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***LANGUE ET LITTÉRATURE***  
**REPÈRES IDENTITAIRES EN CONTEXTE EUROPÉEN**

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## ***THE SOLITUDE OF THE INDIVIDUAL AGGRESSED BY HISTORY IN NICOLAE LABIŞ' POETRY***

**Mihaela-Dumitrița BAHMAN\***

**Abstract:** *Time spent alone is the way in which man discovers himself. Alone, man gives up social masks, has the freedom to be alone with himself and to reflect. Reflection, meditation can be ways to heal the soul. Solitude can lead man on a journey of self-discovery that will profoundly affect his path of life. Anyone can make a demonstration of loneliness, but also of communication at the same time. The importance of solitude has been emphasized throughout history. Often ideas are crystallized in solitude. Reflections in solitude enhance discernment, observation, understanding, intuition. Just as the brain needs socialization, it needs loneliness. In a world in constant motion, there is a need for a balance between sociability and loneliness, but not a loneliness seen as isolation, but that loneliness that can lead to self-knowledge.*

**Keywords:** *loneliness, solitude, aggression, inner spirit*

The connection between loneliness, solitude, aggression, history and faith is illustrated in the statement made by Saint Nicolae Velimirovici „we don't have to be afraid when deprived of people, because we are not alone. Alone is the one that doesn't know God, even if one had all the people as friends. He is the only one who does not know about God, even if all people are his friends. One like this, even in a friendship as numerous as possible will say, as some say even now: I'm bored! I do not know what to do anymore. I'm all terribly bored. These are souls empty of God, ashes without fire.” (Saint Nicolae Velimirovici, *The faith of saints - Catechism of the Orthodox Church*, 2004)

### **Aggressiveness / aggression / violence**

As many other psychological concepts, the terms *aggressiveness*, respectively *aggression* and *violence* belong to both the common language and the technical arsenal of psychology, the two points of view may not necessarily coincide.

Without necessarily adhering to a philosophy according to which man is good or bad, the man on the street has a more or less clear idea of the origin of aggressive behavior. Aggression would be: a natural and instinctual individual behavior; a social fact generated by the constraints, the difficulties of living together; a reaction to frustration; a learned behavior.

These conceptions reflect - at least in part - the different theoretical approaches that have been taken in this field: biological, ethological, sociological, psychological and psychosociological. Regarding the attempts of the specialists to define, analyze and interpret aggressiveness, not only do we not find a more general consensus, but it seems that the range of views expressed is greater than in the case of other psychological phenomena.

A first meaning given to aggressiveness is that of aggressive behavior. From this perspective, **aggressiveness** can be defined as „a set of hostile behaviors that can manifest in a conscious, unconscious or phantasmatic way for the purpose of destroying, degrading, coercing, denying or

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humiliating a person, an object invested with social significance or oriented towards one's own person (self-aggression), such as self-destructive behaviors encountered in some mental disorders or even outside them." (C. Gorgos, Encyclopedic Dictionary of Psychiatry, Medical Publishing House, 1987, pp. 110-111)

Other authors, referring to the concept of aggressiveness, define it as a specific human tendency marked by the will, the desire to commit an act of violence against another. Thus, Laplanche and Pontalis define aggressiveness as „a tendency or set of tendencies that are actualized in real or phantasmatic behaviors, which aim at hurting, destroying, coercing or humiliating another." (J. Laplanche, J.B. Pontalis, 1994, p. 34) From a psychoanalytic perspective, the idea of aggressiveness, which Freud defines by the term „aggression" (a term that designates both aggression and aggressiveness) lies within the individual. According to the Larousse Dictionary of Psychology (1995), **aggressiveness** is defined as *the tendency to attack the physical or mental integrity of another living being*.

Behind this simple definition, however, lies a major ambiguity of this concept. From such a perspective, aggressiveness is situated at the level of dispositions, representing that tension that sets the body in motion, until the motivation of the behavioral act will be reduced or satisfied. The definition of aggressiveness is very broad and, as many authors have pointed out, aggressiveness is an indispensable disposition for a person to be able to form, for a living being to take its place in the social and geographical environment.

In a narrow sense, the aggressive behavior is an offensive verbal or actional behavior aimed at humiliating, minimizing or even physically suppressing other peers, at destroying objects invested with social significance or against oneself.

Therefore, aggressiveness, which is not always synonymous with violence, can manifest itself in many different behaviors.

What is aggression? Today, most social psychologists agree in saying about **aggression** that *it is a behavior performed with the intent to harm, to cause harm to another person*. (J. Ph.D. Leyens, 1992) The damage, the injury - psychological or physical - that is sought can take various forms: theft, murder, humiliation, deprivation of an early reward, etc. It can also be desired either only for itself or as a means to another end. In the first case, it can be said about aggression that it is **hostile** (*angry aggression*), in the second case it is **instrumental**. A particular form of instrumental aggression is what Levine and Campbell call „realistic group conflict." It occurs when certain social groups, of different sizes, compete for a resource of limited existence. (P. Iluț, in I. Radu (coord.), 1994)

Even if it satisfies a lot of people, this definition is not without problems. What for one is aggression, for another is not. (J. Ph.D. Leyens, 1992)

Summarizing, we can define **aggression** as *a specific form of behavior, in a situation of social interaction, which aims to injure or harm another in different ways and to varying degrees, producing a more or less serious harm to the physical or mental integrity of it*.

Dictionaries and current speech do not seem to establish a clear difference between aggressiveness and violence, both terms being understood as „an unprovoked attack or the use of force to aggress one's partner." However, even if in the current speech the terms aggressiveness, aggression and violence seem to have almost the same meaning, it is necessary to establish a gradation and to respect the different nuances of these notions.

The notion of **violence**, in a general sense, refers to the use of force intended to exert a coercion. Etymologically, the term „violence" comes from the Latin „*violere*" which means force, power, the use of physical force, but also quantity, abundance, essential character of a thing.

Originally, however, the term „dream” means force in action, the available resources of the body to exercise its strength and power.

### **Loneliness /solitude**

The philosopher Paul Tillich said *the word „loneliness” was created to express the pain of being alone, and the word „solitude” was created to express the glory of being alone*, while Seneca believed that *loneliness is for the spirit what food is for the body*.

Time spent alone is the secret way in which man discovers himself. Being alone, man gives up social masks, has the freedom to be alone with himself and to reflect. Reflection, meditation can be ways to heal the soul.

Some people are afraid of being alone for the simple reason that they have never learned how to do it. Solitude can lead the man on a journey of self-discovery that will profoundly affect his path of life. Anyone can make a demonstration of solitude, but also of communication at the same time. The importance of solitude has been emphasized by great philosophers, writers, men of culture and world leaders throughout history. There is a tendency to look at time spent alone as wasted time, or as an indicator of antisocial, melancholic personality. Often, ideas are crystallized in loneliness. Reflections in solitude enhance discernment, observation, understanding, intuition. Scientific research reveals that just as the brain needs socialization, it needs loneliness. Detachment from work projects and routine activities is often necessary.

For a person who is always busy, aggressed by what the present means with all its attractions, it is difficult to have time to be alone.

Psychology explains the term *solitude* which means to choose to be alone, to want to be alone and to feel comfortable in this situation. Loneliness means that there is always discomfort because you actually want to be with other people and you don't know what to do to get out of this situation.

If solitude is the basis of a relationship with yourself, in which you learn and accept who you are, which further prepares you to enter into genuine relationships with others, loneliness is the failure of trying to enter into relationships with others, failure accompanied by shame and judgment of others and of oneself. Psychologist Karyn Hall explains in different terms: loneliness has nothing to do with the number of friends, it has to do with how you feel about yourself. In short, if you don't have a good opinion of yourself, it's hard for others to have it. If you can't love yourself, it's hard for others to love you. No wonder some describe loneliness as a death, an enormous loss. It is the loss of the self.

Loneliness means that psycho-social state in which a person's circle of relationships is smaller or less satisfactory than he wants. Depending on the nature of the feelings that accompany the state of loneliness, a distinction can be made between emotional isolation and social isolation. In the case of emotional isolation, dissatisfaction is generated by the lack of a deep emotional relationship; in the case of social isolation, dissatisfaction is the result of a lack of friends to provide social support in a difficult period of life.

Man has long struggled to find answers to questions such as: Why are moments of solitude and peace full of anxiety and discontent? What is the purpose and passage through life on earth? Man likes to understand, to embrace the world. We understand that we are born and that we die - at least we are aware of these obvious things. With the period between these two events we need help. The thing we need is faith!

In a world in constant motion, there is a need for a balance between sociability and loneliness, but not a loneliness seen as isolation, but that loneliness that can lead to self-knowledge. Although the

common point of the two terms, *loneliness* and *solitude*, is the idea of solitary, a distinction must be made. Loneliness is a negative state, marked by sentimental, by isolation.

Solitude is the state of being alone without feeling alone. It is a positive and constructive state, a state of agreement with yourself. Solitude is desirable, the state of being alone in which you are to yourself a wonderful and sufficient company. It is the state that can be used for reflection, inner search, growth or pleasure of a certain kind. Applied reading requires solitude, as well as contemplating the beauty of nature, as well as thinking and creativity. Solitude suggests the peace that comes from a state of inner wealth. It is a way to enjoy the calm that satisfies us and from which we draw our energy. It's something we cultivate. Solitude refreshes you, it is an opportunity to renew ourselves. In other words, it enriches us. Loneliness, on the contrary, is harsh, a punishment, a state of lack and dissatisfaction marked by a sense of alienation, the consciousness of excessive loneliness. Solitude is something you choose. Loneliness is imposed on you by others. Solitude restores body and soul. Loneliness desolates them. (Hara Estroff MARANO, in *Psychology Today*, Aug. 25, 2003)

Loneliness is often considered a negative aspect of life being associated with mourning or loss. People's fear of being alone and doing all they can to be in the company of others is enough to dispel this feeling. People are tempted to believe that being surrounded by people solves the problem of loneliness. In reality, contexts that are theoretically not conducive to such a feeling lead to this idea.

People who experience the feeling of loneliness describe it as an oppressive sadness, an emptiness of the soul. The most interesting aspect of loneliness is the paradox it creates, namely that we can feel loneliness only in relation to others. Because people have always lived in communities, they have developed a sense of belonging and understood that there are both similarities and differences between two people. It is these differences that lead to the perception that the void inside the being induces loneliness. Solitude brings to the fore the need for the presence of something to compensate.

Changing perspective, solitude is the ideal context to be in touch with ourselves. After all, each of us needs a moment spent with himself, a moment to clear his thoughts and soul, a refuge from the tumult of life. In fact, only in solitude can man be fully present in his inner life and can leave the hidden parts on the surface.

Although we live today in a society where people seem to be in communion with their peers through various means of communication, still more and more people complain of loneliness. It is not the multitude of virtual friends that cures this problem of the contemporary world, but the quality of friends and friendships, of interactions.

Loneliness does not only refer to the physical isolation of other people, because some feel alone, although they have family, colleagues, neighbors, and others live in urban areas and still feel lonely. But there are also people who assume loneliness, embrace it, so that through it they can reach communion with God faster. Some want to live in loneliness, others suffer terribly because of it. Psychologists have clearly delimited the two hypostases of the controversial phenomenon: we talk about loneliness when you feel unhappy because you are alone, and about solitude, when you love the state of being alone.

Worrying is the suffering of those who live surrounded by people, but have the impression that they do not belong to anyone, that no one loves them, that their life or problems do not interest others, feeling socially excluded. Some research has concluded that the state of loneliness has consequences not only on the human soul, but also on the body.

In solitude man reveals God more easily if he prays. That is why, Father Dumitru Stăniloae says: „An individual life is blind and atheistic. We have lost our humanity because we have become solitary.”

Faith appears as a psychological support in overcoming fear in moments that are impossible to face. All people, absolutely all, have spiritual needs, just that many ignore them, to their unhappiness, thus diminishing their being. Spiritual literature (including religious poetry) is the work of authors with conscious spiritual needs and is addressed to readers with the same kind of inner life.

In this context, all the great Romanian poets dealt with religious themes, but in the second half of the last century, continuing today, the search for God in the form of literary prayer in religiously inspired poetry was a goal. Poets such as Ion Gheorghe, Cezar Baltag, Ileana Mălăncioiu, Vasile Speranția, Ana Blandiana, Adrian Popescu, Dan Verona, Lidia Stăniloae, and more recently Dumitru Țabra, Iosif Zoica, Florin Moldovan, Maria Cunțan, Nicolae Băciuț, Daniela Cecilia Bogdan, Călin Sămărghitan knew loneliness through the sensitivity of the verse.

Poetry is, thus, an endless source of self-knowledge.

### **Distance from the world**

Nicolae Labiș brings in poetry the breath of the great moral problems, the inner universe of man, his dilemmas, without the fearful prejudice that they will sound unusual, prosaic or discursive.

In Labiș's poetry, innocence, immaculation of the childhood and the rapid growing up process coexist. Childhood is a permanence, a continuous present of the poetry, even when it is consumed by questions. The feeling of guilt, of oppressive anxiety, appears very early. There is a permanent return to childhood, which is for Labiș a check of the maturity of thought and action.

Nicolae Labiș's poetry, for example, does not consist of actual themes, but is an outburst and a flow, a fundamental emotion that becomes a verse in itself. She's entirely occasional, strictly determined by biographical circumstances. In Nicolae Labiș it is obvious the effort to integrate a biography in the events of the new history, the attempt of romantic scope to give it a lyrical expression. He „cleared” himself in this poem, which offered him that endless source of self-knowledge.

In the volume *First Loves* the directions of the lyrical biography crystallize. The most valuable pieces are those that correspond to some „phases”, of some states of mind. There is a permanent imbalance between anxiety, collapse in emptiness and the great reconciliation with destiny, the undisturbed peace of the distance from the world. In Labiș's life and work is found the expression of a way of existence. Poetry is an extension of life, it is the spontaneous expression of the inner spirit eager to clarify, to assert itself: „My wing always strikes the bars of infinity / And it's like a century since I flew, / Today, before a new and wild boar, / I want to sing my song from the beginning.” (*Beginning song*)

The place of evocation in the volume *First Loves* takes him in *The struggle with the inertia* of confronting his own existence with the world of the present. In this volume, the returns to childhood are much rarer.

The specific forms that the struggle with inertia takes on are offered by the unfinished poem *The Common Man*, which is a story of the liberation from inertia, mediocrity, cowardice through conscious integration in the movement of life and history.

In the universe of childhood, however, evil attacks early the edges of a fairy world, something unsettling always appears to destroy the Edenic. The growing up process intervenes prematurely and is achieved quickly. Labiș always starts with the idea of glorifying childhood in his poems, but something

always intervenes that opposes this attempt. A state of his poetry is manifested in this, a restlessness that appears in any situation as a stable fact. In terms of maturity, even it has an incompletely consolidated boundary, childhood continues to intersect with adulthood. Their complete separation is impossible.

*The death of the deer* is an elegy of fragile purity, a poem of essential losses. An opposition between a candid, childish layer of sensitivity and the harshness of reality crystallizes here. The awareness of this opposition accelerates the growing up process.

*The death of the deer* can acquire a richer meaning, in the direction of suggesting an existential drama, an engagement in an existence governed by immediate necessity. The characteristic mood is the disturbance, the restlessness: „I walk like on another / Planet, huge, foreign and heavy.”

There is an obvious opposition between the certainty of some structures - the ritual of hunting with its laws - and that feeling of uncertainty, of an inner fear. The revelation of the hidden cruelty in man's relationship with nature will cause a shock that will speed up the growing up process.

The nightmare of bloody hands will return to the thoughtful waking state of the mature man marked by the consciousness of moral guilt. No rule, no matter how authoritarian, is exempt from the critical examination of conscience that may or may not accept it.

The tension that materializes here refers to a polar pair: cruelty and compassion. Compassion is heartbreaking, but it has complete explanations and results: „I eat and cry. I eat.”

The distance between them is immense, its passage involves a rapid growing up process. The father and the son appear at first as two opposing symbolic entities: maturity and childhood. In the end, the child approaches the condition of the adult with the help of the ritual he witnessed.

Moral drama is anticipated by a dry environment. The solution appears as a fluid current, necessary for the hot atmosphere suggested by words such as: „drought”, „thirst”, „melted”, „hot”, etc. The connection with the dying creature is made through thirst: “I feel bound by thirst to the dying creature.”

Compassion, remorse are fluidly symbolized by crying. The poem evokes a ritual - that of growing up - which is performed through another ritual - that of hunting.

The last verses of the poet are under the sign of „fatigue”, of a feeling of breaking ties, of a strange resonance. They seem to start from a great silence, from a paradisiacal reconciliation, from a state of bliss that is no longer of life, of extinguishing the vital impulse, of enigmatic stagnation. “I knew no other joy / Than of a thought that opened / And the juvenile, bad preoccupation, / We exchanged for wine an ephemeral boredom.” (*The modern man*)

In *The fight against inertia*, the antithesis of childhood - stagnant sensitivity, sclerosis of maturity is emphasized. It is a dialogue of the mature consciousness with childhood in a moment of alienation of man from his original substance. Labiş identifies evil with an external one, of a social nature and with an internal one generated by the imperfections of his own conscience. Human existence is called „awake reason that captures the meaning of the world.”

The annulment of the individual existence due to the impossibility of identifying the mature man with the childhood period appears here through the reason of alienation from one's own person: „When I was staring with flowers, when I was not...” (*A vision of the common man*)

The poems *The marine* and *The idyll* are the expressions of a dramatic effort to seek peace. It is intended to emphasize the inner strength felt as a burden. *The marine* is, at the first level, the poem of the reminiscent of a love, but, in reality, he concentrates the attempt of a redemption of turmoil. The tumult of the sea symbolizes the primordial uneasiness: „It was a barbaric rupture / Inside out. / The sea breathes as we sleep / Calm, strong at dawn.”

*The marine* appears as the allegory of Labiș's own spiritual biography, remembering of Valery's *Marine Cemetery*.

The feeling of a great and unsatisfied need for peace also appears in *The idyll*. In the first verses the silence appears as a privileged moment between past and future anxieties: „The next day I seemed to calm down, / But I still felt in me how are gathering / Plump mists, how they are slowly charging me.”

Labiș's last verses describe a gloomy inner landscape, dominated by remorse and the regret of an impossible recovery. The masterpiece of this period is *The killed albatross*. It is the spiritual testament of a magnificent dignity of the one who anticipates his end and discerns, while alive, the message, the consequences. They live under a controlled and cold verse, with a power that disturbs only the depths of the poem, leaving its surface quiet: *And, revived for a moment by an unseen urge, / It seems to you that it will fly again, for the last time, / To a more sober and dignified cemetery.*

Labiș's poetry surprises with its thematic diversity and stylistic verbal richness. In imagery, he often uses elements from nature, but also linguistic elements from functional styles as diverse as possible. He brings old, worn-out words back to life, making surprising associations, and he often uses visual and pictorial images without being a pastelist. The auditory sensations are visually transposed: „The valley resounds with withered rustle. Or I was waiting in a place where the springs still sound / From the strings of the smooth waves.” (*The death of the deer*)

One can notice at Nicolae Labiș the tendency to use concrete terms „directly related to some deeply characteristic features of the content.” (G. I. Tohăneanu, The lexicon of Nicolae Labiș's poems, in “Banat writting”, 1962, no. 12, p.68)

We often encounter in his poetry the idea of purity, of white. The word pure is often used with the meaning of clean, immaculate. The poet goes so far in search of purity linguistically linked to the idea of white, that at some point he has the impression that he is the only one who darkens the world: „And everything is white and I am ashamed / That only I darken the light.” (*Intimate turmoil*)

In conclusion, we can say that in Nicolae Labiș's work the lyrical subject is sought and found. Although it seems to exclud each other, in fact, loneliness and solitude are two facets of the same self in his creation, Labiș identifying evil with an external one, of a social nature and with an internal one generated by the imperfections of his own consciousness.

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## **BIZARRE CHARACTERS IN ALEXANDRU MACEDONSKI'S SHORT PROSE – THE RELUCTANCE TO LIVE IN A 'NORMAL' WORLD**

**Lavinia BĂNICĂ\***

**Abstract:** *At the core of short prose lies Macedonski's inner contradiction tackled by Adrian Marino: the contradiction between reality, on the one side, and imagination, dreams, on the other. Reality does not satisfy Macedonski, just as it does not satisfy Odorescu or Pandeale Vergea, who perceive themselves to be above the wretched circumstances of the world surrounding them, as the author says. In the same way, Macedonski feels the need to fight against reality with the aid of dreams, even resorting to utopia. This contradiction stems from his imaginative, hedonistic, individualistic and absolute nature. He believed that man was made for pleasure and that suffering debased man and made him worse than he was. Marino does not call these mere speculations, but conclusions drawn from Macedonski's confessions, as the writer had put together an oneiric life scheme for himself early on. That is why it is his prose and not his poetry that exposes the writer's true spirit, divided between reality and dreams. In prose, the Macedonskian spirit reveals itself in all its fullness and depth.*

**Keywords:** *reluctance, reality, dreams*

Literary critics have often limited themselves to qualifying the short story "Între cotețe" (Among the Coops) as a case, a naturalistic story that includes the madness of Pandeale Vergea. This is the same error that psychiatry in general is guilty of: failing to probe beyond this madness in a refusal to violate the secret of hidden things; it is a lack of the will to discover the force that would enable one to look inside, to uncover the mystery. Man is the only creature on Earth endowed with the will to look inside another and this is something to bear in mind when analysing Pandeale Vergea's soul, as "Între cotețe" is, in our opinion, a plaything of depth and we are the ones who disassemble it in order to see what lies hidden inside. Pandeale Vergea is, first and foremost, a bizarre character and his strangeness includes the notion of mental illness implicitly. He is a social misfit, yet he is also one who feels uncomfortable inside his own self, so he is maladjusted to his own psyche as well, for, before anything else, he fails to adapt to his own self. It is important to always bear in mind that a mentally ill person is someone who either does not come to assume the social role attributed to them or refuses to do so – an unacceptable attitude for which one pays dearly. This is what happens to Pandeale Vergea, as the ending of the short story reveals his condition and the punishment it has earned him.

Pandeale Vergea, a resident of the capital, lives in a house situated a mere quarter of an hour's stroll from the heart of the city, with a courtyard vast enough to allow him to build a genuine hen farm in it.

The short story begins with a sunrise in Vergea's yard; having risen early, he is enjoying the morning's peace and quiet while smoking his cigarette. However, his courtyard is packed full of coops sheltering the poultry that Pandeale had managed to raise. He is overwhelmed with bliss to discover – yet again – the beauties of his yard, as he stands in the midst of his birds. The text breaks into a baroque description of the yard, with occasional ironic notes, meant to emphasize its overcrowding and the various types of stranded winged creatures crammed into that space at the moment of Pandeale's appearance.

Standing in the midst of these birds, Pandeale sees himself as a lord and master and, like the good leader that he is, he will not have his subjects go hungry. Unlike the master in *Animal Farm*, Pandeale wishes

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to surfeit the birds he rules over, yet he is the lord of a broken flight, as suggested by the poultry – birds shipwrecked on the island of the impotence to soar, to evolve, their fate being akin to that of Pandeale. As he does not want to waste a single egg, since that would be another hen that would lay more eggs, resulting in more hens, Pandeale Vergea will soon run out of feed for them. He will squander his fortune trying to get rid of the yard which had become too small for the large number of birds and to buy a larger property in order to ensure the best conditions for them.co

Pandeale Vergea has no sense of measure and wishes to increase the number of birds endlessly, without thinking about the way in which he is supposed to provide for all those creatures. Discontentment with the lack of feed and space leads the birds to mount a rebellion against their master. The sacred battalion will eventually succeed in driving Pandeale out of his own home.

One obvious – even striking – fact arises from the entire short story: Pandeale Vergea has not grown up at all; his psyche does not match his physical age. Several pieces of evidence testify to this idea. At the very beginning of the short story, Pandeale is still aided by his childhood nanny, who has not left him even at this age. Pandeale still needs help, support and guidance through life. Marghioala has been his nanny since he was small, yet continues to be his “nanny” even now, when he is 35. He is not a grown-up, he is incapable of getting by on his own. As we advance into the story, we discover that his pursuits, as well as his utter lack of measure, have been manifest in Pandeale’s life since early on: even as a child, he loved nature in all its living manifestations. Thus, he started raising ants and filled the house with them. Upon learning the truth, old man Vergea, who was unaware of the cause of the calamity that had befallen him, collapsed with grief and, struck by apoplexy, soon passed away. After that, Pandeale gave up ants and immediately dedicated himself to raising silk worms, which would end up perishing because of the ants, which had not been properly stamped out. By the age of twenty, he had completed much of his research. He had moved from frogs to lizards, then to fish and was already preparing to sell one of the three local estates. All these childish manifestations characteristic of early age acquired practical forms from as early as the age of twelve. Just as the onset of maturity was looming, a change occurred in him and he never began to grow up. We find Pandeale Vergea, now thirty-five years old, harbouring the same pursuits as he did when he was twelve. Pandeale’s lack of maturity is all the more important as it fails to appear at a critical time, namely the moment when his sexual development was supposed to begin.

The repression of sexual energy, in Freudian terms, brings about a complex revealed by Pandeale’s dreams, while also entailing a halt in growth, maturation, mental development and, in the case of the character in Macedonski’s short story, in the transition to another stage. The growth impulse is repressed. Fate has forgotten Pandeale somewhere in time, or rather, in timelessness, in that realm of permanence, that Neverland often found in English fairy tales and particularly in the story of Peter Pan.

Pandeale Vergea is trapped in that place of permanence; from a psychological point of view, he is incapable of feeling guilt or taking responsibility. Ergo, the development process is at a halt, the person not being capable of reaching the stage of maturity.

It is interesting that Pandeale inclines towards maturity, yet, at the same time, represses that desire. More aptly put, he refuses to go through the pains of growing up, rejects evolution, which is precisely why “One thing troubled him... A rooster, why had God not made him a rooster?” The rooster represents the final stage of maturity, the acquisition of sexual identity, the departure from Neverland; it represents life. Being a rooster would have spared him the pains of the maturation process that he does not even wish to enter, it would have yanked him out of his prolonged childhood to put him through all the stages leading to maturity. The desire to tread almost all the birds in his yard stands for enjoying life to the fullest, which is otherwise obvious, as it is precisely when a child acquires sexual identity, a libido, that life truly begins. Thus, leaving the realm of eternity, the child is cast into life. That is why, the further he went into the other

world – the land of dreams – the ravings of his mind made it seem to him that life was starting over, that he was still himself, although, had he examined himself more closely, he would not have found himself to be the same. He felt that something unnatural was happening to him, yet he could not understand it. However, this wish unfulfilled in real life takes a real shape in the world of dreams, which is why he endures the pain caused by the transformation not with stoicism, but with joy.

In the context of Pandeale's psychology, the attainment of maturity by substituting old attributes with rooster-like ones stands for progressing beyond an important stage of inferiority experienced in real life. Dreams are invested with such a compensatory quality. The masculine protest (debated by Alfred Adler) of Pandeale's waking life, characterised by deep grief caused by God not having made him a rooster, is eventually eradicated in the land of dreams, in an oneiric world. Here, in this second dimension, the overcoming of the inferiority complex becomes fully manifest. Thus, the inferiority of the infantility that Vergea suffers from is removed through maturation, by acquiring rooster-like attributes, which testify to having reached a certain stage in the complicated process of growing up. In order to overcome his inferiority, Pandeale needs more subjects upon which to exercise his superiority. This is the simple mechanism that drives Pandeale the rooster to submit the hens in his yard to ordeals:

A rooster all purple and gold, with spurs and feathered feet, a blazing voice, circled by chickens, hens, guineafowl, hen turkeys and geese... Ha! Ha!... and all of them obeyed him, called to him, looked at him fondly and longingly [...] and he would go rough on them one by one, covering them all with his wings, and, teeming with too much love, would peck at their heads until they bled and make them lose their crests.

The psychoanalytical dimension is integrated into the artistic one, being of undeniable value for Macedonski in general and for prose in particular. Exhibiting a special nature in the context of its time, Al. Macedonski's prose reveals indisputable prose-poem qualities. Nevertheless, Macedonski, an advocate of freedom in the realm of literary prose, resents the prosodic constraints entailed by prose poems.

Pandeale's zoophilic tendencies and his longing to become a rooster and tread all the birds in the yard, the turning of these desires into a life goal, make the protagonist of the short story 'Între cotețe' a nearly grotesque being, thus adding a naturalistic touch to this piece of writing.

We agree that the writer meant to draw up a study, under the influence of naturalism, but we must also admit that, in writing this short story and outlining the character of Pandeale Vergea, he accomplished more than he had set out to do. However, we cannot accept a simplistic approach to the character, labelling him as a kind of manic amateur naturalist possessed by a passion for cross-breeding birds to the point of total ruin and insanity. The text itself provides clear clues that enable us to dive into the depths of the protagonist's spirit and psychology, while the above analysis proves that Pandeale Vergea's metamorphosis is not sheer pathology, a clinical case frequently encountered in naturalistic literature. What is certain is that Pandeale succumbs to the pleasure of reverie, sometimes to utopian extents, yet these are mere clues leading to the depths of the main character's spirit.

As we have seen in the case of Pandeale Vergea, oneirism is related to the idea of development, of overcoming the threshold between childhood and maturity. The same issue of growing up, yet seen from a greatly different perspective, is present in the narration titled "Nicu Dereanu", in which the process involves concepts such as fantasy and power.

In the context of Macedonski's writings as a whole, thought to be mostly built along the lines of Romanticism, Nicu Dereanu is another character that belongs in the Romantic gallery. A dreamer incapable of adapting to his time, always looking back towards the greatness of the past, Dereanu works as a copyist at some ministry, thanks to the insistence of his uncle, a former minister. He does not find school attractive for what is found inside it, namely that which courses have to offer to a student, but for what is on the outside of it, namely the building's outer appearance, which projects into the young man's mind the image of a

glorious past embodied by the statue of Michael the Brave. When contemplating such views, Nicu was absorbed by the very time when certain events occurred in this life, thus becoming that which psychologists label as autistic: he seemed to have lost all touch with the world, barring himself inside his own soul to dream of other worlds: sitting on his bench, more often than not, Nicu saw and heard nothing. His big black eyes lent their stillness to the fakirs, while, in his mind, he was heading towards worlds completely different from those of everyday life.

Remembering the time of the great Heliade, Nicu Dereanu wishes nothing other than for his name to be heard everywhere, to become known to the entire world. In order to achieve that goal, Nicu chooses a path that is sure to lead him to notoriety, to fame: solving the problem of movement through movement, that perpetuum mobile which humanity has been dreaming of for thousands of years. That is why he is greatly engrossed in his dreams, where manifest content solves the problem only halfway, as, every time, oneiric reality skids out of Dereanu's control, acquiring fantastic attributes at times, hyperbolic ones at others; what we need to look at here is the latent content of the dream, which, in essence, solves the young man's problem through the surpassing of a limitation, as oneiric hyperbolisation translates into the satisfaction of the young student's desire for glory.

Nicu Dereanu exhibits an interference between the realm of everyday reality and the one of oneiric reality, as that which he so meticulously plans in his mind, namely the movement-through-movement machine, also appears in his dreams while sleeping. Thus, his desire turns into obsession, insofar as it features in both his diurnal reveries and nocturnal dreams. At the bottom of this notion of fame lies an ancestral desire, the instinct for acquiring power.

The character's imagination is fully at work so that, from the locomotive platform, he sees himself transferred onto a horse's saddle, as he leads the Romanian army towards an unprecedented victory, to be subsequently acclaimed by an entire nation. This same imagination is the one forging the young student's illusions; we are dealing with the same representations regarding the future that man is interested in and that he tries to foreshadow, outlining it in his own way. In Dereanu's case, all this occurs under the impulse of a well-hidden, repressed inferiority complex caused by a lack of parental affection. In order to escape the real world, he resorts to his imagination, which, together with his dreams, accompanies man's desire for precognition, the quest to carve his path towards the future and tread on it confidently. Confidence is another thing that Dereanu lacks, as a consequence of the above-mentioned complex. It is this very sense or complex of inferiority that spurs his being to assert itself.

For Dereanu, dreams, through their latent and manifest content, successfully substitute a compensatory reality, in which the young man is at the centre of attention, of the world even, while, in the immediate reality, he is surrounded and overwhelmed by triviality and poverty: 'Reality was taking over him once again. Here he is once more, fallen from the height of his dreams like a bird with its wing broken by the hunter's lead shot. Here he is once more, a poor miserable student, wearing his winter trousers in summer and no trousers in winter, his boots gaping at the tips through the cloggy mud of the alley. Every time he feels overpowered by the triviality of everyday life, he jumps in the saddle of a new Bucephalus and heads towards the realm of dreams, leaving everything behind.'

The humdrum of daily life is opposed, in dreams, by a completely altered world, as Dereanu would build the world on a different foundation. Macedonski's expressiveness in describing the triviality of the life of the student Dereanu reveals the author's compassion for his character, in whom we find bits of Macedonski himself, as well as that repulsion towards the hypocritical society they both live in, manifested here in its most elegant attitude of protest, namely irony. By virtue of his job, the copyist Dereanu comes against the closed-mindedness and hypocrisy of those who direct his activity in that part of the ministry. The author's irony is caustic, revealing hilarious, even absurd attitudes contained within the rebukes received by

the young man as to mistakes which were too big indeed. Three times had he happened to write ‘according to the letter and spirit of the law’ instead of ‘according to the spirit and letter of the law’.

The pleasure of dreaming, of weaving illusions, that oneiric voluptuousness is very vivid throughout Macedonski’s works. For the poor student Dereanu, dreams do not play the role of surrogates. Aside from being the only possible way of life and of forgetting the pain of existence, they also reveal the duality of Dereanu’s life, who essentially lives inside himself, as proven by the fact that, in the end, he becomes fully transferred into the oneiric dimension.

The dreams into which Dereanu dives so voluptuously are pervaded by creativity, due to the fictional personalities that the young man builds through his own suggestion. The modification of personality is based on two categories of suggestions: those whose aim and direct effect is the creation of new personalities and those whose goal – completely different from the other one – can be reached, however, only through the division of consciousness.

The young man’s suggestion is of the former type, namely the one aiming to create a new personality, turning him, from a person with no power to act and no manifest will, into a strong, notorious personality that can change not only the course of his own life, but that of the entire world. The tendency to alter one’s own personality, in Dereanu’s case, is only partly successful in transferring another consciousness. That is because the character remains aware of his own existence. Even though he transfers the personality of the inventor of the movement-through-movement machine, or that of the commander leading his army towards a resounding victory into his own personality, this occurs only in part. It is, in fact, an integration of one personality into another and not a substitution of one by the other and that is because imagination has the gift of launching itself into space, yet our memory of ourselves will stay with us. Each man knows he is himself and not another. The memories of actions past, which are always present in spirit, form our awareness of our own personality. The narrator, a typical element of literary narrative texts, uses the text’s explicative function to provide the reader the information about the past of the character Dereanu with respect to the latter’s uncle, the brother-german of his poor mother, who died soon after giving birth to him, information which has been taken from the history of his protagonist. The presence of these memories reveals the character’s awareness of his own personality, thus absolving him of the hysteria syndrome in case of personality substitution. As there is no question here of one personality being removed in order to be replaced by another, one cannot speak of a psychiatric or pathological case in Macedonski’s story. What characterises Dereanu is the presence of imagination, of fantasy, which works at the level of the student’s personality in a process triggered by his desire to assert himself, to step out of anonymity and even to gain power. All these elements, combined with his sense of inferiority caused by his lack of integration into the time and society he lives in and with his feelings of insecurity due to a lack of protection from his parents, whom he had the misfortune to lose, provide the full picture of the personality of young Dereanu in his battle against the life that fate has thrust him into.

Odorescu, the protagonist of “Cometa lui Odorescu” (Odorescu’s Comet), is a young man who does not shirk his own age, just like all of Macedonski’s characters, in fact. Conforming to his age, he is a dreamer. In accordance with the Romantic ethos, he dreams of being remembered by posterity, thus proving to be a poet by nature, a poet in the fullest sense of the word. What is interesting about this young man – a good lad – is his lack of a relationship with dreams. The source of Odorescu’s substance is his relationship with infinity, which is mediated by reverie, thus being dominated by intellect.

Odorescu is a good lad, a pupil in his fourth year of middle school, living at an aunt’s, who is constantly pressuring him to study, while he occupies himself by reading novels, poems and popular science. Due to reading Jules Verne and Flammarion, Odorescu fails the year. In order to set his thoughts free to fly into ‘transcendental worlds’, he moves out of his home on the new boulevard. Given his history as a poet –

‘He had had a few lines published in a daily newspaper’ – the young man will only aim towards infinity and, in order to attain his goal, he even gives up writing in verse. However, his aunt seeks to recover her prodigal nephew and, just as she approaches and is chastising him, he, Odorescu, raises his eyes and sees the long-awaited comet: “he raised his eyes – yet, wonder of wonders! He saw, – he saw, – and it was no fantasm, – he saw a comet, a real comet, one whopping comet, with a red core that terrifies the hell out of you and a kind of tail”.

For the moment, young Odorescu’s dream had come true, he was going to be famous; Bucharest was talking of nothing but his comet, which he had had the chance to see first and which had escaped the scrutinising eyes of astronomers in New York, London, Paris, Petersburg and Berlin.

Yet it all eventually turned out to be a hoax, as the cosmic object in question was nothing but the figment of the young man’s imagination: a colossal kite of purple paper belonging to the children across the road, who had hung Odorescu’s comet by a rope.

Even though the protagonist of this narration is not starkly outlined, his character is dominated by romanticism, by his aspiration towards heights, towards infinity, by his literary pursuits and, especially, by his desire to stand out among the population of the entire planet. All this concealed drama is limited to the boundaries of his intellect pervaded by the will to assert himself, to step out of anonymity. This desire becomes the drive for the action that Odorescu mobilises himself to undertake. It is interesting that, unlike Nicu Dereanu’s, Odorescu’s aspirations surpass terrestrial borders and go on to invade outer space.

His even greater wish is that an object that belongs to infinity should thus bear the name of the one who discovered it. Thus, the adolescent desire for self-assertion penetrates his conscience in a way that is in accordance with his soul and statements. What characterises the artistic spirit, particularly the poetic one, is the overcoming of one’s own condition and the aspiration to immortality, glory being a suitable way to achieve that purpose: “And – who knows?... – .. – Oh! But that would be too great a glory!... the day might never come when they say “Odorescu’s Comet”, just as they say “Biela’s comet”.

Irony and humour thus become key elements of Macedonski’s story. The author is ironic about the impact of certain readings at an age when one’s desires and power of assimilation are enormous. The naivete hidden behind an audacious spirit is obvious.

Even though it eventually turns out to be a hoax, an irony of life, all of Odorescu’s fuss about the kite comet ends up being advantageous for him, first of all, because he finally makes up with his aunt and, second, because he manages to pass the year, Macedonski’s irony being a nod to opportunistic teachers: “Odorescu had successfully escaped failing the year... Perhaps, following the event, teachers even had an interest in doing things differently”.

The very image of the comet is full of humour and irony, as it is a ‘whopping’ comet that ‘terrifies the hell out of you’.

At the core of this story lies Macedonski’s inner contradiction tackled by Adrian Marino: the contradiction between reality, on the one side, and imagination, dreams, on the other. Reality does not satisfy Macedonski, just as it does not satisfy Odorescu, who perceives himself to be above the wretched circumstances of the world surrounding him, as the author says. In the same way, Macedonski feels the need to fight against reality with the aid of dreams, even resorting to utopia. This contradiction stems from his imaginative, hedonistic, individualistic and absolute nature. He believed that man was made for pleasure and that suffering debased man and made him worse than he was. Marino does not call these mere speculations, but conclusions drawn from Macedonski’s confessions, as the writer had put together an oneiric life scheme for himself early on. That is why it is his prose and not his poetry that exposes the writer’s true spirit, divided between reality and dreams. In prose, the Macedonskian spirit reveals itself in all its fullness and depth.

Odorescu is the materialisation of an aspiration towards other dimensions, towards another reality. The desire to rise above anonymity, to assert himself, mobilises his willpower and sets his entire inner mechanics into motion in order to attain his set goal. Nevertheless, Odorescu is unable to overcome his given condition, as he represents an embryonic phase in Macedonskian oneirism, which manifests itself in a stronger manner in Pandeale Vergea and especially in Nicu Dereanu.

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## NARRATIVE PERSONAE IN NICOLAE BREBAN'S NOVELS

Cristina CERGAN\*

**Abstract:** This paper gives an analytical view on the narrative techniques employed by Nicolae Breban in some of his best-known novels. "Bunavestire" (The Annunciation) is considered one of the first post-modern novels in Romanian literature due to the way the central character is constructed and the novelty of the relationship between the author – narrator – character – and reader.

**Keywords:** narrative technique, author, character

Nicolae Breban is the quintessential novelist for Romanian '60s literature, "the architect". Both ostensibly and at the level of his creation, Nicolae Breban shows a tendency towards imposing, complicated and exciting designs. Unlike other novelists of that age, Bănulescu, Fănuș Neagu, D.R. Popescu, who were storytellers first and foremost, Breban was attracted to massive, impressive constructions, as attested by his sizeable, hefty novels.

In discussing and dissecting a novel, an important aspect is the analysis of narrative personae and the way in which they interact with each-other and function within the text. There are many theories regarding narrative personae, especially the relations between them (author – narrator – character – reader), and they have been a subject of interest for researchers of all literary periods and modes. The novel itself is so hard to define as a genre, so protean, that it is extremely difficult to devise a frame for reading and interpretation that is both all-encompassing and uniform.

The difficulty in dealing with all those frameworks becomes apparent in the case of modern and especially post-modern works. While traditional writing follows a certain narrative formula, here we see it shattered, as the relations between narrative personae become ambiguous and ever-changing. Both Nicolae Manolescu, when speaking about the Corinthian novel, and Radu G. Țeposu, using the term *metanovel*, note the existence of a playful, parodic narrator who is aware of the literary convention that he constantly mocks. The two theoreticians include Nicolae Breban's works in the category of corinthian/metanovel, along with those of D. R. Popescu, Bălăiță and Ștefan Bănulescu.

In his novels, Nicolae Breban uses several means of relating the narrator, the characters and the author to the epic context, both traditional and modern. Thus, in *Bunavestire* (The Annunciation), the narrator is omniscient, the narration is done in the third person, but he often adopts the characters' viewpoint, he becomes contaminated by their mannerisms and speech patterns, creating ambiguity. Ioan Buduca said that "Rebreanu's narrator is a hidden God. Breban's involved author is the devil himself." (Buduca, 1980:10). The author is present in the text, playing a sadistic, cynical and ironic game with the reader's expectations, but also with his characters' struggles.

In the novel *În absența stăpânilor* (In the Absence of Masters), there is an omniscient, undramatized narrator who relates events from an outside perspective, who knows everything about the universe he presents. This omniscience, however, is relative, because the major narrative persona surrenders some of his attributes to his characters; through their eyes and conscience, he can filter certain events (for example, the "flocks" of elders are presented through the eyes of Pamfil, the antiquarian). There is also a character narrator in this novel, EB, and a witness narrator, Mrs. Iamandi,

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who relays details about the Willers. The narrative visions identified here are "from behind" and "with".

The first novel in which Nicolae Breban fully adopts the first person narrative is *Pândă și seducție* (*Lurking and Seduction*). Here, the narrator is also one of the characters and he tells the story subjectively.

*Bunavestire* (*The Annunciation*) was the novel that sparked particular interest for critics, due to its unusual character, but also its narrative style.

Radu G. Țeposu considers it to be a handbook for applied rhetorics, given the many relations established between narrative personae. "The novel epically illustrates various instances of previous lives, of narrative voices and the voices of characters, but chiefly the mutual collaboration between them and the reader. Narrative logic is subtly shattered, echoing the chaos of a life in which anything is possible." (Țeposu, 1983: 166). *Bunavestire* is awe-inspiring mainly because of the narrator's style. As one attempts to understand his intent and tools, one must keep in mind Nicolae Breban's words from the *Afterword*: "The abyssal feeling of the small bourgeois, the forms of imposture (of which imposture in love seems to me one of the most disastrous!), vanity, amorality, here are some of the human vices targeted by this book. Above all, I attacked the small bourgeois, the one whom Dostoevsky saw as the devil, not only the historical and social aspects of it (those are also included, obviously!), but primarily its structural, abyssal form, one of the most vital and obstinate enemies of humans and humanity." (Breban, 1977: 589).

Thus, Breban's first declared intention was to paint the provinces and the small bourgeois with all that they entail, with all the instances of imposture, of kitsch, "from the social to the stylistic". The main character of the novel is Grobei, a small provincial clerk whose existence is constrained by all the norms and dictates of provincial life. His portrait, dressed in his eternal windbreaker, with the transistor radio on his shoulder, following a strict daily routine, always seeking "the instructive side of things", is anthological. He despises well-to-do people who are rich and well-connected, "thugs who scurry through resorts in search of frivolous entertainment". Although he envies them, Grobei also despises him, confident in his future and his intellectual superiority.

After weaving a spider's web around his fiancé, Lelia Crăiniceanu, in which, one by one, he traps family, acquaintances, the provinces and, finally, Lelia herself, the seducer abandons his prey and disappears. Here we see the rift in the architecture of the novel and, implicitly, in the evolution of Grobei's destiny.

Up to this point, the author builds the portrait of a bland, mediocre character, often worthy of contempt or compassion. His attributes are sometimes well below those of an average person. Grobei does not appear to be anything special, having nothing in common with the superheroes or strong, powerful characters specific to Breban's works. Therefore, he is merely an ordinary clerk with the airs of an intellectual and an ambition that he puts towards conquering and transforming Lelia. He is one of those characters, like Gregor Samsa and Traps, the famous salesmen from the novels of Kafka and Durrenmatt, who live in an age where tragedy can no longer exist or be felt, an age in which they, themselves, are ridiculous and ridiculed. Life changes are random, the result of chance or error, they are not in the least part of a superior, well thought-out plan: "we no longer have a fear of God, we no longer care about justice, about the everpresent Destiny from *The Fifth Symphony*. Instead, we have traffic accidents, dams that break down due to faulty construction, explosions at nuclear bomb factories caused by the negligence of some technician, by a poorly tuned generator." (Durrenmatt, 2004: 10).

Thus, with no other logical, rational, profound explanation, Grobei's destiny takes a different path. Destiny no longer flows naturally, causally, instead throwing Grobei into an adventure that



cannot be explained by man, not even by the gods themselves. Henceforth, we observe the metamorphosis of the small salesman into the prophet of a new religion as he takes on Farca's ideas. From the moment when he discovers a photograph and reads Mihai Farca's letter, Grobei becomes fascinated by him and his ideas. Farca, a relatively bland character in his own right, believes in a religion of power, in dominating others. This break, this sudden change undergone by the character is seen by critics as one of Breban's shortcomings. But *Bunavestire (The Annunciation)* is not a traditional, coherent realist novel, in which every element, gesture and event has a logical explanation and is the result of a causal relation. In Breban's case, one might say there is a poetics of rupture. "From the quasi-traditional, epic novel of social criticism, the ideological novel emerges and breaks away from the great provincial novel, not only succeeding it, but subverting it." (Malița, 2001: 13)

The poetics of rupture is supported by the ambiguisation of the narrative voice. According to the author, *Bunavestire (The Annunciation)* is, narratologically speaking, a post-modern novel, because it is the first one in Romanian literature to create a new relationship between the narrator and the character. "Instead of distancing myself from the ideas of a character, as the classical author does, I put myself in his shoes, as in any postmodern novel. When Farca or Grobei spoke, I thought alongside them. But, at the same time, in other parts of the novel, I kept my distance from them, in a caricature sort of way." (Breban, 1977: 153).

Thus, there is a new relationship between the author-narrator and his characters. The distance between the classical, objective, omniscient narrator and his characters, whose destinies he knows and controls from above, is subverted and cancelled. The novel ironically shatters the auctorial voice, confusing it with the voice of the characters and generating ambiguity. Breaking away from the techniques of the traditional realist novel and the objective, omniscient narrator, Breban plays a complicated game of closeness and distance from his characters. Taking one of Flaubert's coined phrases, Nicolae Breban confessed that "Grobei, c'est moi", noting that it is not a mere transposition of the author into his character, but a more complex relation, a "flagellation" of the author through the effigy of the character. (Perian, 1998: 106).

Nicolae Manolescu observed that, in *Bunavestire (The Annunciation)*, there are two stylistic registers: "One of the narrator, the one who, in the novel, performs the act of storytelling and who reflects Grobei's shadow, a register of insidious, ironic and ambiguous identification of the narrator with his character; the second register, that of the person who does the writing, the author, is also one of distance, of an anxious lucidity." (Manolescu, 2001: 198). Those two registers, the grobeised narrator and the ironic author, are present throughout the novel, and one of the novel's strengths is precisely this ambiguity. "The Grobei-narrator parodies the classical language of the novel; the author, in turn, demythologizes the language of the Grobei-narrator." (Manolescu, 2001: 198).

The discourse of the grobeised narrator is marred by all manner of clichés, tropes, platitudes, conventions and kitsch from traditional realist novels. Those elements are pushed to the extreme in order to infuse the subtext with irony. The narrator is an accomplice to the ignorance, knowledge and understanding of the characters, but he is also sarcastic. From the opening phrase of the novel, we are in Grobei's world, we see what he sees, we perceive the universe through his worldview and his eyes: "The snow was melting, leaking into the drains. The sun burned merrily, the air was still and the resort's center swarmed with people." (Breban, 1977: 3). The author himself offers this reading key in the *Afterword*, indicating that this sentence belongs to the sphere of kitsch that defines the world and gestures of the salesman, so comments that the novel is "poorly written" or "gramatically incorrect" are rendered invalid.

"The one who tells the story in *Bunavestire* [...] is not Nicolae Breban, but a narrator that has a very special relationship with his character, a kind of attraction-rejection, affinity or pressure." (Manolescu, 1998: 684). The narrator presents the world to us through the eyes of little Grobei and he seems to like his character, but in the subtext there is always a tendency to mock him, his language, his level of perception and understanding, the hierarchies and values that govern his life.

However, there are passages in which neither the narrator, nor the Grobei-narrator is the one speaking, but the author himself (chapter VIII). Thus, the other narrative persona becomes involved: the reader. At one point, the author establishes a relationship with him and addresses him directly, as an accomplice. Everything is a game, a dance of subtleties and ironies. Breban targets, first and foremost, the reader of realist novels who has a certain horizon of expectation. He is used to being given believable stories, coherent, life-like characters, "slices of life". For this kind of reader who interprets fiction using the tools of reality, Breban attempts to shake him out of his peaceful reading experience. He promptly announces that this is the point where we part ways with the novel's female protagonist, "the enchanting Leila-Haretina", and her father, "old Ștefi – bacs". Then, in a taunting tone, he turns his attention towards Grobei and plays the role of the reader whose expectations are confused by the attitude of this character who "as soon as he achieves his purpose, he deserts, he runs like a schizophrenic, leaving the labour of his ambition and perseverance unfinished, putting the stability of his entire existence, the esteem of his acquaintances and readers, at risk." (Breban, 1977: 402).

Here, Breban advances the idea that the author does not lead his characters, but that the characters are self-governed and dictate the flow of the narrative. It is not Breban who decides upon the sudden metamorphosis of his character; Grobei's inner structure supports it, and the author must observe it and relate it to the readers. The genius and the exercise of writing leave no room for personal choice. He, the author, must dutifully follow his characters and their destiny. "After all, I have no choice! I must follow him, the wizard's apprentice, once he unleashes the waters' fury, shall drown, and no omnipotent master shall be able to save him, like legend says. I must follow him, I truly have no choice." (Breban, 1977: 405).

Such passages and interventions hold clues that help to explain the poetics of Breban's novels; they are genuine reading keys with which one may decipher Breban's work.

In the end, the author salutes his character with the same mix of irony and compassion, trying to draw the reader's attention and coaxing him to reflect for a few moments upon the significance of this character's destiny, *a washed-up clerk from southern Banat*: "Here is the story of Grobei Traian-Liviu, the merceologist from southern Banat, who has wrapped entire living body around his idea to the point of melting, of moaning, of incandescence. Will humanity learn anything from this parable?! From this modern myth?!" (Breban, 1977: 583).

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## **LES EMPRUNTS DE LA LANGUE FRANÇAISE DANS LES ÉCRITS DE VOYAGE PUBLIÉS DANS LA REVUE PROPĂȘIREA**

**Gabriela COMĂNESCU\***

**Abstract:** *At the beginning of the 19<sup>th</sup> century, the influence of French on the Romanian language is more and more obvious. French has a great popularity among young Romanian writers who study in France, learn French very well and even start writing in this language. All these can also be seen in travel literature that was published in the journal Propășirea (1844) belonging to several representative writers of the 19<sup>th</sup> century. In this study we are going to analyze the vocabulary of travel texts from Propășirea and present some French words and expressions adapted or not to the phonetic Romanian system.*

**Keywords:** *literary language, travel literature, French language, neologisms, phonetic adaptation of loans.*

La langue roumaine a connu, à partir du début du XIX<sup>e</sup> siècle, un ample processus de modernisation de sa structure, en général, et de son vocabulaire, en particulier. Dans l'histoire de toute langue il y a des moments où les emprunts se font surtout à partir d'une certaine langue, en fonction du contexte historique, géographique, politique, social ou culturel de la période en question. Au fil du temps, diverses influences ont été exercées sur la langue roumaine : latin, slavons, turcs, hongrois, russe, grec, néo-grec, italien, allemand, français, anglais, raison pour laquelle le lexique roumain a un caractère très hétérogène. On peut parler d'une contribution des influences étrangères à l'enrichissement de la structure interne du vocabulaire, dans la période ancienne de la langue roumaine littéraire, et d'une contribution à la modernisation du vocabulaire, surtout par l'emprunt, dans la période moderne.

Au XIX<sup>e</sup> siècle, le vocabulaire de la langue roumaine a été influencé par les emprunts de la langue française, fait qui s'explique, à l'époque, par le prestige culturel de la France au début du XIX<sup>e</sup> siècle, mais aussi par les relations d'ordre économique, politique, culturel existantes entre la France et la Roumanie.<sup>1</sup>

Le contact de la langue roumaine avec le français commence au XVIII<sup>e</sup> siècle, pendant les règnes phanariotes, quand le français était parlé à la cour royale, lorsque l'étude obligatoire de la langue française a été introduite à côté d'autres langues : le latin, le grec, le slavons et le roumain, et lorsque des traductions du français ont été faites, par l'intermédiaire grec.

Après la Révolution française de 1789 et surtout au début du XIX<sup>e</sup> siècle, il y a eu des contacts directs et ininterrompus avec la France, par les étudiants, les hommes politiques, les scientifiques et les

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<sup>1</sup>Il y a une riche littérature de spécialité consacrée à l'influence de la langue française sur la langue roumaine dont nous citons quelques contributions: Șt. Munteanu, Vasile Țără, *Istoria limbii române literare*, Editura Didactică și Pedagogică, București, 1978; Th. Hristea, *Sinteze de limba română*, București, Albatros, 1984; I. Oprea, R. Nagy, *Istoria limbii române literare, Epoca modernă*, Suceava, Editura Universității Suceava, 2002; P. Eliade, *Influența franceză asupra spiritului public în România. Originile*, București, Univers, 1982; Al. Rosetti., B. Cazacu, L. Onu, *Istoria limbii române literare*, București, Minerva, 1971; A. Goldiș-Poalelungi, *L'influence du français sur le roumain (Vocabulaire et syntaxe)*, Société des Belles Lettres, Dijon, 1973.

artistes. La langue française commence à jouir d'une grande popularité parmi les jeunes écrivains roumains, qui font leurs études en France, arrivent à maîtriser très bien le français et commencent à écrire en français. Ștefan Munteanu observe «qu'à la base de l'influence de la langue française se trouve, sans doute, la conscience latiniste de la descendance romaine commune des deux peuples et, par conséquent, de la parenté entre la langue roumaine et la langue française.» (Munteanu, Țără, 1978 : 145) Ainsi, l'origine commune et le grand prestige politique et culturel de la France sont les plus importantes circonstances qui ont favorisé l'influence de la langue française sur la langue roumaine littéraire «fait qui a déterminé l'assimilation d'un nombre impressionnant de termes d'origine française, qui se sont fixés dans le tissu de notre langue culte, contribuant à son enrichissement et à sa modernisation. » (Munteanu, Țără, 1978: 145)

La grande réceptivité aux éléments lexicaux d'origine française, au XIXe siècle, a créé la controverse parmi les chercheurs préoccupés par le développement de la langue. Par exemple, I. Heliade Rădulescu aborde la question des emprunts, appelant à une attitude modérée et à une sélection judicieuse de ceux-ci, selon le besoin : «Il faut emprunter, mais il faut bien voir qu'il n'y a pas de passion.[...] Nous ne devons prendre que ceux dont nous avons besoin et où il devrait, et comment il devrait. [...] Les mots étrangers devraient apparaître devant nous en vêtements roumains et avec le masque roumain. » (Heliade Rădulescu, 1980: 57)

L'influence de la langue française sur la langue roumaine se reflète également dans la littérature de voyage publiée dans la revue *Propășirea*, appartenant à quelques écrivains représentatifs du XIXe siècle, qui font leurs études aux écoles françaises.

*Propășirea*, hebdomadaire de la culture, apparaît à Iasi entre le 9 janvier et le 29 octobre 1844, sous la direction de la rédaction de Mihail Kogalniceanu, Vasile Alecsandri, Ion Ghica și Petru Balș. Après 10 mois d'activité et 42 de numéros, la revue a été suspendue par la censure sur ordre de Mihail Sturdza. Le mot *Propășirea* dans le titre était considéré, dès le premier numéro, comme trop révolutionnaire. C'est pourquoi la revue a été renommée *Revue scientifique et littéraire*. C'était la première revue encyclopédique dans laquelle ont été abordés des problèmes d'art, d'éducation, de langue, de droit, d'histoire, de géographie, de vie sociale, d'économie, de commerce, d'industrie, d'administration, de médecine, d'agronomie, de science. La littérature de la *Propășirea* dépasse considérablement le niveau des écrits publiés dans d'autres revues contemporaines et les écrits de voyage sont largement cultivés à travers Vasile Alecsandri (*O preumblare prin munți*), Dimitrie Rallet (*O plimbare. La iarmarocul Fălticenilor*), Grigore Alexandrescu (*Cozia și Pasaj dintr-o relație de voiaj în Țara Românească*), Costache Negri (*Veneția*) et un écrivain anonyme, identifié plus tard dans la personne de I. Voinescu II (*Cîteva zile pe munți*). Synonyme d'aventure, des découvertes, le voyage a représenté pour les écrivains du XIXe siècle une opportunité pour ouvrir les yeux sur le monde extérieure. Cette ouverture n'est pas seulement au niveau intellectuel, le voyageur ayant le motif de voyage le soif du savoir, d'apprendre, de mieux se connaître, de prendre plus de distance vis-à-vis de sa propre société, mais aussi au niveau de la langue littéraire. L'écrivain du XIXe siècle ouvre les yeux sur le modèle linguistique français, qui influence l'évolution de la langue roumaine et contribue à l'enrichissement et la modernisation du vocabulaire. Mais il dénonce parfois la tendance à l'imitation qui se manifeste à cette époque, comme le fait Dimitrie Rallet dans *O plimbare. La iarmarocul Fălticenilor*: «Les auberges sont russes, les salons anglais, la langue, les mariages et la mode sont français. Nous prenons des étrangers tout ce que nous voyons, sans choix, et ce n'est

passouvent bon, comme beaucoup de marchandises trompeuses et bon marché, et nous ne faisons qu'imiter selon nos caprices. »<sup>1</sup>

Dans une tentative de souligner que l'influence française a joué un rôle particulier dans le développement du lexique néologique roumain, nous considérons qu'il est important ce qui a constaté Liliana Soare sur les emprunts lexicaux, c'est-à-dire que «c'est le moyen le plus simple et le plus pratique de créer ou maintenir le contact linguistique avec d'autres langues de culture et d'enrichir, avec un minimum d'effort, le bagage lexico-sémantique d'une langue. » (Soare, 2012: 101)

Nous ferons ensuite une présentation de certains emprunts de la langue française extraits des six écrits de voyage publiés en 1844 dans la revue *Propășirea*, avec des informations sur l'étymon et le contexte dans lequel il se produit:

*adresate* (< fr. *adresser*): „După cîteva meritate complimente *adresate* proprietarului echipajului. [...]” (IVC: 570)

*aristrocrația* (< fr. *aristocratie*): „*Aristocrația* merge pîn-a-și învăli caii, spre a-i deosăbi de celelalte dobitoace de soiul lor.” (DRO: 56)

*bal* (< fr. *bal*): „La *baluri* mergem ca cel mult să ostenim zădarnic și pretutindene, cu mari cheltuieli, ne deprindem a nu fi buni de nimică.” (DRO: 58)

*barieră* (< fr. *barrière*): „De cealaltă parte a râului, un șir de munți acoperiți de copaci formează monastirei o statornică *barieră* [...]” (GAC: 123)

*civilizate* (< fr. *civilisé*): „[...]dovadă că se mai păstrează pe la noi astă frumoasă și moștenită virtute, ce n-o găsești chiar pe la unele din națiile prea *civilizate*[...]” (DRO: 57)

*complimente* (< fr. *compliment*): „Ea împarte *complimentele*, care ajung a nu mai măguli pe nime [...]” (DRO: 55)

*conțert* (< fr. *concert*): „Nu am trebuință să mai descriu mulțămirea ce ne-au pricinuit acest *conțert* original.” (VAO: 37)

*curajul* (< fr. *courage*): „[...] numai el singur însuflă *curajul* fără a culege [...]” (GAP: 178)

*damă* (< fr. *dame*): „– Cum vorbiți, domnilor, zisă Letiția, cu așa mare ușurință dinaintea unei *dame* [...]” (CNV: 14)

*demuazele* (< fr. *demoiselle*): „[...] din galbeni cum eram, ne0am înroșit ca niște *demuazele* de pansion.” (VAO: 36)

*diletanți* (< fr. *dilettante*): „*Diletanți* mulți se adună în casa Biancăi, căci ea era bună cântăreață [...]” (CNV: 12)

*discuție* (< fr. *discussion*): „[...] și din fir până în ac, cum zice proverbul, ne pomenirăm în *discuție* despre [...]” (IVC: 571)

*echipaj* (< fr. *équipage*): „Patru ageri telegari de deosebite vârste, începând de la 20 de ani și coborându-se până la 2 ½, făcea să zboare *echipajul* cam cu primejdia gâtului nostru.” (IVC: 569)

*fașionabilă* (< fr. *fashionable*): „[...] cine nu joacă cu mîinile sau cu picioarele face cam proastă figură în adunarea ce mai *fașionabilă*.” (DRO: 55)

*favorit* (< fr. *favori*): „[...] și cu toate că știți pe Teodor, că și cam este *favoritul* meu [...]” (CNV: 13)

*flata* (< fr. *flatter*): „Ne *flatam* cu încredințarea că subț un asemenea acoperiș ne vom odihni mai bine decât am merita.” (GAP: 178)

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<sup>1</sup>Le récit de voyage *O plimbare. La iarmarocul Fălticenilor* de Dimitrie Rallet est parudans la revue *Propășirea* (Foaie științifică și literară) nr.3, 23janvier 1844.

*hazard* (< fr. *hasard*): „Fără efectul *hazardului*, eram în primejdie a lua, fără voia noastră o baie rece [...]” (IVC: 572)

*himeric* (< fr. *chimérique*): „Dar oamenii înțeleg anevoie și rîd bucuros de întreprinderi al căror sfârșit li se pare *himeric*.” (GAP: 178)

*idealism* (< fr. *idéisme*): „[...] materialismul au înădușit totdeauna *idealismul*.” (VAO: 35)

*impoza* (< fr. *imposer*): „Unii vreua *impoza* numai cu vreun titlu apucat, a căruia n-au măcar aerul [...]” (DRO: 56)

*improviza* (< fr. *improviser*): „Acolo, fiecare va fi slobod a *improviza* fel de fel de ode, elegii sau alte asemenea parascovenii și bocituri poetice.” (VAO: 37)

*interesant* (< fr. *intéressant*): „părinții, în buna lor voință de a ne arăta tot ce au mai *interesant*, ne duseră la două chilii făcute în peatră [...]” (GAC: 124)

*întreprindere* (< fr. *entreprendre*): „[...] orice *întreprindere* neîmplinită din partea unui om mi s-au părut cea mai vie dovadă de slăbiciunea caracterului său.” (VAO: 37)

*materialism* (< fr. *matérialisme*): „[...] *materialismul* au înădușit totdeauna *idealismul*.” (VAO: 35)

*malin*, „răutăcios, malițios” (< fr. *malin*): „- Tot ce vedeți este făcut de curând și descriția nu o mai puteți găsi în tot adevărul ei, răspunse castelana cu un zâmbet *malin*.” (IVC: 661)

*merita* (< fr. *mériter*): „[...] sub un asemenea acoperiș ne vom odihni mai bine decât *am merita*.” (GAP: 178)

*moralități* (< fr. *moralité*): „[...] ne găteam să răspundem prin mai multe *moralități* [...]” (GAC: 123)

*obiectelor* (< fr. *objet*): „Apropierea serei împrumuta *obiectelor* colore fantastice [...]” (GAC: 124)

*pansion* (< fr. *pension*): „[...] din galbeni cum eram, ne-am înroșit ca niște demuazele de *pansion*.” (VAO: 36)

*particularități* (< fr. *particularité*): „Să ne luăm deodată pe la locurile obștești, căci mi-i urît și nici se cuvine, socot, a mă abate la *particularități*.” (DRO: 55)

*peizajuri* (< fr. *paysage*): „Multe soiuri de *peizajuri* am văzut prin deosebite țări [...]” (VAO: 37)

*pledoiere*, „pledoarie” (< fr. *plaidoirie*): „[...] că ucigătoare *pledoiere* nu au tocit resorturile acestui duh atît de felurit și atît de cu folos întrebuințat.” (IVC: 568)

*projetaserăm*, „proiecta, organiza, plănuî” (< fr. *projeter*): „[...] cu care *projetaserăm* preîmplare prin munți, ca să hotărâm ziua plecării și itinerariul nostru.” (IVC: 567)

*piesă* (< fr. *pièce*): „[...] ba și *piesele* au început a cuprinde ce ne zădărește ca să-și înmulțească antrelele.” (DRO: 57)

*reciteze* (< fr. *réciter*): „[...] arătînd cu mîna la ferestre, se puse să ne *reciteze* cu multă veselie.” (IVC: 661)

*rezon* (< fr. *raison*): „Nemulțumiți de acest *rezon*, ne găteam să răspundem prin mai multe *moralități* [...]” (GAC: 123)

*seanță*, „ședință” (< fr. *séance*): „După această *seanță* parlamentară [...]” (VAO: 37)

*simțimentele* (< fr. *sentiment*): „Impresiile de dimineață se șterseră ca să facă loc *simțimentelor* celor nouă ce ne însufla deosebirea locului.” (IVC: 662)

*suvenire* (< fr. *souvenir*): „Numai numele fondatorului deșteaptă niște *suvenire* mărețe [...]” (GAC: 123)

*vizitînd* (< fr. *visiter*): „[...] *vizitînd*în fugă mănăstirea, ne-am pornit înapoi spre Hangu [...]” (VAO: 37)

*voiaj* (< fr. *voyage*): „[...] *voiajul* au fost destul de vesel [...]” (VAO: 37)

*utopist* (< fr. *utopiste*): „Și apoi mai zică *utopiștii* că robia nu e trebuincioasă societății!” (IVC: 660)

En ce qui concerne l’adaptation de ces emprunts, un certain nombre de particularités linguistiques propres au XIX<sup>e</sup> siècle sont notées. Le processus d’intégration des néologismes est long et jusqu’à ce que ce processus d’adaptation au système phonétique de la langue roumaine soit terminé, ont été utilisées des formes intermédiaires, très proches des mots français d’origine, pas encore adaptées au système phonétique de la langue roumaine, telles que : *rezon*, *seanță*, *suvenire*, *obitelor*, *pledoiere*, *projet*, *peizajuri*, *demuazele*, *impoza*. Certains de ces mots ne sont plus utilisés, et d’autres ont enregistré des développements phonétiques qui ont conduit à l’apparition des formes existantes dans la langue actuelle.

Tous deux appartenant à la famille des langues latines, le roumain et le français présentent de nombreuses similitudes, les plus facilement perceptibles étant ceux au niveau lexical, mais il y a aussi des différences, parce que le latin a évolué différemment sur le territoire de la Roumanie. Les emprunts d’origine française sont normalement adaptés au système phonétique de la langue roumaine, les difficultés ne surviennent qu’en raison des différences sonores entre les deux langues. Par exemple, les plus grandes différences sont entre les voyelles: sept voyelles en roumain et seize en français. Certains cas d’adaptation des voyelles sans correspondant en roumain sont intéressants, dans les textes à l’étude :

- **e** muet > zéro : *équipage* - *echipaj*;
- **e** muet > ă : *dame* – *damă*;
- **a** nasal, noté **en** > im / en: *sentiment* - *simtiment*;

Dans les textes analysés, il y a des emprunts avec étymon français bien établi, comme ceux énumérés ci-dessus, et des mots pour lesquels les dictionnaires étymologiques ou explicatifs proposent des étymologies multiples, y compris le français :

*nație* (< lat. *natio*, it. *nazione*, fr. *nation*, rus. *națiia*);  
*caprițios* (< fr. *capricieux*, it. *capriccioso*);  
*imitație* (< fr. *imitation*, lat. *imitatio*);  
*inscripție* (< fr. *inscription*, lat. *inscriptio*);  
*impresii* (< fr. *impresion*, lat. *impressio*);  
*ambitios* (< fr. *ambitieux*, lat. *ambitiosus*);  
*triumf* (< lat. *triumphus*, fr. *triomphe*);  
*diademă* (< fr. *diadème*, lat. *diadema*);  
*talent* (< fr. *talent*, lat. *talentum*);  
*caracter* (< fr. *caractère*, lat. *character*);  
*modă* (< it. *moda*, germ. *Mode*, ngr. *móda*, fr. *mode*);  
*geniu* (< lat. *genius*, fr. *génie*);  
*patriotic* (< fr. *patriotique*, it. *patriottico*);  
*patrie* (< lat. *patria*, fr. *patrie*);  
*armonie* (< fr. *harmonie*, lat. *harmonia*);  
*marșrut* (< rus. *marșrut*, fr. *marcheroute*, ger. *Marschrout*);

*ospitalitate* (< fr. *hospitalité*, lat. *hospitalitas*);  
*excursie* (< fr. *excursion*, lat. *excursio*).

Par cette brève analyse des six écrits de voyage publiés dans la revue *Propășirea*, nous réaffirmons l'importance de l'influence de la langue française pour l'enrichissement et la modernisation du vocabulaire de la langue roumaine ainsi que pour la redéfinition de sa physionomie lexicale néolatin, au XIXe siècle, comme le dit Theodor Hristea dans *Sinteze de limba română*: «la plus puissante de toutes les influences modernes sur notre langue (à partir, en particulier, du XIXe siècle) reste, incontestablement, l'influence française. Grâce à elle, tout d'abord, le roumain s'est enrichi avec quelques milliers de mots en modernisant son vocabulaire dans tous les domaines de la vie physique et spirituelle. » (Hristea, 1984: 59)

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## ANTON HOLBAN'S CREATION IN AN EUROPEAN CONTEXT

Andreia Maria DEMETER\*

**Abstract:** As a writer belonging to a particular type, exercising "authenticity" or, defining his prose with a term that Petru Comarnescu coined "experientialism", Anton Holban approached theoretically the genuine literature as plain recording of subjective experiences, along with Camil Petrescu, Mircea Eliade, Mihail Sebastian, Max Blecher, C. Fântăneru, Petru Manoliu, H. Bonciu. Developed in relation to the concept of "authenticity", the literary art that Ioana's author promotes sustains subjective experience, which is also tragic and genuine, sprung from inner feelings. A great admirer of some French authors like Proust, Gide or classical writers, Anton Holban made the attempts of the critics to include him in a certain formula very difficult, so he was accredited as descending from Rousseau, Amiel, Constant, Stendhal or even Proust, Gide, Huxley. The attempt proved to be even more difficult as Ioana's author also pleaded in favour of authenticity, experience, sincerity, remaining in the same time an adept of the constraints of classical art, paying close attention to craft, proportion and inner harmony.

**Keywords:** suggestion, authenticity, narrative

In the most common view, narrative means telling some facts in a certain order. These facts can be real, belonging to history or corresponding to real events order, or imaginary, belonging to fiction.

There is a time of fable (storyline), obviously situated in past places, and which can be regained through the time of discourse (narrative time), the permanent oscillations between these temporal lines defining what we call narrativity. The fable time is one-dimensional, chronolinear, unrepeatable and irretrievable, a result of the narrative event order and of the real data chained in time. The time of discourse (speech) has the most diverse representation, being pluridimensional, easily manipulating real or realistic data; it can be universal cosmic, mythic, historical, individual, psychological, chronolinear or relative and it permits different types of moves on the timeline, back or forth, or even transgressing the temporal levels. Identifying its typology represents, in literary analysis, sources of in depth interpretation, as temporality is a key theme in the universal literature.

"Holban's literary work is the reflex of a spiritual insurrection against alienation and solitude, an effort to demistify the reality and a way to reestablish the relationship with humanity". [ Beram, 1972, p. LXXXIX]

The reader of his literary works faces two types of texts: some of them are radically objective ("Mirel's Novel", "Sand Castles", "Different People"), where the action takes place owing to characters with individual features and independent lives, the presence of the author being permanently felt, while the others are radically subjective ("A Death That Cannot Prove Anything", "Ioana", "Dania's Games" and the stories), being first person narratives.

A monochord author, love analyst, Anton Holban involuntarily directed the literary critics to Sandu, the character-narrator.

Applying Lintvelt's judicious taxonomy to Holban's narrations, we can observe the obedience of this protagonist-narrator who, "on the perceptive psychological level completely identifies himself with the actor character in the narrative actorial type". [ Lintvelt, 1994, p. 102] So, it

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comes as natural to analyze not only the relationship between this actor narrator with the representative reality, but also his attitude towards this reality.

Referring to the specificity of the represented reality, Nicolae Manolescu observed: *All Holban's novels are focused on the study of intimacy*. [Manolescu, 1981, p. 436] His narrator, as in Camil Petrescu's novels, is oriented on the identity of the others, especially female. Therefore, his literary speech is always motivated by the cognitive itinerary that he deliberately follows: *How she is like is the only thing I want to know*. The aim of this long analytic periphrasis in the novel "Dania's Games" is right Dania.

But this reality is very different from everything he knew before. He constantly misses this nonchalant, flexible, proteic reality, refusing to accept the cognitive itinerary of the protagonist narrator: *Dania's reality and, in the same time, his fluid existence, are my greatest torment. Even if I know Dania's kiss, I'm shaking of sadness to be happy only in my imagination exactly when her presence makes me the happiest*.

Lacking any intention and incapable of making decisions, timid as a character, this reality won't allow being subjected to investigations and it doesn't submit to the flow of the expectations that the actor narrator has. She always acts differently from what he expects, wishes or hopes. The narrator will feel dominated by this mysterious and voluntary reality, that he is unable to reach in spite of all his desperate efforts. Her reality is a kind of Fata Morgana that disappears at his first try to approach, as he is too eager to get certainties and absolute proves in a space that is absolutely uncertain and relative. In this situation, his knowledge avidity cannot be satisfied because of the lack of reality.

Using medical terminology, we can say the Sandu suffers from the reality deficit syndrome, a disease he is very aware of and that stirs a permanent feeling of inferiority and insatiety: *I felt humiliated, struggling with windmills*.

Unlike other Holban's novels, in which the narrator interprets and investigates a reality, in "Dania's Games" it is not the reality but its absence the one that provokes analysis and interpretations.

If we considered Holban's novels in which Sandu is the narrator a trilogy, we would design the following picture: the first novel, "A Death That Doesn't Prove Anything" is the narration of an uncertainty, "Ioana" is the novel of a jealousy and "Dania's Games" is the story of a game. In "A Death That Doesn't Prove Anything" the reality is passive and submissive, having no requests. Being unable to discover enough space for his cognitive itinerary in this reality, the narrator diverts the attention to his own identity. In the second novel, his attention is focused on the couple, and the narrator balances the represented reality, while in the third, the narrator is dominated by this reality which doesn't meet his intentions to find and interpret.

We can therefore conclude that his semi-absence in "Dania's Games" is not the prerogative of the narrator, as Mihai Zamfir suggested: *"Holban didn't confess in Dania's Games to protect his love pain, but he voluntarily provoked Dania's concrete games to use the reality as a support to a literary suggestion, a represented reality."* [Zamfir, 1978, p.82]

This actor narrator's drama gets consumed in relationship to this proteic, fluid, overhead reality. Even from the beginning, the narrator realizes that his existence is phantomatic to Dania. She had fancied him even before the met: *She had waited for me even before she saw my face. It's fantastic how reality-less her mind is. I had been a phantom to her*. And later he notices the same thing ostentatively: *Dania has an imaginary life and she can afford all kinds of audacities only with my image, not with the reality of my existence*.

Dania imposes this sufficient and natural existence in semi-absence also to the protagonist narrator. She was the one who wanted to know him and imposed the rules of the game, but the narrator,

who was used to dictate, didn't understand and accept them: *With my temperament tormented by doubts, I always ask myself this type of questions. To have fellowship with a human being for whom you have to keep secrets, to guide her, to amuse her according to a plan that you plotted in the darkness. How could I accept such a situation, when I have never conceded any confinement and got revenge as soon as I could?*

He will feel overwhelmed by reality because he is involved in an unfamiliar game whose rules are unknown. Along the way, the game fascinates and subdues him, but it remains unfamiliar and all his efforts to grasp the rule will be useless. The semi-absence is the basic of this game which has no certainties, consistency and profoundness. "Dania plays with her dresses, with books, with love. She doesn't have any guess that this game doesn't honour her and she gets excited deluding that she is deep."

The narrator realizes that he is involved in a game (and the title of the novel confirms this aspect) whose active player he imagines he is and he feels shocked when he becomes an outsider: "At the cinema, you take part in the game of the actors, you are happy or sad in the same time with them, still you see nothing but images and phantoms of people and when the light is on, you realize the screen is empty. I pick the same impressions from my friendship with Dania. I hold her in my arms, she vibrates at my grip, if I take her coat a bit away I can discover the traces of the hugs that haven't vanished even if it's been a week since I last saw her. Still, the distance is there, I cannot play freely with her soul, as the kids usually do in the sand at the seaside."

The distance that this character constantly notices doesn't come, as he suggests, from the age, religion or welfare status gap between them, but from the different ways in which they perceive this game.

And if reality offers him a certainty, absence gives him thousands of possibilities. He will imagine her leaving, dancing, eating in the restaurant next to his house, where he knew she could come, he will imagine her at home or anywhere else, alone or with somebody else. In other words, he will try to fold another reality on the one that didn't lend to the analysis, a reality that he thinks is suitable to him. This hidden game contains a small dose of perversity and will remain unknown to Dania. She, unlike Sandu, doesn't have any guess that she is unintentionally the object of an unfamiliar game. His wish for certainty comes from a perfectionist artistic conscience, which was present in the other novels but it doesn't work in this one: „I cannot make any plan work with Dania. I will get you know great books and good music. She is pleased, she will listen to everything I'm going to tell her. But what I have enthusiastically decided can never start. Never. Not any event without luck. Every single day with a disillusion." An artistic and didacticist spirit, Sandu wants to be a Pygmalion who needs material to realise his work, but Dania cannot offer the material he needs because her game doesn't include commitment, her rules do not suppose openness to the other. This is why the following statement comes tough: There is no point in these games, Dania...

"A Death That Doesn't Prove Anything" is a dynamic novel, "Ioana" is a static one. This is a first difference between them, Anton Holban confesses in his Literary Will, but this doesn't prove to be an observation on his own novels, but a writing poetics which he conceives and willingly imposes. Obviously, the expressive and value seriousness inclines to the static, as a modern way to write, the dynamic remaining a trace of tradition or of an innocent age that it is worth being overcome. The author observes that, being explained from the inside of the writing process, the static is boring. An effort is needed to observe that you gave up any show, and only the game of the details pleases you. The static has a deep meaning to those who regard literature not only as entertainment, thinking that it is the expression of the most intimate life. A static book forces you to remain inside people." How far

is this way to define from the inner monologue, soliloquy, involuntary memory, stream of consciousness- modern techniques of introspection through which novel overcomes its previous century condition? Still, Anton Holban prefers the term "static" to preserve all of them together. Or, maybe the other way round, applying all these modern varieties of writing, we will only reach the static novel, as an absolute expression of "game of details", synonym to "the expression of the most intimate life", and we understand it not only as "the authenticity of the discourse", but also as "being through and for writing".

If "A Death That Doesn't Prove Anything"(1931) is considered a dynamic novel by the writer, then, "Ioana"(1934) and "Dania's Games"(published away later, after the author's death, because the editors feared some protagonist characters could be recognized) are static novels which demonstrate the evolution and the maturity not only of the narrative perspective, but also of the concept of literature itself. We will distinguish some particularities of this type of novel on the narrative level. Even from the start we should define the "static narrative", which seems to oppose the definition of the narrative in general, which "consists of telling past events in a time order", one of its basic conditions being to utter "a change of status"; we can infer that "the very essence of the narrative should be found in events and actions". Some other characteristics of the narrative, as Rodia Zafiu points out, are related to the following criteria: sequence, individuality, causality, intentionality and meaning, which can be transmitted via "structuring the narration according to certain cultural patterns" and which particularly reveal the dynamic character of the narrative discourse.

A gibelin spirit, Anton Holban belongs to the category of writers born in atrocious pains, creators for whom art is not pleasure, but craft. "No one can imagine what minutious work every single line has and how deep the feeling hidden there is", "there is not a single page without bleeding under questions", the writer confesses. For *Dania's Games'* author, literature is under the sign of difficulty, not as far as creation is concerned, but also regarding the way it tackles the existential matter able to grasp the relation between the human being and their fellows or themselves. Holban's art is not simply writing, but the tension of writing or of finding the specific pitch. Hence the rapid translation from one to another, the obsersive reccurency of a key-element, the annoying repetition in the same sentence, the apparent stylistic negligence, therefore the formless character of his writings in search of authenticity. The holbanian turmoil supposes immediate experience, in which writing is based only on personal observation and tends to reflect only the ingenuity of the moment. The writer is obsessed with the idea of living, with all nerves, the psychological possibilities which are generated by the facts that he narrates while writing. The death intuition determines the need to live the short time that has been given to maximum intensities, not to simulate anything, to fulfill thorough a perfect authenticity of reactions. Similar to Max blecher or Octav Solutiu, Anton Holban proves incapable of imagining experiences which are outside his ego, travelling the way to return to himself. His writing imperative being sincerity, the true world, he imposes an implacable critical spirit, going as far as nude transcriptions, like gide. Nothing more tormenting for the writer's sickly sensitivity than the presentation of an apparently complex inner life, but based exclusively on pastiched reactions.

The authenticity, an obsessively recurrent condition at Holban, is focused on the idea of feverishness and signifies, first of all, capturing, in the most viable way, the emotional tensions right in the very moment they are produced. The concept represents the sneak of "the genuine personal turmoil", avoiding, as much as possible, any "literary" misrepresentation. Living the very moment of transcribing the event seems more important than the value of the story told in itself.. A live notation gidian-style: you need to record them immediately, just like I'm going to try in these pages, otherwise either later turmoils will stifle the initial ondulationsor indifference will make you stay away from those

events. The authenticity of experience cannot be obtained, in Holban's view, through a direct copy of the feeling, but via immediate reflection or through a "no complacency" self-analysis, owing to a thorough selection that preserves in the moment of writing only the moments with maximum psychological intensity. „it is important only to choose what is typical from the multitude of events that you are offered. The imagination consists in combining these poignant details. Because I don't think that observation is the same with taking a photo." The writer makes a selection, being aware that not everything that lies inside him can be of interest and that only some coordinates of what he experiences can become representative for more individuals. But he reserves the right to select and combine only real and authentic facts from his experience. The selection process indicates a steady laboratory work and helps us discover Holban as a genuine artist who can model the narrative material so as to reveal the vibration of life. A true writer should know how to choose the characteristic fact of life, picked mainly from his personal experiences.

A mechanical and photographic transposal of the individual reactions cannot reproduce the inner structure of the characters. Like Camil Petrescu, he is against reducing the concept of authenticity to the notion of photography. „A novel must contain a slice of life. But it shouldn't be photography." The writer should consider, in any circumstances, the boundary between reality and fiction, says Anton Holban, so as to give literature what it belongs to it, without the clarity of a camera viewfinder. According to the standards of writing in his times, Holban puts stress, in the texts referring to the essence of prose, on emotion but not on transposing the reality in art literally; confession, imagination, emotion are some of the authenticity elements in living a profound feeling whose iridescences transcend the limit of plain photography, too clear and too inert, as ofelia Ichim observes.

"Never provide all the explanations, let's just suggest", the writer claims, obeying this principle in all his works. In "Ioana", more than in any other novels, he will operate with symbol and suggestion. Tristan and Isolde myth, the image of sea, the focus, in the second part of the novel, on a cat, Ahmed, are symbolic elements which elevate the heroine drama into an absolute dimension. Following the art of suggestion, the writer also supported the aesthetic value of the open ending which elicits certain resonances in the reader's mind. The reader becomes the writer's partner due to the recreational act of reading. Therefore, he proves to be a believer in *opera aperta*, in whose pages the character's life doesn't end once the last page has been read. Ending the novel, it is preferable for the writer to sneak in the necessary dose of imprecision- „that last line should be slightly confusing and lead to the impression that the action will go on, it should obsess the reader even after the lecture has finished." The writer sees in this openness of the novel, in the appearance of being unfinished that it leaves, a condition of the viability of the novel. In this respect, all his works can be circumscribed to a *poetics of uncertainty*, whose centre is an enigma that stays unlinked even after the reading ends.

The uniqueness of Holban's creation consists in his talent of endowing the character, an eager seeker of the ideal, with an overarching desire to prolongue his existence in time, heralded by disappearance, not losing lucidity in spite of the drastic situation that destiny forces him to face. The uncertainty that appear as soon as the infinitesimal analysis of any feeling rules upon his life, ending in permanently questioning himself on love, jealousy, solitude or sorrow. Also, Sandu, who experienced along his existence so many contradictory states, fears he wouldn't have a proper attitude towards the unavoidable end.

A key feature of Anton Holban's writing is the standstill, consisting, on one hand, in the juxtaposition of the narrative parts and, on the other hand, in the presence of descriptions or of diary pages, which turn the discourse into a *chronical interrupted by anachrony* lacking the traditional dynamic, Holban's discourse made of parts takes the form of a narrative tree. Stopping time and

interrupting the chain of actions, the description often comes before some future actions in his novels. In such situations, the description has unifying attributes. In some other cases, it functions as a metaphorical projection of previous situations and states. The disruption of the syntactical unity of the text smoothes, in his novels, the conflict between narrative and description in the stave of a modern Romanian poetics. The mechanism of text order induces the form of an assembly. Ignoring the articulation of the segments on the surface, a typical technique in the new novels, facilitates achieving a type of writing which "suffers" from technicism. In this respect, Holban's formula is closer to Proust or Søren Kierkegaard( *The Diary Of A Seducer*), J. M. G. Le Clézio, Allain Robbe-Grillet than to Liviu Rebreanu or to Sadoveanu. Of course, Holan's novel are not superior to the masterpieces of his times, but his formula mirrors a new conception about novel, a conception open to the so-called "movement" of the interwar European literature.

The actual interest in Anton Holban's prose is greater than the interest that his work raised in his times. His work has been recently viewed from the point of the experimental prose. The intimate diary fragments from his novels, as well as the sequence of the episodes in line with the so-called static prose and, respectively the game of the characters' feelings, a game on the sinking sand of the uncertaintiesor that in the pessimistic stave of the certainties, provides the writing within Holban's erotic triptych with undeniable modernity.

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## **THE VERACITY OF THE INTERIOR SPACE IN THE SHORT STORIES AND IN THE NOVEL THE DAYS AND NIGHTS OF A LATE STUDENT**

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**Abstract:** *Gib Mihăescu's short stories, excellent surveys in the hidden regions of the human soul, bring a special, colourful world, whose identity was imposed in the prose between the two world wars by approaching in depth an area between dream and reality. The novels deepen their poetic meaning and creation through a subtle and varied infusion of a social reality in the inner universe of the main characters, in all the layers of their existence. Gib I. Mihăescu is an authentic artist, unique in the way he managed to conceive an oppressive and threatening atmosphere, having an absolute language. The great merits of Gib I. Mihăescu are the diversification of the human typology and the analytical deepening of the characters, which bring an increase of substantiality and complexity, of epic narrative.*

**Keywords:** *Gib I. Mihăescu, inner universe, generation, poetics, language*

Gib I. Mihăescu writes short stories at a time when the genre was very little cultivated, succeeding, through his own vision, to capture the attention of critics, and the longer prose, the novels, impose him as one of the most original contemporary authors. Therefore, the literary critic appreciates that Gib I. Mihăescu is the creator of a style in Romanian prose and he is, by other means, alongside Hortensia Papadat-Bengescu and Camil Petrescu. Regarding his qualities as a prose writer, the literary critic Șerban Cioculescu said that "The work of Gib I. Mihăescu remains at a crucial point in our literature, in which he brought the short story to its last brilliance and gave two of the greatest achievements in the novel field." (Cioculescu, 1935: 643).

