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THE PERCEPTION OF TIME AND SPACE IN THE ROMANIAN MEDIEVAL WORLD

Lavinia-Magdalena BĂNICĂ*

Abstract: The 17th century brought to the inhabitants of Europe a life of agitation unknown before that time. The grand geographical discoveries generated a fierce battle for the possession of the riches found in the new territories; on the other hand, the economic crisis, excessive taxes, confessional conflicts, and diseases decimated a significant portion of the population, most of the victims being peasants. People in medieval Christian Europe believed that the terrestrial paradise was still on earth. It was, of course, inaccessible, girthed by fire, guarded by a sword-bearing cherub, yet it had not vanished. Maps located it somewhere in a remote corner of the East. Travelers tried to reach it and Renaissance explorers believed that they had found places that still preserved elements and traces of the privileged conditions in the wonderful garden of Eden.

Keywords: paradise, garden, nostalgia, imago mundi

Nostalgia for the *aetas aurea* was one of the characteristics of the Renaissance, one that acquired new dimensions as it became associated with evading into utopic realms. One of the topoi which sustained utopia was the garden – the Middle Ages had their nostalgias, of course, but they were related to a different kind of imagination. The ideal garden of the medieval West was, first of all, a *hortus conclusus*, an enclosed space; for a long time, the notion of enclosure was based on the classic translation of the Song of Songs: “A garden enclosed is my sister, my spouse, a spring shut up, a fountain sealed.” Saint Jerome says that the image of the *hortus conclusus* is evocative of Mary, a mother and virgin. That explains the numerous representations of Mary in the middle of an enclosed garden, either holding baby Jesus in her arms or kneeling before Him. A refuge in the Christian view, a land of happiness shielded from the ugliness of the sin-tainted world, the enclosed garden merged with the humanist aspiration for cultivating *otium* (recollectedness) away from the commotion of cities, from the misery and sins of the world and with the aspiration for the *vita contemplativa*. In 1522, Erasmus imagined a *hortus conclusus* according to the words of Eusebius, who stated that not only is nature not dumb, but it speaks to the man contemplating it, offering many teachings. Rustic landscapes appear as isolated environments where spirits can recollect themselves. Yet the enclosed garden is also a place for love, protected by crenelated walls, which makes its way into 17th-century literature under Oriental influence.

To medieval thinking, earthly paradise means a pure conscience, virginity, monastic life, the heavenly Jerusalem.

The great innovation of the Renaissance was the open garden, theorised in 1452 by Leon Battista Alberti in *De Re Edificatoria*. His (new!) idea was that the garden and the home should be treated as a whole. European Renaissance gardens were grandiose and had three major components: the first was the *bosco* – a small constructed forest, the second consisted in aquatic effects in the form of waterfalls, canals, fountains, and the third was spatial organisation using plays on perspective. In order to elicit wonder and enchantment, artificial elements were enhanced; technology triumphed over nature, the garden thus becoming a setting for pomp and ceremony. From the Renaissance onward, mazes were cultivated more and more frequently, as a reminiscence of the fact that,

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following the original sin, man's path has become hard and it takes struggle to bring a rebellious, titanic and turbulent nature to submission. Flowers started moving further and further into the area of human sensitivity, preference for them being the effect of their cultivation in monastery yards, as well as of the rediscovery of Antiquity with its pagan symbolism for flowers such as the lily, the carnation, or the rose.

The 16th and 17th centuries put forward the notion of the Fountain of Youth, the water of which could allegorically signify a symbolic means of spiritual regeneration. During the Renaissance, such a fountain acquired an erotic element. Now one dreams of happiness, fulfilment, Arcadia (naturally, humanism had borrowed the ethos of Theocritus's *Idylls* and Vergil's *Bucolics*). The Renaissance evokes that 'once' when peace ruled, when only natural instinct prevailed. In his *Dial of Princes*, Antonio de Guevara says: "each man saw to his land; he planted trees and sowed wheat; each harvested grapes from his vineyard and fruits; they all lived without doing any harm to one another..."

Although, in terms of their apprehension of the same topos (the garden), the Middle Ages and the Renaissance stand starkly apart, the two ages of humanity do come together in their desire for a nostalgic escape into innocence and purity, for a return to origins and myth.

In the 17th century, human sensitivity would be shaken by a radical transformation of the perception of destiny in general and of individual life. During the next century and a half, the enthusiasm of the Renaissance would turn into profound pessimism. Many of the pillars of humanist thinking changed their function, some of them contributing to the emergence of the disquietude of the Baroque, according to Al. Ciorănescu: "The origins of doubt must be sought in the general uncertainty of the European spirit, at a time in history when, following the humanist Renaissance and the Reformation, the principle of authority disappeared, leaving the individual, who was not prepared for this new function, with not only the possibility, but also the freedom to make use of his own free will." (Al. Ciorănescu, 1980, p.411) Thus, the freedom that man could now exercise would only from a certain point of view constitute a liberation, while, from another, it would become a form of abandonment.

The 17th century brought to the inhabitants of Europe – we will disregard the social background of individuals in this instance – a life of agitation unknown before that time. The grand geographical discoveries generated a fierce battle for the possession of the riches found in the new territories; on the other hand, the economic crisis, excessive taxes, confessional conflicts, and diseases decimated a significant portion of the population, most of the victims being peasants. Increasing prices, epidemics, and poverty made for an extremely hard life for ordinary people. From that to distrust and suspicion regarding their earthly destiny there was but a step. In shock at his own existence, the man of the 17th century will have lost his optimism. In a very interesting (and veracious!) presentation of the people of the Baroque in their various capacities (statesman, soldier, preacher, missionary, witch, scientist, artist), Rossario Villari captures an age characterised by oddity and novelty, by revolt, amazement, grandeur, an age of great tensions, oppression and intrigue, disorder, and an upending of hierarchy. The Baroque Period is seen here as a stage in history when issues, situations, and human typology change – the chapter dedicated to the Witch reveals an acute need for order, which is actually an obsession of the 17th century stemming from the awareness of the fact that the old order had collapsed. Witches became the symbol of chaos and disorder, victims of the neuroses of the ruling elite and the popular classes and, we might add, victims of religious wars and the reinstatement of Church authority. As early as the end of the previous

century, the Church attempted to impose a type of dictatorship similar to that of the Middle Ages. The instrument it operated with was the Counter-Reformation, a movement which aimed to purify the information that Renaissance philosophy and science had assimilated from pre-Christian thinking. Thus, free will, a notion won by the man of the Renaissance, was abolished by the Counter-Reformation (a phenomenon also dubbed the Counter-Renaissance).

The beginning of the 17th century in Europe coincided with the deepening of the abyss between the physical universe and the intangible. In 1609, Galileo Galilei invented the astronomic telescope, thus opening the path for the scientific study of the sky. This moment marked a radical change in the system governing the relationship with a divine power. The results subsequently registered by the Italian scholar, to which Giordano Bruno added his theory of the infinity of space, constituted the beginning of the desacralisation of the universe, a phenomenon which triggered a veritable epistemological shock during the Baroque Era. The effect of this fundamental split is the inner disintegration of the baroque spirit, giving rise to a sense of the perishability of the world (the motif of *fortuna labilis* would enjoy a glorious ‘career’ in baroque literature), of insecurity and instability. To be or not to be became the dual truth of the baroque spirit: “Use human means as if divine ones did not exist and divine means as if human ones did not exist”. (B. Gracian, 1994, p. 330)

Christian imagination outlined an intermediary space between heaven and earth where the righteous awaited the Last Judgment. For centuries on end, Christians believed that earthly paradise had truly existed, yet certain differences appeared within this general view. Some thought that heaven, in its primordial form, lay in a very remote place on earth, attainable only by the good and righteous, namely those endowed with extraordinary moral qualities, under the guidance of an angel. According to others, paradise had drifted away from earth after the first sin was committed and headed towards the sky (without merging with it).