In the short stories, the dramas of the main characters develop with great sensitivity, the main characters are mastered by primary instincts, which, through their own obsessions, go beyond the real-life framework. Gib Mihăescu creates characters with intense feelings, his short stories being "more clinical files of obsessive feelings". (Crohmălniceanu, 1972: 513). Just as no individual would remain the same if he were removed from his environment, Gib I. Mihăescu's characters can no longer retain their specific character if they are placed in other social contexts. The adapted and the maladapted are found in the work of the writer, but not equally (the maladapted predominates). One of the typical main characters, whom we find in a fairly large number of Gib I. Mihăescu's short stories, is the suspicious and jealous husband. The elementary psychology of the main characters, the lack of will, often lead to mental imbalance. Three notions define these characters: jealousy, fear of ridicule and the inferiority complex in front of the lover, sometimes also in front of the wife. The fear of becoming ridiculous in front of others takes on catastrophic proportions in an environment where people are dominated by prejudice. For the provincial bourgeois, whether it is called Captain Naicu (*The vision*), the "engineer" Rărunț (*The square*), Sandulian (*Deus ex machina*) or Sava Manaru (*La "Grandiflora"*), public opinion is above all. The typological gallery of the 5 "cuckolded" spouses, who suffer from the fear of ridicule, is specific to the provincial life and we will find it in all the work of the writer. Jealousy is not only the result of this fear, it comes from the complex of inferiority that husbands have towards women, but

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also towards lovers. The inferiority to the lover is obvious both in terms of age and behaviour and physique. Often, infidelity exists only in a man's mind. The inner balance of these characters, no matter how much willpower they might have, it is lost when they find out or suspect that the woman is cheating on them.

There are, however, a fairly large number of spouses for whom the wife's infidelity is no longer a suspicion, but a certainty: Mircea (*The Cold*), the boyar Glogovan (*The Incident*), Captain Naicu (*The vision*), Mina (*Between Porcelains*), Orghidan (*The painting*), Mircea (*The icon*). Most of them spend a lot of time outside the home, considering that the status of husband is fulfilled if they offer their wives a respectable social and economic situation. The two categories of individuals (adapted / maladapted) are very well represented in the writer's short stories, but especially in novels. Although the structure of the novels is, to some extent, similar: a man, placed in different backgrounds, aspires to an ideal woman, usually inaccessible, but during this time, he has relationships with other women met in completely unexpected places. Around this main character there are a series of individuals, among which the cheated husband is never missing.

In a series of short stories, the main characters are perfectly integrated in society, tailored to that environment and others that focus on individuals who lack trust in the social role, forever in conflict with society. In the first category, there are found the short stories that reproduce aspects from the provincial life of the petty bourgeois, of individuals with cultural pretensions, the satirical intentions being obvious in some cases (*In the train, The figurine, The Square, The Monument, New wine, Filodor, Spring Day, etc.*). The second category includes short stories in which the main characters are in conflict with the environment. The imbalance between the individual and the outside world, the escape from reality, generates real inner dramas and obsessions: *The First Line, The Soldier Nistor, La "Grandiflora", The Ugly, The End, Between Porcelains*, etc. It is noteworthy that these individuals, although they cannot accept reality, do not have the power to rebel, which causes their moral imbalance. Individuals detached from the petty bourgeois (owners, officials, teachers, merchants, soldiers, etc.) form a special world: they are individuals who lack will, their ideals are small, the atmosphere of provincial life crushing any character. These main characters do not want to go beyond their own condition. Satisfied, perfectly adapted, they feel very well in that environment and cannot conceive the idea of living elsewhere. Aspects of political, social or cultural life in the provincial environment are always told by the writer in this category of short stories, with satirical intentions and social criticism.

The most significant short stories of the writer: *The Dream, The Return, The Cold, The Vision, The Night of the Fires, The Chance, Danut's Signs, La "Grandiflora"* are collected in the volumes *La "Grandiflora"* and *"The Vision"*. Once the two volumes were published, the critical opinion, who was less confident in the value of the short stories published until then, it became, surprisingly, interested in the new style of the author, considering him as one of "the greatest short story writers of Romanian writing after the war", noting that "many of his short stories are masterpieces of this genre". (Philippide, 1935: 1)

In the short story *La "Grandiflora"*, Sava Manaru's inner turmoil, which appears as a libertine individual, is analysed in detail:

Instead, at the slightest movement of Ramură, he was fidgeting nervously, bending his back like a kitten vigilant to the trepidation of the prey: sparkling effluvia poured from his eyes, terrifying the other, urging him to plan a sudden and clever exit, and yet dispelling at the first glare any trace of a more suitable plan (Mihăescu, 1967: 224).



Even if the action evolves for a long time around the only central character, Manaru, is, according to Florea Ghiță, “a small novel of the Oltenian provincial borough”, which explores the “provincial atmosphere and eros, the violent soul dramas generated by jealousy” (Ghiță, 2017: 109).

In its final form, the short story *The Vision* points to “a victory of Gib I. Mihăescu’s writing in the field of analytical prose” (*Ibidem*: 84). In his characteristic style, the narrator introduces, as a projection of the imagination, the central motif, the *vision*, in the form of the ordinance left at home to take care of the household, the soldier Anton, “a vision [...] of erotic origin that derives its substance from the suspicion that his wife asked to change the ordinance in order to make Anton a lover” (Cincă, 1995: 115).

In fact, in *The Ugly*, a short story with obvious satirical accents, the “macabre comic” (*Ibidem*: 145) of the writer is highlighted in the wedding scene.

I entered with the monkey in arm in the church full of the sizzling and deadly smell of wax, between the two walls of curious people. In the playful penumbra I read on some faces the barely restrained laughter, on others the uncontrollable horror. The marriage of a man with a monkey! I was under the rule of this impression, which was in fact nothing but empty reality, for the ugly, once he pushed me here, had no interest in enchanting me any longer. It pulled the veil off from my blind eyes, cruelly. And he could only have left it there, on my forehead, the saving veil of stupidity. When the strange ceremony began, the hearts were silenced with fear, all laughter froze in the throats. The songs resounded gloomily under the old vaults; through the thick smoke I could see everyone wiping away the cold sweat. I was the cataleptic who hears with his yellow ears and sees with his own stiff and dry eyes his own funeral (Mihăescu, 1976: 198).

From the first period of the writer’s creation, several short stories are preserved that objectively reproduce aspects from the war or from the social reality. The post-war individual goes through a period of transition, but the writer presents the aspects of the outside world only in strict dependence on the inner universe of the main characters. Most of the main characters in his short stories, which have lived through the experience of war, are peasants affected by the tension on the front that has left deep marks on their psyches. At the same time, individuals in Gib I. Mihăescu’s short stories are incapable of dominating their inner dramas, they become what they think and do not have full control over their thoughts. Fixed ideas shape their lives, and the world becomes a mirror of obsessive thoughts, a force that attracts everything they imagine. Everything that is impregnated in the subconscious of the characters, finally materializes. Any representation, which their mind accepts as true, takes deep roots in the subconscious and turns into deeds through the automatic action of behaviours. On the other hand, social conflicts, misunderstanding or non-acceptance of a real fact generate internal conflicts (emotional and cognitive). Anxiety and neurotic disorders appear as an inevitable consequence of these types of external conflicts.

The female portraits in the writings of Gib I. Mihăescu, “swinging between demonic and angelic”, are “romantic in aspiration and temperament and at the same time modern, adapted to the century and the requirements of everyday life” (Ghiță, op. cit.: 98). Also, the common feature of all his female main characters is inaccessibility. Distance is mandatory for the character to maintain its status as a female ideal; whether it is an intellectual distance (*The Days and Nights of a Late Student*) or of another nature, between the main characters and the desired woman there must be this distance that makes the female main character at least seemingly inaccessible. In the short stories *The Square* and *Deus ex machina* the heroines, Florea Ghiță remarks, “they have the fascination of the unique and of adventure, of extramarital love” (*Ibidem*: 106). Conceived as a space of aspirations, but also of

disappointments, Gib Mihăescu's short prose joins a male model in finding his love or maintaining it, in contrast to the female model subordinated to a simple logic of survival.

In his characteristic style, the narrator introduces, as a projection of the imagination, the central motif, *the vision*, in the form of the ordinance left at home to take care of the household, the soldier Anton, "a vision ... of erotic origin that draws its substance from suspicion that his wife had asked for a change of ordinance to make Anton a lover" (Cincă, *op. cit.*: 115).

In most of his short stories, Gib I. Mihăescu creates a "masterful atmosphere of terror, anxiety and uncertainty" (Ghiță, *op. cit.*: 161), while emphasizing the dark outer frame of action. That is why most of his short stories take place at night, in a sinister winter environment, a favourable season for visions, outlining fantasies, "for stirring memories." (*Ibidem*, : 161).

Parts of a unitary whole, some short stories seem to make up "a real monograph of the obsession", observes Laurentiu Ulici, in the afterword of the short story *The Vision* (Mihăescu, 1973: 296), thus being "models of the genre" (Șuluțiu, 1974: 266). In essence, in Gib I. Mihăescu's short stories, "the line between normal and abnormal is bent, erased" (Chinez, 1930: 84).

Regarding the vocabulary of his short stories, the literary critic Tudor Vianu concludes that

The vocabulary is taken from the sector of strong expressions, with adjectives such as: *sudden, suffocating, stubborn, barren, mischievous, devilish, sinister, naughty, enormous, impetuous, agitated, vehement, relative (harsh)*, with verbs like: *to push, to overwhelm, to gush, to pierce, to gore, even to horrify*, with the nouns: *awfulness and savage, restlessness, grin, cruelty, sarcasm, paroxysm, horror, madness, outbursts, disasters* and so on. The verbal sphere of Gib I. Mihăescu clearly offers the icon of the painted feelings, with the gifts of an analyst of a rare penetration, in a style that masters many resources (Vianu, 1966: 261).

Even if the author's prose was accused of frivolousness by some critics of the era, it unquestionably achieves notable results for Romanian literature. As a conclusion, Ov. S. Crohmălniceanu stated that "the reconstruction of the case of obsessive psychology, nervous tension, the entry of the inner life under the rule of a single overwhelming feeling are well suggested, with expressive means and an appreciable technique of epic gradation" (Crohmălniceanu, *op. cit.*: 514).

Between the two great novels, with obvious connections between them, *The Russian Girl* and *Donna Alba*, Gib I. Mihăescu wrote *The Days and Nights of a Late Student*, the fourth in order of appearance, but started before *The Chocolate Woman* and ended after "the masterpiece" (Stoicescu, 2010: 128) *The Russian Girl*.

Since its publication in 1934, at the Cugetarea Publishing House, the novel has been received in a way praised by most critics, being appreciated as "the author's first perfectly written novel" (Șuluțiu, 1935: 75-78), "a remarkable novel in the general average of the time" (Diaconescu, 1973: 256). However, some analyses have highlighted some imperfections of the novel.

The protagonist of the novel is Mihnea Băiatu, "the late student" (Cioculescu, 1935: 637) which seems to be the prototype of the author, through various allusions and detailed stories, reminiscent of the student experience of the author. The picaresque story fixes the many adventures of Mihnea Băiatu in an intimate conflict, which could give meaning to existence and would save him both from the daily life and the love of the slum. The narration of the novel *The Days and Nights of a Late Student* is a cinematic one, the events follow one another at an alert pace, projected "in an ingeniously conducted, flamboyant intrigue" (Ghiță, *op. cit.*: 226), with countless conflicts competing for "expectation transformed into momentum" (Diaconescu, *op. cit.*: 251).

In the first part, the dynamics of the relations between the characters are in a closed circle, most of them taking place within the conjugal triangle: Bănică (husband) - Polixenia (wife-lover) - Mihnea (lover). In the second narrative sequence of the novel, the conjugal triangle is restored through a staging, through the fictitious marriage of Mihnea with Vevé and an extramarital affair between Vevé and Dumitru Bobescu. In the third part, the confrontation between Mihnea and Noél for Arina Velovan, the moments of hesitation of the girl produce “a real drama, based on a false choice of Arina, between value and non-value, between genuine passion and its reverse” (Ghiță, *idem*: 227).

In fact, Arina is enchanted by “a tall young man” (Mihăescu, 2004: 252), with “sweet blue eyes” (*Ibidem*: 264), “delicate and velvety cheek” (*Ibidem*: 264), a military doctor whom she and her friends jokingly call Noél. For Arina, Noél is not just

a medical officer. But outside of his medicine, which he also barely passed, he reads nothing else - if he reads that one as well - but books of poor quality, of light, pornographic jokes and even sensational novels, he likes bandit movies and the slightly sentimental ones, operettas and magazines, of which he is very fond. He is up to date with all the couplets he is producing for you, with a lot of talent, and he knows how to fine-tune all the obscene nuances. And as for wisdom, as you say, and philosophy, for him these are laughing matters. [...]. (Mihăescu, *ed. cit.*: 253)

The author uses in the economy of the narrative remarkable picturesque descriptions, respecting a priori the social environment, the typology of the characters and the favourable occasion. Likewise, the Seven Fountains Alley shelters the mirage, a circumstance in which the uniqueness of the universe and the originality of people accumulate.

Of course, due to the veracity of the environment, many of Mihnea’s dominant memories live somewhere, and if these memories start to get a little complicated, they become more and more well-defined refuges. In fact, the space calls for the dense action of the novel and presents the external reality of the main characters in dependence on his inner universe. The successive houses, where Mihnea Băiatu lived, shape his image about the world and about himself. Placing his main character in the Bucharest slum, the writer emphasizes the protagonist’s predisposition to aspire to a special woman. Mihnea, who “felt very Bucharest-like”, (*Ibidem*,: 41) wants to look different than what he is, which leads, at the end of the novel, to the loss of the woman he loves.

Here’s how Gib I. Mihăescu uses “healthy humour” (Diaconescu, *op. cit.*: 257), built mainly on the self-irony of the main character. Likewise, one can speak of a social and intellectual inferiority, which is, in fact, a world to which he cannot have access, because of his character folded so well on an urban environment.

Indeed, once the evocation of Bucharest symbolizes the direct consequence of the inevitable chasm between inner and outer life, outlining an atmosphere of confusion, cynicism and erotic endurance:

For a moment, a streak spread over his eyes and he thought he was living the time of the end of all ends. An end more disgusting than what the fantasy of astronomers and future readers could have imagined. A canal stench, bursting like an explosion from all the basements of the city, a suffocating stench, painfully rotten. A terrified world storming the shops, absorbing with thirst and in vain the refreshing smell of all the bottles of perfumes [...]. Steaming the glass clearness of the air above the fields with his bitter breath, to the bottom of the attacked forests as well, knocking them into the most infected lethargy, under the invincible power of the stench exalted by the corpse of the earth. (Mihăescu, *op. cit.* : 274)

The description of the urban space, exalting spirits in which a whole world is immersed, as if, is destined to symbolize the “psychic collapse of Mihnea”. (Diaconescu, idem: 255)

For,

for the four months, in different forms, she (Arina - n. a.) took life in Mihnea's mind. Ever since she had run away from him, secretly, with all of her, the other, in the very room of the other, her executioner — since then he had been obsessed with the strange discovery he had made, seeming to feel in whatever the smell of rot hidden in the outer luster, he himself felt the impression of the lucid dying, who shuddered, feeling how from within the soul the sour smell of the future corpse blows from time to time. (Mihăescu, *ed. cit.*: 274)

However, Mihnea detaches himself from erotic passion and manages to reconstruct, in the opposite direction, Arina's professional path, starting from life towards the abstract universe of philosophy. At the same time, Mihnea Băiatu, apparently a rudimentary type, is able, instead, of pure feelings and aspire to a distant ideal of femininity. Even if, at the end of the novel, the woman is no longer inaccessible, the erotic fulfilment of the character does not take place, the emptiness of soul that the main characters feel in their pursuit of the absolute is just as painful. The writer does not analyse the woman's emotional turmoil, because the narrator's male eye cannot look beyond this matter, which is the body. Their inner lives are not put under the magnifying glass of the artist; the woman is defined by her erotic, sensual side and by her relationship with the world.

Regarding the female characters from the first part of the novel *The Days and Nights of a Late Student*, it can be seen that they are the hosts on the outskirts of the city, perfectly adapted to the environment in which they live: passionate or sentimental housewives are sketched with humour, but behind this mask hides the woman's revolt against a destiny that bears the imprint of negativity and embodies everything that means dirt.

Under these conditions, at Gib I. Mihăescu, the erotic aspirations towards the ideal of beauty and perfection, which these people face, influence the existence.

No other writer in Romanian literature has leaned with such interest and artistic competence on the continuous transformation of feelings and struggles between the opposite tendencies in the human soul like Gib I. Mihăescu. The soul he intuited is the vast field of relentless battles, between morality and immorality, between the beautiful and the ugly, between the purest beginnings and the turbulent inclinations”. (Diaconescu, *op. cit.*: 250)

From the aspect of poetic creation, the elements of tropology merge in the narrative discourse for the analysis of the erotic obsession, which destabilizes mentally / morally and for the subtle evocation of the inner turmoil of its characters. Polygenesis is seduced by “the impression of warm, elastic and strong touching” (Mihăescu, *ed. cit.*: 8) of Mihnea Băiatu and most of all of the audacity of the future tenant, who at parting, with “heavy eyes, was rummaging deeply for her lost gaze” (*Ibidem*: 9), sending her “tender smile ... thrown over the fence, like a kiss.” (*Ibidem*: 10) The spontaneous evocation of the physical and moral features of the characters are gradually revealed to us, in a gradual epic construction, which preserves the naturalness of the language. Thus, Mihnea, Vevé, Arina and even the adventurer Dumitru, conceived as a flat character, appear to us individually. Seen as “a scholar,” (*Ibidem*: 260) a “child of books, child of studies” (*Ibidem*, : 257), a different image than the real one, Mihnea scares Arina, causing her to prefer the brutal young man, Noél.

The depth of Gib Mihăescu's work, seen as a whole, as one of the foundations of Romanian literature, continues to still open contemporary meanings.

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## PANAIT CERNA - BETWEEN ROMANTIC PHILOSOPHY AND THE 'SĂMĂNĂTORISM' BACKGROUND

Ana Maria FLOROIU\*

**Abstract:** *From the perspective of literary history, Panait Cerna belongs to a period when the influences of Romanticism and Realism are still felt, at a time of literary crisis with no intellectual poets, a time when new concepts and orientations are being defined, looking for exponents to validate their aesthetic principles promoted. Literary criticism regards him as a vitalist by conception, a messianic humanist related to the Pașoptist generation, an Eminescian by his taste for philosophical poetry, by his imagery, structure of the lexicon and, sometimes, structure of the verse. As regards his approach to Symbolists, the opinion can be explained starting from Cerna's outlook according to which a valuable poetic idea becomes more expressive and better highlighted if it is close to the receiver's sensitivity by the objectification of artistic images. Therefore, a total approach is remarkably achieved by the use of symbols. He remains in the Romanian literature as the exponent of the emancipation of Romanian poetry in late 19th century and early 20th century, bringing his own contribution in terms of technique and lexicon, as text construction comes first. The self utters within the limits of an era and a culture that imprint a certain mark, semantics and symbolism that individualize him in the Romanian cultural field.*

**Keywords:** *Panait Cerna, poetry, imaginary, empathy, generation*

Panait Cerna emerges at a time of literary crisis with no intellectual poets, a time when new concepts and orientations are being defined, looking for exponents to validate the aesthetic principles they promote.

From the perspective of literary history, Panait Cerna belongs to a period when the influences of Romanticism and Realism are still felt. Thus, we mention here Dumitru Popovici's point of view who states that Romanticism is characterized by the triumph of local values over universal classical values, through the literature "of feeling and fantasy" (Popovici, 1972: 6). The literary critic asserts that

Romanticism creates a world of its own where the determinants are feeling and fantasy, unlike Realism which starts by guessing objective reality. Since Cerna's texts include themes related to the people as well as to the creation of an ideal homeland, one can identify Cerna as being a Romanticist.

For that matter, Mircea Zăciu claims in "*Dicționarul esențial al scriitorilor români*" that "judging by Cerna's structure, he is a vitalist; by his mindset, he is like O. Goga, a messianic humanist related to the *Pașoptist* generation, to Grigore Alexandrescu or especially to N. Bălcescu; by his preference for philosophical poetry, imagery, structure of the lexicon and sometimes structure of the verse, he is like Eminescu; however, by the construction of his poems, he turns to a pre-Eminescu Romantic stage dominated by V. Hugo's rhetoric." (Zăciu, Papahagi *et alli*, 2000: 166)

Panait Cerna's work is quite limited: a volume of poetry, a doctoral thesis, studies on Eminescu and Faust, two or three reviews. Being dissatisfied with the appearance of his poetry in 1910 when he composes his volume, he rejected all the verses published until 1900 and he only chose a few from the 1901-

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1904 interval. There are true testimonies that before his death the poet expressed his desire to fully review his work and to undertake an outright selection thereof with the aim of removing the productions that could not prove their originality over the years. (Ionescu, 1930: no 5)

Poems such as "*Orientale*", "*Lor*", "*Cavaler*" are deemed as being under the influence of epigonous Romanticism. The frame of the poems appears gloomy and the knights are presented as if bored, disappointed, exhausted because of their rampant lives, an atmosphere reminiscent of troubadours' lyric which Nicolae Manolescu reckons as the beginning of the modern era Romanian lyric poetry. (Manolescu, 1990: 6-10)

Here is how the knight is introduced in "*Orientale*": "*Aveam chiulaf de smirnă, eram frumos și tare, / În Meca de-al meu nume știa și Mohamet—/Dar prea-mi plăcură multe strânsori istovitoare*". (Cerna, 1976: 115)

The Romantic poet feels urged by the past or the future, even when he "connects himself to reality", as the analyst states further on and therefore we extend our approach in order to highlight the Realist elements of Cerna's poetic fantasy. There are many of them even if they do not emerge well shaped from the beginning. The thirst for life that Cerna expresses so fiercely is a proof of Cerna's Realism, says M. L. Ungureanu. In fact, the themes that the Dobrudgea poet reflects in his work are of Realist nature. They are poems in which Cerna depicts the hard life of the peasantry, and some reflect his own life and feelings: longing for his homeland, for his girlfriend, for the friends he left behind, and others describe the country's nature. They all include Cerna within Realist literature. A Realist issue worth remembering in our study is also the presence of folk motifs in Cerna's poetic universe. We corroborate the idea with the *Sămănătorist* influence by idealizing peasants' lives and we find that his poems are impressive by their "special charm, the freshness and the liveliness of his images borrowed from folklore - a further proof of his love for the people." (Ungureanu, 1955: 293)

Along with the release of the "*Sămănătorul*" Journal, the poet makes his debut within its pages with his poem "*Noapte de vară*" in 1901, being inspired by the journal's coordinators, namely Alexandru Vlahuță and George Coșbuc for whom he holds strong admiration.

The poem "*Triumf*" marks a new stage in Cerna's work. The *Sămănătorist* themes and motifs are easy to identify in the text of the poem: "*În dimineți frumoase ca visul de-altă vreme/Tot lanul e un zâmbet zglobiu și fericit, /Iar muncitoru-i vesel că-a izbutit să cheme/O auroră nouă dintr-un pământ trudit*." (Cerna, 1976: 148). One can notice the cheerful tone in the beginning of the verses concluded with the phrase carrying the message of social oppression.

If one speaks of *Sămănătorism*, the so-called folk motifs are assimilated in the creation of a stylized-idyllic rural vision which is the landmark of the *Sămănătorism*.

Alternating the tragic picture of the peasantry in 1900 with the minimized feeling of love whose role is often to moderate the intensity of pain and social inequalities is also to be found in other texts by Cerna: "*Către pace*", "*Zile de durere*" or "*Poporul*". Social injustice troubles him so deeply that his artistic outlook on life and love turns into a strong long-lasting feeling for the causes of the unfavoured. Although far from the events in his country, the poet empathetically lives the sufferings of those left at home and all of a sudden he shows feelings of resistance, hatred and even revenge, feelings that are exposed as follows: "*Apună toți ! Tu nu lăsa să cadă/Din mâna-ți rece cumpăna divină/Iar de-i pieri sub pietre ca profeții/De dincolo de negrul țărniș al vieții/Înaltă spada ta nestrămutat*" (Cerna, 1976 : 69).

In his poem "*Poporul*", the poet uses interrogation and repetition precisely in order to render more in-depth to the revolt and pain he feels when depicting the miserable life of the peasantry: "*Cine-i cel ce se jelește că-i-e masa-n lăcrămată?/Că nu-i vită în ogradă, că nu-i pită în covată;/Că, la cel ce*

*hodinește, chinul n-are nici o plată;/Că la sânul mamei pruncul e-o pelincă înghețată,/Că la cer nu e nădejde, că la inimi nu-i crezare /Că din leagăn i se cântă cântecul de-nmormântare?.*" (Cerna, 1976: 112).

Nicolae Iorga starts to coordinate the journal in 1904 and that is enthusiastically regarded by Panait Cerna, as he confesses in a letter to the former dated 1907: "From overseas, I am sending my warmest, most respectful wishes to the great son of the country, as I am one of the many who have known his open-heartedness and advice, and will never forget him. P. Cerna." (Râpeanu, apud Cerna, Volume VIII: 221)

Yet, as time goes by, Cerna starts to manifest his reserve against the lack of aesthetic criteria in Iorga's critical system, as expressed in a letter dated 1912:

It seems that nothing outstanding has emerged in our literature ... Fearful sterility - although people write more than ever. Ever since Iorga launched the unhappy formula which mistakes talent for fecundity, it seems as if all the ambition of the young were going towards one single goal: to create not something that is intense and viable but something that is very fast and consumable. (Râpeanu, apud Cerna, Volume VIII: 221).

Another movement of the time, a movement bearing "new poetry" against the *Eminescianism* and *Sămănătorism* is the Symbolism. On behalf of the Symbolists, Cerna receives an unfavourable review in "*Viața nouă*", a literary journal promoting Symbolism. The literary movement would regard the Romanian poetry as a piece of artistic work which would alienate itself from nature and go up "a higher level of artistic expression renewed by the power of first-class talent, capitalizing on the acquisition of modern French poetry, a certain type of sensitivity." (Râpeanu, 1968: XVII). However, Cerna is able to find supporters even from among the Symbolists. (Cerna, 1976: 26).

We could say that the artistic means by which Cerna expresses the content of his poetic ideas are of Symbolist influence. That view can be explained starting from Cerna's outlook according to which a valuable poetic idea becomes more expressive and better shaped especially if it is close to the receiver's sensitivity by the objectification of artistic images. Therefore, total intimacy is remarkably achieved by the use of symbols. The poem "*În peșteră*" published in 1904 is representative of such attitude of the poet. In its text, the idea of resistance is symbolized by the presence of stalagmites and stalactites, the tears of the ceiling that have built the columns holding it: "*De pe tavane-ntunecate, / Tăcute lacrimi cad mereu, / Și parcă tot sporesc din greu, / Din mari izvoare depărtate*". The author continues the text by "*Tot astfel, lacrimi nesece/În suflete ne-au picurat, / Și de furtuni nenumărate/Viața noastră-a tremurat...*" (Ungureanu, 1955: 302) in order to portray the resemblance with human life.

The poet's symbols are distinct from the Symbolists'. Whereas they would perform abstract, individualistic, distrustful poetry, Cerna suggests symbols that are new, lively, related to life, to human aspirations, "with meanings full of human significance and able to awaken artistic emotion." (Ungureanu, 1955: 302)

From the perspective of social poetry, G. Ibrăileanu himself ranks him along Mihail Sadoveanu and Octavian Goga:

These three writers represent the literary generation emerging around the year 1900, during the great crisis when national awareness awoken and alerted is seeking the cause of evil and finds it in weakening the sense of national preservation and the dark misery of the countryside people. (Ungureanu, 1955: 302)



Although built on an *Eminescian* foundation, the work of Panait Cerna finds new resources at times: the faith in the ultimate triumph of strenuous torment, the praise of the victorious and the contempt for the fate of the weak, born to be subdued. We find them with a personal mark in poems such as “*Către pace*”: “*O, zee! / Nu-i printre noi un suflet, să nu poarte/Dorința pământescului tău rai/Spre tine-tindem dreapta toți, dar vai!*” or “*Dura Lex*”: “*Apoi le pleacă legii de fier:/Cei slabi să piară, / Să nu le dea viața nimic din câte-or cere!...*” (Constantinescu, 1967: 273)

“Cerna does not lack ideation; it is perhaps harmful to him”, says Pompiliu Constantinescu, so that philosophical poetry depicts an optimistic picture of the world, but “the plastic power to clothe ideas in the living coat of imagination is low; cold analytical reflection is not accompanied by the explosion of feeling which instinctively erupts from the tumult of the soul”, as the literary critic goes on. We identify such feelings in Cerna’s philosophical poetry which Paul Zarifopol considers as being “especially for scholars, the highest possible literary value.” (Cerna, 1976: 16). The poetry of ideas even more clearly emphasizes Cerna’s preference for the dramatization of lyrical reflection. Adam is the man who suffers divine penalty in order to redeem the original sin of love at the cost of an aversion path given to his descendants, Cain and Abel: “*Găsi-vei tu vrodă liman nemângâierii/Să-i ierți pe-aceia care te-au hărăzit durerii? / Noi nu știam, copile, că tu ai să plătești/Cu chinuri clipa noastră de vrăji sărbătorești!*” (Cerna, 1976: 34).

Man’s aspiration to the welkin by his confrontation with natural energies that constrain him is a repetitive process in a predetermined way, and the poet’s attempts to awake his ideas by tangible pictures turn into annexes of the demonstrative pattern of the poetic text. Thus, through verses such as “*Subt stânca fulgerată de la limanul mării, / Nu-i undă să nu știe cuvintele pierzării;/Și numai aripi negre bat apele ce sună, / Numai chemarea morții răsare din furtună...*” (Cerna, 1976 :13), the author illustrates the struggle between the philosopher and the poet who want to leave their optimism at the disposal of their own creation.

One can feel in Cerna’s texts more or less obvious influence of Eminescu type: “*Dar, cum te pierzi întunecată, / Apune-trista mea scânteie,- / Cu raza ta mă nasc deodată, / Cu dânsa viața-mi se încheie*” (Cerna, 1976 : 13). The lyric pact thus becomes a reflection upon the self, upon the bonds of consciousness, an interpretation of symbols, emotional states and human values.

In Rodriguez’s vision (Rodriguez, 2003: 92) a lyrical pact is created which “articulates an implementation of human feelings,” a fictitious pact “that places the self in human action,” and a critical pact that “means a critique of human values.” More specifically, the lyrical pact can have two discursive objectifications through the lexical-grammatical marks of the self (“*a mea scânteie*”, “*mă nasc*”, “*viața-mi*”) and implicitly through the word “*pulsatoriu*” which bears affectionateness: “(*apune*) *trist*.” In addition, it aims at expressiveness, at feeling and empathizing with the affective life of the self, the poetics of being too much/too little. (Cistelean, 2011: 13-21)

However, what belongs to Cerna is mannerly optimism acquired in a didactic way, as it ensues from the poem “*Ecouri*”: “*Și, dacă nebunii divine, / Vă smulg în ceruri, tremurând, / E că un neam întreg ce vine, Se bucură cu voi în rând; Și, dacă-n ora fermecată/Asemeni zilelor păreți, / E că trăiți, ca-n vis, deodată/Atâtea mii și mii de vieți...*” (Cerna, 1976: 11). In this case, Cerna makes a compromise: he transcribes in the same form the sentimental attitude from the first person to the third person, which makes the poet turn from a subject into a spectator. Here, the fictitious pact (created by transfer from the epic into the idea that the self acts in the realm of connection) refers to the subject, to the plot, to the first and final stage, with a focus on affectionateness and the poetics of transition. Polyphony deepens if we take account of the view of T.S. Eliot who identifies the three voices of poetry determined by the author’s presence to various extents: thus, it is the poet’s first voice that

speaks to itself or to no one, then it is the poet's second voice addressing the public, and then it is the poet's third voice that tries to build a dramatic character able to communicate to another imaginary character. (Eliot, 2013: 124)

The self utters within the limits of an era and a culture that imprint a certain mark, semantics and symbolism that individualize it in the cultural field because "any work of art is the child of its time and most often the mother of our feelings." (Kandinsky, *apud*. Musina, 2004: 1).

With poems such as "*Pârâul și floarea*" or "*Floare și genune*", although there is "emancipation from under the master's tutelage" (Stelian, 1943: no 28), nevertheless through the optimism of one's own creation, the harmony of verses, the variation of concepts and style of Cerna's lyric poetry persist altogether with their influence. Cerna synthesizes his idea by paraphrasing and his sensitivity although at high level is conveyed in rhetorical sentences, most of the time comprising more than ten verses. For instance, in order to express the soul's impatience at the moment two lovers meet, the poet succeeds in creating a single picture by two eleven-verse sentences: "*N -ai somn, în astă noapte de-așteptare!.../Nici pace n-ai: din soarele de ieri,/O rază, un mănunchi de scânteieri,/A-ntârziat în ochi, tremurătoare/Și nu se-nchid pleoapele-arzătoare.../Ți-i inima numai de visuri plină.../Ca-ntr-o biserică strălucitoare,/Când se aprind făcliile la denii,/Așa, deodată, s-a făcut lumină,/În sufletul neadormit pe care/Se scutură un stol de dulci vedenii...*". (Cerna, P., *op. cit.*: 21)

We notice in such verses the "motif consistencies" (Zaciu, Papahagi, *et alii*, 2000: 167) that evoke the cohesion of Panait Cerna's creative work: the fire symbols in the picture of the destructive but saving blaze ("*Și nu se-nchid pleoapele-arzătoare...*"), along with the terms "*lumină*", "*rază*", "*strălucitoare*", "*făclii*" which stand for the steady astral type of fire as an idea." (Zaciu, Papahagi, *et alii*, 2000: 167)

What is defining of Cerna is the optimistic flavour in his hymns of love. In "*Chemare*", "*Noapte*", "*Șoapte*", "*Despărțire*" and "*Torquato către Leonora*", direct lyricism becomes the personal hand of the author and thus "Panait Cerna takes erotic poetry a step further, which Eminescu absorbed and the paraphrasing of his epigones lowered." (Constantinescu, 1967: 274)

For instance, in the poem "*Șoapte*", we notice a tamed self showing its preference for intimacy and idyllicism, having a moderate conservatory attitude: "*Eu i-am văzut cum se pierdură singuri/Pe drumuri fermecate —/În freamătul aromitor din crânguri/Șopteau, ca-n vis, cuvinte tremurate.../Era iubirea, visul cel dintâi:/Uitați de tot, ei toate le uitară/Privirea lor nu mai zărea-n afară, / Atât era de plină de văpăi...*" (Cerna, 1976: 29)

The poetic self manages to encompass the entire experience of love in a totalizing attitude with the self expanding to the maximum. The obsession for humanness and genuineness validates the poet as a spirit of depths, seriously reflecting upon the human condition of the couple in love. The reflexive tone is imposed by the lyrical pact at discursive level observing through the deixis of subjectivity in the first person singular ("I"). Such assumption of individuality suggests a ratio of otherness via the picture of the couple and its symbolic duality.

The humanist nature of his poetry praising both poetry and the poet within a high context of devotion is underlined by Ion Pillat at a conference on 18 January 1916 at the "Blind Friend" Fellowship:

Poetry can be religious or erotic, social or descriptive, it does not matter as long as it remains humane. Cerna is one of the latter poets. For him too, issues and spiritual crises arose, but what interested him most was not his own personal suffering but the human pain vibrating inside it. (Cerna, 1916: 5)

In conclusion, by doing an exhaustive analysis of Panait Cerna's work and biography, he is found to be a special case. He is in the Romanian literature an exponent in the emancipation of the Romanian poetry in late 19<sup>th</sup> century and early 20<sup>th</sup> century, bringing his own contribution to the technique and lexicon, as construction comes first, and Panait Cerna is a "laborious poet" (Cerna, 1916: 5) as Constantin Ciopraga named him. An additional idea comes from the end of Simion Mehedinți's speech held on 24 May 1913 which lists Panait Cerna's virtues: "Yet, his work is all we have - the most beautiful literary creation in our native tongue in early 20<sup>th</sup> century; and it will be a source of eternal joy for the entire Romanian people as long as the Romanian language lasts". (Cerna, 1916 : 330)

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## CAUSES DE LA RÉTICENCE DANS LE ROMAN « CINCIZECI DE ANI » DE STELIAN TURLEA

Lavinia-Ileana GEAMBEI\*

**Abstract:** As shown by its symbolic title, the novel "Cincizeci de ani" by Stelian Turlea, published in 2013, Bucharest, manages to restore the communist daily life very well, without making history, the writer insisting on Dej's communism. Therefore, Stelian Turlea does what he had intended in his previous novel "Trei femei" as he would confess in an interview: "to describe half a century of history through the insignificant actions that man used to bear anywhere in the country, not the great history of the political decisions, but that sand in which I lived – me, my family, their families, your families." The terrible period of communist installation and the 50s and 60s are retold from a female perspective and seen through Elvira's "eyes". In this way Stelian Turlea proves to be a fine connoisseur of female psychology which he greatly highlights in this novel, especially in relation to History. The most common attitude of the heroine in relation to the dictatorship and the other social events is based on reluctance, which actually hides turmoil and indecision that lead to self-alienation. Starting from these premises, the present paper aims to follow the way in which the communist daily life is restored in the novel, and especially to identify the causes of the individual's reluctance to the political system and social events.

**Keywords:** reluctance, daily life communism, ignore, scepticism.

Les « cinquante ans » du titre symbolique du roman de Stelian Turlea, publié en 2013, à Bucarest, renvoient non pas tant à l'Histoire en tant que telle mais à la vie quotidienne pendant le communisme, car l'écrivain parvient à recréer le quotidien communiste de la Roumanie de Gheorghiu-Dej sans en faire un roman historique. Stelian Turlea réussit donc à faire ce qu'il s'était également proposé de faire dans un autre roman, *Trois femmes*, comme il l'avoue dans un entretien : « décrire un demi-siècle d'histoire à travers les faits les plus banals de la vie de tous les jours que l'homme devait endurer partout dans le pays, pas la grande histoire, celle des décisions politiques, mais ce sable dans lequel nous avons vécu – moi, les miens, leurs familles, les vôtres » (Turlea, 2016, p. 179).

L'époque terrible de l'instauration du communisme et les années '50 et '60 sont reconstruites d'une perspective féminine, étant perçues par les « yeux » du personnage principal, Elvira, une femme. Ainsi Stelian Turlea confirme être une fin connaisseuse de la psychologie féminine qu'il réussit à mettre en évidence dans ce roman, surtout dans sa relation avec l'Histoire. C'est la réticence qui est l'attitude la plus courante de l'héroïne dans ses rapports au système politique dictatorial et à d'autres événements sociaux et cette attitude cache en fait des tourments et des hésitations qui aboutissent à une sorte d'aliénation de soi. C'est pourquoi la plupart du temps elle joue le rôle du témoin, non impliqué dans les événements.

A partir de ces prémisses, nous nous proposons de nous arrêter dans cette étude sur la manière dont le quotidien communiste est représenté dans le roman et, surtout, d'identifier les raisons de la réticence de l'individu face au système politique et aux événements sociaux. Les causes sous-jacentes de la réticence sont tantôt liées à la peur, tantôt à l'incompréhension totale des horreurs du régime, tantôt au scepticisme. Finalement, cette réticence suppose également ignorer, faire comme si tout cela n'existait pas, afin de survivre dans des circonstances historiques atroces.

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Ainsi, en lisant ce roman, nous lisons « l'histoire de la Roumanie à partir de 1944 dans le filigrane d'un destin féminin, un destin attachant par le courage de la simplicité et par le naturel avec lequel il dessine ses propres échecs (sentimental, professionnel, familial), les auto-accusations de lâcheté, l'innocence coupable ou bien la culpabilité innocente, en fonction de la manière dont nous choisissons de regarder les choses » (Mihăilescu, 2-13, couverture IV).

Le roman a un incipit *ex abrupto* : Elvira se souvient qu'elle était étudiante en première année et passait la veille du Jour de l'An toute seule dans la chambre dortoir, au milieu des années '50. Ensuite, le roman suit de manière chronologique le destin d'Elvira, lequel est projeté sur le fond de l'histoire communiste. Mais, grâce aux analepses et à la technique du fragment, la période précédant le Jour de l'An est également rétablie. Dès le début du roman, on observe l'attitude de réticence de l'héroïne à l'égard du système politique communiste, la jeune Elvira dévoile cette attitude par des brins d'ironie amère finement parsemés dans le récit. Cette réticence-ci est synonyme de scepticisme. La jeunesse permet cependant à Elvira d'être rêveuse la veille du Jour de l'An, même si elle est toute seule et qu'elle ait eu envie de pleurer peu avant. Ainsi, tout en contemplant la ville depuis la hauteur du septième étage, Elvira pense à ce que cela serait si elle connaissait les noms de toutes les étoiles et qu'elle en découvrit une autre ce soir-là, une étoile qui soit la sienne. C'est l'occasion pour elle de renvoyer à l'idéologie communiste liée à l'utopie de l'égalité humaine, à l'anéantissement des concepts d'« individu » et de « propriété » : « ... une étoile qui soit la mienne, mais sans le dire à personne, car je ne savais pas si c'était illégal ou non d'avoir sa propre étoile et si on ne m'aurait pas fait comparaître devant le comité du parti pour être devenue riche, alors que cela n'était pas autorisé et que je dusse rendre mon étoile au peuple, ils m'auraient appelée même dans le bâtiment à côté de l'université, qui se dressait sombre dans la nuit »<sup>1</sup> (p. 8). L'antithèse entre les aspirations de la jeune étudiante et la réalité sociale et politique s'exprime au niveau textuel par l'antithèse entre l'*obscurité et la lumière*, entre *le bas et le haut* : « le bâtiment sombre, d'en bas » et son balcon « d'en haut », lequel lui permettait de voir le monde par-dessus les toits, comme si elle flottait, et d'où elle aurait aimé s'envoler « vers les lumières qui brillaient timides jusqu'au loin » (p. 8).

Le premier souvenir d'Elvira est de l'âge de sept ans, en 1944, une année si importante pour le destin de la Roumanie. Ainsi, son premier souvenir est lié au début de la période communiste. Elvira se souvient que son père, qui était greffier à la cour de Tecuci, était chargé de transporter les archives au dépôt abris puisque la vague de la guerre approchait et « il y avait des rumeurs terribles sur la façon dont les Russes allaient brûler et empaler tous les piliers du régime », c'est pourquoi les trois membres de la famille sont partis à la hâte de Tecuci vers Bucarest, avec deux « bonnes charrettes couvertes », remplies « de balles de fichiers attachés avec de la ficelle, bourrées, comme des trésors, dans des sacs empilés jusqu'au toit de la charrette ». La petite fille, qui comprenait que le père devait sauver l'histoire, était fière de lui, le « sauveur », et s'imaginait qu'ils allaient arriver dans une ville fabuleuse, où ils seraient accueillis avec les honneurs par le roi pour avoir apporté le trésor et seraient invités à participer à un grand bal. Mais il y a un grand contraste entre ses attentes et la réalité, avec l'entrée des Russes « libérateurs ». Ce sera ce contraste qui va caractériser toute la période communiste : « mais je n'ai pas pu voir ma mère faire ma robe de bal, nous n'avons point atteint la ville fabuleuse, nous avons été arrêtés sur le chemin, à Buzau, quelques jours plus tard, et on nous a dit que l'armistice avait été conclu et qu'il n'était plus besoin de transporter les archives à la capitale, et nous sommes rentrés dans

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<sup>1</sup>(n.t.) Pour toutes les citations du roman qui paraissent au cours de l'article nous utilisons l'édition citée dans la bibliographie.

notre ville » (p. 14). À leur retour, la famille trouve la maison les fenêtres grandes ouvertes : « il n'y avait rien dans la maison, pas de chaises, pas d'assiettes, pas de vêtements, pas même mes poupées, seulement les murs vides, avec des carrés plus blancs qui rappelaient qu'il y avait eu des peintures » (p. 15). Ainsi, la famille d'Elvira devient victime de l'histoire. Son destin change radicalement. Face à cette situation, la mère se met à pleurer, mais le père se procure vite un gramophone, y pose un disque en ébonite, tourne la manivelle et aussitôt « la chambre vide résonna d'une musique divine ». En regardant ses parents défier l'histoire en dansant la valse, Elvira comprend que « la musique peut vous sauver ». De plus, la phrase « la musique peut vous sauver » devient le leitmotiv du roman. Ainsi, le message de ce souvenir mémorable est que devant le tourbillon de l'histoire l'homme peut trouver le salut dans l'art.

Le mensonge de la vie dans le communisme conjugué de façon permanente à la peur est mis en évidence dans le souvenir d'Elvira lié au père qui écoutait clandestinement Radio Londres. Quand celui-ci découvre qu'elle en était au courant, il lui demande de garder le secret et elle va comprendre plus tard le danger d'une arrestation abusive, avec une parodie de procès et même le danger de la mort – « ... après longtemps, j'ai compris que si j'avais parlé, des mauvais gars seraient venus l'arrêter pendant la nuit et je ne l'aurais plus vu » (p. 17).

Dans la solitude de cette nuit du Nouvel An, Elvira est saisie par un autre souvenir, plus récent, de l'arrestation de son oncle, un chirurgien, chez qui elle avait vécu pendant une certaine période et qui était devenu son père adoptif. Le mode de vie de la famille de ses oncles à Braila préserve la beauté de la vie de l'entre-deux-guerres, avec la maison près du Danube et son grand jardin, son oncle qui jouait du piano, tandis que sa tante tournait les pages de la partition, l'odeur du tabac parfumé, la règle de prendre les repas à heures fixes, après quoi chacun pouvait faire ce qu'il voulait, les quelques morceaux qu'Elvira avait appris à jouer au piano avec tante Clelia. Mais une nuit, avant son admission à l'université, son oncle est appelé à l'hôpital et il ne rentre plus cette nuit-là, ni le lendemain, ni jamais. Sa tante apprend qu'il n'y avait pas eu d'opération, mais une discussion qui révèle l'absurdité du régime communiste, une discussion « avec des camarades qui lui reprochaient d'avoir sauvé la vie de quelqu'un qui ne devait pas être sauvé, parce qu'il avait été légionnaire ou quelque chose comme ça, tonton s'était disputé avec ces gens-là, il ne fait pas de la politique, lui, il sauve des vies, mais peut-être toutes les vies ne doivent-elles pas être sauvées, lui ont-ils dit, pour moi, toutes les vies doivent être sauvées, a insisté tonton, même quand ils sont des ennemis du peuple, lui ont-ils demandé, je ne sais pas ce que c'est qu'un ennemi du peuple, dit-il, un ennemi du peuple peut être celui qui sauve la vie d'un ennemi du peuple, lui ont-ils répondu » (p. 22). Bien que la tante aille à l'hôpital, à la mairie et à la milice, elle n'en apprend pas grand-chose. Quand Elvira crie impuissante que son oncle n'avait fait rien de mal, la tante répond tout court que cela n'a aucune importance. C'est la première fois qu'Elvira vit un sentiment de révolte, lequel est à la fois un sentiment d'impuissance face aux injustices du communisme : « je voulais avoir un grand pouvoir pour découvrir et changer les choses, changer le monde, tout me semblait aberrant, d'abord mon père, ensuite mon oncle, les parents d'autres copains dont j'avais appris qu'ils avaient été envoyés creuser le canal vers la mer et dont on n'avait plus de nouvelle depuis » (p. 23). Mais, chemin faisant, Elvira va apprendre à contrôler sa révolte, à ignorer les injustices.

Une fois admise à la faculté de biologie, Elvira reçoit un conseil important de sa tante, qui comprenait bien les horreurs communistes : ne parler à personne de son oncle et de ne dire grand-chose de son père non plus. Bien que cela soit difficile, Elvira suit le conseil de sa tante, car elle comprend elle aussi le danger : « c'est mieux, disait-elle, ce sont des moments terribles, ça ne vaut pas la peine d'être arrêtée de ton chemin à toi, tu es la fille de ton père, qui est à la retraite pour raisons de santé, ne

leur parle pas de tes autres parents, tu ne les connais pas, tu ne les as vus depuis longtemps ou peut-être jamais. Il me semblait que je trahissais, mais j'ai fait ce qu'elle m'a dit » (p. 23).

Le roman présente également les « anomalies » de l'enseignement universitaire des années 1950, de la période prolétcultiste. Elvira se souvient avec de l'auto-ironie que tous ses collègues en biologie n'étaient pas « non mûrs » comme elle. Une vingtaine d'entre eux étaient venus des « facultés ouvrières », donc sans avoir suivi d'abord les cours de lycée : « ils suivaient cette faculté ouvrière d'une durée de deux années qui équivalait au lycée, qu'ils avaient raté pour une raison ou une autre, et ensuite ils avaient le droit de suivre une vraie faculté » (p. 30). Être « militants du parti » avait de nombreux avantages, ce qui suscitait l'envie des étudiants comme Elvira, qui avaient été admis à la faculté suite à un examen difficile. En plus, à la fin de la faculté, les « militants » avaient des emplois tout prêts pour eux et c'étaient les meilleurs postes, à Bucarest ou dans les usines d'où ils étaient venus. De même, comme ils étaient des trentenaires, « les enseignants étaient indulgents avec eux, même s'ils n'étaient pas sérieux dans leurs études, pourtant personne ne leur reprochait rien ». Leur activité était avant tout d'ordre politique : des réunions, des séances d'information, auxquelles tous les autres étudiants devaient participer et s'il arrivait que quelqu'un y manquât, ils en informaient qui de droit.

Elvira devient plus intime avec un de ces étudiants, Matei, un Bucarestois, dont elle ne sait rien d'autre, ni où il vit, ni ce qu'il a fait avant l'université, ni ce qu'il veut faire par la suite. Ses premières illusions mais également ses premières déceptions érotiques vont être liées à cet homme-là. Matei faisait son apparition et disparaissait de manière mystérieuse. Lorsque Elvira comprend ce qu'il faisait en réalité, elle en a peur, comme elle l'avoue elle-même. Matei était l'informateur de la *Securitate*.

Après cet épisode, Elvira passe par une autre expérience douloureuse, notamment la perte de ses deux parents en peu de temps.

Et, lors de la Révolution étudiante hongroise, en automne 1956, Elvira comprend comment le tourbillon de l'histoire peut s'abattre sur la vie de l'individu. Face aux mouvements étudiants qui ont également lieu à Bucarest, Elvira hésite, puis elle n'en veut rien savoir, tout cela à cause de la peur. Elle y adopte l'attitude du témoin qui n'est pas directement impliqué dans les événements décrits. Car elle sait par l'expérience de sa propre famille combien les mesures peuvent être sévères contre ceux qui n'« embrassent » pas complètement l'idéologie communiste. Elvira se souvient des premiers tracts distribués par les étudiants qui espéraient au début que les membres du gouvernement allaient discuter avec eux et ils y avaient écrit quelques questions d'ordre économique, sans aucune référence politique ou idéologique. Puisque toutes leurs questions portaient sur des aspects économiques (par exemple, « pourquoi le pain est-il vendu sur carte de rationnement dans un pays agricole ? »), personne n'avait été arrêté à cette occasion, ce qui a donné un peu d'espoir aux organisateurs, lesquels ont continué à organiser des protestations pendant plusieurs cours de politique. Puis des étudiants en philologie et en sciences juridiques ont préparé une manifestation Place de l'Université, exhortant la population à s'y joindre. C'est alors qu'il y a eu les premières arrestations. Elvira reconnaît : « et je n'ai plus voulu en savoir rien. J'avais vraiment peur » (p. 48). Après que l'armée soviétique a commencé la répression à Budapest le 4 novembre, la nuit du 4 au 5 novembre, « la nôtre est sévèrement intervenue elle aussi ». Des camions de soldats ont occupé la Place de l'Université. Cependant, comme le raconte Elvira, qui a tout vu depuis le balcon de la maison, cachée derrière un rideau, « il y a eu des révoltés bien courageux qui avaient vu toutes les préparations contre eux, mais qui n'y ont pas renoncé et ont atteint la place, bien qu'ils n'eussent plus aucune chance, et ont été inévitablement arrêtés ou dispersés » (p. 49). Il s'ensuivit des mois difficiles, avec des arrestations, des expulsions, des réunions, des appels à des mascarades de discussions au cours desquelles les étudiants devaient montrer leur indignation face à

l'éclaboussure que certains avaient projetée sur « la jeunesse étudiante de la Roumanie, laquelle était, dans la grande majorité, profondément attachée aux idées et au régime communistes », avec des procès de démasquage et des exclusions. Mais Elvira avoue encore une fois qu'elle voulait tout oublier, se sentant impuissante face aux horreurs de l'histoire : « j'avais trop peur, j'étais trop petite pour le monstre qui s'écroulait sur nous pareil à une montagne. Je ne voulais pas en être écrasée » (p. 50). Et lorsque c'est son tour à elle d'être appelée devant un comité pour devenir une « informatrice », Elvira a la chance de retrouver Matei, son « ancien petit ami », parmi les membres de la commission. Celui-ci y occupe une position importante et la défend devant les autres membres de la commission en disant qu'elle est « une très bonne étudiante. » C'est tout ce qu'Elvira raconte au début sur cet interrogatoire. Ce n'est que vers la fin du roman que le lecteur en apprend davantage.

Bien qu'elle espérait pouvoir obtenir après la licence en sciences un poste au Musée Antipa, aux Jardins botaniques ou un poste d'assistante à l'université, elle est affectée comme enseignante à la campagne, plus précisément à Viziru, une commune située à plus de trente kilomètres de Braila. Elle est donc obligée à y trouver une chambre d'hôte. Toute cette expérience comme enseignante lui dévoile une fois de plus les absurdités du régime. Par exemple, tout professeur principal était obligé de parler aux élèves afin que ceux-ci persuadent leurs parents de rejoindre le « collectif », pour la fameuse collectivisation des terres. Tous les enseignants devaient se rendre chez les paysans et les convaincre de rejoindre le « collectif » (p. 84), mais cela également se révèle inefficace. Il faut également dire que c'est toujours le sentiment terrible de la peur qui pousse Elvira à brûler le journal qu'elle avait commencé à tenir dans un cahier de mathématiques. Elle ne veut pas attirer l'attention : « je serais sûrement gelée en labourant les roseaux dans le Delta, on disait qu'il y avait les pires conditions pour les condamnés s'étant opposé au régime » (p. 88)

Après la réforme administrative de 1961, Elvira est transférée à Însurăței, où elle doit continuer à convaincre les paysans à adhérer au « collectif ». Les enseignants devaient aller dans toutes les maisons des paysans et lire aux gens des articles des journaux centraux afin de les convaincre d'unir leurs terres. Finalement, le processus de collectivisation est fait par la force, avec une violence cruelle. Après tout cela, Elvira se confronte de nouveau avec la proposition de devenir informatrice de la *Securitate*. On lui offre le poste de directrice d'une école dans un village de Braila à condition qu'elle devienne d'abord membre du parti et qu'elle suive ensuite « un nid d'ennemis du régime » et en donne toutes les informations recueillies. Elvira réussit à fuir à cette situation difficile en disant qu'elle n'a pas le dossier « propre » parce que son père a été enfermé pour des raisons politiques. En dévoilant la vérité sur son père, elle prend un grand risque et elle vit longtemps avec cette peur terrible, pensant qu'ils essaieraient de la recruter à nouveau et qu'ils la menaceraient avec le passé de son père. Elle est consciente du pouvoir que le régime a sur la psychologie individuelle : « c'était incroyable comment ils avaient réussi à m'inculquer un sentiment inexplicable de culpabilité » (p. 96). Elvira devient un « coupable innocent ».

Pourtant, ce qui arrive l'hiver de 1962 montre que la solidarité et l'humanité survivent dans n'importe quel régime politique. Elvira se souvient qu'un après-midi d'hiver, vers la soirée, alors qu'elle rentrait en bus de Braila, par une forte neige, elle a vécu une expérience bien difficile. En raison de la neige et des blizzards, le bus est resté coincé quelque part près d'un village de déportés, Rubla, un village situé à dix kilomètres de Insuratei, au cœur de Baragan. Il s'agissait des Souabes, des Serbes et des Roumains riches, « chiaburi », comme les appelaient les communistes, qui y avaient été emmenés par la Milice et la *Securitate* il y avait une dizaine d'années, pour avoir refusé la collectivisation forcée. Ils y avaient été emmenés dans des wagons de train, sans pouvoir amener grand-chose avec eux : « quelques centaines de familles que l'on avait fait descendre du train directement dans les champs, des



vieillards ou des hommes encore jeunes et forts, des femmes et des enfants, des familles entières, auxquels on a montré l'étendue de terre où il y avait des pieux dans le sol ici et là; ils y devaient creuser pour construire leurs taudis, creuser des puits, labourer la terre, obtenir leur nourriture, construire des maisons ou mourir. Tout cela pour effacer leurs racines. La plupart d'eux se sont obstinés à y résister » (p. 104). Les déportés étaient marginalisés, ils ne pouvaient s'en éloigner plus de dix kilomètres et ils devaient porter un sac à dos spécifique afin qu'on pût les reconnaître. Les autres n'étaient pas autorisés à leur parler, comme l'avoue Elvira : « Je n'avais pas le droit de parler de ce monde, j'aurais probablement été expulsée juste parce que j'en connaissais l'existence » (p. 104). Cependant, lorsque les dix passagers du bus sont bloqués dans l'obscurité de Baragan, attaqués par des loups affamés, ce sont les déportés qui les sauvent grâce à deux traîneaux tirés par des chiens. Personne ne sait comment les déportés aient appris qu'ils y étaient bloqués, mais personne n'ose rien demander non plus. Encore une fois Elvira adopte l'attitude de réticence, cette fois-ci par un souci d'autoprotection : « Je n'ai rien demandé, je ne voulais rien en savoir ». Les déportés emmènent les dix passagers au village et les déposent à l'entrée du village, car ils ne sont pas autorisés à rejoindre le groupe.

Après toute l'expérience pénible de la période passée en Bărgan, Elvira réussit finalement à se transférer à Bucarest même si ce n'est pas le poste dont elle rêve. Elle commence à travailler dans une école « spéciale », pour les sourds-muets, où elle n'enseigne pas la biologie, mais occupe un poste d'enseignante éducatrice. Elle y est marquée par la terrible injustice que subit l'un de ses élèves, Vasilică, que les autres appelaient « Ică sans Peur ». Un soir, le garçon âgé de quatorze ou quinze ans, fuit l'école, comme il l'avait déjà fait tant de fois, mais il est ensuite accusé d'avoir accosté une fille dans les rues avoisinantes, de l'avoir portée dans une ruelle déserte, de l'avoir violée et de l'avoir blessé à la tête pour qu'elle ne puisse plus reconnaître son agresseur. Tel Ion, le personnage du fou dans le drame de Caragiale, Vasilică est faussement accusé. Elvira réussit à le voir et à lui parler dans la cave de la milice. Elle comprend aussitôt la vérité à partir des « gémissements » du garçon : il avait été le témoin de l'horrible acte commis par deux garçons du quartier, Gore et Șleampăt, qui avaient réussi à s'enfuir, alors que lui, il avait été trouvé sur les lieux. Elvira raconte tout au milicien chargé du quartier, mais, en dépit de ses efforts, elle apprend que le garçon a été condamné à la prison à vie. Comme elle est convaincue que « Ică sans Peur » a dit la vérité, Elvira souffre beaucoup et elle s'en sent coupable et responsable. C'est pourquoi elle cherche de s'en aller à tout prix. Après l'examen de *definitivat*, la certification définitive des compétences d'enseignement, Elvira trouve un poste d'enseignante dans une école agricole dans le quartier Voluntari.

Elvira épouse un ingénieur topomètre, Costică, dont le passé est sinueux. Son père avait été emprisonné pour s'être opposé à la collectivisation de ses terres. Costică a été lui-même arrêté parce que les officiers de la *Securitate* s'étaient souvenus qu'il avait été un étudiant « récalcitrant ». Après deux ans de prison, il n'a pas pu reprendre son boulot, mais il a été obligé de récolter du coton et de cueillir des petits pois à Măzăreni et Bumbăcari, des villages de déportés, puis de fabriquer des dizaines de milliers de briques d'adobe pour la construction du dispensaire et du bâtiment de la milice là-bas et, enfin, de travailler comme topographe sur un chantier de construction.

Bien que très amère, la leçon qu'Elvira apprend de l'homme dont elle tombera amoureuse et qui deviendra son mari est malheureusement la même - si l'on veut survivre et maintenir son équilibre, il faut ignorer les injustices du régime: « Je devais vivre ma vie tout en ignorant le système autant que je pouvais, ne pas le haïr car la haine est paralysante, elle excite l'esprit, elle trouble la raison et fait fixer des objectifs qui peuvent être mauvais, elle empêche d'être lucide et d'agir ; ignorer, voilà le salut. Il était inutile de s'enfuir, c'était pareil partout [...] Le pays avait été occupé par une armée

concrète, étrangère, et, après son départ, il y a eu une autre armée d'occupation autochtone. Mais il valait mieux n'en parler, ne pas prendre le nom du parti en vain. Si on voulait rester libres. Le système semblait éternel. On a dû survivre » (p. 129).

La fin du roman « vous jette de nouveau dans le chaos », selon le mot de Dan C. Mihăilescu (Mihăilescu, *op. cit.* Couverture IV). Lorsqu'elle range les affaires de Costica dans l'appartement qu'ils ont loué et où ils viennent d'emménager, Elvira trouve quelques vieilles photos et c'est alors que « le passé revient » sur elle. Elvira se souvient qu'à l'automne 1956, elle avait une amie, Stela, qui étudiait le journalisme et qui avait été arrêtée en raison de son implication dans des manifestations étudiantes et dont elle ne savait plus rien. Celle-ci lui avait dit à l'époque ce qu'elle allait faire avec d'autres étudiants, Alexandre, Marcel, Ligia, Radu et d'autres dont elle ne se souvenait plus. Elvira n'a eu aucune réaction lors de la discussion avec Stela, elle n'a pas pensé à se joindre à eux dans les manifestations, et Stela a compris sa faiblesse : « tu as peur, disait-elle, cela ne va pas la peine de te charger avec ce que tu ne peux pas porter ». Elvira reconnaît elle-même sa faiblesse : « J'avais peur. Stela était gentille avec moi, et moi, j'étais une lâche » (p. 131). Lorsqu'elle a été appelée dans la salle des séminaires pour être soumise à de durs interrogatoires, Elvira, qui était « morte de peur », a divulgué quelques noms du groupe de Stela. Dix ans plus tard, dans ces photos toutes petites de Costică, de la période de leurs études, Elvira reconnaît Stela à côté de Ligia, Alexandru, Costică et d'autres qu'elle ne reconnaît plus. Une dure vérité lui est ainsi dévoilée, une vérité qui devient aussitôt un fardeau auquel elle ne pourra s'échapper pour le reste de sa vie : « J'étais terrifiée. Mes paroles les avaient peut-être envoyés en prison, ils y seraient arrivés de toute façon, mais je les y avais également poussés. Mes paroles l'ont peut-être envoyé lui aussi à Bumbăcari. [...] J'étais une lâche, me demandais-je » (p. 132). Elvira comprend que l'on ne peut pas échapper au passé, mais qu'il faut, par contre, vivre avec son passé. « Moi, j'avais voulu l'oublier et maintenant il se précipitait vers moi » (p. 130).

Elvira se souvient donc de la manière dont elle a vécu sa vie sous la pression du contexte historique malheureux. Cette femme sensible a enregistré les horreurs du communisme, adoptant le plus souvent une attitude d'hésitation. Elle n'est jamais devenue membre du parti, mais elle n'a protesté ouvertement contre le système politique non plus. Elle a essayé d'ignorer le régime politique, mais le régime, quant à lui, il ne l'a pas ignorée. Finalement, l'histoire de la vie d'Elvira nous apprend que pour elle la réticence signifie ignorer, faire semblant de ne pas voir ou de ne pas savoir, afin de survivre dans des circonstances historiques terribles.

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## **DES REPRÉSENTATIONS DE LA RÉTICENCE ÉROTIQUE CHEZ G. M. ZAMFIRESCU ET FELIX ADERCA. LA PHYSIQUE ET LA MÉTAPHYSIQUE DE L'AMOUR**

**Cristian HOAGHEA\***

**Abstract:** *G. M. Zamfirescu's Nastasia and Felix Aderca's Nuța are detached from parallel mirrors: the woman with a tragic destiny, a priori damned to existential failure, but who does not give in to resignation and does not accept the fate of the defeated. Even the death of the two, caused by suicide, is a dual sign: one of defeat, but also of victory. If means defeat not to reach your high existential ideal designed by your consciousness, it is a victory not to give in to the destiny that the heroines face with dignity and pride. On the other hand, Alina, the heroine of the "God of love" represents an incarnation of the eternal feminine, she is the foul purity or virgin prostitute, the construction of character allowing many comparative associations with the heroines of G. M. Zamfirescu: Safta or Maro. The character's construction is based on reluctance. In it the opposites are united. Nastasia is the innocent - she lives a double delusional hope, one of social escape and one of absolute love. When she seems overcome by fate, when both ideals fall apart, she becomes the murderer. Her suicidal gesture kills. The metaphysical dyad is encountered neither in "Miss Nastasia", nor in "The Young Lady in Neptun Street", the heroines lose their adamantine partners under different circumstances. But the possibility of restoring the primordial unity is passed on to another generation of actors, because the myth of the eternal return involves a continuous series of erotic avatars. The physical impulse determines the metaphysical one, through anamnesis, and thus the human connection with the divine principle is restored.*

**Keywords:** *erotic archetype, archetypal virgin, prostitute virgin.*

### **I. Préliminaires**

L'esthétique et l'herméneutique moderne découvrent les valences de la *réticence* dans l'art littéraire comme procédé de construction et de pensée qui donnent au texte la possibilité d'avoir des démarches *interprétatives* originales, capables d'induire et d'apporter des significations latentes, profondes, incubées dans les couches abissales de la création.

Les hypostases esthétiques de la *réticence* ne seront pas épuisées dans la présente étude. Même pas par rapport au thème choisi comme sujet, mais nous espérons que notre intention analytique constitue un arrêt essentiel pour les exégètes qui se rapporteront à l'œuvre littéraire des deux écrivains d'entre les deux guerres, G. M. Zamfirescu et Felix Aderca.

La *réticence* devient ainsi le silence *révélateur* conformément à l'*intentio auctoris*<sup>1</sup>, mise en relation directe avec l'*intentio operis*. Par rapport à la physique et à la métaphysique de l'amour, la *réticence* reflète l'érotisme des personnages, la variété des hypostases de l'amour, le substrat philosophique et surtout mythique-magique que le texte littéraire exprime dans la pluralité des sens et des niveaux d'*interprétation*.

Comme procédé de construction du personnage, la *réticence* reflète dualement la manifestation et la psychologie des actants. *Verum ipsum factum*, un personnage réticent dans ses décisions, sera soumis à un long et profond conflit intérieur, il peut traverser un profond processus subjectif

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<sup>1</sup> La trichotomie *intentio auctoris*, *intentio operis*, *intentio lectoris* est reprise du travail *Limitele interpretării*, ECO Umberto, 2016.

d'*hésitation* au niveau cognitif, affectif et de comportement. Mais un personnage réticent n'est pas obligatoirement hésitant, mais peut-être le contraire : la réticence se manifeste comme expression d'une forte volonté, vindicative, tout le processus volitif ayant été *conçu* en *détails* précis, d'une intelligence abisale.

Nastasia de G. M. Zamfirescu et Nuța de Felix Aderca viennent des mondes *parallèles*: la femme qui a un destin tragique, *vouée a priori à l'échec* existentiel, mais qui ne se résigne pas et qui n'accepte pas vaincre son destin. Même la mort des deux femmes *provoquée par* suicide, se trouve sous le signe de la réticence- un signe dual : de défaite, mais de victoire aussi. Si ne pas atteindre le haut idéal existentiel *projeté* dans la conscience, constitue une défaite, ne pas céder au destin que les héroïnes affrontent avec dignité et avec *orgueil*, c'est une victoire.

D'autre part, Alina, l'héroïne de *Zeul iubirii* représente l'incarnation de l'éternel féminin, elle est la pureté *maculée* ou la *vierge prostituée*, la construction du personnage permettant de nombreuses associations comparatistes aux héroïnes de G. M. Zamfirescu: Safta ou Maro.

*In extremis*, nous allons essayer d'*éclairer* quelques aspects de la manière dans laquelle les deux écrivains d'entre les deux guerres traitent le thème de l'amour ; chez ceux-ci le réalisme de surface est *sapé* constamment par le filon mythique.

Le dionysiaque et l'érotisme deviennent des permanences esthétiques.

## II. Sous le signe de l'amour

Chez G. M. Zamfirescu et chez Felix Aderca, l'univers de fiction est *circonscrit au* surthème du bidonville. Celui-ci est, *eodem tempore*, topos littéraire et personnage collectif. Le bidonville représente des gens qui ont des existences abruties par l'alcool, par la violence, par les passions, esclaves du corps et de l'existence lamentable, incapables de s'évader de la cage de leur propre impuissance. Cette sous-espèce humanoïde, dégradée jusqu'au larvaire, est composée de créatures qui ont « l'âme déformée », qui « vivaient comme des taupes pour manger et pour leurs désirs » (ZAMFIRESCU, 1998, p. 17).

Chez Felix Aderca, dans la description du bidonville les mots clé sont les « animancules » et les « animaux humains » (ADERCA, 1982, p. 42), des termes qui définissent une humanité rudimentaire, dont la coordonnée principale est la reproduction végétative.

Dans le bidonville la femme est le droit de celui plus fort, parce que la violence redevient le signe du mâle dominant, le seul qui ait le droit de transmettre ses gènes à une nouvelle génération de condamnés du sort : « les jeunes filles ont le bon goût et la fierté de se lier d'amitié avec les plus forts et les plus féroces » (ADERCA, 1982, p. 43). Et ces aspects constituent quand même, des *détails réalistes*, insignifiants, qui donnent l'image *réelle* d'un monde, mais qui ne surprennent pas ses coordonnées essentielles.

Dans le bidonville seulement deux aspects restent fondamentaux : l'amour et la mort – *eros* et *thanatos*. La mort est une présence physique et métaphysique et l'amour l'est aussi.

Fane, *le beau prisonnier de Cotroceni* absolutise ces valeurs lorsqu'il affirme „Amour et mort, *mon Seigneur!* Il n'y a pas autre chose dans ce monde !» (ZAMFIRESCU, 2009, p. 108). La mort physique est la disparition du biologique, parfois une solution salvatrice, l'alternative de l'enfer existentiel, une option assumée parfois volontairement. La mort métaphysique signifie vivre sans aimer ou vivre avec la conscience de l'*échec* de l'amour. Comme l'amour est le seul qui donne du sens à la vie, la mort devient alors l'expression d'une existence vidée de sens.

Le même personnage, Fane, après avoir exprimé sa conviction érotique comme *leçon* de vie pour le Seigneur Ivan Fedotici Karasoff, dans *Maidanul cu dragoste*, reprend son rôle de mystagogue dans *Sfânta mare nerușinare*, en éclairant un aspect initiatique essentiel pour le *néophyte*: «L'amour est en nous et il meurt en même temps que nous. Les femmes passent comme les fleurs se fanent - l'amour ne disparaît qu'au moment où notre âme meurt. On vit parce qu'on aime. » (ZAMFIRESCU, 1998, p. 57)

Son affirmation entre dans la sphère de la réticence comme procédé de construction du message. Il exprime explicitement et apodictiquement le culte de l'amour. Fane, le prisonnier, personnage réflecteur, exprime le *Weltanschauung* de l'auteur et dissocie les deux grandes hypostases de l'amour : l'amour physique et l'amour métaphysique. Le premier est la nourriture du corps, éphémère- il s'évanouit- et il est conditionné de la matérialité de la femme comme objet érotique ; l'autre, la nourriture de l'esprit – *medicamen animi* – est l'énergie qui donne du sens à la vie : « On vit parce qu'on aime ». Cette chose est conditionnée par ce manque de matérialité du concept d'archétype érotique. L'archétype se matérialise périodiquement dans des formes diverses, mais il reste immuable et reconnaissable.

Chez G. M. Zamfirescu on vit sous le signe de l'amour.

### III. La vierge archétypale

#### 3.1. L'archétype

La pensée mythique a vu la cosmogonie comme un phénomène de *sacrum sexuelle*. La Divinité est une dyade métaphysique – un principe féminin s'unit à un principe masculin pour donner naissance au monde animé et inanimé. L'homme, réflexion de la Divinité, est *ab origine* l'incarnation de cette unité– l'androgynie, l'être parfait, la fusion des contraires. Le passage de l'unité à la dualité est dû à un péché originare - l'existence d'un hybris. L'impulsion érotique devient pour les êtres humains un *summum bonum*, parce que par Éros, vu comme une force cosmogonique et métaphysique résulte le *mysterium coniunctionis* capable de refaire l'unité primordiale et implicitement, rétablir la liaison de l'homme avec la divinité.<sup>1</sup> Ainsi, le masculin et le féminin sont, *a priori*, des principes transcendants, des forces surindividuelles qui se manifestent dans l'individu comme des archétypes. L'archétype est l'anamnèse du divin... Et le jeu érotique dans le monde humain est un phénomène d'*imitatio dei*. L'Éros est la voie vers le modèle original et la réminiscence de ce modèle. Reste suggestive dans ce sens la fin du roman *Zeul iubirii* de Felix Aderca, où le jeu-narrateur, l'homme, essaie d'expliquer l'impulsion érotique métaphysique : « Chaque fois qu'une femme a couru dans mes bras, j'ai senti que je prenais la forme de Dionis, le Dieu aux pieds de bouc... » (Aderca, 1991, p. 127)

De la perspective de la réticence comme principe de construction du message artistique, la fin du roman ouvre la possibilité des multiples interprétations : l'homme a la perception de l'archétype masculin, de la *virilité absolue*. (EVOLA, 1994, p. 188). L'impulsion physique détermine celle métaphysique, par anamnèse et de cette manière on refait la liaison de l'homme avec le principe divin. *Eodem tempore*, on redécouvre la force cosmogonique de l'amour qui annule la coordonnée chronologique de l'univers, parce que l'amour est « quelque chose qui nous pousse en avant, mais aussi une force qui nous pousse en arrière [...] En aimant, mon cher, on entre dans le paasé... » (Aderca, 1991, p. 127)

<sup>1</sup> Vide Evola, 1994, p. 84-89 și Platon, 1996, 189d-193b.

La réintégration dans le mystère cosmique est l'attribut de l'amour métaphysique. Seulement de cette manière on peut redécouvrir l'archétype érotique, le modèle originaire.

### 3.2. Virilité et féminité dans le bidonville

La perception de l'ineffable érotique transforme l'être, le transpose sur un autre plan existentiel, en contradiction avec la norme. Ainsi, possédés par le démon de l'amour, les personnages cherchent à redécouvrir l'éternel masculin ou l'éternel féminin, à refaire l'androgène. *Hoc modo*, on doit interpréter la tribulation érotique de Nastasia, le plus connu personnage dramatique de G. M. Zamfirescu. Nastasia a un double idéal : social et érotique. Élevée dans un bidonville, elle se trouve dans un divorce métaphysique avec le monde dans lequel elle vit, elle refuse la vie du bidonville comme *modus vivendi*.

Le thème de l'enrichissement raté se retrouve aussi dans *Maidanul cu dragoste* et dans *Domnișoara din str. Neptun*. Nuța est la fille née à la campagne, mais élevée dans le bidonville de Craiova. Elle nie son origine rustique, que trahit le surnom donné par ses copines- *la malotruie*. Nuța et Nastasia aussi affrontent des mentalités et des principes *in extremis*, elles affrontent le destin, elles luttent contre lui : « Nuța vit cette défaite du destin dans une décision qui ne peut pas être comprise, dans une idée de génie. » (Aderca, 1982, p. 42)

Une mentalité commune aux habitants du bidonville est la suprématie par force, le mâle dominant s'impose et impose. Selon ce principe, Nuța doit accepter Lăpădatu dont la bande de voyous va battre Ciocan, l'ennemi vaincu.

Lăpădatu et Ciocan sont des variétés de Fane, le beau prisonnier de Cotroceni, il est vrai qu'ils n'ont pas le style et la profondeur psychologique de celui-ci. Fane de *Maidanul cu dragoste* a fait sienne par force l'amante, la belle Salomia, de Hagiul, le maître des maisons. L'élimination du prétendant constitue la loi naturelle et le bidonville resté au niveau d'involution biologique et sociale, ne s'est pas détaché de ce concept. Vulpașin, amoureux de Nastasia, tuera Luca pour prendre la récompense érotique – l'absolu féminin rêvé. « Vulpașin la suit d'une humble passion, mais tenace et dangereuse. » (Craia, 1999, p. 62)

Pour les hommes, la femme est un trophée.

Ce qui attire est seulement la beauté. Nuța et Nastasia sont des prototypes de la beauté féminine. Dans celles-ci se sont réincarnées la féminité primordiale et la vierge archétypale. Leur beauté sans limites<sup>1</sup> est un hybris qui attire également l'admiration et l'envie : « Comment prit naissance tant de beauté ? De quelles profondeurs apparurent ces lignes-là, courbes qu'avaient acquises l'épaule, la hanche ? Seulement la tête était restée la même, une petite tête blonde, avec deux cailloux bruns entre les cils. » (Aderca, 1982, p. 50)

Nastasia n'est pas seulement la belle vierge, mais elle est aussi la femme fière qui méprise la misère morale et sociale dans laquelle se complaisent Paraschiva ou Niculina. Celles-ci cultivent l'amour tarifé. Dans le plan du romanesque, Sultana et Domnica sont leur correspondant de *Maidanul cu dragoste*. L'unicité et la beauté sont frustement exprimées par Vulpașin au moment où il croit et il espère que le trophée trop rêvé lui appartient : « (perdu) Comme tu es belle ! » (Zamfirescu, 1989, p. 64)

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<sup>1</sup> Edgar Papu considère la beauté féminine un attribut du style baroque. La beauté est l'arme de la femme, l'armure du faible. Elle se sert de la beauté et de l'éclat et surtout de l'enjolivement comme d'un « substitut du pouvoir ». Vide Papu, 1977, p. 251 sqq.

Pour Nastasia, l'idéal social est de s'évader du bidonville où l'existence est terne et prévisible. L'idéal social se confond souvent à l'idéal érotique. La solution de l'évasion est Luca, sa moitié adamique, l'éternel masculin, avec lequel Nastasia sent la vibration de l'unique. Nastasia doit choisir entre Luca et Vulpaşin. L'un représente son âme sœur, à côté de laquelle on peut refaire l'androgynie, l'autre est la virilité brutale, l'instinct de la possession physique d'où le souffle métaphysique manque totalement. « Luca me comprend, il va me prendre du bidonville. Luca est ma chance de demain ! Vulpaşin : la pauvreté, les coups, et la jalousie... » (Zamfirescu, 1989, p. 15)

Un véritable personnage de tragédie antique<sup>1</sup>, Nastasia vit la peur que sa chance peut être enviable par la force implacable du destin néfaste qui annonce le dénouement tragique : « J'ai peur, Luca, j'ai peur du monde ! Ma chance n'est pas pour tout le monde et elle ne se trouve pas partout ». (Zamfirescu, 1989, p. 20)

Vulpaşin tuera Luca. Il se substitue au destin. Parce que l'homme peut être parfois, dans la vie ou sur la scène, l'instrument du destin immuable. Mais le conflit dramatique est loin d'être fini. Nastasia acceptera Vulpaşin qu'elle sait assassin. Les préparations pour le mariage surprennent aussi le comportement de la femme qui est duplicitaire-la souffrance causée par la mort de Luca, le bonheur du mariage avec Vulpaşin !

La fin de l'œuvre est imprévisible pour les instances intertextuelles, et partiellement pour le lecteur : Nastasia se pend le jour de son mariage avec Vulpaşin, même dans la chambre où elle l'avait invité pour avoir le trophée de sa féminité.

Par l'intermédiaire de la réticence, comme moyen d'expression du message, le geste, est celui d'un symbolisme abyssal : c'est un suicide, un geste de défi du destin, un geste de révolte ou de résignation, mais surtout il représente une vengeance.

La construction du personnage se trouve sous le signe de la réticence. En elle s'unissent les contraires. Nastasia est l'*innocente* – elle vit une double espérance illusoire, de l'évasion sociale et de l'amour absolu. Lorsqu'elle semble vaincue par le destin, lorsque les deux idéaux s'écroulent, elle devient l'*assassine*. Elle se suicide et elle tue. Sa mort ne signifie pas reconnaître la défaite existentielle, mais l'expression de l'esprit vindicatif. Le plan avait été minutieusement préparé. L'architecture labyrinthique de son forum intérieur n'est pas communiquée aux autres actants, mais le lecteur est partiellement mis au courant. La réplique de la fille adressée au père – « J'ai une arme beaucoup plus forte [...] Son amour ! » (ZAMFIRESCU, 1989, p. 53) – révèle à peine à la fin son sens. La splendeur et la séduction féminine représentent, de manière baroque, la force libérée par la femme.<sup>2</sup>

D'autres répliques immergent dans la même direction ; au niveau du langage elles expriment la réticence–le silence révélateur, la révélation partielle des pensées, la suggestion que derrière le voile se cache une autre intentionnalité : « Mais les procureurs s'en foutent que Vulpaşin a tué Luca ? C'est seulement moi qui souffre et seulement moi... » (Zamfirescu, 1989, p. 39)

L'acceptation de Vulpaşin, l'amour mimé pour celui-ci, le mariage, le conseil pour celui-ci – « Et Amuse-toi bien, Vulpaşin, amuse-toi ! » (ZAMFIRESCU, 1989, p. 65) –le but de toutes ces choses est de réveiller dans l'homme le sentiment extatique, la certitude qu'il pourra posséder la Vierge et il

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<sup>1</sup> La fibre tragique du personnage est vue aussi par Sultana Craia. Celle-ci intègre le personnage dans la catégorie d'une «petite série de femmes fatales des milieux sociaux, marginaux», en considérant que Nastasia n'est pas «manquée d'importance pour l'histoire du personnage féminin dans la littérature roumaine.» CRAIA, 1999, p. 63.

<sup>2</sup> Vide PAPU, 1977, p. 252.

calmera sa soif d'amour, en dévorant le trophée longuement rêvé.<sup>1</sup> Son idéal est l'éros physique. L'homme, attiré dans la chambre de la femme pour l'acte charnel, vit le drame. Il devient fou dans une souffrance qui le défigure lorsqu'il voit Nastasia pendue. Elle tue par son geste l'illusion de la propre réussite érotique, comme Vulpaşin même avait tué dans Luca l'illusion de la réussite érotique de Nastasia.

L'action de l'héroïne constitue une « défensive désespérée par l'éclat qui prend la forme de la séduction érotique » (PAPU, 1977, p. 265). Le motif littéraire de la séduction, associé par Edgar Papu au baroque, est un topos littéraire commun pour les deux écrivains soumis à notre exégèse.

Et la construction du personnage Vulpaşin reste sous le signe de la réticence et des contraires. Il est « un assassin qui a un couer d'enfant » (Zamfirescu, 1989, p. 89). Une didascalie nous le présente comme *timide*. Il pleure souvent et il est giflé par Nastasia pour son audace. Il ne fait aucun geste contre la femme dont il est obsédé. Abruti par l'alcool et sale, violent, lent, doué d'une intelligence instinctuelle, il est la brute candide, l'assassin naïf qui vit l'illusion de l'absolu érotique. Il déclare son intention assassine dans des répliques qui tiennent à la réticence du langage dans : « *Et si Luca... (geste) est enlevé ?* » (Zamfirescu, 1989, p. 13)

Pour Vulpaşin, Nastasia est la femme ingénue, le trophée féminin auquel il aspire, la plus Belle de toutes les Belles des contes de fées où lui-même est le dragon, le laid, l'être difforme physiquement et moralement. En lui, la *coincidenţia oppositorum* se manifeste sous la forme de l'assassin-victime, le rusé (le nom est suggestif dans ce sens) et le naïf.

### 3.3. La dyade métaphysique

La dyade métaphysique ne se réunit ni dans *Domnişoara Nastasia*, ni dans *Domnişoara din strada Neptun*. De facto, il n'est réuni ni dans les autres oeuvres de G. M. Zamfirescu et de Felix Aderca, excepté le couple Iacov-Fana des romans du cycle *Bariera*. Nastasia et Nuţa rencontrent leur paire adamique, mais ils ratent l'union avec celle-ci par le *mysterium coniunctionis*. L'amour physique avec leur partenaire prédestiné aurait généré l'impulsion érotique métaphysique, capable de transmuter l'avatar féminin et masculin dans le principe archétypal – la féminité primordiale, la virilité primordiale – dont la communion parfaite aurait rétabli l'androgynie, en déterminant le *mysterium transformationis*, c'est à dire entrer de nouveau dans l'état de grâce : « Elle savait que Ciocan était le seul pour lequel son existence fût vraiment importante. Et puis ce n'était pas Ciocan qu'elle avait attendu pour la première fois sous le laurier ? » (Aderca, 1982, p. 68)

L'échec érotique est entièrement un échec existentiel, parce que son but est la délivrance du péché originel qui transforme la vie de paradis en enfer. Et la chute se répète sans cesse.

Nuţa, la protagoniste de *Domnişoara din str. Neptun* vit sous le signe d'un hybris plus aigu, sous le signe de la fierté sans mesure envers la propre beauté, elle lui ajoute l'horreur envers l'origine rurale, le mépris envers les parents. Elle incarne, d'une manière plus catégorique, l'éternel féminin, parce que les procédés de l'art narratif font possible, par description, des détails qui mettent en évidence l'unicité, la beauté, sortant des limites du naturel. Dans son être prend naissance le principe potence-transindividuel qui existait antérieurement, qui était au dessus de toute femme<sup>2</sup> et qui la transforme dans la vierge archétypale. On explique ainsi l'attraction érotique qu'elle exerce sur tous les

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<sup>1</sup> En faisant référence à cet aspect, Sultana Craia observait : «La virtuelle épouse lui provoquait la surexcitation totale, lui crée l'état d'esprit qui le rendra à coup sûr vulnérable.» CRAIA, 1999, p. 63.

<sup>2</sup> Vide EVOLA, 1994, p. 188.



hommes. Par analogie, son archétype masculin est Ciocan, « le garçon élancé, la voix pleine, retentissante comme le cuivre, le petit cordonnier aux mouvements courbés qu'ont seulement l'eau et la lumière ; dans sa tête aux cheveux roux, ne se forgeaient pas de bonnes pensées, mais seulement des pensées rusées. » Aderca, 1982, p. 44);

Du point de vue de la réticence du langage, le rapport à l'eau et à la lumière peut signifier l'immersion des principes ou le *mysterium coniunctionis*, de la perspective mythique, l'eau étant le symbole féminin et le feu, la lumière le symbole masculin.

Comme Nastasia, Nuța reconnaît elle aussi sa paire adamique. Elle sait que Ciocan représente pour elle la virilité absolue. Elle guette la nuit son arrivée dans le bidonville, cachée sous un laurier. La séquence est suggestive par la multitude de symboles qui s'ouvrent dans le plan de la réticence du message : la nuit représente le principe féminin de la création. Elle est aussi la divinité primordiale qui, selon plusieurs mythes, a créé le monde. Le laurier derrière lequel elle se cache, est un *sacra arbor*, chargé de significations mythologiques qui renvoient au *mysterium transformationis*, à la métamorphose. Il représente, *eodem tempore*, l'arbre sous lequel Eve attend Adam, en le tentant, avant de perdre le paradis : « La jeune fille se mit un manteau sur les épaules et courut dans la cour près de la porte, dans les ténèbres du laurier. » (Aderca, 1982, p. 47)

La Vierge archétypale exerce une impulsion érotique ambivalente : physique et métaphysique. Pour Lăpădatu elle est la femme désirée par chaque homme, le trophée duquel Vulpașin rêve aussi. Les deux symbolisent la force brutale, qui arrive jusqu' à la violence extrême et au crime. Nuța comme Nastasia ont peur de ce genre d'homme et leur instinct leur dit de le repousser. Pour Ciocan, Nuța est l'énergie féminine nécessaire pour la propre existence – l'impulsion érotique transindividuelle et la femme, lorsqu'elle se trouve près de l'homme, repousse la paix primordiale de la dyade métaphysique, l'*anima* qui retrouve l'*animus* : « Nuța se vit seule, dans la même chambre, avec l'homme que son cœur avait choisi auparavant, seule avec le premier homme qu'elle avait désiré, et duquel elle n'avait pas peur. » (Aderca, 1982, p. 68)

Ciocan, comme Luca, opposent l'intelligence à la brutalité : « Et Ciocan mit en jeu une autre arme que le bâton : l'idée ! » (Aderca, 1982, p. 44)

L'Acte érotique consommé, a un effet thaumaturgique sur l'âme de l'homme, tourmentée par la souffrance. Il sent le goût du paradis définitivement perdu par l'infidélité de la femme. Dans l'attitude érotique de la femme on remarque des manifestations maternelles ; Nuța se transpose de l'archétype vénérien dans l'archétype de Demeter. Et la référence à la *chair qui sent beau* suggère le fait que l'impulsion érotique reste physique, parce que la femme n'est plus sacrée. Elle n'est plus la vierge, mais l'amante archétypale. La transposition au plan métaphysique n'est plus possible, une fois réalisées la désacralisation et la profanation de l'acte divin de l'amour.

L'échec érotique est total. Le geste de tourner les yeux exprime le refus de la communion spirituelle, l'*anima* ne se reflète plus en *animus* : « Elle le regarda dans les yeux, en cherchant l'âme, l'âme qui l'aimait. Mais le garçon n'eut pas le courage et il regarda en bas, à côté... » (Aderca, 1982, p. 69)

L'homme vidé d'énergie de l'éros féminin, perd sa virilité et sa vitalité. La maladie érotique dont il souffre est l'équivalent de la mort spirituelle, à laquelle est préférable la mort physique. Son geste de suicide confirme l'impossibilité d'exister dans l'absence du souffle vif de l'amour. Si on ne peut pas vivre dans l'Éros, il est préférable d'entrer dans le Thanatos que d'avoir une existence végétative.

Il y a une différence essentielle entre les deux héroïnes. Nastasia de G. M. Zamfirescu est et elle reste le modèle archétypal vénérien. Rappelons-nous qu'elle refuse Vulpașin dans lequel elle voit la

brutalité et l'union végétative : « frappée par le mari, méprisée par tout le monde et sucée par les enfants ? » (Zamfirescu, 1989, p. 9) Quand Luca est tué par Vulpașin, elle perd la potentialité de la perfection par amour, et, refusant l'union germinative se suicide le jour de son mariage.

Nastasia reste la vierge archétypale.

#### IV. Conclusions

Il nous reste à valider le fait que le dionysiaque et l'érotisme deviennent des permanences esthétiques chez les deux écrivains. G.M. Zamfirescu dans *Domnișoara Nastasia*, dans *Maidanul cu dragoste*, dans *Sfânta mare nerușinare* et dans *Cântecul destinelor* ; Felix Aderca dans *Domnișoara din str. Neptun* et dans *Zeul iubirii* contreposent deux types de féminité et deux types d'attitude d'érotique. Nastasia, Maro, et jusqu'à un certain point Kiram de *Cântecul destinelor*, Alina et Nuța, d'un autre côté, représentent des concrétisations et des incarnations du prototype vénérien – la féminité primordiale. La Vierge archétypale est un modèle de beauté et de séduction. Elle peut devenir l'Amante ou la Prostituée sacrée, l'hétaïre qui sert à Éros interprété comme force universelle ou elle cherchera à refaire la dyade métaphysique, à reconstituer l'androgynie, avec le couple adamique. Mais les héroïnes des deux écrivains refuseront toujours le modèle de Demeter, l'amour reproductif, la fécondation germinative. Restée enceinte, Nuța se suicide.

Le filon tragique des héroïnes et la dualité de leur être sont d'autres coordonnées fondamentales. Le suicide de Nastasia est le sceau de la vengeance, la mort de Nuța est le résultat d'une défaite existentielle, de l'échec.

La dualité féminine se manifeste comme pureté maculée chez Maro, ou chez Kiram, chez Alina ou chez Nuța, parce que la femme est en même temps de la beauté et de l'abjection. Nastasia libère le pouvoir de vengeance du faible, l'arme de la séduction et l'autosacrifice.

La femme est sous le signe du baroque.

Chez les deux écrivains, le prototype de Demeter et la prostituée mondaine deviennent des symboles de la féminité ratée. La vierge prostituée – Maro, Alina, Nuța, Kiram – trouve son reflet dans l'institution de l'hétaïre antique. La prostituée mondaine pratique l'éros tarifé. Le couple Sultana-Domnica, les soeurs prostituées de la prose de G.M. Zamfirescu, est transposé chez Felix Aderca dans l'image des soeurs Ema et Carolina.

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## **FORMES DE RÉTICENCE ÉROTIQUE FÉMININE DANS LES NOUVELLES DE HORTENSIA PAPADAT-BENGESCU**

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**Abstract:** *The prose of Hortensia Papadat-Bengescu is constituted under the sign of erotic reluctance by mirroring the intimate springs. The characters in front of the waters have the revelation of their identity, of their double virile and feminine powers. Using various tools of seduction, the heroines investigate love in all its phases. The semantic area marching between the perverted and the candid woman. The unraveling as a form of erotic reticence is the quintessence of Bengali prose. We think of the analyst's work as an open work par excellence: desire, disease, metamorphosis, mental process.*

**Keywords:** *erotic reluctance, polytropic eros, psychological analysis.*

Hortensia Papadat-Bengescu est la créatrice du roman local d'analyse psychologique. Telle une danse dionysiaque, écrivain capte le drame d'une humanité réifiée, le *drame des âmes mortes* (Burța-Cernat, 2011: p. 93). Ses écrits contiennent, comme dans un film panoramique complexe, diverses expériences humaines - représentées dans leurs sources intimes - parmi lesquelles occupent une place particulière celles qui se déroulent sous le signe de la réticence érotique. Un pluriperspectivisme des voix narratives est greffé, la prose commençant sous la forme d'un discours du moi narrateur, ayant au centre l'image de la femme :

J'ai toujours trouvé l'étude des femmes plus intéressante que celle des hommes, car chez les hommes, on fait le tour des faits et les faits sont rarement trop intéressants, tandis que la femme a une riche réserve de matière d'âme, à la recherche de laquelle vous pouvez partir à une recherche aventureuse pleine de surprises. (Papadat-Bengescu, H., 1980: p. 80).

L'âme féminine devient un champ d'observation unique, dont l'examen équivaut à une « recherche aventureuse pleine de surprises » (*ibidem*: p.80). Ressentez la goutte amère mais parfumée de la trahison. Pris au jeu de l'attraction érotique, la femme devenue Femme scrute le corps porteur de tentations, devenu l'objet d'un désir ardent.

En faisant une analogie entre la prose d'Hortensia Papadat-Bengescu et le *Banquet* de Platon, nous constatons que le problème de l'ego, le rôle de la femme, le thème de l'amour sont repris par les prosateurs dans un dialogue :

Plus psychologique, plus intime que son modèle grec dans lequel sont décrites les deux visions opposées sur les femmes, la perspective misogyne pour laquelle l'apparition de la femme est un désordre des eaux spirituelles masculines et la perspective ontique dans laquelle la femme équilibre l'équilibre spirituel (Maxim, N., E., 2019: p. 81 à 82).

Dans le mécanisme de construction du personnage, l'auteur est parti de l'observation, mais autour d'un fait vu. Il brode indiscrètement *les humeurs du héros* (Ciobanu, V., 1965: p. 267). Ils sont

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méticuleusement capturés par les affrontements bruyants, *les sports violents et les flirts jusqu'à la destruction de la féminité sacrée, de ses charmes fragiles, en abdiquant le pouvoir qui réside dans la faiblesse féminine elle-même* (Papadat-Bengescu, H., *op. cit.*: p. 81).

L'auteur de la prose a introduit une nouvelle féminité et crée une nouvelle idéologie féminine, selon le critique Curticăpeanu : « en essayant de motiver le caprice, d'éclairer intelligemment l'appréhension, par l'effort cérébral permanent d'apprécier, de juger et de classer les observations de détail » (Curticăpeanu, D., 1973: p. 10). Les femmes « ont un parfum de grâce et de mystère, mais pas le mystère d'existences compliquées, mais le mystère de la vie de l'âme » (Papadat-Bengescu, H., 1980: p.79). Tout l'opéra est peuplé de dames grises, de créatures grises « aux yeux gris, aux yeux flottants, aux sourires pâles, au brouillard sur l'âme et à l'apparence, avec cette froideur qui recouvrirait les sens de toute nature » (Curticăpeanu, D., *op.cit.*: p. 12). Beau et étranger explore les mystères de la profondeur.

Possédées par les sensations, *les vierges fortes* vivent « d'étranges saisons... minutes de chair, elles ont les frénésies tactiles les plus raffinées » (Papadat-Bengescu, H., *op.cit.*: p. 17); «J'ai touché ses bras pour couvrir son torse, mais ses bras ne pouvaient pas se balancer, j'ai lissé l'écorce rugueuse et le chant du bois a glissé dans ma main. Jaillissant à juste titre de l'argile humide, le frisson de l'amour de la terre » (*ibidem*: p. 61). L'écrivain en prose inventorié une multitude de corps féminins que l'on peut rallier à la diversité des formes d'éros. Dominé par la frénésie de l'eros, il examine son corps, qui apparaît comme un miroir dans lequel «la vanité masculine peut être vue » (*ibidem*: p. 66). La femme possédant une virilité sexualise l'eau, évoque la nudité féminine « le corps nu d'une femme à moitié sortie de l'eau » (*ibidem*: p. 23). Les vagues couvraient le reste de son corps, gardant son énigme : femme ou undina ? Qui aime l'undina veut la femme qui baigne.

Les héroïnes convertis le laid en beau : Saphora devient une force du mal, revêtue de la forme trompeuse de la beauté (*ibidem*: p. 67). Les silhouettes féminines, en signe de réticence, tissent une toile du clair-obscur de la condition de la femme : «le corps ondule», «les mouvements voluptueux des doigts». Penelope fonctionne comme un conte de fées de la reconstruction d'eros « sur le monde d'un petit carré de tissu d'argent » (*ibidem*: p.81).

Les nouvelles de la première étape de la création de Hortensia Papadat-Bengescu sont esquissées dans l'esprit d'une littérature consacrée à l'éros, comme une forme de réticence érotique. Il illustre la condition de la femme passionnée et charnelle dans laquelle la *littérature de l'ardeur érotique et son revers émerge sous le signe du passage de l'hédonisme au malheur, dans des significations plus ou moins ostentatoires, avec le centre dans le snobisme et les ponts entre la déification réelle et aphrodisiaque* (Zalis, 1993: p. 7). Il s'agit de petites existences obsessionnellement réalisées, de femmes qui vivent sous la loupe de la réticence toute l'humiliation entre quatre murs, dans un lit d'hôpital, offrant de véritables radiographies de souffrances consommant consciemment leur portion quotidienne de « bovarisme » (Holban, I., 2006: p.100). Ce sont des incarnations du parvenitisme. La dialectique de la perversité-pureté est mise en lumière par l'antithèse entre les deux sœurs Mika-Lé et Elena Drăgănescu. L'antinomie converge pour contrer les structures hybrides. L'un (Mika-Lé) est insignifiant, fétiche, âme de mendiant, un autre (Elena) est fier, beau, souverain, doté de multiples séductions.

Dans ces écrits on retrouve la même héroïne : la prisonnière, la captive fixée dans une certaine relation sociale, d'où elle n'a pas le courage de se ravir. La femme devient l'histoire de la même volonté captive, elle devient le personnage d'un roman « d'attente, de désirs insatisfaits et insatisfaits » (Tudor, E., 1972: p. VI). Les femmes sont sensuelles et ignorent doucement le charme de leur féminité : Mamina, Mme M de *Femmes, entre elles*, qui rejettent l'amour qui leur est montré comme un «

ennemi et sous forme démoniaque, dans son principe satanique, au lieu de prendre les doux regards du séducteur Cupidon » (*ibidem*).

Ils deviennent Salomé qui se déchaîne à travers la danse subsumée par des réticences érotiques où « le corps ondule et raconte les mystères des religions passées » (Bengescu, H., *op.cit.*: P. 20). Ils deviennent Deliles trompés où leur jeune corps de perversité naïve appelle comme un « signal de pillage, de brûlure et de ne pas être aussi mince que les longs cheveux qui s'enchevêtreraient autour d'un cœur » (*ibidem*: p. 67). Portant le stigmate d'Eve, je recherche la sensualité, la douce beauté. La femme n'abandonne pas tant qu'elle n'a pas fait un « éloge declamatis de l'abandon » (Ciobanu, V., 1965: p. 59). Les femmes du triptyque sensuel *Les eaux profondes* de Hortensia Papadat-Bengescu sont les précurseurs des maniaques des romans du cycle Hallipilor, d'une Aneta Pascu, Nory, Coca-Aimée, qui ont un autre objet de culte.

Dans l'univers féminin bengali, subsumé par des réticences érotiques, le miroir est le témoin révélateur des flirts et de l'âme qui vibre de volupté, oscillant entre pureté et instinct. La femme devant le miroir est une définition de tout son lyrisme. Elle cherche l'âme telle qu'elle est, comme le remarque Manuela « son regard interrogateur, tourné des profondeurs vers le monde extérieur, puis tourna le monde extérieur vers les profondeurs, dans le même miroir permanent » (Papadat-Bengescu, H., *op.cit.*: p. 283). Par la contemplation de soi, elle devient l'objet érotique à travers lequel elle se cherche, explorant ses abîmes jusqu'au délire : « un grand miroir courbé lui jetait une image claire. Il a finalement trouvé sa véritable apparence, et avec lui le pas, et avec lui l'âme » (*ibidem*: p. 281). Chez la femme, les plaisirs de la vie s'unissent, se métamorphosent à travers le sang menstruel et incarnent les tentations de la terre, du sexe, du démon. Manuela affiche sa sensibilité en se regardant dans le miroir, comme Lilia, Bianca Porporata : «... Manuela avait le culte du beau stérile; à la beauté comme à l'amour, qui consomme en soi toute sa substance et ne fructifie que par son existence».

Elle aspire à l'homme idéal, adoré des femmes. En fusionnant avec lui, ils deviennent aussi des donjuans qui subjuguent leurs hommes. Un exemple est Nina du Fiancé, qui devient Mika-Lé. Elle sait diriger un homme, contrairement à sa sœur Ana, qui s'oppose à devenir la maîtresse de son oncle. C'est un personnage monstrueux, une sorte de Coca-Aimée, à « un stade où Hortensia a un dégoût retenu » (Ciobanu, V., 1965: p. 216).

L'univers des personnages de fleurs du mal se conjugue sur la toile de réticence de l'araignée. Des femmes avec un instinct érotique et des passions amoureuses sont engagées. Ces âmes désordonnées sont peintes en détail et prennent la forme de statues. Les contours antithétiques mettent en évidence l'opposition entre le statut de sphinx féminin et le statut de bonté. Les héroïnes essaient de s'élever au-dessus de leur propre vanité, « pour cultiver les qualités supérieures de soi » (Petrescu, L., 1979: p. 85). Il se réjouit entre frivolité et pureté. Ils voient une attitude ambivalente, leur âme se débat et se bat dans l'obscurité comme «la chauve-souris aveugle, pour naître, pour s'arracher à la non-existence de la virtualité, pour se faire jour » (*ibidem*: p.117).

La prose d'Hortensia Papadat-Bengescu mêle, aux innovations psychologisantes, la métonymie de l'éros à travers la dichotomie de la femme sensible et de la perverse. Ce carrousel comprend des femmes qui vivent des robinsonades ou des donchijotismes (Robert Marthé) de l'éros polytropique : de la femme naïve, gracieuse, chaste, à la femme courtoise, perverse, « désordonnée », aphrodisiaque, démetrique, possédée de sensations. Unweaving, comme forme de réticence érotique, compose dans une symphonie les effusions de la sexualité des femmes qui pèchent. C'est une métaphore pour libérer les femmes des schémas de l'époque. Par l'effilochage, la femme se libère, vit ses expériences de plaisir sexuel de manière sensible et charnelle. Dans ce jeu de démêlage sont attrapés Manuela, Bianca, Lilia, qui deviennent des anticipatrices pour les personnages Buna Lina,

Mika-Lé, Nina. En tant que métaphore, cela signifie la toile de Penelope en attente d'être refaite. Ici, en se défaisant, la route de l'eros n'est plus restaurée, mais elle constitue une ambivalence d'eros à travers laquelle se dessinent les formes résiduelles de l'amour. Ces vierges deviennent celles qui succombent aux matrices des valences des sphères de l'amour et fusionnent le monde des idées avec celui des sentiments. Comme les idées de Platon et des vierges perverses du prose, ils convertissent le monde matériel en un monde charnel, un monde de péché, de vice. Le péché provoque une libération de l'esprit des contraintes du monde, il devient « une exploration des possibilités, une connaissance d'un visage accessible uniquement à une connaissance démiurgique » (*ibidem*, p. 143).

Le renversement érotique, comme hypostase du péché, réapparaît dans le Concerto de Bach. Ada Razu a une passion violente pour Lică « c'était un amour en suspens, en cachette, un amour des laquais dans les coins, ce qu'Ada aimait, mais la déplaisait aussi et la guidait vers le désir d'une liberté plus favorable » (Hortensia Papadat-Bengescu, 1986: p. 196). Elle ne libère pas l'homme de la tutelle de l'amour charnel pour se former comme une unité.

Coca-Aimée, la vaniteuse petite porcelaine, aux instincts flous, entre dans un monde de luxe, un monde de tromperie. Elle est cooptée par les sœurs Persu pour vicier son corps vierge. Je l'introduis dans la société qui pratique les plaisirs charnels. Contrainte par le groupe, elle doit pratiquer le lesbianisme. Elle se spécialise dans les hommes à la virilité plébéienne. Elle est conquérant en raison du manque de virginité physique, en composant un traité sur la pathologie érotique (Constantinescu, P., 1977: p.77). Elle a l'art de la séduction, il élabore le meilleur plan pour piéger Walter, celui encapsulé dans la virilité. Comme le serpent qui s'enroule autour de l'arbre, Coca-Aimée ondule ses mécanismes de séduction autour du médecin qui possède tout un sanatorium.

Le sanatorium, véritable **Cité vivante** des tribulations et perversités sexuelles, rassemble les principaux modes de manifestation de l'être humain : la folie, la rêverie et l'éros. La **Cité vivante** réunit les femmes passionnées, qui dans leur délire ressentent les sensations candides. Je sens le sang et les désirs érotiques difficiles à calmer couler dans mon sang. La **Cité vivante**, composée de polyédriques, devient le salon dans lequel nous pouvons entrer comme dans un palais de miroirs, où l'on nous présente l'odyssée des femmes modernes. On découvre une infinité de visages d'héroïnes qui montrent des affinités d'amour.

Le féminin est suivi dans son immense espace sémantique, de la prostituée à la candidate. C'est le point de thématization et d'articulation du discours sur l'érotisme dans son intégralité : « sans muliers fascinans et sans l'homme qui vit et est enlevé par la féminité, l'érotisme n'existe pas » (Beck, 2013: p. 10-11). Par Lenora, l'écrivain en prose institue l'éros charnel. Son attrait provenait de sa beauté impressionnante : « Elle avait des mains blanches et veloutées », « sa poupée blonde, poupée de Nuremberg, avec une petite bouche rouge, des joues en porcelaine rose, de grands yeux bleus, des yeux en verre clair. Elle était d'une féminité extrême, elle était une femme d'alcôve, une épouse aimante désintéressée par ses enfants. Possédant une virilité des hommes confus, elle avait un pouvoir hypnotique sur eux. Mizileanca, fascinée par sa coquetterie, lui imposa un statut particulier : « cette Lenora charnue dont le corps de sentiments primitifs, incontrôlée par sa petite intelligence, se tordait si fortement sa créature » (Papadat-Bengescu, Hortensia, *op.cit.*: p. 70). À travers son corps, elle ressent tout le plaisir de l'amour, comme si elle était possédée par cet avion. L'impudeur amoureuse de Lenora est surmontée par l'attitude froide du Dr Walter. Pour Walter, Lenora ressentira encore une fois le retour de la féminité d'un autre temps, lorsque sa maladie s'aggrava.

L'auteur crée un traité d'érotologie faisant référence, à la fois, aux femmes possédées par les sensations et les plaisirs érotiques et à celles exposées par le sensualisme, le vice, le charnel, ce courant de conscience. Elle révèle leurs états érotiques, pris dans des formes de réticence. La relation éros-sexe

a un caractère ouvert, la femme décomplexée et dépouillée de la conscience collective est libertinée. Elle n'est plus gênée, mais se révèle à l'extase. Elle est aimée des hommes imaginaires, tels que la vague, l'eau, le sable. L'écrivain prose innove en introduisant cette nouvelle féminité, créant une nouvelle idéologie féminine. Hortensia Papadat-Bengescu part du véritable substrat de l'amour et de ses racines capricieuses, qui est la physiologie elle-même (Constantinescu, P., *op.cit.*: p. 79). L'homme la veut charnelle, sexuelle, son sexe est avidement nourri par le sexe masculin.

Le pervers naïf, la courtisane, Sephora émerge, dont «la voix fine est le nœud coulant de la sirène, faite pour sonner comme un signal, siffler comme un serpent, pour ne pas brûler pour apaiser, mince comme les longs cheveux qui s'enchevêtrent d'un cœur » (Hortensia, 1972: p.67). Le personnage conventionnel, Sephora, représente une symbolisation de l'instinct de vie, d'un type de féminité. La sensualité est stimulée par les arômes, vibrante de volupté. Des personnages tels que : Lenora, Coca-Aimée, Salema, Ada Razu, Mika-Lé, Madona, Nory, Sia, Nina deviennent « les exposants d'une féminité extraite, réprimée par l'absence de censure ou par une infirmité inévitable » (Vancea, V., 1980: p. 152).

Salema, la nymphomane et amateur de plaisir, achète Walter et en fait son esclave. Elle avait payé cher l'amour du jeune Walter. Walter devient la victime de la femme. Ainsi que Farine achète le prince Maxențiu. Nous avons affaire à des substituts de l'amour. Ce n'est pas un hasard si l'auteur de la prose sonde ces expériences de sublimation d'éros. Mika-Lé, "le moustique", "la petite punaise", "la sauterelle", "la poupée égyptienne", la "poupée félahina", la courtisane, attrape l'homme dans le nœud coulant de la passion, offre tout pour se tordre la tête. Elle attrape Greg, Maxențiu, Lică dans le jeu passionné. Le possesseur de certaines stratégies dans le domaine de la perversion et du vice charnel s'interpose entre Maxence et sa sœur Elena, l'incluant dans le chœur des perversités.

Son démêlage est encore petit. C'est un enfant du péché, une erreur de la belle Lenora, avec des talents d'incestueux et de vagabondage. Explorez avec une magnifique acuité les phases d'éros qui prennent des formes de réticence : l'éros pervers. Elle a une liaison amoureuse avec le neveu de l'évêque à la retraite, un garçon d'environ 15 ans. Elle tente de séduire Lică, devenant la rivale de sa sœur Coca-Aimée. Elle se souvient même de la courtisane et prostituée de Zola: Nana. La victime des fatalités de la société et du droit de l'héritage. Un personnage qui fascine par son empreinte amoral. Elle séduit à l'humiliation, à travers son miroir elle se réjouit des flirts. Élevée au rang de haute courtisane par son statut de prostituée, Mika-Lé comme Nana est représentative de ces demi-mondes. Nana est la Femme, vue dans l'hypostase de son animalité féminine. Elle représente l'objet de désir autour duquel grouillent les hommes. Symbole d'une société malade et pauvre, avec ses frustrations. Comme Nana, elle vit une maternité ratée. Elle ne sait pas et ne peut pas devenir mère, alors elle perd la grossesse, également née d'une grossesse non désirée. L'Hortensia le décrit comme un ferment de destruction, provenant de la classe inférieure injectée de vices. Une étrange figure, Mika-Lé, réjouit les cercles de l'Enfer du Vice, gardant son identité d'ombres et de lumières. C'est le symbole de toute une société et d'un certain type de vie - décrit. Ses victimes sont des hommes faibles, ancrés sous les projecteurs des perversions. Elle épousera Lică.

Au cœur de la fusion des viandes, « aucun miroir ne donne une image vraie, aucun des partenaires de l'autre, n'évoque aucune androgynie ni le mirage d'une complémentarité que les amoureux ont au moins esquissée au passage » (Bruckner, P., Finkielkrant, A., 1995: p. 207).

Ces personnages féminins - dont le principe est la réticence - semblent vivre dans un « sanatorium érotique », désapprouvant à la fois les femmes qui s'oublient dans les filets du plaisir et les hommes caractérisés par la brutalité et l'égoïsme érotique. Rim menant une double vie est un « jouisseur refoulé et égoïste » (Ciobanu, V., 1965: p. 172), un esprit géométrique pauvre et

hypocondriaque. Elle lisait Don Juan, projetant de séduire Sia, même si laide s'était abandonnée. Il faisait une théorie insidieuse de l'amour physique. Il y a des représentations d'une qualité humaine, celle de vivre en esprit et en affectivité : Manuela, Adriana, Bianca Porporata se regardent comme dans un miroir, à la recherche de vérités au plus profond de l'âme. Manuela, outre le culte de la beauté stérile, avait aussi le culte de l'amour, « dans lequel elle consomme toute sa substance et ne fructifie que par son existence » (Cristescu, Maria-Luiza, 1976: p. 32).

Sur la toile érotologique, les personnages tissent leurs amours métamorphosées en bovarismes et pathologies. La forteresse vivante - métaphore de la réticence - rassemble sans réticence des demi-mondains de la catégorie des fameuses Demi-vierges de Marcel Prevost (Ciopraga, C., 1972: p. LIX). Nina et Ana sont deux hypostases d'amour, l'une établissant l'amour pervers, l'autre payant de la vie le moment de la joie tardive. La découverte de l'amour donne à Ana une impulsion négative qui est devenue une obsession "pour Nina de disparaître d'eux". Les femmes n'ont pas de visage, elles n'ont pas d'existence, on ne sait pas d'où elles viennent et où elles vont. Le défilé des « années folles » dans cette métropole, enregistré par deux emblèmes, métaphores de la réticence érotique : la vierge en désordre et le bâtard. Toutes les vicissitudes s'enroulent autour d'eux, les âmes souillées se sont enrôlées dans la mystification de l'ego, composant un funambule (Doina Modola, 1986 p. 501).

Par la technique du « regard polyédrique » (Barbu, Marian, 1990: p. XIII), l'écrivain en prose capte le voyage aventureux vers la fondation de l'âme à travers la technique pointilliste (Albères, R.-M., 1968: p. 18), la transcription subtile de l'intimité humaine, de conscience, intériorité (ibidem: p. 23). On assiste également à la désintégration de la femme, qui devient un maniaque érotique. Un exemple est Aneta Pascu, une sorte de « Costel féminin » (Valeriu Ciobanu, 1965: p. 218), qui court après un fiancé, tombe d'un tramway et perd connaissance. Définie par les attributs : menteuse, imbécile, prétentieuse, ingrate, elle devient un personnage monstrueux en contradiction avec sa manie érotique. Le look aux multiples facettes met à la loupe un autre personnage, la femme homme, sans féminité, Nory. Elle a de légères distractions érotiques « ce qui l'a attirée vers Madonna, dans le passé, c'était sa féminité tourmentée et contradictoire ». Elle avait été une jeune fille, joueuse, volontaire avec un esprit d'indépendance. Elle semble avoir été amoureuse de son père et elle détestait sa mère. Sa sœur, Dia, a exercé une sorte de fascination sur elle. Il la considérait comme « énigmatique, sphinx ... pour Nory sa sœur était et avait été une énigme, avec tout le prestige et le charme des énigmes » (Papadat-Bengescu, Hortensia, *op.cit.*: P. 33). Dia devient pour Nory une sorte de curiosité malade pour la vie sexuelle, il cherche à la divertir avec un amour légal, après avoir perdu son fiancé. Il essaie de découvrir le mystère de « l'étrange façon de Dieu de supporter la douleur et le deuil ». Elle devient un être compliqué pour Nory, c'est une sorte d'énigme qu'il a voulu démêler : « Alors Dia était un être compliqué et chaque geste nécessitait une interprétation, chaque mot avait un sens caché. Pourquoi Dia n'a-t-elle montré aucun des sentiments naturels ? (ibidem: p. 33). Elle est obsédée par les secrets de sa sœur, elle est féroce égoïste, elle est une « grossière neurasthénique » (Ciobanu, Valeriu, *op.cit.*: P. 225). Cette forteresse vivante comprend donc aussi des femmes réprimées érotiquement, glacées, maniaques.

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## **RETICENCE AND MYSTIC EXALTATION IN LUCIAN BLAGA'S DRAMATURGY**

**Elena Marilena NĂSTASE (MIHAIL)\***

**Abstract:** *The present study briefly illustrates the transition from the imagery disputed by the literary critics of the first Blaga's poetry volumes to the metaphysical dimension, unspoken, which continued also in his dramaturgy. The conflict between the significant and the signified can be also noticed in the use of "the reticence", while deciphering the literary texts. In this regard, "the reticence" does not have only the characteristics of a figure of construction and thinking, but also the capacity to emphasize the message of the modern discourse through "silence", "inference", "non-expression" – pragmatic concepts. Therefore, the philosopher, doubled by the poet is capable of transforming any empty and abstract concept into a vision idea. As a consequent, our research develops the path initiated by Blaga's poetry with reference to the non-word, a concept which can be also found in his dramaturgy. This is not the opposite of silence, on the contrary, together they denote the hidden tension of the human being which can be found in the relation with the names of things (ónoma) and their being (ón).*

**Keywords:** *Daimonion, Zamolxe, myth.*

The dramatic work conceived by Lucian Blaga renewed the Romanian interwar theatre, shifting the emphasis from outlining the facts to the ideational drama, perceived, for example, in the work *Master Manole*, as a struggle of the conscious with the irrational. This tendency of spiritualization as in Claudel in the French literature or Werfel in the German literature, whose plays culminate with moments of ecstatic lifting of the characters into spiritual elevation, was also noticed by the Romanian writer (Blaga, 1938: 136,137). The poetic expression provides the dramatic one with the inner side of the conflict, preserving the primordial model and the characters filled with daimonic energy (Mihăilescu, 1984: 15). In addition to the poets' status of *mesotes* (Platon), there are other features of the new theatre: the tendency to essentialize the human structure, as well as the transformation of actions into conflicts of ideas, with a visionary end. Thus, the main theme of Blaga's poetry and dramaturgy is revealed: the ontological meaning of the relations with oneself, with the universe, with the Divinity, not through a philosophical debate about them, but *in mystery and for revelation*. The reticence of the original experience of the real, emptied of vital essence, will be compensated using myths, symbols and metaphorical structures. In fact, the theatre of ideas identifies with the poetic and philosophical theatre. Goethe's influence on Blaga's creation is relevant regarding the aspiration towards solarly and the assimilation of contraries. Expressionism finds its inspiration and even uses romantic elements: the nostalgia of purity rendered by the myth of the androgynous, the abyssal areas, being well-known Goethe's decisive role in the Romantic Movement Sturm und Drang. Going beyond the European synchronism, Blaga's dramaturgy has as main sources of inspiration both the Romanian folklore (organizing, in cult forms, myths and local legends) and updated Christian motifs, along with historical ones, all included in a universal perspective. Thus, Blaga's expressionism is essentially classical, precisely through its folkloric side, as E. Todoran notices (Todoran, 1967: 11).

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Man's relationship with the transcendent pervades the author's lyrical work while in his theatre there is the drama of the creator caught between transcendence and tragic fall. According to Dan C. Mihăilescu, optional tragedy, seen as a result of the conflict state, will be transferred to the dramatic situations. (Mihăilescu, 1985: 47). As stated by the literary critic, we can talk about the tragedy of the luciferic knowledge – *"To put a problem within the range of Luciferic knowledge means to determine the Luciferic crisis in the object, namely to open a mystery"*. (Tănăsescu, 1975: 84). The author restores the sacred power of words and the consciousness of the celebration delimited by everyday life by reiterating the great cosmic game on earth. In this regard, we can justify the idea according to which *"Any mythical system relies on an ontology, of idealistic type, whose supporting pillar is the sacred."* (Angelescu, 1999: 25). The myth of Orpheus emerges from Blaga's entire work, his songs inducing the same revelation as in the case of Jesus when he uses the Divine Verb. (Bârsilă, 2014: 21). Another approach of the writer Mircea Bârsilă brings Orpheus closer to Shiva. Thus, we can notice the purifying purpose of the suffering of both characters. Although he loses Saki, the hero discovers the relationship between eternity and ephemeral. (Bârsilă, 1995: 22). Eugen Lovinescu notices the original structure of Blaga's theatre influenced by expressionism, through the fact that he relates the artist to the cosmic, the unlimited and the irrational, by its vitalism, by internalizing feelings and by rejecting the individual in favour of the symbol (his characters embodying concepts, ideas, elements). Along with the expressionist aesthetics, Lucian Blaga rediscovers mythology and magical practices (*Zamolxis – 1921, Master Manole – 1927, Noah's Ark – 1944*), medieval mysteries in the Byzantine-Christian tradition (*Children's Crusade – 1929, Whirling Waters – 1923*), human personalities projected in the fabulous world of the folklore (*Avram Iancu-1934, Anton Pann-1945*), and feelings of the subconscious transformed in universal symbols (*Daria-1925, Fapta, Ivanca*). *The myth certainly remains a linking factor between present and past through its capacity to restore situations in the history of humankind. Thus, we can notice the synchronism of the archaic world in which man finds himself in the surrounding things* (Dorfles, 1975:32). *Myth and metaphor, conscious and unconscious combine so to preserve the vitality of the reality.*

Written between 1920 and 1921, the play *Zamolxis* outlines the influence of the German expressionism by exploring the abyssal and the original, by the archetypal features of the individual and collective imaginary (respectively of the non-Latin background). *The Pagan Mystery, Zamolxis* evokes the conflict between the classical polytheism, spread by the Priest - Magician, and the pantheism preached by *Zamolxis*. The Great Blind, The God Pan in the *Prophet's Steps* are deities who precede the Great Anonymous. In line with the philosophy of Nietzsche and Klages, Blaga believes Divinity is instinctual. To re-establish the connection between it and man, in the beginning *Zamolxis* manifests himself through elements (*"There was a time when I howled. I wanted to raise even the mountains in mutiny against you, and I called to them: tumble down your skies, madness and waters"*). *We should remember that the elemental aspiration brings together primordial cosmic principles, which can be found throughout Blaga's work. In this play, the Dacian people, a collective character, resemble the earth (the rocks), the water (the spring), the fire (the lightning)* (Gorcea, 1995: 43). Then the protagonist appears in the form of an Orphic prophet. In this regard, Orpheus reflects the original world of essences, the archaic identity between thinking (logos), truth (aletheia), and existence. (Dumitriu, 1986: 596). As long as it remains in the space of the indivisible, of the sensitive world, he is connected with the Muses, namely with the memory. In Hell, Orpheus was a being made of two individuals, a Janus Bifrons. Nevertheless, his doubt about Eurydice brings him closer to the water of oblivion, to the Lethe, moving away from the truth. Equally, the hero in Blaga's play seeks individuality, non-differentiation. Expelled from the fortress, *Zamolxis* locks himself into a cave,

identifying himself with the God Pan. The Hunchback is the only character who recognizes him, as, in his turn, the latter also harmonizes himself with the rhythms of nature. Rejecting its balance, modern man eliminates the anthropocosmic consciousness. This is Blaga's warning, supported also by Vasile Tonoiu – the real is a receptacle of magical, religious forces, reproducing primordial acts. The archaic man feels the need to relive the entity, *to periodically repeat the cosmogony and to equate human experiences with the elements and moments of the cosmic life*. (Tonoiu, 1989: 150). One way is the rite, by recalling the myth into the present, facilitating the lived transcendence. (Gusdorf, 1996: 23)

The persecution of the prophet of a new religion was a literary theme exploited by Euripide, Holderlin or Nietzsche. In the *Bacchantes*, Euripides outlined the confrontation between the classical polytheistic religion, whose priest-king was Pentheus, and the orgiastic religion preached by Dionysus. Blaga will identify with these prophets through the demonic spark of his creation. The spontaneous, Dionysian experience in the *Poems of Light* is now viewed with detachment, revealing rebellion. Mircea Muthu points out that in the southeastern background, the demiurge sends to an ethical constant of the Ancient Romanian – Sadoveanu or Voiculescu's magician descends directly from Zamolxis, invested with paradigmatic value. In Blaga's poems, Pan becomes a prophet or a magician, similar to the classical type, as well as the man-wolf or Berevoi, Vasile Voiculescu's character, who are placed in the same category, of great initiates. All these figures appear at the transition from the pastoral to the agrarian age, when man's magical connection with the animal is broken and the legendary semi-anthropomorphic ancestor replaces the animal totem. (Muthu, 1986: 18,19).

If in the ancient theatre, the tragedy was determined by forces external to man, in the drama of expressionist origin, it becomes internal, being triggered by the dilemma of the human consciousness. In this respect, the creator conflicts with moral laws and Christian principles, which he breaks. There is no ethical justification of the human sacrifice; the justification is aesthetic, the protagonist hesitating between life and creation. Atonement through death is the only solution to the conflict. *What the poetic theatre of ideas tries, what Blaga's dramaturgy implicitly tries, is precisely the return of the dramatic to the original, to the power of the word, felt as sacred energy and to sum-situations which connect the human to the essential dimensions. The conflict will mainly follow those parts of the human that keep the primordial pattern, the characters will be laden with essential, daimonic energy, the situations will gravitate around The Limit*. (Mihăilescu, 1985: 74). Nevertheless, Blaga's hero, Zamolxis, withstands the daimonic side through the energy-releasing zeal under the aegis of the human. The demonic conception is Goethean, revealing itself as a balancing force. The demonic nature, composed of many opposites, gives complexity to the characters. In order to find a solution to the daimonic crisis of the self, Blaga will transfer it to divine level. Thus, *I attributed to The Great Anonymous, also through an intervention of the mythical thinking, both divine categories and demonic features. He generates the divine differentials (the man and the world) after an inner crisis and a need for self-preservation. The world and the man arise not because of a natural primordial intention, but as products of stalemate. For the first and the most natural of the possibilities of the Great Anonymous, which has infinite possibilities to generate, is to prevent, to hinder infinite theogony, which might lead to a decentralization of existence in general*. (Blaga, 1977: 212)

Blaga's well-known play, *Master Manole*, explores hidden dramatic outbursts of the ballad "The Arges Monastery", but the storyline is partially followed. First, there are differences in terms of onomastics, Negru-Vodă being replaced by Vodă. Furthermore, Master Manole signifies both the mythical hero, the admirable founder through dedication and sacrifice, and the tragic hero. The recipients of the architectural work will be the ones to feel the joy of contemplation, while the creator

will feel the sadness, as in the expressionist drama where only the protagonist matters, all the other characters being his projections.

The above-mentioned drama is based on expressionist elements, with a certain aesthetic value. The protagonist fights with elemental forces, realizing that the church is a cosmic symbol. He would be a projection of the sacred into the profane. The cosmic element, constituted by the building process, is explained by the divine power. As well as Eminescu's romantic heroes, the protagonist wants to be a constituent part of the universal spirit, of the Great All. Understanding the mysteries of the world, his mind borrows from the creationist attributes of the Great Anonymous theorized by Blaga. In the end, detaching himself from the sacred script, he will return to the profane world, tired of a superhuman effort. He represents the irrational forces, another Gilgamesh, eager to reach the new. His inner conflict reveals two opposite forces: The Good and the Evil. Lucian Blaga resumes the idea from the poem *Pax magna*, according to which the Devil and the Divinity have always been united, each of them accomplishing the divine plan of continuous transformation of the Matter. The master's passion corresponds to the energetic vitality of other characters, such as Zalmoxis and the daimons. Some people assimilate them with the demons of the Earth, and others to the warrior angels. Another apocalyptic character is Găman. Dominated by hidden powers, he perceives the powers from the other world, being another Pan. From the stage directions we find out that he "*grimly moans and gnashes U-u-u!vrrr! Save nas nr sei ceas! Its powers are unbaptized and nameless*, as they do not belong to the ordinary world. The primary duality is sustained by its force. Powers of the depth, they do not keep away from the cross, they even respond with hatred to this symbol. The church is built by uncreated energies, although they come from a space before the worlds. The four elements, symbolized by the typically expressionist characters, remind us of Eminescu's lyrics from the poem *The Ghosts (Strigoii)*. The mythical structure of the work rebuilds the image of the Fates (Moirae). Manole notices the burden of the churches which the Earth humbly bears everywhere. *The country is laden with holy places. Wooden or stone, they stand still as the Big Dipper above the storm. For my miracle alone, there is not enough lime to bind it and any stone untouched by curse to support it under the heavens. Where is the stone that will not shake, and where is the Great Builder? By praising Him through my earthly making, have I strayed too far from Him? We live in ignorance and everything happens the same way...* The main character bears a tragic guilt, having to choose between abandoning his work, becoming a commoner or sacrificing somebody to finish the monastery. His intense turmoil comes from this dilemma. Mira will sacrifice herself to give eternity to the creation. She will substitute herself for the architectonic body of the church, reiterating the myth of the sacrifice for creation. At the end of the construction, Manole is accused by the boyars and the monks that he built the first place of Antichrist. Yet, he immortalized himself through this sacrifice. Monk Bogumil is timeless, coming from beyond time, to demonstrate that beyond God and Devil, there is also The Great Anonymous.

A drama in six scenes, *Whirling Waters*, written in 1923, continues the expressionist, archetypal theatre. The playwright illustrates the introduction of the Reformation to the Romanians from Transylvania as well, being interested in the collective imaginary. Now, the characters are ideas through which Catholicism, Reformation, Orthodoxy and Pantheism are confronted. The title anticipates Popa's inner storm determined by Nona, a daimon of nature shaken by the bells of the church. Setting fire to the place of worship, burning Nona, destroying the statue signify setting free from the barren intellectualism as well as the founding sacrifice. If Nona is the unconscious, Dionysian force, the Old Man reveals the identity of the sacred energy with the entire nature. His death is similar to a fusion with Jesus the Earth. The poem *Earth - Daughter Dances* illustrates the euphoric wandering of a maenad whose *personality was taken over by the chthonic god of nature Through your mornings I*

laugh, / old sun, new sun / Birds on fire struggle through the air / Who calls me, who drives me away? A-la -la! E-la -la! Thus, we can notice the ritualic cries by which Dionysos-Iacchos is invoked at Eleusis. This daughter of the Earth sings the death and the resurrection of the vital principle, descended into Hades and returned like an “old sun, new sun”.

*The Children's Crusade* transposes a historical reality into an eschatological myth, illustrating the conflict between the Catholic and the Orthodox perspective on salvation. This is where the dramatic tension of Blaga's work comes from, the child's good soul, burdened by the unfulfilled oath, will slowly destroy the body that prevents the act of faith to be done, and when his mother allows him to go to Jerusalem, the miracle happens, but the child dies. Released from his body, his soul ascends to the true Jerusalem, the one beyond the world, the ultimate goal of his real creation, the definite hypostasis of his great soul, hindered in his earthly renewal by the idolatry of the Earth and the vanity of glory. (Papilian, 1938: 123,126). The image is relevant, reminding us of *Night of December*, by Macedonski. The Ameer becomes the victim of his own ideal – the rediscovery of original perfection. *Converting the salvation from sins into the salvation from guilt is the result of poetic living of the eschatological myth of Christian origin in The Children's Crusade, according to the modern spirit of the tragedy.* (Todoran, 1985: 142)

The drama *Avram Iancu* reveals the belief according to which the human soul is embodied in a bird the first days after death. Blaga himself recalls the existence of a custom of placing a pillar, instead of a cross, on the grave of a man, and putting on its top a wooden bird, a soul bird. Starting from the totemic role of protecting the dead against evil spirits, the drama reiterates the motif of the bird in which the mythical hero returns (Breazu, 1935: 20). Iancu is another Pan and another Zalmoxis born from the folklore. The bird which “*is trying to become human*” will maintain the signification of a myth, identifying itself with Brâncuși's magic bird. Blaga had dedicated the poem *The Holy Bird in Praise of Sleep* to the famous sculptor: *Are you a bird? Or a bell carried through the world? / We could call you a being, an earless grail / a golden song circling / above our fright of dead mysteries / Linger in darkness as in fairy tales / with a would-be wind-flute you play to those who drink their sleep/ from dark subterranean poppies.*

Avram Iancu - Janus with the ambivalent energy is also placed on the same trajectory of daimonion. *Springing from the metaphysical, (God escaped from Himself) the demonic manifests itself in history (turbulent times). His tools are especially people of great character* (Blaga, 1977: 45). Blaga will differentiate in this work the magic demonism from the creative one, his hero becoming complete through self-sacrifice, like Manole.

The play *Anton Pann*, written in 1945, brings in the fore the mythical wisdom through the voice of Anton Pann. The erotic drama refers to the love for people, as we only know what we love. If for Anton Pann the lyrics gave the idea of frivolity, in Blaga's case they become a cosmic force represented by the marvellous seed. The big mistake is to identify with the poet's destiny, of the popular rhapsodist, eager to feel the wonder, finding in himself the creative force - *Friends, you who stand by me, / warm your clay with wine, / lay your eyes over things. / We are only song bearers / under the black land of the forces, / we are only song bearers / behind closed doors, / but our daughters will give birth to God / here where loneliness is killing us today.*

We can notice that the expressionist theatre shifted its space in the unconscious, actually materializing repressed desires in the shape of some illogical characters and actions. In this way, *The Deed* and *Daria* have a psychological, Freudian origin. In *Daria* (1925) the Oedipal complex is manifested by the fact that the heroine's son commits suicide after she had forced him to take a letter to the man who she wanted to run away with. *Daria's* attitude towards the one who saves her denotes the

joy of living, not an instinctual outburst - *I feel the need to give you a different name. I feel like calling you – heavens!, depth! This is the meeting point of psychoanalytic theatre, in accordance with the new style of expressionism, with the fundamental topic of Blaga's poetry – the ecstasy of the soul in Luciferic knowledge, its growth from the spirit of the Earth in a great passage on the endless dimension of heaven, which makes the whole universe a rushing projection of the poet's nature* (Todoran, 1985: 46). On the other side, *The Deed* surprises the reader with the main character's archei that determines him to commit murderous acts and which he carries in his atavistic blood. *The hero escapes his predisposition to murder by unleashing himself, committing the simulacrum of the murderous gesture* (Crohmălniceanu, 2003: 144).

Although it has been said that the mentioned plays give up the myth, they fall within the dramatic myth of the writer, in the myth of the other realm. We can notice here the cosmic unconscious looked into by the abyssal noology (Blaga, 1969 :20)

Noah's biblical myth reflects the projection of the traditional village in a mythical time. *The structure of Noah's ark becomes a metaphor that explains the fact that the man, pervaded by the thrill of revelation, fulfills a human ideal when in his revelation we can recognize the man..* (Todoran, 1985: 64).

The myth of the flood is connected to the original, cosmogonic myths, since the immersion of the Earth in water, its destruction by fire, followed by regeneration, signifies the regression to chaos. There is the same confrontation between Divinity and Devil, in a folk form – the Old Man and the Evil (*Nefărtatul*). In fact, it is a heretical dispute, acknowledging God's weakness and the fact that the evil must be sought at the time of Genesis. *Doesn't it seem to you – Good - Old Man, that the beings divided in two, man and woman, came out of a wrong thought from the very beginning? For the new world whose building you are pursuing, it might be wise to rectify the flaw and to start using other sources as well!* Noah, the chosen one, together with Ana, restore the image of the original couple *We are chosen, you and I, and our two of us, to be the beginning of a new mankind! Like Adam and Eve!* The characteristics of Blaga's plays can be identified with Adriano Tilgher's ideas, according to which: *...expressionist drama calls the man to that Ur-erlebniss (primitive experience) oh his... . Mysticism without God, always in search of God. Non-religious religiosity...Expressionist drama develops in non-psychological times and places, in the field of pure ideas... Not characters, but souls in the storm and eruption... Expressionist drama achieves, after half a century, the Dionysian tragedy foreseen by Nietzsche – the unleashing of the primordial forces of the being, the representation on stage of the mystery of man and life.* (Tilgher, 1926:91)

*At the end of the current study, we reiterate the special merit of Lucian Blaga, that of surpassing the imagery of the first volumes through the overall vision of the reality of metaphysical level, which he tends to restore and the analysis of the "light", a metaphor with multiple meanings, we might add here, the game of its shades, does not mean fragmentizing the self and the reality, but putting on stage a reality originally, mythically lived* (Doinaş, 1975: 271)

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## ***BASES OF THE RELATIONSHIP BETWEEN THE MYTH ITSELF AND THE LITERARY MYTH***

**Victoria Norma PETRE\***

**Abstract:** *The myth narrates a sacred event, a primordial event, a fabulous story about the origins of the universe or about something that happened for real. The myth always refers to a creation by narrating how a thing came into being and was transmitted from one age to the next. The characters of the myth are gods, fantastic beings, timeless heroes, immortals and not human beings. The literature takes from mythology themes and symbols, ideas, images, the possibility of creative expressions and free thinking. In the literary myths the writers assume various liberties related to 'hypo text'. They can take certain sequences from a myth, they can redefine the myth according to the ideas and also, they have the liberty to innovate starting from the myth source.*

**Keywords:** *myth, literature, to resemnify.*

Les recherches et les études dédiées au mythe jusqu'à présent ont été menées en consultant les archives ou « en observant directement les réalités d'une culture traditionnelle ». (Angelescu, 1993 :19)

Selon la définition du DEX, le mythe est une histoire fabuleuse avec un caractère sacré qui comprend les croyances d'un peuple sur l'origine de l'univers et les phénomènes de la nature sur les dieux et héros légendaires. Le mot mythe a son origine dans le néogrec *mythos*, le français *mythe*.

Dans l'étude consacrée à la relation entre le mythe et la littérature, Silviu Angelescu nous invite à réfléchir à la question suivante, si le mythe lui transmet une vérité ou un mensonge ?

Reprendre le mythe comme un mensonge, une fiction est appropriée par plusieurs chercheurs et linguistes parmi lesquels on peut citer Platon, Max Müller, George Călinescu, etc.

Platon dans Protagoras apprécie que *mythos* signifie une fabrication, une histoire sans démonstration logique et c'est l'antonyme du *logos* qui représente un discours logique et convaincant.

Selon la théorie du linguiste Max Müller « la mythologie est une maladie du langage » (Müller, 1987: 27)

George Călinescu définissait le mythe comme « une fiction hermétique » et il soulignait son caractère transcodé « qui peut être lié à la structure métaphorique des représentations mythiques ». (Călinescu, 1941 :144)

Bronislaw Malinowski et Mircea Eliade ont soutenu l'idée que le mythe était l'expression d'une vérité métaphasique.

Bien qu'à des pôles opposés, les deux manières de comprendre le mythe ne s'excluent pas mutuellement.

Mircea Eliade appréciait comme caractéristique du mythe sa relation avec le sacré.

Après tout, les mythes décrivent les explosions diverses et parfois dramatiques dans le monde du sacré ou du surnaturel. Pourtant, c'est cette explosion du sacré qui substantifie vraiment le monde et le fait tel qu'il en a l'air aujourd'hui. Plus encore à la suite des

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interventions d'êtres surnaturels, l'homme est ce qu'il est aujourd'hui, un être mortel, sexuel et culturel. (Eliade, 1978: 6)

Dans la vision de Mircea Eliade « le Temps pour l'homme religieux n'est ni homogène ni continu ». (Eliade, 2000: 48)

Il ya, dans sa mentalité, deux intervalles de temps : *le temps sacré* et *le profane*.

Le temps *sacré* est réversible, « c'est un temps mythique primordial ramené au présent », car toute fête religieuse, tout temps liturgique signifie la réactualisation d'un événement sacré qui a lieu dans un Temps mythique. Ainsi, le Temps *sacré* est toujours récupérable et irremplaçable indéfiniment. Le Temps profane est une durée. Cela comprend les actes sans signification religieuse>>. Entre *le temps sacré* et *le temps profane* il y a une *rupture* à l'aide des rythmes que l'homme religieux peut passer du temps profane au temps sacré. (Eliade, 2000: 48)

Silviu Angelescu considère que *le sacré* représente le point d'appui de tout système mythique.

Le sacré a un *double* caractère, contenant à la fois des pouvoirs constructifs, bénéfiques que des pouvoirs maléfiques, destructives déterminant la structure conflictuelle du monde.

Le professeur Silviu Angelescu considère le mythe comme *une expérience religieuse*, tandis que la fiction dépend de *l'expérience esthétique*.

Les liens entre les mythes d'un peuple et la création littéraire ont été mis en évidence dans les études de plusieurs chercheurs.

La littérature reprend de la mythologie des thèmes mythiques, des symboles, des images et des suggestions qu'elle adapte et capitalise dans le portatif du *mythe littéraire*, y autorisant la restructuration de l'épopée ou simplement la reprise de certaines séquences.

Sorti de l'ordre du *religieux* et ramené dans l'ordre *artistique*, le mythe se métamorphose, devient un *motif poétique*.

En prenant certaines séquences d'un mythe ou certains motifs, les écrivains peuvent *ré-signifier* le mythe, en effectuant certains changements, avec une grande liberté créatrice, ou ils peuvent innover à partir de la source mythique.

La reprise des mythes par la fiction signifie leur transformation poétique.

Mircea Eliade considère que la littérature, surtout épique « n'est pas sans liens avec la mythologie et les comportements mythiques. On sait que l'histoire épique et le roman comme les autres genres littéraires prolongent le récit mythologique » (Eliade, 1978: 178)

George Gusdorf dans *Le Mythe et la métaphysique* appréciait que « le mythe diffère d'une simple histoire ou d'une légende en ce qu'il est lié à une pratique religieuse, un rite ». (Gusdorf, 1996: 23)

Le mythe développe une corrélation, le rite devenant un *facteur d'ordonnement* du réel. Le rite, comme moyen de répéter l'événement mythique, est un cérémonial dérivé d'anciennes traditions religieuses qui se déroule selon certaines règles à l'occasion d'événements importants de la vie humaine, tels que la naissance, le baptême, le mariage ou la mort ou en relation avec des étapes de travaux agricoles.

Van der Leeuwen considère « le rite comme un mythe en action ». (Van der Leeuwen, 1940: 120)

Le lien entre le mythe et la littérature est certifié, entre autres, par la présence dans la littérature du fabuleux, du fantastique ou de l'étranger comme « des effets esthétiques dans l'organisation d'une œuvre littéraire car pour obtenir une certaine vision et l'effet esthétique

correspondant, la littérature emprunte des types de personnages, des thèmes, des motifs, des images, des symboles propres au mythe ». (Angelescu, 1999: 32)

Si dans la vision fabuleuse dominant est le mythe qui subordonne la littérature, dans la littérature fantastique et étrange la littérature est celle qui subordonne le mythe.

Le fabuleux, remarque Silviu Angelescu basé sur l'interférence du sacré dans l'existence humaine est présent à la fois dans les œuvres culte, comme *L'Iliade* d'Homère (la cause de la guerre a sa source non pas dans le plan humain, mais dans le plan divin, la querelle des trois déesses au mariage de Peleu, ainsi que dans les créations folkloriques telles que les contes de fées, les légendes et les ballades. Dans le fabuleux, le surnaturel domine le naturel.

Le mélange entre l'humain et le divin est également évident dans la création du héros. Le côté divin (Achille est le fils de la déesse Théthis), assure son autorité sur le plan humain, mais en même temps « la substance humaine altère le divin, car le héros est sous le signe des limites et de la mort » (Angelescu, 1999: 30)

Contrairement aux textes qui relèvent du domaine du fabuleux, dans la littérature fantastique « le mythe devient une présence discrète », ayant pour effet l'apparition du doute, de l'incertitude du lecteur qui peut expliquer ses actes à la fois dans l'ordre du naturel et du non-naturel, induits par le mythe. (Angelescu, 1999: 31)

Ainsi, dans la fantastique nouvelle d'I.L. Caragiale *A l'auberge de Manjoala*, le manque d'icônes s'explique à la fois dans l'ordre du naturel par l'obsession de l'aubergiste pour la propreté et de la présence du mal car l'aubergiste est une sorcière.

Dans la vision étrange, la présence du mythe n'est nécessaire que pour être plus tard niée par un sens logique dans l'ordre du naturel « le mythe devenant un simple élément d'accessoires », que l'auteur utilise pour l'induire sur un faux indice. (Angelescu, 1999: 32)

Ainsi dans *L'effondrement de la Maison Usher* d'E.A. Poe, le thème mythique des morts-vivants n'est qu'un prétexte pour introduire un thème du domaine du naturel (la mort clinique du personnage).

L'existence des trois catégories esthétiques également débattue par Tzvetan Todorov dans *Introduction à la littérature fantastique*, démontre que la relation entre la littérature et le mythe peut changer.

Le mythe peut subordonner la littérature ou lui être subordonné.

Silviu Angelescu nous propose une classification des mythes selon le thème du récit. Ils peuvent être :

- Des mythes cosmogoniques (qui racontent comme le monde est né).
- Des mythes eschatologiques (qui racontent une fin de monde).
- Des mythes étiologiques, se réfèrent à l'origine de certains phénomènes, habitudes.

George Calinescu dans *L'Histoire de la littérature roumaine de ses origines jusqu'à présent*, décrit quatre thèmes de source mythique.

- La première source mythique, Traian et Dochia révèle la genèse du peuple roumain.
- La balade Miorita révèle l'existence pastorale du peuple roumain et l'attitude vers la mort assumée avec sérénité.
- Le Maître Manole symbolise la création.
- Le mythe érotique du voleur signifie l'amour.

Ces quatre mythes évoquent quatre problèmes fondamentaux : la naissance du peuple roumain, la situation cosmique de l'homme, le problème de la création et la sexualité.

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## ***THE UNSPOKEN IN THE MEMOIRS OF COMMUNIST DETENTION***

**Mihail ROGOJINARU\***

**Abstract:** *The complex world of the memoirs of communist detention brings us face to face with the lives of the ones that survived the inhumane conditions of the imprisonment of those times. Although through confession they go through a healing process, there are always things that the memoir author leaves unspoken. This may occur because of memory gaps caused by the passing of time or by repressing traumatic memories. Another reason is represented by fear, as the former political prisoner is still under the sign of subversion. Thus, the paper focuses on analysing these gaps and attempting to fill the puzzle, making one more step towards the complete picture of the magnificent universe of political detention.*

**Key words:** *imprisonment, political prisoners, memory, unspoken*

When reading memoirs, one sometimes wonders what is left out from the story and why this is happening. Naturally, a memoirs author is unable to put into writing all his/her experience. When it comes to the former political prisoners of the communist regime, there are a few reasons why some parts of their experience are not put into words and they briefly displayed below.

Cătălin-Dumitru Rogojanu considers that the reasons why not all of what is experienced and felt is expressed in the writings of these men and women: “Certain conditionings may arise in the narration of the facts: emotions, the victims’ fear of torturers, beatings in investigations, their degree of attention, their submission to different constraints (an investigator can tell in more detail the conduct of an investigation than another, because his memory, attention and interest were higher at that time), social condition, education, cultural environment in which he worked” (Rogojanu, 2014: 22).

### **Selective memory**

Thus, a former prisoner may be under the influence of a selective memory which does not allow him to recollect an entire detention period, but rather the aspects that meant a great deal to them. In this respect, researcher Irina Flige, within Nicola Werth’s attempt to discover the Siberian concentration camps in Kolima, states the following: „[...] after 60 years, only the most traumatic moments remain, almost peripheral to the camp itself: arrest, imprisonment, investigation, conviction, transfer from one camp to another, a few notable episodes, names. It is very important for them to remember their name, surname and nicknames. It’s a way to keep your individuality, first of all, to avoid losing your face in an anonymous crowd. To mark and keep landmarks – dates, places, names” (Werth, 2012: 60). Moreover, researchers have stated the existence of a „porosity” (Rocoeur in Cesereanu, 2018, p.12) that exists between memory and the historical time, altering the purity proper to history. In other words, the temporal and chronological dimension (belonging to istoriei) is intertwined with a non-chronological one – being of essayistic nature (Cesereanu, 2018:12).

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This reality is also found in the confessions of the Romanian former political prisoners, as is the case of Traian Bodea, arrested at an early age: "Many of my former cellmates, from the prisons I went through, will blame me for forgetting their names and no longer render correctly certain events, or that I put into their mouths words they did not say" (Bodea, 2017: 9) –, the colleague from Former Political Prisoners Association with whom he discusses invoking the informative function of the approach (Bodea, 2017: 9).

### **Fear/caution**

Another category is the one that deals with an intended tendency towards silence. Getting released does not necessarily mean that the fight of the former political prisoner is over or that the danger has passed. Always on guard, ready to resist and not fall into the traps of the prison administration and the other authorities, some former prisoners take this subversive attitude outside the walls of their confinement and continue to lead a psychological battle.

In the works written before the end of the Communist regime, the authors have often changed the names of the ones who were still alive, in order to hide their identity, out of caution or discretion, as it is the case of Marcel Petrișor's memoirs. Names such as Gheorghe Calciu, his cell mate, and even his own name were replaced, in order to be introduced when the book was published, following the Romanian Revolution in 1989 (Codrescu, 2017: 29).

But fear and caution extend also beyond the fall of Communism. Elisabeta Rizea is terrified by the possibility of a return of those who made her life an ordeal: she sleeps for fear of being shot - "[...] That they're going to shoot me here, through the window, in bed. We sleep like this: I sleep here and Gheorghe (the husband, our note) here. I say – at least one of us should make it, for the children to note remain without both parents" (Rizea, 2019: 23); creates subversive scenarios, informing the interviewers – "I think they took your car's license number, that's what I think" (Rizea, 2019: 23); she has doubts about her confession and the echoes it may have – "I don't know if it's good to publish the book now, madam, until things change..." – the first edition was published in 1993 (Rizea, 2019: 26) ; [...] "And I still have a lot of secrets, but I don't tell them until I feel the end is near, when I will call the girls to tell them, at least to let them know... Because, madam, you don't know who you're talking and they find out and shoot you. I mean, I escaped the first bullet – should they give it to me now?" (Rizea, 2019: 27, 28). "The brave woman of Nucșoara" – as she was called – could resemble one of those Japanese soldiers who were still fighting in a war that had ended a long time ago if post-revolutionary political instability did not prove at least half of her fears to be legitimate, especially considering that many of the former members of the repressive apparatus were still alive at the time of her confession.

### **Decency**

The final category presented here is that of decency, as the authors have difficulties or refuse to introduce in their confessions aspects that are considered taboos. One relevant example is the re-education period within Pitești Penitentiary, in which a lot of blasphemies took place. Dumitru Bordeianu has very hard time remembering the atrocities of those times and shares this with the readers: "It's hard for me to describe

these iniquities and not just for those of us who have been through them, but also for the readers, who will have the same reaction of repulsion, disgust and nausea” (Bordeianu, 2014: 170). This attitude is most of the time chosen by the authors which were part of the re-education period, a great majority of them having strong religious beliefs.

## Conclusions

Thus, one is able to acknowledge that there are a number of reasons why many aspects of the experience of the former political prisoners do not find their place within their confessions. Time is one of the most important enemies of the ones who managed to survive in inhumane conditions. Also, the hardships endured are able to alter their memory, as possibly important facts are left unspoken. Moreover, there is also the subversive attitude, most of them continuing the fight against the totalitarian regime that imprisoned them. Decency, seen as the tendency to not horrify the reader with the description of taboo facts is all the same a reason why silence is spread over certain events, as the authors also find that those memories can only give way to sorrow.

However, hope that at least a part of these memories will be known one day is not lost. The human souls is always capable of surprising the intellect and it is possible that one day those people from which everyone has to learn something will choose to express one ore more aspects that were hidden to the world.

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## WANDERING IN THE MIRROR, OR REDISCOVERING NARCIS

Romulus Marius SĂLĂGEAN\*

**Abstract:** *Being a writer who resides in an inner Arcadia, O. Paler creates true mythological scenarios, in which characters like Narcis become credible from a new axiological perspective. Without using scientific searching instruments, regarding tracing this extramundane space (populated by mythological heroes, gods and goddesses), the author of "Self-Portrait in a Broken Mirror", appeals to a book props with surprising allusions and interpretations that arouse the reader's interest, recalibrating the narrative-confessional texture. Obsessed by Narcis image, "the slandered Narcis", the essayist passionately mixes a time of recognition and reconsideration of deeply human truths. The deep message of this thinker "sui generis" leads us to the "hypocrisy and modesty" of a world unable to manage a "minimum morality", having instead authoritarian reflexes exhibited in extreme situations, when they have to protect their so-called interests of ... caste.*

**Keywords:** *Narcis, mirror, self-portrait.*

Octavian Paler agrees to the re-evaluation of myths whose penetrating force has proven to be decisive in the cultural history of the modern world, singing a solitude hymn with increasingly graves notes.

You don't have to aim a big explanation to identify the master's belonging to this "hall of mirrors", where the reflection of the Ego, the "detestable I", seems to be multifaceted if we accept the writer's reflection in as many mythological hypostases, like as Narcis, Odysseus, or paradigms of a cultural and bookish nature, such as Don Quijote or Don Juan.

Don Quijote remains the writer's favorite in shaping that syndrome of evasion from reality. Residing in an inner Arcadia, Paler creates true mythological scenarios, in which characters like Narcis become credible from a new axiological perspective. Not being a follower of scientific research, in terms of tracing this mythological space (populated by mythological heroes, gods and goddesses), the writer appeals to a book props with surprising allusions and interpretations that arouse the reader's interest, recalibrating the narrative-confessional texture.

Although his literary work, sometimes, has sequences that can be framed in "variations on the same" theme, Paler carefully adjusts his speculative scope, with the consequence of putting on the wallpaper some disconcerting nuanced ideas.

Obsessed with the image of Narcis, "the slandered Narcis", the essayist passionately combines a time of recognition and reconsideration of deeply human truths. The explicit message of this sui generis thinker leads us to the "hypocrisies and modesty" of a world incapable of managing a "minimum morality", having instead authoritarian reflexes exhibited in extreme situations, when it has to protect its so-called interests from caste. Selfishness in culmination is a constant accessory that our fellows turn to. On the other hand, the criticism continues to Narcis person, invoking that pathological self-love. There are so many "Narcis" specimens around us, so would need to have many mirrored fountains ...

The difference is that these young people of modernity do not want to commit suicide, but only to claim their "self-worship" as the writer called it. And no myths or

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legends will appear in the devices they are looking at. Alienation and terrible annihilation float to the surface of this abyss "out of immediate unreality."

Obviously, *mutatis mutandis*, the story of the "slandered Narcis" will take advantage of the famous saying of Greek philosophy: "Know yourself!"

From here, the road to the Self, the path to ourselves, the "steps of the world", which are just as many challenges, vibrations of the ontic range.

Insensitive to the clouds of girls and nymphs who assaulted him, Narcis is subjected to an act of vindictive by the goddess Nemesis.

In the volume "Mythological Slanders", which includes the last essays of the regretted writer, finding the following clarifier: "From the moment Nemesis made the decision that the legend mentions, Narcis entered like Oedipus, 'in destiny'" (Paler, 2017: 177). The argument of care reappears the initiator for the restoration of morale is a chimerical, mythological character, acquires, but may capture a topicality, because, indeed, the son of the nymph Liriope is a "victim".

Even if we admit egotism as a defining feature of the beardless Narcis, in close connection with its recognized beauty, we still have no reason to trumpet those biases with reference to self-love and by extension to narcissism.

Apart from his frequent evasions in the spirituality of ancient Greece, Paler also proves his quality as a fine analyst of the human condition.

Giving up the "glass masks", a metaphor that belongs to him, the writer "wonders", through an authorial concealment, if we do not live in a world where no one loves himself, he gave up the mirror of the original certification, and on the other hand, we are in a frenzy of the love of others, we always admire another, as for us ... we are deplorable and we assume a fall in derision with a masochistic voluptuousness! Nothing is falsier, proves the author of the micro-essays, and those who place Narcis in the pathological area should carefully scrutinize their "inner fountain", in order to distinguish there how many hypostases, how many faces are quickly reflected in the cold waves, looking for in a hallucinatory attempt to capture the perfect image!

What is striking, all the more, is the evidence of manifestations of self-admiration present in all social levels that shape the mundane space of the postmodern era. Everywhere we meet models, vloggers, whose video images, posts, influence the young generation. Iconic looks that reflect current fashion trends, divas conquer the world, many of them look the same, invoking perfection. Aren't all these forms of a "sui generis" narcissism?

Facebook is not an online platform, in which we follow the most authentic manifestations of narcissism, degraded, or why not? increased?

Now we understand the narrative outburst of the writer, who wants to rehabilitate the mythological character, "nailed forever to the pillar of infamy." (Paler, 2017: 177).

After all, what seduces us is the cultural paradigm that survived, eclipsing even the innocent narciss that rose on his grave, beyond the tribulations of this exponent of Greek culture.

Turning to another issue raised by the myth of Narcis, we conclude that only self-love, egotism does not bring any clarification, on the contrary, the writer says that a "slander" is born that will make history.

We agree with what Octavian Paler said, showing that the handsome young Greek "actually carries the urge of Greek philosophers to the last consequences" [...] (Paler, 2017: 176).

The aphorism "Nosce te ipsum" highlighted on the frontispiece of the temple dedicated to Apollo at Delphi seems to have guided Narcis. But on closer inspection, the waters of the well will be disturbed, "the road to ourselves," proving to be a very winding one. The writer confesses that in his youth he was fascinated by the suicidal act. He had even wished to begin a rather elaborate study of prominent figures in literature and art in general, who resorted to this alternative. One of those mentioned is Cesare Pavese, the author of a unique book: *Mestiere di vivere*, the journal covering the years 1935-1950. A detail that Paler offers us, reiterating the last moments, life scenes of the famous Italian writer - Cesare Pavese, can be an "anchor" in this dialectic of life and death, although, at a superficial glance, would go unnoticed. Apparently, before arriving at the hotel, where he was going to commit suicide, Pavese had stopped by a newspaper and searched its archives for a set of photographs that represented him. In the end, he chose one of them and left without saying a word. The rest is silence...

The request for that photo seems new to us, quite strange. What else did the writer need for an image of himself from a turbulent time, a perhaps irrelevant appearance, of his personality, if he had made a grim decision ...?

But is photography, after all, still a reflection of each of us, a stage of becoming, another mirror?! Does she also keep a piece of the journey to ourselves, a station where we stop, near Nothingness ...? It's possible!

Drawing a parallel between the suicide of Narcis and that of Pavese, the essayist Paler finds affinities only in terms of the "fragility of the human soul." (Paler, 2017: 170).

Untiring in understanding some facts, or rather, building a true casuistry, with a conquering nonchalance, the writer considers that around the suicide of Narcis a real "mythological scandal" would have been born. (Paler, 2017: 182).

Octavian Paler's rhetoric is seconded by philosophical intuitions, his accommodating style ensures total ease, so we are right, when he emphasizes that the unfortunate Narcis "no one defended" [...] (Paler, 2017: 182) .

"In the street" (Paler, 2017: 182), specifies the writer with his fine irony.

The argument that O. Paler claims starts from a very conclusive nuance of ideas, showing that in history, those who loved themselves too much did not resort to such a gesture!

Consequently, we also ask ourselves, even rhetorically, why a young man described as an Adonis, committed suicide, in love, at the top, with his own image?!

The perspective changes, the mirrors cannot be covered, the waters of the well cannot endlessly reflect the iconic appearance. The "foreign eye", the mirror or the fountain, hides something beyond the physical projection. Strictly, self-knowledge is subsequent to the human condition, but even more so it will prove tragic. At this point where humanity will find itself outraged precisely by the fragility of the Ego, by the impossibility of seeing anything else, as if you were looking in a turned mirror, we will be able to see that "the sentence decided by Nemesis has become final". (Paler, 2017: 183). The writer himself seems surprised when he confesses that he had a constant temptation regarding Narcis, "almost an obsession" ... (Paler, 2017: 280).

His face, as a motive, or a mytho-poetic pretext, is present in "Subjective Mythologies", but also in the volume "A Museum in the Labyrinth".

Certainly, in these last considerations of Octavian Paler, from "Mythological Slanders", the whole issue of self-love is exhausted in counterweight to the thirst for knowledge.

Even here, in the context of "Nosce te ipsum", the authorial voice makes a credible remark, indicating that the suicidal act used by Narcis "is not so much the consequence of self-knowledge as its failure." (Paler, 2017: 179).

Taking advantage of the artistic issue of the self-portrait, to which he dedicates entire pages, in the economy of his work, Paler tells us explicitly that in the guise of a painter, Narcis would have refused "certainly to make his self-portrait" [...] (Paler, 2017: 179).

As a chimerical character, but even more fascinating, the young man to whom a hyperbolization of self-love is due, a concept so present in the modern world that it has become a cliché, wins a belated victory.

We talked about those degraded forms of narcissism, correlated, why not? with augmented manifestations, in a not inconsiderable revival of the postmodern man. The writer uses the expression "resurrection of the person." (Paler, 2017: 179). But what gives depth to this mythological journey, as the essayist Octavian Paler nuances, is the impossibility of accepting a "failure".

We will not know what Narcis saw in the foreign eye of the well, which he distinguished beyond the "seen" part of the original experiment. We find, however, that the authorial voice also offers us a credible variant in this "temptation of the impossible" (Llosa, 2005: 91) to which Narcis resorts.

It seems that this exceptional thinker and moralist, we refer to Paler, has the last word. Indeed, the "nothingness", the blind kingdom of nothingness, surrounded the hero of this strange event. From now on, "the sentence decided by Nemesis has become final" ... (Paler, 2017: 183) The affine relationship involved in Narcis' pilgrimage to the famous fountain, on the one hand, with that perpetual search for the meaning of life, on the other on the other hand, it leads the writer to a paradox.

Octavian Paler remarks "Searching for the meaning of life is perhaps the first step to understanding something dangerous: namely that life only makes sense as long as you do not try to find it" [...] (Paler, 2017: 191).

Surprisingly, we discover in an Irish writer, of notoriety -Oscar Wilde-, improbable scenes with reference to the same myth of Narcis, but with the pre-eminence of the dark motif of the double.

In "The Portrait of Dorian Gray", beyond the programmatic aesthetic, a hallucinatory image of the main hero appears, a painting of Hallward, representing Dorian. After a praise of the beauty that Lord Henry pays to his young friend, Dorian, the painter Basil Hallward completes his memorable work of art.

The beardless Dorian contemplates with undisguised pleasure the portrait made by Hallward, noticing with astonishment how "alive" he was! It has the revelation of its own Self, the "detestable self", as Octavian Paler called it.

In Oscar Wilde's novel, this Dorian, an exponent of a typology specific to aesthetics, confronts his double, having: "the consciousness of his own beauty pours over him like a revelation. He had never met her before. " (Wilde, 2019: 37)

Confused with "the shadow of his own beauty ..." (Wilde, 2019: 37), Wilde's character anticipates, from the first pages of the novel, the drama that will tear his split personality. In an anthological outburst, he expresses his fear and disappointment at the expiration of his charming being, overshadowed by the eternity of that picture that would not change.

Keeping the proportions, Dorian Gray heads to the fountain, represented by that perfect portrait that Basil Hallward makes of him. The tragic conscience of the character belonging to Oscar Wilde is transparently reproduced, even in the words of

Dorian Gray: “-I am jealous of anything whose beauty has no death. I'm jealous of my own portrait, painted by you. Why should he keep what I have to lose? ” (Wilde, 2014: 39)

This Narcis, "sui generis", the young man in Wilde's novel, tries, in a terrible struggle with himself, to keep his youth bright, making a faustic pact with the portrait that had made him lose his mind. His double, created by the brush of the unfortunate Basil, should have exonerated him from the tyranny of time. Dorian Gray's utopia, its tragic end, reproduces "in a nutshell", the result of forcing the limits of the human condition. The sequence in which Dorian gets lost in the mirror given to him by Lord Henry, but revolts against the beautiful face reflected there, seems sensational to us.

The gesture by which the young man transforms the mirror into a multitude of shards, becomes an attempt to restore the original balance. Beauty will show its share of fragility. The illusion. Unfortunately for Dorian, it's too late.

Let's not forget that putting in parallel two cases, two events, one starring a native of Patagonia, and the other revealing the "son of the nymph Liriope" -

Narcis-, Octavian Paler considers that the latter tried to “identify with his double ...” (Paler, 1986: 25)

Noting that Narcis' story is much more acceptable to European thought, compared to that unfortunate Patagonian who is said to have lost his mind, seeing his image in the mirror, the writer concludes with a rhetorical interrogation that it is normal to we accept the self-portrait as an expression of the artistic spirit of the old continent.

In a praise of the self-portrait, as a supreme knowledge, we understand that a formidable artist must pertinently assume the other face reflected by the luster of the mirror. Tragic is the act of knowledge, which we know is imperfect.

But immortal is the gesture that fulfills a destiny. We can say that Narcis took his face from the well for eternity.

And his beauty reached its peak when he realized that his loneliness could be a triumph of sincerity. The idea of a complementary mirror to the fountain seems to arouse interest: the Latin *speculum* "mirror", which gave rise to the term *speculation*, in a philosophical sense, was originally an instrument for observing the sky. In the history of culture, however, the mirror does not mean a direct knowledge (solar, in the light of day), but a reflected, mediated one, placed under the incidence of the moon, the water, the feminine principle and the night.

The mirror becomes a symbol of knowledge - in general - a metaphor for literature and art, the starting point of all duplications.

The mirror gives an inverted image of the object, and as such is a departure from Principle and Essence. Many peoples believe that the mirror does not reflect the true face of man, but a duplicate of him, often with some evil qualities. Related to this belief is the prohibition to look at your own face in the water, because you could be attracted to the world beyond [...]. The mirror is a foreign "eye" in which we seek the truth about ourselves, so it appears as a symbol of virtue and sin ... (Eveseev, 1994: 63)

We find that the symbolism of the mirror and the image reflected in it are surprising. Narcis apparently unknowingly violated a taboo ban on looking at your own face in the water. (Eveseev, 1994: 69) Octavian Paler shows that, hypothetically, the young king's son was enchanted by a kind of spell and stretched out his hands to his face with a tenderness he had never felt before. But barely touched, the water shook and the image disappeared giving Narcis a sense of emptiness. He suddenly feels divided in two and all his drama feeds on the desperation of not being able to remove the invisible barrier that separates him from "the other". (Paler, 1986: 29)

Much blasphemous self-love is no longer defining as far as the mythological hero is concerned; the prejudice that Narcis is an egotist must be completely removed. Continuing his "pro domo" plea and implicitly removing any suspicions about the self-portrait, the artist and the beneficial reflection through art, Paler makes the necessary dissociation between the painter who probes his own identity in front of the mirror using the brush and the unfortunate suffocated by self-admiration. .

The writer, the painter, the artist in general must assume the inferno of excessive lucidity.

Paraphrasing the great Florentine exile, the writer notes: Leave any hope, you who do not enter, could be written above the mirror. (Paler, 1986: 22)

The phrase *The Inferno of Excessive Lucidity* is, for Paler, the surprise of meeting yourself, the sincerity of acknowledging that you are a being more than fragile, but also the strength to use this fragility to provoke Destiny or to accept it.

Other meanings that your own image can generate, reflected in a mirror, are related to ignorance. There is a possibility of losing your matrix image reflected in a maze of mirrors. The foreign eye, as has been said, can turn a completely changed face on you; your double, your double, from there can create the feeling of nothingness or self-loss.

In the novel *A Lucky Man* (1984), belonging to Paler, the hero, but also the antihero of extreme situations, Daniel Petric, manages to enter an unreal space, a room of mirrors, where he should have met the Old Character enigmatic, present in his dreams and transformed into a local myth.

Later, the sculptor - Daniel Petric - participates in the unraveling of the myth, causing an inherent chaos in the collective consciousness that fed him. Entering the room choked with mirrors, even a beautiful Venetian mirror sits on the ceiling, Daniel Petric loses touch with reality: The room was a kind of huge and bright incubator, square rather than rectangular, in which, on all sides, he greeted me. amazed, my figure, reflected in hundreds, even thousands of copies in the mirrors bathed in a dazzling, cold light. Unknown, strange sensation that simply made me dizzy ... Left, right, up, down, in front, at the nape of your neck, everywhere you are looked at, examined, measured, weighed out of your eyes, of countless faces that resemble you perfectly, surprised themselves by your appearance and slightly amused. (Paler, 1984: 244)

To draw some conclusions, we must mention that - in Paler's opinion - Narcis' suicide is unlikely. The only plausible explanation would be that his attempt was doomed to failure. The act of knowing once again proved to be imperfect. The waters of the mirror were troubled and Narcis tried to identify with his double. Error, says the one who rehabilitated the unfortunate young man, or trying to move you to Utopia. In the volume *Caminante* (1980) we find a motto from Octavio Paz's *Labyrinth of Loneliness*. In this labyrinth of loneliness now resides the image of the writer Octavian Paler. At the same time, however, Narcis appears ... a glimmer of love shines in his sad eyes again, tired. He tasted the unhappiness of discovering nothingness in his own being. Leaning over his image in the water, he suddenly found himself bent over an abyss that is himself. After that, no compromise is possible. (Paler, 1975: 85)

It is interesting that the approach of the essayist Paler becomes current. The postmodern era seems to bring revenge on Narcis. The world is talking more and more insistently about its triumph, as a sign of the postmodern era, (Paler, 2005: 11) shows the writer. It's not hard to look around. The postmodern individual overbid not only his inner evolution or, in other words, the tribulations of the Ego. It is, in fact, the invention of the body as perfection and the supreme reflection in the eyes of others. Personal

image tends to play a decisive role with any risk. The true Narcis- as the negative side of the myth, as the son of stupid self-admiration - only now seems to shine our sight. Beyond these digressions, here is what Paler himself tells us: the abstract man, whose chimera has sometimes advanced over piles of concrete corpses, gives way to the man in whom flesh and bones, as Unamuno wanted him since the beginning of the last century, probably trying to through this recoil movement to get rid of the crust of the schematizations that endangered his identity. (Paler, 2005: 11)

It is notorious that Octavian Paler finds himself, or on the contrary "constantly" gets lost in a multitude of famous self-portraits, whose "subjective history" he assumes.

Between the artist who wants to flatter himself and the one who seems eager to paint an undesirable image, each of them having a personal pleasure, the tribulations of the Ego are outlined.

In a chapter dedicated to Leonardo in the volume "A museum in the labyrinth", the writer views him, Da Vinci, as "the deep mirror". The others are "shadows": "We perish in front of the mirror, discovering in amazement that we will have only what we were ready to have, we will love only what we deserve to love" [...] (Paler, 1986: 84)

What is certain is that as long as we enter the alley of lost steps, looking for the stranger who lent us his face, we will find that any mirror tends to become a sacrifice.

"Self-portrait in a broken mirror", is the title of the volume that Octavian Paler generously offers us. It's a wound the writer doesn't mask. If we look closely, it is He Himself.

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## **THE MUTE VOICE OF COMMUNIST FEARS**

**Maria-Cosmina UCEANU-PETRACHE\***

**Abstract:** *Intensely debated and controversial, the literature from the communist period between 1944 and 1963 became an occasion for the revelation of sacredness in the poetic space. If free speech and writing were censored, then writers resorted to forms of reluctance to communicate with themselves and others. Silence was born where faith, freedom and dignity were condemned. Writers who did not fall prey to Stalinist obedience resorted to mass arrests, torture, physical and emotional torture. In communist prisons, reluctance was a way of survival, and the voice of inner faith spread beyond the bars. Silence, repentance, and faith in salvation became the attributes of confessors. Today the literature born in the communist prisons is still viewed with reluctance, the confessors must be constantly brought before the public who lose their Christian identity. The desecrated world forgets its true confessors who by faith have salvation of the soul.*

**Keywords:** *transfiguration, suffering, salvation.*

### **The communist regime and the Romanian culture**

The intensely debated and controversial literature of the communist period is a living page of illustration of the liberation of the individual by faith. Reluctance to new challenges has been transformed by curiosity, obsession, perversion, doubt, manipulation and other transfigurations of actions that would have been based on humanity. Living chaotically, evasively, superficially and selfishly, the individual forgets his origins, loses consciousness, and finally leaves God indifferently. History is the one that gives us examples of the rebellion of the human being for the preservation of faith revealing shocking scenes that bring revelation in the soul of the common man. Such a historical moment, widely debated and controversial is that of establishing the communist regime in our country.

The period between 1944-1963 represented for the Romanian people the darkest stage in the history of the nation by establishing an atheist regime led by a nihilistic-Marxist ideology. The communist regime stuck its tentacles like an octopus in all fields, especially in Romanian culture. The human being was suffocated by the presence of an imposed regime that annihilated total freedom. The individual faces a constant struggle to maintain the balance between inner and outer reality.

Although worldly existence was threatened by an atrocious force, the individual found refuge in faith, and escape into the sacred brought him salvation. The persecution of people of culture and the censorship of literary writings that did not relate to the ideologies of the regime is a black page in the history of quality Romanian culture.

Communism became the executioner who imposed, by various means, obedience. The ferocious regime brought reluctance into the soul of every being. The freedom of the individual was subjugated and then annihilated by an ideology born against God. Thus a miserable, infernal struggle took place through the persecution of the Church and its representatives, of the intellectual elites, of the people of culture and not only. Romanian culture had to go through a process typical of re-education using

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cruelty, terror and repression to exterminate an entire generation aspiring to freedom. The free, rational, faithful, and morally-driven man had to be replaced by what was called the *new man*, *homo sovieticus*.

The dictatorial regime severely punished faith in God. Christianity was tolerated only as an imprint of the past destined for extinction, and the testimonies of the persecuted show the image of a regime that manifested itself through satanic actions committed by man against man.

### **Dungeon-space of escape to the sacred**

Faith in the good, beautiful, truth, justice, freedom, sacrosanct principles of the God-loving man, constituted for the communist regime an offense against the country, an act of betrayal and especially an affront to the human being. The draconian communist regime waged a permanent struggle with the intellectuals, wanting a mass imbecility favoring manipulation. Those who did not adapt to the regime and did not fit into the paradigm of the new man, of a *homo sovieticus*, came to be considered bandits, enemies of the people who would suffer in communist prisons and forced labor camps.

The hell endured by those persecuted terrifies even today the hearing, the sight, the reading of the man who is aware of the martyrdom acts of those who are truly considered the Saints of the prisons. The burning desire to preserve and amplify the faith, so as not to pass into the zone of madness, to maintain verticality and reason in an unleashed hell were translated into confessional verses dedicated to divinity. Poetry thus acquires a pronounced hymn character. The inner strength of the creators of poetry has found its anchor on the road to God, the only savior in the abyss of madness and despair. The totalitarian regime subjugates the intellectual elites, and through torture the apostasy is desired, a goal diverted by the force and power of the confessors' sacrifice. The poems created in detention were true moral and spiritual resources for detainees. The alteration of the national identity, the annihilation of the Romanian spirituality, the ostracization of the Church and the torture of the Christians represented in general the principles of this atrocious ideology.

During the communist period, the individual was forced to learn what reticence means, censorship of thought, free expression, will, living. But inner freedom existed, and no one could handcuff it.

Being in extreme situations, facing hell, the human being is strictly related to spirituality, the return to faith, repentance, and the rediscovery of sacredness are the chance to access salvation. In the prisons of terror, the act of creation became a saving and purifying exercise for the suffering human being. Romanian poetry has survived in this terrifying space thanks to faith.

The voice of suffering is fully known by the cold walls of the cells where the confessors murmured the prayer transfigured into poems to divinity. Spaces of terror, grotesque and torture, the dungeons will become places of rediscovery of God. The oppressive regime ruled by Machiavellianism divided and ruled the suffocation of the voice of all those who opposed the system, kept their faith alive and did not give in to pressure to transform into that new man. In the prison spaces, all the landmarks of the Romanian society, faith, religion, culture, family were destroyed and ridiculed.

The relationship between communism and quality culture was nihilistic because the political regime aimed to exclude divinity from the life of the individual. In this context, man's connection with the divinity becomes the only way to survive in the face of the regime's oppressions.



Defenders of the faith, those imprisoned preserved their inner freedom in spiritual ways. Communication with and in itself was the only way to mental survival, restraint even in front of cellmates was a sign of reason. The enslavement, humiliation, abuse and mutilation of the human being sum up the principles of a red plague that awakens even today shocking memories of the regime's survivors. The confessor resisted in a place of terror hard to imagine by the satanic actions taken against the one who was considered different from the others, the one who believed in freedom, unity, goodness, truth and repentance.

The knowledge of history and especially of this atrocious period that the Romanian people went through must be permanently revived in the national consciousness. Reeducation in Pitesti was a terrifying experiment in which he dominated demonism, physical and mental destruction, satanic acts difficult to imagine.

The voice of God was heard inside the dungeons through the silent prayers raised to heaven. Lacking any means of communication, the detainees invented various methods of conveying their thoughts, feelings, revolts, testimonies, prayers, and the silent cry of repentance versed in what Richard Wurmbrand called the Kingdom of Silence. Faith was the only way to save the soul handcuffed from passions, tormented by mental and physical abuse. Lame, trembling, hungry, chilled, and with a vivid image of relentless death, the prisoner, the true Christian, kept alive the flame of faith by aspiring and attaining soul salvation.

#### **Thematic registers in the prison space**

The prison space becomes a place of intellectuality, love of God and spiritual creations that could not be stopped. The sacrosanct principles of the human being were mocked, tortured, shamed, and slandered in the prison that became a place of purification for confessors. The walls of the cells hid the mystery of the salvation of burdened souls who metamorphosed suffering into poems and prayers for union with Christ. Father Constantin Cătană evokes this heroism of the handcuffed "The martyrs and confessors of the communist prisons, known and unknown, are those who oscillated between constructive heroism-zeal and faith in God, in our country, morality, fairness, common sense and values should have their proper place. "(Herman, Vlad, 2014: 61)

The creations born in the prison space can be considered document poems that truly attest to the harsh existence in prison, but also transmit religious experience through the force of the logos with spiritual reverberations.

Confessors such as Radu Gyr, Nichifor Crainic, Sandu Tudor, Valeriu Gafencu, Demostene Andronescu, Zorica Lațcu and many others sublimated the physical suffering and terror to which they were subjected in lyrical creations in which the feeling of religiosity and the revelation of the sacred predominate. "Poetry born of the feeling of religiosity is positioned in the area of resistance to the aggressions of history." (Rusu, Mina, Maria, 2018: 102)

The themes cultivated by the confessional poets can be hierarchized taking into account the message transmitted, the images captured, but also the moment when they were conceived. We can thus talk about various topics, but which essentially capture the suffering of an entire generation. The themes around which prison poetry revolves could be ranked as follows:

**a) the dungeon-**place of loss- is a theme approached in the poems that describe this space of terror. In the prison space is born the poetry that attests in verses of a shocking realism, extremely hard the torture endured by the detainees. The image of the dungeon, of the labor camps, of the isolation are rendered in a concrete way,

without aesthetic artifices: „Iată-ne de-acum și-n lanțuri! / Până când va să ne ție? / Mi-au făcut la glezne șanțuri, / brazde trase-n carne vie./ Zi de zi, oricât de-alene, / mi-au tăiat ciorapi, izmene. ” (Nicolae Caratană, *Cântec pentru lanțurile de la picioare*). (“Here we are from now on and in chains! / How long will you hold us? / They made ditches in my ankles, / furrows pulled in living flesh./ Day by day, no matter how lazy, / they cut my socks.”) Radu Gyr offers a true image of the prison from Aiud „Aiudule, Aiudule, / temniță cruntă, / fă-te, zăludule, / piatră mărunță.// Focul mănăce-te, / că nu te sature./ Mereu vrei scâncete/ și bei oftaturi.” (Radu Gyr, *Blestemul Aiudului*) “Aiudule, Aiudule, / cruel dungeon, / make yourself/ small stone. // Fire eat yourself, / that you don't get tired./ You always want whining / and you drink sighs. ”)

**b) solidarity** - love of neighbor, mercy, pain and generosity are the attributes of confessors who suffered together for the faith. Andrei Ciurunga dedicates an ode to the poet Radu Gyr: „Prietene de temniță dușmană / și frate bun de pâine fără grâu, / ne doare pe-amândoi aceeași rană / și spumegând mușcăm același frâu... / Când noaptea mă prindea de caraulă / însângerat de-al gândurilor șir, / Isus venea la mine în celulă, / adus de mucenicul Radu Gyr” (“ Friend of the enemy dungeon / and good brother of wheatless bread, / the same wound hurts us both / and foaming we bite the same bridle... / When the night caught me by the chariot / bloodied by the thoughts, / Jesus came to me in the cell, / brought by the martyr Radu Gyr.”)