The onset of the Early Middle Ages saw the disappearance of this space from the representations entertained by the Christian mindset, while preserving the belief that the Promised Land had not vanished from the earth, but had merely become inaccessible. This notion was joined by another (a bolder one that served as compensation for the loss of earthly paradise) according to which, somewhere far away, there still existed wonderful places that offered happiness and wealth to those daring enough to reach them.

Towards the end of the 15th century, Romanian scholars were able to read a translation into Slavic of a work titled *Christian Topography*, written by Kosmas Indikopleustes –in the 4th century, however. Kosmas’s treatise rejects Ptolemy’s claim and that of other “contrivers of fairy tales” that the earth was a sphere surrounded by the celestial orb. According to him, the tent that God showed Moses on Mount Sinai is the real *imago mundi* and the earth has an elongated, not a round shape. The terrestrial surface is not horizontal, but rises from the south-east to the north-west, so that the territories in the West and North rise like a wall after sunset. Such a layout explains why the Nile runs more slowly (because it flows from the south to the north), while the Euphrates and the Tigris are faster (since they descend southward). In Kosmas’s view, the Earth is surrounded by an Ocean on all sides and beyond that Ocean lies the land where God placed Adam. According to the Holy Scriptures (*Genesis*, 2:8), this land stretches towards the east: “And the Lord God planted a garden eastward in Eden.” Thus, the stretch of ocean water is the obstacle that renders earthly heaven inaccessible. Following the original sin and the expulsion from Paradise, Adam and his first descendants lived in this place until the Flood, when it took Noah one hundred and fifty days to reach human-

inhabited land. Kosmas stresses the fact that, after the moment of salvation, it is impossible to cross the ocean and just as impossible to ascend to the heavens so long as we are mortal.

The Paradise planted by God, which has become inaccessible, has not disappeared and continues to feed the four rivers that spring thence: "Now a river went out of Eden to water the garden, and from there it parted and became four riverheads. The name of the first is Pishon; it is the one which skirts the whole land of Havilah, where there is gold... And the name of the second river is Gihon; it is the one which goes around the whole land of Cush. The name of the third river is Hiddekel; it is the one which goes toward the east of Assyria. The fourth river is the Euphrates" (*Genesis* 2: 10-14). For Kosmas, the rivers are called the Tigris, the Euphrates, the Pison (the Ganges) and the Gihon (the Nile). Thus, these waters were the ones that ensured the connection between the two realms.

The terrestrial paradise gradually began to be located somewhere in the distant lands of Asia. In the 12th century, Honorius of Autun assures us that Asia begins in the east with paradise, yet the image of a rectangular earth is phased out and the one of a spherical earth surrounded by the primordial elements is outlined (later on, Anthimus of Iberia would embrace this representation and present it in a sermon). The most famous location of the land of paradise (in Asia, of course), found in most Western writings of the 12th century, is the kingdom of priest John. On Romanian territory there circulated a translation of the hagiography called *The Martyrdom of Saint John the New*, written by Varlaam, who, however, changed its title (the saint is rendered autochthonous) and location: "Towards the east, in a land called Anatolia, lies a great and famous city, which all the ships of the sea seek to reach, due to the plentifulness and wealth found therein, a city called Trapezonta". (Varlaam, no year of publication)

In an Asia that had become almost mythical and that found itself in the immediate vicinity of the earthly paradise, anything became possible to the imagination of the time. Reality and fantasy were intertwined, the uncanny awaited around every corner. Jean Delumeau recounts that, in the view of the Western world, in Asia "pigmies do battle against cranes, giants, and gryphons. There are people with dog's heads that bark and grunt; headless people, people with their eyes in their bellies... the geography of Asia situated Islam beyond the Christian world, and beyond Islam, in the utmost confusion, it placed the land of Amazons, the land of Gog and Magog, the kingdom of priest John and, finally, far far away, on a great height, the earthly paradise" (J. Delumeau, p.77)