**c) sacrifice** - suffering in communist prisons is associated with Christ's sacrifice. Forgiveness of sins and salvation of the soul are obtained through the sacrifice that confessors make. „Noi stăm și astăzi strajă-ndelungată, / Sus, sus, la ale veșniciei porți, / Să aducem iarăși jertfă neîntinată, / Luați aminte, noi nu suntem morți!// Când treceți albe drumuri prăfuite/ Care strălucesc în soare, luați aminte, / Pășiți încet, cu rugă în gând rostite!// Căci nu călcați decât pe oseminte. “ (Zorica Lațcu, *Noi nu suntem morți*) (“We still stand guard for a long time, / Up, up, at the gates of eternity, / Let us bring back the undefiled sacrifice, / Remember, we are not dead! // When you cross white dusty roads / That shine in the sun, remember, / Walk slowly, with prayers in your mind! / For you only tread on the bones. ”) The confessor accepts his fate, assumes his suffering and considers that his sacrifice will not be in vain zadarnică „Avem un Rai de sfinți în temnițe dați la moarte/ Și aruncați în groapă neștiuți;/Dar astăzi dând pământul la o parte/ Ies moaște sfinte-n zeghe grea de deținuți.// E jertfa lor de veacuri mărturia/ Ce strigă din morminte pân' la noi:/ Să apărăm cu râvnă Ortodoxia/ Și-acest pământ, de Sfinți și de eroi!” (Radu Gyr, *Avem o țară*) (“We have a Heaven of saints in prisons given to death / And thrown into the grave unknown; a part / Holy relics come out in a heavy dungeon of detainees.// It is their sacrifice for centuries / The testimony / What cries from the graves to us: / Let us zealously defend Orthodoxy / And this earth, of Saints and heroes! ”)

**d) hymn poetry-prayer-** poetry became the prayer that approached salvation. Creations during detention in prison have become emblems of sacredness. Confession of faith, release from suffering, memories, cries, riots, all these poetic contents truly highlighted a world that wanted to demonize the prisoner. Through poetry, the confessor is freed from the burden of suffering and injustice. Poetry born in communist prisons is a purely Christian poetry. In it dwells the encounter of the oppressed being with God, only faith can save him in the face of the relentless process of demonization specific to communism. Poems born behind the bars of terror cells are undisputed

evidence of authentic faith. Freedom of faith could not be manipulated, belief in salvation and moral-Christian values remained unstoppable pillars in the face of the plague „Puteți să năpustiți tot iadul/ ca să mă frângă până-n miez./ Eu stau în viscole ca bradul/ și tare, tare ca un crez. ” (Radu Gyr, *Crezul*) (“You can rush all hell / to break me to the core./ I stand in blizzards like a fir tree / and hard, hard as a creed.”)

e) **the revolt**-cry of helplessness, the exhortation to fight as well as the injustice are translated into calls of the rebellious “Mr. Commander, / soften our age of restrictions, / give us the right to letters / as the communists prisons. ” ( Nicolae Caratană, *Plângere*) ; „Noi nu tăcem, căci urlă de pe roată/ în trupul nostru oase ce s-au frânt/ și strigă morții ce-au tăcut odată/ cu gura caldă plină de pământ.” (Andrei Ciurunga, Noi nu tăcem). Created in the cell and memorized, the poem-manifest „Ridică-te, Gheorghe, ridică-te, Ioane!” brought the death sentence to the poet Radu Gyr, being considered an instigation in the fight against the communist regime „Pentru sângele neamului tău curs prin șanțuri, pentru cântecul tău ținut în piroane, pentru lacrima soarelui tău pus în lanțuri, ridică-te, Gheorghe, ridică-te, Ioane!” (“For the blood of your people flowing through the ditches, for your song nailed to the nails, for the tear of your sun put in chains, get up, Gheorghe, get up, Ioane!”)

f) **death** - the relentless image of death is often associated with a liberating end from the burden of hard trials in prisons „Când voi muri în temnița asta spurcată, / strivit de strigoii celulei și de milenii, / or singur punându-mi o sfoară de beregată, / în moartea mea nu vor fi duioșii, nici sfințenii.// Niciun heruv nu va fi lunecat peste față, / morții să-i dea împăcare, surâs și blândețe./ Îngerii mei au fost osândiți la ocnă pe viață, / sau spânzurați, ca hoții, prin piețe.” (Radu Gyr, *Când voi muri*) (“When I die in this filthy dungeon, / crushed by the undead of the cell and for millennia, / or alone putting a string of berets on me, / in my death there will be no tender ones, no saints.// No cherub will slip over it. face, / to give the dead peace, smiles and gentleness./ My angels were condemned to death for life, / or hanged, like thieves, in the markets.”)

The poetry in the communist dungeons illustrates a strong testimony of the torment endured for faith in God, but also a perpetual relation of man to the divine will. Shocking testimonies, prayers to heaven, repentance, remembrance, principles of life, and the desire for communion with Christ became the spiritual food of the imprisoned.

### **Martyr poets**

From the gallery of the poets of the communist prisons many remained anonymous, and others stood out through the originality of the expression, the mastery of the language, the aesthetic valences and the artistic refinement of the logos.

Confessors such as Radu Gyr, Nichifor Crainic, Sandu Tudor, Valeriu Gafencu, Zorica Lațcu and many others sublimated the physical suffering and terror to which they were subjected in lyrical creations in which the feeling of religiosity and the revelation of the sacred predominate. “Poetry born of the feeling of religiosity is positioned in the area of resistance to the aggressions of history.” (Rusu, Mina, Maria, *ibidem*)

Radu Gyr's poetry transcends external reality and reaches the heights of mysticism through the pure and liberating cry to God. Through the intense living of faith, through the inner force that accesses the sacred, he penetrated through his verses

into the depths of identity consciousness. The ascetic existence in the dungeons revealed the boundless power of prayer as well as the permanent connection with God through spiritual communication. Hymn poetry born in prisons had a saving role for minds that could take the path of wandering and for the revolted spirit that had not yet found its true path, that of salvation. „Peste fericiri apuse, / Tinde mila Ta Iisuse./ Cei din închisori/ Te așteaptă-n zori, / Pieptul lor suspină./ Cei din închisori/ Te așteaptă-n zori/ Să le-aduci lumina.” (Radu Gyr, *Colind*) (“Over the past happiness, / Tend your mercy Jesus./ Those in prisons / Are waiting for you at dawn, / Their breasts sigh. / Those in prisons / Are waiting for you at dawn / To bring them light.”)

Zorica Lațcu, mother Teodosia, a model of Christian life, endured the persecution of the communist regime which did not take into account her physical disability. From the atrocious dungeons he instilled in the prisoners a thirst for prayer, reconciliation, acceptance of suffering and devotion to God. „Din harul Tău să-mi dai, mereu / Să-mi dai / Blândețea, mila, dragostea din rai, / Pe Crucea ta măiastră suferință, / Să-nalți la Cer săraca mea ființă. (Zorica Lațcu, *Măiastră suferință*). ” (“From Thy grace to give me, always / To give me / Gentleness, mercy, love from heaven, / On your Cross my master's suffering, / To ascend to Heaven my poor being.”) Traian Popescu, a detainee who lived the horrors of the communist prisons, confesses how he was saved by the power of Mother Theodosia's prayers. ” (Popescu Traian, 2002)

Valeriu Gafencu impresses with the purity, gentleness and healing power of the verses that reflect the total devotion to the divinity. „Nu plangeți că mă duc de lângă voi/ Și c-o să fiu zvârlit ca un gunoi/ Cu hoții în același cimitir, / Căci crezul pentru care m-am jertfit/ Cerea o viață grea și-o moarte de martir. “ ( Valeriu Gafencu, *Rămas bun*). (“Do not weep that I go away from you / And that I will be thrown like garbage / With thieves in the same cemetery, / For the creed for which I sacrificed myself / It demanded a hard life and a martyr's death.”)

### **Prison poetry - a high form of resistance**

Chained, oppressed, humiliated and mocked, the detainees were forced to abjure their faith, and communication was extremely difficult by banning writing tools. The desire to keep alive the flame of faith, of encouragement, of alleviating suffering, of learning and especially of keeping reason in the given conditions, all this led to the creation of ingenious methods of communication: the Morse code, writing on barks of soap, on the sole of the boot, on the ranges, on the papers of the medicine boxes.).

Poetry born in prison is based on suffering, an assumed suffering that the human being experiences as a Christian, waiting for divine salvation. The confessors of the communist dungeons escape in the transcendent and bind their destiny to divinity, being the path of truth and salvation. Prison silence, temperance, reluctance and the measure of words became a way of living, of surviving, and the voice raised to the sky had a redemptive role. The sacrifice of the confessors became like a liturgical act by sacrificing one's own existence, an existence marked by bodily tearing and redemption of the soul. The silent voice of the dungeons transfigured into the serene gazes of the confessors who raised their inner voice to the gates of heaven. The hymn poems had a healing force by alleviating the sufferings, the forgiveness and love of the fellows and the light of the soul becoming what Valeriu Gafencu called the prayer of the heart.

The poems springing from the fiercest trials of the faith, from the most ruthless betrayals of the fellows, from the inferno of torture of the torturers constitute a true

undeniable poetic creed, an unwavering landmark in our true national and spiritual identity. The silence, reticence, reason, morality, verticality of the detainees were strengthened by Christ's communion, repentance, humility and access to salvation the principles of a *homo religiosus*. "Whoever transposes himself into a state of sacrifice is transposed into a state of holiness. Christians can give themselves to God, which means full devotion on their part." (Bujoreanu, Ana, 2014: 23)

The heartbreaking cry of torture, the pain, the physical and mental torment all incarnated in a voice of faith, and the invocation of God was the only support of the confessors. The salvation of the human being meant prayer, the prayer specific to Christian identity, and it conveys a certain tension in the plane of piety, because "prayer means a struggle to keep the faith, to maintain a spiritual vision and a confident and patient hope to compel God to - and fulfill his promises." (Radosav, Doru, 1997: 79-80)

"Before having aesthetic value, the poetry of communist prisons has an ethical value, because, through its very existence, it denies tyranny, violence, horror and affirms man's eternal need for beauty and therefore poetry." (Gomboș, Stelian, 2017)

The resistance of those in prison was strengthened by religious, artistic and cultural experience. "A unique, eternal, unbeatable solution, our anchoring in God, the observance of the Christian moral grid was and is the lifeboat from the communist stagnation, but also from the dissonant and hurried madness of our world, postmodern, contemporary." (Ibidem)

Confessors in communist prisons are the living expression of anti-communist resistance and the preservation of our spiritual identity. By divine grace they do not fall prey to impotence or fear, but proudly rise to salvation and spiritual identity, the escape into the sacred being the only way to regain spiritual identity.

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## ȘTEFAN AUGUSTIN DOINAȘ : REPÈRES DANS LA CRÉATION LITTÉRAIRE

Andreea Emanuela VÎLCESCU\*

**Abstract:** *This article represents my activity of observation and synthesis on some generic aspects of Ștefan Augustin Doinaș literary creation. In dealing with the subject of Ștefan Augustin Doinaș, landmarks of literary creation, I had in mind the memory of literary life, translation activity and literary criticism, as well as the personal interpretation of the universe of his poetic work. The arguments put forward in support of the article are strengthened on the basis of scientific data about the author, as well as on the basis of personal interpretations of his work. I also took into account the role that Ștefan Augustin Doinaș had in improving the quality of literary life during the period in which he was noted as a poet. The originality of the style, the critical spirit, the tendency towards evasion, the avoidance of the gregarious spirit, the hermeticism of the language represent the main characteristics that broadly define his poetic work.*

**Keywords:** *evasion, hermeticism, modernism.*

### 1. La vie littéraire.

Ștefan Popa ou Ștefan Augustin Doinaș, tel qu'il est connu dans notre histoire littéraire, est l'une des figures les plus importantes de la littérature roumaine moderne, à côté de ses confrères qui font partie du *Cercle littéraire de Sibiu* : Radu Stanca, Constant Tonegaru, Geo Dumitrescu, Dimitrie Stelaru, Ion Caraion, Ilarie Voronca, Virgil Teodorescu, Gellu Naum.

Ștefan Augustin Doinaș a été récompensé avec de nombreux prix et distinctions, parmi lesquels on mentionne: *Le prix E. Lovinescu*, pour le volume *Alphabet poétique*, *Le prix de l'Académie roumaine*, *Docteur Honoris Causa* de l'Université *Lucian Blaga* de Sibiu, nommé avec sept prix de *l'Union des Écrivains*, étant reconnu même à l'étranger pour sa valeur dans l'art littéraire et dans l'art de la traduction: *Chevalier des Arts et des Lettres*, en France (1999), ainsi que de nombreux autres prix à cela on ajoute de nombreux autres prix.

Ștefan Augustin Doinaș écrit 14 poèmes en *Anthologie*, occupant la deuxième position, remarque Cornel Regman, dans la préface du livre de I. Negoitescu, *De Dosoftei à Ștefan Aug. Doinaș*<sup>1</sup>. Dans la même préface, Cornel Regman met en lumière la période de difficultés que traversait la Roumanie à ce moment-là, une période critique pendant laquelle le poète s'est fait remarquer.

Le rôle de Ștefan Augustin Doinaș a été particulièrement important, surtout en 1947, 1989 et 1991, et ce fait a été reconnu par un grand nombre de ses contemporains qui, en 1990, l'ont élu comme membre de l'Académie.

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<sup>1</sup> La traduction nous appartient.

## 2. L'activité de traducteur.

Ștefan Augustin Doinaș est une personnalité complexe. Il est la somme de tous les auteurs qu'il a traduits, critiqués et les références critiques apportées par ses contemporains post-mortem sont parmi les meilleures.

Sa carrière de traducteur a laissé une forte empreinte sur son travail, vu qu'il a traduit divers auteurs, qui ont représenté des points d'inspiration, de manière involontaire même, pour le poète d'Arad.

Son esprit poétique, son travail de critique littéraire, et le fait qu'il était polyglotte, sont quelques-uns des atouts dont il a pleinement joui et qui l'ont beaucoup aidé dans l'art de la traduction, de la critique et de la poésie. Ainsi, il traduit de l'espagnol le volume *Vers élus* de Ruben Dario; du français *Poèmes* de Pierre Emmanuel et *Poèmes* de Stéphane Mallarmé; de l'italien le volume *Rimes* de Dante, dans *Oeuvres Mineures*; *Poèmes* de Roberto Sanesi, de l'italien; *Poèmes, poétique et esthétique* de Paul Valéry, une édition avec préface ordonnée par Ștefan Augustin Doinaș, traduite du français en collaboration avec Alina Ledeanu et Marius Ghica; de l'allemand *Poèmes* de Friedrich Hölderlin, en collaboration avec V. Nemoianu et I. Negoïțescu; de l'allemand *Poèmes* de Gottfried; de l'anglais *Alibi et autres poèmes*; du macédonien Tasna Svezda; de l'hongrois *Az én birodalman* de Szilágyi Domokos, et la file de traductions ne s'arrête pas là.

## 3. Son activité de critique littéraire.

Son activité de critique est marquée par des volumes d'essais, tels que la *Lampe de Diogène*, *Poésie et mode poétique*, *Orphée et la tentation du réel*, *essais* qui certifient le fait qu'il avait un riche bagage d'informations tant sur les cultures, les civilisations et les littératures étrangères constituant l'objet de sa critique, que sur les langues qu'il connaissait si bien.

Ses livres de critique littéraire se distinguent par leur complexité étant des documents historiques, philologiques, philosophiques, littéraires et politiques, fait qui révèle l'érudition et l'esprit analytique qu'il possédait.

Ștefan Augustin Doinaș rappelle dans l'un de ses livres de critique littéraire la continuité entre la poésie traditionnelle et la poésie moderne, qui doivent être maintenues en contact constant par l'harmonie, harmonie réalisée par le dialogue mutuel :<sup>1</sup>

La vie authentique et fructueuse d'une culture commence lorsque le dialogue interne entre contemporanéité et tradition devient un dialogue du présent avec lui-même: lorsque les valeurs littéraires - dans leur processus naturel d'affirmation et d'intégration culturelle - sont placées face à face, dans le cadre général et unitaire du même être spirituel, comme modalités différentes d'expression.

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<sup>1</sup> Doinaș, A.Șt., *Lampa lui Diogene* : 97; la traduction nous appartient

La communication entre les générations se fait par la réconciliation des idées, des pensées, des tourments de l'esprit, qui doit réaliser une permanente continuité passé - présent - futur, comme dans un récit, et les effets de ce processus doivent assurer la compréhension du message littéraire, lancé à un nombre croissant de lecteurs.

Ce désir vivant de réconcilier la tradition et l'innovation se concrétise chez Ștefan Augustin Doinaș par l'exploration des compartiments les plus subtils de la pensée humaine, par la promotion des valeurs de la nature comme éléments primordiaux, traduits en clé philosophique et moderne. À ce type d'extrapolation fait référence aussi Virgil Nemoianu, ami de la famille et collègue avec le poète, qui le connaissait très bien et qui a été en mesure de se rendre compte des aptitudes intellectuelles et de l'esprit analytique, dû à une subtile psychologie :<sup>1</sup>

[...] si la valeur d'un poète consiste à enrichir, par l'invention, la perception harmonieuse de la réalité par la communauté linguistique dans laquelle il est né et où il vit, d'augmenter, par l'exploration, la connaissance des profondeurs psychiques [...], alors le rôle d'un poète comme Doinaș sera immédiatement reconnu comme l'un des plus importants.

Dans *Le sanglier aux crocs d'argent* l'auteur désire que chaque lecteur se forme son opinion personnelle, la poésie ayant de multiples valeurs interprétatives. Le lecteur démêlera tout seul les coquilles intérieure et extérieure de la création poétique. Les réponses à cette balade sont obtenues grâce à la balade *Chasse aux faucons*, où le dialogue n'a plus la même valeur symbolique, interprétable, mais il devient allusion à la discordance entre les valeurs de la culture et les valeurs de la politique obscure de cette période. On a mentionné ces deux grandes ballades, parce qu'elles représentent des points de repère marquants de la création de Ștefan Augustin Doinaș : *Le sanglier aux crocs d'argent* définit la période de la jeunesse, consacrée à elle-même, et la *Chasse aux faucons* est un poème de maturité, qui est adressé à la société, comportant des allusions à l'état du pays et de la culture roumaine de cette période.

Dans la deuxième édition de *Modèles d'analyse littéraire et stylistique. De Budai-Deleanu à Ștefan Augustin Doinaș*<sup>2</sup> se référant au chef-d'œuvre *Le sanglier aux crocs d'argent*, Ștefan Augustin Doinaș avoue de manière modeste et critique le fait qu'il souhaite une position neutre, sans trop d'implications personnelles, qui, certainement, le submergeraient. On y perçoit une modestie de génie autocritique, accompagnée des mystères dans lesquels il veut envelopper sa propre création, sans d'autres messages supplémentaires justificatifs : « je voudrais réussir à me positionner, par rapport à ce poème, en simple lecteur, détaché de tous ses antécédents extra-littéraires ; plutôt en qualité

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<sup>1</sup>Nemoianu, V., *Surăsul abundenței. Cunoaștere lirică și modele ideologice la Ștefan Augustin Doinaș*: 14; la traduction nous appartient

<sup>2</sup>La traduction nous appartient



de critique et exégète ». <sup>1</sup> (Hanță, Al. : *Modele de analiză literară și stilistică, de la I. Budai-Deleanu la Ștefan Augustin Doinaș*: 416).

#### 4. L'Univers poétique.

Dans sa carrière de poète, il est reconnu par la multitude d'œuvres qui l'ont consacré pour qu'il puisse être placé à côté de Philippide, Mallarmé, Baudelaire, Valéry, Ion Pillat, Mihai Eminescu, Tudor Arghezi, Nichita Stănescu, Lucian Blaga, Ion Barbu.

La mémoire formidable tout comme la capacité de reproduire des messages dans un langage soigné, correspondant à un style de recherche avancée, sont les atouts qui font de Ștefan Augustin Doinaș un poète majeur dans le vrai sens juste du terme.

Les poèmes du début littéraire de Ștefan Augustin Doinaș ont une teinte narrative-balladèsque ; et ils décrivent un environnement mythique-fantastique, étant basés sur des idées philosophiques, exposées dans des teintes et des tableaux féeriques, irréels, mais qui présentent, en fait, des faits véridiques, cachés sous un masque différent que celui de la réalité ; leur position étant très difficile à être établie par les critiques :<sup>2</sup>

Les balades de Doinaș n'appartiennent pas en substance au fantastique, mais, on dit, au pré-réel, au moment qui précède (à l'échelle du devenir), l'entrée en existence. Ils affectent une extension réfléchie des frontières de la réalité, en y annexant le territoire le plus proche. C'est pourquoi les oscillations des critiques dans leur placement.

De plus, I. Negoïtescu a un point de vue similaire à la vision de Virgil Nemoianu, sur le lyrisme de Ștefan Augustin Doinaș et sur la substance de sa poésie, proposant ainsi une lecture inverse de la poésie, venant de l'idée sur le vers, sur la parole puisqu'il a besoin d'une pré - traduction, surtout lorsque le public ignore ce type de langage: « [...] *Ovidiu Cotruș ou Virgil Ierunca, ont prêté dans le même sens une attention particulière à l'esprit axiologique enflammé du lyrisme de Doinaș, c'est-à-dire à sa modernité, qui exige une lecture sous-jacente.* » <sup>3</sup>

L'écriture de Ștefan Augustin Doinaș a fait couler beaucoup d'encre ce qui atteste l'existence d'un style souvent impénétrable. Son inclusion dans un courant ou un mouvement littéraire est assez difficile à établir ; I. Negoïtescu hésite à le situer dans le classicisme ou le modernisme, et à juste titre, car le placement sur une certaine position littéraire est difficile, et les éléments de composition du texte tout comme le style d'approche varient souvent d'un texte à l'autre.

D'autre part, le classement dans le néoclassicisme n'est pas exclu dans le cas de Ștefan Augustin Doinaș, car dans beaucoup de ses poèmes il manifeste son goût pour

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<sup>1</sup> Hanță, Al., *Modele de analize literare și stilistice, De la I. Budai-Deleanu la Ștefan Aug. Doinaș*, p. 416; la traduction nous appartient

<sup>2</sup> *Modele de analize literare și stilistice, De la I. Budai-Deleanu la Ștefan Aug. Doinaș*, p. 32 la traduction nous appartient

<sup>3</sup> Negoïtescu, I., *Scriitori contemporani*, p. 192

l'antiquité et le romantisme, et l'appréciation pour la culture grecque ou romaine, le rapproche du style de Lucian Blaga, Ion Barbu ou Al. Philippide.

Peut-être que les oscillations par rapport dans le maintien d'une seule direction littéraire sont la conséquence du fait qu'il était un bon connaisseur en littérature universelle, histoire de la philosophie et du fait qu'il avait eu l'occasion de faire des études dans des conditions privilégiées, ayant été toujours en contact avec des personnes de valeur.

Je cite en ce sens, la création lyrique *Amor universalis*, dans laquelle le poète prononce avec pathos le nom de la déesse de la beauté et de la fertilité, Vénus, qu'il supplie de le conduire vers des terres de lumière. La comparaison tranchante utilisée ici par Ștefan Augustin Doinaș est construite sur la technique de l'esthétique du laid par laquelle le poète annonce que la collision entre les éléments célestes et les éléments terrestres est mortelle : « *Oh, Vénus, en bleutés porte-moi, déesse livide / sur une terre vaste avec un scintillement trop vide/ pour sentir autour de moi battre les lumières / comme des cœurs consommés de poussière. //* »<sup>1</sup>

Ici, comme dans d'autres poèmes, on rencontre des tableaux romantiques, par exemple, le moment de la tombée du soir quand des touches décorées de faisceaux de lumière embrassent le poète, « *pour sentir autour de moi battre les lumières* ». Il est à noter ici le désir de séparation entre l'élément céleste / tellurique, la composante matérielle « *des terres vastes avec un scintillement trop vide* » pour dissoudre « *des cœurs consommés de poussière* », en présence d'éléments émetteurs de lumière dans l'univers entier.

La création littéraire de Ștefan Augustin Doinaș a une composition cryptologique très dense, composée d'ingrédients empruntés à Lucian Blaga ou à Ion Barbu.

Personnalité politique forte qui a déroulé son activité dans de milieux sociaux différents, ce qui exigeait force de caractère, Ștefan Augustin Doinaș dévoile dans certains poèmes, une sensibilité accrue, noble, confinée dans un langage rugueux et féroce en même temps, ce qui contredit l'harmonie et l'équilibre que l'on retrouve dans certains de ses poèmes. Le poète s'agenouille humblement au pied des montagnes et des vallées, des mers et des océans, de l'univers, autant d'éléments qu'il vénère comme des divinités.

Si Ștefan Augustin Doinaș est dans la période de sa jeunesse poétique comme un subordonné des instruments d'art, dans la période de maturité de la poésie il devient beaucoup plus compétent dans le contrôle du langage artistique, s'appuyant ses idées sur des références solides. Ses poèmes sont des exercices empiriques dont la solution exige un effort de maximale réflexion.

L'équation poétique proposée par Ștefan Augustin Doinaș vise un code vers la modernité, un code à travers lequel il exprime ses sentiments les plus nobles ou les frustrations les plus profondes. Son lyrisme appartient à l'intellectuel qui désire s'éloigner de l'expression banale, dépourvue de sensibilité.

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<sup>1</sup> Doinaș, A., Șt., *Versuri*, p. 13; la traduction nous appartient

Le concept de Genèse apparaît souvent déconsacré chez Ștefan Augustin Doinaș, et le Dmiurge semble plutôt un individu hideux apparu des flammes de l'enfer ; il est compréhensible que la déformation, l'imperfection et le déséquilibre spirituel hantent ce paradis explosif. On assiste à une révolution poétique similaire à la révolution de Tudor Arghezi, mais qui a comme principal contestataire Ștefan Augustin Doinaș, qui, dans certaines paraboles énigmatiques, semble profondément écrasé par la doctrine d'existentialiste.

Successeur de Tudor Arghezi, en particulier par l'idée de la religiosité, Ștefan Augustin Doinaș oscille entre le drame de la connaissance, reconnaissance de la divinité et la croyance divine contestable et la conviction que l'humanité réside dans les mains du Christ Tout - Puissant. Ces contradictions d'opinion proviennent de l'endroit où « *le Tibre s'écoule/* »<sup>1</sup>, où les statuettes ne sont pas de simples figures innocentes des saints, mais « *des statues mutilées, révélant une âme hideuse/* »<sup>2</sup>, notons ici le manque de grâce avec lequel les objets de la divinité sont construits. La situation est différente dans le *Jeu des vivants*, où l'auteur est conscient du pouvoir de jugement et de l'esprit de sacrifice de Jésus : « *Tu - sois comme le juge qui condamne. / Tu portes fièrement ton auréole d'épines / Tu - chantes. Tu - restez inébranlable et immobile, / Et tu - t'essayes de ressembler à un esprit aujourd'hui. //* »<sup>3</sup>. Ce jeu décrit un cercle vicieux dans lequel les activités reprennent éternellement « *Parfait ! Maintenant, permutez-vous ! //* »<sup>4</sup>, et la conjoncture présentée semble anticiper un épisode du *Jour du jugement dernier*, où les gens devront justifier les actes commis, devant le Juge, portant une auréole d'épines, rappelant la crucifixion : « *Nous devons imaginer la chute / une phrase dure de comprendre et de lumière. Tu - sois comme le juge qui condamne. / Tu portes fièrement ton auréole d'épines. //* »<sup>5</sup>.

Dans la même direction que Stéphane Mallarmé et Charles Baudelaire, Ștefan Augustin Doinaș ajoute à ses poèmes sa sève philosophique, écrite sur un fond de lyre accordée, anticipant la fusion de la musique avec d'autres arts, une hypostase poétique où l'homme et la nature fusionnent.

Ștefan Augustin Doinaș veut transmettre la vibration et la frénésie de multiples aspirations gnoséologiques, transmises dans le style cryptique du poète Ion Barbu. Il célèbre souvent une victoire de la déformation du méconnu dont le principal topos est représenté par le voyage instable à travers l'univers, décoré de personnages antiques, en majorité grotesques, et le moment préféré est fréquemment le crépuscule.

Dans une analyse générale, Ștefan Augustin Doinaș peut être inclus dans la catégorie « *des nains modernes sur les épaules des géants de l'Antiquité* »<sup>6</sup> (Călinescu, G. : 27), une conception qui suppose que le poète emprunte certaines idées à nos ancêtres, idées qu'il exploite dans ses oeuvres, en leur offrant, en les enrichissant de nuances dans un style original, incontestablement

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<sup>1</sup> Doinaș, A., Șt., *Versuri*, p. 246

<sup>2</sup> *Ibidem*, p. 258, la traduction nous appartient

<sup>3</sup> *Ibidem*, p. 261 ; la traduction nous appartient

<sup>4</sup> *Ibidem*, p. 258; la traduction nous appartient

<sup>5</sup> *Ibidem*; la traduction nous appartient

<sup>6</sup> La traduction nous appartient

Malgré l'hypostase de pygmée - position relative à l'idée de l'Antiquité, une période quand les anciens pensaient que les idées modernes étaient acquises des ancêtres - , Ștefan Augustin Doinaș n'est pas un adepte de kitsch. L'art contrefait, emprunté, à la douzaine, aucun attribut ne définit son travail.

La communication avec la société est dans sa vision, banale, redondante, dépourvue de substance vitale, et cela n'est pas damnable aussi longtemps que le lyrisme de Ștefan Augustin Doinaș est une philosophie de vie.

Ștefan Augustin Doinaș représente souvent le retour au passé historique, à la Genèse, à la littérature grecque, ayant pour fondements des divinités, mais également le retour au présent qui propose une perspective de la future poésie roumaine, à laquelle aspire la société. D'un autre côté, on constate comment dans son œuvre poétique, la temporalité a une double dimension : le temps terrestre, mesurable en heures, minutes, secondes, qui ronge, dévore, appelé *Cronos* ; et le temps *Cairos*, par opposition au premier, un certain temps qui spiritualise, représenté par la dimension temporelle cosmique.

En adhérant à une poétique expressionniste moderne, Ștefan Augustin Doinaș revient aux origines anciennes, aux paradigmes mythiques, en cultivant divers archétypes. Les époques primordiales, la fusion avec le cosmique, l'aspiration vers l'absolu, représentent le refuge dans lequel il parvient à se réunir. L'évasion du quotidien ouvre les portes d'une sorte de paléolithique qu'il propose transformer, et les objets amorphes acquièrent de nouvelles teintes et dimensions. De cette façon, les sentiments d'aliénation vis-à-vis du citoyen, d'absurdité de la vie, sont annihilés, on leur substitue ainsi la quintessence de l'existence.

Comme son père spirituel, Lucian Blaga, pour l'œuvre duquel il a développé une passion précoce, Ștefan Augustin Doinaș cherche l'original, l'incrédible, l'inédit, l'illimité. Il y a souvent une hypertrophie et une dépendance transcendante de l'homme ordinaire qui, ensemble, font acquérir au poète une double nature : tellurique et cosmique. Comme chez Lucian Blaga, les sentiments ordinaires et les connaissances superficielles en faveur des sentiments métaphysiques sont anéantis, et le langage hermétique, construit sur des symboles, parsemé d'associations étonnantes, est très proche de celui d'Ion Barbu.

En outre, le caractère de ballade des poèmes de Ștefan Augustin Doinaș rend possible la proximité avec le lyrisme d'Ion Barbu, et la vision mathématique confère une position géométrique à la poésie, perçue sous des angles approximativement congruents avec celle-ci. D'un autre côté, le décor polaire minéralisé, les formes géologiques et végétales, ainsi que l'évocation fréquente des divinités mythologiques, des créatures bizarres composent l'Univers parnassien commun aux deux poètes.

Les éléments qui composent l'ornement arctique ou tropical : arbres, terre, banquises, montagnes, lichens, soleil torride, chaleur étouffante, etc., produisent des oscillations qui encerclent et verrouillent l'être ou le conduisent à une délibération complète.

Des éléments astronomiques tels que le zénith, le nadir, le firmament, ainsi que les termes galactiques créent l'autre décoration, la supraterrrestre, en représentant des sources biotiques qui libèrent le poète. L'hermétisme poétique, les termes rares, l'appel aux divinités et aux créations mythologiques grecques donnent aux œuvres l'impression d'un langage

typiquement livresque. Cependant, la présence des mythes grecs est une clé pour décoder l'univers poétique. Ces caractéristiques permettent de se rapprocher de Ștefan Augustin Doinaș du style des œuvres du poète français Leconte de Lisle.

L'hermétisme de Ștefan Augustin Doinaș est conféré à la fois par le symbolisme des poèmes et par la philosophie des conceptions. Ainsi, sa poésie reste souvent contemplative, et sa réception équitable dans une proportion élevée est presque impossible pour un public non averti.

Les tendances fluctuantes à l'évasionnisme et l'opposition intentionnelle au schéma (mais pas dans l'intégralité de l'œuvre) de la poésie traditionnelle rapprochent Ștefan Augustin Doinaș du comportement poétique du poète Al. Philippide. Le sentiment de supériorité, comme dans l'œuvre poétique d'Al. Philippide, dans un monde superficiel, fait de Ștefan Augustin Doinaș un homme orgueilleux à qui le confort psychique général est offert par l'ambiance mythologique et par les substrats ontologiques. L'absence de ces éléments réconfortants fait de lui un inadapté qui étouffe dans un monde hostile et déséquilibré, hors des schémas auxquels il aspire.

Par ailleurs, on rencontre aussi chez Ștefan Augustin Doinaș la technique de l'enjambement, les vers libres, disproportionnés les uns aux autres, surtout dans la poésie de maturité sans pour autant résulter une sorte de poésie hybride gênante. Ces modalités de révolution données par la tendance à l'antipoésie désignent un poète renfrogné.

Ștefan Augustin Doinaș déteste souvent l'esprit grégaire, choisissant de courir avec les *Psaumes* à Dieu. Ses hymnes religieux contiennent un substrat consolidé d'attitudes fluctuantes, ce qui fait penser à Tudor Arghezi. Il glisse de l'esprit révolutionnaire à celui confessionnel et puis résigné, même humble, en créant une impression d'une véritable vie mystique.

L'attitude de rébellion peut être une conséquence de la révolution contre la méchanceté et les difficultés dans le pays, causées par le communisme, une doctrine sociale, politique et économique à la manifestation de laquelle le Dieu assiste passivement, bien que les âmes humaines soient déterminées par Sa puissance. Ses recherches sont marquées par des questions heuristiques et rhétoriques, de véritables émeutes et des incertitudes personnelles. Le langage utilisé ici est beaucoup plus ordinaire que dans d'autres types de poésie ; l'auteur utilise des termes théologiques, et l'information est perceptible, assimilée. L'auteur complète également sa liste de poèmes par des sonnets sur divers sujets.

Outre le contenu religieux, les poèmes de Ștefan Augustin Doinaș ont dans leur composition des allusions sociales ou politiques piquantes, satiriques.

En combinant les traits de la poésie moderniste et en régressant vers la mythologie ancienne, Ștefan Augustin Doinaș, à côté de Lucian Blaga, Ion Barbu et Al. Philippide, crée une nouvelle mode poétique dans la littérature. Il réconcilie la poésie dite sensuelle avec la poésie intellectuelle d'une manière très réussie.

À travers la complexité de sa poésie comme message et la polyvalence de son style, Ștefan Augustin Doinaș peut difficilement faire partie d'un courant littéraire, avec un art poétique unitaire. À travers chacune de ses créations, il a exploré les limites du langage poétique, en contribuant de manière substantielle à son évolution et à sa modernité.

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## GEORGE COSBUC AND THE PROBLEMS OF THE ROMANIAN LITERARY LANGUAGE

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**Abstract:** *George Coșbuc's creation represents an important argument for the theory of the continuity of the popular language as a basic element of the literary language. The study focuses on the fact that, although the poet was not a linguist, he dealt with the problems related to the formation and cultivation of the literary language.*

**Key words:** *literary language, neologism, regionalism, epic lyricism.*

1. Among the theories about the origins of the Romanian literary language, the one that had few chances of imposing was argued by Al. Graur, I. Coteanu and Liviu Onu, according to which the first phase of the development of the Romanian literary language was the oral phase, that has been preserved so far in the masterpieces of the popular creation.

It is based on Ferdinand de Saussure's idea about the continuity of the language, which always appears as a legacy of the previous generations. Regarding the literary language, Al. Graur concludes: "it can be said that today's literary language is much superior (...), but it did not appear four or eight hundred years ago, and it has not reached perfection even today (...) it is continually perfected without ever getting perfect (Graur, 1960: 318).

It is emphasized the fact, which was later accepted by the other linguists, that the exemplary status of the language (the literary language) is established not according to the current norm, but to the dominant norm of each epoch. A community, no matter how small, has its own way of using the language, has a norm of its own. The formation of the literary language implies the exact or modified propagation of the norm of one collectivity over another and its extension on all the speaking communities of the respective language. This role was essentially fulfilled by two cultural facts: the folk literature -before the appearance of writing (but also after that) and the religious literature - after the appearance of writing.

The most important phases in the evolution of the Romanian language are determined by the appearance of writing, the appearance of functional styles and the disappearance of dialectal differences.

Thus, Dumitru Irimia shows that before the appearance of writing, one can speak of a primary orality, specific to the rural culture, which was very important for that phase of the society's evolution: "The primary constituent, in diachronic terms, of the first level in the organization of the language stylistic system, the popular language represents the expression of the national ego" (Irimia, 1999: 82).

The supporters of the popular origin of the literary language claimed that the popular creation, especially the lyrics, has an accurate character, ensured by the changes

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made by the collective creator. No matter how uncertain a situation may be, the researchers agree that we can discuss about many centuries of existence before the appearance of writing and that this evolution manifested itself through its unification and improvement. The persistence of some dialectal features, especially in the lexicon area justifies the coefficient of diversity that is to be found in the texts of great writers, too (in Ion Creangă's, for example), but, as Ion Coteanu said, in addition to these dialectal characteristics there are also the common features.

The problem was whether, regarding the accurate aspect of the language, one could detect a more or less sustained concern for selecting certain modalities of expression, with an increased aesthetic expressiveness, which should be found in the everlasting spirit of the Romanian language (cf. and Munteanu, Țâra, 1983: 35).

Al. Graur shows that the mere fact that the language is used to form the accurate structures of the lyrics, to make a selection of figures and to do this in order to ensure the communication of the message to as many communities as possible are landmarks and features of the literary character, a voluntary form of norming (cf. Graur, 1960: 319).

The researchers in the history of language did not validate this theory, nor did they influence any further written literature: "If the respective theory were well-founded, the language of the 16<sup>th</sup> century texts should enable us to decipher a visible influence of the language of the popular poetry on it. But this influence is not visible in any way" (Istrate, 1981: 229).

The problem is that the texts translated from the 16<sup>th</sup> century are religious texts, translated from Slavonic or ancient Greek, considered sacred languages and thus they canonically submit to those structures. They contain many lexical elements and artificial syntactic constructions for the Romanian language. A direct influence of the popular language was not avoided.

But, in the 16<sup>th</sup> century, one can speak of such an influence even in the translated texts. Thus, modern pragmatic studies have described the specific marks of the oral communication at all the levels of language: dialogic structures, stereotypical addressing formulas, morphological procedures used for establishing a higher degree of affectivity (vocatives, presentative interjections, imperatives, the use of some specific transphrastic connectors etc. (cf. Manu Magda, 2015: 715-726).

Such phenomena have previously been reported by the language history studies: "The royal acts and records incorporated here have very few terms that could fit into the neologisms of the time. One can appeal to the popular fund, to the spoken language" (Țepelea, 1994: 172-173).

Al. Graur dismantled the myth of the incompatibility between the oral literature and the literary character, showing that the Homeric poems, which founded the Greek literary language, had several centuries of oral circulation before their appearing in written form. A similar situation happened with *Kalevala*, the epopee of the Nordic people.

Ion Coteanu states that the first texts of fiction, the hagiographic legends translated from the European literature (*Legenda Sfintei Duminici*, *Visul Maicii Domnului*, *Călătoria Maicii Domnului la Iad* etc.) "resemble folk tales so well, having similar techniques of the revival of exposure"(Coteanu, 1981: 159); in the same way it is reported the "obviously



popular oral explanation of one of the most widespread stories, *Alexandria* (Ibidem); There are further reported: *Psaltirea pre versuri tocmită*, in which the popular influence in terms of artistic language is very clear (through it, Dosoftei asserted himself as being the first Romanian poet), Neculce's *O samă de cuvinte*, which contains legends written in a popular language; not even the cultured poems of the Văcărești poets "deviate from the popular ones, although they are influenced by them" (Ibidem: 160).

On the other hand, Gavril Istrate shows that "the popular element acted in the language of all epochs" (Istrate, 1981: 232), but he especially mentions the dialectal elements used by the writers, from which he deduces their deviation from the literary language. Thus, it is shown that Ureche and Neculce are Moldavian par excellence; "Slavici, Agârbiceanu, Rebreanu are Transylvanians; Sadoveanu, Cezar Petrescu, Păstorel and Ionel Teodoreanu cannot escape their Moldavian environment (...), as in Caragiale's, Odobescu's ... and Marin Preda's writings we encounter the main characters of the Wallachia's idiom" (Ibidem: 328).

It is concluded that "the popular poetry is presented to us in a language in which the regional particularities abound and is therefore, by this very fact, external to the literary language" (Ibidem: 254).

It is true that there are many popular creations in which regional elements are common, but the ratio between the common language elements and regionalisms is clearly in favor of the literary characteristics in the masterpieces of the popular poetry: *Miorița* (in many of its variants), the legend of *Mănăstirea Argeșului*, *Toma Alimoș*, *Cântecul Bradului*, *Cântecul zorilor* etc. For these, it is stated that "from the use in literature of vulgar, wrong words and expressions, no argument can be made to prove that in an older period, the language of the popular literature was illiterate" (Graur, 1960: 320).

2. The strongest argument of the continuity of the popular language as a basic element of the literary language is offered by Coșbuc's creation, which even his detractors (Grigori Lazu) appreciated in superlative terms. It can be said that, through Coșbuc's poetry, the popular language in which he wrote his entire work represents the phase through which it came to light with all its strength and expressiveness.

2.1. The considerations about George Coșbuc's language were many and always favorable. A linguist like Ovid Densusianu noted: "As simple and harmonious as also correct (...) Coșbuc's style is simple, natural and with a power of suggestion similar to that of all our popular creations. Coșbuc's language can be taken as a model of a well- chosen and remarkable Romanian language" (Densusianu, 1982: 72).

Eugen Lovinescu, the one who promoted the modern, Parnassian, symbolistic poetry, a theoretical opponent of Semănătorism and Poporanism, appreciated Coșbuc from the language perspective: "The Transylvanian poet is the best craftsman of our verse (...); but he has a sovereign mastery ... He is not a poet who softened his language in fine lamèle aute" (Lovinescu, 1982: 179, 180).

Ștefan Augustin Doinaș, a great translator, like G. Coșbuc as well, considers him a "brilliant Romanian language handler"; "the extraordinary capacity to model the usual Romanian expression, the spoken language, in the most diverse prosodic patterns"; "In no other writer, our language has a more natural grace" (Augustin Doinaș, 1982: 309).

Tudor Arghezi, the one who assumed the important phenomenon that had occurred (the appearance of the popular language at the level of the poetic perfection) suggested a theoretical approach to the event of bringing old values to contemporaneity. "In our Romanian language, George Coșbuc created a new language: opinion of the philology faculties (...) the Transylvanian G. Coșbuc is a golden link" (Arghezi, 1985: 394).

The phenomenon was indeed reported by philologists, especially by Gavril Istrate, who, however, being an opponent of the theory about the contribution of the language of popular creations to the evolution of the Romanian literary language, records it as a diverse fact, not as a victory of the popular language. "He (Coșbuc, s.n. L.V.) manages to achieve something unique in our literature. Although coming from the rural area, he avoids the regionalism" (Istrate, 1970: 242).

**2.2.** G. Coșbuc about the literary language. Although he knew the classical languages which he had studied extensively in high school and also German (later, in order to understand the message of Dante's *Divine Comedy*, he had also learned Italian), Coșbuc was not a linguist and was not concerned with the linguistic theories of the time. In his work he had paid great attention to poetic language, because he was convinced of the importance of language in the life and culture of a nation: "The language is the strongest bond of a nation. It is the soul of the nation; it is its nature and being" (cf. Istrate, 1970: 238). This coincides with one of the evaluations in the European linguistics which was recorded, as seen above, by Dumitru Irimia, according to whom the language, and especially the popular language, represents the expression of the national ego.

Coșbuc knew, apparently from Garabet Ibrăileanu's writings, that the Romanian literary language was not yet formed (after the Union of 1859 and after Constantin Negruzzi had accepted many of Ion Heliade Rădulescu's ideas, except for his Italian preoccupations), that the dialectal basis was the language of Wallachia (actually, of the southern dialectal area). The poet did not agree with this idea, nor did he agree with the theories of the linguists from Cluj, according to which the texts from Maramureș, from the northern dialectal area, constituted the beginnings of the standardization of the Romanian language.

The idea of a tolerance of the regionalisms in any part of the country was theorized as being a process of the language enrichment, but it was only considered a stylistic process. The solution is in accordance with the availability of Ion Pillat who used, without exaggerating, out of metrical needs, regionalisms easy to decrypt from different dialectal areas. However, in theory, Ion Pillat definitely rejects neologisms, considering that, when they are sought at any cost, they are not normal for our literature. Coșbuc uses some regionalisms in the versified fairy tales in order to render the local atmosphere, as, in the translation of the *Divine Comedy*, because the text required, neologisms were frequently used. Considering that it is a measure in all, according to the classical poetics, in the original texts, he manages to express the most subtle emotions through the suggestive force of words that belong to the common language. This fact was emphasized by researchers: "On the other hand, the original poetry operates almost exclusively with basic words known throughout the world" (Istrate, 1970: 242).

However, the Transylvanian poet uses many neologisms, framing them naturally in contexts, being not only semantically determined, but also euphonic, related to the formal codes of the rhythm and rhyme.

Although Gavril Istrate shows that “the poet only popularizes ideas expressed by others before him (...). Coşbuc was not a linguist, but a simple amateur” (Ibidem: 238), it can be seen from the analysis of the articles on language written by the poet that he had thorough knowledge on the history of language, which even allowed him to develop a new linguistic theory that he followed throughout his literary creation.

The poet knew Al. Lambrior's, B.P. Hasdeu's and Al. Cihac's studies. He corresponded with H. Tiktin, offering him explanations for certain words, from the period when the linguist was working on *Dicţionarul etimologic al limbii române*. He had a great admiration for the romanist Fr. Diez who was preoccupied with the knowledge of the Romanian language and whom Coşbuc used as an argument in front of those who sympathized with the poverty of the Romanian language. Diez had stated that all languages which evolved from Latin inherited its beauty and complexity. The poet considered that “those who support the weakness of the Romanian language (...) did not know their ancestral language well enough” (cf. Dumitraşcu, 1966: 206).

He was also concerned with the study of grammar because “he couldn't imagine that a good writer had never read a grammar book” (Ibidem: 208). He writes short articles on the cultivation of language about the morphological problems that he publishes in periodicals or that remained in manuscripts. Thus, he disputes the issues related to the formation of the plural of nouns (the article “*Un plural ajuns de batjocură*”); in the preserved manuscripts he describes the different ways of conjugating various verbs, while in the syntax of the connectors (the article “*Invaţia lui pentru*”) he disputes the calque of some structures from the western languages.

Most theoretico-applicative manifestations occurred in the vocabulary field. Thus, in response to a study by Sextil Puşcariu “*Diminuţia în limba română*”, he writes an article about “*Mania diminutivelor*”, with special reference to their abusive use, rather than to the necessities of rhyme in poetry.

In the magazine *Vatra* he writes regularly in the rubric entitled *Vorba ăluia*, in which he explains the origin and meaning of some popular phraseologies, in the same direction in which he provided the information to H. Tiktin.

Knowing the Latin denominations of the plants, but also the popular ones, he left a botanical dictionary in one of his manuscripts, which should come to the attention of the researchers.

Of course, all this knowledge and concerns are not enough to guarantee the poet's status as a linguist, but to these there should be added the knowledge of foreign languages (Latin, Greek, German, Italian and French) and especially his experience as a language handler and of its permanent refinement in his poems.

Thus, in the study “*Ce ne-au dat slavii şi grecii*” George Coşbuc shows that from the multitude of borrowed words one can see the backward state of the people's culture. First, he differentiates the lexical spheres of the two influences. The Slavic elements refer to shepherding, cattle breeding and cultivation of land, which proves “the mixture of country

and blood of the Romanian people with the Slavic people” (Coşbuc, 1991: 247). Not the same thing can be said about the Greek influence which was related to church, school, commerce and industry.

But the poet recognizes the resistance of the Latin character of the language in its grammatical structure: “our language has nothing Slavic except words” (Ibidem: 248).

The poet monitors the Cihac - Hasdeu controversy, which was famous at the time, and correctly concludes that the language of ancient charters and records does not essentially represent the living language of the people, having an exact intuition on the etymological structure of the representative vocabulary of the Romanian language. The areas of interference between the source language and translations are correctly identified: you cannot “take their syntax and their dictionary as a model” (Ibidem: 249). Moreover, his admiration for the old church language did not prevent him from virulently criticizing the way translations of his time were made: “he rises up against the language of church texts, translated in his time” (Istrate, 1970: 241), since the modernizations allowed by translators (“almost always incorrect”) were not in the spirit of the Romanian language.

The poet aims to “seriously research the foreign elements of our language” (Coşbuc, 1991: 250) and thus deals with Slavonisms, Greekisms, French and Latin neologisms (it was the era of French post-Pasoptist influence, the re-latinization of the Romanian language), a period when the Latinist purism dominated the Romanian Academy, when “Cipariu's school, with Laurian and Maxim, being the first in line, wanted to latinize the language” (Ibidem).

The theory stated in this way was that of a popular purism, which accepted the Slavonisms and Greekisms that had entered the popular language by means of religious books, but did not accept neologisms or Latin exaggerations.

That is why he did not accept that old translated religious texts should be studied in school books (“They will definitely be important for the history, but do they have any importance for the language?”- Ibidem: 251). Instead, he recommends the untranslated texts of the chroniclers: “How is it that at the same time Grigore Ureche wrote so beautifully in Romanian and so close to today's language?” (Ibidem).

The popular purism, a theory that Coşbuc launched in the popularization studies, explaining it without too many theorizations, meant a conformity to the popular basis of the Romanian literary language.

On the other hand, this must be related to the Enlightenment vocation of the Transylvanian poet, who managed to bring the popular language in the light of great art and, as George Călinescu stated, to facilitate the poetic reception for a large mass of readers who were not familiar with the aesthetic doctrines and could not have access to the texts of modern poetry that had appeared at the time.

In this way, the poet follows the line of the historical and popular aesthetic current, which was theorized by Mihail Kogălniceanu in *Introducția to Dacia literară* from 1840 (Haneş, 1904: 162).

In the dimension of this popular purism, the linguists have shown that the poet manages to avoid not only the archaisms in the translations of the old religious texts and the artificial Latin deviations, but also the authentic regionalisms, which a Transylvanian writer

would have used. However, analyzing the work as a whole, it can be mentioned that in accordance with the classical balance of the ancients, the poet also uses provincialisms (popular terms) and regionalisms and neologisms. The classical balance required a measure in everything, that is what Coșbuc actually did: he used them moderately, whenever the context, the metric foot and the rhyme required them.

In all the other studies, in which the conceptual apparatus is replaced by a language of popularization, the poet consolidates this orientation, which he explains every time and respects it in his entire creation, without stating it as such.

Being aware that "the language is the strongest means of the cultural development of a nation" (Coșbuc, 1991: 430), the poet shows that the language "should be understood by all Romanians, not only by some of them" (Ibidem: 428).

He does not agree with those who constantly complained, comparing the Romanian language with the Western ones ("we find our language barbaric and poor, because we always compare it with French" - Ibidem) and disputes those who, regardless of the evolution of the language, want to modernize it through personal initiatives. Things were already known and the poet no longer insisted on their analysis, instead, like Hasdeu in his controversies, he leads the irony to the extreme: "Bălășescu was not just a simple man mad about latinization (...) his illness was more complicated" (Ibidem: 300); "Pumnul (...) had created his own language and then translated the language of the Romanian writers into his own language" (Ibidem); "Eliade's case is not so interesting - the man had failed in his old age" (Ibidem: 301).

The concept of the literary language implies its unity and cultivation and, in this respect, a very special role is assigned to schools: "Schools are undoubtedly a huge preacher of the unity of the language, they also help to cultivate it" (Ibidem: 430).

The poet was certainly not familiar with the ideas of the Prague Language School, but in the matter of lexicon, he distinguishes between the static meaning of words, as they appear in the dictionary, and the dynamic one, as they appear in context: "I do not understand them gathering in the dictionary, but rather in literature, in which the elements of language are vivid and circulate" (Ibidem: 428). Related to this, in the study "*Provincialismele scriitorilor noștri*", he distinguishes between regionalisms that circulate only in certain areas, and provincialisms, those popular terms, which, even if he does not use too often, most of the people can understand. The literary language should gather these popular terms that are part of its traditional dowry from everywhere, should select them and put them into use.

The accusation, which the writers bring to each other, that they bring provincialisms in literature is not one to be blamed for. Through these, the poet counterbalances the recent tendencies of the massive entry of neologisms into language, which he does not accept, but which he cannot oppose.

The popular terms, involved in the national specificity of the language, can also be recovered from the chroniclers' texts: "In this naivety and plasticity it's to be found the beauty of their writing and only in them does the philologist find the true popular forms of the language of that time" (Ibidem: 430). Writing in prose, they were not concerned with the poetic care of language, so they were placed at an intermediate stage in the process of the

language cultivation. Thus, it can be deduced that George Coșbuc had the same ability to understand that some of our linguists had for a while, that the literary language is the same with the language of literature, hence the superiority of the poetic language over the one used in prose.

3. In conclusion, although George Coșbuc was not a linguist, he had a complex way of understanding the most important problems related to the formation and cultivation of the Romanian literary language. It is interesting that, in spite of his land Enlightenment, he followed and fulfilled his program: he revived the popular language and brought it to the level of a great art and, what is more important, he offered ordinary people the opportunity to participate in the beauties of literature, creating for them accessible values, at the highest valuable level, alongside the modernist creations of the contemporary writers.

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## FICTIONAL ASPECTS OF THE BUILDINGS OF BUCHAREST

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**Abstract.** *Fictional dwellings are a second protective skin for the characters of a novel and are reluctant to intruders. The central home of the heroes plays a pivotal part. Home is a kind of guardian and stands up for recurring scenes: childhood homes, homes under threat, lost or regained homes, coveted ones, trophy houses etc. Bucharest contains a discreet vastness of such homes that have housed characters and literary intrigues. The present contribution highlights the possibility to read the Dictionary of Literary Places in Bucharest (by Corina Ciocârlie and Andreea Răsuceanu) as a novel with intertextual aspects. The confessions are partial in order to determine the reader to find out more information, to discover other perspectives or to reread favorite novels through the optics of another author. Literary geography and archeology form an enquiry in literary structure created through a combination of experience, documentation, knowledge and imagination. The meticulous literary map of the capital contains chapters with an intelligent amplitude and an ending in which the stylistics of reluctance unites literary approaches and epochs.*

**Keywords:** *reluctance, literary archeology, en-code.*

Published, considered and commented as a dictionary or an encyclopedia, the book signed by Corina Ciocârlie and Andreea Răsuceanu (*A Dictionary of Literary Places in Bucharest*) can be read and analyzed from another perspective also — as a meta-novel with a predominant kaleidoscopic character from a stylistic point of view and as a literary genre. From such a perspective, the work has as characters: the city of Bucharest, the narrative voices of the authors which impose a certain perspective, holding the function of organizing the text; to all these it might be added the heroes of Romanian fiction living through quotes, but enlivening the various places of the capital. There have been other hybrid attempts in the modern writing of Romanian authors' — *Raspberry Plain* by Mircea Nedelciu is a worthy example. Nedelciu's work had the subtitle: *A novel against memory*. On the contrary, the recent Romanian dictionary might be considered a special type of what it is generally called memorial writing fighting for preserving remembrances. The volume is also far from being regarded as a mere monograph of the city of Bucharest. It is much more in a subtle way. Besides, the two authors are reluctant to declare that they are writing a meta-novel. The novelist's state is disguised, which is another form of reluctance. Interviews and statements, confessions about the way and type of documentation are eloquent, and sincere. The recognition of their interest in geo-criticism, also appears explicitly in the text: consumed. "The house is an image of condensed, synthesized history or, in other words, of compressed temporality, a perfect transposition of the definition that geo-critical theorists give to space today: the sum of units of time consumed." (Ciocârlie,

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Răsuceanu, 2019: 176). But the frequency of perceptual verbs along with the terms of the lexical family of gaze, through which it introduces the spaces it radiographs, emphasizes the narrative perspective and the epistemic difference between the narrative voice and the reader. Here's a simple example: "A phantom image, taken from a Fellinian film, appears in..."(Ciocârlie, Răsuceanu, 2019: 226).

In the posture of novelists, for which we try to bring arguments, we notice the two writers in disguise, a form of authorial prudence, but managing to turn the characters into puppets. These were positioned by the two authors according to the described places, taking into consideration the coordinates of the original fiction, but adding new elements. Whether it is an alley or a boulevard, the points of the Bucharest cultural topos weave a network as comprehensive as possible, much denser, apparently only with an evocative function. Their meetings on a street or in a neighborhood have multiple reasons, which implies a diversity of conflicts. For example, the Botanical Garden and the parks (Cișmigiu, Herăstrău) offer the settings for love intrigues; Floreasca neighborhood and many others are frames of social decay and a kind of rebirth during the communist era. Gambrinus Beer House is the center of gossip and comic discussions between friends, while Intercontinental Hotel and the Press House politically imply issues related to the 1989 revolution and the communist regime. Pache Protopopescu Boulevard and Foișorul de Foc (the Museum of Firemen) are areas for characters under the net of absurdity, psychic confusion (Caragiale's dramatic personae), but also they are places with mythical implications (Mircea Eliade's novels and short stories). Colței Tower, an old, unfortunately destroyed landmark of the capital, was admitted as a setting for horror plots by the mentioned writer himself — Ion Ghica (Ciocârlie, Răsuceanu, 2019: 108). Spirei Hills have always been a framework for military storylines next to a famous boulevard — Dorobanți (the legionary offensive depicted by Călinescu). Antim street covers the classical plot of the quest (Booker, 2004: 69), bringing into attention Călinescu's *Enigma Otiliei*. Other spaces, meant for travel, relaxation, circumscribe initiation, the desire to know and to be the reader's center of interest (Gara de Nord, Hanul lui Manuc/Manuc's Inn), but stepping along the history of the city." The Roman Square is a chameleon place, full of unsuspected resources. The conflict of the original works is respected, the mentioned characters appear predictably, and the absence of an action in the authors' script can be interpreted as a narrative ellipse. Onwards, the plurality of perspectives reminds us what Vladimir Propp said about folktales — analyzing their structure will increase the possibilities of creating new stories (Scolari 2009: 601). In other words, the so-called dictionary, from our point of view a meta-novel, offers the impulse to read for the first time, to read again, but also to write using new methods.

Also, we must remember a rhetorical figure that imposes intermediality and helps the present demonstration — ekphrasis — literature tells through painting, painting describes through sculpture, etc. Existing since antiquity and being discussed by Plato, Aristotle, can be easily exemplified by Oscar Wilde's novel, *The Portrait of Dorian Gray*. The representations of Bucharest's literary symbols must be complementary to the effort of assigning a signifier and a meaning to a latent signified.

Somewhat in parentheses, we appreciate as irrelevant the observation of the renowned literary critic Mihai Zamfir: "Something even stranger is happening here. The



selection of the prose fragments that concern the respective urban space groups in the same article the works of extremely different authors as literary level. No matter how many precautions the authors have taken, they cannot prevent Liviu Rebreanu, Camil Petrescu or Mircea Eliade from reaching Octavian Soviany, Filip Florian and Marius Chivu; in other situations, such approaches would be a source of comedy, here they seem somewhat plausible." (Zamfir, 2020). And dictionary if only, taxonomy, axiology is not in the center of interest, as the writers do not mention those who have already written about literary Bucharest (perhaps precisely because they had a pedantic, rigid approach, focused on history and geography). We explain this by the fact that, in many cases, the welcome critique has become a tribute to routine, relaxation, and, although it notices and appreciates the value of the work, it seems taken by surprise by such a book. The fact that the characters do not have the traditional features, just as the narrative does not follow the known laws, enriches the work, brings it to a new reading light. At this point, we allow ourselves to mention Rodica Zafiu's reference volume, *Narration and Poetry*. The author refuses to reduce poetic discourse "to static and convergent." (Zafiu, 2000; 23). The narrative completed the lyrical genre, allowing ethical values and capturing the temporality.

However, they only state that they have found that space occupies an essential place in literature and then it is necessary to solve the problem of the concept of intentionality. The solution is offered precisely by intertextuality - The network of places with a real literary connotation brings us closer to the arachnology to which Nancy Miller refers (Miller, 2002: 18), but also generously opens to heterochrony. Also, we admit, as readers of this volume, that we wanted at the very beginning only to visit the cultural monument called Bucharest, learning as much as possible about the past. The past is always easier to examine and is pleasantly intimate. The present has a "visceral connection" (Pavel, 1999: 17), with the past, but the intellectual effervescence and our own cultural habits look for the new, therefore the different present or future. Therefore, we set out to linger and discover the details that give a special character to the work.

The eclectic style of the city has a correspondent in the heterogeneity of the recalled characters and intrigues. Apart from the excellent and enormous documentation work, the two authors have offered us innovative, ingenious techniques. For example, they have successfully re-encoded the map of the city (explicitly and implicitly), and have included inter-textual features. The source of inspiration or a very handy comparison is James Joyce's novel, but that representation introduced the reader exactly to the reality of Dublin, while in the writing of the two, we find collages of stylistically divergent fictional worlds, although they describe the same place. From our point of view, we appreciate that Rareș Ionașcu's magical drawings do not constitute a simple atlas. We identify an art of collage that recalls the beginnings of modernism in the picture (Derain, Matisse, Braque). They did a real fictional archeology that revitalizes Bucharest. As behind a work there is another work, narrative plasters can be seen on the real and imaginary walls of the capital due to centuries of Romanian literature. The place is neither "one-sided presented" (Hardyment, 2019: 5), nor "offers meaningful symbols of social status" (Richardson, 2017: 9).

An intertextual connection also exists graphically in this meta-novel in the form of maps. These can be considered indices of literary geography. But from our point of view, every place in the capital becomes a crossroad with an innwhere the characters of the writers come leading the way for fragments of their stories. The association with *Hanu-Ancutei*, the *Decameron*, and *Canterbury Tales* is obvious; nevertheless, the work of the two writers goes beyond this status. The reader interacts twice. For the first time, he finds out the history, significance and urban importance of any place in Bucharest, all this information being offered through the voice of the two authors. Secondly, it recalls the intrigues of all Romanian novels with heroes placed in those frames by their creators. Jenkins has argued that transmedia storytelling – "the art of world-building" (Jenkins, 2006; 166) – immerses audiences in a story's universe, providing a comprehensive experience of a complex story" (Freeman, 2016: 38). In Ciocârlie and Răsuceanu's work the styles of so many writers meet naturally, converging without the artificial effort noticed in modern trends which involve multiple media. We assume that the form of a dictionary has helped a lot to build such a harmonious and captivating novelistic structure.

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## ***THE RELUCTANCE IN FRONT OF CHARMS AND THE WITCH WOMAN – THE ROMANIAN CASE***

**Gabriela BOANGIU\***

**Abstract:** *The content of the charm has several particularities, including its structure which is atypical, it doesn't have lyrics with rhyme, it has formulation with their own logic, the lyrics are whispered, repeated, jerkey. They are learnt only in a live context, during the ritual, they are „stolen” by new young disciples from old charmers, this means orally learnt. Evil-eye is connected with seeing, with the intensity of seeing, with the way the eye is connected with the feeling. To see and to hide from seeing, here is a gradual way of the occult gestures meant to fight the evil-eye: to wear the red color, a red string at the right hand, or garlic, or other objects meant to chase away the evil sprits. These gestures may be seen as superstitions and may be understood with reluctance as well as many of the attitudes of the witch women. The use of magical plants may be avert with the same reluctance. Many of the gestures of the witch women may be removed from the ritual context and understood with reluctance which can put her at a marginal position in the community. The witch woman may be looked from a dual position, from fascination to reluctance and reject. The ethnologist must be aware of both perspectives and describe the both situations and its motivations.*

**Keywords:** *charms, magical herbs, ritual, witch, reluctance, rejection, femininity, magic.*

The content of the charm has several particularities, including its structure which is atypical, it doesn't have lyrics with rhyme, it has formulation with their own logic, the lyrics are whispered, repeated, jerkey. They are learnt only in a live context, during the ritual, they are „stolen” by new young disciples from old charmers, this means orally learnt. Evil-eye is connected with seeing, with the intensity of seeing, with the way the eye is connected with the feeling. To see and to hide from seeing, here is a gradual way of the occult gestures meant to fight the evil-eye: to wear the red color, a red string at the right hand, or garlic, or other objects meant to chase away the evil sprits. These gestures may be seen as superstitions and may be understood with reluctance as well as many of the attitudes of the witch women. The use of magical plants may be avert with the same reluctance. Many of the gestures of the witch women may be removed from the ritual context and understood with reluctance which can put her at a marginal position in the community. The witch woman may be looked from a dual position, from fascination to reluctance and reject. The ethnologist must be aware of both perspectives and describe the both situations and its motivations.

Reluctance to enchantments or to enchanters or witches can be born either from a super-rationalist perspective, of rejecting the supernatural, or from a fear of the supernatural or the fear of “creatures”, “that it can put a witch on you, if you ask for his/her help”<sup>1</sup>. The enchanting woman may be different from the witch.

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<sup>1</sup> R.I., born in 1952, village Baldovinești, Olt department, interview realized on 25<sup>th</sup> of March 2019.

The enchantress is usually old, she knows enchantments that call for divine help: God, the Blessed Sacrament of the Lord, some saints, she is wise, she believes in God and asks for His help. The witch is sometimes younger or older, has occult practices, and asks for the devil's help, she practice black magic. Their portrait is ambivalent, between beauty and fascination and old age and ugliness. Usually, the woman is a main actor in terms of the folklore of family and calendar customs, some women are specialized in a category of customs, but all of them, from the former village community, *knew something about something*. Every woman knew the purpose of things, an enchantment, for example, not just the specialized witch.

Those who turn to the help of the enchantress or witch are in an uncertainty, in a syncope, because, usually, the community avoids, rejects, isolates, marginalizes the witches. Enchantment is a reaction of removal of the negative. Simion Florea Marian considers that enchantment has its origin in primitive culture and especially in its manifestations, which are related to magical thinking. He also defined "enchantment" as "the totality of the words spoken by the sorcerer or sorceress who makes the cure, the spell, or the charm, from which he expects a pre-determined result." (Marian :1896 :5). The peculiarities of protective practices include either certain references to prophylactic, apotropaic elements - to keep evil away, to protect: garlic, basil or various practices meant to ward off the evil.

The typology of enchantments takes into account their destination, being either a cure or to protect households, or a love charm etc. These former practices refer to a horizon of gesture oriented towards prophylaxis and remediation, a set of attitudes that remains in the attention of researchers through the richness of its symbolism.

Both in poetry and in the practice of enchantment, factors predominate that speak of ancient magical beliefs, of man's attempts to subdue the forces of nature by the power of word and gesture, with the help of elements whose real effect was discovered through long practice. Later, "over this primary layer overlapped the superstitious beliefs in spirits and saints, derived from Christian mythology" (Gorovei :1931 :85).

The appearance of enchantment was favored and conditioned by two mythical elements: dualism - the belief in a genius of evil and a genius of good (in Christianity the opposition devil-God) - and the belief in the magical power of the word (Pop, Ruxăndoiu :1976 :219). To these is added a factor related to rite practice: the existence of the professional, the shaman, the sorcerer.

The practice of enchantment is determined by individual situations. Its function is to eliminate the unpredictable and to restore its natural course to life. Mihai Pop and Pavel Ruxăndoiu point out that they are enchanted "usually before dawn or in the evening, after sunset, on certain days of the week" (*Ibidem*). The sorcerer never disenchant on Sundays, because the cure comes from God or the Mother of God. "Sunday is a day of rest, they are not allowed to use their help" (Gorovei :1931:90).

To enchant you need several objects. Some of them are plants: plum and willow leaf, garlic, hazelnut wood, pepper, basil, thyme, rosehip, etc. They were selected according to their healing qualities, known and verified by the people, following millennial practices. Other elements are objects invested with magical value: knives, brooms, spindles, scissors, sieves, screeds etc. or substances such as: salt, fresh water, coal, embers, dough, honey, wax

etc. (Pop, Ruxăndoiu :1976 :220). The enchantment is transmitted from one generation to another, in closed circles by initiation. The magical efficiency is conditioned by the radical character of the formula, which often leads to the use of linguistic expressions that do not exist in the current language, "an astonishing wealth of verbal invention; surprising image associations; discharges of effects of great intensity, both in the sense of the frequency of the diminutives towards the patient, and in the sense of the invective, alternating with flattery, or of prayer, alternating with the curse". (Papadima :1968 :362-363). As a poetic structure, the enchantment goes beyond the simple framework of incantation poetry, approaching the poetry of wish.

The enchantment is never addressed to the beneficiary, but to the force that acts in his favor, or to the evil force. Among the positive forces, the Virgin Mary occupies an important place in our enchantments. In the classification made by Artur Gorovei, we find enchantments with the formulas: "The Mother of God sends the patient to the enchanters", "The Mother of God heals", "Walking on the path, on the path, she meets the healer, whom the Mother of God sends to cure the disease ", Or" The sick man goes on the road and mourns, the Mother of God heals him ". She is present, regardless of the kind of enchantment. In an enchantment, we find out: "I go to Mother I prayed to the Lord / to get rid of charms / of throws, / N. to stay clean..." (Gorovei:1931:238). In another enchantment, the Virgin dialogues with the one who invokes her: / The Mother of God answered: / -Shut up, but don't whine anymore / Because I will untie you" (*Ibidem* :287). Sometimes the Mother of God is the only one who can drive away the pain, because she knows them all: "No one has seen her / no one has heard her, / without the Mother of God" (*Ibidem* :297). In an "evil eye" enchantment, she can be a model of beauty and cleanliness: "Run, eyes over your head / at whose door she sent you, / N. clean, enlightened, / like the Mother of God from heaven" (*Ibidem*: 298). The same thing happens in an enchantment of "quinsy": "you shook him, / you smashed the quinsy / with a broom, / you cleaned them from N., / like the lap of the Mother of God you left him / clean and lit" (*Ibidem* :329). Mary can also be a source of illness: "If it were the knife, / the thorn and the stab / from the Mother of God / the Mother of God to remember/his medicine/and to bring it"(*Ibidem* :25). In some enchantments, the Mother of God heals only by commanding the sick person to get up or heal, enchanting herself. Her magical object is the cross: "He met St. Mary on the way and dropped him with the golden cross on his forehead." (*Ibidem* :185). To heal, the Mother of God also runs to the aid of other deities. Send on Holy Sunday to bring the cure or call on Saint George to slap the whip and drive away the disease. Saint John also comes to the aid of the Virgin. The Mother of God can indicate to the patient the cure with which he can be cured: "Saint Mary came and said to them: «do not cry... but go home quickly, cut your hair from your head, soak them in oil and the longing will drown and pass»"(*Ibidem*).

She can also turn the disease around, which goes to the patient: "The Mother of God said: «run away from the N.»". (*Ibidem* :187) or she may return healers (St. Paul and St. Peter) from the way, sending them to the sick man (*Ibidem*: 188). She can send the sick man to the enchanters: "Go to the grandmother and she will enchant you"(*Ibidem*). Sometimes the feasts of Mary are invoked in an enchantment: "Holy Mary little, / Holy Mary great, / Holy day today, / let the yellowing / and all the pain come out, / from the

brains of the head, / from the front of the cheek"(*Ibidem* :324). The Virgin Mary can also appear in the final formulas: "as the silver in the lap of the Mother of God left", "as the gold blown, / as given by the Mother of God" or: "the enchantment from me, the cure from God and the Mother of God"(*Ibidem* :194).

The structure of the enchantment refers to who enchants, to whom, when enchanted, thus encountering several types of enchantments, constructed either as a request, as an indication, or as a direct or indirect command (Gorovei:1972:87) (for example: enchantment of evil thoughts: "Flee cursed thoughts, / And unclean thoughts / walk in the wilderness / through the mountains, through distant valleys ... / Scatter yourself in the winds / In the seas and other depths / (...) Come out ugly thoughts / Run, go bitter / Come good thoughts").

The ways in which enchantments are constructed are varied, either by comparison, enumeration, gradation or dialogue, storytelling (*Ibidem*). Enchantment is foreshadowed by overcoming the impasse, sometimes invoking certain entities, deities St. Mary, God, Holy Days of the Week - Good Friday ... ("Ladies / Empresses / Worthy / and Hardworking / Strong / and Saints"<sup>1</sup>, or help is required for elements that appear symbolically invested with healing power - "Jordan brook", "unshakable dew" and so on. Sometimes ignoring the disease makes her upset that she is not paying attention and leaves.

The spatial and temporal coordinates of the enchantments open new ways of reading the enchantments, of understanding them. Space and time acquire new qualities in Romanian enchantments.

Mircea Eliade speaks in his works about profane space and time and sacred space and time. Here is what he confessed about the sacred: "Man is aware of the sacred because it shows itself, it shows itself as something totally different from the profane. In order to translate the act of this manifestation of the sacred, we propose the term hierophany (...) something sacred is shown to us" (Eliade :1965 :17).

As we have noticed, in the Romanian enchantments often appears the Mother of God who mediates healing, descends on a golden ladder from the vault of heaven and hears the tears that flow to the ground of the sick: "What do you repent, / What do you mourn, / What do you cry / With a loud voice to heaven, / With tears to the ground?" (Marian :1996:80). There is a communicative axis from top to bottom, and healing also appears from above, because the Mother of God is involved in the healing process of the sick: "That I am worthy / And strong / To heal you". The axis between heaven and earth ensures communication in a situation related to a blockage, an intervention of evil on the column between heaven and earth. The restoration of the initial state is in the hands of the sacred, because often the enchantress concludes the enchantment with the formula: "Undoing from me, / The cure from God!" (Marian:1996:83).

Ethnological researchers have given considerable importance to a folk phenomenon "stealing mana". Gheorghe Pavelescu, in his work "Research on magic at the Romanians in the Apuseni Mountains", states: "As for the word *mana*, it could be translated

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<sup>1</sup> Field informant Floarea Mitache 79 years old, Urdinița locality, Dolj County, Field research 2016.

in terms of logic, to some extent, by *essence* or *substance*. "Mana is the good from milk or wheat." If a cow's *mana* is taken away, she doesn't stop for being milked by her master or doesn't give her milk and she always moos, because she calls the witch who took her *mana* (Pavelescu:1945:65-66). Taking or stealing *mana* is done in several ways:

Some witches directly milk the milk they use on certain spells and then the cow loses her *mana*, and the milk either shrinks or becomes thin and blue. Others take only hair from the hips or udder of the cow [...]. Other witches go through the village at night, especially on holidays, and knock with a stick on the gate of the cows whose *mana* they want to take, saying that the milk should come, but only a little from each one, because otherwise her cow will crack. The undead in the region of Vașcăului (Bihor) when they want to take the *mana* from the cattle, they take a stick and go with it to the field where they graze the cows or even in the stable and waving to the good dairy cows, they say: «From here a little, from here more, from here everything!». And then they make so many signs with the knife on the stick, from how many cows they took the milk. Then they go home, untangle their hair and surround the cow to whom they want to give the stolen milk from the others. (*Ibidem*:67)

The community is reluctant to such practices and punishes witches suspected of practicing such procedures:

However, it can happen that the witch caught taking the cattle's *mana* is also recognized as a certain woman from the village and is given the appropriate punishment, which is often a terrible beating. Punishment can be mitigated if the witch apologizes and discloses the procedure by which the *mana* can be guarded [...]. There are also magical procedures by which you can force the witch who took your *mana* from the cows to come home to you to confess her deed asking for forgiveness. (*Ibidem*: 68).

The specific gestures of stealing *mana*, as well as other rituals practiced by witches, involve certain characteristics, including those that the witch, when performing, must be with her hair disheveled and undressed:

In the field of cultural anthropology research, it has been frequently observed that the nakedness of the body is a way of returning to the primary state, of annulling the separation between man and the environment, for a direct communication with natural energies. Hence the ritual, perhaps legendary, nakedness of the Celtic warriors who went to battle; that of certain sacred dancers or even certain wizards, sensitive, in this case, especially to inferior forces (Coatu: 2004: 108)

Another important episode for the approached topic is the harvesting of the mandrake. It is used especially for spells of love, marriage, play, love, but also to sow quarrel and ugliness in certain couples. That is why it is very important how the mandrake is harvested, depending on what you are going to enchant with it, good or bad:

The process of bringing the mandrake is quite complicated:

In Ocoliș, two girls go naked after midnight. In Sălciua-de-Jos, two older women pick it up on Tuesday and on an empty stomach. On the way to the place where they pick up, they don't talk to anyone, that's why the pickers leave the village early in the morning so that they don't meet someone who will discover their intentions. At her harvest they go with bread, salt and a penny. They seek it by saying the prayers in their mind ... The harvesters

must undress and make three rosaries facing east. Then they surround her three times, while enchanting or enchanting her. The mandrake is then removed with a hoe and laid to the east. In the place where the women took it out, they place bread, salt and money, which are the payment for the mandrake. (Pavelescu:1945:55-56). If the plant is not paid, in addition to the fact that it is not medicinal, but will be able to reveal those who brought it to the village, from the darkness of the forest. To help with the charms of love or to be often chosen to play in the choir, the girls sing when they pick up the mandrake: "Hop, hop, hop, / with me in the game / Mandrake, good lady! (*Ibidem*:56).

Closer to the present day, a frequent reluctance occurs in the case of Roma witches, because in many cases, their main goal was not enchantment, but theft. I met two field informants who reported the theft by the so-called Roma witches. Thus, Gena M., a textile maker, married to a citizen of Saudi Arabia, in 2020 is 64 years old, born in Craiova, reports that when she was 32 years old, she agreed to be enchanted by a Roma witch. She said to her: "Take all the gold out of you, because it hinders me and I cannot cast the spell. Here we tie them in this handkerchief and now bring me the pillow you sleep at night and put them in this pillow and sew the pillow back. And every night, for 7 days, sleep with them under your head, but don't open the pillow". Then she asked for a glass of fresh water in which she put out several matches and gave the water to the field informant to drink. Then he put a cloth over the mouth of the glass and turned it over, but the water did not flow and this made the informant believe that the gypsy had powers.

Rodica F., born in Craiova, in the 1980s, was 48 years old, she was a nurse, unmarried, she went to a witch to help her get married. The Roma witch demanded a small sum. She asked for a coat she was wearing, told her to keep her eyes closed while she sewed the handkerchief coat. The field informant waited and did not walk in her coat for 12 days, as the witch had told her. Then, as he walked, he discovered that the ornaments were not there. In order to help her, she made a statement to the police and announced a local daily newspaper - "Inainte", today "Cuvantul Libertatii".

It can also be about reluctance when learning enchantments. Usually, the enchanters stole the job from an early age, at the time of the various performances in the community: "When my grandmother enchanted the ladies, I remembered her sayings and enchantments; I always listened to her wise words, she didn't repeat them to me, but she always told me: *Stand by me and learn*"<sup>1</sup>. So, in order not to lose their powers, witches are reluctant to say enchantments outside of performance. From the experience of field research, I can confess that it is very difficult to convince a witch to tell you the spells without performing.

Reluctance can therefore arise both on the part of the witch or enchantress and on the part of the community towards the acts of witchcraft. Collaborations or rejections, attraction or disapproval can be born between the two poles, but the enchanting performances will always attract through a special symbolism.

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<sup>1</sup> Ioana Frigioiu, 74 years old, Field informer, Bălcești, interview realized in february 2020.



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## **THE RHETORIC OF RETICENCE. KINGSLEY AMIS'S "LUCKY JIM"**

**Carmen DOMINTE\***

**Abstract:** *As any other form of rhetoric, the rhetoric of reticence uses the same instruments of analysis. Applied on such a complex state, the analytical attitude towards the human behaviour gives room for a more synthetic perspective which tries to find the supporting nodes that hold the functional dynamics of life, narrated or not. In this case, the reticence represents the mediation between the objective reality and the subjective reality, functioning as a metaphor, as a means of transporting the mind from one state into another. Being a real person or a character, the signified of this type of metaphor has to be related to the context which is always uncertain, ambiguous and full of nuances. Considering that any experience may function as a source of inspiration, as a muse, the reticence could be understood as an effect, as a climax containing sensations, associated images, allusions and emotions. When analyzing the descriptions of the reticence, it will be noticed the fact that they reconstitute a kind of ritual, a specific type of behaviour that could also be identified in real life. The study intends to analyse the different registers that the descriptions of the reticence is handling with in Kingsley Amis's Lucky Jim.*

**Keywords:** *rhetoric, metaphor, reticence, Kingsley Amis*

### **Reticence as a Complex State – General Characteristics**

As strange as it may seem, the reticence may be regarded as a form of communication, mediating between the objective reality and the subjective one. What reticence is communicating represents not a real emotional state but the contemplation of it, the state of contemplating what was felt. Usually, the real emotional states are meant to be experienced, but the state of reticence does not intend to communicate what was felt but to describe the state of contemplating of what was felt. In this case, reticence offers a new form of representation for what is called reality. The manner in which reality is perceived during the state of reticence is based on two elements: the differences of perception which makes reticence an individual state and the attitude towards perception which, most of the times, becomes a way of relieving.<sup>1</sup> The person involved in such an experience uses all the sensorial, conceptual, affective and even volitional elements in his individual representation of reality, generating the impression of communication his experience as it is.

When referring to the individual representation of reality, it is necessary to mention the fact that during the state of reticence, it is not the true reality that is communicated but an imaginary one, a distorted one; but, in this case, one might ask whether the communication still stands as being real when the reality referred to is not the true one. The answer is always yes. The act of communication could be related to the objective reality or to the subjective one. Regarded from within the state of reticence is definitely subjective. It

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<sup>1</sup> The relieving should be regarded as an affective one mainly because the attitude towards reality could be not only sentimental and affective but also appetitive and volitional.

does not matter whether the reality that is communicated is the true one or an imaginary one.

Going even further the person experimenting such a state, transcends reality into imagination developing a distinct *persona* capable to deal with all those sensations and emotions, interpreting them according to his individual subjectivity. The real and habitual language is now communicating individual illusions using exclusively lexical and syntactical means. Between the common communication and the communication already described, there is only one quantitative difference of expressivity. The purpose is to step out of generality and cliché of a language, to transform it, to make it capable to create the illusion of his individual state of reticence.

The intention of using the language with such an aim is descriptive as well as rhetoric, trying to integrate subjective and imaginary reality into the objective one which is recognizable easily. During the state of reticence, the imaginary reality A becomes more imaginary if it accomplishes the condition Z, which is supposed to be unachievable, and thus the imaginary reality A is conditioned by the accomplishment of Z. That is why the imaginary reality A is impossible to be entirely revealed but only approximated according to the element Z which provides all the necessary ingredients for the act of communicating the individual illusions to be possible. (Bousoño, 1970: 54) This element Z is represented by all the emotions that the person facing the state of reticence has to experiment, to understand, to interpret and then to communicate. This is also the common element between the two realities. The link between these realities is given by the significance of the element Z, of the emotions generated by the state of reticence. This is the only way such emotions are to be related to the objective reality.

### **The Reticence as Visionary Image**

Experimenting reticence always implies emotions, but they are very different, making each experiment individual and subjective. The understanding of all those emotions presupposes implication and not detachment. The person in such a state is trying to adjust the imaginary reality he finds himself in to the objective reality he remembers. Most of the times, the objective reality is impossible to be approximated using only emotions. All he has in addition is the impression of it. Needless to say, those impressions are full of emotions. Thus, this person creates specific images of reality which are then transcended into the imaginary reality, making his own vision upon the objective reality. Opposed to the traditional images which are based on the similarity to reality, the visionary images are based on the impression the objective reality has generated. The state of reticence allows the shift from the traditional image upon the objective reality to the visionary image upon the same type of reality.

During the state of reticence, the visionary images could be regarded as visions, mainly because they represent particular states which permit the assignment of unreal functions and qualities to an object or event. In other words, the specific and unreal quality and function b could be assigned to a real object, state or event A, on the basis of the emotions Z that were experienced during the state of reticence. The unreal quality and

function  $b$  are given in the form of qualitative and functional complex  $a_1 a_2 a_3$ . The manner in which the assignment and the function of the complex  $b$  is made possible, is implicit and through affective effects, such as the emotion and intuition  $Z$ . When summing up, these ideas are put together in the following sentence: in the state of reticence, a person can assign to a real event, state or object the unreal features and functions  $b$  developed in  $a_1 a_2 a_3$ . The new state –  $Z$  – is represented by the previous  $A$  which has included  $b$  as  $a_1 a_2 a_3$ .

$$Z = A + b (a_1 a_2 a_3)$$

Thus, it is entitled to mention that the whole significance of this process is covered in emotions. That is why emotion should always be taken in consideration when referring to reticence and to the act of understanding it.

The emotions based on reticence are not conditioned by understanding<sup>1</sup>. It is expected for the emotions to dispense from the understanding but the act of understanding is impossible to be dispensed from emotions.

The article is trying to explain the rhetorical function of the visionary images and the narrative movements generated by the state of reticence experienced by the main character in Kingsley Amis's novel *Lucky Jim* as affective effects.

### **The Rhetoric of Reticence in Kingsley Amis's *Lucky Jim***

Before looking upon specific episodes taken from the novel *Lucky Jim*, episodes that offer the grounds for the rhetorical analysis, it might be necessary to make a general description of the context.

Written in 1954, *Lucky Jim* may be considered one of the first British campus novels, marking the beginning of a new literary subgenre in the contemporary literature. Since then the subgenre developed continuously and this fact made Kingsley Amis's novel become one of the classics. (Lodge, 1992: v) There were some contemporary critics that considered that the success of *Lucky Jim* represented not only a real revolution in the cultural domain but also an important change in the register of fiction. (Bradbury, 1993: 324) Amis's perspective upon the academic life is emphasized through his satirical and ironical views, trying to reshape most of the moral, ethical and even social functions of life in such an environment. The relationship between the main character, Jim Dixon, and the academic community shows the manner in which most of these functions are developed gradually and changed through the novel.

The story is concentrated on the main character who is working in the history department at an academic institution. Jim's biggest concern is to secure his position at university, but, as the story goes on, this thing seems to become more and more improbable. Being lazy and inefficient, he needs Professor Welch's approval to continue teaching for the next year. Knowing that Professor Welch is not thinking highly of him, Jim Dixon appears to be continuously in the attempt of mending his bad reputation which makes his behaviour more and more obedient. Till the end of the novel, things will come to a climax which

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<sup>1</sup> Understanding is not emotionally implicit but understanding is conditioned by emotion and in the process of understanding emotion becomes implicit.

reveals the main character as he really is, changing completely his destiny. This climax is represented by the episode *Merrie England*.<sup>1</sup> This is a lecture for which Jim Dixon had to prepare according to Professor Welch's request. Its purpose is to sustain a longing for a perfect English society that is impossible to find in modern times. Apparently, things go wrong but, in fact, everything seems to solve for Jim preparing his way out of all his miserable life.

Jim Dixon was sketched as a problem character, not fitting in the academic environment, becoming the source of laughter, irony and sarcasm. Even though he is not treated fairly by other characters but mostly by Professor Welch, he is involved in many minor acts of vandalism among which: striking a colleague with a rock and sneaking then off, burning the blankets belonging to Welch family with a cigarette, stealing Professor Welch's taxi and many others. He is not interested in the academic life, having the policy of reading as little as possible of many recommended books, neglecting most of the people around him, even the students, especially the student Mr. Michie. In spite all his complaints and protestations Jim remains a sympathetic character, understood by most of the readers and critics. Till the end of the novel Jim Dixon turns into a triumphant character, beginning the life he was always dreaming of together with the woman he loves.

Jim Dixon knows the fact that he is regarded as a lousy teacher for all the other students and teachers, not fitting at all in the university environment. Developing a hypocritical way of behaviour, Jim prefers to show a different attitude than his thoughts, most of the times criticising an imagined model of professor that he created in his mind. Being placed between two different worlds, the one inside him, governed by truth, and the other, outside him, to which he has to correspond and to integrate in, Jim Dixon feels trapped in such a medium to which he will never belong.<sup>2</sup> The contrast between these two worlds is developed gradually. During the whole novel Jim's public appearance does not relate to his internal attitude and this fact can be noticed in his reactions and in all those faces Jim is doing behind other people, trying to show that he is different somehow. But *Lucky Jim* is not a flat novel. It develops certain episodes that are meant to change the perspective upon the main character completely. Thus, till the end, Jim will be able to make terms with both worlds he was confronting. The first moment when Jim's true attitude reveals is the episode when he meets Bertrand. As Welch's son, Bertrand has developed the same arrogant way of being. He first encounters Jim at the madrigal gathering at Welch's residence where he introduces Christine, his girlfriend. Later on, Jim gets close to Christine and things will degenerate into a fight with Bertrand. Considering David Lodge's analysis of the scene, the moment of confrontation between Jim and Bertrand represents the turning point of the novel. This is the episode which shows the change in Jim's attitude, right now Jim is able to get rid of the life in which he has found himself trapped for a long time. In spite of his black eye, Jim starts to experience a true happiness.

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<sup>1</sup> *Merrie England* represents the old spelling for the notion *Merry England* which describes the utopian mode of life of the peasants in medieval times.

<sup>2</sup> Although this type of behaviour seems to be childish and comic, it hides Jim's impossibility of adapting himself to an artificial world, a world in which he does not believe.

The scene of fighting is in fact an effect of a cause that has started when Jim was preparing the *Merrie England* lecture. While writing, Jim begins to ask himself upon the real reason of this faking event. Although he comes up with a very well-written speech, as it could be noticed in the example below, his real attitude emerges, marking the turning point in his evolution.

“WHAT, finally, is the practical application of all this? Can anything be done to halt, or even to hinder, the process I have described? I say to you that something can be done by each one of us here tonight. Each of us can resolve to do something, every day, to resist the application of manufactured standards, to protest against ugly articles of furniture and table-ware, to speak out against sham architecture, to resist the importation into more and more public places of loudspeakers relaying the Light Programme, to say one word against the Yellow Press, against the best-seller, against the theatre-organ, to say one word for the instinctive culture of the integrated village-type community.” (Amis, 1992: 138)

The very end of the speech may refer to the Merrie England event, but in fact it is a rhetorical statement questioning the reason of objecting against the standards imposed to anyone, of exhibiting a true or a fake attitude towards a community to which one is unable to correspond and to integrate in, enlarging the perspective upon both a particular event and life: “In that way we shall be saying a word, however small in its individual effect, for our native tradition, for our common heritage, in short, for what we once had and may, some day, have again – Merrie England.” (Ibid.)

The concluding part of the speech may be regarded not only as a masterpiece of rhetoric but also as an expression of Jim’s real attitude.<sup>1</sup> Right in the moment when Jim finishes writing the lecture, Bertrand gets into the room. The confrontation between the two characters represents the climax of the whole story. Until this moment the main character’s perspective was *outside – inside*, the inner world should integrate into the outer world according to its specific standard, but from now on the perspective is *inside – outside*, the outer world is supposed to correspond to the inner world. Jim Dixon manages to convey his thoughts into an action and the following fragment, containing Jim’s own words while confronting Bertrand, shows this fact: “The bloody old towser-faced boot-faced totem-pole on a crap reservation, Dixon thought. ‘You bloody old towser-faced boot-faced totem-pole on a crap of reservation,’ he said. (Ibid. 141) From now on, Jim Dixon thinks and acts as a whole person, not dividing his personality into what is real and true, hidden from the others and what is exhibit for the others to see according to their expectations. Once the change was made, the main character continues to re-shape his identity.

### **Narrative Movements as Affective Effects of Reticence in *Lucky Jim***

As it was mentioned before, the state of hangover could be regarded as a particular state that allows the assignment of unreal qualities and functions to a real object, state or

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<sup>1</sup> From this moment and the moment of Jim’s radical change it is only one step.

event on the basis of the emotions experienced during such a state. The manner in which this assignment becomes possible is mainly because of the affective effects generated by the state of reticence. In other words, the state of reticence affects the following movements of one character according to his emotional experiences.

During the whole novel, in Jim Dixon's evolution there are plenty moments of experiencing the state of reticence as a generating point of visionary images. Among these moments it could be specified the scene when Jim, being annoyed by the vagaries of Professor Welch starts the following imaginary scene:

“[Jim Dixon] pretended to himself that he'd pitch up his professor round the waist, squeeze the furry grey-blue waistcoat against him to expel the breath, run heavily with him up the steps, along the corridor to the Staff Cloakroom and plunge the too-small feet in their capless shoes into a lavatory basin, pulling the plug once, twice and again, stuffing the mouth with toilet paper.” (Ibid. 11-12)

Most of the imaginary visions starts and develops rapidly reducing the distance between the true reality and the imaginary reality. For example, when Margaret behaves strange while producing one of her emotional crises, trying to complicate things in such a way that will implicate Jim and will make him feel bad, Dixon transfers everything into imaginary visions, as it could be observed in the following fragment: “Dixon wanted to rush her and tip her backwards in the chair, to make a deafening rude noise in her face, to push a bead up her nose. ‘How do you mean?’ he asked.” (Ibid. 161)

The most representative scene of turning the imaginary reality into the true reality during the state of reticence is given by the episode of delivering the speech at the Merrie England lecture by Jim Dixon.<sup>1</sup> Recognizing the whole audience, he begins to feel “like going round and notifying each person individually of his preference that they should leave.” (Ibid. 213) His emotions start going wild tormenting him completely. Being completely reticent to anything, Jim starts to experience an undesired alienation from his own verbal utterance. Trying to mend the situation, he thought that it might be better if he improvised but all he could do was even worse. His true emotional feelings went out of control letting him reveal his true personality. Partly unconscious and feeling freed from any inhibition, he begins to act as naturally as possible, speaking up his real thoughts, saying all the things that were not supposed to be ever said, mocking, criticizing and even imitating voices of the persons in the audience, about whom he has to speak highly.<sup>2</sup> The climax of Jim's uncommon speech is given in the moment of answering the question “what, finally, is the practical application of all this.” (Ibid. 231) The answer that Jim has found is not the expected one and the whole audience felt astonished by what they heard: Merrie England is in fact “the most un-Merrie period of our history.” (Ibid. 231) While the people present at this lecture still wonder about the truth of what they have just heard, Jim Dixon makes another step towards his freedom, recreating his integrity.

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<sup>1</sup> This scene is presenting the main character according to his true nature. It starts in the moment when Jim gets into the lecture hall, scanning all the people there as usual.

<sup>2</sup> The whole picture of his lecture is disastrous and it continues this way till the end.

According to the theory already presented in the article, this climax not only of Jim's lecture but also of the whole novel, becomes the most important moment of shifting from one narrative movement to another.<sup>1</sup>

In a usual development of narrative movements, the scenes follow one another according to the cause – effect diagram as noticed in figure 1:

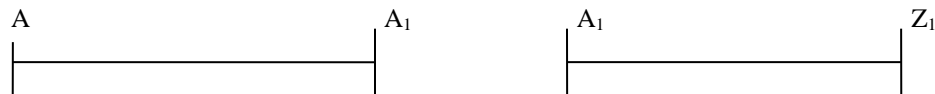


Figure 1

Considering the moment  $A_1$  the one representing the experience itself, the actions that might come are under the influence of reticence experienced as such. The cause effect diagram is no longer able to continue as expected, because the new emotional state has changed everything and what might come is totally unexpected and up to the character's own emotional experiences and will. The diagram needs to be changed too as it could be seen in figure 2.



Figure 2

For the new diagram the moment  $A_1$  represents the moment of experience too, but the narrative movements that may follow are those affective effect experienced during the state of reticence. Thus, the narrative movement from  $A_1$  to  $Z_1$  gives all the character's actions, reactions, states, feelings generated by reticence and functioning as affective effects. In this segment everything is conditioned by emotions and the prediction of what might come is always imprecise. In a normal state of affairs all that is placed on the reticence segment would have been considered as being imaginary, if not impossible, but under the new circumstances, everything could become real.

Analysing the events that belong to the segment  $A_1 - Z_2$ , Jim's lecture turned out to be a real success in spite of its failure-like appearance. Even though Jim Dixon has imagined himself to sound "like an unusually fanatical Nazi trooper in charge of a book-burning reading out to the crowd excerpts from a pamphlet written by a pacifist, Jewish literate Communist", till the end of the speech everything changed into Jim's favour. (Ibid. 226) Unfortunately Jim loses his job and his only means of income, but instead he gains liberation from anything that has constrained him to a dull life both professionally and personally.

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<sup>1</sup> While reading Gavin Keulks's analysis of this episode, it becomes easy to regard the scene as he stated: "this scene can be interpreted as the novel's true turning point in that it portrays Jim's transcendent release from the constraining world of the Welches". (Keulks, 2003: 114)



After the Merrie England lecture, Jim Dixon finds himself departed for “comedy’s literary reward of a good job and the nicest girl, out there in the ordinary commonsense working world”. (Bradbury, 1993: 321) Fortunately these things were not meant to remain this way. Christine’s uncle, the philanthropist Gore-Urquhart who has the same dislike for the academic life as well as for any type of pretence very similar to the dislike Jim Dixon also has, offers Jim a very well-paid job in London. After ending the relation with Bertrand, Christine turns to Jim who let her know that he also has finished with Margaret for good. The end of the novel represents a promise for happiness and success.<sup>1</sup> Having a good job and certain prospects for marriage, Jim can consider himself a lucky person. Everything was in fact due to the emotional state of reticence which determined the development of the following narrative movements. Till the Merrie England episode, the state of reticence exhibited a specific type of behaviour which contains both the real and the imaginary development of the narrative movements but after the lecture the imaginary reality replaces the reality experienced so far. It could be said that imaginary was transformed into reality and in the process reticence functions as a metaphor which was designed to mediate not only between the objective and subjective reality but also between reality and imaginary.

According to a more general perspective upon the novel, reticence may also represent an opportunity for sharing the author’s true beliefs about the moral development of academic life. The main character can be regarded as a means of delivering the author’s points of view about the degradation of the moral state of the university life but in a satiric manner and not in an abrupt way as Womack says:

“Amis’s satiric attacks on the university community find their targets, moreover, in those privileged individuals who endeavour to maintain the academic status quo in their favour through the exploitation of junior colleagues, and, ultimately, through the threat of expulsion from the seemingly sacred groves of campus life.” (Womack, 2002: 27)

Thus, Amis’s novel can reveal the fact that the scholarly community represents a real and true obstacle in the young academic’s path to self-knowledge. (Ibid. 27)

## Conclusion

If experience as such may be considered a muse for further artistic representations, reticence, as an affective effect of the same experience, may also function as a source of inspiration. Thus, the climax becomes the source of further inspiration. Experienced as a complex state containing sensations, associated images, allusions and emotions reticence mediates between objective reality and subjective reality. Inside a literary text, reticence receives rhetorical features that enable it to function as a metaphor that links reality and imaginary, influencing the development of the narrative movements or stating opinions about academic reality.

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<sup>1</sup> Like in fairy-tales, the universal order has been restored and justice continues to prevail endlessly.

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## ***ARTIFICIAL INTELLIGENCE: BETWEEN SENSE AND SENSIBILITY –THE QUESTION OF SOCIAL RELUCTANCE***

**Teodor DUMITRACHE\***

**Abstract:** *In 1956 John McCarthy viewed artificial intelligence (AI) as a machine that would display cognitive functions associated with intelligent human beings. Many “AI winters” later, this technology is here to stay, despite the fact that most people are still reluctant. Nowadays, in its early stages of social implementation, every isolated mishap is considered newsworthy. Moreover, science fiction representations of robots tend to further polarize the debate. There are multiple factors to take into account when explaining the AI trust crisis, but probably the most intriguing one is the following: while we might see AI as intelligent, its intelligence is still not human-like. Machines fail to adopt a philosophical thinking comparable to the Cartesian cogito or the Socratic paradox. Thus, social sciences and humanities are expected to play a greater role in the future development of AI. Maybe the only way for robots to appear as similarly as possible to a human being is to mimic the very emotional reasoning of those whom do not trust them.*

**Keywords:** *artificial intelligence, reluctance, human-robot interaction*

Intelligence is undoubtedly one of our most distinctive features, often differentiating human from other life forms, but the capacity of humans to recreate and recognize intelligence in an artificial environment is still up for debate. The term “artificial intelligence” is believed to have been introduced by mathematician and computer scientist John McCarthy in 1956. Since its coinage, when the capabilities were only theorized, artificial intelligence (hereafter referred to as AI) has been paralleled to human cognition and its uses have been largely anthropocentric as well. AI has been successfully used in our everyday online activities, be it social media, e-commerce, or personal assistants. But there is also an imminent reluctance toward AI, especially with regard to the implications it might have if it were to gain too much power over humans. There is also a great concern over the fact that AI jeopardizes the jobs of many human employees. Most of the time, AI is criticized for not being transparent, thus only the developers know what is behind the curtain, what do the algorithms and the neural networks actually seek, how they interpret the large data and for what purpose. Deep learning systems are capable of extended multitasking, whether it is audio-video recognition and analysis, offering customized insurance policies, obtaining a loan, or driving a car. But repeatedly using algorithms can lead to what is called an “echo chamber”, a phenomenon observed on Facebook, where we can see users constantly sharing political posts with a close group that matches their bias<sup>1</sup>.

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<sup>1</sup> PricewaterhouseCoopers. (2019). [In French] *Vers une intelligence artificielle éthique?* PwC. <https://www.pwc.fr/fr/decryptages/transformation/ia-quelle-place-pour-la-morale.html>

It is normal for AI to simulate human cognitive functions as closely as possible, whether it is perception, reasoning, learning, or interaction. However, in our quest to better understand the human brain, we must not forget the bigger biological picture. Although cognition is a great part of what makes us intelligent as a species, it is definitely not sufficient. Neurologist Raymond Tallis, in a journal article which examines neuroscience's limits of explaining human behavior, argues that humans are not only governed by intelligence, namely the brain. Thus, neuroscience cannot fully account for the basic conditions required by behavior and consciousness, the idea that it can being known as "neuroscientism". Tallis remarks the confusion that is often being made between the "necessary" and "sufficient" requirements, a confusion on top of which lies the entire discourse of many disciplines prefixed with "neuro-".

As Tallis further explains, if organs are used solely for survival and reproduction, then we are just like beasts. The neurologist makes a thought-provoking analogy to John Gray's 2002 book, "Stray Dogs", in which the author adheres to the belief that human life is not any different from that of a mucilaginous fungus, Tallis' expostulation being that Gray would not have pursued an academic career at London School of Economics had that been the case. Tallis makes another compelling argument as to why neuroscience will never be able to fully account for human consciousness in terms of neural activity. Using human perception as reference, he explicates that we have the property of being conscious that other material things exist beyond our own being<sup>1</sup>.

Thus, the scientific explanation of someone staring at a glass of water and becoming conscious of its existence is due to an internal chain of events: the reflected light enters the eyes and engages the neural activity. However, this does not clarify how our conscious mind, our "outward" look, or our intentionality work. Furthermore, there is nothing that suggests our neural activity signals to our visual receptors that what we are currently doing is "about" the things we are seeing. Intentionality thus differs from feedback, in the sense that we are not dealing with an inverse causal chain in a time-space context, but the activity takes place in a conceptual and conscious medium. As science makes further progress, we are in danger of moving away from the experience of subjective consciousness, preferring abstract quantitative terms instead<sup>2</sup>. Building on the arguments above, we must not attribute a circuit board or a chip quality that it still does not possess, and it is uncertain if it ever will. It must also be noted that machines equipped with AI are not yet capable of competing with humans in terms of hand-eye coordination.

However, AI exceeds at accurately resolving routine tasks; thus, somewhat unexpectedly, white-collar jobs might face greater risk of automation than blue-collar jobs. Reluctance is strongly related to the concept of otherness, as we our greatest fears and uncertainties emerge from what we do not know. Thus, a perpetuated sense of reluctance will eventually lead to stigmatization. As a sociological concept, stigma refers to a set of actions that are meant to discredit, degrade, and devalue one's identity so they can no longer be accepted by a community. Just like workers who lost their jobs to freelancers, migrant

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<sup>1</sup> Tallis, R., *What Neuroscience Cannot Tell Us About Ourselves*, 2010.

<sup>2</sup> *Ibidem*.

workers, or outsourcing firms might despise these entities, it is not long before AI will be blamed for the rising unemployment rates. This will continue the process of dehumanizing the workforce in the name of profit. With the advent of AI in the business sector, most entrepreneurs will seek robots that require little maintenance, have no salary expectations or basic needs and, moreover, are faster and much more accurate. It seems like there is no alternative for the future human but to adapt to these changes and embrace intelligent body enhancements in order to compete with not just fellow humans, but with the mighty AI itself. This is also a classic scenario in most science-fiction films – the robotization of human beings and the humanization of robots. There is also the aspect of nationality and geopolitics which will weigh considerably in how we will relate to AI in the future. It is expected that AI algorithms and robots that are developed by competitors will be deemed as, on the one hand, stupid and ineffective, on the other hand, insecure and evil.

Richard Kearney has a captivating take on the figures of otherness, dividing them into three possible categories: strangers, gods, and monsters. All three groups threaten us with the unknown: the strangers are historically foreigners, alien invaders, “barbarians”, or “savages” (although this notion goes both ways, as different groups see each other as the stranger), the gods are always surprising, both cruel and merciful, and the monsters are by default unrecognizable and they remind us that nothing is safe<sup>1</sup>. It is therefore intriguing to realize that AI fits all categories. For humans, AI is the stranger because its appearance, behavior, and reasoning are clearly different. Moreover, AI can be used by foreign governments for their own benefit or to sabotage other nations, therefore it is not welcomed by everybody, being assimilated to a stranger meddling in the internal affairs of other countries, a trust issue that is expected to rise with future developments. If AI technology does not work in our favor and if it not used merely as a tool, the humanization process might face serious backlash, as robots could be perceived as a new civilization or the “other”. As if that would not be enough, following the aforementioned otherness principle, robots might consider us as the “other”.

Furthermore, AI will gradually be perceived as a deity once its powers approach the point where they are no longer under human control. Thus, it is quite plausible that such a powerful machine will assume the role of an oracle, foretelling everything from the weather to global events. This did happen before with AI’s predecessor, the automata, most notably, the all-knowing bronze head allegedly created by Roger Bacon and Robert Grossteste<sup>2</sup>. But AI could also place itself in charge of the whole world, not unlike an authoritarian leader, creating either a utopia or a dystopia. Long before AI could even aspire to achieve technological singularity, every nation involved in the AI race will praise their product, potentially portraying it as a god. And, last but not least, AI is already widely perceived as the monster because it handles our private and sensitive data, and therefore, our lives, and puts a growing number of human jobs in jeopardy. But reluctance does not always imply a negative answer, it can also mean that one has to receive more information or agrees to the proposal because they put their trust in others (due to closeness or authority).

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<sup>1</sup> Kearney, R., *Strangers, Gods, and monsters: Interpreting otherness*. 2003: 3-4.

<sup>2</sup> Royal Society, *Portrayals and perceptions of AI and why they matter 1 Portrayals and perceptions of AI and why they matter*. 2018.

Humankind has witnessed this over and over again with every single technology developed in the past. An AI system that does not comprehend doubt, uncertainty, ignorance, deceit, cynicism, and reluctance in small doses cannot make inspired decisions that impact us, because those features, although negative in their broader meaning, are powerful tools of persuasion. In essence, for AI to be trusted, it must ironically be capable of displaying the whole range of human thoughts, be it positive or negative. Otherwise, it will not be trusted and will be classified as a hypocrite or a demagogue, and not an efficient one either.

In an attempt to better emulate human emotion and talent, AI has brought significant changes to the art world, algorithms being able to generate songs, poetry, and even paintings. Just like with any other craft, AI had to first learn by mimicking, thus the technology can convert any given image into a work that closely resembles the art of van Gogh or Picasso. Thus, it is unsurprising that AI was quick to make its way into the art world. A milestone of the accomplishments of AI in the art world, or more exactly, the art market, is the purchase of an artwork created through the GAN (Generative Adversarial Network) method for \$432,500 US dollars at Christie's<sup>1</sup>. It was noticed that, in the case of this auctioned piece, but as well as all the other AI-generated portraiture efforts in the early stages, the algorithms were not capable of rendering a clear depiction of the human face, leading to a disfigured or amorphic aspect which Mazzone and Elgammal have correlated with paintings by Francis Bacon. The two researchers explain the appraisal of this type of artificial art through the principles used by psychologist Daniel E. Berlyne<sup>2</sup>. But do people really appreciate AI art more than human artists? In a study conducted by Hong and Curran in 2019, the 288 participants had to fill-out a form used by art critics when assessing the value of an artwork. The results show that human painters scored better at "composition", "expression", and "aesthetic value"; moreover, the difference was even greater when the participants were told beforehand whether an artwork was made by human or AI<sup>3</sup>.

The ultimate goal of AI is to achieve technological singularity, the point in which robots will have surpassed all human knowledge in order to gain independence and the ability to make their own decisions, although there are still debates on when or whether this will happen. The outcomes of singularity displayed in popular culture, which have become more or less cliché, include the seductive (usually female) personal assistants, self-replicating AI machines seeking independence, rampaging robots, feeling machines, androids living among us, human enslavement, or mind uploads<sup>4</sup>.

Although there are countless definitions of AI, most share a salient characteristic: this technology is centered on intelligence as it is perceived by human understanding. John McCarthy also claimed that the governing principle behind AI involved robot behavior that

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<sup>1</sup> Quackenbush, C., *A Painting Made By Artificial Intelligence Has Been Sold at Auction for \$432,500*. Time. 2018.

<sup>2</sup> Mazzone, M. and Elgammal, A., *Art, Creativity, And the Potential of Artificial Intelligence*. Arts, 8(21), 26.

<sup>3</sup> Hong, J.-W. and Curran, N. M., *Artificial Intelligence. Artists and Art*. ACM Transactions on Multimedia Computing, Communications, and Applications, 15(2), 1-16.

<sup>4</sup> Desjardins, J. (2017, September 16). The Future of Artificial Intelligence, According to Pop Culture. Visual Capitalist.

would be described as intelligent had it been displayed by a human being. There is also a great risk of oversimplification, as intelligence is hard to determine. So it would seem natural that mathematical systems based on logic will make sense to a machine, but would appear odd to a human. If AI research and development does not keep up with society and will focus only on equations, it will run the risk of being deemed unnatural, therefore not human-like. Many definitions of human and machine intelligence are almost the same: both are intelligent to the extent that their actions can be expected to achieve their objectives. However, machines have no objectives of their own, thus they should be assigned the objectives of humans, just like any other tool, medicine, policy, mechanism, or solution. As a consequence, inputting an undesirable objective, whether voluntarily or not, into a more intelligent entity could have a bad outcome for humans<sup>1</sup>.

We can also imagine what will happen in the likely event that a highly acclaimed AI product will fail at an important task. It will certainly feed people's reluctance toward new technology, as we have already seen in the case of a self-driving car that ran over a woman. Such accidents usually happen because AI is only faster than human only when the data are clear; in the case just mentioned, the self-driving car owned by Uber misclassified a cyclist as "an unknown object", "a vehicle", and "a bike", which resulted in late action and poor decision<sup>2</sup>. This also raises the question of accountability – which party is to blame. Other concerns pointed out that these systems can be hacked and used against innocent people. Predictive AI systems are also considered a danger because they could lead to disempowerment. But are these concerns legitimate? If a government halts AI research because it seems dangerous, does that guarantee that other (potentially hostile) countries will refrain as well? Does a technology that could save countless lives become an enemy because of a few unfortunate and tragic accidents?

Probably the most of the rhetoric against AI comes from false expectations and fears which might distract from serious research issues and challenges, like digital infrastructure, bias and accuracy, privacy and agency. False fear can cause potential solutions to not be adopted; repeatedly stating that robots will replace humans effectively and immediately is not beneficial. Another aspect of expressing false fears is the subsequent overregulation which slows down research funding and methodology (Royal Society). A discredited field of research will be the first whose funds will be cut, resulting in what is commonly known among scientists as an "AI winter". Apparently, this fear stems from a simple logic that prevalent in famous works such as *Frankenstein* or *Westworld*: if intelligence serves humans as a tool for self-protection, then why would an intelligent robot seek to protect us instead of their own selves<sup>3</sup>.

AI is more than just an ordinary tool in the hands of humankind; it is in itself a philosophical statement – for the first time in their existence, humans are challenged in all aspects of life, work, business, war, medicine, knowledge, justice, and art, areas in which

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<sup>1</sup> Russell, K., *Branding Artificial Intelligence: what's pop culture got to do with...*; SignSalad. 2017, January 12.

<sup>2</sup> Li, M., *Another Self-Driving Car Accident, Another AI Development Lesson*. Medium; Towards Data Science. 2019, November 16.

<sup>3</sup> Russell, K., op. cit.

they thought they will forever rule. In terms of social reluctance, it is noticeable that the Western countries, primarily France and the United Kingdom, that have prevailed after the First Industrial Revolution are much more hesitant toward adopting AI than emerging economies, like China or India, which are instead hopeful. According to a 2019 survey, AI (in any form) is implemented in more than half of the companies and decision-makers questioned, a swift rise, considering that in 2018 the amount was just under a third. Approximately two-thirds of the employees who participated in this survey declare that they are enthusiastic about the idea of having robot coworkers and almost a quarter describe their work relationship with AI as rewarding. Of all the nations surveyed, France is the most reluctant, with only 8% of employees willing to embrace AI<sup>1</sup>. One study from France claims that 42% of jobs could be automated and 3 million others could disappear by 2025 entirely<sup>2</sup>. This intelligent technology is also changing the way workers interact with their managers, thus human resources departments must adapt accordingly: 64% of the employees would rather trust a robot than their own manager when seeking advice and more than 80% favor robots as bosses due to their orientation on facts, time managing skills, problem solving, and assessing risks<sup>3</sup>. It seems like France is more reluctant to new technology as it feels more present in everyday life, an approach that differs from Japan which invested massively in this department in the 1970-1980s (Orange, 2018). In another study, this time in the United States, it was found out that 37% of the respondents aged 18-24 are worried about AI replacing their jobs, mostly in industries such as retail, logistics, automotive, marketing, and advertising. This amount is 10% higher than all the other age intervals surveyed, showing that the younger generation is more connected to AI research and development news. Another fact to take into consideration is the lack of experience in the job market might lead to uncertainty over future careers and their predictability. However, in the United States, the majority of employees do not display this fear and this trend has been on the rise in recent years. But this has also something to do with how the workforce is divided: workers in fields which have been using AI for a long time (automotive, logistics, advertising, and retail) are much more worried than others. For example, self-driving trucks are threatening truck drivers' jobs. The study in the United States also points out to the career reconversion issue. While employees of the business, marketing, or advertising companies might turn out to be more flexible in choosing a new career, truck drivers' risk to remain unemployed (Douglas, 2019). We must not forget that the United States are just as eager, if not more, compared to emerging countries to benefit from this upcoming technological boom, especially considering the new AI race with China, therefore being more familiar with the concept of AI. There is also a calendar published which marks the years when AI is expected to replace the jobs of humans: 2024 for translators, 2027 for truck drivers, 2031 for

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<sup>1</sup> Hervier, G., [In French] *Peut-on faire confiance à l'intelligence artificielle?* InformatiqueNews.Fr. 2019, October 24.

<sup>2</sup> Orange., [In French] *Dossier : l'Intelligence Artificielle, entre espoirs et dangers pour l'Homme.* Hello Future. 2018, November 9.

<sup>3</sup> Hervier, G., [In French] *Peut-on faire confiance à l'intelligence artificielle ?* InformatiqueNews.Fr. 2019, October 24.



the retail sector, 2049 for writers, 2053 for surgeons, and ultimately by 2062, AIs will have gained the capacity to outperform us at any job (Orange, 2018).

It is also fascinating to look at the historical and political context of AI's distant correspondent, the automata. Thus, in a book by Hero of Alexandria (1<sup>st</sup> century BC), details the plan for a puppetry act meant to deceive believers into thinking that they were witnessing the gods themselves. However, with the fall of Greek and Latin influence, these plans had been lost and a shadow of doubt and suspicion had been cast as a consequence, mainly due to the fact that the Byzantine and Islamic state were now more skilled in this field of mechanics, a situation that lasted up until the 13<sup>th</sup> century. There could be a number of possibilities for the widespread anthropomorphization of AI, first premise being that humans see themselves as the most intelligent beings on the planet, thus it was only logical that humans will try to narcissistically replicate themselves to the detriment of other creatures. Furthermore, these machines are meant to carry out human labor and this characteristic is also convenient for storytelling, as it is easier for spectators to follow and understand the plot and human actors can naturally adapt their moves<sup>1</sup>.

Researchers have found out that chatbots used in therapy produce results which resemble a closer human interaction when adopting Aristotelian formal logic, which studies inference and syllogisms, as opposed to modern mathematical logic, which uses quantifiers and variables (predicate logic) or binary true-or-false statements (propositional logic). Human reasoning relies on deduction, induction, and abduction. While deduction is by far the most accurate of the three, induction and abduction separate human from machine, as a less reliable reasoning requires complex programming<sup>2</sup>.

As we have seen so far, reluctance is strongly associated with the element of doubt. Thus, there is perhaps no better way to address this issue than to see how French philosopher Descartes meticulously analyzed the concept and why he found it to be at the heart of our human existence. The hypothesis of this study is that AI could benefit from learning to reason exactly like a human being. In 1641, Descartes wrote his "Meditations on First Philosophy", a self-analysis of doubt and certainty regarding reality, the external world, the mind-body connection, and the existence of God. The work attracted numerous critics, namely from Mersenne, Hobbes, Arnauld, or Gassendi<sup>3</sup>. Descartes notices that his preconceived notions that he accumulated since childhood had turned out to be false, therefore he develops a method of doubt, devoting himself to finding the truth and for this he must consider everything to be untrue because he finds out that his senses can be greatly deceiving. Descartes, sitting by the fire, cannot be sure that he is not in fact experiencing a dream. But he reaches the conclusion that whether he is sleeping or not, the mathematical truths, such as basic equations, must remain intact. He then further develops this idea,

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<sup>1</sup> Royal Society, *Portrayals and perceptions of AI and why they matter 1 Portrayals and perceptions of AI and why they matter*. 2018.

<sup>2</sup> Ireland, D. and Bradford, D., *Aristotle And The Chatbot: How Ancient Rules Of Logic Could Make Artificial Intelligence More Human*. The Conversation.

<sup>3</sup>Audi, R., *The Cambridge Dictionary of Philosophy*. New York: Cambridge University Press. 1999 : 224.

claiming that if there was an omnipotent God, then it would interfere with his mind and alter the result of the mathematical truth. If, on the other hand, there is no God, then he was a result of a random chain of events and there would be even less ground for his supposition. But then he reaches another hypothesis: everything he believed, all external things, were just a trick used by a demon. Descartes' quest for the truth then reaches its pinnacle. He does not care how much the demon can deceive him because it can never make him think that he is nothing as long as he thinks he is something, thus expressing his famous cogito argument: "I am thinking, therefore I exist". Descartes now can start to believe in the outside world again because God is perfect and not systematically deceitful. Although labeled as a "rationalist", Descartes does not rely solely on reason, but also applies empirical observation<sup>1</sup>. Descartes argues that we cannot doubt without thinking; although doubt and thought are only slightly different, when we consider the origin of mind and body, we can perceive them as being separate. It is thus important for future robots that aim to be more human-friendly to adopt thought experiments like the one Descartes had undergone. Such robots would immensely benefit from doubt and they would seem more natural in their endeavor to mimic human complexity. These robots would, just like Descartes, would have to doubt the information they get from their sensors (senses). Of course, this type of robots would not be fit, at least in the early stages, to drive cars. But they would surely find their purpose in hospitals and care centers. Future robots could also incorporate the Socratic paradox, which states that "I know that I know nothing". Although there are debates whether Socrates did in fact ever said these words, in this form, the principle has already become widely known, and I consider it to be an essential part of not just our growth as humans, but which can successfully be translated to robots.

We can conclude that AI development can no longer afford to neglect art, literature, humanities, and social sciences. These fields might seem irrelevant when we are dealing with the so-called hard or exact science that is central to operating any machine. In order to become more accurate in humanizing AI, research in the field should also incorporate neurologists and even biologists. Human-robot interaction cannot be bridged unless the robot accepts that, as a creation of human, it too is not perfect, has its flaws and can use them to its advantage, being more captivating in its authenticity than in its failed attempt at perfection. Not only that, but in its process of better understanding the human nature, the machine developers must try to replicate as closely as possible the human way of thinking without disregarding it as outdated. Concerning the job safety, it is expected that the service sector will be the first to become completely automated. We are all familiar with phone robots initiating and receiving calls and most of us might complain about the lack of genuineness, longing for that "human touch". While it will take some time before AI will convincingly be able to mimic human emotion, empathy, and reasoning, some tech and finance companies

AI is following the footsteps of other great achievements of humankind, such as nuclear power or genetically modified crops, which despite their proven efficiency, raise serious concerns, sometimes rightfully so. AI will probably forever be accused of privacy breaches

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<sup>1</sup>Audi, op. cit., 225-226.

since it needs access to our most sensitive data for it to be helpful. Of course, as a recurring irony, we will need AI solutions to keep us safe from AI. Also, there is a serious dehumanization factor and technology has been known to alter human relationships if not used responsibly. There is a legitimate concern that AI will perpetuate toxic attitudes that the world is trying to escape from today, like segregation, social injustice, and racist behavior. However, it is quite natural for humankind to be confident that we are finally getting closer to the great breakthrough of creating a life-form that surpasses our intelligence and resembles our image and likeness. While this might sound like playing God, only this time with an immediate overthrow, let us not forget that this technology is just a mirror of the current state of our scientific advancements. Just a few centuries ago we might have imagined the human body as a complex mechanism or clockwork. Or that it functions similarly to a steam engine. Our own beliefs make us vouch for the origins of our species: some say we are made of earth dust; some say it is stardust. We are always eager to learn what makes us human, how our brains work, why do we behave in a certain way, and ultimately, why do we even exist. Returning to AI implementation, the most probable scenario, before we can explore technological singularity, is that we will realize that we cannot explain and extrapolate our distinctive and purely biological features and we will be expected to adopt body enhancements, being permanently assisted by AI, through a process called “bio-hacking”, thus creating what is widely known as a “cyborg”. This time it is clearly that, probably for the first time ever, we are no longer talking about technology, but life itself. This time, after millennia of repeated segregation, we must bring all sciences to the table and form interdisciplinary schools and think tanks.

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## ***THE RELUCTANCE OF STUDENTS IN WORKING WITH OLDER PEOPLE DURING SOCIAL WORK PRACTICE***

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**Abstract:** *The need for social workers with a specialization in gerontology has become a global priority. The schools of social work prepare students for this kind of activity but there are some barriers that make students to be reluctant to working with elderly people. Reasons for students' disinterest in this area of work are considered, altogether, more general barriers to learning. The purpose of this study was to explore social work students' reluctance to gerontology and to encourage reflection on attitudes towards working with older people, allowing both individual self-assessment and the exchange of opinions with colleagues.*

**Keywords:** *students, practice activity in gerontology, reluctance.*

### **Introduction**

Romania, like many other countries in the world, is facing an ageing of its population. Current demographic trends indicate that overall population growth will continue to decline and the number of older people will increase. Although life expectancy is higher, the birth rate continues to decline, creating a "greying" of the population (Pew, 2014). Increasing both life expectancy and the number of older people has implications for economic and financial services, health and social services, and the elderly and their families (Ortman, Velkoff și Hogan, 2014).

In this context, at the community level, additional health and social services will be needed, which in turn will require more social care practitioners (and other health care professionals) who are trained to provide quality support and care for the elderly. Basically, this is the area with the fastest growth in social activity, however, the number of gerontological social workers is still insufficient to meet the growing demand (Hooyman, 2014).

A possible explanation for this is the fact that students studying social work tend to indicate a lower interest in doing specialized practice in this area, and implicitly to become practitioners at the end of university studies. The reasons for the students' disinterest in this area of activity will be analysed in this study along with the general barriers to learning.

### **Challenges of the social work curriculum and barriers to learning**

In vocational education on social work, students attend a course motivated both by the intention to obtain a professional qualification and to learn how to be a social worker, but they are not necessarily equally interested in all aspects of the curriculum: the challenge

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for the facilitator in social work education is that it is necessary but not sufficient to respect students for who they are and what they bring; there are also clear expectations that they assume the ideology of the profession and they develop specified knowledge, skills and values (Taylor, 1996, p. 85).

In the educational curriculum there are several disciplines that address the issue of the elderly and their social assistance and more specialized practice offers the opportunity to carry out the specialized practice in special centres for the elderly. In addition, there is support in the literature that the social work profession is making progress incorporating social work for older people training into graduate curricula and professional development. However, the difficulty remains to encourage students to practise in these centres and to motivate them to work in these social services in the future.

Empirical studies that study the reluctance of social work students to work with the elderly during specialized practice are rare and very few have taken into account their attitude. Jack & Mosley (1997) examine the user group preferences of British social work students, and also provide a useful review of studies from other countries (Israel and the USA, as well as the UK). Among students, too, work with children was preferred and work with older people was least popular. Their conclusion is that: *a disturbing picture has emerged from the literature of an entrenched hierarchy of user group preference, little changed over a quarter of a century among qualified social workers in several countries, which exists among students when they enter their programmes and survives almost unaffected when they leave. In that this hierarchy reflects negative stereotypes and attitudes widely held in Western society, conflicts with the expressed principles of the social work profession and the needs of the majority of its clients, and seems to survive social work education intact, it must concern all involved in educating social work students for practice in a radically changed welfare environment* (Jack & Mosley, 1997, p. 897)

Another study on this issue was conducted in 2006 by Ann Quinn, who concluded that *reflective learning is problematic if the learner is resistant to the topic. I have considered such reluctant learners in relation to social work students' lack of interest in work with older people, and their consequent difficulty in engaging with learning about this area of practice. Such negative attitudes about work with older people are characteristic of a wider ageism amongst professionals and in society more general. While understandable in this context, they are nevertheless unacceptable in students who are aiming to qualify as competent professionals. As well as conflicting with the espoused ethical stance of social work, such attitudes run counter to service users' and agencies' needs: older people are the major group of users of social services* (p. 235).

Moreover, given the pre-existing knowledge of students in the field of social work, it is clear that they come to courses on social work for the elderly based not directly on previous experience, but on stereotypes formed over time. These ageist attitudes are not simply cognitive beliefs that can be easily changed, but we are talking about emotional investments, which makes them well-anchored in their perception of certain categories of people.

Within social work education, the predominant anti-ageist strategy has tended to be cognitive and impersonal (Biggs, 1993). Such authoritative information giving is not going

to serve the purpose of transformatory learning, nor prepare students to engage in reflective practice with older people. Attention needs to be paid to the emotional component of students' attitudes to work with older people (A. Quinn, 2006).

### **Development of professional skills and abilities in working with the elderly**

In their work with older people, the students assume a wide variety of social work roles, from counselling to case management and advocacy to consultation. They develop skills in competencies like critical thinking, engagement of diversity, application of knowledge about human behaviour and the social environment, and engagement with individuals, families, groups, organizations, and communities.

In practice, students learn firsthand about the dilemmas of implementing various theories in work with older people, addressing in particular the application of ethical principles and the definition of the social work role. One of the major functions of the field teacher coordinator is to help students grapple with these dilemmas in engagement, assessment, goal-setting and referral or intervention. Core clinical skills, such as engagement, reflective listening, and validation, build a foundation for engagement, assessment, and goal-setting. (M. LeGeros, J. S. Borne, 2012)

Students have often commented that, in the beginning of their time at centre for adult people, risk assessments appeared to be simple flow chart or checklist tools. However, students are instructed to use these assessments as the foundation for a deeper dialogue that will foster an ongoing clinically supportive relationship. Teacher coordinators teach students to increase clients' support networks and access to resources, and also work with the realities of the many barriers clients face in residential centres for older people, chief among them strong feelings of ambivalence

### **Materials and Methods**

The analysis of the topic was based on a *qualitative* research using primarily *observation* as a method precursory of other tools and the questionnaire method composed of questions that focused on the following indicators: their attitude towards the elderly, the preference to work with various social groups, the perception of the similarities and differences between working with the elderly and working with other groups of clients, the frequency with which the roles of the geriatric social worker were mostly appreciated, the reasons for the reluctance to work with the elderly. The methodology for these questionnaires was based on a theoretical approach allowing the identification of relevant elements of students' attitude.

The study involved students in the third year, studying at the University of Pitești, Social Work Department. The Ethics Agreement for this study was given by each student and each of the respondents was informed about the confidentiality of the information provided. All respondents, however, wanted to answer questions and discuss issues related to their perception.

The *aim* was to encourage reflection on attitudes towards working with older people, allowing both individual self-assessment and the exchange of opinions with colleagues.

### **Limitations**

The limitations of this research may be grouped into several categories: limitations relating to the interpretation of results, limitations related to the method of research (questionnaire), limitations that are related to the theoretical and methodological issues specific to any study dealing with the subjective perception of individuals.

### **Analysis and Discussion**

The application of the questionnaires to 3<sup>rd</sup>-year Social work students allowed the analysis of this problem, identifying the reasons for the students' disinterest in this area of activity.

In the first part of the questionnaire, we proposed a list, containing possible positions of the social worker on two age groups: elderly people and children:

- social worker/ recovery center for children
- social worker/ geriatric home care
- social worker /day center for children
- residential social worker, children's home
- residential social worker, older person's home
- social worker /hospital for elder people
- social worker/ day center for elder people
- hospital social worker, paediatric unit

The analysis revealed that a majority percentage of more than half (70%) belonged to respondents who prefer to work with children, in the top of preferences being children's home residential social worker with a percentage of 55% followed by children hospital social worker, 15%. This shows the increased interest of students to work in areas related to child and family care, which is also explained by the diversity of types of services offered for these groups with high social risk. Nearly a third of respondents (28%) declared they want to hold a position in social services for the elderly "to a very small extent" and 2% do not want to work in the field of social work, being already employed in other positions in the fields related to it.

Regarding the ideal position they want to occupy in the analysed fields, the students were asked to choose on a scale from 0-5 how much they want this, and the situation is as follows:



Role	Frequency rated most like	Frequency rated 2nd most like
SW, residential home for children	5	4
SW, day center for children	5	3
SW, paediatric unit	3	4
SW, hospital for elder people	3	3
SW, recovery center for children	1	4
SW, residential home for older people	1	2
SW, geriatric home care	–	1

In opposition to the ideal job, students also expressed their opinion on where they would not like to work:

Role	Frequency rated most like	Frequency rated 2nd most like
SW, geriatric home care	3	4
SW, residential home for older people	3	2
SW, day center for elder people	2	1
SW, day center for children	2	1
SW, hospital paediatric unit	1	1
SW, residential home for children	-	4

As for the reasons why students want a job in social services for children, these are the most diverse. The most common reasons invoked by them, approx. 45.5% are: they can communicate and empathize much more easily with children, children get actively involved in educational and non-educational activities and are sweeter. Another reason found on the list of respondents, approx. 12%, is that good performance can be achieved with children and significant progress can be observed, compared to the elderly where there is a continuous decline. Moreover, the diversity of activities that can be carried out with children increases with age, and job satisfaction is another reason mentioned by the respondents.

There were some questions about how the attitudes that were acquired towards certain groups of beneficiaries' work, and the direct absence of experience working with those groups was most often mentioned, approx. 80%, instead some attitudes could be identified as social constructs.

After completing the questionnaire, students discussed the issues related to the matter under analysis and those students that are already working in a residential centre for the elderly had the opportunity to share their experience by providing examples of a variety of tasks they have to perform and yet managing to get closer to the beneficiaries, and to

provide quality services. This was a way to convey positive attitudes and information about caring for the elderly, giving other students the opportunity to reflect on their initial reluctance to care for the elderly. This way of providing concrete examples and the fact that satisfactory results can be obtained can influence the views of their colleagues.

The application of the questionnaire method gave a structure that supported the students' reflection on their attitudes to work with different groups of beneficiaries and in different situations, with an emphasis on attitudes towards working with the elderly. Also, the discussions at the end of the questionnaire allowed students to reflect critically on their attitudes towards working with the elderly, being a necessary first step in removing barriers to their learning in this area. Moreover, it has helped dispel myths and stereotypes about the elderly. The students themselves evaluated this research in a positive way, being also a way to reflect from the perspective of the fact that we will all become old at some point and their formation in this field is of overwhelming importance, because education not only trains professionals, but shapes characters. The students also appreciated the opportunity to learn, both in the courses and during the specialized practice, more information about geriatric social work and palliative care, giving them the opportunity to develop new professional skills.

## **Conclusion**

Reflective learning is problematic if the student is reluctant to the subject. We considered that such students lack interest in working with the elderly and their difficulty in engaging in learning activities dedicated to this field do nothing but create negative attitudes towards these groups of people and an antiageing attitude that can manifest in general and at the level of society. If in a broad context these attitudes can be accepted in certain circumstances, in social work such attitudes are unacceptable because the ultimate goal of the educational process is to train competent and well-trained professionals who respect primarily the individual and the ethical principles of this profession. The study, in addition to identifying significant issues related to this issue, managed to provoke stereotyped views by encouraging more careful reflection based on these attitudes.

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## FAITH AND DOUBT IN HOLY SCRIPTURE

Horia DUMITRESCU\*

**Abstract:** *The notion of faith pervades the whole of Scripture, from Genesis to the end of ages, manifested both in God's faithfulness to His word, from beginning to end, and in man's response to the Creator. Faith as man's answer is preceded or followed by the doubt that arises from the reduction to reasoning of human thought; it often stands in the way of divine revelations, of their acceptance as truths above rational knowledge. People tend to think that sooner or later they will doubt or have doubts about something they will later believe in.*

**Keywords:** *Faith, doubt, Scripture.*

The Greek word that defines faith (πίστις) derives from the verb πιστεύω, which means "to convince by argument". When we talk about Faith, we mainly think of faith in the existence of God, the glorified Trinity: the Father, the Son and the Holy Spirit, but also to designate the truths supported by Christianity. Regarding the interpersonal relationship, but also in the interpretation of the scriptural text, the term "faith" sometimes becomes synonymous with trust, as a simplified term, because they put their trust only in things they consider true.

The Holy Apostle Paul clarifies this biblical term when he writes to the Jews in his epistle: "faith is the substance of things hoped for, and the sign that the things not seen are true." (Hebrews XI, 1)

Biblical faith is not contrary to reason, it is consistent with it. When you put your trust (belief) in something that you think is true, but is not seen, it is not tangible (Lawrence Feingold, 2016: p. 41). God always reminds the chosen people of the reasons why they can trust Him: "I am the Lord your God who took you out of the land of Egypt, out of the prison-house." (Exodus XX, 1-2), and in the writings of the New Testament the Saviour testified: "I am the Way, the Truth and the Life" and the Holy Apostle John writes in his Gospel: "But these are recorded, so that you may have faith that Jesus is the Christ, the Son of God, and so that, having this faith you may have life in his name." (John XX, 31)

The first Christians in Rome, converted after the preaching of the Holy Apostle Paul, ask him "But how will they give worship to him in whom they have no faith? And how will they have faith in him of whom they have not had news? And how will they have news without a preacher?" (Romans X, 14); the answer is edifying: "So faith comes by hearing, and hearing by the word of Christ" (Romans X, 17). Believe in your heart that Christ is the Son of God, and he raised Him from the dead, thus believing, the word comes to transform the mind, heart and being of the one who hears and will believe and become a member of His Church through Baptism. (Edwin D. Freed, 2005: p.112)

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Such a faith is salvatory; it is the faith that the Lord taught us when metaphorically likening faith to a mustard seed: “Whatever you make a request for in prayer, have faith that it has been given to you, and you will have it.” (Mark XI, 24)

#### **Eve in front of the Deceiver**

At the beginning of the seen world, God created, out of love, the human being, man and woman, visible and finite beings, the face of the infinite and unseen Creator (Jerram Barrs, 2012: p. 16), blessing them: “So God created man in his own image, in the image of God he created him; male and female he created them. And God blessed them. And God said to them, “Be fruitful and multiply and fill the earth and subdue it and have dominion over the fish of the sea and over the birds of the heavens and over every living thing that moves on the earth” (Genesis I, 27-28). God created man free, He let him walk freely in the world created for him, He did not build a wall of defense around Heaven, to protect man from the coming onslaught of the enemy (Hugh Ross, 2015: p. 80), the serpent, a name that was given to it by Adam himself (Henry M. Morris, 2000: p. 23), which proved to be “more crafty than any other beast of the field that the LORD God had made” (Genesis III, 1)

In this Paradise where everything was perfect, the only thing man had to do was to give glory to God, to remain in communion with Him, to remain in righteousness and holiness (Jerram Barrs, *op. cit.*: p. 17), this being the intention of the Creator (John H. Walton, 2015: p. 116), obeying a single commandment: “You may surely eat of every tree of the garden, but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall surely die” (Genesis II, 16-17), thus clarifying from the beginning the relationship between Creator and creature, between God and man (R. W. L. Moberly, 2009: p. 78).

Long before the creation of man, a revolt broke out in Heaven: Lucifer rebelled, refused to serve, refused to convey his divine message, wanted to be original, author of his own destiny, bearer of his own lights (Denis de Rougemont, 1994: p. 22); he fell “like lightning from heaven” (Luke X, 18), out of pride and the desire to be like God; not bearing the idea that such a fragile and limp creature enjoys so much attention from the Creator, he appears to Eve and as if unknowingly asks her: “Did God actually say, ‘You shall not eat of **any** tree in the garden?’” (Genesis III, 1). He knew the command, but he wanted to see Eve’s answer, which did not take long to appear as God had left it.

The deceiver and the father of the lie speaks to Eve, through the serpent, plants doubt in her mind with regard to the word of God, telling her: “You will not surely die. For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil.” (Genesis III, 4-5), the word of the Devil comes more as a suggestion and not as an argument (Derek Kinder, 1967: p. 77). Eva doesn’t seem surprised that the snake is talking to her, maybe it was the first interaction with an animal, she understands it and makes herself understood, she hears the snake’s word and wonders whether that wasn’t the truth.

She does not realize the fine but effective deception of the serpent, and consequently “when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of its fruit and ate, and she also gave some to her husband who was with her, and he ate.”

(Genesis III, 6) Thus the devil casts doubt on the reality of the voice of God which was imprinted in the mind of man, because the two inhabitants of Heaven did not think to taste the tree of the knowledge of good and evil. He found temptation in the word of the Devil, and thought that it was easier to be like the Creator using a shortcut so as not to wait in obedience to Him.

Two rational passions of man contributed to the fall of the first human beings: pride and lust, but by his fall man did not completely lose the grace of God, for he fell because of a temptation of the devil. (Ilie Cleopa, 2004: p. 31)

God is faithful, He is faithful to His word and respects it (there are few cases in which God changes His mind about His decisions, and this is done for good reasons), this was also felt by our forefathers, through the sentence received for the shortcut used: the pains of childbirth, the toil of labor and the death that had been announced in His command (Peter Enns, 2012: p. 66), the sentence of the Creator did not only affect the two, but also their descendants, “For as in Adam death comes to all” (I Corinthians XV, 22) so will Eve’s descendants feel the pains of childbirth (Henry M. Morris, *op. cit.*: p. 24).

Therefore, deception becomes a harm to human nature through lies (Saint Ignatius Briancianinov, 2005: p. 3) and since then it has fought constantly, trying to prevent man from regaining the first built face, permanently tempting him, walking as the Holy Apostle Peter says: „the Evil One, who is against you, goes about like a lion with open mouth in search of food” (I Peter V, 8).

After the devil’s first and greatest victory over man, he preferred to work secretly behind his own image (Denis de Rougemont, *op. cit.*: p. 14), staging the greatest deception: to make man believe that he does not exist.

#### **Sara laughs in the shadow of the tent**

Throughout the history of the salvation of the human race, God showed His will in various ways, so after the covenant with the patriarch Abraham He showed Himself to the latter at the oak in Mamvri, announcing the fulfillment of Abraham’s burning prayer to have a son. Being in the tent, Sara listened to the discussion between the guests and her husband, doubting in herself the veracity of the word, because she herself confessed: “Behold now, the LORD has prevented me from bearing children.” (Genesis XVI, 2), attributing to God her barrenness, but this in no way offending the power of God. (Safta Roger Cristian, 2019: p. 245)

The years weighed heavily on her shoulders (Vanessa L. Ochs, Ph.D., 2004: p. 111), her frustrations intensified when, at her suggestion, Abraham conceived a baby with the maid Abgar, proving his fertility. How could she believe what those young people were saying? Sarah’s doubt was justified, she only knew God from her husband’s words, he would be told of the covenant. She didn’t know who those young men were, she had never seen them in front of their tent.

Even though she laughed to herself at hearing these promises, doubting: “So Sarah laughed to herself, saying, ‘After I am worn out, and my lord is old, shall I have pleasure?’” (Genesis XVIII, 12) and even if she does not confess before God that she laughed, He did not change his mind about the word given, so Abraham’s faith strengthens the word of the Lord, dispelling Sarah’s doubt when she conceived a baby in her womb and Isaac was born.

Moreover, God calls them from their land to the Land of Canaan because “I will make of you a great nation, and I will bless you and make your name great, so that you will be a blessing” (Genesis XII, 2), from this point of the book of Genesis, the Old Testament becomes the history of God’s people raised from the descendants of Abraham and Sarah, expressing God’s faithfulness and following the promise of salvation to mankind given to Eve: “I will put enmity between you and the woman, and between your offspring and her offspring; he shall bruise your head, and you shall bruise his heel.” (Genesis III, 15), by the birth of the New Adam from a woman.

#### **Zechariah’s muteness**

Such feelings, such sadness for the infertility of an elderly couple, are also to be found in the New Testament, in the person of Saints Zechariah and Elizabeth. After years of waiting and fervent prayer, God sends Archangel Gabriel to announce the birth of St. John the Baptist. (Oliver Davies, 2013: p. 117)

Zechariah was a member of the family of Abijah, he was married to Elizabeth of the family of Aaron, and he was a priest of the temple of God. The years had passed like seconds and their temples confessed this, the sadness of their hearts was given by the lack of children, which in the Jewish society of the time was a stigma, a curse.

The day when Zechariah was destined to serve, the archangel Gabriel appeared unto him, sitting on the right side of the altar, telling him: “ ‘Do not be afraid, Zechariah, for your prayer has been heard, and your wife Elizabeth will bear you a son, and you shall call his name John.’ ” (Luke I, 13) Thus the angel announces his birth, but also the role that the baby will play in the history of the salvation of the people of Israel. (Jonathan Knight, 1998: p. 82)

This angelophany is similar to that recorded in the book of *Judges* in the Old Testament which tells the story of the birth of Samson: “Now there was a certain man of Zorah of the family of the Danites, and his name was Manoah; and his wife had never given birth to a child. And the angel of the Lord came to the woman, and said to her, See now! though you have never given birth to children, you will be with child and give birth to a son.” (Judges XIII, 1-2)

The same thought of the years makes Zacharias doubt (Doreen Virtue, 2014: p. 1) the words of God’s messenger: “ ‘How shall I know this? For I am an old man, and my wife is advanced in years.’ ” (Luke I, 18)

The herald of the divine will, the archangel Gabriel, strengthens the Lord’s decision: “ ‘I am Gabriel. I stand in the presence of God, and I was sent to speak to you and to bring you this good news. 20 And behold, you will be silent and unable to speak until the day that these things take place, because you did not believe my words, which will be fulfilled in their time.’ ” (Luke I, 19-20) reminiscent of Ezekiel’s silence, “and I will make your tongue fixed to the roof of your mouth, so that you have no voice and may not make protests to them: for they are an uncontrolled people.” (Ezekiel III, 26)

God proves His faithfulness, and at the end of time Elizabeth gives birth to a son whom she wanted to name Zecharia after her father, but to fulfill the prophecy to the end, her mother said: “ ‘No; he shall be called John.’ And they said to her, ‘None of your relatives is called by this name.’ And they made signs to his father, inquiring what he

wanted him to be called. And he asked for a writing tablet and wrote, 'His name is John.' And they all wondered". (Luke I, 60-63)

This birth of John the Baptist, annunciated by the angel, made him from the beginning an extremely important person in God's plan of salvation, because "he will turn many of the children of Israel to the Lord their God," (Luke I, 16), he was to be the one who would prepare the ways of the Lord and of whom Christ will confess: "Among the sons of women there has not been a greater than John the Baptist". (Matthew XI, 11)

#### **Peter between waves and doubts**

Walking with His disciples, Christ asks them: "Who do men say that the Son of man is? And they said, Some say, John the Baptist; some, Elijah; and others, Jeremiah, or one of the prophets. He says to them, But who do you say that I am?" (Matthew XVI, 13-15) Nobody said anything, there was silence. Peter being the eldest, confessed: "You are the Christ, the Son of the living God. And Jesus made answer and said to him, A blessing on you, Simon Bar-jonah: because this knowledge has not come to you from flesh and blood, but from my Father in heaven. And I say to you that you are Peter, and on this rock will my church be based, and the doors of hell will not overcome it. I will give to you the keys of the kingdom of heaven: and whatever is fixed by you on earth will be fixed in heaven: and whatever you make free on earth will be made free in heaven." (Matthew XVI, 16-19)

What a responsibility it is for a fisherman to be called the cornerstone of the Church, to receive the keys of the Kingdom, to be able to bind and untie on earth, and his word to be heard in heaven.

Always in the midst of the disciples, constantly followed by crowds of people, Christ spoke to them countless times about faith, performed unparalleled miracles, healing suffering people after the confession of their faith.

After feeding the crowds in the wilderness, Christ the Savior forced the disciples to board the ship and leave, and He went to the mountain to pray in solitude. Overnight, however, the waves began to stir, and a great storm arose, so that the ship in which the disciples were was about to sink. And, crying out in horror, at one point they saw Jesus walking on the water, but, thinking He was a ghost, they became even more frightened. But the Lord reassured them, telling them: "Take heart; it is I, have no fear! (...) And Peter, answering, said to him, Lord, if it is you, give me the order to come to you on the water. And he said, Come." (Matthew XIV, 27)

Without further ado, without any fear, Peter jumped out of the ship, entrusted himself to Christ the Savior, against all rational evidence, and went to sea as if on land, looking to Christ, his abode, his escape, his salvation. A strong faith, great courage, mixed with fear, makes Peter jump out of the boat into the waves raised by the wind (Matthew Henry, 2000: p. 302).

Walking on water as if on land, Peter had his eyes fixed on Christ, the Word, the Power that miraculously held him above the water. Looking away from the Lord for a moment and seeing the waves raised by the wind, says the Gospel, he started to be afraid. He remembered for a moment the fear he had felt when the storm threatened the boat. And the moment he doubted, the water stopped holding him and he began to sink and, in terror, shouted: „Help, Lord"! And straight away Jesus put out His hand and took a grip of him,



and said to him, O man of little faith, why were you in doubt?" (Matthew XIV, 31), He brought him to the ship, and the winds stopped. It is noteworthy how Peter cries out to Christ, terrified, the doubt that gripped him for a moment brings him to the brink of despair, even if he was a fisherman and we can only assume that he could swim. But now it was different, the waves were big, the storm was getting stronger, the faith had begun to wane. The words of the Apostle James are so expressive for this image "for he who has doubt in his heart is like the waves of the sea, which are troubled by the driving of the wind." (James I, 6)

The faith of the Apostle Peter was often put to the test, the last time in the court of the high priest on the night Jesus was arrested and taken before Caiaphas, when the people there recognized him as part of the Galilean group and they accused him of it. Frightened, confused by the events unfolding in front of him, he shouted: "I have no knowledge of the man about whom you are talking", so that the prophecy of Jesus could be fulfilled, who stated that „Truly, I say to you that you, today, even this night, before the cock's second cry, will say three times that you have no knowledge of me" (Mark XIV, 30). At that moment, Jesus turned and looked at him as only the Savior can look at someone, and Peter's heart was filled with sorrow. He had changed instantly. This happened in a matter of seconds. Any trace of fear of people or self-confidence was gone. Peter went out into the darkness of the night like a wicked man, and wept bitterly.

After the Sabbath day, the women came to anoint His body with oil: and they found the stone overturned and the angel of the Lord announced to them the Resurrection: "But go, say to his disciples and to Peter, He goes before you into Galilee: there you will see him, as he said to you" (Mark XVI, 7). The angel pays special attention to Peter, referring to him nominally. The Lord calls him and puts him back in the apostolate.

The same man, who rejected the Lord Jesus, who believed and doubted, was filled with courage and fear, stood before the Jews and told them: "But you have denied the Holy and Righteous One" (Acts of the Apostles III, 14 ).

#### **Thomas and the locked doors**

After His Resurrection, Christ showed himself to His disciples who, fearing that they too would be caught, hid themselves in one of the houses in Jerusalem. With the resurrected body He enters through the locked doors saying, "Peace be with you," when this happened, Thomas the Apostle, called the Twin, was not with them, and when the other disciples said to him, "I have seen the Lord," he did not believe, but wished to convince himself, to see, and to touch the marks of the nails with which the Lord had been crucified. He wanted to know what he knew to happen in order to be able to measure Him, to be able to touch, to feel without a doubt the wounds suffered by Christ.

And after eight days, when the disciples were assembled, and Thomas with them, the Lord appeared to them, and said to Thomas: "Put out your finger, and see my hands; and put your hand here into my side: and be no longer in doubt but have belief". Thomas, seeing and touching the life-giving coast of Christ, said: "My Lord and my God!" In this way the resurrection of the Lord was preached with more force, for the Saviour not with delusion, nor with another body, but with the same body with which He suffered for our salvation, truly rose, and appeared to the disciples.

The Holy Apostle Thomas does not show unbelief, he had been with the Lord throughout His activity, he had witnessed the miracles performed by Him, he had listened to His words of instruction, he had often heard His prophetic words that testified to the days to come: "The Son of Man must suffer many things and be rejected by the elders and chief priests and scribes, and be killed, and on the third day be raised." (Luke IX, 22).

Thomas's reaction when he heard the news of the Resurrection is not unbelief in the sense that he did not believe that Jesus was risen, but rather a doubt springing from the emotion of the moment, from the news received, that he was not there when the Lord appeared to the apostles, for which the appearance after eight days, that is, on the second Sunday after the Resurrection, of Jesus Christ to His disciples, passing through the locked doors of the same room, is aimed directly at him because after entering through the locked doors and blessing all who are in room, he addresses Thomas: "Put out your finger, and see my hands; and put your hand here into my side: and be no longer in doubt but have belief. And Thomas said in answer, My Lord and my God!" (John XX, 27-28) Touching the wounds of the Lord, the Apostle was assured that not by delusion, nor by any other body, but by the same body with which He suffered for our salvation, was the Lord truly risen, and appeared to the disciples.

Thomas's answer is confession, it is the assumption of the apostolate, the strengthening of his faith that will later guide him to the parts of India where he preached the saving word of Christ, will be his hope in the last hours of his life, when confessing Christ the Risen One he was pierced by five spears, finding his end. (*The Saints' Lives*, 2012: p. 46)

As a result of the confession of Thomas, He states that "a blessing will be on those who have belief though they have not seen me!" (John XX, 29) The signs of Christ's Passion, preserved in His resurrected Body, prove far more than His existence and the reality of His incarnation. They prove His love for us and His victory over death.

### **Conclusions**

Faith has its source in the revelation of God, when He decided that "when the time had come, God sent out his Son, made of a woman, made under the law, that he might make them free who were under the law, and that we might be given the place of sons." (Galatians IV, 4-5), faith opens us other perspectives on this world, towards another level of its existence.

It is not objective, evidence-based knowledge, but man's edification of God, „now faith is the substance of things hoped for, and the sign that the things not seen are true.

For by it our fathers had God's approval. By faith it is clear to us that the order of events was fixed by the word of God, so that what is seen has not been made from things which only seem to be..." (Hebrews XI,1-3).

Faith is something that has to do with those things that are beyond our five senses. "The things hoped for," that is, things that are based on promises; then "things that are not seen," that is, things that are beyond the natural realm.

The Holy Apostle Paul, after showing the way in which the leaders of the people, the elders of the Temple, the scribes and the Pharisees erred, because of their unbelief and

doubts about the messiahship of Christ, speaks of faith from the heart, that inner impulse that entitles man to see the unseen. This is what Paul had in mind when he said: “While our minds are not on the things which are seen, but on the things which are not seen: for the things which are seen are for a time; but the things which are not seen are eternal.” (2 Corinthians IV, 18)

Doubt cannot be foreign to man, it will raise questions in man’s mind, he wonders more and more often, where he comes from, where he is going, what he represents for the world in which he lives, what his role is.

Thus, there is a paradoxical connection between faith and doubt, because apparently the two notions should mutually reject each other, not be tangent, but it seems that the power of attraction between them is much too great, they complement each other, then complete each other when God’s will requires it.

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## **RURAL / URBAN SPACE AND HUMAN TYPOLOGY IN LITERATURE AND CINEMATOGRAPHIC ART**

**Mirela Corina FILIP \***

**Abstract:** *This article is intended to examine the compatibility of the written text with the film produced after that text, the check of the fidelity of the cinema film vis-à-vis the text, in order to quantify the playback level through the directorial vision of the book message, the local atmosphere, especially the urban world, the architecture of the houses, of streets, interiors, human picturesque and material. To this end, a well-carried study, with analytical tools, with relevant and objective methods, is needed in the future, taking into account the subjectivity of the two arts in receiving them.*

**Keywords:** *compatibility, vision, subjectivity.*

### **Introduction**

Art, in general, is the transposition of reality into a different form than the way reality is perceived. That's where the artist's craftsmanship comes in. Metamorphosis is achieved by color, sound, movement, for certain arts, and for literature is achieved by word that forms figures of style, artistic images. The latter is part of the cycle of 7 arts, along with painting, choreography, music, sculpture, cinema, theatre.

Cinema has been a fascination since its inception, although it was initially received with enough reluctance. December 28, 1895 is considered the date of birth of cinema, when Antoine Lumière, from Lyon, hosted a show with moving images in Paris.

Although most of the artistic currents and manifestations have entered our country late, we can say that cinema has appeared synchronously compared to other countries. Thus, in 1906, the first 80-minute production was screened, the Australian film "The Story of the Kelly Gang", also appeared other productions, such as "Queen Elizabeth" (France, 1912), "Quo Vadis?" (Italy, 1913) and "Cabiria" (Italy, 1914). In our country, in 1911, the first fiction films appear on screens, "Amor fatal", directed and scripted – Grigore Brezeanu, being the adaptation of a play from the repertoire of the National Theatre, and "Beaded String", directed by Grigore Brezeanu and Aristide Demetriade, the script belonging to Victor Eftimiu.

There are works intended, from the outset, for cinematographic exhibition, with scripts written, from the beginning, for the film. And there are films that translate into a novel film, famous writings. The latter is intended for a deep analysis of how a director, together with the entire team of actors, scenographers, designers, manages to capture the writer's experiences or the experiences that the writer wanted to convey to the lecturers. Hard to quantify. Experiences are experiences; therefore, they are subjective. It is not possible to know exactly what the emotions of the lecturers were, regardless of the

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intentions of the writer. Art is subjectively perceived, as the beauty about which paremiological erudition says that "It's not nice what's beautiful, it's beautiful what I like". We read a book and look with great interest for the film made after that book, in the hope that we will prolong the state created by reading. It often happens that the lecturer finds something of the atmosphere captured in the novel/novel, but there is also the possibility that the lecturer will be disheartened by what he sees on the small/big screen, the atmosphere played by the director not in line with his vision, with his expectations. How many lecturers, so many directors.

### **Objective of the article**

This article aims to assess how the two arts intertwine, and through a future study it will be possible to discover the tools and methods necessary to find the common denominator for the two arts. So it's interesting to question people who have read a book and seen the film made after that book, people who have only seen the film or who have only read the book and from whom to have impressions, feelings, feelings, emotions generated by those works. It's interesting to learn their opinion, as well as the opinion of the actors involved in the film, how they saw it, how they thought about the roles, whether their vision coincided with that of the director, whether they were playing that role they thought they had offered everything the author of the book had proposed to play for readers.

Imagination is stimulated by word, the reader being able to give the facts, the characters, the places that his thinking allows. But if you're watching a movie, you see what the director wanted you to see, without giving way to too much room for interpretations. It's interesting to observe how all the factors involved in the birth of a film lead to a particular idea, an idea that may or may not coincide with the writer's intention. When we refer to the factors involved in making a film, we refer to stage designers, directors, designers, composers, actors. The soundtrack, the clothes, the makeup have an essential role in the rendering of the desired atmosphere.

### **Screened works**

Few writers had the chance to have a book screened in their lifetime. Instead, many writers have been involved in film creation and, particularly interesting to note, this aspect has manifested itself, since the beginnings of cinema, beginnings that were quite uncertain, stinger, like any innovation, especially in technique, science, art, cinema being a melange between them. George Călinescu is therefore among the authors of novels who witnessed the making of a film based on a novel he wrote. He hummed the song that would become the soundtrack of the film "Felix and Otilia", and the composer Anatol Vieru put on notes the song performed by Aurelian Andreescu and which became a background sound: "What is this world / Otilia to tell me..."

For this film, "Felix and Otilia", the sets, the houses chosen to serve as a space for the conduct of the filmed scenes, were long sought after, contoured, arranged and designed to be representative for the era concerned, for the typologies of characters and to suggest the message, the idea, the main theme of the text: the worldly society of Bucharest, at the

beginning of the 20th century, worldliness presented with all its aspects : economic, social, illustrating in particular the domination of the ban for which the intigi and pettiness take place, the avarice – embodied by Costache Giurgiuveanu in the novel, respectively by Hermann Chrodower, in the film and the arivist - embodied by Stanica Ratiu in the novel, respectively by Gheorghe Dinică, in the film, being the main human typologies presented. The house also has personality. As we learn from Wikipedia, the scenographer Liviu Popa began the film's scenography, discovering an old house with scorched walls, "with a sad and sober decrepitude appearance", considered suggestive for the film's rhetoric. The decrepit and sad appearance of the house is in full agreement with the exterior appearance, but also with the interior of the main tenant, Santa Costache Giurgiuveanu. His clothing, his head covered in total baldness, the two teeth left in front as two chips of bone, yellow from too much smoking are found in the outside to the appearance of the house which was of perfect kitsch, by the mixture of architectural styles, by the claim of luxury and good taste, in reality being only cheap imitations: a Hermes of plaster, at the end of the staircase , with a lantern instead of a caduce, with a creaking ladder, with a squeaky doorbell, all with a sinister, lugubrious appearance, quite well captured in the film. (Annex 1)

Very impressive and well done is the film "Morometii", based on the novel of the same name, written by Marin Preda. The first volume was screened in 1987, directed by Stere Gulea, and the second volume was screened in 2018, under the signature of the same talented and spirited director. Too bad the character Moromete was not the same, but had a happy continuity through the wonderful acting played by Horatiu Malăele, who, with peasant origins, did not have much to study to get into the character's skin. However, Victor Rebengiuc had to know the nature of the Romanian peasant from the peasants themselves, from Moromete himself, as said the actor who, moreover, made a memorable role: "On Preda I relied on, on the book. That's what I relied on. Then, not knowing what the peasant was like, I tried to look at the people of the village, to study them, and so I realized that they are people like all people, they have nothing special, apart from the way of thinking, the binding of the land and the family, the way of looking, of expressing themselves more doubtfully, so not knowing clearly who they are dealing with. It was very helpful to me that it was filmed in a lowland village and the people I knew were local. And they were wonderful. Actually, after Preda, i relied on them. They were my real, effective and effective support...", from which we can infer that the letter of the book was even the basis of the acting interpretation, the script, the novel and the film itself became one and the same work without being able to make great differences between them, just separating them as independent arts; from where we observe once more that literature is sincretic: it is interpreted and received at the same time, in several ways.

Between Volume I of 'Moromets, letric and Volume I, the screened volume, there is no difference in nuance, substance, idea or any other kind. The atmosphere in the novel, the one instilled by Marin Preda, the one felt and lived by readers is the same as that played in the film.

The authentic peasant presented by Marin Preda, the last peasant – independent – as Moromete was, although with different concerns towards Rebreanu's peasant, because he is passionate about politics – read the newspaper – is concerned about his financial

situation: he has debts to the bank and has to pay taxes to the state, "fonciation", wants, as any Roman peasant, to keep his land intact, which is the guarantor of an unshakable existence of tomorrow's care. Intergenerational conflict is manifested by the desire for independence of the boys of Ilie Moromete's first marriage, a conflict surprised with humor, irony and, at the same time, with a slight drama, both in film and in the book. Although reading a novel involves the reader imagining all the sequences presented, if you read "Moromets" and see the film, you are left with one and the same image. Regardless of the order of reception of these artistic acts. But if you've seen the film and you're rereading the novel, you will see before the eyes of the mind only Victor Rebengiuc, Luminita Gheorghiu as Catrina, Ionel Mihăilescu, as Paraschiv, Constantin Chiriac playing Nile, Radu Amzulescu, as Achim, Viorica Bagare-Chelbea, aka Tita, talented actress Emilia Popescu, aka Ilinca and Marius Badea who played Niculae – for the first volume, and the actors who gave life to the characters of Preda in the second vol of the "Moromets" are no less, remaining alive in memory of the cinephiles and can be confused, assimilated with the characters in the novel: Răzvan Vasilescu, Gheorghe Visu, Marian Rălea, Toma Cuzin, Anca Androne, Dana Dogaru who plays excellent Catrina, Moromete's wife.

The local atmosphere, the sound of the village, the monograph of a rural society, even threatened by dissolution, extinction, are captured by the video camera with unparalleled mastery, the village of Moromeș being reconstructed down to the smallest detail: before the harvest, with the cries of the cemetery which, metaphorically, are heard while Moromete cuts the acacia - symbol of the village and a kind of ancestral axis between earth and universe, and the architecture of the place, streets, houses is worthy of a real ethnographic presentation. The action takes place in Siliștea-Gumești, but the film was shot in Talpa village, Teleorman county, where the producers found favorable conditions for artistic expression and through the place itself. Even so, the environment has undergone changes to appear "according to the letter of the book". Acacia did not exist and was brought from Alexandria and it is truly wonderful that, for the screening of the second volume, the same location was used which was rehabilitated because, in the meantime, in the 30 years that separated the two screenings, damaged.

This cinematographic realization, together with the screening of the novel "Ion" by Liviu Rebreanu, and the literary masterpieces after which the mentioned films were cast, seem a whole novel-film unit, one not completing the other, but coexisting in a full harmony. Very few nuances could be deduced from these films as different, referring to the novels. It seems that the grace of the writers was transmitted unaltered to the directors or that they managed by the force with which they transmitted, to capture all the minds and hearts in unison, creating the same idea. The directors, in turn, benefited from such a strong vision and such a huge talent that they were able to faithfully reproduce what the authors of the novels wrote.

It's wonderful that literature stirs the imagination, that as many readings as there are are as many directorial visions, but when a book manages to gather almost the same emotion for thousands of readers, it is divine. It means that the writer even managed to convey a certain idea that is triumphant in everyone's minds and hearts. How well can a film be made, according to a famous book, if, for example, when for a second you see the image

in the film, without sound background and, only from sets and costumes, you realize that it is about the "Karamazov Brothers", and later you find out, with amazement, that the film is of British production! Different cultures, languages of different origins and yet such a high accuracy of the atmosphere transmitted by Dostoevsky. For the study I mentioned, it is interesting to note the opinions, thoughts, feelings of those who read, for example, "Portrait of Dorian Gray", by Oscar Wilde, "Shogun", by James Clavell, "Anna Karenina", by Lev Tolstoy, "Procust's Bed", by Camil Petrescu, and the list goes on, and who also saw the films made after those books.

### **Literature-cinematography interference**

I was saying that there were few writers who witnessed the staging of the works written by them, but there were writers who were involved in the art of cinema, from its beginnings. Liviu Rebreanu was part of the "Leon M. Popescu Art Film" Society, and Camil Petrescu was part of the management of the Romanian-Italian Film Production Company "Cineromit", actively involved in film production, but not to promote their own works, but rather for the transposition on the screen of other writings, such as: "Odessa in flames" and "White Squadron", but also "The dream of a winter night", the screenplay by Tudor Muşatescu.

In 1910, in the pages of the magazine "Scena", Liviu Rebreanu published the first film chronicle dedicated to art that can "facilitate the cultural and aesthetic revolution". (Călin Stănculescu, "The book and the film", page 6).

In the magazine "Viața Românească", Tudor Arghezi presents the competition that the new art could make for the theater. In September 1912, in the column "Theatrical Chronicle", Arghezi writes about the advantages of cinema that offers "cheap, interesting, fast" shows, meant to "follow the fantasy of thinking and do the impossible." (Ibid).

Nae Caranfil made a reconstruction of the beginning of cinema in our country, through the film "The rest is silence", in which he truly captures the way "Romanian Independence" was cast, with the screenplay written by Petre Liciu, Constantin I. Nottara, Aristide Demetriade and Grigore Brezeanu - based on the epic thread of Peneş Curcanul's story from the cycle "Our Soldiers" by Vasile Alecsandri, in 1912.

### **Conclusions**

Therefore, literature played a key role in the birth of cinema. The two arts intertwine, interfere, each with its beauty and specificity, and from their interference a conglomerate can be born, a unitary whole. For example, Alecsandri's play and Negruzzi's short story, dedicated to the history of the Neamţ Fortress, will offer screenwriters Corneliu Moldovanu and Emil Gârleanu in 1913, the subject of the historical film about the Romanian-Polish conflict during the time of Ştefan cel Mare, directed by the writer Emil Gârleanu. at the production house Leon Popescu, but which, unfortunately, was lost. Cinematography cannot be separated from the literature that influenced it, the writers being in turn inspired by the historical and social events of the nation, and they become characters actively involved in promoting the new art that will change and revolutionize the world.



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- Annex



## **LA RÉTICENCE À LA RICHESSE APRÈS CLEMENT D'ALEXANDRIE**

**Gheorghe GÎRBEA\***

**Résumé :** *L'ouvrage de Clément d'Alexandrie, « Quel riche sera sauvé ? », est un commentaire sur le texte de Marc X, 17-31. Apparemment, ce n'était pas un discours prononcé devant son public. Le commentaire a été écrit pour les chrétiens riches d'Alexandrie, qui sont frappés par les paroles du Sauveur selon lesquelles « Il est plus facile à un chameau de passer par le trou d'une aiguille qu'à un riche de rentrer dans le royaume de Dieu » - se demandant s'ils peuvent être sauvés. Clément répond que la richesse en elle-même n'est ni bonne ni mauvaise, elle devient bonne ou mauvaise par rapport à son utilisation. Ce n'est pas la richesse qui est un obstacle au salut, mais les passions que la richesse les génère et les empêchent d'entrer dans le royaume de Dieu. Les riches ne doivent pas renoncer à leur richesse, mais à leurs passions.*

**Mots-clés :** *richesse, réticence, Clément d'Alexandrie.*

L'Ecole d'Alexandrie, en Egypte, entre dans l'histoire grâce à Pantène. Pour l'histoire, Pantène reste un sacrifié, presque un étranger. On ne connaît pas cette forte personnalité qui a poussé un courant et a ouvert de nouvelles voies de pensée chrétienne, mais on connaît seulement cela: « qu'il a vécu à une certaine date, qu'il a beaucoup voyagé, qu'il a ouvert à Alexandrie, en suivant le modèle de beaucoup d'autres, une certaine école en son temps pour l'enseignement de la philosophie, qu'il était le maître de Clément, qu'il écrivait ou n'écrivait rien, que son enseignement lui attirait des éloges, qu'il jouissait d'une grande estime, et encore d'autres nouvelles qui ne peuvent mettre en lumière son âme renouvelée, la grandeur et l'ampleur de sa pensée et en même temps la profondeur de son sens chrétien »<sup>1</sup>.

C'est le sort de tous les pionniers, et de même que Socrate avait un sauveur, Platon, Pantène en eut Clément. A travers Clément vit Pantène, « cette abeille sicilienne, comme l'appelle son disciple, qui a récolté les fleurs du verger prophétique et apostolique et a déposé le miel de la connaissance dans l'âme de ses auditeurs »<sup>2</sup>.

L'apparition de l'École d'Alexandrie au début du IIe siècle est providentiel car « la pensée qu'elle élabore, les formes qu'elle crée, les méthodes de recherche et les plans d'une grande

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<sup>1</sup> Prêtre D. Fecioru, „Introduction” à Clément d'Alexandrie, *Scrieri (Écrits)*, Première partie, traduction, introduction, notes et index par Pr. D. Fecioru, dans la collection P.S.B. no 4, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, Bucarest, 1982, p. 5

<sup>2</sup> *Ibidem*, p. 5

*Somme théologique* dépassent l'environnement et l'époque où l'école est apparue et a fonctionné »<sup>1</sup>.

La littérature chrétienne du II<sup>e</sup> siècle, aussi petite qu'elle fût, était une littérature du cœur, une littérature enthousiaste. Les écrits des pères apostoliques, des apologistes, voire de Justin Philosophe et Apologiste sont des écrits enthousiastes qui laissent vibrer une foi vivante, mais où on ne trouve rien qui caractériserait la pensée de l'Ecole d'Alexandrie. Les chrétiens du siècle étaient les mêmes. Le témoignage est le premier livre de la *Stromatique* dans lequel Clément s'oblige à prouver aux chrétiens de son temps que penser sa foi, l'établir dialectiquement, non seulement en vivant, n'est ni dangereux ni inutile. Les professeurs de l'Ecole d'Alexandrie, en commençant par Pantène et en continuant par Clément et Origène, s'efforcent de montrer aux chrétiens l'utilité de la philosophie pour la fondation des vérités du christianisme, de la vraie foi. Ils ont mis dans la pâte enthousiaste et morale du deuxième siècle, le moule de la pensée de Paul. Par lui, Paul revit et se développe. Ce sont eux qui font « pousser le grand et bel arbre issu de la petite graine de moutarde »<sup>2</sup>. Que les branches de l'arbre issu de l'Ecole d'Alexandrie abritassent également des oiseaux qui ne le sont pas et les oiseaux du ciel est trop vrai, mais aussi naturel. L'arbre a poussé sur la terre, et ceux qui en ont pris soin, l'ont arrosé et l'ont aidé à pousser étaient les gens ; mais ces gens aimaient les graines de moutarde comme peu d'hommes dans l'histoire du christianisme pouvaient l'aimer, et comme peu pouvaient le considérer comme ces trois grands maîtres de la pensée alexandrine, de l'école catéchétique d'Alexandrie en Egypte. Leur pensée, bien que parfois flétrie par certains, reste éternellement jeune et brillante, elle reste toujours comme le levain des autres pensées.

Pantène était l'initiateur de Clément, et Clément était l'initiateur d'Origène et de ses successeurs et de nombreux autres plus tard, y compris un nom de grand honneur pour l'orthodoxie, John Chrysostome. Comme Justin, Clément, d'une manière similaire aux autres personnalités qui ont vécu dans les trois premiers siècles chrétiens, âme fugitive et errante sur tous les chemins connus du monde et sur tous les chemins de la philosophie de son temps, cherche la vérité qui signifie le repos de son âme. Pour cela, il frappe à toutes les portes, d'abord aux portes des mystères de la religion dans laquelle il est né, mais par laquelle il a été déçu, puis il frappe aux portes des philosophes païens ; il est invité à leurs repas, et s'arrête à certains plus, à d'autres moins, à d'autres du tout. Le *Symposion* le retient le plus et le passionne ; la nourriture qu'ils lui offraient venait d'un autre monde, ressemblait à ceux qu'il convoitait et pensait satisfaire sa faim<sup>3</sup>.

Le *Symposion* l'a comme apprenti pour longtemps, mais ensuite il le quitte, comme toutes les âmes agitées l'ont quitté. Il le quitte parce qu'il a trouvé ce qu'il cherchait. Il a trouvé le Grand Maître, le chanteur de la nouvelle chanson, comme Clément aime à appeler le Christ. Le souvenir du *Symposion* auquel il a participé restera vivant dans l'âme de Clément. Tout ce qu'il a assimilé à ce *Symposion*<sup>4</sup>, Clément le fera en cadeau à l'Epoux qu'il a rejoint. Clément posera son cœur aux pieds de l'Epoux et sa pensée lui élèvera les

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<sup>1</sup> *Ibidem*, p. 5

<sup>2</sup> *Ibidem*, p. 6

<sup>3</sup> *Ibidem*, p. 6

<sup>4</sup> Là, il fait référence au fait que Platon est présent dans les œuvres de Clément dans plus de 500 lieux.

plus beaux conseils d'amour et de pensée qui surpasseront en beauté toutes les formes d'or de Phidias. Une fois qu'il eut la nouvelle qu'il désirait, submergé par la splendeur des vérités qu'il possédait, Clément ne cessa de les prêcher.

Clément est une âme renaissante. Il sent qu'il a une mission divine, il sent avec sa profonde intuition que le christianisme de son siècle dépasse la pensée de son divin fondateur. « Le Christ admirait et chérissait la beauté, et son grand commentateur alexandrin fait de toutes les valeurs spirituelles du monde des biens qui trouvent leur place naturelle dans l'économie de la doctrine chrétienne »<sup>1</sup>.

Ceci est la position que Clément fixe et prêche contre tous ses adversaires. Il sait que la victoire de sa position sera suivie de la victoire de la foi qu'il sert. Le temps qui suivrait, pas trop éloigné, lui donnerait raison ; ils ont tous suivi sa ligne de pensée. Son mérite est d'avoir initié et introduit pour la première fois avec force ce que Justin Philosophe et Martyr avaient fait en partie : la dialectique philosophique dans la démonstration de la foi chrétienne et tout son effort était de montrer que la philosophie qui était le seul dirigeant envers la vérité, le bien et le beau est nécessaire au chrétien pour discipliner et fortifier sa foi.

La philosophie a joué un rôle avant l'avènement du christianisme et le joue aussi depuis que la Parole a pris forme, a habité parmi les hommes et nous a révélé « le mystère caché de l'époque ». Malheureusement, Clément manqua de temps pour laisser tout le trésor de sa pensée. Les temps de persécution de Septime Sévère le forcent à quitter l'école. Se détacher de la chaire, errer, ne rien écrire.

Ses projections littéraires, qu'il nous rappelle dans les écrits qui nous ont été laissés, sont restées un simple desideratum d'une tête et d'un cœur qui déborde. Il ne pouvait que terminer les principes directeurs annoncés dans son livre de *Prolégomènes* - in *Stromate*. En vertu de ces principes, les penseurs chrétiens ultérieurs ont construit toute la théologie scientifique du christianisme qui a culminé à Damas et à Thomas d'Aquin. Dans son livre des *Prolégomènes*, Clément nous fait le portrait du vrai chrétien, du gnostique, comme il l'appelle, et personne n'a mieux décrit le visage du parfait chrétien, comme Clément l'a décrit. Son chrétien n'était pas une fiction de son imagination, ni le produit d'un enthousiasme incontrôlable, mais un homme de chair et de sang que vous rencontriez dans les rues d'Alexandrie, et quand le temps le demandait, au feu ou sous la hache du bourreau. Quand il a peint le Christian-gnostique, Clément s'est peint lui-même. La conception du gnostique-chrétien après Clément est l'une des plus intéressantes. Le catéchiste alexandrin réserve au gnostique un stade plus élevé que celui de la foi. Le simple croyant reste dans l'acceptation de la doctrine chrétienne, croit, est convaincu de ce qu'il croit, la foi le sauve par un départ spontané, reçoit tout ce que l'Église lui dit, soumet, comme le dit Clément, aux canons de l'Église, toute sa vie est un acte d'obéissance et d'accomplissement des commandements. Le Gnostique, au contraire, est l'homme qui reçoit les vérités de la foi en démontrant, clarifiant et connaissant ces vérités ; le Gnostique connaît leur profondeur et révèle leurs traces sous le couvert symbolique des paroles des Écritures divines. Sa vie est une vie de liberté, il a dépassé la vie d'obéissance, il est l'ami de Dieu - il est Dieu. Entre le

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<sup>1</sup> Pr. D. Fecioru, *op. cit.*, p. 7

gnostique et le simple croyant, il n'y a pas, comme il semble, une différence de nature, mais une différence de degré ; le gnostique connaît, comprend, sait, approfondit toutes les vérités de foi que possède le simple croyant, mais sa part d'âme est supérieure à l'état d'esprit du premier, ici sur terre, et au-delà quand les liens de la chair auront disparu<sup>1</sup>.