All of these lands are found in the Romanian folk imagination, particularly in the most beloved folk book of the 17th century, *Alixândria*. According to the Romanian text, Emperor Alexander and his conquering army enter fantastical realms (the chapter called *Despre multe ținuturi minunate (On Many Marvellous Lands)*). First, they come across wild women with pig hair and stars for eyes; then they meet man-eating ants, dwarves invaded by cranes, whom they teach how to make bows and arrows. From India, he takes his armies into the land of the Amazons, followed by the legend of Gog and Magog. Then, naturally, the hero comes to the gates of heaven: "So Alexander looked toward the east and saw the gates of heaven and burning fires before them and heaven lay high like a mountain and one could see the trees in heaven rise tall like no others." (Alexandria, 1966, p. 63) Yet entry into paradise is denied him, so he will be guided back into the world by angels: "Behold four rivers coming out of heaven: one is the Tigris, another the Euphrates, another the Filon, another the Geon; it is the Euphrates you must follow and it will lead you out into the world and you will see other miracles, too, yet here you shall not linger."

In the late 17th century, Costea the Teacher/Cantor of Șcheii Brașovului inserts two cosmography fragments into a manuscript containing folk books, namely *Povestea țărilor*

și a împărățiilor câte-s în pământul Asiei (*The Story of the Countries and Empires throughout the Land of Asia*). Dan Horia Mazilu points out that it was not Costea the Cantor who translated the fragments, as their rendition into Romanian dates from the second half of the 17th century. The two texts constitute a legendary and mythological geography.¹ The names of the great rivers of India coincide with those of the waters that spring from, the earthly paradise, and the land called *the rich Arabia* resembles the place where the garden of Eden was supposed to be found.

In the second half of the 17th century, Nicolae Milescu wrote the *Description of China*, a work comprising 59 chapters recounting the spatharios's journey into the Far East. Milescu reveals to a reader fascinated with the exotic the unusual character of Asia as compared to other realms: "...it is in Asia that God made heaven and that is also where the first humans, our ancestors Adam and Eve were created, where their kin lived until the flood... it is in Asia that the Saviour of humanity, by His own grace, was incarnated, lived and died for mankind and it is thence that our Christian salvation began." The scholar stresses the fact that that is also the place where writing and learning originated, as well as the erection of cities.

Radu Popescu would also be fascinated by his encounter with the Orient and would create a symbiosis of lay and church history – this is what he says about the city of Nakhchivan: "where the Holy Scriptures say that Noah's ark stood after the flood and where they say to this day that there are signs and remains of this ark."

The subterranean flow of the four rivers that spring from the earthly paradise (a potential *mundus subterraneus* evocative of a labyrinth) does not fail to feature in Dimitrie Cantemir's *Hieroglyphic History*. Cantemir imagines a miraculous garden on the plains crossed by the Nile, a garden of delights, for that space emanates colour and olfactive stimuli.... suspends the inhabitants' cares and ensures a heavenly existence.²

People in medieval Christian Europe believed that the terrestrial paradise was still on earth. It was, of course, inaccessible, girthed by fire, guarded by a sword-bearing cherub, yet it had not vanished. Maps located it somewhere in a remote corner of the East.

¹"Seeing that land all too abundant in everything: bread, wine, oil, beasts of all kinds, and fruitage of all likenesses, which are not to be found elsewhere, gold, silver, gems of all sorts aplenty'. Descriptions of places common in depictions of the Orient are, naturally, found here as well: '... write that there is a bird called a phoenix, which lives 660 years... some write how it flies be it to Egypt, be it to India'; on eyots there are 'all manners of creatures: elephants, camels, horses with man's heads, snakes with gold scales, leopards and many other creatures". Cătălina Velculescu, Viorel Guruianu, *Povestea țărilor Asiei. Cosmografie românească veche* (The Story of the Countries of Asia. Old Romanian Cosmography), Bucharest, Vestala Publishing House, 1997, p. 77.

² "And on the fields of that plain, on both the water's one side and the other, on the fiels of green aftergrass and as far as the eyes can see as well, there always seemed to be a sheet of emerald, on which flowers, sprouted by nature, sown as if by a hand in a garden in turn and with judgment, were scattered decorously and, when the zephyr, the western wind, wafted, it roused all manners of sweet and wholesome scents from the flowers... And upon the banks of the river grew all kinds of fruit-bearing branches and all manner of leafy and umbrageous trees all in line, as if strung on a thread and equally spaced one from the other as if they had been neatly planted with compasses. And their shade did half lie on the smooth waters of the Nile and half hoverd over the enchanting countenance of the plain. As for the fruits of the trees, neither Asia has seen nor Europe has tasted such beauty and such sweetness. For, on one and the same tree, there were buds bursting, leaves unfolding, flowers opening, fruits forming, growing, ripening and withering all at once, as harvests did not follow the seasons, but, at all times all fruits were found both ripe and unripe" (Dimitrie Cantemir, *op. cit.*, p. 163).

Travelers tried to reach it and Renaissance explorers believed that they had found places that still preserved elements and traces of the privileged conditions in the wonderful garden of Eden.

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THE USE OF FORCED POSSESSIVE AND THE ENGLISH CALQUES

Ionela – Cristina BOGDAN (SANDU)*

Abstract: *This study aims to discuss about the influence that English has on the Romanian language, but also about the aggressive loans of English words or phrases. The use of the full form of the possessive adjective also proves to mark a damaging influence of the English language. One of the English calques is the phrase “to make sense”, which is literally translated into Romanian as “a face sens” and not “a avea sens”.*

Keywords: *forced possessive, calques, influence.*

1. The invasion of the English calques

Recently, the "territory" of the Romanian language seems to have been invaded by Anglicisms and not only the language in the media, the press, but also literary translations have suffered for this reason. And although this phenomenon does not start only from translators, it turns out to be a serious one and it grows quite quickly, having the ability to affect the vocabulary, grammar and stylistics of the current Romanian language.

In order to avoid possible reproaches and negative repercussions, but also to justify in a certain way this phenomenon of connotative lexical borrowing, unjustified semantically or pragmatic, which can even lead to a usurpation of meaning, translators choose to call adaptation the use of this anglicized vocabulary in their translations. Some examples of barbarisms or Anglicisms could be: „Redăm mai jos *transcriptul* interviului acordat de președintele sirian (...) jurnalistului C.R.¹” („Lumea”, nr. 3/2016, p. 20); „eventualitatea unui program *color-blind* care poate fi interpretat ca fiind favorabil albilor” („Lumea”, nr. 3/2016, p. 30); „în accepțiunea serviciilor de *intelligence*” („Lumea”, nr. 3/2016, p. 62) etc.

Whether we are talking about semantics or syntax, the mechanism of calquing is part of the process of Anglicization of the contemporary Romanian language.

At the level of semantics, word formation, syntax and phraseology, Romanian language suffers from superficial translations, emphasizing the elements that determine the realization of these translations that contain even abusive calques, such as: „și, în extremă instanță, să facem ce am făcut în Vietnam, Afganistan și Irak: atacuri de stricăciune (spoiling attack)” (p. 45) or „în loc de denunțarea neefectivă a violențelor fizice și simbolice – the expression is equivocal and comes from the wrong translation of the Eng. effective “efficient” - p. 30).

The transition of any element of expression from a donor language to a receiving language, by borrowing or by calque, supposes a process of adoption, therefore of acceptance, but also a process of adaptation, of integration of foreign forms in the system of the respective receiving language.

Translators choose to call adaptation the use of this Anglicized vocabulary in their translations, an adaptation that can even lead to the usurpation of meaning.

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¹ With all examples excerpted from the “Lumea” magazine, no. 3/2016, only the page was indicated.

2. The use of forced possessive

With the evolution of language, translations have also begun to change, and this need to adapt to the rules of translation has become more of a way of introducing mistakes in the language.

Regarding the phraseological aspect, another negative influence of the English language on the Romanian language is given by the use of the whole form of the possessive adjective, in statements where the expression seems a little forced. For example, in a recent movie, the phrase "Be ready to receive your punishment" was translated as „Fii gata să primești pedeapsa ta”, instead of „Fii gata să-ți primești pedeapsa”.