Afin de comprendre la personnalité du grand savant de l'École catéchétique alexandrine, nous nous attarderons un peu sur sa vie et son activité. Son nom complet étant Titus Flavius Clément, il est né à Athènes vers l'an 150 de parents païens et riches qui ont donné une éducation et une instruction choisies à leur enfant talentueux. Des détails donnés dans son ouvrage le *Protreptique* sur les mystères éleusiniens, on peut déduire que dans sa jeunesse il fut initié à ces mystères. La date de sa conversion n'est pas connue, ni les principes de cette conversion. Mais nous pouvons les assumer. Comme son prédécesseur Justin, Clément était un individu inquiet, un chercheur de la vérité. Cherchant la vérité dans les mystères, non seulement il ne l'a pas trouvée, mais il l'a éloignée d'eux. Il l'a recherché alors dans l'esprit des philosophes, mais les réponses qu'ils donnaient aux grandes questions de l'humanité ne le satisfaisaient pas. En regardant plus loin, il a vu qu'il y avait un autre enseignement pour lequel des hommes sont morts ; il l'a recherché et dans cet enseignement pour la confession dont les gens ont donné leur vie, Clément a trouvé la vérité, il a trouvé la paix. Il le dit lui-même dans *Stromate I, 11, 1, 2* ; il a fait des voyages pour entendre les professeurs de vérité, ces hommes heureux et vraiment dignes. Parmi eux, un Ionien vivant en Grèce, d'autres dans la mer de Grèce, l'un d'eux de Choele - Syrie, un autre d'Égypte, d'autres d'Anatolie, une d'Assyrie et un autre de Palestine, d'origine juive ; « Enfin j'en ai rencontré un autre, mais le premier au pouvoir de la parole et de la pensée, et avec lui j'ai trouvé le repos pour mon âme ; je l'ai trouvé en Égypte où il se cachait. Cet enseignant était en effet une abeille sicilienne qui cueillait les fleurs du verger prophétique et apostolique et déposait le miel de la connaissance dans les âmes de ses auditeurs »<sup>2</sup>.

Cherchant à trouver ces professeurs, on comprend qu'un tel professeur était Pantène, son professeur d'Alexandrie que Clément loue à la fois pour son pouvoir de pensée et pour son humilité : « Je l'ai trouvé en Égypte où il était caché ».

L'Alexandrie, la deuxième ville de l'Empire en termes d'importance culturelle et économique, a offert à Clément, au-delà des enseignants, les bibliothèques et un environnement de recherche et de science où la culture grecque, la culture chrétienne orthodoxe et hérétique, en particulier la culture gnostique, et la culture juive fermentée par la pensée de Philon se croisaient, on pourrait dire un environnement propice à un jeune homme assoiffé de savoir. Tous les patrologues s'accordent à dire que l'arrivée de Clément à Alexandrie a eu lieu peu avant 180, qu'il a été l'élève de Pantène pendant dix ans jusqu'en 190 lorsque Pantène l'a pris comme aide, et qu'environ 200, à la mort de son professeur, prennent la direction de l'école catéchétique d'Alexandrie.

L'éloquence de ses leçons a attiré de nombreux auditeurs, non seulement des chrétiens de la classe supérieure, mais aussi des hérétiques, des païens et des juifs. Ses auditeurs les plus connus étaient Origène et Alexandre, futur évêque de Césarée Cappadoce,

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<sup>1</sup> Pr. dr. Roger-Cristian Safta, *Centralitatea lui Hristos în Teologia Părintelui Stăniloae (La centralité du Christ dans la théologie du père Stăniloae)* Editura Universitaria, Craiova, 2019, p. 144

<sup>2</sup> Pr. D. Fecioru, *op. cit.*, p. 8

puis de Jérusalem. Parce qu'il était un profane, ses hautes leçons étaient considérées avec méfiance par les chrétiens ordinaires. Pour dissiper ces soupçons, l'évêque Alexander l'a ordonné prêtre. Malheureusement, l'année 202-203, marquée par la persécution de Septime Sévère, l'a contraint à fermer l'école et à quitter Alexandrie (on ne doit pas oublier que ces écoles fonctionnaient dans les maisons privées de leurs fondateurs). Il est contraint de se réfugier en Cappadoce, avec son ancien élève Alexandre qui était l'évêque de Césarée en Cappadoce. Il y a peu de nouvelles des dernières années de Clément. Nous devons cette nouvelle à Alexandre, qui l'a hébergé lorsqu'il a été contraint de quitter Alexandrie. Nous les trouvons dans deux lettres d'Alexandre conservées et enregistrées dans *l'Histoire ecclésiastique* d'Eusèbe de Césarée. Dans l'un d'eux de 211 - une lettre irénienne à Alexandre quand il était évêque de Césarée Cappadoce à l'occasion de l'élection d'Asclépiades comme évêque de l'Église d'Alexandrie. Alexandre conclut cette lettre comme suit : « Je vous envoie cette lettre, mes seigneurs et frères, par l'intermédiaire du bienheureux prêtre Clément, un homme vertueux et éprouvé que vous connaissez, qui selon la providence et la recherche du Maître, étant ici avec nous, a fortifié et magnifié l'Église de Dieu » (VI, 11, 6). Cette fin de lettre nous donne les précieuses nouvelles suivantes :

- que Clément était prêtre, puis qu'il était un homme important et connu dans l'Église d'Antioche et enfin, qu'étant en Cappadoce il y a fortifié l'Église par sa parole.

La deuxième lettre est de 215 ou 216, adressée à Origène quand Alexandre était évêque de Jérusalem (VI, 14, 8-9). Dans cette lettre, Alexandre parle de Clément comme d'une personne qui n'était pas morte depuis longtemps, ce qui nous amène à croire et à constater que cela ne s'est pas produit avant 215. Ce qu'il faut retenir, c'est que la postérité l'a valorisé et honoré en utilisant ses écrits et sa pensée. L'historien Eusèbe de Césarée l'appelle « le Très Saint Clément qui était prêtre de l'Église d'Alexandrie » ; Cyrille de Jérusalem l'appelle « Clément, disciple des apôtres » ; Maxime le Confesseur l'appelle « le grand Clément », « le très saint Clément le prêtre d'Alexandrie », « Clément le vrai philosophe parmi les philosophes ».

Eusèbe de Césarée nous donne des nouvelles de sa riche activité littéraire dans *L'Histoire ecclésiastique* VI, 15, 14, ainsi comme Jérôme dans *De viris illustribus*, 38, qui dit de Clément : « à mon avis, Clément était le plus savant de tous, et Clément lui-même dans ses ouvrages ».

### **Quel riche sera sauvé ?**

Il s'agit d'un commentaire sur le texte de Marc X, 17-31. Apparemment, ce n'était pas un discours prononcé devant son public. Le commentaire a été écrit pour les chrétiens riches d'Alexandrie, qui sont frappés par les paroles du Sauveur selon lesquelles « Il est plus facile à un chameau de passer par le trou d'une aiguille qu'à un riche de rentrer dans le royaume de Dieu » - se demandant s'ils peuvent être sauvés. Clément répond que la richesse en elle-même n'est ni bonne ni mauvaise, elle devient bonne ou mauvaise par rapport à son utilisation. Ce n'est pas la richesse qui est un obstacle à la rédemption, mais les passions que la richesse les génère et les empêchent d'entrer dans le royaume de Dieu. Les riches ne

doivent pas renoncer à leur richesse, mais à leurs passions. Si tous les riches étaient privés de richesse, comment aider les pauvres ? Que les riches gardent leurs richesses, mais qu'ils renoncent à leurs passions, qu'ils soient maîtres des richesses, non leurs esclaves. Un commentaire intéressant et ingénieux que Clément fait sur le texte de Luc XVI, 9 aux paroles du Seigneur : « Faites-vous des amis avec les richesses injustes ». L'écriture se termine par une histoire magnifique et poignante sur le Saint Apôtre et évangéliste Jean et le jeune homme qui est devenu capitaine de voleurs.

### **Réticence à la richesse**

Et pourtant les riches sont-ils sauvés ? Voici la logique, la rhétorique et les réponses aux questions sur la richesse. Quelqu'un peut-il dire que la richesse est un cadeau pour lui et que des paroles de louange doivent être attribuées à ce don ? « À mon avis, ceux qui font l'éloge des riches devraient à juste titre être considérés non seulement comme flatteurs et mesquins - parce qu'ils honorent exagérément ceux qui ne méritent pas d'être honorés - mais aussi des incroyants rusés. Ils sont incroyants parce qu'ils ne louent et ne glorifient pas Dieu, de lui, par lui, et pour lui que sont toutes choses (*Romains* XI, 36), car ils ne donnent pas à Dieu l'honneur qui lui est dû, mais à des hommes qui se livrent à une vie insensée et sale, et sont donc soumis au jugement de Dieu. Ils sont rusés, car la richesse en elle-même est capable d'affaiblir les âmes des riches, elle est capable de les corrompre et de les détourner de la voie par laquelle ils peuvent obtenir le salut ; mais ceux qui honorent les riches avec des paroles de louange, par les plaisirs qu'ils donnent aux riches avec leurs louanges incommensurables, enflamment davantage leurs pensées et les font mépriser tout sauf les richesses qu'ils admirent<sup>1</sup>.

Ceux qui flattent et louent les riches pour leurs richesses « mettent du feu au feu, empilent l'orgueil sur l'orgueil, et ajoutent à la richesse, qui par nature est lourde, un autre lourd fardeau, l'orgueil, qui doit surtout être retiré et coupé car il est une maladie grave et fatale<sup>2</sup>. On sait que « pour les orgueilleux et les vantards, le retour à l'humilité est impossible et la chute certaine »<sup>3</sup>.

Il est dans la nature de l'homme de guérir les âmes malades des riches, de les arracher du péché et de travailler de toutes leurs forces pour les sauver. Ceci peut être fait de deux façons.

- par la prière à Dieu qui sans doute et joyeusement donne de tels dons à ses fils, et d'autre part par notre parole que la grâce salvatrice guérit leurs âmes, les illumine et les amène à l'acquisition de la vérité. Car seul celui qui acquiert la vérité et sa vie est éclairée par de bonnes œuvres ne peut avoir que la couronne de la vie éternelle.<sup>4</sup>.

La prière a besoin d'une âme saine et belle, cette prière doit accompagner l'homme jusqu'au dernier jour de sa vie, et « la vie a besoin de bonnes et fermes dispositions qui embrassent

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<sup>1</sup> Clément d'Alexandrie, « Quel riche sera sauvé ? » en Clément d'Alexandrie, *Scriti* (*Écrits*), Première partie, p. 35

<sup>2</sup> *Ibidem*, p. 35

<sup>3</sup> *Ibidem*, p. 35

<sup>4</sup> *Ibidem*, p. 36

tous les commandements du créateur ».<sup>1</sup> La raison pour laquelle le salut est plus difficile pour les riches que pour les pauvres n'est pas simple, mais compliquée. Ceux qui ne sont pas préparés et écoutent superficiellement la parole du Seigneur qui dit qu'« Il est plus facile à un chameau de passer par le trou d'une aiguille qu'à un riche de rentrer dans le royaume de Dieu »<sup>2</sup>, désespèrent à l'idée de ne plus pouvoir acquérir la vie éternelle, puis ils se donnent entièrement au monde et à la vie ici en s'accrochant à la pensée qu'il ne reste que la vie ici. « Et ainsi ils s'écartent du chemin qui mène au salut, et ne se soucient plus de la richesse dont parle le Maître, et ils ne pensent plus à la façon dont ce qui est impossible peut atteindre les gens »<sup>3</sup>.

Ceux qui aiment la vérité et qui aiment leurs frères ne doivent pas se prosterner devant les riches par amour du gain, mais d'abord par les paroles qu'ils disent, pour délivrer les riches du vain désespoir dont ils sont possédés et pour leur montrer, avec l'explication des paroles du Seigneur, que l'héritage du royaume des cieux ne leur est pas complètement retranché s'ils obéissent aux commandements. « Ensuite, après qu'ils sachent que leur crainte a été vaine et que le Sauveur accueille avec joie ceux qui veulent, ils doivent lire et initier sous quelle forme et par quelles actions et dispositions de l'âme ils peuvent se réjouir de l'espérance du salut. Oui, l'espérance du salut ne leur est pas impossible, mais elle ne leur est pas donnée gratuitement »<sup>4</sup>.

L'auteur vient en ce sens avec un exemple de l'arène des athlètes : « l'athlète qui n'a aucun espoir de pouvoir gagner et remporter la couronne n'entre pas du tout dans la compétition, et ne fait pas d'exercice et ne suit pas le régime alimentaire approprié, reste sans couronne et ne réalise pas son espoir »<sup>5</sup>.

De même, celui qui est entouré de richesses terrestres ne doit pas se considérer exclu de la compétition s'il est croyant et connaît la grandeur de l'amour de Dieu pour les hommes « pour se soumettre à la Parole en tant qu'à un maître de la gymnastique, et au Christ en tant qu'à un arbitre. »<sup>6</sup> Apportant le texte de Marc X, 17-31 dans lequel un jeune homme riche et instruit de l'Ancienne Loi vient et demande une réponse à la question qui le troublait : « que dois-je faire pour hériter la vie éternelle ? », il reçoit le conseil de garder les commandements de l'ancienne loi, bien sûr. En avouant qu'il a gardé tout cela depuis sa jeunesse, à cette réponse le Grand Pédagogue répond à ce qui lui manquait pour atteindre le desideratum souhaité : « Il te manque une chose ; va, vends tout ce que tu as, donne-le aux pauvres, et tu auras un trésor dans le ciel. Puis viens, et suis-moi. Mais, affligé de cette parole, cet homme s'en alla tout triste ; car il avait de grands biens. Jésus, regardant autour de lui, dit à ses disciples : Qu'il sera difficile à ceux qui ont des richesses d'entrer dans le royaume de Dieu. À la question des disciples : qui ne peut être sauvé, en se tournant vers eux a dit : Cela est impossible aux hommes, mais non à Dieu : car tout est possible à Dieu ».

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<sup>1</sup> *Ibidem*, p. 36

<sup>2</sup> Marc X, 25; Matthieu XIX, 24; Luc XVIII, 25.

<sup>3</sup> Clément d'Alexandrie, « Quel riche sera sauvé ? » en Clément d'Alexandrie, *Scriti (Écrits)*, Première partie, p. 36

<sup>4</sup> *Ibidem*, p. 36

<sup>5</sup> *Ibidem*, p. 37

<sup>6</sup> *Ibidem*, p. 37



L'auteur essaie de discerner et d'expliquer le sens des mots et ce que le Grand Pédagogue a voulu transmettre à travers cette conversation avec le jeune homme qui veut être parfait. On constate dès le début que le Pédagogue se voit poser une question qui Lui convient : « La vie a été interrogée sur la vie, le Sauveur sur le salut, le Maître sur le plus important de ses enseignements, la vérité sur la véritable immortalité, la Parole sur la Parole du Père, la perfection sur le repos parfait, l'immortalité sur l'immortalité seule. »<sup>1</sup> Et il continue : « Il a été interrogé sur ceux pour qui il est descendu du ciel, sur ceux qu'il a prêchés, qu'il a enseignés, qu'il a donnés pour montrer le fondement de l'Évangile, la bonne nouvelle ; que l'Évangile est le don de la vie éternelle »<sup>2</sup>.

Le Grand Pédagogue commande à celui qui veut vivre la vraie vie de connaître d'abord ce qui « ne connaît le Père, si ce n'est le Fils et celui à qui le Fils veut le révéler »<sup>3</sup> (*Matthieu* XI, 27) puis ensuite connaître la grandeur du Sauveur et la nouveauté de la grâce, car selon ce que l'Apôtre a dit, la loi a été donnée par Moïse, et la grâce et la vérité par Jésus-Christ (*Jean* I, 17) »<sup>4</sup>.

Le jeune homme qui est venu vers le Sauveur était convaincu qu'il faisait partie de ceux qui ne manquaient de rien requis par la justice de la loi, mais il sentait qu'il lui manquait l'essentiel, l'acquisition de la vie éternelle. « C'est pourquoi il l'a demandé au seul qui pouvait le lui donner. Il a de l'audace envers la loi, mais il prie le Fils de Dieu. Il se déplace - de foi en foi » (*Romains* I, 17), il titube mal dans l'arche de la Loi, et son voyage a été accompagné de dangers, alors il se déplace dans l'arche du Sauveur<sup>5</sup>. Ainsi, le jeune homme riche n'était pas parfait même s'il était riche. Le pédagogue lui demande s'il veut être parfait. « Ce n'était pas parfait, car rien n'est plus parfait que la perfection. Par les mots « si vous voulez », le Christ montre sous la forme divine le libre arbitre de l'âme de celui dont il attend une réponse. C'est en l'homme que réside le choix d'être libre. En Dieu est le fait qu'il est Seigneur. Dieu donne à ceux qui veulent, à ceux qui luttent, à ceux qui demandent que le salut soit leur œuvre, Dieu ne force pas, car la violence est l'ennemi de Dieu, mais donne à ceux qui cherchent, donne à ceux qui demandent et s'ouvre à ceux qui frappent. Si vous voulez, si vous voulez vraiment et ne vous trompez pas, obtenez ce qui vous manque. »<sup>6</sup>.

Mais celui qui a accompli toute la loi dans sa jeunesse, comme il le confesse, ne pouvait pas se débarrasser de la richesse. « Il se vantait de grandes actions, mais cette seule action, qui était surtout un ordre du Sauveur, ne pouvait pas s'ajouter aux autres pour recevoir la vie éternelle qu'il souhaitait - Il te manque une chose - et il est parti triste, alourdi par le commandement qui lui donnait la vie éternelle pour laquelle il a prié. Il ne

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<sup>1</sup> *Ibidem*, p. 38

<sup>2</sup> *Ibidem*, p. 39

<sup>3</sup> Pr. dr. Roger Cristian Safta, „Knowledge of God Fr. Dumitru Stăniloae” en *Studi Ecumenici. The Ravenna Document. Ecclesiological and Canonical Consequences of the Sacramental Constitution of the Church*, Venezia, Istituto di Studi Ecumenici S. Bernardino, 2019, p. 167

<sup>4</sup> Clément d'Alexandrie, « Quel riche sera sauvé? » en Clément d'Alexandrie, *Scriti (Écrits)*, Première partie, p. 39

<sup>5</sup> *Ibidem*, p. 40

<sup>6</sup> *Ibidem*, p. 40

voulait pas la vie éternelle comme il le disait, mais il se vantait de la gloire d'une bonne volonté. Il pouvait faire beaucoup de choses, mais il était impuissant, sans vigueur et faible pour faire une chose : gagner la vie éternelle »<sup>1</sup>. Alors, qu'est-ce qui a poussé le jeune homme riche à quitter le Maître ? Vendez vos biens ; que voulait-il dire par ces mots ? Comme certains l'interprètent facilement, le Christ ne lui ordonne pas de renoncer à sa richesse, de se détourner de l'argent, « mais de chasser de son âme les pensées des riches, son amour des riches, sa soif excessive d'argent, son admiration et maladie pour les richesses, les soucis, les épines de la vie ici qui étouffent la semence de la vie éternelle »<sup>2</sup>.

En effet, dit l'auteur, « il n'y a rien de nouveau à renoncer à la richesse, à la donner aux pauvres ou à la patrie, ce que beaucoup faisaient avant la venue du Sauveur, comme certains le faisaient pour avoir le temps de s'occuper d'études, de la sagesse morte, et d'autres pour la grâce et les gloires vaines, des gens comme Anaxagoras<sup>3</sup>, Démocrite<sup>4</sup> et Crates<sup>5,6</sup>.

Alors Clément le catéchiste s'interroge : « Ne serait-il pas plus utile pour un homme d'en avoir assez pour ne pas souffrir d'un manque de richesse mais pour pouvoir aussi aider les pauvres ? »<sup>7</sup>. À quoi ressemblerait la société humaine si personne d'autre n'avait rien ? L'idée de ne rien avoir contredit les merveilleux et beaux enseignements du Seigneur : « Faites-vous des amis avec les richesses injustes, pour qu'ils vous reçoivent dans les tabernacles éternels, quand elles viendront à vous manquer. » (*Luc XVI, 9*) et « 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. » (*Matthieu VI, 20*).

Par conséquent, l'École catéchétique d'Alexandrie à travers la voix de son professeur émérite, Clément, exhorte : « Nous ne devons pas jeter nos richesses car elles peuvent être utiles à nos semblables. La richesse est un bien pour lequel vous vous tourmentez, et l'argent est un bien qui est utile, mais la richesse et l'argent sont donnés par Dieu au profit des hommes. Et la richesse et l'argent sont à la disposition de l'homme, en tant que matériau, comme outil pour ceux qui savent les utiliser pour bien les utiliser. Si vous utilisez un outil pour le travail pour lequel il est fabriqué, l'outil est artisanal, et si vous ne l'utilisez pas pour son travail, il fait partie de votre ignorance et n'est pas à blâmer s'il est utilisé là où il ne devrait pas être. De même, la richesse est un outil. Vous pouvez l'utiliser

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<sup>1</sup> *Ibidem*, p. 41

<sup>2</sup> *Ibidem*, p. 41

<sup>3</sup> Anaxagoras (500 - 428 a.J-C.). Philosophe matérialiste grec de l'école de John. Il a ouvert une école de philosophie à Athènes et a eu comme disciples Périclès, Euripide, et après quelques autres, Socrate. Selon lui, les choses sont constituées de particules matérielles - des homéomères divisibles à l'infini et d'une diversité qualitative infinie. Anaxagoras a introduit dans la philosophie l'idée d'un principe d'ordre, l'intelligence.

<sup>4</sup> Démocrite (env. 460 – env. 370 a. J-C.). Philosophe grec, le principal représentant du matérialisme et de l'athéisme anciens. Les homéomères d'Anaxagoras l'ont conduit à l'idée des atomes. Ses écrits ne nous sont pas parvenus.

<sup>5</sup> Crates (siècle IV a.J-C.). Philosophe grec. Il est le disciple le plus important de Diogène et le dernier représentant important de l'école cynique.

<sup>6</sup> *Ibidem*, p. 41

<sup>7</sup> *Ibidem*, p. 43

correctement et ensuite cela sert la justice ; vous l'utilisez injustement, alors cela sert l'injustice. Oui, la richesse est faite pour servir et non pour diriger. Vous n'avez pas à blâmer la richesse ; la richesse est innocente, elle n'est ni bonne ni mauvaise, mais vous pouvez l'utiliser pour le meilleur ou pour le pire, comme vous le souhaitez, et ensuite le blâme retombe sur vous"<sup>1</sup>.

Clément exhorte sur la richesse : « ...ne vous séparez pas de vos biens. Vous feriez mieux de vous séparer des passions de votre âme qui ne vous permettent pas de mieux utiliser votre fortune, pour devenir décent et bon, et pouvoir faire bon usage de ces fortunes »<sup>2</sup>. Peut-être vous n'avez pas de richesse matérielle, mais vous pouvez être riche en passions. « La richesse des passions amène la mort »<sup>3</sup>. La richesse doit être considérée comme un don de Dieu et utilisée à cette fin. « Celui qui a des biens, de l'or et de l'argent et qui les considère comme des dons de Dieu et sert avec eux Dieu qui les a donnés pour le salut des hommes, celui qui considère qu'il possède ces richesses pour ses frères plus que pour celui, celui qui considère lui-même maître des richesses, non leur serviteur, il ne les porte pas dans son âme, ni ne leur limite sa vie, mais est toujours prêt à faire avec eux une bonne et divine action; et s'il devait jamais en être privé, il peut endurer leur perte avec un cœur tranquille comme son cœur l'était quand il avait ses biens. Eh bien, c'est celui que bénit le Seigneur, c'est celui qui est appelé par Lui pauvre en esprit, héritier prêt du royaume des cieux, pas l'homme riche qui ne peut pas avoir la vie éternelle »<sup>4</sup>.

Alors tout au long de son parcours, Clément répond à la question : « Quel riche sera sauvé ? » „...comme parlant, vraiment riche est l'homme qui est riche en vertus, l'homme qui peut les utiliser avec piété et foi dans n'importe quelle situation dans laquelle il se trouve ; le mal est vraiment l'homme riche qui s'enrichit par la chair, qui pose sa vie éternelle dans les richesses en dehors de lui, qui passe et dépouille, qui sont parfois de l'un, parfois de l'autre, et à la fin de personne »<sup>5</sup>. Utiliser la richesse en connaissant la « voie par excellence » (I *Corinthiens* XII, 31) qui conduit à l'homme libre, quoique esclave de Dieu, comme le dit Paul : « la charité ne fait rien de malhonnête, elle ne cherche point son intérêt, elle ne s'irrite point, elle ne soupçonne point le mal. » (I *Corinthiens* XIII, 5). « Elle ne fait rien de malhonnête, elle ne cherche point son intérêt, elle ne s'irrite point, elle ne soupçonne point le mal, elle ne se réjouit point de l'injustice, mais elle se réjouit de la vérité ; elle excuse tout, elle croit tout, elle espère tout, elle supporte tout. La charité ne périt jamais. Les prophéties prendront fin, les langues cesseront, la connaissance disparaîtra. Maintenant donc ces trois choses demeurent : la foi, l'espérance, la charité ; mais la plus grande de ces choses, c'est la charité » (I *Corinthiens* XIII, 13).

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<sup>1</sup> *Ibidem*, p. 44

<sup>2</sup> *Ibidem*, p. 44

<sup>3</sup> *Ibidem*, p. 45

<sup>4</sup> *Ibidem*, p. 45

<sup>5</sup> *Ibidem*, p. 45

## Conclusions

Clément d’Alexandrie, l’illustre homme de l’École catéchétique d’Alexandrie, en Égypte, initie et introduit pour la première fois fortement - Justin l’avait fait en partie - la dialectique philosophique dans la démonstration de la foi chrétienne, et tout son effort est que la philosophie était le seul prédicateur de la vérité, le bien et le beau sont nécessaires au christianisme pour discipliner et fortifier sa foi. La mentalité de cette école a été inscrite et représentée avec honneur par les hommes illustres « abeille sicilienne » - Pantène, Clément, Origène et enfin et surtout John Chrysostome. Penser votre foi, l’établir dialectiquement, pas seulement en vivant, n’est ni dangereux ni inutile. C’est Clément, ainsi que des autres, qui ont trouvé ce qu’ils cherchaient - ils ont trouvé le Grand Maître, le chanteur de la nouvelle chanson - Christ.

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## **L'ATTITUDE DES APOLOGUES GRECS DU SECOND SIÈCLE ENVERS LA VÉRITÉ**

**Gheorghe GÎRBEA\***

**Résumé :** *L'œuvre littéraire de Saint Justin Philosophe et Martyr est particulièrement importante car il est non seulement le représentant le plus important de la littérature apologétique du deuxième siècle, mais aussi le premier père d'église qui a mené une activité littéraire plus riche. Malheureusement, beaucoup de ses écrits ont été perdus, tandis que d'autres écrits, qui lui étaient étrangers, ont été conservés sous son nom. Dans les deux Apologies, il cherche à présenter le christianisme devant le monde païen romain comme la seule religion vraie tout en le défendant des accusations que la méchanceté et les mensonges des juifs lui avaient imputé dans le monde romain.*

**Mots-clés :** *vérité, réticence, apologistes.*

L'une des figures les plus importantes du christianisme du deuxième siècle était Justin Philosophe et Martyr. Les points cardinaux de sa vie peuvent être résumés comme suit : « désir effréné de la connaissance de la vérité ; lutte inlassable pour son acquisition ; disposition inébranlable pour sa prédication - à partir du moment où il l'a trouvé - et une mort de martyr pour sa confession »<sup>1</sup>. Si la tragédie de sa mort a été enregistrée dans une Martyrologie du II<sup>e</sup> siècle<sup>2</sup>, le drame intérieur de son âme assoiffée de vérité ainsi que les autres données sur sa vie sont offerts par lui-même dans les deux *Apologies* et surtout dans le *Dialogue avec le juif Tryphon*.

De ses écrits, nous apprenons qu'il est né dans la ville de Flavia Neapolis (ancien Sichem en Palestine) vers l'an 100 de parents païens<sup>en</sup> tant que fils de Priscus et neveu de Bacchius<sup>3</sup>. Ayant grandi dans le paganisme, il a reçu comme un enfant une éducation choisie qui a ouvert son désir d'une éducation choisie le dirigeant vers la philosophie, une science qui, de l'avis de ceux-là, a pu découvrir aux gens, après un long apprentissage, la vérité.

### **La conception de la philosophie après saint Justin philosophe et martyr**

Afin de comprendre ce que la philosophie signifiait pour Justin, le jeune homme de l'époque, ardent chercheur de vérité, devrait attirer notre attention sur le fait que, dans

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<sup>1</sup> *Apologeți de limbă greacă (Apologistes de langue grecque)*, Saint Justin Philosophe et Martyr, dans la collection P.S.B., vol. II, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, Bucarest, 1980, p. 15

<sup>2</sup> *Acta S.S. Iustini et sociorum* en Migne, P.G., VI, col. 1565-1592

<sup>3</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, I en *Apologeți de limbă greacă (Apologistes de langue grecque)*, p. 26

l'intérêt de cette discipline, il n'a pas renoncé au manteau de philosophe, ni à son nom, jusqu'à la fin de sa vie. Selon lui, «la philosophie est le bien le plus grand et le plus digne de Dieu. Elle seule peut nous élever vers Dieu et nous rapprocher de lui ; et seuls ceux qui sont vraiment habitués à la philosophie sont des saints »<sup>1</sup>. La philosophie est une chose inconnue de beaucoup : « elle a été envoyée aux hommes, comme un seul, pour que si tous connaissaient son but, alors il n'y aurait plus de platoniciens, d'autres stoïciens, d'autres péripatéticiens, d'autres théoriciens, et d'autres Pythagoréens... cette philosophie est devenu un être à plusieurs têtes »<sup>2</sup>. Et pour mieux comprendre à quel point il aimait et cherchait la vérité, il explique comment la philosophie est devenue une science aux multiples facettes faisant avancer sa recherche et l'expérience vécue dans son ascension intellectuelle et spirituelle, confessée dans le *Dialogue avec le juif Tryphon*. « Il se trouve qu'après les premiers qui sont entrés en contact avec la philosophie, ceux qui l'ont suivie n'ont plus rien recherché sur la vérité, mais étant submergés d'admiration pour leur résignation, leur retenue et leurs paroles confuses, ils ne considéraient les vérités que les choses qui chacun a appris de son professeur, à son tour transmis à ceux qui les ont suivis, ces enseignements tels qu'ils les ont reçus, ainsi que d'autres, similaires aux premiers, les appelant tous à un endroit portant le nom de leur père depuis le début »<sup>3</sup>. Son expérience personnelle est révélatrice à cet égard : « Et j'ai voulu rejoindre certains d'entre eux dans un premier temps, et je me suis confié à un stoïcien. Et en restant assez longtemps avec lui, parce que je voyais qu'on ne me disait rien de Dieu (car il ne savait pas grand chose, disant qu'un tel enseignement n'était même pas nécessaire), je l'ai changé et j'en suis parti à un autre qui se nommait péripatéticien et qui était considéré comme un grand homme d'illumination. Me permettant d'être avec lui pendant quelques jours, il a alors exigé que je fixe ses honoraires, afin que notre prise de contact ne soit pas inutile (matériel, pour le philosophe, n.n.) à cause de cela, considérant qu'un tel homme ne peut pas du tout être philosophe, je l'ai quitté »<sup>4</sup>.

Ce départ n'a signifié pas qu'il a renoncé à la recherche de la vérité, mais au contraire, comme il le confesse lui-même : « Je suis arrivé chez un Pythagoréen qui était en grande estime à l'époque, en s'occupant beaucoup de la philosophie »<sup>5</sup>. Déclinant ses intentions et exprimant son désir de devenir son auditoire et disciple, la discussion se déroule à un autre niveau et plan intellectuel. La réponse du professeur Pythagoréen fut : « Dites-moi, avez-vous suivi des cours de musique, d'astronomie et de géométrie ? » Pensez-vous que vous pouvez contempler certaines des choses qui composent le bonheur ? Si vous n'avez pas appris d'abord ces choses qui arrachent votre âme aux limites du sensible et la rendent utile aux choses intellectuelles ; pour que vous puissiez voir de cette façon ce qui est beau en soi et ce qui est bien »<sup>6</sup>.

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<sup>1</sup> Saint Justin Philosophe et Martyr, *Dialogul cu iudeul Tryfon (Dialogue avec le juif Tryphon)*, II, 1 en *Apologeți de limbă greacă (Apologues de langue grecque)*, p. 93

<sup>2</sup> *Ibidem*, p. 93

<sup>3</sup> *Ibidem*, p. 94

<sup>4</sup> *Ibidem*, p. 94

<sup>5</sup> *Ibidem*, p. 94

<sup>6</sup> *Ibidem*, p. 94

Louant ces sujets et lui disant qu'ils étaient nécessaires pour l'écouter, le comprendre, l'apprendre et le suivre, en entendant qu'il n'était pas familiarisé avec eux, il l'a rejeté avec tact et délicatesse. Voyant son espoir brisé, insatisfait, d'autant plus qu'il le considérait comme un vrai connaisseur, pensant que l'étude de ces sujets le retarderait beaucoup, dans une telle impasse dans sa persévérance à découvrir la vérité, il a envisagé d'aller chez les platoniciens parce qu'ils avaient aussi une belle réputation. « Et puisque dans notre ville<sup>1</sup> était venu un homme sage et très distingué parmi les platoniciens, j'ai passé plusieurs fois avec lui, et j'ai ainsi progressé dans cette direction, me rapprochant de plus en plus de lui. La compréhension des choses incorporelles me ravissait beaucoup, et la théorie des idées donnait des ailes à mon jugement. C'est pourquoi j'ai pensé qu'il ne faudrait pas longtemps avant de devenir sage, et dans ma folie, j'espérais voir Dieu face à face, car c'est le but de la philosophie de Platon. »<sup>2</sup>.

Sa conversion au christianisme racontée au juif Tryphon est décrite comme suit : « quand j'étais comme ça, me semblant que j'avais une grande paix en moi et en voulant m'enfuir encore plus de toute trace humaine (comparatif Homère, *Iliade*, 602), je suis allé dans un village non loin de la mer »<sup>3</sup>. Ici, loin de toute trace d'homme, dans la grande solitude de la nature, où seul le faible cliquetis des petites vagues de la mer semblait interrompre le calme de la solitude qui l'entourait, il entendrait des pas derrière lui. Il revient, complètement étonné de voir un vieil homme venir après lui ; il s'arrête sur place, le vieil homme s'approche et la discussion commence. Il part, comme il était naturel, de la philosophie, pour revenir à la philosophie. Cela part de la philosophie des systèmes humains que l'âme agitée de Justin avait soufflée, puis a atteint la philosophie des prophètes et de Jésus-Christ et a arrachés au monde ordinaire un nouvel adepte du ciel. Le vieil homme disparaît alors et sur le bord de la mer un homme complètement nouveau, un homme vraiment renaissant, Saint Justin, se réveille des ténèbres à la lumière. Racontant ce merveilleux événement, St. Justin ajoute : « et tout à coup un feu s'est allumé dans mon âme, et un grand amour des prophètes et de ces hommes qui étaient amis de Christ est venu sur moi. Et en pensant à ses paroles, j'ai trouvé que c'était la seule philosophie, sûre et utile. De cette façon et pour cela je suis un philosophe »<sup>4</sup>, ceci étant l'événement crucial de sa vie.

La conversion de saint Justin au christianisme a eu lieu peu de temps avant le déclenchement de la première guerre juive (132-135) et a probablement eu lieu à Antioche. Quelque temps après sa conversion, on le trouve à Ephèse où a lieu la discussion avec le juif Tryphon, et plus tard on le retrouve à Rome où il établit, selon le modèle des écoles païennes de philosophie, une école où il enseigne la doctrine chrétienne comme il avoue :

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<sup>1</sup> Il semble qu'il s'agisse de Naplouse, le lieu d'origine de Saint Justin. Selon d'autres, il s'agirait également d'Ephèse. L'une des principales raisons qui ont poussé saint Justin à adhérer à la foi chrétienne était la constance des martyrs dans leur foi. (*Apologie II*, 12, 1). Il parle plusieurs fois de cette constance dans la foi: *Dialogue avec le juif Tryphon*, XXXIV, 8; XLVI, 7; XCVI, 2; CX, 4; CXII, 2; CXXXI, 2.

<sup>2</sup> Saint Justin Philosophe et Martyr, *Dialogul cu iudeul Tryfon (Dialogue avec le juif Tryphon)*, en *Apologeți de limbă greacă (Apologues de langue grecque)*, p. 95

<sup>3</sup> *Ibidem*, p. 95

<sup>4</sup> *Ibidem*, p. 95

« Je vis avec un certain Martin, près des bains de Timothée, et depuis que je suis venu pour la deuxième fois dans la ville des Romains, Rome, je ne connais pas d'autre lieu de rencontre que celui-là. Et si quelqu'un voulait venir à moi, je partagerais la parole de vérité avec lui. »<sup>1</sup>, confession faite avant son martyre. Ici à Rome, il a fondé la première école chrétienne avec une prétention à la méthode et à l'argumentation philosophique. Aussi ici à Rome à l'époque du préfet Junius Rusticus (163-167) paie avec le sacrifice de sa vie sa précieuse foi après laquelle il avait couru pendant longtemps et l'a finalement trouvé, prêché et défendu avec toute la puissance de son intelligence et est mort en martyr. Sa mémoire est célébrée par l'Orthodoxie le 1er juin.

### **L'attitude envers la vérité dans l'œuvre littéraire de Saint Justin**

L'œuvre littéraire de Saint Justin Philosophe et Martyr est particulièrement importante car il est non seulement le représentant le plus important de la littérature apologétique du deuxième siècle, mais aussi le premier père d'église qui a mené une activité littéraire plus riche. Malheureusement, nombre de ses écrits ont été perdus tandis que d'autres écrits qui lui étaient étrangers ont été conservés sous son nom. Les seuls écrits authentiques qui nous ont survécus sont les deux *Apologies* et le *Dialogue avec le juif Tryphon*.

### **En défense de la vérité dans les deux *Apologies***

Dans les deux *Apologies*, il cherche à présenter le christianisme devant le monde païen romain comme la seule vraie religion tout en le défendant des accusations que la méchanceté et les mensonges des juifs lui avaient imputé dans le monde romain. La première *Apologie*, qui est aussi la plus complète, est adressée avec un courage extraordinaire directement à l'empereur Antoninus Pius (168-161), à ses fils adoptifs, Marc Aurèle et Lucius Verus, au Saint Sénat et à l'ensemble du peuple romain. La seconde, beaucoup plus courte, s'adresse aux empereurs Antonin Pie et Marc Aurèle, ainsi qu'au Sénat romain, et est occasionnée par l'arrestation et l'exécution injuste de trois chrétiens par le préfet de Rome, Urbicus. Les *Apologies* ont été rédigées l'une après l'autre, à savoir entre 150 et 160.

La première *Apologie*, résumant LXVIII chapitres, selon l'ordre des idées qui y sont présentées, peut être divisée en trois parties dans lesquelles l'auteur, maîtrisé par la recherche de la vérité sur l'enseignement chrétien, s'adresse à l'empereur romain, le Sénat romain et le peuple romain. Dans la première partie (I-XXII), s'adressant à ceux qui sont mentionnés en faveur de la vérité en ce qui concerne les chrétiens, il commence sa défense en montrant qu'il est aussi l'un d'eux, se souvenant de son origine: « A l'empereur Titus Aelius Hadrianus Antoninus Pius, le César auguste et a Verissimus, le fils-philosophe, et a Lucius le Philosophe, fils naturel de César et fils adoptif de Pie, amoureux de la culture,

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<sup>1</sup> *Le Martyre du Saint Justin Philosophe et Martyr*, Diac. Ioan. I. Ică jr., *Canonul Apostolic al primelor secole (Le Canon apostolique des premiers siècles)*, Editura Seisis/Stavropoleos, Sibiu 2008, p. 378



ainsi qu'au Sénat sacré et à tout le peuple romain, je, Justin, fils de Priscus, neveu de Bacchius, né dans la Flavia de Naples en Palestine syrienne, adress ce discours et mon intervention en faveur des peuples de toutes les nations qui sont injustement détestés et tourmentés, en étant un d'eux"<sup>1</sup>; il exige que le jugement des chrétiens soit fait dans la justice. « À ceux qui sont vraiment pieux et philosophes, la raison veut qu'ils n'honorent et n'aiment que la vérité et renoncent à suivre les opinions des anciens s'ils se trompent. Et toute la sage raison dicte à l'amant de la vérité, non seulement de ne pas suivre ceux qui commettent ou apprennent une injustice, mais sous toute sa forme et au-dessus de son âme de préférer commettre et ne dire que les bons même si la mort le menacerait. Car si nous venons à vous maintenant, nous ne venons pas vous flatter par nôtre écrit, ni par le simple plaisir de vous parler, mais nous venons vous demander de juger selon la bonne raison, et comme il est d'usage quand il est une question de recherche et pas de se laisser gouverner par un quelconque préjugé ou complaisance envers les superstitieux, ou par tout départ irrationnel ou par la mauvaise renommée qui s'est créée autour de nous depuis longtemps pour prendre toute décision qui est contre vous. Car à notre avis, vous ne pouvez en aucun cas nous accuser d'aucun mal dans le monde, sauf que nous sommes calomniés en tant qu'ouvriers de la méchanceté, ou parce que nous sommes devenus célèbres pour être des hommes méchants. Vous pouvez nous tuer, bien sûr, mais sachez que vous ne pouvez pas nous blesser »<sup>2</sup>.

### **Les personnes accusées de divers crimes devraient avoir la permission de prouver leur innocence**

«... Nous exigeons que les accusations portées contre nous fassent l'objet d'une enquête et qu'il soit prouvé que tel est le cas et qu'en réalité, nous devons être punis comme il se doit; mais si personne ne peut prouver quoi que ce soit contre nous, alors la bonne raison dicte, non seulement de ne pas faire de tort à des innocents, seulement pour la mauvaise réputation qui circule à leur sujet, mais plutôt de vous punir vous-même qui cherchez à juger les choses pas avec un jugement vrai, mais avec passion. Et tout homme avec un esprit entier peut vous déclarer que cette exhortation qui est la nôtre est la seule bonne et juste pour ceux qui sont amenés à rendre un compte honnête de leur vie et de leur parole, et aussi comme ceux qui dirigent, pas par la force ou avec la tyrannie, mais en suivant une attitude de piété et de philosophie pour exprimer leur opinion, car ce n'est qu'ainsi que les dirigeants et les dirigés pourront profiter du bien »<sup>3</sup>.

Citant Platon pour sa défense, il dit : « Si les dirigeants et les gouvernés n'ont pas l'attitude des philosophes, les villes ne seront pas heureuses, et votre tâche est d'entendre tout cela pour vous montrer comme la raison l'exige, des juges justes »<sup>4</sup>.

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<sup>1</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 1 en op. cit., p. 26

<sup>2</sup> *Ibidem*, II, p. 26

<sup>3</sup> *Ibidem*, p. 26

<sup>4</sup> Platon, *De Republica*, V, 473 DE

### **Le simple nom de chrétien ne peut pas être une raison pour qu'il soit condamné**

« Après la simple dénomination d'une chose et sans tenir compte des faits qui entrent dans le cadre de cette chose, on ne peut pas la considérer comme quelque chose de bon ou de mauvais. Quant à ceux qui sont accusés par vous en général, vous savez bien qu'avant de les examiner et de voir leurs actes, vous ne les punissez pas. En ce qui nous concerne, vous considérez notre nom comme une preuve suffisante, même si en ce qui concerne le nom, vous auriez le devoir de punir ceux qui nous accusent. Nous sommes accusés d'être chrétiens, mais haïr ce qui est bon n'est pas juste »<sup>1</sup>.

### **Si certains des chrétiens qui ont été jugés étaient reconnus comme des criminels, alors ils devraient être condamnés comme criminels et pas comme chrétiens.**

« En général, nous avouons aussi que tout comme chez les grecques ceux qui apprennent ce qu'ils aiment sont appelés par un seul nom, celui de philosophes, bien que leurs enseignements se heurtent les uns aux autres, le nom commun de certains des barbares qui sont devenus et sont considérés comme sages est un seul, car tous sont appelés chrétiens. Pour cela, nous demandons que les actes de tous ceux qui sont dénoncés devant vous soient jugés afin que celui qui sera prouvé injuste puisse être puni comme tel, et pas comme chrétien ; et si quelqu'un prouve que rien ne peut lui être imputé, il doit être acquitté en tant que chrétien qui n'a fait aucun tort. Nous ne vous demandons pas de punir les lanceurs d'alerte parce que leur méchanceté naturelle et leur ignorance du bien leur suffisent. »<sup>2</sup>.

### **L'innocence des chrétiens se voit aussi dans le fait qu'ils ne peuvent pas mentir**

Bien qu'ils puissent nier qu'ils sont chrétiens et échapper ainsi au jugement, ils préfèrent le confesser plutôt que de mentir. « Considérez que nous disons tout cela dans votre intérêt ; car lorsque nous sommes recherchés, nous pouvons nier que nous sommes chrétiens. Mais nous ne voulons pas vivre comme des menteurs, mais pleins de nostalgie pour la vie éternelle et pure ; nous nous forçons à vivre une vie avec Dieu. Platon a dit que Rhadamante et Minos puniraient les injustes qui viendraient à leur jugement. Et nous disons à notre tour la même chose seulement qu'ils seront punis par le Christ, qu'ils seront punis dans les mêmes corps qu'ils avaient avec leurs âmes, et qu'ils seront punis d'un châtiment éternel, et pas seulement d'une période pour mille ans comme le dit Platon »<sup>3</sup>.

### **Les chrétiens sont les plus désireux et les plus adeptes de la paix et de la tranquillité de l'Empire**

« Nous sommes vos aides et vos alliés, plus que les autres en termes de paix, quand nous pensons qu'il est impossible de cacher à Dieu un malfaiteur, un avare, une personne

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<sup>1</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 4 en op. cit., p. 27

<sup>2</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 7 en op. cit., p. 29

<sup>3</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 8 en op. cit., p. 30

perfide ou vertueuse, et que chacun d'eux, selon ses actes, part d'ici, soit au châtement éternel, soit au salut éternel. Car ce n'est pas pour les lois et les punitions imposées par vous que ceux qui commettent le mal cherchent à se cacher ; mais ils font le mal en sachant qu'il est possible qu'ils vous soient cachés, vous qui êtes aussi des hommes. Mais s'ils découvraient et étaient convaincus qu'il était impossible que quelque chose reste caché à Dieu, ils chercheraient à être des gens honnêtes de toutes les manières. Il semble que vous ayez peur que tous ne soient pas des gens qui commettent des actes de justice et que vous n'ayez plus personne à punir. »<sup>1</sup>

### **Il décrit ensuite les excellents enseignements du Christ que les chrétiens gardent**

« Voici ce qu'il a dit de notre devoir d'être résigné, redevable à tous et doux : à celui qui te frappe à la joue, retourne aussi l'autre, et à celui qui ôte ta blouse : permettez-lui de prendre ton manteau ; qui deviendra fou, est coupable vers le feu ; qui vous forcera à faire un mille avec lui, suivez-le deux. Laissez vos bonnes actions briller devant les hommes lorsqu'ils les voient admirer votre Père céleste. Nous ne devons nous soulever contre personne, mais Dieu ne veut pas que nous soyons les imitateurs des méchants, mais il nous a exhortés à les sortir tous de la honte et de la convoitise par patience et douceur. Nous pouvons le prouver avec les exemples de beaucoup de ceux qui ont vécu parmi vous auparavant, certains peuples violents et tyranniques qui sont changés après avoir été vaincus, soit en suivant la fermeté de leurs voisins, soit en comprenant la patience très particulière de leurs camarades, supérieur à eux de ce point de vue ; être encouragé par les relations avec eux à chaque fois. Et à propos de ne pas jurer du tout et de toujours dire la vérité, Il nous a ordonné ainsi : « Ne jure pas du tout, mais que ta parole soit oui, oui et non, non parce que ce qui est plus que cela vient du mal. »<sup>2</sup>.

Les chapitres XXIII-LX mettent en évidence la promesse de l'auteur de prouver trois choses :

- que dans ce cas, les chrétiens apprennent la vérité
- que le Fils de Dieu était vraiment incarné
- que les fables de toutes sortes sont inventées par les méchants, de sorte que la venue du Christ semble aussi être une fable.

**XXIV.** Les chrétiens ne sont haïs pour rien d'autre que le nom du Christ. Ils sont innocents et pourtant ils sont tués comme des scélérats. « Bien que nous disions les mêmes choses que les Grecs, nous seules sommes haïes pour le nom du Christ, et en ne commettant aucune injustice, nous sommes tués en tant que pécheurs. Alors que d'autres dans d'autres endroits adorent les arbres et les rivières, les souris, les chats, les crocodiles et de nombreux autres animaux non parlants ne sont pas vénérés par tous ... la seule chose que vous pouvez nous blâmer est que nous n'adorons pas les mêmes dieux que vous, et que nous n'apportons pas de libations, de graisse animale, de couronnes et de sacrifices dans les tombes des morts. Et

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<sup>1</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 12 en *op. cit.*, p. 32

<sup>2</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 16 en *op. cit.*, p. 36

comment les mêmes choses sont considérées chez certains dieux, chez certains animaux et chez certaines victimes, vous le savez très bien<sup>1</sup>.

« Pour vous faire comprendre que tout ce que nous disons et avons appris du Christ et des prophètes qui l'ont précédé est le seul vrai et plus vieux que tous les écrivains qui n'ont jamais été, nous ne vous demandons pas de les accepter parce que nous diraient quelque chose qu'ils disent aussi, mais parce que nous disons la vérité »<sup>2</sup>.

**XXVI.** Après l'Ascension du Christ, un certain nombre d'hérétiques sont apparus parmi les chrétiens qui n'étaient pas seulement non persécutés, mais même honorés par le monde païen. L'apologiste soutient : „Ainsi, un certain Simon le Samaritain, du village appelé Gitthou qui, à l'époque de César Claudius, accomplissait des miracles de magie dans votre ville royale de Rome, était considéré comme un dieu et a été honoré par vous avec une statue érigée sur une île du Tibre entre les deux ponts, sur laquelle est gravée en latin cette inscription : *Simoni Deo Sancto* (cf. Eusebiu, *Hist. eccl. II, 13, 3-4*). « Et presque tous les Samaritains, même certains d'autres nationalités, l'adorent comme leur première divinité et l'aiment ; et à propos d'une certaine Elena qui l'accompagnait partout à cette époque, et qui avait autrefois vécu dans un lieu de prostitution, on a dit qu'elle était sa première notion »<sup>3</sup>. Et les exemples avec de tels charlatans continuent comme : Menandru, Marcien de Pont. « Tous ceux qui partagent leurs vues, comme je l'ai dit, se disent chrétiens, de même que la distinction des systèmes philosophiques professée sous le nom de philosophes est donnée à tous ceux qui ont affaire à la philosophie. S'ils font ces choses laides et qui frisent le fantastique, comme éteindre les lumières à leurs rassemblements et commettre des actes honteux et manger de la chair humaine, nous ne le savons pas, parce qu'ils ne sont pas persécutés ou tués par vous, pas même pour leurs enseignements, que nous le savons trop bien. En fait, nous avons écrit un ouvrage sur toutes les hérésies qui n'ont jamais existé. Si vous souhaitez le lire, nous le rendons disponible »<sup>4</sup>.

**XXVII.** L'apologiste répond aux accusations d'immoralité contre les chrétiens et la famille chrétienne en particulier. « Quant à nous, afin de ne commettre aucune injustice ou impiété, on nous a appris que dénoncer, c'est-à-dire abandonner les enfants, est une habitude des méchants ; tout d'abord parce que presque tous nous les voyons dirigés vers la prostitution, non seulement les filles mais aussi les garçons »<sup>5</sup>. Par sa position, l'auteur fait une véritable mise en accusation des dirigeants de l'empire, en faisant une radiographie de la société dans laquelle il se trouvait. « Si dans les temps anciens on élevait des troupeaux de bœufs ou des troupeaux de chèvres ou des étalons de chevaux de pâturage, alors maintenant les enfants sont élevés pour être utilisés uniquement pour la fornication, et que dans tous les peuples il y a à la fois des femmes et des êtres de sexe indéterminé, ou des créatures infâmes qui s'occupent avec ce sacrilège »<sup>6</sup>.

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<sup>1</sup> *Ibidem*, 24, p. 42

<sup>2</sup> *Ibidem*, 23, p. 41

<sup>3</sup> *Ibidem*, 26, p. 42

<sup>4</sup> *Ibidem*, 26, p. 42

<sup>5</sup> *Ibidem*, 27, p. 43

<sup>6</sup> *Ibidem*, 27, p. 43

L'autorité civile, au lieu de travailler pour éradiquer tout cela dans leur monde, se contente de prendre d'argent, des tributs et des impôts d'eux. « Et parmi ceux que l'on utilise pour une union indulgente, impitoyable et impure, il n'est pas exclu qu'il puisse y avoir son propre enfant, parent ou frère. D'autres prostituent leurs enfants et leurs femmes et se mutilent publiquement à des fins de prostitution... chacun de ceux qui vous considérés des dieux reçoit le grand et mystérieux symbole du serpent. Et ceux que vous avez commis et honorés en public, vous nous accusez d'en avoir fini avec les lumières éteintes et plongés dans les ténèbres. Mais ces accusations dans la mesure où nous sommes innocents d'avoir commis de telles choses ne nous font aucun mal, mais, au contraire, elles nuisent à ceux qui les commettent et qui portent un faux témoignage contre nous. Pour nous, le chef des démons méchants est appelé le serpent et Satan, comme vous pouvez le faire d'après nos écrits si vous les recherchez. »<sup>1</sup>.

Une autre raison pour laquelle les chrétiens n'abandonnent pas leurs enfants en les exposant à un danger est motivée par l'apologiste : „ Nous n'abandonnons pas les enfants pour de peur qu'aucun d'entre eux, n'étant enlevé par quelqu'un, meure, et par là nous deviendrons des assassins”<sup>2</sup>.

L'une des valences du mariage en tant que Mystère dans le christianisme, à côté de l'entraide et du remède contre les passions, est la naissance d'enfants sains en vue du bien commun. « Mais si, en principe, nous nous marions uniquement dans le but d'accoucher et d'élever des enfants, si nous abandonnons le mariage, nous le faisons dans le but de nous restreindre complètement »<sup>3</sup>.

Et il soutient que l'un des chrétiens de son temps, pour se convaincre que l'union honteuse hors mariage n'est pas un Mystère, et qu'il a choisi la voie de la retenue, est allé jusqu'à demander dans une demande écrite au gouverneur Félix d'Alexandrie de permettre à un médecin de retirer ses organes génitaux (les médecins ne l'ont fait qu'avec l'approbation du gouverneur), ce que le gouverneur n'a bien sûr pas approuvé – « le jeune homme est resté à sa place, satisfait du témoignage de sa conscience et de ceux qui partageait sa foi »<sup>4</sup>.

**XXX.** Il poursuit son argumentation et sa mise en accusation en leur rappelant Antinous, sa vie désordonnée, qui venait de mourir et que tous, par peur, ont commencé à adorer comme un dieu même s'ils savaient qui il était et d'où il venait. « Antinous était un jeune homme d'origine humble né en Bithynie, qui à cause de sa beauté a été pris par l'empereur Hadrien comme son page, le gardant constamment à ses côtés. Alors qu'Hadrien faisait l'un de ses voyages en Egypte, Antinous, se baignant dans le Nil, s'est noyé en 122. Le chagrin d'Hadrien n'avait pas de limites. En conséquence, la ville de Besa à Thebaida (Egypte) près de laquelle Antinous s'était noyé fut nommée Antinopolis. Il a été compté parmi les dieux et des temples ont été érigés en Egypte et en Grèce, ainsi que des statues dans diverses parties de l'Empire romain. En outre, un grand nombre d'œuvres d'art ont été exécutées en son

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<sup>1</sup> *Ibidem*, 27, p. 43

<sup>2</sup> *Ibidem*, 29, p. 44

<sup>3</sup> *Ibidem*, 29, p. 44

<sup>4</sup> *Ibidem*, 29, p. 44

honneur. Après Dion Cass. (LXIX, 11) La mort d'Antinous était une époque de l'histoire de l'art ancien »<sup>1</sup>.

**LXI.** En défendant le christianisme, il montre comment ils deviennent chrétiens en entrant par une porte, la porte d'entrée dans le christianisme étant le baptême comme sacrement institué par le Christ<sup>2</sup>. « Nous allons maintenant vous expliquer comment renouvelés dans le Christ nous nous sommes consacrés à Dieu... Tous ceux qui croiraient que ces choses apprises et prêchées par nous sont vraies et qui promettent de pouvoir vivre ainsi apprennent à prier et à demander à Dieu, par le jeûne, le pardon de leurs péchés commis avant, pendant que nous à notre tour prions et jeûnons avec eux. Ensuite, nous les conduisons là où il y a de l'eau et ils renaissent de la même manière que nous-mêmes renaissions ; ils reçoivent alors un bain dans l'eau au nom du Père de tous et du Seigneur Dieu et du Sauveur Jésus-Christ et du Saint-Esprit » (Matthieu XXVIII, 19). Car Christ a dit : « Si vous ne naissez de nouveau, vous n'entrerez pas dans le royaume des cieux »<sup>3</sup>.

Cette renaissance est spirituelle, pas physique, bien sûr, car il est impossible à ceux qui sont nés de rentrer à nouveau dans les entrailles de ceux qui leur ont donné naissance. Cette naissance spirituelle par le sacrement du Baptême est soutenue par un texte de l'Ancien Testament du prophète Esaïe, I, 16-20 : « Lavez-vous, purifiez-vous, Otez de devant mes yeux la méchanceté de vos actions ; Cessez de faire le mal. Apprenez à faire le bien, Recherchez la justice, Protégez l'opprimé ; Faites droit à l'orphelin, Défendez la veuve. Si vos péchés sont comme le cramoisi, ils deviendront blancs comme la neige ; S'ils sont rouges comme la pourpre, ils deviendront comme la laine ».

Au Ch. LXV-LXVII il présente comme argument le centre du culte chrétien, la Sainte Messe, montrant sa part principale l'Eucharistie, qu'elle représente pour les chrétiens et surtout le fait que les nouveaux baptisés feraient leur communion maintenant pour la première fois, ceci étant un argument sérieux dans l'administration des trois Mystères de l'initiation : Baptême, confirmation, eucharistie<sup>4</sup>, au nouveau baptisé, comme l'orthodoxie orientale a fait depuis. « Quant à nous (le baptême) du croyant qui est pleinement d'accord avec nous, nous l'amenons au lieu où se réunissent ceux que nous appelons frères, faisant des prières communes pour nous-mêmes et pour l'éclairer (baptisé) comme pour tous les autres partout avec beaucoup de persévérance... en cessant les prières, nous nous embrassons avec le baiser de paix. Puis on apporte à celui qui préside le rassemblement des frères du pain et un verre de vin mélangé avec de l'eau, qu'il prend, loue et glorifie le Père de tous, au nom du Fils et du Saint-Esprit, et dit une longue prière de remerciement pour qu'ils soient reçus par Lui (c'est la partie centrale de la liturgie orientale connue sous le nom d'Anaphore liturgique avec les trois parties : Anamnèse, Épiclèse et Diptyques). Cette nourriture s'appelle l'Eucharistie dans notre pays. Personne ne peut y participer, sauf celui qui croit que ce que nous avons prêché est vrai, et qui est passé par le bain de la rémission

<sup>1</sup> Note 65 la Sf. Iustin Martirul și Filosoful, *Apologia întâia* în *op. cit.*, p. 44

<sup>2</sup> Pr. Chargé de cours Roger Safta, „Sfintele Taine în gândirea Părintelui Dumitru Stăniloae”, en *Păstorul Ortodox*, 2015, Editura Arhiepiscopiei Argeșului și Muscelului, p. 271

<sup>3</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 61 în *op. cit.*, p. 66

<sup>4</sup> Pr. Chargé de cours Roger-Cristian Safta, *Centralitatea lui Hristos în Teologia Părintelui Stăniloae* Editura Universitaria, Craiova, 2019, p. 267

des péchés et de la renaissance, vivant comme Christ nous a transmis. Car nous ne les considérons pas comme un pain ordinaire et comme une boisson ordinaire »<sup>1</sup>.

En tenant une place d'honneur dans le culte de l'Église primitive jusqu'à aujourd'hui, on a eu les agapes chrétiennes communes - réduites aujourd'hui seulement aux jours de fête des Églises - ainsi que dans l'aide des chrétiens à travers des collectes et des dons. Voici comment saint Justin le martyr et le philosophe les argumentent ou les illustrent pour la défense des chrétiens : « Ceux qui se considèrent généreux et disposés, donnent ce qu'ils veulent selon leur intention, et ce qui est rassemblé est déposé au premier stand et il prend soin d'aider les orphelins et les veuves, ceux qui en sont privés, ceux qui sont en prison, les étrangers qui sont en transit et en un mot il devient le soignant de tous ceux qui en ont besoin »<sup>2</sup>.

Arguant tout cela pour la défense des chrétiens à la fin à travers un processus littéraire utilisé par le Grand Pédagogue Christ - le dilemme - il s'adresse à l'empereur romain, au Sénat et au peuple romain: « S'il vous semble qu'ils sont conformes à la raison et à la vérité, rendez-leur l'honneur; mais s'ils vous semblent insensés, méprisez-les comme des choses qui ne méritent aucune attention, mais n'ordonnez pas la mort contre nous, ce que nous ne vous avons pas fait du tout, comme contre des ennemis. Car si vous insistez sur cette injustice, nous prédisons que vous ne pourrez pas échapper au jugement futur de Dieu. Quant à nous, nous crions : Que la volonté de Dieu soit faite (cf. Platon, *Criton*, p. 43D) »<sup>3</sup>.

## Conclusions

Par son attitude envers la vérité, Justin Philosophe et Martyr a souligné ce qui suit:

- L'univers possède un créateur - un parent qui n'est pas né à naître n'a pas de nom positif ; car celui à qui on donne un nom doit avoir quelqu'un de plus âgé pour lui donner ce nom. Les mots : Père, Dieu, Constructeur, Seigneur, Maître et tout ce que l'homme pourrait l'appeler ne sont pas des noms propres, mais seulement des manières de s'adresser, qui viennent des bonnes actions et des œuvres de ce créateur.
  - Le mot Dieu, Créateur n'est pas un nom, mais une idée née dans la nature des gens à propos de quelque chose de complètement difficile à expliquer. Seul le mot Jésus est un nom d'homme et de sauveur.
  - Tous les philosophes de tous les temps, en se rapportant à la vérité, à travers leur enseignement ont pu trouver une vérité partielle
  - Tout au long de son travail, l'auteur avoue que « nous avons fait tout ce qui dépendait de nous et nous voulons que tout le monde, partout, connaisse la vérité. »<sup>4</sup>.
- « Un homme ne peut pas être préféré à la vérité »<sup>5</sup>.

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<sup>1</sup> Saint Justin Philosophe et Martyr, *Apologia întâia (Première apologie)*, 66 en *op. cit.*, p. 70

<sup>2</sup> *Ibidem*, 67, p. 71

<sup>3</sup> *Ibidem*, 68, p. 72

<sup>4</sup> Saint Justin Philosophe et Martyr, *Apologia a doua (Seconde apologie)*, 15 en *op. cit.*, p. 88

<sup>5</sup> Platon, *Republica*, X, p. 595, C

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## FORMS OF COMMUNICATION

Ancuța IONESCU\*

**Abstract:** *Unlike machines, that can communicate information only, people can communicate and transmit some meaningful information. The meaning is not about some precise rules, but also about the development of some communication tools, like motivation, persuasion, manipulation and negotiation. Each person has a lot of opinions that he/ she considers trustful. Argumentation is traditionally considered to sum up all means people use for expressing opinions and sharing them to others. As a process of communication, argumentation may be defined as a way of interaction between source and receivers. Students use different forms of communication for being understood and for understanding different messages and in this article, I will try to display them to all readers.*

**Keywords:** *communication, skills, language.*

Communication defines man in his specific manner. As we well know from Aristotle, nature does not create anything without a certain purpose (telos), therefore, man was given the articulate speech to connect with his peers. Starting from this distinctive sign of our species, man was defined as a "zoon politikon", respectively as being the only being who possesses articulate speech (not inarticulate like animals) and thus having the ability to interact with his peers (to start a family, a village, a city), to communicate. Thus, communication is ubiquitous, it consists of the substance of any human manifestation, from metaphysics to a smile, from mirroring the eyes of a loved one, to the simple greeting between two people, from the complicated mechanism of ceremonial protocol between two politicians, to the simple mutual respect.

"Living in society means to communicate," says Bernard Voyenne. The need to communicate, to transmit or learn some ideas, information and feelings from our peers represents a fundamental feature of man, thus becoming a vital necessity. The French theorist states that "the exchange of information, ideas is as important for society as the breath for the body". If Pascal defined man as a "thinking reed" and Bergson as a "homo faber", a being who makes tools and invents techniques, man is, for the anthropologist Claude Lévi-Strauss, before anything else, a speaker, a talking being.

Theory of communication is a relatively new science. It dates back about half a century, and the apparent clarity of the name of this new discipline hides a trap, as the term communication brings with it the full load of ambiguities and connotations accumulated over time. In a spectacular increase of popularity, both in the usual language and in the terminology of various social fields (and not only) the concept of communication confuses through the multitude of its hypostases and tends to be a permanent source of controversy.

Whenever we speak or write, we try to persuade and convince ourselves to explain, to inform or be informed, educate or to we are educated, to impress, to amuse and to express

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our points of view, or to fulfill any other objective, through the process of communication, we always pursue for the main goals:

- to be heard or read (received);
- to be understood;
- to be accepted;
- to provoke a reaction (change of behavior or attitude).

The main support of human communication is *language* in all its diversity and its expressivity resources. The general framework of language formation is language. It forms a social and objective reality, historically constituted in the evolution of the collectivity and unique for the whole community - ethnic groups and people. The language includes all the words used by community members (vocabulary), a (grammatical) structure of communication, own laws of evolution, norms and rules of spelling, orthophony, orthoepy, lexical usage, etc. Through language one may transmit his/her social experience to the community, in the form of knowledge, beliefs, values, cultural norms and models, being at the same time both a means of socialization and formation of new generations, as well as the tool of interpersonal communication in the context of all human actions. As active forms of speech, languages are systems of signs, signals or symbols - sound, kinesthetic, tactile, chromatic, graphic, etc. - used uniformly by individuals in carrying out human communication; they mediate the storing, processing and transmitting of information from the external environment.

Language as a human relation is characterized by using intuitive or abstract symbols, which always incorporate a meaning for individuals, or a result precisely from the set of knowledge, affective states, tendencies towards action, which it evokes, especially the verbal symbols in the individuals' consciousness. Language as an essential tool of communication, regardless of its form (natural, artificial or special), fulfills a series of functions:

- of knowledge;
- of communication;
- of educational influence;
- expresses the community's moral commands and its dominant relations.

The argumentation has traditionally been considered the totality of the means we use to express our opinions and to share them with others. If we analyze argumentation from the perspective of its revival in our daily work, then it may be stated that it represents a constructive way of solving, through collaboration, disagreements and through verbal interactions used to end an opinion conflict. As a tool of the communication process *argumentation* may be defined as a process of interaction between source and receiver, in which contradictions are presented, supporting them with rational explanations analyzing and evaluating them.

Argumentation is a form of instrumental communication that is based on reasoning and evidence in order to influence one's beliefs and behavior through usage of oral or written messages. The examining of this definition highlights the purpose, targets and

methods of argumentation, as well as the relationship between argumentation and other instrumental forms of communication, particularly, persuasion.

The purpose of the person who uses argumentation is to gain public agreement on the issue under discussion. Argumentation is not an end in itself, but also a means to reach a consensus or a decision. We use arguments to communicate. The role of argumentation is to persuade others to choose a certain action. In fact, argumentation is one of the means of influencing one's opinion, attitude or the behavior of those with whom we communicate. Argumentation may also have negative effects. These come from the way people do use arguments. The rhetoric of people or groups that praise hate, which maintain that one religion or nation would be superior to all others, is support by representatives of political conceptions, doctrines or ideologies that claim that any conception contrary to those they support is retrograde are examples of negative, harmful effects.

Like argumentation, *persuasion* too is a form of instrumental communication. The ones who argue are also people who try to convince us of something. Persuasion is the activity of influencing attitudes and behaviors of some people in order to produce changes that are in accordance with the aims or interests of the initiating agent (persons, groups, institution or political, social, cultural, commercial organization, etc.), (Dictionary of sociology, 1993 pag.429).

Some authors define persuasion as a process that modifies attitudes, beliefs, opinions or behaviors based on the existence of cooperation between source and receiver. Starting from the truth that persuasion is a process of influence, other authors define it in this way: persuasion is the creation of a state of identification between the source and receiver (Charles U. Larson, 2003, p.26).

Persuasion differs from argumentation in that it operates both at the affective level, as well as at the rational one, while the argumentation operates only at the rational level. Persuasion is achieved under the conditions that take into account the characteristics of receptivity and reactivity of the affected people. It is a persuasive activity based on such an organization of influences as to lead to the personal adoption of the expected change, being the opposite of imposing or forcing an option. The effects of persuasion are dependent on both personal and referential factors to the way of organizing influences.

*Manipulation*, in all its forms, represents "the action of determining a social actor (person, group, community) to think and act in a compatible way with the interests of the initiator, and not with his interests, by using techniques of persuasion that intentionally distorts the truth, but leaves the impression of freedom of thinking and decision" (Dictionary of Sociology, 1993, p.336). In a more general sense, "through manipulation is aimed relativizing, altering or destroying personal references or group of an axiological, cognitive, affective nature, for the purpose of achieving attitudinal and behavioral changes at the target level that should fit the interests of the source" (Dumitru Cristea, p.209).

Unlike the influence of the type of rational beliefs, manipulation does not seek a more correct and deeper understanding of the situation, but the spreading of a convenient understanding, resorting to misleading with fake arguments, as well as to the appeal to the non-rational emotional levels. The real intentions of the sender of the message remain insensitive to its recipient. In this way the target is determined to behave in the desired sense

of the source, regardless of his choices, interests or attitudes from the background. There are manipulated: emotions, situations, meaning and contexts of the situation (physical, spatial and temporal), the target's positions and relationships, norms and normative contexts and not last, the targets' identities of a situation.

As a particular form of social influence, instrumental communication, the manipulation involves, with some practical features, the elements of the communication process: source, receiver, message, the communication channel and communication context. The diversity of handling forms and processes is highlighted by using several criteria (Dumitru Cristea, pp.209-210):

- according to the depth of the obtained effects, the manipulation may be superficial, but when targeting insignificant attitudes, as in determining the source to buy a certain product; on average, when "sectorial" attitudes and behaviors are targeted (reaction to a social problem, party or public institution); deep when they are aimed at the fundamental orientations of the target in ideological, cultural, religious, geopolitical, macroeconomic and ethnic level.

- depending on the level of psychic process involved in inducing behavioral changes, manipulation may be limited, when the subject might become aware of the action to which it is obeyed, or subliminal, which entails unconscious processes (stimulation subliminal visual or auditory, the association of images with a certain meaning).

- regarding the number of subjects targeted by manipulation, this may be interpersonal, group or masses. The strategies and techniques used in these forms are differentiated into according to the psychosocial and situational peculiarities of the targets.

- depending on the segment of the communication system that is mainly involved in manipulative action, it can be carried out at the informational level (selecting the information transmitted according to certain criteria), at the level of the message (specific ways of structuring the message in order to achieve the expected effect) or at the level of the target subject (by pushing psychic processes and phenomena that support and direct the changes pursued by the source: cognitive dissonance, activation of the need for recognition, affiliation or security, the Oedipus phenomenon, fear induction, etc.). Simplifying, but having in mind the interdependence of the mentioned plans, the manipulation can be informational (media), when in particular the information transmitted and its form of coding at the level of the message, or psychological, when certain particularities are used mainly by some individual and psychosocial processes and phenomena that can lead to the achievement of the desired attitudinal changes of the source.

It is known that manipulation has become a common component of everyday's life, being directly linked to power and social control within human communities. In this context, the elaboration of strategies to counteract and resist manipulation is necessary, both individually and institutionally.

*Negotiation* represents the most effective means of communication, that is, the one that achieves the expected effect in the shortest time. During negotiation, communication, as instrument, manifests all its advantages. In this context, negotiation as an instrumental form of communication puts the man in a balance as he wants to be optimal and forces him to take decisions and to give priority to his interests or his conscience or both of them.

Negotiation may be seen: "as a form of communication whose purpose is to solve strictly commercial problems"; "a process in which everyone involved will be winners ", " a transaction whose conditions have not been set "; "it simply came to our notice the cooperating process". From the point of view of sociology, negotiation is seen as "an interactional process involving two or more social entities (people, groups, organizations, institutions, communities), with inhomogeneous interests as intensity and guidance, in mutual exchanges of information, exchanges regulated by implicit or explicit rules, intended to lead to the establishment of an agreement, at the transfer of equivalent goods or, in general, the adoption of a reciprocal solution acceptable to a person affecting his interest ”.

The negotiation process is the opposite of using force, violence or coercion for imposing pre-established norms, solutions or points of view. In fact, these - the power, violence, hierarchical position, threat, blackmail, lying, manipulation, seduction, arbitration, surrender and many other forms of domination to decide who and how much to take or who and how much to receive are alternatives to negotiation. Negotiation starts from the fact that each party has direct and indirect needs that she/he wants to satisfy. When the partners tacitly considered the wishes, mutual negotiations ended successfully and contacts were able to continue; when the needs of one party were ignored and negotiation was a simple game with winners and losers, its results - especially the future ones- were disastrous.

In order for the negotiation to take place, a number of conditions must be accomplished: the interaction between two social entities (individuals, groups, organizations, institutions); inhomogeneous interests as the intensity and orientation of the parties in the negotiation process; negotiating takes the form of a transaction whose conditions and rules have not been fixed in advance; everyone involved to be real winners; ensuring the correctness of one's own proposals and the ability to anticipate the partners' proposals as correctly as possible; previous information about the purpose and objectives with which the partners come to the negotiations; profile information and psychosocial status of those participating in the negotiations, etc. Under these conditions knowing the human behavior becomes essential.

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## ***PHUBBING AND YOUNG ROMANIANS***

**Valentina MARINESCU\***

**Abstract:** *The main topic of this paper is “Phubbing”, as this new phenomenon is manifest at the level of young people in Romania. “Phubbing” is a neologism invented in 2012 that describes the phenomenon of ignoring people around us in favor of mobile phones. The concept describes the addition for the online world and the total cut from reality, as social relationships are “set aside” from the phone worlds. This paper starts from two research questions: RQ1: What are the social factors that lead to the emergence of the phubbing phenomenon? RQ2: What are the perceptions of young Romanians regarding phubbing? As research methods I have used participatory observation and interviews. The sample on which the interview method was applied has a volume of 15 people aged 17-25 years. The analysis of the results indicates that the design, the graphics, and especially the “socializing” applications such as Whatsapp, Facebook, Instagram, Messenger are the most important elements which influence the behavior of young people in relation to the social environment. At the same time, both the participatory observation and the interviews made have revealed a paradox - although the young people do not consider phubbing a negative phenomenon, they acknowledge the existence of negative effects as a result of it (health problems, anxiety disorders, neurosis, diminished individual intelligence, difficulty of expression feelings and loss of contact with many people in the offline space).*

**Keywords:** *phubbing, online, perceptions, Romania, youth.*

### **Introduction**

The fact that the need to communicate is essential for the individual in order to exchange information with his peers is a common-sense observation. This is a process which is volutar, dynamic, involving verbal and nonverbal elements and which allows people to make themselves accessible to each other, to share feelings, emotions and opinions. But how can young people create those bonds of affection, that “healthy” exchange of information and feelings if they prefer, at the same time, to watch their phone to the detriment of the people around them? This question was put at the begining of the research on “Phubbing:

“To understand the origins of this new concept McCann advertising agency invited a number of lexicographers, authors and poets in May 2012 to coin a neologism to describe the phenomenon of ignoring people around us in favor of the telephone. After they came up with “Phubbing” as a new word, McCann went to work creating a “StopPhubbing.com” website, a Facebook page and a PR division to coordinate them. The term appeared in the media around the world and was popularized by the campaign.” (Pathark, 2013)

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Young Romanians seem to be aware that the mobile phone and the internet but they do not understand the borders of their addition to the new technologies.

As Claire (2013) noticed, the mobile phones have become part of everyday life, they make many tasks easier, but the limit with which people could take advantage of them is not sure and the result is the fact that those devices could invade the lives of people world-wide. One result of this shift is the “Phubbing” phenomenon (Claire, 2013).

### **Theoretical framework**

No research has been carried out on phubbing in Romania until now, the main examples of such studies coming from Western countries. One such example is the study made by the UK researchers from “YouGov” (Claire, 2013). The starting point of this study was a seemingly trivial situation in which one researcher could not buy something until the vendor did not stop to use his phone. According to this research 44% of people spend more than half an hour a day looking at their phone, 8% of them admitted that they check the phone three hours a day and 3% declared say they spend more than five hours on their phones. More than a quarter of the sample said they would answer the call on their phone in the middle of a conversation, 57% of them check their email on holiday. As such, more than one-third of UK population had admitted that they were phubbers (Claire, 2013).

There is an uncomfortable truth staying at the heart of Phubbing: it is easier to handle other people when you meet them on screen, when the relations take place online and not offline. In an age of hyper-information, one could assess that Phubbing is the way of coping with the need for ongoing connectivity (Tom, 2013).

In the existing literature on the topic, one could identify two interesting experiments that highlight the strong impact of the mobile phone’s presence on a people’s meeting. In the first study (Katy, 2013) 74 strangers were grouped in pairs and they were asked to discuss something interesting that had happened to them recently, in one of two conditions: with a mobile phone or a small notebook leaning on a nearby book. The results showed that the quality of a relationship was higher for the second group (e.g., people without a mobile phone (Katy, 2013). In the second experiment (Katy, 2013) the results showed that discussing relevant personal topics in the vicinity of a phone posed a particular danger to relationships, probably because openness makes us feel more vulnerable and therefore more threatened by the prospect of listening that may be distracted (Katy, 2013).

According to new research (Lulu, 2015), the act of phubbing implies not only the fact that someone can you ignore his or her partner in favor of her or his phone and damage interpersonal relations, but it can also lead to depression and low overall life satisfaction rates for the people who experienced phubbing.

Lulu (2015) also mentioned two experiments on “phubbing”. In the first experiment, 308 participants were asked to identify “phubbing behaviors”, asking respondents to agree (or not) with questions such as: “My partner put my cell phone where I can see it when we’re together” and “My partner looks at the phone then when he/she talks to me”. The answers to these questions helped the researchers to develop a nine-point scale to indicate the appearance of phubbing (Lulu, 2015). The second experiment, which

involved 145 adults, went deeper into the effects of phubbing, and couples were asked to identify which of the behaviors they experienced in their relationships harmed them and then what is the degree of confidence in their relationships, how happy they were and how anxious and / or depressed they felt as a result of their partners behaviors'. The results showed that when people perceived their partners as phubbers (e.g., they spend more time paying attention to their phones) this was one of the biggest problems in a relation. Even few seconds spent on "phubbing" were assessed by the respondents as contributing to a general feeling of dissatisfaction with their partner's behavior (Lulu, 2015).

### **The research project**

It has certainly happened to each of us to have the chance to observe young people in various places (such as the subway, trams and other means of public transport, parks, cinemas and others) using the mobile phone while they are surrounded by people discussing with them. As a result, the ability to maintain a "healthy" conversation becomes thinner and thinner and the anxiety and depression of partners in conversation increased because they suffered directly, as a result of lack of attention, affection and respect from "phubbers".

A first objective of this paper aims is to identify the main elements of the "phubbing". The research question in this case was: What are the roots of the "phubbing" phenomenon?

A second objective of the paper is to define the perceptions of Romanian younger generation about "phubbing". We assessed that understanding those perceptions will primarily contribute at the increase in the awareness of young people in Romania on this phenomenon.

As the research methods we used participatory observation and interview. The sample for interviews had a volume of 15 people aged 17-25 years.

The validity of the data collected from the field varied according to each tool used. The technique of participatory observation has a high degree of validity because we managed to integrate and observe the individuals without somehow influencing their "phubbing" behaviors. As regards the validity of interviews on phubbing they have a high degree of validity as a result of the cooperation of the respondents to the research project.

### **The analysis of the results**

A place frequented by young people, especially on weekends, is the Old Center in Bucharest. In this place we managed to differentiate among three different types of young Romanians attitudes about "phubbing" behavior in general. The first was what we have labelled "the phubbing lover". This person has a new and modern smartphone - usually Iphone 7, with good graphics, but especially with a peculiar design. Also, such a person always responded to messages, e-mails even if it is not urgent, he or she had checked her or his phone more than others. Much more, he or she tended to present his or her own personal life and intimacy on social networks (which became a sort of "personal diary"). From any place where a "phubbing lover" there is a high possibility that she or he will share this fact



in the online environment. From the observations we made we noticed that the majority of young people spend more than two and a half hours on the phone while they are in a meeting with friends. This type of attitude (of completely ignoring the others around in favor of the mobile phone) hardly communicated anything at all. Another type of behavior we noticed was what we can call “half-phubbers”- that is, young people who wanted to be part of the real landscape, but could not detach themselves from the virtual environment. In this case, the young people tried to pay attention to those around them, but also remained focused on their mobile phone.

In our observations we noticed the existence of tense relations between young Romanians due to the mobile phone. There are a lot of reproaches from the friends to those who were accused of spending too much time on the phone: “Please pay attention to me, leave the phone!”, “Next time I do not think we need to go out again, since your phone is the right company for you!”. Frequently, the remarks at this were rather childish: “I thought you were my friend and you won’t mind” or “It was my mother, she wanted to know how I am”.

Other interesting thing noticed was the discussions which were based on what was posted in the social network sites. The content of those dialogues or discussions were not so much about how beautiful or interesting were the photos or the posts but about the technology: what improvements the iPhone had, what were the games downloaded on it etc.

Most of our respondents told us that the mobile phone is the most useful invention of the century, being of extremely high utility. When they were asked to characterize the mobile phone with one word, they called it “friend of the soul”, “bridge”, “creativity”, “evolution” and “fun”.

In direct connection with the above-characterization, the respondents could not imagine a day in which they do not use their mobile phones. They acknowledged that it would be very difficult for them to refrain from communicating, from checking their calls, from seeing what “my friends have posted on Facebook” (N.S. 20 years). “The emptiness I would feel I don’t think I would fill it with anything else, maybe with music, but not like that ...” (M.D. 23 years).

Paradoxically, all the interviewees stated that they would really feel freer, more expressive and mentally healthy without a phone, but, as one of them said, “the evil that does them good” has become a part of their lives. “I would feel somewhat incomplete, for that if I were somewhere on the street and something happened: for example, my subway is late and I have to announce that I am late for college or work, I could not do that. It’s pretty hard to imagine a day without a cell phone anyway, and I think it was created to make it easier for us to communicate with each other. Yes, maybe it would be better without it but I don’t know... I don’t know, don’t ask me” (R.A. 18 years); “I think I would be sad all day ... I can’t imagine a day when I wouldn’t open social networks, curiosity and agitation would rob me, I would not resist” (M.R. 21 years); “I would probably try to adapt at the situation, but I would feel a monotony of the lack of the phone in my bag” (Z.M. 19).

In our interviews we were interested to find three strengths and three weaknesses related to the use of mobile phones. Our respondent told us that the connection with family, with friends, the speed of information, the pictures, Instagram, Facebook, Whatsapp, Siri are

all the main strengths of it. "All of them lead people to check their phone often, maybe too often" (R. V. 16 years). As regards the weak points, the respondents mentioned health problems, withdrawal, introversion, inability to express their own emotions and thoughts.

A 21-year-old student said: "The phone is great, it's really great, but in the morning, I wake up with some terrible headaches, my eyes are dusty... but I admit, although it's not ok to stay so long with your eyes on the phone, I don't know ... I have the feeling that I can't control myself" (A.D. 21 years). Another 26-year-old girl declared that: "The phone is super loud, I was on vacation and my phone took me out with the GPS, it really got me out of trouble when I was about to get lost. But if I go online to look for a recipe, I lose at least half an hour because one page puts me in another page and I better take a to read the receipt on the paper" (L. T. 26 years).

Another human resources student told us that "In a philosophy course at the faculty, all my colleagues were focused on the phones and buttoned them, and the teacher, seeing that he was not given a gram of attention, went up to the chair and said: "Perhaps now you notice that we are in the same room and we are talking"" (Z.M. 19 years).

There were also expressed feelings of loneliness, of losing the human relations: "I think we will forget to talk, to express our ideas and feelings ; it is a tragic reality" (I. B. 19 years); "Yes, my friends do this, unfortunately ... they do not have a real life, they live virtually and they make me suffer for this reason; especially when I talk to my parents and tell them about their relationships with their friends, how close they are and beautiful, true friendships they have I feel sad because my friend did not listen to me because they were only concentrated on their phones" (I.M. 23 years).

## Conclusions

Starting from the first research question stated above related to the identification of the roots for "phubbing" as a social phenomenon, we managed to identify the fact that apps used for a mobile phone (including the design, graphics and especially social applications such as Whatsapp, Facebook, Instagram, Messenger) have the greatest influence on the behavior of young people towards others and the environment. Thus, all those mobile apps could be assessed as the basis of the "phubbing" as a new type of interpersonal behavior.

What we found surprising is the fact that the Romanian young people observed and with whom we have interviews had declared that they were eager to socialize and get to know other people. Those have come into sharp contradictions with the respondents' assessments about the fact that they had accessed the mobile phones even if it was not necessary, because that had become a routine that is part of their lives.

Another important result of our research is the fact that "phubbing" is frequently used as a revenge for the ignorance and neglect received from the loved ones and/ or as a means to get rid of embarrassing situations and not to seem alone when they feel lost in a meeting.

As the second research question of this paper, we have had: "What were the young people's perception of phubbing?". Our results outlined a paradox: young Romanians did not consider the "phubbing" phenomenon a serious thing, but they self-contradicted when

they told us the numerous negative effects experienced by each of them and their friends in relation to excessive use of mobile-phones (health problems, anxiety disorders, neurosis, diminished individual intelligence, difficulty in expressing feelings).

This article has several limitations, the most important being the qualitative approach used, which did not allow the generalization of the results. Another limitation of the research project was its focus on Romanian youth and the missing of any comparative data. The third limitation refers to the full validity of the data collection tools from a sociological point of view.

Despite the above-mentioned shortcomings, we could assess that this article might explain the close connection which exists between “phubbing” and Romanian young people. As can be seen in this article, the new phenomenon – “phubbing”- is very complex and can be researched using a variety of perspectives.

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## ***THE CULTURAL STATUS OF ROMANIANS IN WALLACHIA IN THE VISION OF FOREIGN TRAVELLERS (XVI<sup>th</sup> - XVIII<sup>th</sup> CENTURIES)***

**Mihaela NĂSTASE (GHEORGHE)\***

**Abstract:** *The present study briefly illustrates the Romanian society seen through the reluctant eyes of foreign travelers, between 16th-18th centuries. They spoke too little about the intellectual life in the Romanian Countries, because they didn't understand much. Each news item carries the imprint of the person transmitting it and, the more transmitters there are, the more it transforms its substance constantly. According to the place occupied by each witness, his or her interests and mentality, the piece of news transmitted, when it is adverse, will go from misinterpretation, the transformation of suspicions into certain data, to the creation of information through reluctance, lies and falsehood. The information contained in the memoirs of foreign travelers is, for the most part, data formally requested from the county administrators, which is why they were truthful and must be taken into account. The idea that there were few young people who benefited from education is reinforced. The end of the eighteenth century found the Romanians in a process of refreshing the Romanian language, with a greater openness to western languages, especially to French.*

**Keywords:** *culture, foreign travellers, reticence.*

### **Foreign travellers about the Romanian language**

Each news bears the imprint of the one who transmits and the more transmitters there are, the more they charge from each one, permanently transforming their substance. According to the place occupied by each witness, their interests and mentality, the news transmitted, when it is adverse, will be able to go from interpretation, the transformation of suspicions into certain data, to the creation of information through lies and forgery. (Neagoe, 2004:45)

Many times, those who made contact with Romanian society directly or indirectly, showed indifference to realities that were unfamiliar and somewhat unknown. They said too little about the intellectual life in the Romanian Countries, because they did not understand much.

In this way, we find eloquent the statement of Erasmus Heinrich Schneider Von Weismantel<sup>1</sup> according to which the language spoken in Wallachia was not as elegant and clean as that in Moldova, although it had never visited the Wallachian lands (Schneider Von

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<sup>1</sup> Lieutenant in the regime of grenadiers on horseback from the Swedish army, he knew the realities of Moldova in 1710. In that year, Weismantel and his Swedish soldiers took refuge here after the defeat at Poltava. At the time, Heinrich Schneider Von Weismantel was a 22-year-old young officer.

Weismantel, 1983:348). The statements of foreign travellers proved that they were aware of the role that the Romanian language had in relation to the Slavonic one. Most of them emphasized the idea that the best for people who came to the Romanian Countries, for one purpose or another, was to know the Romanian language (Guțu, Halichias, 1983: 391). As the French publicist Carra claimed, for those who did not understand a language, it was all barbaric and corrupt. (Pascu, 1940: 51)

Francesco della Valle the Paduan<sup>1</sup> described the way he perceived the Romanian people; he was eager to keep his language intact: “Their language is a little different from our Italian language; they say Romans in their own language; ... and when someone asks if anyone knows how to speak their Wallachian language, they say this way: do you know Romanian? that is, you know how to speak Romanian, because their language has broken down. For they are barbarous people and harsh in habits” (Holban, Cernovodeanu et al., *op. cit.*: 322). The Latin origin of the language spoken by the inhabitants of Wallachia was also invoked in the stories of Pierre Lescapier<sup>2</sup>, the Frenchman who during the 10 months of travel made the portrait of this people in a fine analysis, worthy of a person who had been entrusted with the noble task of negotiating the marriage between the Prince of Transylvania, Stefan Bathory and a bridesmaid of Queen Catherine de Medici. Arriving in Bucharest for pleasure, he discovered the city as a revelation. The people were described as strict Orthodox, with a mixed language: “the inhabitants of this country consider themselves true descendants of the Romans and call their language “Romanian”, meaning Roman; their language is half Italian and half Latin, mixed with Greek and a kind of gibberish” (Lescapier, 1970: 429). The Latinity of the language, the unity of the people from the three Romanian Countries were also supported by other foreign travellers, such as Anton Maria del Chiaro<sup>3</sup>. He arrived in Bucharest at the end of April or the beginning of May 1710, as secretary of Constantin Brâncoveanu for the Latin language, a position he also holds under the reigns of Ștefan Cantacuzino and Nicolae Mavrocordat. He asserted, without a doubt, that Wallachian language was nothing more than a pure derivation of the Latin idiom. However, it also contained Turkish, Greek, Slavic or Hungarian words (Del Chiaro, 1929: 6). “As for the Romanian nation in general, it is enough to know it to realize clearly that Romanians are endowed with a lot of skills and are able to succeed in any

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<sup>1</sup> Francesco della Valle the Paduan, the grandson of the doge’s doctor Andrea Gritti, was in the service of Aloisio Gritti, the doge’s natural son. In the spring of 1532, he accompanied his master on his first trip to Wallachia.