Another example could be a book published in 2017, a book called *Lie with me* (with the Romanian title *Încetează cu minciunile tale*), by Philippe Beson and whose translation was done by Laurențiu Malomfalean.

Also, a mall in Brăila had a marketing campaign, with the following slogan: „Găsește destinația ta de vacanță în mijlocul naturii”. It would have been appreciated if the promoters of that campaign had opted for the form: "Găsește-ți destinația de vacanță în mijlocul naturii".

Therefore, although is not a serious mistake, the use of the forced possessive adjective in translation marks a negative influence of the English language, thus leading to the distortion of the Romanian language system by assigning redundant meanings, creating unnecessary lexemes or establishing unnatural grammatical relationships to literary language.

Another factor that leads to distorted communication and at the same time to a superficial, half-made translation is the use of English terms in translation or incorrect translation of so-called "false friends". This way, translators express their need for linguistic globalization and at the same time to adapt to the "new" translation norms. Sometimes, the direct source of mistranslation can be the translator's specialized training. Also, misadaptation comes from a negligent attitude to the act of adaptation. Unfortunately, there is a great number of cases of literal translation where the translator's lack of preparation is obvious.

Whether we are talking about semantics or syntax, calque is a phenomenon that actively participates in the Anglicization of the contemporary Romanian language. Calque is seen as a means of enriching vocabulary, but also as a regressive, degrading process.

It can be easily noticed that Romanian language is very exposed to English calques. English calques or false friends are those English words that are very similar in terms of phonetic form to Romanian terms, which is why their translation is done incorrectly, resulting in a usurpation of meaning.

A few examples of false friends are: 'actual' (translated 'actual' when its meaning is 'real, true'), 'adept' (translated 'adept', but the term refers to an 'expert'), 'novel' (translated as 'nuvelă', when its meaning is 'roman'), 'pathetic' (translated as 'patetic', but its meaning is actually 'jalnic').

Also, the English 'deception', which means 'înșelare, înșelătorie' or even 'viclenie' was translated as 'decepție' by a specialized website. Instead of '*Secretele înșelării*' (*Secrets of Deception*), the title of a film has been translated as '*Secretele decepției*'. Even if the title of the movie has been translated incorrectly, from its Romanian translation 'deception' means 'înșelare': „Eddie Green află că soția sa, o femeie frumoasă și mai tânără decât el, îl înșală cu un bărbat care le este vecin”.

One of the most calqued phrases is 'to make sense', often literally translated as '*a face sens*' and not '*a avea sens*', like a normal translation would be. Another example is 'to take a shower' ('*a face (un) duș*') literally translated as '*a lua un duș*' or 'to take a course' ('*a urma / a face un curs*'), whose literal (and wrong) translation is '*a lua un curs*'.

Other calqued phrases are: 'You don't want to know' (*Mai bine să nu știi*), literally translated as '*Nu vrei să știi*', 'You don't want to go there' ('*Nu e bine/ nu e recomandat să mergi acolo*'), translated as '*Nu vrei să mergi acolo*' or 'She is happy with her job' ('*Ea este mulțumită de locul ei de muncă*'), whose translation is '*Ea este fericită cu locul ei de muncă*'

Overall, the calque phenomenon has started to grow during the recent years, as a result of globalization and, more precisely, the increased impact of English on other languages. However, it is difficult to distinguish between different types of false friends, as some words or phrases are quite difficult to differentiate from semantic calques, while others are getting closer to popular etymology. The question, then, is whether it may be a matter of semantic enrichment, influenced by semantic calques, or a misuse of semantics, started by the formal resemblance between two or more words.

3. Conclusions

The main conclusion is that the expert's expectations should be between the language norms and the absolute laxism, that permanently invokes the current use and the natural character of the language, which is in a continuous process of change and development.

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DUILIU ZAMFIRESCU, READING REFERENCES

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Abstract: *The comparison between the reading benchmarks of the time and those of today highlights the perennial elements of the work of Duiliu Zamfirescu, who, a rather uneven writer, remained in the history of Romanian literature as a precursor of the Romanian novel. The present study highlights those features of the work that can be validated by the mutation of aesthetic values.*

Keywords: *folklore, affection, collective psychology.*

1. Duiliu Zamfirescu, a versatile writer, with creations well represented in almost all literary genres, has remained in Romanian literature through his remarkable contribution to the development of the Romanian novel, especially through the first two achievements of his narrative pentalogy (*Ciclul Comăneștenilor*), *Viața la țară* and *Tănase Scatiu*.

But Duiliu Zamfirescu was a very prolific author, gifted, like Ion Pillat, with a great facility for versification, passing, like the latter, through the Parnassian phase of formal perfection and the neoclassical one (especially during his 18-year stay in the diplomatic service in Italy, the land of Torquato Tasso, Giacomo Leopardi and Giosuè Carducci). He was thus able to respond very well to requests from the many periodicals of the time in which he published, as if it were the effect of "social commands" (Adam, 2001: p. 14).

He also had a great dexterity of digression, publishing in periodicals art chronicles, memoirs, scenes and portraits, physiognomies and, of course, novels. But of the many prose texts, the ratio of occasional digressions to proper novellas, with actors and narrative structures, is far to the disadvantage of the latter, which can barely pass through the fingers of one hand.

This thematic versatility and ease of stylistic appropriateness are very common in advertising. Representative in this respect is the section *De las palabras* (later *Las Palabras*), totalling 22 texts, which almost establishes a new literary species (words, chatter), which nevertheless benefits from the author's very neat language and intellectual approach. The energy of digression, of rambling is reminiscent of the style of Alexandru Odobescu, less of his argumentative strategies and logical control of demonstrations.

The author was eager for popularity, which he never gained by working in this way, being placed, rather unjustifiably, among those who wanted to make a living from writing. When he had success with his novels, he wanted to mark the change, expecting the same popularity, and abandoned his early work. For these, he "finds, towards the end of his life, the verdict severe, but essentially just: worthless" (*Ibid.*).

But although by 1922 (the year of his death), his novel *Viața la țară* had an impressive print run of over 50,000 copies, the writer complained that literary critics (even his mentor Titu Maiorescu) ignored him and that he did not feel close to his readers. He thus paid not only the price of his nonconformity and his conflictual nature, but also of the mistake (it had happened to Macedonski with Eminescu) of denying the value of

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some of the greatest writers of the time, who were already well anchored in the public consciousness (V. Alecsandri, I. Slavici, I. L. Caragiale, G. Coșbuc, O. Goga).

2. Poetry. Eugen Lovinescu questions the authority of Duiliu Zamfirescu to issue aggressive value judgments and lessons in poetics (as he had done, in addition to those mentioned above, with St. O. Iosif, C. Pavelescu and even with Dimitrie Anghel), pointing out that "he represented an aesthetic conception fatally limited in time and therefore, a point of passage towards the new aesthetic, towards which, misunderstanding, he took a hostile attitude" (Lovinescu, 1981, p. 107). He who so virulently combated folklore, "was therefore also unsympathetic towards even newer poetry" (*Ibidem*, p. 108).

The definition assigned by Duiliu Zamfirescu to poetry derives from a cult of traditional dichotomies (poetry-life; poet-man, thought-affectivity). Leaving affectivity and suggestiveness in the background, it is rather the programmatic projection of a late Parnassianism evolved into a modern classicism. Hence the reservations of Eugen Lovinescu. In today's poetics, in which the affective and the rational can work together in an area of interference, that of emotional intelligence, such a definition could also leave room for epic poems. Duiliu Zamfirescu believes that: "Poetry is, like mathematics, mental matter and is of purely abstract origin. Our emotionality, however strong it may be, does not become poetry, i.e.. a work of art, unless creative power intervenes, which, whether it be called combinatory fantasy or invention, is a mental operation of the same nature as comparison in mathematics" (according to Adam, 1979, p. 185). It is reminiscent, in theory, of the Parnassian stage of the creation of Ion Barbu: "Poetry is the algebraic formulation of the human soul; let no one read it who does not know what mathematics is" (*Ibidem*).