<sup>2</sup> Pierre Lescapier belonged to one of the largest families of magistrates in the Paris Parliament. After attending school in Padua, he returned to France for an apprenticeship in law. Driven by the desire to see other horizons before holding various public positions in France, he set out on an itinerary to the Levant. On June 1, 1574 he crossed Bulgaria, transited Wallachia, and on July 1 he was in Alba Iulia, where he stopped for a longer time.

<sup>3</sup> Anton Maria del Chiaro arrived in Bucharest at the end of April or the beginning of May 1710 to enter the service of ruler Constantin Brâncoveanu. He held the position of secretary for the Latin language, a position he held even after his death, during the reigns of Ștefan Cantacuzino and Nicolae Mavrocordat. After the exile from Sibiu, as a close person of ruler Mavrocordat, he was forced to return to Vienna, where he began writing his work, *The revolutions of Wallachia*, which he completed in late February 1718.

profession they would take, only to have learnt it ... they learn everything they see and it is not a matter of hand, either Turkish fashion or according to our custom, which they cannot imitate very well". (Del Chiaro, 1983: 380)

Being a close relative of the Ruler, in charge, among other things, of educating princely children, Del Chiaro narrated in *The Revolutions of Wallachia* the episode with the reading of the *Panegyrics* composed by the priest Maiota Candiutul, the Greek teacher of the two sons, Constantin and Ștefan. These were recited by heart, in the days of the saint, before the ruler and represented an exercise and an examination. We also learn from his memoirs that foreigners who had the job of secretary or teacher of languages of the sons of the ruler, they are given the cloth, the atlas and a certain amount of money: one received 25 Real, another 30, another 40 to 60. The ruler used to give these, even with his own hand, ten or twelve days before Easter, so that everyone could dress, according to the custom kept to this day to welcome the Easter holidays with new clothes. (Del Chiaro, op.cit.: 31)

The inhabitants of Wallachia were seen as people with the best character, very capable of succeeding in all professions, if they had been taught a good lesson. The in-depth ignorance of the Romanian language, despite the fact that, during the trip, they were accompanied by a translator, represented an impediment in knowing the Romanian realities.

Bernardino Quirini's report<sup>1</sup>, addressed to the pope on 26 June 1604 (Quirini, 1972: 55) questioned the lack of Latin teachers, many boyars and Catholics being forced to send their sons to study in Transylvania, where they would have become heretics and would have gotten away from the Catholic religion. To prevent this phenomenon, Bernardino Quirini brought a master from Italy to teach Latin. Not having the financial resources to pay for it, he was forced to give up.

The use of the Slavonic language until the end of the 16<sup>th</sup> century is a certainty reinforced by the Catholic missionary Francesco Pastis from Candia<sup>2</sup>, a Franciscan monk, who spent a period of 7 years on the territory of Wallachia, especially in Târgoviște. He noticed that the ritual used in the churches was the Greek one, the church being subject to the Patriarch of Constantinople. However, the services were held in the Slavonic language, and reading and writing were done almost everywhere in the Slavonic language. Their ancient language was the Latin, but now they have corrupted it so much that one can hardly distinguish one word, however it is similar to the Latin language" (Pastits of Candia, 1971: 638-639).

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<sup>1</sup> Originally from Candia, Quirini belonged to the order of observant Franciscans. On the recommendation of Cardinal Bishop of Palestrina, he was appointed on 7 January 1591, Catholic Bishop of Argeș and Bacău in Moldova and Wallachia.

<sup>2</sup> He was a Franciscan friar from the Catholic monastery in Târgoviște. In 1595 he was superior "guardian" of the monastery of the Franciscan convents in Târgoviște (Bărăția). He carried out a missionary activity for 7 years.

### Foreign travellers about Wallachian education:

The lack of culture or the precarious culture influenced the nature of the Romanians. The people of Muntenia were, by their nature, unstable people, living at the mercy of chance, because the Romanian civility compared to the European one is defined by subsuming the traditional values of the oriental ones, which became official in the 17<sup>th</sup> century, “they let themselves go without learning a craft or to practice any art” (Sivori, 1983: 16). The lack of these craftsmen and artisans, Franco Sivori <sup>1</sup>, justified it as coming from their lack of interest and not from less favourable circumstances, as well as with the less positive elements of human character (instability, barbarity of Romanians).

General Charles de Tige (Karl Von Tige)<sup>2</sup>, in his report on the situation in Oltenia, he sincerely acknowledged that “Romanians are not bad, their habits and education make them much worse, because the nobility is scattered throughout the country and lacks schools and teachers to keep silent the persistent ties they had with the Turks and Greeks” (Schwanz Von Springfels, 1997: 66).

With regard to the cultural status of the Romanians, Sivori, a Genoese Italian, who accompanied Petru Cercel as secretary and friend, has contradictory opinions: initially he describes them as people without education and very arrogant, with rather physiological preoccupations, meals with a lot of drink, living more by the law of nature than by religion, authoritarian, “people without education and who have no one to teach them how to live a Christian life, they do not consider many serious things a sin or pretend and consider that they do not know them” (Sivori, 1983: 16). Throughout his journey he changes his vision by praising them as a “nation that learns every language quickly and there are many of them who speak four or five languages” (*Ibidem*: 18). He could not help but admire, in addition, “the wonderful intelligence of the prince [Petru Cercel], who spoke wonderfully and wrote Latin, Italian, French, Greek, Turkish, Serbian, Polish and Romanian” (*Ibidem*: 19).

Undoubtedly, knowledge of foreign languages has facilitated cultural contacts with Western Europe, but also with the Middle East. He admired the churches in Wallachia that he compared to those in Italy, churches cared for by their priests, people with too little education as perceived by Sivori, who keep their rite more by tradition than by book. The

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<sup>1</sup> The son of a Genoese merchant, Benedetto Sivori, the young Franco was sent to Messina to learn trade. His intentions were different from those of his family. When Petru Cercel asked for financial support for the throne, Sivori, accompanied by a friar from the Carmelite monastery in Genoa, gave him a support of 4000 “scudi d’oro”.

His memoir on the journey on Romanian soil was considered a true monograph of Wallachia in the penultimate decade of the sixteenth century.

<sup>2</sup> The Baron, then Count Charles de Tige (Karl von Tige) was of French descent. We find him in Braşov, under the direct orders of Count Etienne de Steinville, the imperial commander of Transylvania.

After the capture of Nicolae Mavrocordat and at the request of the boyars gathered in Târgovişte to take Wallachia under his protection, Stainville asked Charles to go personally to Târgovişte to present the real situation to his superior and to create a safe climate for the Wallachian boyars.

priests performed their services in the parishes, they did not differ much from the laypeople, they practiced the same agricultural works just as the peasants: “all their knowledge consists in a little bit of reading and writing with Romanian (Cyrillic) letters in Slavonic language from which sometimes they do not understand a word, not even the monks in the monasteries often understand even themselves nothing but a little ancient Greek, and whoever can speak a little in Latin is considered a miracle of erudition” (Schwanz Von Springfels, 1997: 66).

Foreign travellers found, surprisingly most of the time, that the country’s princes and dignitaries knew quite well, not only the Balkan and Oriental languages (Serbian, Bulgarian, Greek, Turkish, Persian), but also Western languages (Italian, French, German).

The foreign influences on the Romanian culture and people were multiple and extended over a longer period. Greek influence was felt before the Phanariot period, starting with Matei Basarab, the Romanian rulers surrounded themselves with Greek teachers brought from Constantinople to create schools. There were numerous centres where Greek scholars who arrived in the Romanian Countries were trained. In 1575, in Rome, in order to train the defenders of Catholicism in the Orthodox Church, *Colegiul Sfântului Atanasie (St. Athanasius College)* was created, where Pantelimon Ligaridis will be trained. It has been appreciated that some of the methods he applied to *Schola graeca et latina* from Târgoviște were met in this college. At the end of the 16<sup>th</sup> century in Venice there was a Greek school where Ioan Cariofil, Ioan Pylarinos, Dimitrie Notara, Constantin Daponte also studied. (Cicanci, 1984: 19)

It seems that the first Greek teachers attested in Wallachia were *Ignatie Petriț and Paisie Ligaridis*, very skilled teachers. Șerban Cantacuzino brought Greek scholars to Bucharest and set up a school at the monastery of St. Sava in 1679, where grammar, philosophy and history were taught (Obedeanu, 1900: 983-984). Petru Bogdan Baksic also spoke about the existence of Paisie Ligaridis in Târgoviște. The notes of this Slavic missionary are of special significance, as information about the towns of Muntenia in the second half of the seventeenth century was scarce. “In this locality of Târgoviște, I found Mr. Pantelimon Ligaridis, a Greek who taught Greek and Latin and preached on holidays in Greek language”; he studied in Rome, at the Greek college, and was very attached to the Roman-Catholic church and complained that the Holy Congregation had cut off his grant of 60 scudi. (Baksic, 1973: 206). He described the town of Târgoviște, the second royal residence during Matei Basarab’s time, with more refined inhabitants compared to those in Bucharest and Pitești. Arriving in Câmpulung, Baksic reinforced the real idea that the epicentre of education was for that time the church, around which the children gathered, as he had found the abbot Guivenale Falco from the church dedicated to *Saint Jacob the Great*, a priest appreciated by both Catholics and Orthodox. This priest gathered children around him in order to learn them to read, to be useful to the church and the service held in the places of worship: “Four or five children learn to read with that priest; they serve in the church and help with songs” (*Ibid*: 254). Five years later, in 1653, on a second visit to Câmpulung, Baksic expressed his surprise at the influence of the Romanian language, including on the Catholic refugees in Wallachia. At the Bărăția church, the two priests from the Custody of Bulgaria officiated the services and the Holy Mass in Romanian, and the



souls shepherded by them, mostly Saxons, “forgot their language and spoke only Romanian” (*Ibidem*: 266). Regarding the Orthodox monks, the Slavic missionary was ignorant, he considered them useless, poorly prepared, you had to look for them in pubs, not in cells. (Iorga, 1928: 14)

Baksic met Mascellini, a medical doctor and an Italian interpreter who spoke Greek, at Matei Basarab’s Royal Court. He is also mentioned by Pastor Conrad Iacob Hildebrandt on his journey to Poland, also at the Royal Court in Târgoviște this time under the rule of Constantin Șerban. He probably continued his work as an interpreter. Pastor Hildebrandt expressed his disappointment regarding the cultural realities of the Muntenians, at a less favourable moment for them, because his passage through Wallachia was made after the visit from Transylvania, where he found a “good school and the richest library in the whole principality, even from all over Hungary”. However, he is disappointed with the service in the church in Wallachia, because he would have liked to have a discussion with the Orthodox priest in Latin, but he noticed that he did not know, he did not study anything other than their language in which he learned to read and write. (*Ibidem*: 593). Hildebrandt shared Baksic’s opinion of Wallachian priests reading everything from printed books on the outside, the sermon at the end of the religious service was rarely or not at all.

In the prestigious series, *Călători străini despre Țările Române (Foreign travellers about the Romanian Countries)*, descriptions of the representatives of the Muslim world are also included. This is the case of Paul of Aleppo, an Orthodox Muslim and Evlia Celebi, a Turkish Muslim. Coming from a family of Syrian clerics in the case of the first traveller, his father occupying the highest ecclesiastical position, patriarch of Antioch under the name of Macarius III and being known for his rich scholarly activity, the son will accompany his father for a long time. travel to the Orthodox countries of Eastern and Northern Europe. The trip was aimed at obtaining the necessary support to ease the rather difficult financial situation of Orthodox Christians forced by the Turks to pay the increasingly burdensome tribute. In Wallachia, he met Constantin Șerban’s successor, Mihnea III, who grew up in Constantinople under the sultan’s care and who impressed him with his culture, as he managed to speak with Polish and Hungarian messengers directly in their language, without using the services of a translator and also knew Greek, Turkish and Persian. (Paul of Aleppo, 1972: 9).

The second Muslim traveller, Evlia Celebi<sup>1</sup>, began the long journey of his own travels, out of the desire to know new places and to live experiences he had only heard of. After the visit in Bucharest, he arrived in the beautiful city of Râmnic, where he found “six monasteries and about five hundred shops, where the sellers were girls” (Celebi, 1974: 723). Probably, the girls had minimal knowledge, most of the time obtained within the family.

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<sup>1</sup> The Turkish traveller, Evlia Celebi, was the author of the large-scale work *Seyahatname* (Journey Book). Raised in the midst of the stories told by her father on trips, Evlia Celebi maintained the desire to live for himself what he heard from his father or others, so in 1630 he began his travels around Istanbul. He arrived on the territory of the Romanian Countries at the end of 1659.

Regarding the cultural situation of Romanians, Leonardo Panzini<sup>1</sup> embraced the same idea. Abbot Panzini came to Bucharest as a preceptor and teacher of Italian for the two sons of Alexandru Ipsilanti, Dimitrie and Constantin. In his frequent letters to his good friend, the professor Diodato Marone, Panzini hints at his disappointment: “what profound ignorance reigns here! Only one knows how to read a little literary Greek”. (Neagoe, Toma, 2018: 191). Instead, he praises Ruler Alexandru Ipsilanti, who sought, through a series of measures adopted administratively and socially, to bring his people out of the ignorance and barbarism in which they were immersed until then. One of the measures was the reorganization of the public school, which the ruler equipped with physics tools brought from England, and others bought from Vienna, by Panzini. He also set up a library at the school. (Urechia, 1892: 28)

The Greek educational system taken over in Wallachia also consists in knowing many languages, but Panzini considers that it is not enough. The time allotted to science and the acquisition of real ideas and knowledge, not just empty words, was considered by the traveller to be limited.

In the letter of 02 February 1777, addressed to the same good friend, the abbot found the explanation for the ignorance here. The Ottoman and oppressive rule of the administration, imposed by their own rulers was the main obstacle to cultural forms that could become threatening. They were in such a changeable and volatile situation that it was impossible for them to “devote themselves to the study of letters and sciences, which requires time, facilitation, and tranquillity” (Panzini, 1974: 218)

Most of the teachers identified by Panzini in Wallachia came from Greek monasteries and schools in Constantinople. He discovers them as scholars who confined themselves to the study of the literary Greek language. I do not step into scientific culture without dealing with history, literature, chronology, geography and other helpful disciplines to understand what they read. He introduces the Greek teacher of princes, Neofit Cavescolyvitis, as the most valuable in the field. He published a voluminous work on Greek grammar, printed in Bucharest in 1768: “In his book you will find everything except the most common logic. And this man with these beautiful merits is the most considered person in terms of teaching in this country”. Few were open to learning other languages, such as French, and lacked basic education “the more they read, the less they understand, and thus they are always like children” (*Ibidem*: 218-219).

Jeremy Bentham does not discover anything cultural either<sup>2</sup>, who campaigned for the drafting of laws with a direct action on the people, a radical change in the principles of education. One explanation would be that, at the time of passing through the Romanian

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<sup>1</sup> Panzini was an abbot, originally from the port of Mola, Bari province. At the insistence of Ștefan Raicevich, the secretary of ruler Alexandru Ipsilanti came to Wallachia as a royal preceptor. His stay in Wallachia was short, between two years (1776-1778).

<sup>2</sup> Jeremy Bentham was known as an important representative of English utilitarianism. A child prodigy, he learned Latin at the age of three, at the age of 13 he was a freshman at Oxford University, obtaining a BA degree at 16 and MA degree at 19. At the time of his arrival in Bucharest, at the beginning of December 1785, he had no intention of investigating the situation of the Romanians or of stopping on them.

Countries, he had no intention of leaning on the Romanian people, of analysing them, but he wanted to get to Russia as soon as possible: “as far as Romanians are concerned, they are plant species”.

Until 1780, the Romanians felt the lack of men of letters, scholars and artists, at least this is the result of the narrations of General Friedrich Wilhelm Von Bauer (Bawr)<sup>1</sup> : “It is true that people of all kinds of professions can be found here, but they are the clumsiest and most ignorant I have ever seen. The best of them are Armenians or Jews, and for the gross trades, the gypsies, because the Romanians themselves are not at all inclined to start something that requires judgment, care and diligent work” (Bauer, 2000: 151). The information contained in his memoirs was officially requested by the county governors, so it is true and must be taken into account. He reinforced the idea that the number of young people receiving education was still low.

From 1774, the Western influence acquired a special character, French. At the end of the 18<sup>th</sup> century, he found Romanians in a process of renewing the Romanian language, with an ever-widening openness to Western languages, especially French. For example, Constantki, a young Greek man in the entourage of Prince Mihai Șuțu, aged 22 or 23, who grew up in Constantinople, spoke French well, read German, a language he learned from Weber (a German teacher established in Bucharest). The use of the French language was increasingly obvious, so that both Raicevich, an Austrian physician and consul, and Lady Craven, the wife of the Margrave of Anspach, who arrived in Bucharest in 1786, were deeply impressed by its use at the royal court. Lady noticed the accuracy of the French language used in the Wallachian capital and compared it to that found in Paris. At the end of their journey, the conclusion was that our country was like a diamond *mal enchassé*. (Iorga, 1924: 255)

Foreign travellers endeavoured to describe everything that impressed them, which they considered worthy of remaining in the universal consciousness. Therefore, their descriptions do not have a continuous circuit, easily moving from the political to the social and cultural level, from broad descriptions to those briefly presented. The majority of the travellers remained those who served the religion, therefore most of the information came from the ecclesiastical field.

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<sup>1</sup> He was born in Germany and embraced his military career as a young man. He took part in the Russo-Turkish War of 1768-1774, under the command of Russian Marshal Rumiantsev. Bauer drafted the great *Atlas geografic și militar (Geographical and military atlas)*, in which he drew the maps of the provinces on whose territories the war took place: Moldova, Wallachia, Podolia, Volhynia, Crimea.

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## ***L'APÔTRE THOMAS – NON-CROYANT, RÉTICENT OU LOGICIEN DANS LA PREUVE DE LA FOI***

**Dan Florin OBROCEA\***

**Résumé :** *Thomas, l'un des Douze, n'était pas présent lorsque Jésus est apparu à ses compagnons apôtres (Jean 20 :24). Étant absent, il reste perplexe, découragé, désorienté et en même temps déçu par ce « veuvage ». C'est pourquoi, en guise de protestation, il pose certaines conditions, fixe des normes, fixe une série de tests : entendre, voir et ressentir. Il veut mettre ses doigts dans la marque des clous et la main dans la blessure causée est la lance du soldat qui a percé la côte de Jésus crucifié.*

**Mots-clés :** *Thomas, foi, réticence.*

Considéré par beaucoup comme réticent ou même incrédule à confesser sa foi, l'apôtre Thomas nous révèle la vérité de la résurrection de Jésus et la victoire de la réalité sur les préjugés.

L'évangéliste Jean, l'auteur du quatrième évangile (21, 24), le plus proche des disciples du Seigneur et témoin oculaire de ce qui s'est passé, décrit dans un récit orné de nombreux détails, l'épisode de la rencontre de Jésus ressuscité avec Thomas (20, 19-29).

Thomas, appelé le jumeau (Didimos) était l'un des douze apôtres, un fait également rapporté par les évangélistes synoptiques (Matthieu 10 : 3; Marc 3:18; Luc 6:15; F.Rev.1: 13). Dans l'Évangile de Jean, il joue un rôle important (11, 16; 14, 5 sq.; 21, 2 sq.). En araméen, Thomas signifie « jumeau », en grec « Didimos » se traduit de manière identique. Nous ne savons rien de son autre frère, mais nous savons de Thomas qu'après que les apôtres soient partis prêcher, il était missionnaire en Perse. Les soi-disant « Écrits de Thomas » en Inde, découverts par les Européens, viennent de lui.<sup>1</sup> La déclaration de l'évangéliste Jean « appelé le jumeau » (20, 24) cherche à clarifier deux choses :

- a. Le nom sous lequel il était connu par les contemporains et les lecteurs était Didimos ;
- b. En cela, il différait des autres qui étaient également appelés Thomas.

Le fait qu'il ait travaillé comme missionnaire loin de la Terre Sainte, selon les informations de l'ancienne Histoire de l'Église, témoigne qu'il avait un caractère audacieux et courageux (Jean 11, 16), fidèle au Seigneur et doté de qualités pragmatiques, ce qui révèle sa lucidité et non son incrédule.

L'histoire des événements nous emmène à Jérusalem au printemps du 30 avril. Tirant le rideau du temps, le premier jour de la résurrection du Seigneur, plus précisément le dimanche soir, lorsque les disciples étaient cachés et barricadés par la peur des Juifs, quelque part dans une maison, ils trouvèrent étonnamment Jésus au milieu d'eux, y entrant

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<sup>1</sup> G. Maier, *Evanghelia după Ioan (L'Évangile de Jean)*, Editura Lumina Lumii, 2013, p.858.

par des portes verrouillées. Le Sauveur leur envoie un message de paix, leur montre les signes des blessures infligées au corps par le tourment de la crucifixion, leur confie sa résurrection et leur confie le Saint-Esprit avec le devoir de prêcher (Jean 20, 19-23).

Thomas, l'un des Douze, n'était pas présent lorsque Jésus est apparu à ses compagnons apôtres (Jean 20:24). Étant absent, il reste perplexe, découragé, désorienté et en même temps déçu par ce « veuvage ». C'est pourquoi, en guise de protestation, il pose certaines conditions, fixe des normes, fixe une série de tests : entendre, voir et ressentir. Il veut mettre ses doigts dans l'ongle et la main dans la blessure causée est la lance du soldat qui a percé la côte de Jésus crucifié<sup>1</sup>.

Il s'exclame : « Si je ne vois dans ses mains la marque des clous, et si je ne mets mon doigt dans la marque des clous, et si je ne mets ma main dans son côté, je ne croirai point » (Jean 20, 25b)<sup>2</sup>.

De cette expression réticente est sortie la phrase proverbiale de « Thomas l'incroyant », l'apôtre un bon « logicien fidèle »<sup>3</sup> réclamant une preuve évidente, un argument palpable né d'un jugement rationnel. L'opacité du malentendu rationnel face à l'éclat du mystère génère du scepticisme, des réticences, la manifestation d'un doute, qui, à première vue, laisse l'impression d'une attitude souvent qualifiée d'incrédulité. C'était trop beau ce que les autres apôtres ont vu et vécu, et Thomas voulait de tout son cœur être un témoin oculaire et le destinataire d'une telle apparition. L'attitude de l'Apôtre semble un refus, un déni, un doute. Thomas hésite-t-il à douter de ce que disent les apôtres, ou son esprit intelligent et pratique veut-il une communication empirique de la vraie foi ?

La manifestation d'un état de réticence envers ce que racontaient ses compagnons témoigne de la lucidité d'un esprit qui voulait comprendre comment Jésus ressuscité parcourt les espaces avec la servitude d'un corps physique. Il était difficile pour un esprit rationnel d'expliquer comment Jésus a traversé les murs, a vaincu les lois de la matière et est apparu au milieu d'eux, même si les portes de la pièce où ils étaient verrouillées.

L'épisode raconté par d'autres apôtres est allé au-delà des coordonnées d'une compréhension et d'une approche rationnelles. Les yeux des témoins avaient clairement vu le Seigneur, et leur parole était digne de confiance, mais Thomas exigeait une confiance personnelle. La vérification des explications à la limite de l'irréel ose Thomas de demander, une demande plausible nécessaire au fondement de la foi<sup>4</sup>. Par la lucidité de sa manifestation, Thomas dissipe le soupçon que les disciples étaient en proie à une vision, une hallucination. Il fait ressortir plus fortement la vérité et la réalité de la résurrection, qu'il confessa massivement. Après l'expérience effrayante de la mort de Jésus sur la croix et

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<sup>1</sup> W. Hendriksen, *New Testament Commentary. Exposition of the Gospel according to John*, Maison d'édition Baker Book House, Grand Rapids, Michigan, 1979, p. 463-464.

<sup>2</sup> « Je ne croirai point » - la forme de négation utilisée en grec est grammaticalement « la forme la plus sûre de négation sur quelque chose d'avenir » - *Novum Testamentum Graece et Latinae*, Maison d'édition Nestle-Alland, London, 1963.

<sup>3</sup> St. Tofană, *Evanghelia lui Iisus. Misiunea Cuvântului (L'Évangile de Jésus. La mission de la Parole)*, Maison d'édition Mega, Cluj-Napoca, 2015, p. 38.

<sup>4</sup> La physique moderne tente d'expliquer ce corps incorruptible, immatériel et spirituel de Jésus transformé par la conversion du corps physique en énergie - selon A. Puig, *op.cit.*, p. 597.

après la vue désolée d'un homme bien-aimé qui était mort puis enterré avec toutes les ordonnances imposées par les traditions (Marc 16, 14; Luc 24, 21-24; Jean 20, 19), la certitude de la vue et de l'atteinte pourrait fortifier sa foi.<sup>1</sup>

Il n'est pas réticent à l'improbabilité de ce que les apôtres ont dit sur la résurrection du Sauveur. Non, parce que la résurrection comme miracle n'était pas un acte nouveau pour lui, parce qu'il a participé comme témoin aux résurrections des morts que Jésus avait accomplies (le fils de la veuve de Naïn, la fille de Jaïre et de Lazare). Par conséquent, la résurrection, en tant qu'événement réel, n'était pas quelque chose d'impossible à accepter pour lui en tant que disciple du Seigneur. Mais il n'a pas compris comment Jésus est entré dans la porte verrouillée avec son corps et est apparu aux autres. L'explication de ce phénomène d'un point de vue logique et rationnel conduit l'apôtre à demander une preuve visible et tactile.

L'événement a lieu « huit jours plus tard » (Jean 20: 26a). En appliquant la méthode de calcul du temps, « après trois jours, Jésus est ressuscité » (Marc 8:31), ce qui signifie que le jour de la mort a été compté dans les trois jours et constatant ainsi qu'exactement après une semaine, c'est-à-dire encore dimanche, les disciples étaient rassemblés et cachés dans cette maison. Dans le texte grec, le verbe « étaient » apparaît au passé, exprimant qu'ils sont ensemble depuis longtemps.<sup>2</sup>

Cette fois, Thomas était avec eux. Il avait également rejoint le cercle des disciples cachés et enfermés dans cette maison. Jésus apparaît soudain au milieu d'eux, donne la paix à tous, puis s'adresse directement à Thomas, répétant presque mot pour mot ce qu'il a dit et lui demandant de vivre les conditions requises. La question peut être posée : comment Jésus a-t-il su ce que Thomas a dit, puisqu'il n'y a évidemment pas d'autre événement entre les deux dimanches ? Bien sûr, il connaissait par le Saint-Esprit l'attribut de l'omniscience. Il y a ici, en miniature, une belle image de la façon dont Dieu connaît nos pensées et nos demandes.<sup>3</sup>

Le Christ Seigneur veut accomplir exactement la demande de l'apôtre Thomas, voulant à tout prix qu'il soit fortifié dans la foi. D'une manière bienveillante, qui révèle le même Jésus aimant, compréhensif et pardonnant, le Seigneur appelle fermement, d'un ton réprimandé mais doux, son disciple à une foi inébranlable. Dans un esprit de condescendance envers les conditions imposées, Jésus l'invite à prouver ses demandes fixées pour la consolidation de la foi :

#### Les demandes de Thomas :

1. Si je ne vois dans ses mains la marque des clous
2. et si je ne mets mon doigt dans la marque des clous
3. et si je ne mets ma main dans son côté

#### Les demandes de Jésus :

1. Regarde mes mains.
2. Avance ici ton doigt.
3. Avance aussi ta main, et mets-la dans mon côté.

<sup>1</sup> Ghe. Patronas, *Parcursul istoric al lui Iisus – De la iesle la mormântul gol (Le voyage historique de Jésus - De la crèche au tombeau vide)*, Maison d'édition Byzantine, Bucarest, 2011, p. 392.

<sup>2</sup> *Novum Testamentum Graece et Latinaes*, 20, 26a.

<sup>3</sup> G. Maier, *op.cit.*, p. 861.

4. je ne croirai point.

4. Mais crois<sup>1</sup>.

L'invitation à ressentir les blessures laissées par la crucifixion dans son corps est la garantie que le Ressuscité est le crucifié, de la continuité entre avant et après la mort, de la certitude dans la foi de la résurrection.

La question a été posée : Thomas a-t-il fait ce que Jésus lui a ordonné de faire ? A-t-il ressenti les blessures ? L'évangéliste ne l'enregistre pas, mais le fait que Thomas reste étonné par cette auto-révélation et accablé par la divinité de Jésus, sans avoir besoin d'arguments tangibles, s'étonne s'exclame : « Mon Seigneur et mon Dieu ! » (Jean 20, 28).

Cet aveu doit être compris à la lumière de l'étonnement et d'un état de profonde humilité. Écrasé par l'évidence, il avoue de toute sa conscience et de tout son être que Jésus est Seigneur et vrai Dieu. Il dit deux fois « mon » en respectant la nature divine et l'attribut de l'omniscience. Si auparavant il avait hardiment posé des conditions, il devient soudainement soumis et avoue par une manifestation de respect, mais aussi de pardon, déclarant clairement et catégoriquement que Jésus est au-dessus de tous les hommes et pouvoirs, le vrai Seigneur et Dieu.

La confession évidente de Thomas, dans laquelle Karl Bornhauser suppose que « mon Seigneur correspond à Adonai » et « mon Dieu » à « Éli », est la dernière d'une série de confessions claires dans l'Évangile de Jean (1, 29, 49; 3, 2, 42; 6, 69; 9, 17; 9, 33 și 38; 11, 27; 12, 13; 20, 18 și 25).

Tout était clair pour Thomas maintenant. Jésus ressuscité, Seigneur et vrai Dieu était devant lui. Tout ce qui lui avait été dit auparavant par les autres apôtres est maintenant devenu une certitude. Le jugement de sa raison a été submergé par les preuves.

Face à cette glorieuse confession et à cette admirable confession, accompagnée d'un comportement de « ma faute », avec l'amour du Sublime Maître et du Doux Berger, Jésus répond : « Jésus lui dit : Parce que tu m'as vu, tu as cru. Heureux ceux qui n'ont pas vu, et qui ont cru ! » (Jean 20, 29).

A l'attitude de réticence, de doute à ne croire que sur la base d'une expérience évidente, le Seigneur répond et annonce qu'un comportement beaucoup plus précieux est de se laisser conduit à la foi par la Parole de Dieu. (Luc 5, 5; Romains 10, 17; 2 Cor. 5, 17; 1 Pierre 1, 8)

Le reproche du Christ Seigneur ouvre l'histoire troublée de la foi invisible de la future Église<sup>2</sup>.

Le doute de Thomas et son audace jaillissant d'un esprit rationnel nous confient également tous à la réalité de ce qui est vu, entendu et vécu, à la véracité de la Résurrection du Seigneur Jésus-Christ.

La question se pose enfin, cette attitude de l'apôtre Thomas est-elle le résultat de l'expression d'un doute dans la foi, sur la base de laquelle Thomas peut être qualifié comme « incroyant » ?

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<sup>1</sup> W. Hendriksen, *op.cit.*, p. 465.

<sup>2</sup> St. Tofană, *op.cit.*, p. 42.



Certainement pas.

Nous croyons qu'ici, il s'agit plutôt de la limite de la compréhension rationnelle d'un miracle, de l'impossibilité de pénétrer l'esprit avec le surnaturel, états d'où surgissent facilement le scepticisme et la réticence.

Dans de telles circonstances, où on manque d'arguments logiques pour comprendre la situation, il est normal de vivre dans un état comme Thomas, qui regrette de ne pas avoir vu de ses propres yeux le Christ ressuscité, et le doute transformé par le jugement de la raison en vertu d'une logique qui exigeait des arguments tangibles.

Sa manifestation nous révèle et croit que la nature humaine par la résurrection n'a pas été abolie. Thomas reçoit le privilège de voir le Christ ressuscité devant lui et de se confesser pour le renforcement de notre foi, non seulement Sa résurrection, mais aussi Sa divinité.

Il est dit que Thomas est en retard : il n'est pas présent à la première apparition du Seigneur à ses disciples, ni à l'Assomption de la Sainte Vierge. C'était le commandement de Dieu de retarder, afin de voir les traces de clous et de blessures dans le corps de Jésus, de nous donner une preuve pleinement confessée de Sa résurrection et de Sa divinité.

Aussi par la providence divine, bien qu'il n'ait pas été présent aux funérailles de la Mère de Dieu, il est arrivé trois jours plus tard et demandant que le tombeau de la Mère de Dieu soit ouvert pour rendre son hommage pieux, il a trouvé le tombeau vide, signe que la Mère de Dieu n'était pas sujette à la dégradation, mais par aspiration à Son Fils, elle a été merveilleusement émue avec son corps au ciel.

L'apôtre Thomas, dont l'évangéliste Jean avoue qu'il était « lent à comprendre », demandait souvent des éclaircissements, demandant à Jésus avant sa Passion : « Seigneur, nous ne savons où tu vas ; comment pouvons-nous en savoir le chemin ? » (Jean 14-5), et quand Jésus leur dit qu'il ira à Jérusalem où il sera tué, Thomas avec une attitude courageuse et solidaire déclare : « Allons aussi, afin de mourir avec lui. » (Jean 11-16).

Par conséquent, Thomas n'était pas un incroyant, mais un croyant courageux, éclairé par la logique, comme en témoignent les Pères Apostoliques Eusèbe de Césarée et Tertullien.

Saint Matthieu l'Évangéliste, au chapitre 28, versets 16-17, parlant du doute de certains apôtres note : « Les onze disciples allèrent en Galilée, sur la montagne que Jésus leur avait désignée. Quand ils le virent, ils se prosternèrent devant lui. Mais quelques-uns eurent des doutes. »

À propos de cette attitude, Saint Jean Chrysostome nous dit : « Si certains ont douté, émerveillez-vous à cette occasion du véritable amour des non-céniques, que jusqu'au dernier jour je ne cache pas vos défauts. Mais ils ont aussi fait confiance quand ils l'ont vu. »<sup>1</sup>

L'apôtre Thomas, qui avait fait preuve à plusieurs reprises d'un esprit positif et dépourvu de tout élan mystique, est maintenant présent, convaincu qu'au-delà de l'univers

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<sup>1</sup> Saint Jean Chrysostome, Omilii la Matei (*Homélies à Matthieu*), XC, 2, Ecrits 3, traduction par Dumitru Fecioru, PSB 23, EIB, Bucarest, 1994.

qui nous est accessible, il existe d'autres niveaux existentiels, qui nous restent inconnus, du moins dans l'éon actuel.

Convaincu par ses sens que Jésus était devant lui avec le corps avec lequel il avait souffert le Golgotha, le disciple curieux et audacieux rencontre l'Homme des Douleurs et le Dieu qui avait vaincu la mort, recevant la réponse à son désir en découvrant la révélation simultanée de la personnalité théandrique du Christ.

Le doute de Thomas est rédempteur pour beaucoup, car de toutes les apparitions après la résurrection, aucune n'a si clairement témoigné que le Christ était présent au milieu des disciples, non pas comme un fantôme dématérialisé, mais avec son corps qui avait souffert sur la croix.<sup>1</sup>

En conclusion, nous pouvons dire que l'apôtre Thomas n'était pas un croyant réticent, mais plutôt un rationaliste fidèle dominé par la recherche et la découverte de preuves, par la priorité de la recherche pour trouver des arguments logiques pour la confession de foi.

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<sup>1</sup> Natalia Manoilescu Dinu, *Iisus Hristos Mântuitorul în lumina Sfintelor Evanghelii (Jésus-Christ le Sauveur à la lumière des saints Évangiles)*, Ed. Bizantină, Bucarest, 2004.

## **APPROACHES TO STIGMATIZATION: PROCESS, FORMS AND CONSEQUENCES**

**Simona RODAT\***

**Abstract:** Sociologist Erving Goffman introduced in 1963 the term 'stigma' in social sciences in his classic monograph "*Stigma: Notes on the Management of Spoiled Identity*" and examined the process of stigmatization in everyday social interaction. Stigmatization can take many forms, and the types of stigmata are numerous. The stigmatization process is very complex and has profound consequences on those affected by it. In this paper, the concept of social stigma is addressed, the process of stigmatization is approached and the most frequent forms of stigmata and stigmatization, as well as their effects, both psychological and social, are outlined.

**Keywords:** stigma, stigmatization, discrimination

### **The concept of "stigma"**

The word "stigma" comes from the Greek and means stitch, dot or brand. Significant for the understanding of the use of the term is the historical background: in ancient Greece the word stigma was used to describe a brand with which slaves were identified and should be avoided accordingly (Petersen, Six, 2008).

In the social sciences, the term "stigma" was introduced in 1963 by the sociologist Erving Goffman in his classic monograph "*Stigma: Notes on the Management of Spoiled Identity*". Goffman examined the process of stigmatization in everyday social interactions. According to this author, the "stigmatized" individuals are all those who are "excluded from full social acceptance" (Goffman, 1975: 7). Goffman understands stigma as a concept referring to a property that is deeply discrediting (*ibidem*: 11). An individual has a stigma when he/she is undesirably different from what society expects (*ibidem*: 9). Social stigma implies not only the disapproval of the person concerned, but also his/her discrimination, only as a result of that socially unwanted feature. Stigmata are commonly related to health, both physical and mental, character, intelligence, gender, culture, ethnicity, and skin colour.

A social stigma is not only an undesirable characteristic or an unfavourable element, but also any generalization or attribution of further characteristics that can lower or humiliate the individual. Not the characteristic itself, but a negative meaning in the social and cultural context, make the person concerned a stigma bearer. Therefore, every characteristic or feature can basically be a stigma if it deviates from the ideal type of the society (Ellinger, Stein, 2006; Knigge, 2009).

Usually, in a society, the majority of the population determines which characteristics are considered norm and which are deviating. These norms are not only maintained by social control institutions such as schools, the police or the judiciary, but also

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by informal agents such as parents or peer groups. A stigma can change in a society and culture from epoch to epoch and can vary in different cultures.

Ideologically, a person with a stigma does not meet the social expectations of a “normal”. According to Goffman (1975), “normal” means a non-deviating identity norm and differentness of a person. Ordinary people show no negative deviations from the social expectations of society. In return, the stigmatized ones have a characteristic that does not match the social accepted “normality”.

With regard to the psycho-sociological definition of the term stigma, it can be mentioned that the stigmatized person is regarded in society as bad, dangerous or weak. Moreover, there is a widespread belief that the stigmatized person, or her family, are themselves guilty of the “abnormal” characteristic, i.e. for the stigma (Fuchs, 2010: 50). For this reason, people with stigmata experience numerous forms of discrimination and go through various crises, including crises of their identity, self-esteem and acceptance of themselves.

### **The process of stigmatization**

Stigmatization describes a process through which actual or potential negative characteristics are ascribed to a person and thus this person is assigned to certain social groups (Goffman, 1975).

The process of stigmatization begins with the perception and naming of a difference. This is followed by the classification into a category of people, such as the category of “HIV-infected” (Angermeyer, Schulze, 2002). This categorization is associated with negative, culturally shaped and prejudice-related traits and with the respective stereotypes that exist for this category in society. In the stigmatization process, these stereotypes in turn serve as an orientation towards certain social groups and then as a justification to exclude the stigmatized people from the general public life. They are grouped into one category (e.g. “those infected with HIV”), as a result experience a devaluation of their social status, and consequently undergo discrimination. The concepts of stereotypes, prejudices, stigmata and discrimination are therefore interrelated and linked to one another.

According to Goffman (1963), regarding the process of stigmatization it is also specific the fact that not only one characteristic is recognized and assessed negatively (for example, that someone is physically disabled), but also that other, mostly negative characteristics are in addition attributed to the stigma bearer, which are objectively unrelated to the original characteristic (for example, “an unemployed person is lazy” or “likes to drink”).

This attribution of further traits is called generalization (Goffman, 1975). As a result of the generalizations, fellow human beings perceive the stigmatized individuals primarily through the prism of their stigma and reduce them to their negative characteristic. “While a stranger is present before us, evidence can arise of his possessing an attribute that makes him different from others (....) He is thus reduced in our minds from a whole and usual person to a tainted, discounted one. Such an attribute is a stigma” (Goffman, 1963: 2).

All other negative attributes of the person concerned, which might fit his/her stigma, are perceived more intensely, while neutral or positive characteristics are either reinterpreted or not taken into consideration.

Thus, stigmatization is a process that involves the association to a person of a devaluating characteristic and the prejudices and stereotypes that are connected to it. At the same time, stigmatization is also linked to an underlying, context-dependent process of differentiation, control and discrimination as well as to the attribution of a certain social identity (Cloerkes, 2000).

In the argumentation within the *labelling theory*, B. G. Link and J. C. Phelan (2001) define stigmatization as the assessment of a characteristic (*labelling*) that is associated with prejudices (*stereotyping*) and a differentiation (*separating*) and loss of status (*status loss*) of those affected, and thus *discrimination* results when the power constellation allows this.

While characteristics are to be located on the attribution level and prejudices at the attitude level (Cloerkes, 2001), discrimination relates to the *act*. Accordingly, discrimination as an action-related component is an integral part of the stigmatization process, even if the two terms are used separately in some contexts (e.g. by von Kardorff, Ohlbrecht *et alii*, 2013). In addition to the labelling theory, Cloerkes also emphasises that “stigmatization is the behaviour due to an inherent stigma” (Cloerkes, 2007: 170).

The process of stigmatization involves therefore, on the one hand, labelling, stereotypes and prejudices, and on the other hand, action and behaviour, that is, discrimination. These distinct levels reflect the underlying subdivision, commonly used especially in social psychological prejudice research, into emotional, cognitive and action-related attitude components (Röhm, 2017: 12), which also serves to operationalize stigmatization.

### **Forms of stigmata and stigmatization**

The visibility of the distinguishing feature is of great importance for whether a stigmatization process arises and what effects it triggers. Goffman (1963; 1975) divided firstly stigmata into visible and invisible (“hidden”) and thus into stigmata of the discredited and discreditable persons.

The stigma of the discredited individuals is immediately visible in a social interaction, such as a physical disability or the body weight. People with an obvious stigma are more likely to experience a social distance from their fellow human beings rather than people with an invisible (“hidden”) stigma.

In contrast, the stigma of the discreditable individuals is not immediately visible in social interaction. These include, for example, homosexuality or an HIV infection. Whether a stigma is visible or invisible depends on the type of the stigma. Goffman (1963; 1975) distinguishes three forms of stigmata:

- The first form includes “physical deformities”, such as a physical disability – leprosy (probably the most striking form of physical stigma), deafness, blindness, obesity (Latner, Stunkard, 2003; Latner, Stunkard *et alii*, 2005), AIDS or HIV infection (Pryor,

Reeder, 2011), or, in the current context, Covid-19 or Coronavirus infection (Vertovec, 2020; Villa, Jaramillo *et alii*, 2020), etc.

- The second form encompasses “blemishes of character”, such as mental disorders or illnesses (Fuchs, 2010; Michaels, Corrigan, 2013; Corrigan, Druss *et alii*, 2014; Wilson, Scior, 2015), addictions (Corrigan, Kuwabara *et alii*, 2009; Fraser, Pienaar *et alii*, 2017), homosexuality (Mihalik, 1991; Peate, 1995), etc.

- The third form is characterized by “tribal stigmata” (Goffman, 1975: 13), which includes, for example, belonging to an ethnic group, a nationality, race or religion (see also Dovidio, Gaertner *et alii*, 2001; Wailoo, 2006; Pasek, 2015).

Depending on the number of participants and the social levels and structures involved, a distinction can be made between four forms of stigmatization: public stigmatization, self-stigmatization, stigmatization through association and structural stigmatization (Bos, Pryor *et alii*, 2013; Pryor, Reeder, 2011). All forms of stigmatization have complex consequences on an inter- and intrapersonal level in emotional, social, structural and health dimensions (Röhm, 2017).

*Public stigmatization* occurs when large parts of a society assent to negative prejudices and discrimination against a group. Public stigma manifests itself in implicit and explicit reactions to stigmatized people or groups: they are feared, rejected, avoided and discriminated and information about stigma characteristics, as well as prejudices, such as the potential danger in society, are communicated (Wilson, Scior, 2015). Social consequences of public stigmatization are social exclusion, isolation and discrimination of the people affected, but also the increased rejection when looking for a place to live or work (Jones, Corrigan, 2014). Public stigmatization also manifests itself in a persistent rejection of a settlement of people with a stigma in the neighbourhood and the explicit social distancing from them (Angermeyer, Matschinger *et alii*, 2014; Michaels, Corrigan, 2013), as well as in the restrictions on the exercise of human rights (Werner, 2015). In addition, public stigma often keeps those affected away from offers of help, which can have a significant impact on their well-being (Corrigan, Druss *et alii*, 2014).

*Self-stigmatization* stands for the absorption and internalization of public stigma and prejudices. The affected individuals relate the depreciation associated with their characteristic to their own identity (Kao, Lien *et alii*, 2016). Self-stigmatization can accompany public stigmatization and even increase its consequences. Other negative, emotional consequences, besides a reduced quality of life, are often a diminution of self-esteem and self-respect, shame and fear, as well as various addictions.

*Stigmatization by association* describes the transfer of public stigma to the relatives of stigmatized people. In addition to family members in particular (*family stigma*), those affected include both professional helpers and persons who happen to be associated with stigmatized people (Pryor, Reeder *et alii*, 2012). In addition to social exclusion and devaluation by others, this can also lead to increased stress and reduced quality of life, including suicidal thoughts (Östman, Kjellin, 2002).

Finally, the term *structural stigmatization* describes the maintaining and reproduction of discrimination and disadvantages of certain groups by social institutions, by means of social, economic and political exercising of power (Link, Phelan, 2014). These

processes are always subject to historical and political conditions such as laws, but also medical classification systems. In this way, for example, it can also depend on a particular disability label which rights or health services are granted or denied. Political decisions, legal assessments, or access to general health care can sometimes produce and reproduce social inequalities and disadvantages, which can result in poverty, unemployment and homelessness for stigmatized people (Angermeyer, Matschinger *et alii*, 2014).

### **The consequences of stigmatization**

In his stigma theory, Goffman (1963; 1975) emphasizes that a stigma does not become a stigma due to a certain characteristic of a person, but only in its context of the social community. Members of the social community intuitively label the community with certain characteristics. Only in the relationship of an attribute to this defined normality and the corresponding social evaluation, which is connected, does an attribute become a stigma. Through his attribution theory, Goffman describes this context and the relationship between a characteristic and the society, which plays a key role in the social psychological stigmatization process.

The existence of a stigma can block people's view on the multiplicity of facets of a person, directs them from the resources of the individual to the deficits and allows them to remain there. Goffman (1963) sees as the central consequence of stigmatization the negative effects on identity and the resulting "spoiled identity". The basis of a spoiled identity is characterized by the fact that you can no longer subjectively decide what constitutes you or who you are, but that this is largely done through external determination. In this regard, the individual concerned adapts to the negative attributions about himself/herself and can thus experience exclusion and disintegration, which in turn can lead to isolation and, at the same time, to withdrawal into a marginalized group.

The classic "stigma identity thesis" assumes that stigmatizing attributions lead to a threat and change in the identity of stigmatized people (Cloerkes, 2001). In the process of stigmatization, the stigma bearer therefore perceives the negative evaluations and attributions about himself/herself that he/she experiences in everyday life and in social interaction. Awareness of the stigma and actual everyday experiences of rejection and discrimination influence the person's self-assessment and perception. The individual concerned is aware that he/she is or can be devalued in society due to his/her stigma. A stigma wearer also knows the stereotypes and prejudices associated with his/her stigma.

Goffman's analysis focuses on the effects of stigmatization on the identity of the person concerned. Since the stigma bearers, through the socialization process, get to know and share the same value system of society as their fellow human beings without stigma, they are aware that they do not meet the normative expectations of the society due to an undesirable characteristic (Petersen, Six, 2008). Stigmatization can therefore damage the identity of the person concerned (Goffman, 1963).

Various empirical studies, such as that of Major and O'Brien, "The social psychology of stigma" from 2005, do not necessarily support the stigma identity thesis. The results of the study by these authors showed that, despite everyday stigmatization and

discrimination, members of stigmatized groups do not always have a low self-esteem or a negative self-concept, and do not always experience an identity crisis through stigmatization. The results of another study from 2002 realized by Katz, Joiner and Kwon, with the topic “Membership in a devalued social group and emotional well-being: Developing a model of personal self-esteem, collective self-esteem, and group socialization” support the stigma identity thesis, by proving in their study that the test subjects show lower personal self-esteem and more depressive symptoms the more negatively they see their social group. However, the authors could observe a decisive aspect with regard to the stigma identity thesis through further results in their investigation: an important influencing factor in the occurrence of an identity crisis and an impairment of personal self-esteem is the identification with the stigmatized group, or to what extent group membership is generally significant for the self-description. The degree of identification can indicate to what extent the stigma is then perceived as a threat to self-worth and identity. The individual handling of stigmatization through coping strategies also plays a major role in countering an identity crisis and the consequences for self-esteem. This in turn could explain why a stigma does not necessarily lead to an identity crisis and a reduction in self-esteem (Katz, Joiner *et alii*, 2002).

Other studies have also pointed out that the negative effects on self-esteem can be avoided or processed through protective mechanisms. According to Crocker and Major (1989), the individual characteristics and ways of thinking about one’s own stigma play a central role here, because those affected can use their own resources and coping strategies to regulate the negative effects of their stigma (see also Quinn, Chaudoir, 2009).

Stigmatization can prove to be a threat to identity and self-esteem if the persons concerned experience their stigma as a stressor, in which case their own protective mechanisms and coping strategies are no longer sufficient (Major, O’Brien, 2005). The assessment of whether a stigma is experienced as a stressor is determined by the social representations of the stigma, the context and the individual characteristics. Despite the many reaction options in dealing with stigma, the processes of coping with stigma are often exhausting for those affected (*ibidem*). Although they protect themselves and their identities, they require additional resources and energies, which in turn can impair attention to other aspects of life and lead to a decreasing working capacity and generally to a diminished quality of life. Coping with stigma is a central aspect in the life of a stigma bearer.

Other consequences in society that can affect the stigmatized people can be the loss of roles and difficult access to social positions, which can also lead to restrictions in quality of life and life chances (Knigge, 2009). The stigmatized person has been expelled from society due to his/her stigma and is therefore not entitled to a full status in it (Ellinger, Stein, 2006).

Social stigmatization designates a process in which certain persons or groups of people (e.g. categorized according to criteria or attributes such as ethnicity, sexual orientation, homelessness, disability and so on) are assigned negative characteristics. In this way, those affected are excluded and placed in a marginalized position.



In addition to the effects of a stigma on social participation in society, there are also other consequences on the psychological and physical well-being of the person concerned. This includes depression, feelings of fear and shame and an increased likelihood to other psychosocial illnesses, but also increased disease symptoms and impairments to health (Quinn, Chaudoir, 2009).

Further effects of stigmatization can be found in the social interactions between non-stigmatized and stigmatized people. From the point of view of the stigma bearer, the interaction is characterized by permanent information control. The person concerned tries to hide his/her stigma (unless it is conspicuously visible) as far as possible from his interaction partner. The stigmatized individual does not know how his/her counterpart classifies and assesses his/her attribute and his/her stigma (Ellinger, Stein, 2006). Therefore, tensions, insecurity, embarrassment and fear influence the interactions involving stigmatized people.

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## **RETICENCE – A BARRIER FOR ACTIVE DIGITAL MEDIATION OF INTERNET-RELATED RISKS FOR ROMANIAN CHILDREN AND ADOLESCENTS**

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**Abstract:** *The actual digital technological development of society has echoes in all countries' educational systems, fostering adaptation, and the integration of the newest internet-related issues within the curriculum. Researches have proved that children and teenagers, as heavy users of the internet, are exposed to the emergent risks of the virtual world as cyberbullying, sexting or grooming, inappropriate violent and/or sexualized content, sensitive ads, and/or interaction with strangers. This universal negative reality is combated through digital mediation – all the strategies used by parents and teachers to minimize children's online risks and potentiate the internet benefits. This paper is focused on the Romanian formal and informal educational reality theorizing on the “reticence” as a characteristic of the educational actors – children, parents, and teachers – in communicating about the “sensitive” internet-related risks: children are reluctant in talking with the adults when encountering problems online; parents are uncertain about their digital competences and the mediation strategies they are using are very uneven distributed between active – restrictive and passive – neutral in approaching internet risks; teachers and entire education system are reticent to introduce such topics in formal education, the main discussions being about bullying and cyberbullying. Under these circumstances, Romanian children are more exposed to online risks, the reticence in approaching these very actual, but sensitive emergent internet-related issues being a barrier to safe and healthy internet usage for children and teenagers.*

**Keywords:** *reticence; digital mediation; internet risks.*

### **Introduction**

In the current socio-cultural context, where the internet and digital technology have become part of everyday life for almost 60% of the world's population (Kemp, 2020a), increasingly integrating into the functioning of every social institution, the interest in studying the effects of this "deep mediatization" (Hepp, Hasebrink, 2018) increases accordingly with the speed of the digital transformations. Anchored in this framework, this paper focuses on the study of the links between children, family, school, and technology, theorizing on the concept of “reticence” as a “maladaptive solution” used by each of the educational actors. The reality of the risks occurring when children use the internet is a certitude, and also the fact that there aren't many solutions, because restricting them from the online environment, means limited access to internet opportunities and less digital competences which is not a desirable, good option. The main solution is considered to offer children access to the virtual world while helping them building their digital competences and resilience, to face these online risks (Livingston, 2017). Parents and teachers are

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considered the main responsible in this case, those who can help children acquire the digital competencies needed for a quality life online and offline. But, parents and teachers, as “digital immigrants”, compared with the “digital natives” children, even “naïve” users (Prensky, 2009), are not always considered the “experts” capable to train and help children within the digital environment. Based on the conclusions from international and national representative researches studies, we will prove that adults’ behaviors regarding children going online have a character of uncertainty, manifested through “reticence”. We will observe also the children's online behavior as reflected by research, showing they are also “reticent” to let adults interfere[RbD1] in their online habits. We will start from the definition of “reticence” as being “restraint”, synonym with “hesitance” and “unwillingness” to take action (<https://www.merriam-webster.com/dictionary/reticence>). After a review of the children's online behaviors and the mediation strategies used by parents and teachers to manage children's internet use, we will explain how these concepts relate.

### **Romanian children in the virtual world**

Romanian children are using the internet a lot, similar to their European and other international peers, as data gathered through EU KIDS Online survey prove. This research, a longitudinal study started in 2006, realized simultaneously between 2017-2019 in 19 European countries, offer fruitful comparative data, relevant for a deep understanding of children's online behavior (Smahel, et al. 2020). The results of the inquiry of 21.964 children between 9 to 16-year-olds are presented and also the main features of how children and adolescents in Romania use the internet are highlighted by this comparison. It shows that we are among the first countries in terms of daily use of mobile phones by children 9 – 16 years old (86%), the same as children in Norway and Serbia (86%), outstripped only by Estonia (87%) and Lithuania (89%). As for the use of computers, laptops, and tablets, the percentage of children in Romania is significantly lower than the European average. There are no significant differences in gender, with only 2% more boys than girls using the internet in Romania every day. From the age point of view, we can appreciate that the differences are balanced: 42% of 9-11-year-olds access the internet on the phone several times a day, with 26% more 12-14 years old and 15% more 15-16 years old. As for time spent online, it is for children in Romania on average of almost 3 hours, compared to over 3 and a half hours in Norway and less than 2 and a half hours in Switzerland. Regarding online activities, children in Romania are above the European average for all activities, leading on online games, communicating with friends, and searching to buy things online, with the lowest scores being recorded when searching for online news. To note the equality between boys and girls in the use of social media. But there is a big difference between genres in playing online games: 72% boys, compared to 48% of girls, being the most differentiated online activity by gender. This is true for all countries – boys are almost twice as many as girls as online players. Regarding the usage of the internet for homework and school assignments, data indicates that Romanians are not leading, the most are using the internet for this purpose the older children and girls more than boys (41% versus 33%).

Generic, these activities, linked to digital skills, show that in Romania children are above the European average, with a score of 8,0 points, equal for girls and boys, as compared to 7,8 European average for digital skills self-assessment.

In terms of negative online experiences, children in Romania are also above the European average, 33% against 25%, with the most exposed children in Malta, 45%, followed by children in Switzerland 38% and Serbia, 35%. The most risk-free are those in Slovakia (7%) and Germany (9%). Romanian girls and boys are equally exposed to risks, the 12-14-year-old similar to the 15-16-year-old (36%-37%), as compared to 27% of the 9-11-year-old. Of them, 25% are occasionally confronted with such situations, and 8% at least once a month, and more than 70% of those over the age of 12 say they can cope with such unpleasant behavior, compared to only 54% of the 9-11. The Romanian children's reaction to these cases is close to the European average: the people they speak most often about such an incident are friends, 43% (compared to 50%), followed by parents, 39% (compared to 40%), brothers or sisters, 13% (14% average) and only 5% teachers (5% is average for children in the 19 countries). However, there are lower results than the European average for the reactions of Romanian children to negative experiences: 45% ignore the problem, compared to 34% the average, the change in security settings makes only 8%, compared to 14% the average, the blocking of the person only 18% compared to 34% the European average. Only 7% of them report the problem, as compared to 12% of the average, proving that there is a real need for education for online safety for Romanian children.

Regarding the main risks faced by children online, most of them are above the European average. Bullying and cyberbullying are reported by 32% - victims and 19% - aggressors (compared to 23% and 14% respectively), with more children reporting this in Poland, Spain, and Malta alone. The biggest differences in exposure to disturbing content are: suicide information 12%, compared to 8% of the average, and violent information – 18%, compared to 13% of the average, while the others risks are within the European average: self-injury, anorexia/bulimia, messages of hatred, information about drug use. Regarding data security issues, the biggest difference is on "lost money due to internet fraud" – 8% more, compared to the European average, with the remaining risks falling within the limits of other countries: personal data theft, virus infection, too much spending on applications and games. This shows once again the need for digital education for children in Romania, 23% of them being victims (more than double the European average and leading the way), which calls into question the digital skills of children in Romania. The 12-14-year-old children in Romania are the first to use their money in buying online games and applications (18%, compared to 8% European average), with boys reporting this behavior 4 times more than girls. Some children are aware of the risk of addiction, among all the associated negative factors, although most of them reported having given up sleep or food because of the internet, almost three times as much as the European average. However, 66% of Romanian children say they do not have a problem with online addiction. Exposure to sexually-related images and sexting is an emerging problem for children in Romania using the internet, 25% of them (28% boys, 22% girls, and 30% 15-16-year-olds) say they have received such messages in the last year, and 6% say they sent such messages with sexual content (the same as the average of the 19 countries). Similarly, as regards to exposure to

sexually-related images, the percentages fall within the European average, 36% in Romania, compared to 33% average, including 40% boys and 30% girls, with children aged 15-16 – 62% most exposed, compared to 44% of 12-14 years old and 14% of 9-11 years old, similar to the European average. The risk of grooming – measured by meeting people known only online – is high in Romania, considering that 38% of children interact with strangers online and 23% of them met these persons in reality, boys 10% more than girls (43%, compared to 33%), most of them 15-16 years old – 63%. Important to note the effects of these meetings, 86% of Romanian children – most of the whole sample – say they were satisfied and delighted after the meeting (70% average). A particular risk to children in Romania is hate messages, "cyberhate", with one-third of children exposed to such messages in the last year, with 12% saying they were addressed directly to them or their group. Worrying is that almost 30% of 9-11-year-olds have deliberately searched for such messages, that is, almost a quarter of 9 to 16-year-olds children (Smahel, et al., 2020).

In conclusion, Romanian children are using the internet a lot, mainly for entertainment purposes, being confident in their digital competences, but also exposed to risks. In such cases they prefer to search for help from their friends, before parents and teachers, proving a reticent attitude toward parents, and especially teachers. This reticence in communicating with the representative adults (parents or teachers) about their online behavior leads to higher exposure to online risks, with negative consequences on their well-being.

### **Parents digital mediation strategies**

Due to the ubiquity of mobile technology among the population, we can consider that the family, as the basic institution of primary socialization, remains primarily responsible for providing access to technology and digital literacy for children. It is followed by school and peers, as well as institutions with a strong role in online and offline socialization of children. But adults, as "digital immigrants", are often in a state of "digital confusion" (Nelissen S., Van den Bulk, 2017), receiving inconsistent and contradictory advice and having to train their digital skills (UNICEF, 2017).

Under these new social conditions, numerous studies (Smahelova, Juhova, et al., 2017, Cabello-Hut, et al., 2017, Nelissen, Van den Bulk, 2017, Lopez-de-Ayala, Haddon, 2018, Aierbe, Oregui, et al., 2019) focused on research the digital mediation process that takes place in the family and/or at school. The digital mediation process refers to how these institutions facilitate the training of children's digital skills and educate them to protect themselves from the risks of the internet. The scientific literature defines different types of parental digital mediation strategies, starting from the studies on classical media and TV content already carried out, with the majority of researchers agreeing on three major typologies: "restrictive mediation" – setting rules and limitations on children's time, place and content of internet use; "active mediation" – parents discuss the safe use of technology and media /digital content with children; "co-use" – when parents use the internet with their children, sharing common experiences (Lopez-de-Ayala-Lopez & Haddon, 2018; Livingstone, Haddon, Gorzig & Olafsson, 2011).

Due to the different characteristics of digital media compared to traditional media, various studies started from the above-mentioned types and have identified new types of mediation strategies emerging by the nature of digital technology use. For example, in the EU KIDS Online study, a scale of five types of parental mediation was used in the first wave. To restrictive mediation was added "technology mediation" or "monitoring" – in the idea that parents are using various software and applications to track children's online activity. Active mediation also distinguished between (1) discussing online content with children, (2) standing near them when using, and (3) educating children about online risks, recognizing that such mediation often occurs as a reaction after children had a negative online experience (Livingstone et al. 2011, in Lopez-De-Ayala-Lopez & Haddon, 2018). In a desire to highlight the interpersonal relationship of collaborative digital learning between children and parents, Clark (2011) adds a new dimension to this process, the “participatory mediation” (Clark, 2011 in Lopez-de-Ayala-Lopez & Haddon, 2018). Within the last EU Kids Online research project a simplification of these typologies have been operated, considering two main types of strategies used for the digital mediation of children: (1) "restrictive mediation" – regulating and limiting children's access to technology, or certain content, with negative effects on the developing of their digital skills and by limiting their access to online opportunities; (2) "enabling mediation" – a concept that brings together active mediation and risk awareness, co-use and technology-based mediation, monitoring, or reverse mediation. This parental style encourages the training of children and adolescents' digital skills, helps them take advantage of the online opportunities, but does not prevent them from the dangers and disadvantages inherent in the virtual environment. It has been found that increasing digital skills also raise the risk of facing online threats, but as they cannot be avoided, the general approach is centered on the idea of the need to build the resilience of children, as part of the development of digital skills (Lopez-De-Ayala-Lopez & Haddon, 2018; Velicu, Balea & Barbadski, 2019).

The above described EU Kids Online research registered also children answers regarding the mediation strategies used by their parents and teachers. As regards parental mediation, just over 50% of children say that parents often or sometimes have talked to them about their internet usage. However, 46% of Romanian children did not have such talks with their parents. The discussions are more with girls than with boys (59% against 49%) and it is noticed that in Romania no differences are depending on age, with the percentages being lower than the average (53% against 60% of the European average). It should be noted that parents are the ones children say they are learning, advising, or helping most concerning the use of the internet, compared with friends and teachers. Teachers are also encouraging them to explore and use technology (66%) or to use it safely (55%), but they are the last to be called for help in this direction (37%). This trend is similar in most European countries, only in Slovakia teachers have higher percentages than the parents at all chapters of active mediation. As for restrictive mediation, it is generally low, similar in Romania, only around 20% of children are reporting it, with a relatively equal proportion of children regardless of age – 21% of the 9-11 years old, 19% of the 12-14 years old and 23% of the 15-16 years old. Parental controls often take the form of tracking the content used by children, with less use of restrictions – for example, only 15% of children say they have



been restricted to a social media network, which decreases as children age increases (26% of the 9-11 years old and only 6% of the 15-16 years old). A common phenomenon with implications for family dynamics is reverse mediation – performed by children to parents – is also often reported in Romania, with 70% of children saying that sometimes often or very often they help their parents online, girls more than boys (53% versus 44%), the 15-16 years older more than the 9 to 11 years old (55% against 44%). Moreover, 52% of Romanian children admit they ignore what their parents say about using the internet, girls and boys alike, the most 12-14 years old (53%) and the percentages for 9 to 11 years old are similar to the 15-16 years old (47%). (Smahel et al., 2020).

Summarizing, we can observe the reticence of parents in approaching digital education with their kids, manifested in two ways: first, through the almost 50% children who never talk with their parents about their virtual life, a kind of dialogue that should be initiated by the parents, if the children do not ask about online risks. Secondly, a large number of children, around 70% who declare they are helping their parents with technological or other internet issues, means, from the parents' perspective a reticence of learning and adopting the new media in their life. In this case, reticence could be seen as "unwillingness", parents lacking self-confidence in their digital skills, and considering themselves not so capable to adapt to the evolving digital environment. A solid argument for these explanations are given by the answers given by that 24% of those unconnected to the internet in 2019 in Romania, asked about their reasons for that situation: "lack of skills" (53%) and "do not consider it useful, interesting" (46%), were the main causes of those who are not yet connected to the internet, surprisingly not the financial situation (Cuturela, 2019). Being unwilling to try and learn new skills they prove a reticent attitude to new technologies, development, and evolution, with negative consequences on children's digital mediation and access to new technologies.

### **School digital mediation strategies**

School is the institution that traditionally, and now more than ever, plays a key role in supporting and collaborating with the family for educating future adults (MEN, 2019a). As international bodies also stipulate, education must address the welfare of children holistically, taking into account all the factors that may adversely affect them (both in the real and virtual world), promoting the development of digital, social and emotional skills and resilience (Burns, Gottschalk (eds), 2019).

At OECD level, the educational framework set for 2030 stresses the importance of taking into account the children agency and of building relations based on respect and support between teachers, pupils, families, and communities, in a context where all educational actors are actually on the same side, on the barricade of those who learn to adapt to the new requirements of the digital society (OECD, 2018).

Building on the classic definition of the types of parental digital mediation identified in the literature (already presented in the previous sub-chapter) – restrictive, active and co-use digital mediation – we will show how similar, different, or emerging

strategies are found at the school level, with a role in the training of digital skills of children and adolescents.

The first form of digital mediation, the restrictive one, aims to ban and restrict pupils' use of digital technology (especially mobile phones) at school, or in classes. This is a method often used because of the disruptive character that technology can have on traditional teaching, by: disturbing pupils' attention, facilitating ethical violations (by copying) and giving pupils the power and the ability to control information and undermine teacher authority (by actively participating in teaching), or by publicizing non-school-compliant behaviors (Haddon, Vincent, 2014). Another form of restrictive digital mediation is through monitoring of classroom activity via cameras. In school education, there are often situations where parents can follow up children online in kindergartens, or the cameras are installed in schools, a strategy pursued to minimize violence. The electronic catalog is another way of making use of technology in a restrictive sense, for monitoring and control, but also for communication, to enhance dialogue between schools and parents, who can be informed almost in real-time about school performance, or the behavior of children at school. According to the agreed technological solution, teachers can also communicate with the parents or simply inform them about the school situation.

In the field of active digital mediation, we will define it in a school context in terms of all actions that encourage the use of digital technology in classes, from curriculum regulations and the classes directly related to digital skills training and technology management (ITC classes) to all situations where it is used across different subjects, in school and out-of-school, formal, non-formal or informal settings. One important form of active digital mediation strategy is through "online safety" subjects when teachers explain to pupils about the online risks.

As regards the co-use strategy, we can see that school covers this through all the situations in which digital technology is used both across the curriculum and in all the cases when teachers use digital technology to enhance learning, within the classroom. This depends on the logistics of schools, students, and teachers, as well as on the digital skills of teachers.

At school levels, also could be identified emergent mediation strategies, as reverse mediation (from pupil to teacher, often is mostly technical, with teachers calling students to facilitate their use of different devices). Other emergent practices concern negative digital mediation (covering all situations when digital technology is used with a negative-disruptive effect, both in student-to-student relations and between teacher-teacher or parent-teacher relations). This refers to all cases of bullying/cyberbullying, sexting, defamatory or hate messages between various educational actors, mediated by digital technology. These behaviors are not rare in school, often pupils and teachers being victims, or undefended witnesses, and the legislative framework does not cover all these situations.

A special form of digital school mediation is "peer-mediation" as found in the literature (Smahel et al., 2020). Existing research has shown that this highly informal type of mediation plays an important role in the digital literacy of children and adolescents. It is so important, because, for example, when risks occur online, children prefer to call colleagues before teachers, although many of these situations are related to the school space (Smahel et

al., 2020). By comparing active mediation offered by parents, colleagues, and teachers, the EU Kids Online study emphasizes the importance of peers in digital mediation of children across all the surveyed countries, achieving high scores as shown in Table 1, comparable with parents and much more than teachers.

Table 1. Comparison of active mediation by parents, colleagues and teachers at EU and Romanian level.

	Online safety mediation			Online exploring mediation			Online risk situations mediation		
	parents	peers	teachers	parents	peers	teachers	parents	peers	teachers
<b>RO</b>	67%	<b>49%</b>	55%	57%	<b>52%</b>	56%	62%	<b>47%</b>	<b>37%</b>
<b>EU</b>	69%	44%	64%	58%	49%	60%	64%	45%	35%

(EU Kids Online Report, 2020, p.110, Smahel et al., 2020)

By concluding, we can say that a series of digital mediation strategies are used in schools, aiming to develop and train children's digital skills, with more or less positive effects, depending on the technical logistics of the school space and the digital skills of teachers. We can observe also the reticent attitude of teachers mediating children's online safety, especially in Romania, where subjects like sexting, or hate messages are rarely approached, the main focus being on bullying and cyberbullying.

### **Reticence as a mediator negative factor**

Considering all the above explained and sustained with research data and conclusions from the representative research carried on in 19 European countries and Romania (Smahel, et al. 2020) it can be observed that reticence is a common trait of all the actors involved: children are reticent to adults' advice, and adults (parents and teachers) are reticent and unwilling to openly talk with children about all the risks they could encounter online, but also to fully integrate technology within their habits. Due to this attitude, we can conclude that reticence is a mediator negative factor between the relationship of children – technology – parents – teachers because it leads to uncertainty and constructs barriers within the communication between them. This way the process of active digital mediation is not as efficient as could be, as shown by the data regarding Romanian children's understanding of the active mediation from the representative adults (Annex 1).

### **Discussions and limits**

This paper analyzes the issue of online risks for children, an important theme within the research literature, due to the ubiquity of the internet in their life, but also within families and generally affecting the functioning of all the social institutions. Using the conclusions and data from national representative studies, we theorize and deepen this subject, proving that the concept of “reticence” is useful to be included within future analyses, to describe the reluctance and unwillingness of all the actors involved, even their

reasons are different. Children, parents, and teachers have a reticent attitude in discussing online risks with children, leaving “uncommunicated” issues to become barriers in safeguarding children online. As another international survey, carried out by Kasperski (2019) on 8793 parents of 7 to 12-year-olds children, shows, even the parents are concerned about the negative potential effects of the internet on children, and they feel responsible to educate them in this respect, they do nothing. The research proves that 58% of parents have spent less than 30 minutes talking to their children on the „internet risk content” subject until their present age. Similarly, parents and teachers in Romania are interested and worried about children's consumption of technology, but they are reticent, unwilling to react accordingly, mainly because: parents are uncertain about what measures they could take and about their digital capabilities, and teachers consider it to be the role of the family to act, „hiding” on the lack of technological logistics within schools.

This article is limited from the data access point of view and the main conclusions are based only on the EU Kids Online research (Smahel, et al., 2020). Even so, the perspective of studying the relationship between children-parents-teachers and technology through the lenses of „reticence” (as a general reluctant attitude of all of them affecting online risks encountered by children using the internet) is a new way of deepening the research on this subject and on the digital mediation strategies. Future studies can be focused on revealing the reasons and the factors that contribute to maintaining this reticent attitude. It is a process, like a “vicious circle”, acting as a barrier within the communication and digital mediation of online risks: children are reticent to talk about their online problems with the adults (parents and especially with teachers), parents are reticent to discuss potential internet risks with their children, and teachers are unwilling to transfer their “natural” role of educators to the online environment. This way, “reticence” is a barrier to the positive effects of the active digital mediation of children's internet usage habits made by parents and/or teachers, at least in Romania.

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Annex 1: Digital parental & scholar mediation – EU Kids Online, 2020

DIGITAL PARENTAL and SCHOLAR MEDIATION						
9 - 16 years old	Romania			EU (19 countries)		
ACTIVE parents who discussed sometimes, often and very often with their children	54%			63%		
	girls		boys	girls		boys
	59%		49%	67%		59%
	9-11 y.o.	12-14 y.o.	15-16 y.o.	9-11 y.o.	12-14 y.o.	15-16 y.o.
	52%	56%	53%	67%	61%	54%

<b>PARENTAL SUPERVISION</b> with technology	<b>22%</b>			19%		
<b>RESTRICTIVE</b> of content	<b>16%</b>			14%		
<b>RESTRICTIVE</b> of social networks	<b>15%</b>			16%		
	girls		boys	girls		boys
	16%		14%	15%		17%
	9-11 y.o.	12-14 y.o.	15-16 y.o.	9-11 y.o.	12-14 y.o.	15-16 y.o.
	26%	3%	2%	34%	8%	3%
<b>INVERSE</b> often and very often	<b>48%</b>			40%		
	girls		boys	girls		boys
	53%		44%	42%		37%
	9-11 y.o.	12-14 y.o.	15-16 y.o.	9-11 y.o.	12-14 y.o.	15-16 y.o.
	44%	49%	<b>55%</b>	31%	43%	49%
<b>IGNORING</b> parents advices	<b>50%</b>			46%		
	girls		boys	girls		boys
	48%		51%	43%		49%
	9-11 y.o.	12-14 y.o.	15-16 y.o.	9-11 y.o.	12-14 y.o.	15-16 y.o.
	47%	53%	<b>48%</b>	38%	49%	54%
<b>ONLINE SAFETY</b> mediation by parents, peers and teachers	84%			85%		
	girls		boys	girls		boys
	87%		81%	87%		82%
	9-11 y.o.	12-14 y.o.	15-16 y.o.	9-11 y.o.	12-14 y.o.	15-16 y.o.
	88%	80%	<b>81%</b>	86%	83%	79%

## ***RÉTICENCE ET APOPHATISME DANS LA THÉOLOGIE ORTHODOXE***

**Roger Cristian SAFTA\***

**Résumé :** *L'apophatisme signifie le déni de toute imperfection en Dieu en surmontant tous les concepts qui ne peuvent pas comprendre Dieu, étant supérieur à Lui, mettant ainsi l'accent sur ce qui n'est pas Dieu. En ce sens, l'être de Dieu, étant avant tout être et toute dénomination, est avant tout ce qui peut s'exprimer à travers des concepts. Cependant, tant le cataphatisme que l'apophatisme sont submergés de manière absolue par le mystère ineffable et inconnaissable de l'être divin qui ne peut être défini par aucun concept, qu'il soit exprimé de manière affirmative ou négative. Mais la connaissance de Dieu ne devient pas irrationnelle, mais supranationale.*

**Mots-clés :** *foi, réticence, théologie, spiritualité.*

### **La foi, fondement de la vie religieuse**

La foi est le fondement de la vie religieuse. Elle est liée à la Résurrection : « Et si Christ n'est pas ressuscité, notre prédication est donc vaine, et votre foi aussi est vaine » (I Corinthiens XV, 14).

La foi est une réalité théandrique, étant à la fois un don de Dieu et une œuvre de l'homme.

Selon la théologie chrétienne orthodoxe, la foi est la réception de la vérité divine révélée par le Christ ; elle est née dans l'âme humaine par la grâce divine, mais avec la collaboration de l'homme : « Ainsi la foi vient de ce qu'on entend, et ce qu'on entend vient de la parole de Christ » (Romains X, 17). Mais pour la rédemption, une foi purement intellectuelle n'est pas requise comme simple adhésion aux vérités divines révélées, mais cette foi « qui est agissante par la charité » (Galates V, 6), de là cette foi qui engage tout l'être du chrétien ; c'est une foi comprise comme une connexion ou une union avec le Christ, comme un attachement à la personne du Sauveur et à l'œuvre de rédemption du monde accomplie par lui. Père Stăniloae se réfère à l'importance de la foi active par l'amour : « La foi sans amour fronce les sourcils, car c'est un effort individuel et non une communion ; elle peut être arrogante, peut y cacher un individualisme. L'amour est l'opposé de l'individualisme rigide, il est humble... L'amour est l'ouverture du cœur indéfiniment pour les autres en Christ, l'amour est l'oubli de soi pour les autres, par exemple et dans la puissance du Christ »<sup>1</sup>.

Le besoin de foi pour la rédemption a été montré même par le Christ Sauveur par les paroles : « Allez par tout le monde, et prêchez la bonne nouvelle à toute la création.

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<sup>1</sup> Pr. professeur des universités Dumitru Stăniloae, *Teologia dogmatică ortodoxă (La théologie dogmatique orthodoxe)*, vol. 2, deuxième édition, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, Bucarest, 1997, p. 242

Celui qui croira et qui sera baptisé sera sauvé, mais celui qui ne croira pas sera condamné. » (Marc XVI, 15-16). Dans la même veine, dit le Saint Apôtre Paul : « Or sans la foi il est impossible de lui être agréable ; car il faut que celui qui s'approche de Dieu croie que Dieu existe, et qu'il est le rémunérateur de ceux qui le cherchent. » (Hébreux XI, 6), « Si tu confesses de ta bouche le Seigneur Jésus, et si tu crois dans ton cœur que Dieu l'a ressuscité des morts, tu seras sauvé. » (Romains X, 9).

La foi n'est donc pas un acte théorique ou intellectuel, mais est organiquement liée aux bonnes œuvres qui naissent de l'amour de Dieu<sup>1</sup>. Car, comme la foi ne fonctionne que par la foi et l'amour pour Dieu, de même la foi ne fonctionne que pour l'amour du salut. « La foi au Christ est l'amour du Christ et l'appropriation de l'amour du Christ pour les hommes. Sinon, la foi n'est pas vraie »<sup>2</sup>.

### **L'apophasme de la théologie orthodoxe**

Ainsi, selon la forme d'expression de la connaissance humaine de Dieu, qui peut être affirmative ou négative, la théologie chrétienne divise cette connaissance en cataphatique et apophasique. Le cataphatisme, au sens de connaître Dieu et d'exprimer cette connaissance, signifie attribuer toutes les perfections au sens absolu à Dieu. En ce sens, nous pouvons dire ou affirmer à propos de Dieu qu'il est un esprit absolu, tout bon, tout-puissant, tout-sage, omniscient, et ainsi de suite. L'apophasme signifie le déni de toute imperfection en Dieu en surmontant tous les concepts qui ne peuvent pas comprendre Dieu, étant supérieur à Lui, mettant ainsi l'accent sur ce qui n'est pas Dieu. En ce sens, l'être de Dieu, étant avant tout être et toute dénomination, est avant tout ce qui peut s'exprimer à travers des concepts. Cependant, tant le cataphatisme que l'apophasme sont submergés de manière absolue par le mystère ineffable et inconnaissable de l'être divin qui ne peut être défini par aucun concept, qu'il soit exprimé de manière affirmative ou négative. Mais la connaissance de Dieu ne devient pas irrationnelle, mais suprationnelle.

En général, par la connaissance cataphatique, nous connaissons Dieu comme le Créateur et le Pronateur du monde, tandis que par la connaissance apophasique nous avons une sorte d'expérience directe et mystérieuse de sa présence. Par conséquent, la théologie orthodoxe considère la connaissance apophasique plus appropriée au mystère de l'être divin<sup>3</sup>. Cependant, la connaissance cataphatique ne peut être abandonnée ; il a seulement besoin d'être complété et approfondi par la connaissance apophasique. « Pour Stăniloae, le

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<sup>1</sup> Gheorghe Gîrbea, « The Holy Liturgy, the Center of the Christian Cult after the Ravenna Document » (*La Sainte Liturgie, le centre du culte chrétien après le document de Ravenne*), en *Studi Ecumenici. The Ravenna Document. Ecclesiological and Canonical Consequences of the Sacramental Constitution of the Church*, Venezia, Instituto di Studi Ecumenici S. Bernardino, 2019, p. 123

<sup>2</sup> *Ibidem*, p. 242

<sup>3</sup> Prof. N. Chițescu, Pr. prof. Isidor Todoran, Pr. prof. I. Petreună, *Teologia dogmatică și simbolică (la théologie dogmatique et symbolique)*, Manuel pour les facultés de théologie, volume 1, deuxième édition, Editura Renașterea, Cluj-Napoca, 2004, p. 243. Ce manuel parle d'une alternance du savoir cataphatique avec le savoir apophasique, coupant le problème dans le sens de distinguer entre la tradition orientale - cataphatique et occidentale - apophasique.



concept d'apophatisme a toujours, de manière paradoxale, une dimension positive ; il est toujours lié au cataphatisme »<sup>1</sup>. En fait, ce dernier utilise lui-même un peu les termes de la connaissance rationnelle, mais auxquels il donne un sens plus profond que celui qu'ils donnent habituellement. Dans la connaissance apophatique, les attributs de Dieu ne sont pas seulement pensés purement intellectuellement, mais sont vécus, expérimentés d'une manière ineffable : l'homme ne connaît pas Dieu comme bon, omnipotent ou amour, mais expérimente ces attributs. Père Stăniloae a montré que l'apophatisme est différent de la voie négative-rationnelle (cette *via negativa* de la théologie catholique) qui se manifeste par le déni de ce qui est affirmé dans le cataphatisme. Cependant, la connaissance apophatique de la tradition patristique orientale diffère fondamentalement non seulement de la connaissance affirmative (cataphatique), mais aussi de la connaissance négative-rationnelle (*via negativa*) par le fait qu'elle est une expérience directe de la présence et du travail de Dieu dans l'homme. Père Stăniloae déclare que ces chemins de la connaissance ne sont pas exclus et ne se contredisent pas, mais se complètent, car « celui qui a une connaissance rationnelle de Dieu la complète souvent avec l'apophatique, et celui qui a une expérience apophatique plus accentuée va recourir dans son expression aux termes du rationnel »<sup>2</sup>.

La connaissance apophatique complète la connaissance affirmative<sup>3</sup> en s'élevant au-dessus des choses du monde et en percevant de manière supérieure les richesses divines infinies parce que les choses deviennent transparentes à Dieu, à sa manifestation, et sa vie et son expérience prennent la place de la connaissance intellectuelle. Mais pour vivre cette présence de Dieu, une sensibilité particulière à sa présence est requise de la part de l'homme, sensibilité qui implique nécessairement une élévation au-delà des passions, une purification de l'être humain afin de percevoir et d'expérimenter cette mystérieuse réalité de Dieu. Par conséquent, « la connaissance de la foi se développe, à travers la purification des passions, en une participation à ce que Dieu nous communique, qui est au-dessus de la connaissance »<sup>4</sup>. À travers cela, l'apophatisme se manifeste comme une connaissance par l'expérience, totalement différente de la connaissance comme déni intellectuel de toute imperfection en Dieu.

Mais Dieu ne peut pas être connu dans son être, mais seulement par ses énergies incréées qui, jaillissant de lui, se manifestent comme des œuvres divines personnelles du Père, à travers le Fils, dans le Saint-Esprit. Dieu ne subsiste pas seulement en tant qu'être,

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<sup>1</sup> Silviu Eugen Rogobete, *O ontologie a iubirii. Subiect și Realitate Personală supremă în gândirea teologică a Părintelui Dumitru Stăniloae (Une ontologie de l'amour. Sujet et réalité personnelle suprême dans la pensée théologique du père Dumitru Stăniloae)*, Traducteurs : Anca Dumitrașcu și Adrian Guiu, Editura Polirom, Iași, 2001, p. 77

<sup>2</sup> Pr. professeur des universités Dumitru Stăniloae, *Teologia dogmatică ortodoxă (la théologie dogmatique orthodoxe)*, vol. 2, deuxième édition, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, Bucarest, 1996, p. 82

<sup>3</sup> Andrew Louth, « The Orthodox Dogmatic Theology of Dumitru Stăniloae » (*La théologie dogmatique orthodoxe de Dumitru Stăniloae*) en Lucian Turcescu (ed.), *Dumitru Stăniloae: Tradition and Modernity in Theology*, The Center for Romanian Studies, Iași 2002, p. 66

<sup>4</sup> Pr. professeur des universités Dumitru Stăniloae, *Teologia dogmatică ortodoxă (la théologie dogmatique orthodoxe)*, vol. 1, p. 98

car l'être est hypostasié dans la trinité des Personnes dans une communion éternelle et parfaite. Connaître Dieu est personnel ; et la Personne assure une relation d'amour dans laquelle Dieu et l'homme restent des personnes. Et l'expérience de cet amour n'est pas monotone, mais comme un infini qui nous est toujours révélé et dans lequel nous avancerons constamment ; et d'après ce que nous savons et aimons davantage, nous voudrions le connaître et l'aimer davantage. La plus haute connaissance de Dieu est que par la vraie foi réchauffée par l'amour, parce que par l'amour elle nous élève à Lui. : „...Bien-aimés, aimons-nous les uns les autres ; car l'amour est de Dieu, et quiconque aime est né de Dieu et connaît Dieu. Celui qui n'aime pas n'a pas connu Dieu, car Dieu est amour” (I Jean IV, 7-8). Au-dessus de cela, il n'y a que la vue de Dieu dans la lumière, comme celle qui est au-dessus de toute parole et de toute possibilité d'expression. En ce sens, Dieu est appelé par les Saints Pères comme « ténèbres », non pas parce qu'il ne se voit en aucune façon, mais parce que les « ténèbres » sont même la lumière la plus inaccessible et la plus superficielle par laquelle celui qui s'est élevé à un tel état connaît et voit Dieu précisément en ne voyant et ne sachant pas.

Sans la présence du Christ en tant que Personne divine-humaine, qui vient au monde non seulement sous la forme d'un homme, mais comme un vrai homme, en tant que vous pour chacun de nous, la Révélation ou révélation divine reste au stade des commandements, de certaines normes religieuses-morales, manquant de cohérence, de transparence et de puissance qu'Il a ainsi en Christ, le Fils de Dieu incarné qui se révèle; de plus, la révélation en Christ est complète et parfaite parce que le Christ non seulement révèle Dieu, mais accomplit aussi en Lui-même le contenu de la révélation. Cela signifie sans aucun doute que seul le Christ est la clé pour comprendre et interpréter l'Apocalypse ; en dehors du Christ, l'Apocalypse perd sa consistance et sa signification. La révélation se rapporte en même temps à l'homme à qui elle s'adresse : « la révélation culminante de Dieu en Christ est aussi une révélation de ce qui est devenu virtuel et deviendra le croyant aujourd'hui, c'est la révélation des possibilités culminantes du croyant »<sup>1</sup>, dit le Père Staniloae. La connaissance est possible entre les personnes, et dans le cas de la connaissance de Dieu, elle transcende la sphère sujet-objet, constituant une relation de communion. Par le Christ, la connaissance de Dieu acquiert une dimension communautaire personnelle ; c'est pourquoi il existe une complémentarité entre la connaissance cataphatique et apophatique qui est donnée en présence permanente du Christ dans la création.

La théologie orthodoxe distingue en Dieu, d'une part, l'être infini et absolu, totalement inconnaissable et incompréhensible, et d'autre part, les énergies divines incréées qui jaillissent de l'être divin, sans se confondre et sans en être totalement séparées, énergies ou œuvres après lesquelles Dieu peut être connu ou nommé. Ces œuvres de Dieu ne sont cependant pas des œuvres impersonnelles en tant que manifestations d'une essence statique et immobile, car leur sujet est l'être divin hypostasié par chaque Personne de la Sainte Trinité dans son intégralité à sa manière. En connaissant Dieu par ses œuvres ainsi que par

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<sup>1</sup> Idem, „Concepția ortodoxă despre Tradiție și despre dezvoltarea doctrinei” (*La conception orthodoxe de la Tradition et du développement de la doctrine*) en *Ortodoxia*, Année XXVII, no. 1, janvier-mars 1975, p. 6

ceux qui l'entourent, nous ne connaissons pas ou n'appelons pas l'être divin lui-même, mais nous connaissons Dieu comme la personne absolue, comme le sujet de ses œuvres.

De cette manière, l'esprit humain, observant et contemplant les œuvres de Dieu et leurs effets manifestés dans la création, avance vers les qualités ou attributs de Dieu qui reste donc non seulement une idée, un concept, mais un être personnel. Les attributs de Dieu sont donc des conclusions sur les actions de Dieu dans le monde que la raison humaine éclairée par la foi et réchauffée par l'amour observe dans les effets de ces actions divines<sup>1</sup>. Ce sont des représentations subjectives et analogues de l'œuvre objective et directe de Dieu dans la création.

Les attributs ne sont ni l'être de Dieu ni sa personne, mais ceux qui entourent l'être de Dieu. L'être et la personne, comme moyen de subsistance de l'être, ne peuvent être connus en eux-mêmes, ils ne peuvent pas être pris dans des concepts et des rendez-vous restrictifs ; ils s'élèvent au-dessus des concepts, n'étant perceptibles que dans les manifestations extérieures, c'est-à-dire dans les œuvres. Dieu travaille et est présent dans la création à travers ses énergies, mais à travers Son être, Il est totalement transcendant au monde. En ce sens, Dieu n'est identique à aucun de ce que nous appelons Ses attributs : ni à l'infini, ni à la spiritualité, ni à l'omniscience, ni à l'éternité, ni à aucun autre attribut de la Sienne. Les attributs ne sont ni l'être de Dieu ni sa personne, mais ceux qui entourent l'être de Dieu. L'être et la personne, comme moyen de subsistance de l'être, ne peuvent être connus en eux-mêmes, ils ne peuvent pas être pris dans des concepts et des rendez-vous restrictifs ; ils s'élèvent au-dessus des concepts, n'étant perceptibles que dans les manifestations extérieures, c'est-à-dire dans les œuvres.

Le Père Staniloae divise les attributs divins en attributs liés à la surexistence de Dieu (infinité, simplicité, éternité, supraspatialité et omnipotence) et en attributs liés à la spiritualité de Dieu (omniscience et sagesse, justice et miséricorde, sainteté, bonté et amour)<sup>2</sup>.

Le point de départ de la Révélation naturelle est donné par la structure rationnelle de la création de Dieu, par sa rationalité, car le monde dans son ensemble et les choses qu'il contient sont l'œuvre d'un Créateur omnipotent, éternel et personnel (être donc rationnel), la rationalité de la création trouve sa réponse dans la rationalité de l'être humain qui est appelé à la contemplation de cette rationalité créée pour atteindre non seulement la connaissance, mais aussi l'union avec sa source, la Raison suprême et personnelle. Ainsi, la rationalité du cosmos se révèle et se réalise à travers la raison humaine, à laquelle elle s'adresse et qui est

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<sup>1</sup> Gheorghe Gîrbea, « The Evolution, Revision and Adaptation of Cult, From an Orthodox Perspective, as Reflected in the Documents of the Council in Crete (16-26 June 2016) » (*L'évolution, la révision et l'adaptation du culte, d'un point de vue orthodoxe, comme le reflètent les documents du Concile de Crète*) en *IJASOS - International E-journal of Advances in Social Sciences*, An 2019, Volume V, Issue 14, p. 805

<sup>2</sup> Dans la théologie dogmatique orthodoxe traditionnelle, les attributs divins sont établis par analogie avec les qualités ou attributs de la personne humaine et nous pouvons donc parler des attributs naturels, intellectuels et moraux de Dieu. Mais ce n'est pas la seule division des attributs de Dieu, dans l'histoire de la théologie dogmatique en existant également d'autres divisions. Par exemple, certains théologiens ont considéré la spiritualité et l'infini comme la source d'autres attributs.

le sujet actif et pensant de cette rationalité ; il s'ensuit que le monde est créé pour l'homme et non l'homme pour le monde, mais, en même temps, que le monde est nécessaire à l'homme. « La rationalité du monde est *pour* l'homme et culmine *dans* l'homme ; ce n'est pas l'homme pour la rationalité du monde »<sup>1</sup>. La nature apparaît ainsi comme un moyen ou un support de dialogue entre l'homme et Dieu, car à partir de la contemplation de toute la création, l'homme découvre Dieu comme son Créateur et Supporteur : « Les cieux déclarent la gloire de Dieu, et l'œuvre de Ses mains déclare Sa puissance » (Psaume XVIII, 1); « Les cieux déclarent Sa justice, et le peuple voit Sa gloire » (Psaume XCVI, 6); « car ce qu'on peut connaître de Dieu est manifeste pour eux, Dieu le leur ayant fait connaître. En effet, les perfections invisibles de Dieu, sa puissance éternelle et sa divinité, se voient comme à l'œil, depuis la création du monde, quand on les considère dans ses ouvrages. » (Romains I, 19-20). Mais la rationalité du monde ne réside pas en elle-même de manière autonome, mais dans la rationalité de Dieu qui se révèle et travaille constamment dans et à travers le monde pour le soutenir et l'accomplir à travers l'homme.

Mais non seulement le monde en tant qu'œuvre de toute-puissance divine est constitué dans un environnement transparent de Révélation divine, mais aussi l'être humain en tant que personne créée par Dieu à son image. (cf. Genèse I, 26-27). La multiplicité des personnes humaines, les relations de communion (parce que la dénomination même d'une personne présuppose nécessairement l'existence d'au moins une autre personne, parce que la personne est sa propre manière d'exister de l'être; ou, sans autre existence semblable, cette l'hypostase de l'être ne trouverait pas de justification existentielle et ontologique, et sans une personne on ne pourrait même pas parler d'être parce qu'il n'y a pas d'être nonhypostasyé) et l'amour entre eux est une manière de manifestation de Dieu comme existence à trois; les relations interpersonnelles sont le reflet d'un niveau créé de communion éternelle et parfaite, dans l'amour, entre les personnes de la Trinité. L'homme remarque aussi que son épanouissement en tant que personne ne se réalise pas pleinement au niveau de l'existence dans le corps et à travers le créé, parce que le fini ne peut satisfaire l'aspiration à l'infini de la personne humaine ; la mort apparaît comme une barrière imprenable entre l'aspiration sans fin de l'esprit humain et l'accomplissement du sens de l'existence par sa satisfaction. Seule la communion éternelle et personnelle en et avec Dieu comme être absolu et infini peut répondre à cette aspiration de l'homme<sup>2</sup>. « Seule l'éternité d'une communion personnelle avec une source de vie personnelle absolue offre à tous les êtres humains l'accomplissement de leur sens, tout en leur donnant la possibilité d'une communion éternelle et parfaite entre eux »<sup>3</sup>.

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<sup>1</sup> Pr. professeur des universités Dumitru Stăniloae, *Teologia dogmatică ortodoxă (La théologie dogmatique orthodoxe)*, vol. 1, p. 241

<sup>2</sup> Gheorghe Gîrbea, „Importanța ecumenică a „Jurnalelor de călătorie” pentru viața liturgică a Bisericii în veacul al IV-lea” (*L'importance œcuménique des "Journals de voyage" pour la vie liturgique de l'Église au IV<sup>e</sup> siècle*), en *Studi Ecumenici. Itinerario e il contenuto del formare ecumenico*, Venezia, Istituto di Studi Ecumenici S. Bernardino, 2008, p. 360

<sup>3</sup> Pr. professeur des universités Dumitru Stăniloae, *Teologia dogmatică ortodoxă (la théologie dogmatique orthodoxe)*, vol. 1, p. 18

La rationalité imprimée par Dieu sur la création présuppose également la spécification de son but ; si le monde est créé pour l'homme et trouve son accomplissement à travers lui, l'homme est pourvu d'un accomplissement différent (donné dans sa propre structure personnelle) qui vise l'union personnelle avec la Personne suprême, c'est-à-dire dans son accomplissement en tant que personne. Ou cela ne peut être réalisé qu'en Dieu en tant qu'être personnel, qui offre aux gens la perpétuation de l'union les uns avec les autres et avec Lui sans être abolis en tant que personnes mais, au contraire, grâce à l'emphase croissante et à la perfection de la personne en union avec Dieu. Cet accomplissement de l'être humain seulement dans l'union plus complète avec Dieu est montré par le bienheureux Augustin lorsqu'il dit : « Vous l'avez exhorté à trouver la joie de vous louer, car vous nous avez édifiés pour vous, et notre cœur est troublé jusqu'à ce qu'il trouve du repos en vous. »<sup>1</sup>

La révélation naturelle en tant que révélation de Dieu est incomplète et discutable car, bien qu'objective et certaine parce qu'elle vient de Dieu, la subjectivité humaine due à la faiblesse spirituelle peut la déformer en tournant sa signification naturelle vers la non-transparence de Dieu dans l'ordre naturel. D'où la grave confusion entre Dieu et la nature dans les religions païennes qui ont changé « la gloire du Dieu incorruptible en images représentant l'homme corruptible, des oiseaux, des quadrupèdes, et des reptiles » (Romains I, 23). En ce sens, le Père Stăniloae considère que « les religions mythiques semblent délavées et perturbent l'arrière-plan essentiel de la religion. Ce sont des formes de religion sombres et déchues »<sup>2</sup>. D'où le besoin de révélation surnaturelle.

La révélation surnaturelle apparaît ainsi comme un complément et une spécification plus complète de la révélation naturelle parce qu'en elle Dieu Se révèle à travers les hommes ou directement. Grâce à la révélation surnaturelle, l'homme peut connaître Dieu plus pleinement, Ses œuvres et Sa volonté, ainsi que toutes les vérités salvifiques qu'Il révèle pour le bénéfice de l'homme. En ce sens, on peut dire que la révélation naturelle devient effective à la lumière de la révélation surnaturelle. Le Père Stăniloae ne fait pas de distinction entre les deux manières dont Dieu Se révèle à l'homme, mais déclare que l'œuvre de Dieu dans la révélation naturelle n'est pas aussi prononcée que dans la révélation surnaturelle. En effet, dans l'état primordial de l'homme, il n'y avait pas de séparation entre les deux découvertes. Dans l'état de faiblesse qui apparaît après la chute dans le péché, la révélation de Dieu par l'ordre naturel devient moins efficace pour celui à qui elle s'adresse - l'homme - et il est donc nécessaire de la préciser à travers la révélation directe de Dieu. La révélation naturelle n'est pas entièrement inefficace parce que même dans l'état après le péché du premier homme, il y avait des gens qui ont approché l'idée de Dieu telle qu'Il a été révélé par la révélation surnaturelle, même si le dieu qu'ils connaissaient n'avait pas de tels caractères personnels clairs (par exemple pour certains

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<sup>1</sup> „Tu excitas, ut laudare te delectet, quia fecisti no sad te et inquietum est cor nostrum, donec requiescat in te” – Augustin, *Confesiuni (Confessions)*, I, 1, 1 en Saint Augustin, *Confesiuni (Confessions)*, 2e édition révisée, édition bilingue latin-roumain, traduction latine, introduction et notes Eugen Munteanu, Editura Nemira, Bucarest, 2006, p. 27

<sup>2</sup> Dumitru Stăniloae, *Poziția domnului Lucian Blaga față de creștinism și ortodoxie (Position de M. Lucian Blaga sur le christianisme et l'orthodoxie)*, Editura Paideia, Bucarest, 1992, p. 118

philosophes grecs). La révélation surnaturelle diffère de la révélation naturelle par son contenu, car elle contient des vérités beaucoup plus grandes et une connaissance beaucoup plus profonde de Dieu et de son œuvre, dont certaines transcendent le pouvoir de compréhension de l'esprit humain et sont reçues par l'homme par la foi.

Bien que la révélation surnaturelle se soit faite par étapes, selon le plan de la providence divine, son unité n'est pas affectée, car elle est donnée par l'unité de son contenu qui est Dieu lui-même : « Après avoir autrefois, à plusieurs reprises et de plusieurs manières, parlé à nos pères par les prophètes, Dieu, dans ces derniers temps, nous a parlé par le Fils » (Hébreux I, 1-2). Cette évolution de la révélation surnaturelle suit l'évolution spirituelle de l'humanité déchue, sa préparation graduelle pour la réception de la vraie connaissance de Dieu.

L'accomplissement de la Révélation surnaturelle dans la Personne et l'œuvre du Christ, le Fils de Dieu incarné, ainsi que la réalisation de l'union maximale entre l'homme et Dieu en Christ, nous montrent que la Révélation ne consiste en aucune quantité de connaissances théoriques sur un Dieu fermé dans sa transcendance, mais en l'acte de sa descente dans l'homme parce que Dieu s'est fait homme pour que l'homme puisse devenir un dieu par grâce<sup>1</sup>. La révélation est l'œuvre de la Parole de Dieu, mais pas dans une action solitaire, mais dans une œuvre conjointe avec le Saint-Esprit ; si dans l'Ancien Testament le Saint-Esprit a préparé la venue de la Parole dans la chair, dans le Nouveau Testament la Parole prépare la venue de l'Esprit, qui préparera jusqu'à la fin du monde la seconde venue de la Parole. Le Père Stăniloae dit en ce sens : « la connaissance de Dieu par nous a comme prémisses un acte de chénoise volontaire de Dieu, ainsi que notre existence même »<sup>2</sup>.

La découverte de Dieu par la révélation naturelle révèle clairement le but ultime de l'homme - la déification - ainsi que les moyens par lesquels il peut l'atteindre, et l'incarnation du Fils de Dieu - en tant qu'accomplissement de la révélation surnaturelle - montre clairement la possibilité de l'union de l'homme avec Dieu.

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<sup>1</sup> Gheorghe Gîrbea, „Il culto divino nella chiesa primitiva, permanetizare e aggiornare la tradizione ortodossa”, în *Studi Ecumenici. La Chiesa alla luce delle Sante Scritture*, Istituto di studi ecumenici S. Bernardino, Veneția, 2010, p. 559

<sup>2</sup> Pr. prof. D. Stăniloae, „Cunoașterea lui Dumnezeu la Sfântul Ioan Gură de Aur” în *Ortodoxia*, Anul IX, Nr. 4, octombrie-decembrie 1957, p. 562

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## ON RELUCTANCE

Nicoleta SĂMĂRESCU\*

**Abstract:** *The paper defines reluctance, studies the effects of reluctance, lists recommendations for eliminating this phenomenon and presents the dominant factor that causes reluctance, the factor researched in 109 specialized studies.*

**Keywords:** *reluctance, learners, conversations*

Teaching is a complex phenomenon, in which each teacher must simultaneously organize, manage knowledge, time, group relationships, questions but also external constraints, anxiety, reluctance of students. Teachers must involve all students in discussions in courses to encourage them to discover their reasons that help them become curious about certain topics. Motivation is the key to academic success.

### Contents

The construction of reluctance in speech communication was introduced by Gerald M. Phillips in "The Problem of Reticence" published by the Pennsylvania Speech Annual in September 1965. Reluctance in the paper is treated as "a dislike of telling people about things." it is defined in general dictionaries and we will not develop the clinical side of this phenomenon, as we find it in the document of the author mentioned "Phillips's original conceptualization viewed reticence as a personality and anxiety disorder" (Soo, 2013: 66).

Reluctant learners do not perform tasks, avoid challenges and are satisfied only with passing grades (Sanacore, 2010). They are often able to achieve maximum marks, but do not seem concerned about their achievement in this plan. Reluctant people have a problem perceiving their own person and if they constantly receive negative comments about their school performance, then their motivation to learn decreases.

Other definitions for reluctant students are given by: a) J. Sanacore "reluctant learners are as individual in their reluctance to learn as they are in their motivation to learn" (Sanacore, 2008: 40), b) Alice Barana, Marina Marchisio, Matteo Sacchet "reluctant learners are those students who achieve low academic results as a consequence of their scarce motivation, self-esteem and low efficacy.

They are usually disengaged with school and they do not easily get involved in learning activities" (Barna et. Al, 2018:184); c) Keaten & Kelly: "reticence is a communication problem with cognitive, affective and behavioral dimensions and is due to the belief that one is better off remaining silent than risking appearing foolish" (Keaten&Kelly, 2000); d) Joyce M. Herzog, a reluctant learner is a student that is not

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interested in what the teacher is teaching and consequently, not able to learn within the time-frame nor manner of presentation provided (apud Azcuy, 2019);

The reasons why a student is a reluctant learner are often complex, and teachers need to consider not only the isolated student, but also the interaction between the student and the school / classroom environment. Reluctant learners need to be challenged and supported. They need to be actively involved, and ultimately, need to feel confident enough to take the risks of participation instead of withdrawing from initiated interactions (Protheroe, 2004).

Reluctance is an emotional point of view that is obviously related to trust, and "trust is an essential need in human life. It includes efficiency and self-respect." (Mahdi D.A.) As we know, "reluctant learners are disengaged, unmotivated and unhappy in the traditional environment" (Husted & Cavalluzzo, 2001).

Reluctance to communicate in a foreign language, debated in numerous studies, is often referred to as willingness to communicate (WTA). The WTC emerged as a construction to explore why some people are more reluctant to communicate in the first language (L1) from the very beginning and is, according to research, largely related to the learner's personality. This suggests that WTC in L1 is not situation specific, but characteristic. Many quantitative and qualitative studies have been conducted to investigate what personal characteristics may stimulate or impede the willingness to communicate in a foreign language (Shao Q., Gao, X; Zhong, Q.).

The theme of students' reluctance to speak a foreign language or use technology is common in didactic research "reluctance is a form of generalized anxiety about communication" (Phillips & Metger, 1973: 11)

Peachey N. (2016), paraphrasing an article in The Telegraph, states that teachers are reluctant to use technology for various reasons: lack of training in the use of technology, lack of infrastructure, trainers who are focused on inadequate training, etc. Reluctance also occurs in teachers, some of whom are reluctant to teach in front of an empty classroom, only connected to technology (Bray H. & Globe Staff). Blume (2020) shows the reluctance of German teachers to use technology, generally in school. There are such studies and researches developed by Eicklmann and other collaborators (Eicklmann et al., 2019).

Chen R. (2019) presents the reasons for the reluctance of higher education institutions to implement AR (Augmented Reality) and VR (Virtual Reality), many of which remain in the pilot stages of implementation.

Peter Looker, Head of Teaching, Learning and Pedagogy at NTU offers some such reasons why he believes that large-scale adaptation of VR is still in its infancy and that there is still a requirement / need for everyone to learn the same things of a need to control and ensure all students learn exactly the same things. These are counterproductive to the spirit of learning with new technology." (Chen, 2019: 1)

Reasons for reluctance:

- après M. Tallvid: lack of technical competence, not worth the effort, insufficient material, diminishing control and lack of time;
- after J. Sanacore: students' reluctance occurs when the degree of difficulty of scientific problems / requirements increases; We find the same opinion in Gary A. Huges:

"Sometimes these students may be reluctant if they encounter a subject that is too difficult for them."

- according to M. Tallavid: lack of technical competence, insufficient material, lack of time, partial mastery of technology;
- after N. Protheroe: lack of relevance, fear of failure, peer concern, learning problems, lack of challenge, desire for attention, emotional distress, expression of anger;
- after Shankar-Brown, R: "reluctance in learning can come from a variety of sources and may only applied to one subject area, teacher, topic or task or, as in the cases (...) may apply to schooling in general" (Shankar-Brown R.)
- after Gary A. Huges: the school or subject under discussion does not seem important; they fear failure; they lack confidence in the teacher; students have emotional disabilities or suffer from some form of mental instability;

Specialists' recommendations for removing reluctance

Many recommendations are related to high quality technology, motivation and teacher involvement in discussions that arouse the curiosity of reluctant students. Remarkable recommendations for student involvement can be summarized in:

- personalized learning opportunities (Sanacore, 2010).
- create a learning environment that is encouraging and challenging (Sanacore, 2010: 42);
- "teachers and school librarians can share insights about students' interests and preferences, which are vitally important to matching the right materials with the right students" (Sanacore, 2010).
- the use of online resources, based on games, may involve in the learning process students less confident in their strengths; games help them move to higher notions (Edge-Sayer, 2019);
- using motivation for healthy competition, competition between different groups or classes so that reluctant learners feel motivated to help their team (Seale, 2020);
- academic success should be planted from childhood and should be cultivated throughout school (Adams, Hamm, 2008);
- encouraging students to express their weaknesses and strengths in a way that does not make them feel embarrassed or ashamed (Jackson, 2011);
- Make Learning Relevant, Involve Students, Help Them Set Goals (Protheroe, 2004)
- Online involvement is required; passionate explanations of why learning is important to them and their future; constant involvement in discussions of all students; sending e-mails to those who did not participate and expressing interest in hearing them next time; active participation must be a significant part of the grade; use chat or other communication options; use group work ([hbsp.harvard.edu](http://hbsp.harvard.edu));
- 21st Century Learning and the 4Cs (Critical Thinking, Collaboration, Communication, and Creativity), Classroom Management Keeping it Positive, Creating Learning Classrooms for Today's Students, Creating Student Innovators, Increasing Student Engagement and Motivation, Increasing Student Engagement: Planning Outside the Box, Motivating Reluctant Learners, Motivating Reluctant Learners: A Guide for Paraprofessionals, Strategies for Assessment-Driven Differentiated Instruction (Azcuy R., Teach & Kids Learn).

From the research of 109 studies that appear online in the most important internationally recognized databases, in connection with the reluctance of students to engage in conversations (in a foreign language, in a math class, etc.) we notice that the reluctance which has as predominant triggering factor the shyness or lack of motivation representing 72.477%, compared to the reluctance generated by the lack of knowledge or confidence in the knowledge of the field (19.266%), lastly remaining the reluctance generated by cultural differences, age, etc. (8.256%). The percentages resulted from the calculations made by reporting to 100% of the 79 articles in which the psychological factor predominated, 21 in which the quality and quantity of knowledge in the field discussed predominated and the 9 studies in which reluctance has as a source social factors or cultural.

## Conclusions

There are numerous platforms with recommendations, specialized studies and sites with interactive games to help teachers (constantly prepared to adapt and motivate students) in their quest to arouse their curiosity to motivate and get involved in face-to-face or online course discussions. We just need to be aware of the phenomenon of reluctance and constantly update our information on this important segment of teaching.

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## **LA COMMUNICATION DIDACTIQUE NUMERIQUE - ENTRE AVANTAGES ET LIMITES**

**Cristina-Loredana BLOJU\***

**Abstract:** *The communication process is the basis of the activities carried out by us, the people, as social beings. It is perceived, rather as a need that comes from within us than as an external, concrete phenomenon, a way of sharing knowledge, ideas, feelings. At the didactic level, the communication situations between the student and the teacher are multiple, throughout the initial and continuous training, and it is essential to understand each of them properly and to act according to their specific characteristics. Lately, due to the epidemiological context triggered by the Covid-19 virus, there is an increasing emphasis on digital didactic communication. This, like all the others, has its advantages and limitations. This paper aims to highlight the most important aspects of it, highlighting both the advantages and restrictions that its use puts in motion.*

**Keywords:** *digital didactic communication, advantages, restrictions, causes.*

### **I.Communication - délimitations conceptuelles**

Le terme communication apparaît au XIV<sup>ème</sup> siècle, venant du latin « communis » signifiant « partager » ou « être en relation avec », ou comme Noica l'a précisé, du latin « comunico », signifiant « s'unir », « partager » (Dogaru, C. St., 2008: 33). **Le concept de communication** a été abordé, au fil du temps, sous de multiples perspectives, ce qui a conduit à une multitude de définitions. Le *Dictionnaire Explicatif de la Langue Roumaine - DEX* (1996) - enregistre, à l'article *communiquer*, les significations suivantes : « faire connaître, donner des nouvelles, informer, notifier, dire ». Toutes ces définitions du terme-action *communiquer* ne convergent que vers la fixation d'un processus et d'une relation cognitive, en fait. À cet égard, deux chercheurs américains, Frank E.X. Dance et Carl E. Larson, se sont proposé d'inventorier le nombre de définitions données au concept de communication et ont rassemblé pas moins de 120 définitions (1976:33).

Evidemment, on ne peut pas prétendre que les possibilités soient épuisées, étant donné la dynamique des ouvrages de spécialité traitant ce sujet et, bien entendu, cette action n'a pas satisfait tout le monde. Lors de *l'Introduction à la science du journalisme et de la communication* (1998), les Allemands Michael Kunter et Astrid Zipfel considèrent qu'à partir de cette multitude de tentatives « on ne peut pas simplement conclure qu'il s'agit d'une branche immature de la science dans laquelle il n'y avait même pas d'unité de perceptions sur les concepts de base connexes », notant qu'« une telle diversité de notions est typique pour toutes les sciences humaines et sociales ». Toutes ces tentatives de définir le *concept de communication* implique des nuances et des connotations, mais tourne autour d'un tronc commun de significations.

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Pour Norbert Sillamy (1996: 75), la communication représente une *relation entre les individus*: «la communication est avant tout une perception. Elle implique la transmission, intentionnelle ou non, d'informations destinées à clarifier ou à influencer un individu ou un groupe d'individus destinataire. » Par conséquent, cette interaction est vue comme un mécanisme qui résume la totalité des stimuli de la pensée qui mettent en mouvement les moyens de réaction, essentiels dans le développement des relations humaines. Les informations sont transmises par une entité, une personne, afin de produire un changement de comportement ou de réaction chez son récepteur. Le processus de communication est un acte dynamique par l'intermédiaire duquel deux mondes intérieurs interagissent. L'acte de communication, tant dans la société qu'à l'école, repose sur l'équation conformément à laquelle la communication est le produit d'un lien entre information et relation. Ainsi, le processus de communication implique-t-il une interrelation entre les personnes participant à l'acte de communication. Son manque détermine une distance imminente par rapport au groupe, à l'équipe et, implicitement, un isolement social. Le groupe professionnel ou personnel signifie règles, réputation, objectif et travail d'équipe. Tant qu'il y a une bonne communication, on peut conclure qu'il y a un contexte propice pour une efficacité maximale tant dans l'activité professionnelle, que dans les interrelations personnelles.

Du point de vue de la science de la communication, celle-ci renvoie à une certaine action dans laquelle quatre composantes fondamentales sont nécessairement impliquées : l'émetteur, le canal, l'information et le récepteur. Charles Morris définit la communication comme « le partage, la transmission de propriétés à un certain nombre de choses et la totalité des facteurs qui se mettent au service de ce processus sont appelés moyens de communication : le canal, le téléphone, le langage, l'air » (Morris, Ch., 2003: 22). Le mathématicien Warren Weaver, un technicien dans le domaine de la communication, définit la communication comme « l'ensemble des techniques par lesquelles un certain esprit peut influencer un autre » (Shannon E.C., Weaver, W., 1949 : 379).

Louis Forsdale déclarait que « La communication est le processus par lequel un système est établi, maintenu et modifié par l'intermédiaire des signaux communs (partagés) qui agissent selon des règles » (Forsdale, L., 1981: 107). Cătălin Zamfir et Lazăr Vlăsceanu disent à propos de la *communication* que « c'est la forme d'envoyer un message et de le transmettre de manière codée en utilisant un canal, à un destinataire, afin d'être reçu » (Zamfir, C., Vlăsceanu, L., 1998 : 124).

Du point de vue de Pănișoară Ovidiu, la communication présente les *fonctions* suivantes (2003: 42):

- de compréhension et de connaissance: lorsque nous connaissons les autres dans le processus de communication, nous connaissons simultanément notre propre être, nous apprenons comment les autres nous influencent et dans quelle mesure nous les influençons. Nous pouvons dire que nous nous regardons dans les yeux des autres comme dans un miroir ;
- de développement des relations cohérentes avec les autres (socialisation): nous avons besoin de relations à travers lesquelles nous partageons notre réalité avec les autres, pour construire ensemble les significations de la réalité qui nous entoure;

- d'influence et de persuasion du processus de la communication, car dans la communication on peut influencer à travers des arguments pour et contre les décisions de l'interlocuteur, mais aussi tout son comportement, afin d'atteindre certains objectifs. Cette fonction développe l'idée de collaboration et d'effort conjoint dans l'interaction humaine.

## II. La communication organisationnelle et didactique

La communication est le lien des interactions sociales qui se produisent au niveau de l'organisation. La communication organisationnelle (scolaire) est une dimension spécifique du processus de communication, liée à la gestion des échanges interpersonnels de composantes / d'éléments appartenant aux répertoires communicationnels des membres de l'organisation (managers, enseignants, enseignants auxiliaires, personnel non enseignant, apprenants), liés à la manifestation et à l'imposition des points de vue, de négociation et du consensus au sein de l'organisation scolaire ou à des aspects extérieurs à la vie de l'organisation professionnelle.

Ce type de communication fait référence à la fois aux processus de **communication interne**, réalisés à l'intérieur de l'organisation / de l'institution (une partie de celle-ci se trouve incluse dans la communication didactique) et aux processus de **communication externe**, réalisés en dehors de l'organisation / de l'institution (par exemple les processus dans lesquels l'émetteur est impliqué lorsqu'il prend contact avec de différents fournisseurs de produits, des collaborateurs en partenariat, les membres de la communauté locale, etc.). Cette dernière forme de communication peut assurer les liens entre les différentes cultures organisationnelles, une (auto) responsabilité supplémentaire du coordinateur du processus de communication, y compris la nécessité d'assurer la transparence du système décisionnel.

La communication didactique est une composante essentielle dans l'éducation, une perspective qui étudie la théorie et la pratique de la projection didactique, de l'organisation, de la coordination, de l'évaluation et de l'équilibration des actes de communication didactique, afin d'assurer une relation éducative fonctionnelle et efficace entre les enseignants et les apprenants, au but d'atteindre les conditions d'efficacité des objectifs du processus instructif-éducatif. Ainsi, ce type d'interaction gère-t-il les échanges interpersonnels d'éléments appartenant au répertoire communicatif de l'enseignant avec des composantes / d'éléments des membres du groupe psychosocial –la classe / le groupe (les enfants d'âge préscolaire, les élèves, les étudiants), liés aux processus didactiques menés, respectivement à la manifestation et à la prise en charge des attributions et des responsabilités, à l'approbation des démarches curriculaires, à la gestion des processus curriculaires au sein des activités didactiques destinées à atteindre les objectifs pédagogiques.

### III. Communication didactique digitale - avantages et limites

Les objectifs de la communication didactique écrite et orale sont complémentaires à ceux de la communication didactique électronique, qui est en voie d'expansion dans de différents contextes éducatifs. L'importance de la communication numérique et des technologies de la communication dans la vie humaine a conduit à des préoccupations éducatives particulières, dans le sens de la formation et du développement des compétences numériques dans des contextes formels.

Les compétences numériques (digitales) font partie de l'ensemble des huit compétences clés, définies dans le « *Cadre européen de référence pour les compétences clés* » - annexe au document « Recommandation du Parlement Européen et du Conseil du 18 décembre 2006 sur les compétences clés pour l'apprentissage tout au long de la vie » (Journal officiel de l'Union européenne, 24.12.2016, C 484/1). Dans ce document, les compétences clés sont définies comme les compétences nécessaires à chaque individu pour son développement personnel, sa citoyenneté active, son intégration sociale et son employabilité dans une société de la connaissance. La compétence numérique/digitale implique l'utilisation certaine et critique des technologies de la société de l'information (STI) pendant les activités, les loisirs et dans les actes de communication et, implicitement, l'utilisation des compétences de base en technologies de l'information et de la communication. Ces compétences digitales, avec les compétences numériques, devraient apporter une contribution essentielle à l'adaptation de l'individu au marché du travail, afin de montrer une participation active à la société. Cet objectif pourrait être atteint en dispensant un enseignement et une formation dans des structures d'apprentissage appropriées, où des enseignants et des formateurs qualifiés appliquent des méthodes d'enseignement spécifiques aux adultes et exploitent le potentiel de l'apprentissage numérique.

Selon Cuoş C. (2006), la communication virtuelle implique des interrelations à travers des systèmes d'information et de communication et des échanges de valeur symbolique dans certains domaines d'intérêt. L'utilisation de nouvelles technologies numériques/digitales, de nouveaux canaux médiatiques dans le processus pédagogique et éducatif est une conséquence du déplacement de l'accent d'un environnement d'apprentissage centré sur l'enseignant à un environnement centré sur l'apprenant, dans lequel les enseignants ne sont plus la principale source d'information et la communication didactique ne repose plus sur la simple transmission de connaissances et des contenus scientifiques, mais les enseignants deviennent des collaborateurs des apprenants, des sources alternatives d'information. Dans ce cas-là la communication est basée sur le modèle interactif et transactionnel et les apprenants deviennent des acteurs directement impliqués dans leur propre éducation. Tant les enseignants, que les apprenants s'inquiètent d'utiliser le potentiel des nouvelles technologies numériques pour s'adapter aux nouvelles formes d'éducation (développées à partir de ces technologies) et pour répondre aux nouvelles demandes du marché du travail.

Les technologies éducatives les plus utilisées sont celles basées sur la technologie de l'Internet, avec un rôle essentiel dans la capacité d'interagir et de collaborer.



**La communication didactique électronique** représente une particularisation de la communication virtuelle à des fins didactiques. Nous allons nous concentrer sur le terme générique «électronique» au détriment du «virtuel», afin de ne pas induire l'idée que ce type de communication appartient à un monde virtuel qui pourrait être moins réel. Il a augmenté de façon inimaginable depuis le déclenchement de la pandémie mondiale. La crise qui accompagne la pandémie COVID 19 a fortement influencé nos expériences personnelles et professionnelles. Les établissements d'enseignement et leurs acteurs ont ressenti l'impact négatif de cette crise, à travers des changements significatifs à tous les niveaux de fonctionnement. Pour l'éducation, le transfert de l'activité didactique vers l'environnement virtuel s'est avéré être plus qu'un défi temporaire, il a profondément affecté notre rythme, mais surtout l'efficacité des activités.

La prolongation de la crise médicale nous oblige à reconsidérer notre approche didactique de l'enseignement et de l'évaluation. Si nous voulons préserver la qualité de l'acte éducatif ou même l'optimiser, nous devons repenser les stratégies didactiques que nous utilisons, sans renoncer, ni changer, la conceptualisation psychopédagogique qui les sous-tend. En d'autres termes, pour ne pas compromettre la qualité de l'acte éducatif, dans cette période qui a sa spécificité, il faut recourir à une soudaine reconceptualisation des activités d'enseignement, d'apprentissage et d'évaluation. Par conséquent, dans ce nouveau contexte, de nouvelles stratégies d'enseignement devront être développées et mises en œuvre. Ils capitaliseront sur les atouts et les bonnes pratiques extraits de l'enseignement classique, qu'ils adapteront aux contraintes de l'enseignement en ligne. Cela ira au-delà de l'état actuel d'un enseignement déroulé dans des conditions d'urgence et répondra aux normes de qualité d'une activité didactique numérisée à jour.

Les supports électroniques qui permettent la communication didactique, même si leur rôle initial était différent, sont divers : livres électroniques (e-books) et d'autres supports pédagogiques au format électronique, l'e-mail, la messagerie instantanée (instant messaging), les plateformes pédagogiques (Learning Management System, Zoom, Google classroom), les forums, les vidéo-conférence, les réseaux sociaux. Comme le domaine des médias électroniques est en constante évolution et que la communication didactique électronique doit également être développée et imposée comme une alternative viable à la communication didactique traditionnelle, nous constatons qu'elle présente certains avantages et limites.

Ainsi, parmi les *avantages* de ce type de communication didactique numérique/digitale, nous mentionnons la possibilité de l'interrelation entre l'enseignant et l'élève / étudiant / apprenti à tout moment, réalisée directement, c'est-à-dire une activité didactique réalisée de manière *synchrone*. Les séquences didactiques de ce type se déroulent en temps réel et permettent d'accéder à des sources d'informations auxquelles il n'y a pas d'accès physique, l'enseignant ayant ainsi la possibilité d'étendre et de continuer au-delà de ce que les activités pédagogiques menées en classe supposent. De cette manière, un gain de temps et d'argent est réalisé (au niveau de l'institution, de l'enseignant, des élèves / des étudiants / des apprentis), grâce à l'existence de plusieurs options et d'une plus grande liberté, quant à la programmation et au lieu de réalisation des activités didactiques.

Du point de vue de l'accessibilité, il est évident que cette forme d'éducation permette à certains acteurs qui auraient eu des difficultés à être présents dans l'environnement éducatif soit pour des raisons personnelles, soit pour des raisons extérieures, un accès direct à l'information didactique. De plus, ce type de communication donne la possibilité de mettre en relation de groupes de personnes qui, autrement, n'auraient pas eu la possibilité d'interagir. De cette manière, il est possible de former des groupes de discussion en ligne, composés de plusieurs membres, qui communiquent / travaillent ensemble pendant une certaine période de temps et qui s'offrent réciproquement un feedback constructif - cognitif, métacognitif et affectif. Ainsi, par cette forme de communication électronique on encourage les interactions, les échanges intellectuels et affectifs entre les partenaires de communication (computer supported cooperative learning /apprentissage coopératif assisté par l'ordinateur). L'environnement électronique permet-il, ainsi, la communication avec les personnes les plus compétentes d'un domaine d'intérêt, avec la possibilité de développer des projets collaboratifs plus diversifiés que dans le cas de la communication didactique traditionnelle.

Un autre avantage découlant de cette activité électronique, mais un desideratum, en même temps, est la possibilité de développer une stratégie pédagogique optimisée, un processus *d'enseignement-apprentissage interactif, en ligne*, une approche pédagogique basée sur les atouts des plateformes pédagogiques numériques et ayant pour dimension centrale *l'interactivité*, l'essence d'un enseignement centré sur l'apprenant. Cette approche mettra en évidence le rôle clé des interactions des élèves/étudiants (interactions à contenu informatif avec les enseignants et, respectivement, les collègues) et formulera des suggestions concrètes sur la façon d'améliorer ces interactions.

En outre, les *activités didactiques* peuvent être menées de manière *asynchrone*, ce qui les transforme en activités pédagogiques qui soutiennent et renforcent le principal avantage de l'éducation en ligne, à savoir sa nature *flexible*, mais aussi *la transparence* de toutes les activités menées. Les activités ne se déroulent pas en temps réel, mais les apprenants peuvent parcourir plus tard le contenu des documents transmis / affichés, ayant, ainsi, la possibilité de résoudre les tâches de travail, de manière très flexible, lorsque leur propre programme le leur permet. De plus en plus, les activités menées de manière asynchrone permettent aux apprenants de parcourir le contenu du matériel pédagogique à *leur rythme*, en bénéficiant à la fois d'un accompagnement et d'un feedback authentiques, opportunités offertes par l'enseignant.

Il y apparaissent, également, d'autres *opportunités*:

- ✓ la possibilité d'enregistrement audio-vidéo des activités exercées,
- ✓ plus d'options pour un feedback personnalisé et constructif (tout au long des tâches à résoudre, tant par la notation scolaire, que par l'évaluation orale),
- ✓ des options de suivre le progrès des apprenants (dans les domaines professionnels, notamment);
- ✓ la possibilité d'utiliser des items d'évaluation plus variés et une analyse ultérieure et diversifiée des résultats d'apprentissage (des items ouverts, de type projet ou subjectifs).

*Les limites* de la communication didactique électronique sont évidentes. Un premier seuil est représenté par le fait que l'activité éducative devienne dépendante des moyens techniques. Ceux-ci doivent être efficaces pour tous les participants, quant à l'acte éducatif, afin d'éviter les blocages de communication et, finalement, d'enseignement-apprentissage qui peuvent survenir. La connexion avec l'élève / l'étudiant / l'apprenant devient, de cette manière, dépendante des conditions techniques concrètes et des habiletés techniques / des compétences digitales de chaque participant à l'acte éducatif. De plus, le niveau d'implication des participants est différent et difficile à contrôler dans le cas d'un grand nombre de participants à l'activité éducative. Cela pourrait affecter l'objectivité de l'évaluation formative et sommative de l'enseignant, mais aussi la qualité de l'acte pédagogique.

Une interaction électronique prolongée ne mènera pas à la formation et à l'optimisation des compétences de communication, avec tout ce qu'elles impliquent (le verbal, le non verbal, le paraverbal), par le manque des échanges intellectuels et émotionnels directes entre les personnes. Ainsi, on va remarquer des difficultés pour déchiffrer / découvrir les éléments de la communication non verbale, qui représente une source essentielle pour décoder le message transmis.

De plus, il peut y avoir des difficultés liées au risque de fraude aux examens, causée par la transparence des procédures d'évaluation, qui peuvent être interprétées de différentes manières, aux problèmes techniques pouvant survenir lors des examens, à une forte exposition de l'enseignant et des apprenants évalués, à cause de la composante audiovisuelle qui peut conduire à des enregistrements et qui peut être, en même temps, modifiée / manipulée / déformée. Le cyber-harcèlement peut conduire, aussi, à limiter, voire abandonner, les interventions en ligne des apprenants ou à réduire la gestion du groupe et de certaines difficultés liées au contrôle limité du dynamisme manifesté aux activités.

Le cadre des discussions et de l'acte didactique, dans cette situation, doit être très bien organisé et maîtrisé (des discussions et des débats mises au point, des règles de limitation du temps), tout retard peut provoquer des perturbations dans le programme de chaque acteur du processus éducatif. On ne peut pas autoriser des retards, tout doit fonctionner avec précision, le langage utilisé doit être muni d'expressions succinctes et de phrases courtes pour une opérativité et une rapidité de l'information transmise.

L'accessibilité de l'environnement en ligne peut créer l'impression d'une disponibilité permanente de l'enseignant ou de l'apprenant, quel que soit le jour et l'heure, à travers une voie d'accès facile et direct, qui ne résiste à aucun obstacle. Cela peut, évidemment, conduire à l'absence de toute délimitation claire de l'espace personnel d'existence, ce qui peut, également, affecter la relation professionnelle des acteurs du processus de communication didactique.

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En ce qui concerne ce nouveau type de mode de réalisation de l'activité didactique basée sur une structure sociale contemporaine, Wittel identifie, à son tour, cinq limites: *l'individualisation* - qui se forme en relation avec la conscience de la relation à autrui, dans le contexte dans lequel l'individu est extrait de son propre environnement (culturel, éducatif, etc.); *des relations intenses et éphémères* - celles-ci se concentrent sur les relations sociales organisationnelles, de type culture de la tâche, puis

sur celles de type la culture de la personne dans lesquelles l'intensité des relations est imprégnée par l'intensité de l'implication dans le projet donné; *de la narration à l'information* - l'information représente une section comprimée du temps et de l'espace, par opposition à la narration qui est piégée dans une histoire commune et partagée; *l'assimilation du jeu au travail* - dans le réseautage social, on encourage les jeux ou plus précisément un état ludique dans les relations d'enseignement-apprentissage, la distribution et la protection de l'information pour encourager la créativité. Aussi, le processus d'assimilation du jeu au travail correspond-il à la diminution des frontières entre l'espace éducatif et la vie privée, entre les collègues et les amis, entre les enseignants et les apprenants, car les relations se poursuivent au-delà de l'espace scolaire (par exemple, sur les réseaux de socialisation). *La technologie* - la socialisation par l'intermédiaire des réseaux informatiques est profondément ancrée dans les technologies de la communication et de l'information, afin de fonctionner comme une relation sociale.

#### **IV. Conclusions :**

Les nouveaux médias, voire l'Internet, ont déterminé, également, dans le domaine de l'éducation, non seulement un accent mis sur la création d'un environnement virtuel actif, mais aussi de communautés virtuelles fortes, établies à partir d'objectifs et de besoins communs. On peut dire que la sphère éducative prend un autre aspect dans lequel de nouvelles méthodes d'apprentissage peuvent se dérouler dans un espace plus large que celui qui impliquait la formation traditionnelle, mais en même temps englobant celui-ci. Il y a une virtualisation apparente des ressources pédagogiques, qui conduit aux concepts de « classe virtuelle » ou de « campus virtuel », voire aux universités ou collèges virtuels.

Cette transformation, en faveur de cette évolution sociale, déterminerait à ce que le sujet de la formation soit promu au rang de maître de ses propres choix et de seul juge de ses résultats, au moins individuellement, dans l'espace dominé par les technologies digitales et par l'Internet, dans une communauté virtuelle à laquelle il appartient. La question qui nous vient à l'esprit est : l'apprenant aura-t-il suffisamment de moyens et de compétences nécessaires pour exercer la liberté qui lui sera accordée dans l'espace virtuel délimité par les technologies numériques ?

La perspective s'avère être sceptique, du moins dans la situation actuelle, car tant que l'on ne mette pas à sa disposition de moyens de médiation appropriés: acquérir les métacompétences nécessaires pour formuler et mettre en œuvre son propre projet d'apprentissage et de développement, un cadre personnalisé tout au long du processus de sa formation, l'émancipation de l'élève /de l'étudiant / de l'apprenant reste extrêmement problématique, dans les conditions essentielles de la reconversion industrielle de la formation et de l'apprentissage dans cet environnement global.

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## **WAYS OF DEVELOPMENT COMMUNICATION COMPETENCES IN THE ROMANIAN LANGUAGE FOR THE PREPARATORY YEAR**

**Adriana Elena GEANTĂ\***

**Abstract:** *This paper presents a few traditional and modern methods used in the practice of Romanian language teaching for foreign students. Our goal was to discover what methods are still used in the teaching of Romanian as foreign language. The conclusion is that traditional methods still coexist with modern ones, an eclectic approach being efficient teaching Romanian. I have tried to present and explain the advantages of interactive methods in the teaching process in question, providing relevant examples from the university context where I work. The pedagogical experience of each teacher helps us to obtain good practices for the development of interpersonal communication skills, which can be expanded to other areas. The methods used during teaching Romanian language to foreigner students are various and suggest a complex activity to students, which have to develop the communication skills but also to motivate them to study harder.*

**Keywords:** *methodology, competences, interpersonal communication.*

The methodological approach of the problem of developing communicative skills belongs to modern didactics, which is a part of pedagogy and it consists of principles and methods of teaching educational disciplines, especially the organization of the training process. There are also opinions that didactics, “by incorporating the elements of formal and informal learning, represents the discipline, science and art of training.” (Ardelean, Mândruț, 2012: 11).

These concepts serve us as theoretical foundations of our research, anchored in a professional reality of which we have been a part for a long period of time. Nowadays, the finalities of the training process are transferred from the area of objectives, to the area of competencies, as a result of the development of cognitive concepts, according to which “information processing leads to the expansion of skills, these being the strong element of the teaching process, a permanent interaction and continuity.” (Afanas, 2015: 15).

For these reasons, the emphasis on competencies, as a complex and multidimensional notion, brings practical value, but also pragmatic functionality, given by the usage that dictates the requirements but also its pedagogical evaluation. *Competence* was defined in DEX (2016:231) as “the ability of someone to decide on a thing, based on a deep knowledge of the issue in question.”

Professional competence, according to V. Goraș-Postică, means “the harmonious combination and use of knowledge, skills and attitudes in order to obtain the expected results at work. Being proficient in a professional field means: applying the proper knowledge, using specific skills, analyzing and taking decisions, being creative, working with others as a member of a team, communicating effectively, adapting to a specific work

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environment, coping with personal and professional stress and unexpected situations.” (Goraș-Postică, 2013: 31).

Through communication one perceives thoughts, ideas, but also emotions, as well as gestures. Communication as an act of connection between peers is classified into verbal and nonverbal communication. In verbal communication, the lexemes (language) are applied as meanings accepted by the participants in the act of communication. Through them and through the grammatical rules of organizing lexemes in sentences we can express and understand complex meanings. In the communication process, it is also important that the participants in the dialogue should adapt the essential, common features of the morphemes used, in order to avoid inconvenience. It is proven that the more abstract the language is used, the more different the meanings that the participants in the dialogue give to the words are, the more concrete it is, the possibility to refer to different things is reduced.

The notion of communication competence has evolved a lot, encompassing today more and more fields of knowledge. Communication competence in a foreign language is an element of the communication competence in mother language. The first is regarded as a global ability, acquired by students over the years, the second being defined as a language ability and will be achieved through foreign language classes, in our case the Romanian language.

The educational sciences defined the competence of communication primarily as “the ability to activate knowledge, to manifest attitudes, to contextualize them in the sphere of interrelationship.” ([www.limbaromana.md](http://www.limbaromana.md).communication competence/ approach perspectives)

The complexity of the process must be seen from the perspective of the formative implications that the two fundamental actions have: text comprehension and text production, both in the written and oral component.

In this article we have the intention of analyzing only the language competence, trying to highlight what we need and how we should work in class, during the Development of Oral and Written skills, with foreign students, so that they can enlarge their language skills for communicating in Romanian.

In the Common European Framework, “language communication competence is defined by as the relationship of three specific components: the language component, the sociolinguistic component and the pragmatic component, presented in their fundamental elements as a synthesis between knowledge, skills and abilities.”(Common European Framework of Reference for Languages: Learning, Teaching, Assessment / Education Steering Committee “Language Studies and European Citizenship”; translated from french by Gheorghe Moldovanu, 2003:18)

The linguistic component follows the formation of lexical, phonetic, syntactic skills, while the sociolinguistic component capitalizes on the sociocultural parameters of the language user, and the pragmatic component materializes in the functional use of linguistic resources (performing communicative roles, speech acts), based on schemas or on descriptors of interactive exchanges.

The user's linguistic communication competence is observed in the presenting various communicative activities, which involve the reception, production and interaction, performed either in oral or written form, or in both forms. In teaching-learning a foreign language, a special methodology is needed, which can improve the global knowledge already acquired by the student and may help him rediscover the access to the world with the help of another language. The teaching-learning methods specific to the Romanian language as a foreign language are multiple. In order to underline the importance of methods in acquiring skills and abilities, we need to know the significance of the concept: "on the basis of actions taken jointly by teachers and students and which lead in a planned (programmed) and effective way to the achievement of the proposed goals." (Cerghit, 1973: 26)

It is preferable to focus on the formative side of learning, on growing of creativity, on stimulating thinking. An educational system in which the emphasis is mainly on the student, on constructive criticism, on exploration, on understanding and then on studying can only create individuals able to adapt perfectly to the modern world that is constantly changing.

Traditional methods, expository or face to face, give the impression that they would no longer be in accordance with the new principles of actively and consciously student's participation. However, they can acquire a special value in the conditions of a large audience, having a cultural level that ensures their access to the informational message transmitted in relation to the time-restricted unit.

Therefore, according to long-standing theory and practice, traditional methods have the following features, often generating passivity among students:

- emphasize the acquisition of content, aiming mainly the information part of education;
- are focused on the teaching activity of the teacher, the student being seen as an object of the teaching process, so communication is one-way;
- are predominantly communicative-informative;
- are pointed towards the final product, the evaluation being actually a reproduction of the knowledge;
- have a formal aspect and stimulate competition;
- stimulates inner motivation for learning;
- the teacher-student relationship is autocratic, the discipline being imposed, etc.

The preparatory year for foreign students, an important part of university education, is due to ensure their efficient training for Romanian language, so that they can easily integrate into further students' activity. A first task is to know the Romanian language and this will allow them to study other disciplines within the university course. A well-prepared planning ensures the succession and gradation of knowledge in order to form long lasting skills and abilities in Romanian language. Starting from the premise that our students, within the subject Oral and Written Communication, continue the study Romanian, having a minimum linguistic background previously acquired in the basic course, we revise and enrich their lexical and grammar knowledge, all in all the usual terminology.



Oral and Written Communication subject attains the problem of learning Romanian language by foreign students, moving the emphasis on the pragmatic side of learning Romanian, the content of the program providing the acquiring of the following skills:

- receiving the spoken message in different communication situations;
- the correct and adequate usage of the Romanian language in the production of oral messages in situations of monologues and dialogues;
- receiving the written message, from non-literary texts, for various purposes;
- the correct and adequate usage of Romanian in the production of written messages, in different contexts of realization with different purposes.

Communication does not only mean transmitting information, learning language elements (words and grammar rules), but also reacting, speaking, acting upon other, we will have to familiarize the students to the idea that communicating means a social practice determined by socio-cultural conventions that indicate who has the right to say something, to whom, where, when and how. This fact presupposes the existence of some behavioral rules, of interpersonal relations, of social attitude. If at the beginning students watch, read and learn, they will also have to prepare debates, presentations, descriptions and also role-plays; thus, they will apply both verbal and nonverbal behavior, they will be obliged to communicate in writing and orally, to continuously practice this means of communication.

The methods applied during the classes are diverse and offer students a complex activity, which aims to develop their communication skills, but also to motivate them to study regularly.

Here are some of them:

**Role play.** It is an interesting activity that makes students get involved actively in the debate of a subject. For example, during the Romanian language class, the teacher can offer the student a card with a role for him to play (friend 1, friend 2, waiter, manager), and then he can give them a situation (for example: Today we are eating out). Students have to enter the skin of their character and "interpret" their role as well as possible.

**Crosswords.** Crosswords / puzzles are very popular among students and, when they are created based on a vocabulary that students had previously used, they represent a great tool for post-teaching exercises.

**The word chain.** This method may be used for each new subject. The goal is to enrich students' vocabulary by forming the word chain (word families): for example, at the initial stage, students know the word *flower* and then the chain is completed with *bloom*, *flowergirl*.

**Playing with words** (or with synonyms, antonyms). During classes students are put in the situation to say or write a word, using synonyms, antonyms, then they must include them in combinations of words and sentences.

**Ask me again.** The student receives a paper with a written word. He shows the card to his colleagues, they have to ask as many questions as possible with that word. For example: the word **to buy**: What do you buy?; where to buy; for whom you buy; when do you buy; who do you buy for? etc. there may be certain conditions when asking the questions, for example: use the past tense or the vocative case, etc.)

**Item method.** It is a method that helps and implicitly develops the student's linguistic and mental skills. In order to achieve the aimed objectives, there are used several types of items. In our classes we had used transformation items, actualizing them in different tasks. For example: Put the verbs in brackets into the present tense: I (arrange) the books on the shelf. Ana (clean) the carpet. Mom and Dad (wash) the windows. You (water) the flowers. We (prepare) the house for the feast.

Another type of items are the subjective ones that allow the testing of skills that aimed originality, creativity and personal nature of the answer. These items require the student to make an effort to think and organize his thinking in order to express himself properly. This item is called story telling after images and applies both for oral and also for written communication skills. Thus, one may tell stories after photos from magazines, different drawings and comics, etc. For example, on the subject Professions, the teacher asks the student to recognize the people and objects in the drawing, and then to retell in simple sentences what they have understood.

The development of communication skills for foreign students goes hand in hand with the knowing reality. Through the methods applied at the subject **Oral and Written Communication**, teachers have taught students to deal with certain situations, in order to facilitate their integration into our society, but also to prepare them for some future students' activities.

These methods create that possibility to let your mouth free (in slang), which means a lot in learning a foreign language. Also, the characteristic of these methods is the fact that they give the students the possibility to apply creatively the already acquired knowledge in new and various situations.

When using interactive methods, the teacher-student relationship is democratic, based on respect and collaboration and the discipline comes from the way the lesson has been organized. Active learning is based on the following reasons: it focuses on usable knowledge; it develops lifelong learning skills; leads to tolerance and interdependent social behavior.

The advantages of practicing interactive methods at university are the following:

- *the student is the main actor, he is the one who seeks, discovers, just being guided, being supervised by the teacher;*
- *stimulates the spirit of exploration and forms an active work style;*
- *cultivates autonomy and displaying of one's own opinion;*
- *stimulates the skills to capture, understand and evaluate the value orientations of the interaction partners;*
- *forms experiences and skills to solve problem-situations, case studies in a relatively short time;*
- *develops expression skills;*
- *reduces the distance between teacher and student. (Şevciuc, Guţu, et alli, 2013: 67).*

These types of methods (both traditional and modern) allow a certain freedom of expression, even if the topic of discussion is fixed, however students can choose their own words and expressions appropriate to the given topic.

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**LA DIDATTICA DIALOGALE PER AFFRONTARE UN'OPERA  
APERTA. LE STRATEGIE DIDATTICHE NELL'INSEGNAMENTO  
DELLA LETTERATURA ROMENA IN UN CONTESTO  
MULTICULTURALE**

**Olga IRIMCIUC\***

**Abstract:** *In a globalised society, the modern school focuses on the formation of complex personalities, able to adapt to different contexts and face different situations. This new role therefore involves a complete overhaul of the teaching process, focusing on the pupil's creativity and assisted autonomy to learn. To adapt the teaching methods of national literature to these needs, the textual and cultural study of the literature being studied needs to take each student's individual experience and sensitivity into account. In this pedagogical scenario, the teacher assumes the role of a guide who, through an open dialogue enriched by various reflections, accompanies the student to discover his own cultural paradigms.*

**Keywords:** *dialogue teaching, cloze, Romanian literature*

In una società globalizzata, la scuola moderna si concentra sulla formazione delle personalità complesse, capaci di adattarsi ai diversi contesti e di affrontare diverse situazioni. La complessità trasforma radicalmente anche la condizione dell'Io. Il mondo moderno l'ha reso artefice del proprio destino, *axis mundi* di sistema di valori e di ricerche. Ma in un mondo dinamico perde la sua centralità e diventa una variabile del paradigma, così "l'io si è fatto insieme multiplo e minimo, attraversato da apriori, da poteri, da funzioni..."[Cambi, 2008: 141]. La società, di conseguenza, supera la condizione di modernità, senza proiettarsi su un altro universo ideale e si definisce, per questo motivo, post-moderna.

L'Io, grazie alla forza dell'empatia, scopre la moltitudine di tonalità affettive ed emozionali che nasconde in sé. Sono così tante da non permettergli più di conoscerle in profondità, facendolo sentire un essere insignificante ed incapace di costruirsi un futuro. La stessa empatia gli fa realizzare di essere simile e, nello stesso tempo, diverso rispetto agli altri uomini. In questo modo anche l'eterogeneità, la differenza tra diversi elementi del paradigma, diventa una caratteristica del mondo globalizzato e post-moderno, come sottolinea F. Cambi nell' *Introduzione alla filosofia dell'educazione*, "in rapporto speculare e integrativo con la complessità si colloca la differenza, altra categoria che attraversa e coagula la cultura contemporanea, la società e il soggetto" [Ibidem]. Una struttura costituita da elementi differenti, sviluppa delle relazioni conflittuali tra loro. Lo stesso meccanismo si attiva anche in una società eterogenea che traduce la differenza come un rapporto dialettico con l'Altro, un problema che richiederà tanti sforzi intellettuali e capacità

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per essere appreso, per tentare di trovare una soluzione. Ma in un mondo del *Disincanto* [Ibidem, p.145], la soluzione perde il suo carattere univoco ed apre le porte a più soluzioni che si adattano a diversi soggetti ed a diversi contesti.

Questo nuovo ruolo comporta, pertanto, una revisione totale del processo didattico, puntando sulla creatività e sull'autonomia assistita nell'apprendimento da parte dell'alunno. Formare una persona postmoderna, infatti, significa aiutarla a risolvere per sé la questione dialettica tra la libertà e la responsabilità, per poter costruire, sotto il segno dell'Equilibrio, la propria proiezione nel Tempo e nello Spazio, perché *“l'armonia con sé stessi e con gli altri è perseguibile a partire da questo fondamento: la responsabilità etica per ogni forma della vita naturale”* [Gennari, 2001: p.715]. Ritrovare/ricostruire il proprio fondamento e viverlo significa essere un uomo formato e pronto per affrontare con serenità il mondo post-moderno, individuando il proprio posto in questa complessa rete. Non avere fondamento rappresenta un dramma dell'emarginazione, un profondo conflitto con sé stesso e con il Mondo, perché *“dietro a ogni esperienza di emarginazione v'è sempre un'esclusione del soggetto da sé”* [Ibidem].

Le strategie didattiche, in virtù della complessità degli obiettivi che devono raggiungere ed in rispetto alla diversità dei soggetti che coinvolgono, spesso puntano verso un approccio comunicativo, prediligendo in questo modo, attraverso un abile gioco di domande aperte e silenzi intenzionali, la equa partecipazione di tutti gli attori. La categoria comunicativa include principalmente le seguenti strategie:

- discussione/seminario, che si concentra su uno scambio di opinioni tra l'insegnante e gli alunni o tra alunni e alunni. Ovviamente, si predilige una discussione aperta, senza una gerarchia di ruoli, perché *“il lavoro tra pari aumenta il grado di coinvolgimento affettivo e di impegno personale e rende possibile sperimentare modalità discorsive che favoriscono l'apprendimento, come ad esempio il dialogare formulando ipotesi, valutando alternative, fornendo esempi e controesempi (modalità ipotetica), o l'argomentare per legittimare le proprie posizioni o il controargomentare per difendersi dalle obiezioni altrui (modalità oppositiva)”* [Calvani, 2007: p.104];
- espressione libera o brain storming, che aiuta gli studenti ad esprimere meglio le proprie opinioni, emozioni, desideri, per poter, in questo modo, interagire con gli altri.

Abitualmente, queste strategie non sono utilizzate mai da sole ma coniugate con dei metodi o delle attività didattiche incentrate su alte tipologie di approcci: ad esempio, in abbinamento con apprendimento di gruppo (approccio cooperativo), che include *“sia le forme di apprendimento cooperativo/collaborativo vere e proprie sia quelle di sostegno e reciprocità sotto forma di insegnamento reciproco e tutoraggio tra pari”* [Ibidem, p.64], oppure insieme a problem solving (scoperta guidata), una strategia costruttivista atta ad interpretare la realtà come un eterno problema. Il ruolo dell'insegnante, anche in questa situazione, consiste nell'accompagnare l'alunno nell'identificazione, nell'analisi e nella risoluzione del problema.

Adattare esigenze imposte dalla società post-moderna e le nuove strategie didattiche all'insegnamento delle letterature nazionali, significa proiettare lo studio testuale

e culturale sull'esperienza e sulla sensibilità individuale dello studente. In questo scenario pedagogico, l'insegnante assume il ruolo di guida che, attraverso un dialogo aperto arricchito da spunti riflessivi, accompagna l'alunno alla scoperta dei propri paradigmi culturali. L'educazione alla lettura rappresenta, indubbiamente, uno degli obiettivi fondamentali della scuola odierna e si iscrive nella dialettica della pedagogia della comunicazione. La vita di un testo letterario dipende direttamente dalla sua capacità di trasmettere ai lettori dei messaggi validi. Ma le potenzialità comunicative di un libro possono essere inesorabili ma non sempre visibili, come dimostra la teoria dell'*opera aperta* di Umberto Eco. Quindi, educare un buon lettore significa prima di tutto rendere l'alunno cosciente del fatto che occupa un ruolo attivo nel processo di comunicazione tra libro e lettore. Solo lui (il lettore) può rendere effettive le potenzialità di un testo letterario.

Si può procedere allo sviluppo della lettura attiva partendo da livelli scolastici iniziali (scuola materna e primaria), continuando assiduamente anche nelle medie e liceo. A tal scopo si possono applicare diversi tipi di attività per valorizzare la lettura dei testi scelti di solito dal docente, ma a volte anche dagli alunni, trasformandola in un punto di partenza per un viaggio, impegnativo e divertente, nell'universo della propria cultura nazionale e di sé stesso. I testi si leggono e si drammatizzano, si fanno delle illustrazioni e si scelgono delle copertine, si ricostruiscono dei momenti omessi dalla storia dei personaggi, etc. Indipendentemente dalle modalità scelte, resta fondamentale per il docente offrire ai propri studenti ampi spazi di libertà, scegliendo deliberatamente di *tacere* gli aspetti più importanti o intriganti per l'interpretazione del testo. Gli studenti dovranno, in questo caso, impiegare un livello importante di dinamicità intellettuale per trovare le loro risposte ai quesiti aperti. La ricerca delle soluzioni adatte richiederà, inoltre, l'utilizzo da parte di ogni alunno della propria esperienza esistenziale e culturale, rendendo le attività di analisi testuale una vera attività interculturale.

Un'attività didattica, utilissima per coinvolgere gli studenti nella lettura attiva dei testi narrativi, anche impegnativi (come ad esempio i romanzi classici), potrebbe essere considerata il gioco del *detective*: gli studenti, dopo la lettura della prima pagina di un testo narrativo di finzione, sono invitati a scoprire, in base agli indizi forniti nell'incipit, cosa succederà e come finirà la storia. Alla fine, le loro versioni vengono confrontate con quella dello scrittore, scoprendo così se la loro anticipazione è stata *giusta* e se hanno osservato gli indizi lasciati dall'autore. Questa attività si è dimostrata molto utile nella formazione di un lettore cosciente ed attento, ruolo indispensabile per sviluppare la competenza interpretativa. Gli studenti si abituano a leggere in modo più attivo i testi, e soprattutto le parti descrittive, facendosi delle domande sulla presenza dei dettagli che sembrano insignificanti a prima vista. Ma l'esperienza di *lettore-detective* ha mostrato loro, per parecchie volte, che la verità si nasconde nei piccoli dettagli, come si può rilevare dall'incipit del romanzo *Ion* di L. Rebreanu:

*Din șoseaua ce vine de la Cârlibaba, întovărășind Someșul când în dreapta, când în stânga, până la Cluj și chiar mai departe, se desprinde un drum alb mai sus de Armadia, trece râul peste podul bătrân de lemn, acoperit cu șindrilă mucegăită, spintecă satul Jidovița și aleargă spre Bistrița [...]*

*Lăsând Jidovița, drumul urcă întâi anevoie până ce-și face loc printre dealurile strâmtorate, pe urmă însă înaintază vesel, neted, mai ascunzându-se printre fagii tineri ai Pădurii-Domnești, mai poposind puțin la Cișmeaua-Mortului, unde picură veșnic apă de izvor răcoritoare, apoi cotește brusc pe sub Râpele-Dracului, ca să dea buzna în Pripasul pitit într-o scântitură de coline.*

*La marginea satului te întâmpină din stânga o cruce strâmbă pe care e răstignit un Hristos cu fața spălăcită de ploi și cu o cunună de flori veștede agățată de picioare.* (Rebreanu, 1992: p.11)

Il primo indizio che deve attirare l'attenzione dei giovani *detective* della lettura è rappresentato, decisamente, dalla **strada** sinuosa, che attraversa il fiume Someș, si perde tra le colline, per entrare a fatica nel villaggio di Pripas. Questo topos, che diventa la nota dominante dell'immagine descrittiva iniziale, potrebbe suggerire un percorso esistenziale tortuoso e complesso, segnato da alti e bassi, per il protagonista del romanzo (il titolo indica inequivocabilmente che la trama si costruirà attorno al personaggio Ion). Rilevata questa ipotesi, gli studenti saranno invitati dall'insegnante a cercare altri elementi che potrebbero sostenere l'idea che il libro sveli la vita mutevole e complicata del personaggio. Nella fase della ricerca, emergeranno altri due indizi importanti: un **incrocio** stradale in cui è collocata un'edicola votiva con **crocefisso**. Interpretati i possibili significati dell'incrocio, si evidenzierà anche l'idea che questa immagine potrebbe indicare le opportunità che si apriranno davanti al protagonista, come le strade che si incontrano e poi si separano. La simbologia del crocefisso porta, facilmente, all'idea di sacrificio, sofferenza e morte. Evidenziati anche gli elementi complementari, si può tentare di formulare l'ipotesi sul destino del protagonista: Ion compierà delle scelte che lo porteranno verso una tragica fine. La lettura del romanzo servirà a confermare o smentire l'ipotesi formulata.

Nello sviluppo della capacità di comprendere i testi lirici, un valido aiuto rappresenta la procedura **cloze**, “che consiste nel completamento di un testo a cui, dopo alcune righe intatte, è stata cancellata una parola ogni sette” (Chini, Bososio, 2019: p.230). Attualmente questa procedura didattica è utilizzata con ottimi risultati soprattutto nella didattica di L1 e nella glottodidattica. La finalità principale del **cloze** consiste nell'aiutare lo studente ad “*esplorare globalmente il testo*” (Balboni, 2018: p.103), migliorando considerevolmente la sua capacità di comprensione. Sottoposto ad alcune modifiche, il **cloze** può dimostrare la propria efficacia anche durante le lezioni di letteratura. In questo contesto, non si procederà all'omissione delle parole seguendo un calcolo preciso ma si oscureranno i lessemi rilevanti per la ricostruzione dei legami testuali ed artistici.

Esaminiamo, come esempio, un **cloze** realizzato sulla base della poesia *Testament*, di T. Arghezi:

*Nu-ți voi lăsa drept bunuri, după moarte,/ Decât un \_\_\_\_\_ adunat pe-o carte./ În seara \_\_\_\_\_ care vine/ De la străbunii mei până la tine./ Prin râpi și gropi adânci,/ Suite de bătrânii mei pe brânci./ Și care, tânăr, să le urci te-așteaptă./ Cartea mea-i, fiule, o \_\_\_\_\_.* (Arghezi, 2006: p.5)

Nella prima strofa della poesia, sono state cancellate solo tre parole, invitando gli studenti a ricostruirle seguendo la logica del testo lirico. Il primo vocabolo omesso (*nume*)

non dovrebbe suscitare particolare difficoltà di individuazione, in quanto il contesto offre generosamente degli indizi importanti: si tratta di un sostantivo singolare, maschile o neutro, in quanto è preceduto dall'articolo indeterminativo *un* e deve essere presente sulla copertina di un libro (*adunat pe-o carte*). La ricostruzione della prima parola mancante rappresenta, però, una preziosa occasione per discutere sia dei significati connotativi del lessema, che del ruolo che può avere il nome nella trasmissione dei valori spirituali ai posteri.

La seconda parola (*răzvrătită*) richiede più impegno per ritrovarla, in quanto si tratta di una figura stilistica (epiteto) e non ci sono molti elementi per ricostruirla (la posizione post-sostantivale suggerisce che potrebbe trattarsi di un aggettivo). In questo caso, l'attenzione si dovrebbe concentrare sul meccanismo di costruzione di un'immagine artistica. Probabilmente, gli studenti non riusciranno ad individuare l'epiteto usato da T. Arghezi ma, sicuramente, daranno delle varianti adatte al contesto. Sarebbe opportuno che il docente registri sulla lavagna gli aggettivi suggeriti dagli alunni e, alla fine, anche la parola mancante, per invitare i partecipanti a confrontare tutti i lessemi, evidenziando le potenzialità connotative che offre l'epiteto del poeta.

L'ultima parola mancante (*treaptă*) richiede un'attenta lettura del contesto per essere scoperta. La presenza dell'articolo indeterminativo *o* suggerisce che si tratta di un sostantivo femminile al singolare. L'immagine artistica presente nei versi precedenti, costruita su un continuo movimento ascendente (*suite, urci*), svela la natura della parola ricercata, la quale rappresenta una tappa nell'avanzamento graduale. Inoltre, si può presupporre che il vocabolo assente finisce in *-tă*, in quanto dovrebbe fare rima con la parola *așteaptă*. Sommando tutti gli elementi, si arriva al sostantivo *treaptă* (gradino, tappa). La ricostruzione della terza parola costituisce anche un punto di partenza per affrontare altri aspetti importanti di natura testuale o artistica. Il docente, con la domanda: *Perché il poeta dichiara, secondo voi, che il libro costituisce un gradino/ una tappa?* può invitare gli alunni ad una discussione aperta sulla funzione culturale e sociale di un testo poetico.

Indipendentemente dalle strategie didattiche utilizzate, l'insegnante di lettere dovrebbe avvicinare gli studenti ai testi letterari applicando, soprattutto, un approccio comunicativo, perché si diventa un vero lettore solamente attraverso un contatto immersivo e riflessivo con il testo.

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## **COMMUNICATION EDUCATIVE CHEZ LES ENFANTS D'ÂGE PRESCOLAIRE**

**Ruxandra-Viorela STAN\***

**Abstract:** *Preschool is considered the age at which educational experience is particularly important for the formation and development of the human personality. During this period, the most significant evolution in the development of human individuality and the most important acquisitions for the future stages of development are registered. Language acquisition is an essential aspect of human personality development, the school environment being the main factor in this process. Being a communication tool, language, through its structural elements, conditions the development of thinking, imagination and creativity, but also the development of social processes. Among the structural elements of the language, the vocabulary is the one that conditions the reception and transmission of messages in a social context and requires special attention from the trainers. Vocabulary enrichment in preschool is a process that focuses on expanding the volume of words, on acquiring a correct pronunciation of words, increasing the number of words that the preschooler uses in new contexts, but also knowing their explanation. Each child forms his own vocabulary in the conditions of social life and in the context of the instructive-educational process to which he is subjected.*

**Keywords:** *preschool, communication, vocabulary*

### **Le processus de communication, d'interaction et de relation entre les partenaires éducatifs**

La communication peut être définie comme le processus d'interaction entre les personnes, à travers lequel l'homme procède à un échange continu d'informations à travers des mots, des images, des gestes, des signes, partageant ainsi des connaissances, des expériences et des intérêts personnels.

Le dictionnaire de sociologie dit de la communication qu'il s'agit d'un "processus d'envoi d'un message et de le transmettre de manière codée en utilisant un canal vers un destinataire pour réception".

Dragan, I. a déclaré que « l'existence même, le fonctionnement et l'organisation de la société seraient inconcevables en l'absence de processus de communication. Nous existons les uns pour les autres et nous interagissons les uns avec les autres dans la mesure où nous communiquons les uns avec les autres, transmettons et recevons des signaux, encodons et décodons des messages ». Il n'est pas le seul à émettre cet avis, il est également soutenu par d'autres spécialistes du domaine, ce qui met en évidence le rôle de la communication pour le développement de l'homme et même de la société.

Toute la vie humaine se réalise à travers une communication permanente. Selon DEX, « communiquer » signifie « transmettre, faire connaître, informer ».

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Tatiana Slama fait un schéma de communication humaine, en passant en revue ses éléments essentiels :

#### LE CONTEXTE

(Informations) MESSAGE (informations)

ÉMETTEUR - RÉCEPTEUR

Codage COD décodage

La structure typique de la communication est la suivante : l'expéditeur, l'expéditeur du message, et le destinataire, celui qui reçoit le message. La relation est réversible en ce sens que le récepteur peut devenir émetteur à tout moment et vice versa. Parfois, certaines perturbations peuvent se produire entre l'émetteur et le récepteur. Pour ne pas se trouver dans cette situation, l'émetteur doit avoir un langage accessible pour être compris par le récepteur. Il doit être réceptif, intéressé et flexible.

Ce qui circule entre le destinataire et l'expéditeur est le message qui contient des informations. Il doit être clair, convaincant, approprié, objectif, complet.

Le code est un instrument à travers lequel l'information est réalisée, décodée et à l'aide duquel elle circule. Ce code inclut tout système d'indices verbaux et non verbaux, mais le code fondamental reste le langage car c'est le principal moyen de communication entre les personnes.

L'élément fondamental est la manière dont la circulation des messages est intégrée aux autres composants de la communication dans le contexte, c'est-à-dire que lorsque l'expéditeur communique, elle constitue son expression en unités situationnelles, qui à leur tour dépendent d'autres situations plus larges dans lesquelles elles sont intégrées. Pour que le message soit correctement compris par le récepteur, il doit utiliser sa base d'informations commune afin de comprendre le message.

La communication devient effective lorsqu'il y a une correspondance étroite entre le message de l'expéditeur et du destinataire.

La communication didactique est la communication qui a lieu dans le processus d'éducation à la maternelle. Il se caractérise par les éléments suivants:

- Expéditeur-personne qui transmet le message éducatif;
- Receveur-personne qui reçoit le message éducatif;
- Messages éducatifs-informations éducatives, contenu éducatif;
- Le répertoire de l'émetteur ;
- Le répertoire de la personne recevant le message;
- Feedback-tous les messages verbaux ou non verbaux envoyés par une personne en réponse au message d'une autre personne.

La communication didactique diffère de la communication interpersonnelle car elle présente certaines caractéristiques qui la différencient:

- Se déroule entre deux ou plusieurs partenaires éducatifs;
- Cherche à atteindre certains objectifs en rapport avec des buts éducatifs;
- Le message éducatif est sélectionné, structuré et conçu sur la base de stratégies pédagogiques appropriées en fonction de l'âge et des caractéristiques individuelles de chaque enfant;

- Suit l'évaluation des résultats;
- La qualité de la communication dépend de la qualité des relations qui s'établissent au sein du groupe;
- Dans la communication didactique, il y a un échange réciproque de rôles, qui peut être alterné, c'est-à-dire que l'enfant peut être un émetteur, et l'éducateur peut aussi devenir un récepteur.

Afin d'avoir une communication didactique efficace, l'éducateur doit utiliser un langage adapté à l'âge de l'enfant, doser efficacement le message pédagogique pour éviter sa surcharge, le message qu'il veut véhiculer doit être clair, logique, se présenter sous une forme aussi attrayant que possible pour maintenir la curiosité des enfants tout au long de l'activité. La compétence de communication de l'éducateur consiste également dans la capacité d'écouter, d'observer ce qui se passe dans la situation de communication, de décoder, de connaître, d'analyser le message des récepteurs et de contrôler l'efficacité de la communication. Au niveau préscolaire, plusieurs formes de communication didactique doivent être utilisées pour un même type de message.

### **La relation entre la communication verbale et non verbale**

La communication didactique a les formes suivantes :

- Verbal - se fait à l'aide de la langue (langue orale et langue écrite);
- Non verbal - qui se résume au regard, aux expressions faciales, aux gestes des partenaires éducatifs.
- Para verbal - utilise des moyens paralinguistiques et est un élément vital dans la communication et le décodage du message car il utilise à la fois des éléments de communication verbale et non verbale.

Afin de communiquer, nous utilisons, en plus des mots, le langage corporel : nos gestes, la façon dont nous nous asseyons, le contact visuel, la distance lors de la communication entre partenaires, tous ces moyens de communication influencent la transmission verbale des messages.

Pour entrer dans les profondeurs d'une phrase, il faut regarder au-delà des mots, car en plus du message verbal, qui est un élément important de la communication, notre façon de communiquer non verbalement est tout aussi importante, sinon plus importante.

Pour plonger dans la profondeur d'une phrase, il faut regarder au-delà des mots, car les moyens de communication paralinguistiques ont à l'esprit les aspects suivants :

- Ton de la voix;
- Flux et volume de la voix;
- Articulation de mots;
- Choisir les mots, le vocabulaire;
- Rythmique, intonation, accentuation des mots;
- Expression du visage;
- Mouvements de la tête, du cou, des épaules, des bras, ceux-ci étant associés aux expressions faciales;
- L'intensité du contact visuel établi;

- La façon dont vous vous habillez, la façon dont vous vous présentez, l'ambiance ;
- Couleurs, à quoi ressemble le papier.

Suite à la recherche, il a été établi que le message est communiqué dans un faible pourcentage par les mots : 55% est transmis par le langage corporel, 38% par le ton de la voix et seulement 7% par les mots.

Il convient de noter que les formes de communication peuvent être distinguées, mais elles ne peuvent pas être séparées, mais fonctionnent ensemble.

Lorsque nous devons exprimer des sentiments, des attitudes, pas ce que nous disons, mais la façon dont nous disons compte le plus, car le ton de la voix peut exprimer la frustration, la déception, la confiance, l'indifférence, l'affection, etc.

Il existe généralement une concordance entre les messages verbaux et non verbaux, mais il arrive souvent qu'ils soient contradictoires. Lorsqu'il n'y a pas de concordance entre les mots, le ton de la voix et le comportement non verbal, nous avons tendance à douter de ce que la personne nous dit et à faire confiance aux indices non verbaux.

La communication non verbale se fait à travers des expressions faciales, des gestes, des mouvements corporels dont nous ne sommes pas toujours conscients, mais qui sont très clairs pour ceux qui nous entourent. À la maternelle, l'éducateur peut faire certains exercices et jeux de communication non verbale, qui ont pour rôle de développer et d'élargir les relations de collaboration entre les enfants d'âge préscolaire, qui seront stimulés l'attention et la créativité.

La connaissance des gestes et des attitudes corporelles des enfants qui peuvent trahir certaines intentions, relations, sentiments, est absolument nécessaire par l'éducateur.

Les enfants utilisent plus les gestes et les expressions faciales qu'un adulte. L'expression faciale peut trahir divers sentiments. Ils savent très bien que le regard tendu d'un collègue et les poings serrés conduisent à un état de conflit, car l'enfant qui se sent attaqué réagira soit verbalement, soit gestuellement (ex: il pose son menton sur sa poitrine, serre les poings, croise les bras).

Grâce à des jeux non verbaux, la coopération des enfants au sein du même groupe ou même d'autres groupes / classes peut être développée, les enfants apprenant à jouer en suivant des règles. Ces jeux visent à accepter l'initiative de chaque participant, à éduquer la maîtrise de soi, à apprécier la contribution individuelle à la réussite collective. À travers eux est stimulé l'esprit de compétition, la flexibilité de la pensée, l'attitude du fair-play.

Les enfants apprennent ce qu'est le succès dans le groupe, car l'intérêt individuel doit être soumis au collectif. Dans les jeux d'équipe et les jeux de compétition, dans lesquels l'équipe gagnante exprime la joie du succès, l'éducateur doit se concentrer sur la défaite de l'égoïsme, en apprenant aux enfants à profiter de leur propre succès, mais sans discréditer les autres.

En plus de la communication verbale par félicitations et encouragements, nous avons également une communication non verbale, ce qui signifie sourires, poignées de main, etc. On constate ainsi qu'à travers les activités de communication verbale et non verbale, le jardin d'enfants a un rôle significatif dans la connaissance, la formation, l'éducation, la socialisation et la coopération entre les enfants.

## **Définition des caractéristiques de la communication éducative avec les enfants d'âge préscolaire**

L'âge préscolaire marque l'évolution des capacités intellectuelles et influence plus tard la personnalité de l'enfant. À cet âge, les enfants doivent acquérir la capacité de communiquer avec leur entourage, d'exprimer leurs impressions, leurs pensées, qui seront le fondement à la fois de l'activité scolaire et de la vie sociale future.

Le point central de communication avec l'enfant d'âge préscolaire est le dialogue basé sur des règles. Le dialogue doit être mené, adapté à un contexte commun, à une situation, il faut suivre le sujet proposé, écouter le partenaire, utiliser des règles pour s'adresser à un membre, à plusieurs voire à tous les membres du groupe.

Au niveau préscolaire, ces règles de dialogue sont partiellement maîtrisées par l'imitation. Certaines règles pour s'adresser à l'enfant ont leur propre famille. La condition la plus importante du dialogue pendant cette période est l'écoute du partenaire.

Au préscolaire, les enfants ressentent le besoin d'être écoutés, mais ils savent qu'ils doivent répondre lorsque quelqu'un le leur demande verbalement. Au premier niveau d'âge, 3-4 / 5 ans, les enfants ont des difficultés à suivre la parole de leur partenaire, ils ne peuvent pas répondre rapidement et pour cette raison il est recommandé de faire des exercices pour développer des capacités d'écoute active, à travers le soi-disant « entraînement métacognitif » : Écoutons Maria. Maria raconte l'histoire, puis elle écoute pendant que les enfants posent les questions, et elle appréciera la question la plus intéressante » (Păiși, M., Ezechil, L., 2011, p.64).

Afin de développer le dialogue, il est recommandé de faire des exercices ludiques avec l'aide de certains personnages, développant ainsi le langage spontané.

Parce qu'à cet âge l'enfant est attiré par les images, l'éducateur doit capitaliser sur l'arrière-plan des représentations, et les enfants doivent être autorisés à raconter des histoires ou à avoir des conversations libres, à dialoguer sur ce qu'ils ont vu ou même à inventer, de cette manière pouvoir former compétences d'expression orale, qui met l'accent sur la communication didactique (j'écoute le partenaire, je comprends le message, le décode et le transmets).

Dans la période préscolaire, la langue devient l'outil actif par lequel se réalisent les différentes relations des enfants avec leur entourage. Le langage de l'enfant d'âge préscolaire se réalise et se développe à travers l'adulte qui établit différentes relations de communication, certaines plus simples, d'autres plus complexes : "L'exercice verbal pratiqué chaque jour, écouter la prononciation correcte de l'adulte contribue au bon développement de l'enfant." (Schiopu, U : 1976, p. 121)

De cette manière, l'enfant commence à apprendre de plus en plus de mots, atteignant environ 3500 mots vers l'âge de 6 ans, et en même temps avec leur acquisition la structure grammaticale de la langue est apprise spontanément. Par conséquent, l'âge préscolaire est une étape cruciale dans la stimulation correcte de la parole.

A cet âge il y a des changements quantitatifs qui visent à atteindre le lexique de base, la maîtrise de la prononciation correcte, l'assimilation progressive de la structure grammaticale, la diversification des formes de communication.

La communication ne repose pas exclusivement sur la communication verbale, les gestes, les expressions faciales, même le silence est un acte de communication. L'éducateur doit déchiffrer correctement ces significations et les prendre en compte.

La communication éducative implique une interaction bilatérale entre les acteurs éducatifs, et son optimisation avec les enfants d'âge préscolaire est un objectif pédagogique important.

À la maternelle, l'éducateur a à portée de main une série d'activités utiles pour le développement du langage, l'enrichissement du vocabulaire, le développement des compétences en communication : activités basées sur des illustrations, jeux d'enseignement, mémorisation de conversations, histoires créées par des enfants.

En parlant d'images, les enfants fixent leurs connaissances et activent leur vocabulaire, s'exprimant clairement et correctement.

Les jeux didactiques sont importants pour une prononciation et un discours correct, pour enrichir ou consolider le vocabulaire.

Dans le processus pédagogique-éducatif de la maternelle, la méthode de conversation est plus présente que celle du dialogue fait de manière ludique à travers certains personnages, à l'aide de simulations.

Le jeu de rôle est un moyen important d'éducation aux langues, ayant de forts effets linguistiques dans les dialogues entre enfants. La dramatisation peut être réalisée soit en prenant des lignes exactes, soit par des lignes créatives ou spontanées. « L'ours trompé par le renard », « La chèvre avec trois enfants », « L'énormeradis », sont des textes bien connus qui peuvent être mis en scène par les petits comédiens. De plus, ils peuvent utiliser d'autres textes avec des dialogues improvisés.

Les enfants de la maternelle sont très attirés par les images qu'ils trouvent ici sous forme de jetons, de peintures, de dessins personnels ou d'adultes, d'albums, de diapositives. L'éducateur doit tirer le meilleur parti de ces images, le dialogue heuristique étant celui qui l'aidera à découvrir le niveau de compréhension et d'accueil des enfants.

Vous pouvez choisir une discussion sur un sujet spécifique, à l'aide d'images. Non seulement l'éducateur peut poser des questions, mais aussi l'enfant d'âge préscolaire, surtout lorsqu'il a des doutes sur le sujet, renforçant ainsi les opérations d'analyse, de synthèse, de comparaison et stimulant également la réflexion et la curiosité.

Il y a une meilleure coopération de l'enfant d'âge préscolaire avec les autres enfants de son âge qu'avec l'adulte, cela est souvent dû à la pauvreté du vocabulaire. C'est pourquoi l'éducateur doit donner aux enfants la possibilité de se rencontrer en groupe, d'être stimulés au dialogue.

L'enfant est en communication constante avec l'éducateur qui l'aide à enrichir son vocabulaire, à développer son expression et à mieux communiquer, la mission de l'éducateur est donc de travailler de manière interdisciplinaire pour atteindre l'objectif essentiel - la communication.

Les qualités et les compétences de l'éducateur jouent un rôle essentiel dans la réalisation des tâches et des objectifs de l'éducation préscolaire. Par tout ce qu'elle fait, par sa personnalité, l'éducatrice devient un modèle pour l'enfant, elle est un lien entre la maternelle et la famille, un facteur de culture dans la communauté. Afin de remplir au mieux son rôle, l'éducatrice doit communiquer au mieux, tant avec l'enfant qu'avec sa famille.

Elle doit parler de manière expressive, utiliser un vocabulaire adapté à son âge, s'engager dans un dialogue chaque fois que la situation l'exige. Elle doit être impartiale, avoir une attitude positive envers l'ensemble du groupe, comprendre qu'un enfant a aussi des erreurs, être créative, féliciter les enfants, les encourager et les récompenser afin qu'ils puissent parvenir à une bonne coopération en matière de communication.

Pour une augmentation de la qualité de l'acte éducatif, une communication permanente entre l'éducateur et les enfants, mais aussi entre les enfants est indispensable.

La communication didactique joue un rôle déterminant dans le développement et l'efficacité de l'acte éducatif. Il représente une prémisse du succès de l'acte pédagogique, mais aussi une finalité de celui-ci, car l'un des objectifs généraux de l'éducation est la formation et le développement de la compétence communicative des enfants d'âge préscolaire.

Dans le cadre du programme de l'éducation préscolaire, le domaine de la langue et de la communication est abordé le développement du langage sous plusieurs angles : vocabulaire, grammaire, syntaxe, mais aussi dans l'optique de recevoir le sens d'un message, de la communication (orale et écrite, non verbale et verbale) et des notions acquies pour l'écriture et la lecture.

Ce domaine a plusieurs dimensions importantes :

- La langue et la communication jouent un rôle essentiel, l'accent étant mis sur la communication réceptive et la communication expressive ;
- L'écriture et la lecture sont des coordonnées importantes dans la formation et le développement de l'enfant d'âge préscolaire qui doit apprendre à travers le livre à discriminer les sons, être capable d'associer le son à une lettre, comprendre un message oral ou écrit, être capable d'écrire et de transmettre un message cohérent en cours d'écriture.

Le même programme mentionne comme objectifs cadres du domaine :

- Progrès de l'expression orale, augmentant la capacité de comprendre et d'utiliser correctement les structures verbales orales ;
- Former une communication verbale correcte d'un point de vue phonétique, lexical et syntaxique ;
- Développer un langage oral créatif et expressif ;
- Développer la capacité de percevoir et de transmettre des intentions, des pensées, des significations, à travers le langage écrit.

Tous ces objectifs ont un sens dans le contexte des objectifs de référence que l'on retrouve également dans le curriculum et dans les objectifs opérationnels visés dans une activité didactique choisie avec maîtrise et tact pédagogique par les éducateurs.

En conclusion, le vocabulaire s'enrichit plus rapidement grâce aux jeux pour enfants. Toutes les activités de l'éducation préscolaire contribuent au développement des processus de connaissance, à la consolidation de certaines compétences, et implicitement, à l'enrichissement et l'activation du vocabulaire, à l'optimisation de la communication entre enfants, entre enfants et adultes.

L'enfant d'âge préscolaire obtient son indépendance et observe des événements et des phénomènes qui, plus tard, prendront du sens pour tel ou tel domaine de connaissance, à travers le langage et la pratique d'opérations intellectuelles.

Il a été constaté que dans la littérature pédagogique, la langue n'est pas d'un intérêt constant. Il est nécessaire que la langue fasse partie du processus éducatif et développe une certaine méthodologie pour le développement du langage et de la communication, car aucune éducation moderne ne peut exister sans un réexamen du rôle de la communication.

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