The problem starts when these definitions are translated into the actual poems, which do not rise to the level of definitions. In the case of Duiliu Zamfirescu, they function as in the Parnassians as metrical casings, which the poet fills with fragments of experiences, with various reflections of his poetic culture, without achieving the semantic coherence of an inner flow. The lesson of Titu Maiorescu about the essence of poetry had not been understood by the writer of *Viața la țară*.

The dexterity of imagistic combinations, a certain dynamic of language games and, above all, the great ease of versification gave Duiliu Zamfirescu the illusion of great poetry. He realised that this was an illusion after having to note the lack of adherence of critics and even readers to his versified constructions.

Duiliu Zamfirescu did not elaborate, like Eminescu, I don't know how many variants for a poem, he did not look for the word that expresses the truth of inner experience, he did not have his own complex of subjectivity, a universe reconstructed under an imaginative aspect. This has been pointed out by literary critics: "But the imagination of Duiliu Zamfirescu is fragile (...) he is not the demiurge of an imaginary universe" (Adam, 2001, p. 11).

3. As a novelist, Duiliu Zamfirescu defines his orientation in the *Preface to the volume of Novele* published in 1888, which completes a long exercise before his great narrative creations. Now he is asking himself the problem, unrealistic in itself, of a thematic division, of the delimitation, in the landscape of Romanian literature, of its own path, different from that of the lower areas. Thus, he considers that the world of the village is represented, inter alia, by the writings of Ioan Slavici, and the lower part of the cities, the world of the slums, by I. L. Caragiale. This is how the two strong manifestations in the area of literature proper are signalled: "The great layer of the peasant, on Slavici, the layer of the slums and provincial towns, on Caragiale" (according to Săndulescu, 1988, p. 348). The generous evaluations of the two (the representative character) and also the

qualification of the popular language of the peasants, "rich and vigorous, which neither fashion nor passing circumstances have changed" (*Ibidem*) are noted. In Caragiale, linguistic realism was monumentalized by the author's talent.

Duiliu Zamfirescu, in this thematic division, was the "upper layer", of the cultured people, of the refined landowners, full of demophilia, of the notaries, of the officers, of the magistrates...

The author records: "I think it is a just longing to try a literary form for more chosen exchanges of thought and feeling" (*Ibidem*, p. 349).

Duiliu Zamfirescu tried, it seems, to foreshadow a new literary direction, complementary to folklore (narodnicism, populism), namely *aristocratism*. This idea, which in his literary ideology was not a secondary one, followed him all along, but he did not succeed in imposing it as a program, as it would have been difficult to assimilate in the context of Romanian literature; moreover, the author, by the features of his personality (nonconformism, conflictual character) could not coagulate a collective of followers through/with which to promote it. He could not generate appeal either to peers or (and this is a disservice to the work as a whole) to its avid readers. He is just trying to impose the term in his acceptance speech at the Romanian Academy, entitled *Folklore in Literature*, as a way of setting himself against it. With reference to the alleged primary author of *Miorița*, for example, he states: "he is an aristocrat in every sense of the word, *aristos*, the best" (*Speeches*, 1980, p. 49).

The term itself did not catch on, however, it circulated a lot at the time, as early as 1903, the expression "It smells of *literary ciocoism*" launched by Ilarie Chendi, in issue II of the magazine *Sămănătorul* (according to Chendi, 1976, p. 120).

In this speech, which has stirred up a lot of controversy, long time after his support, he tries to reinforce the "top layer" theory, considering that: "the nineteenth century belongs entirely to this aristocracy of birth and talent" (*Ibidem*, p. 54).

Although Duiliu Zamfirescu did not create, in all his work, any novel of the value of *Moara cu noroc* or *O făclie de Paște* (Măiorescu had warned him that the latter was a very valuable novel), the evaluations recorded later on about Ioan Slavici and I. L. Caragiale are derisory, capable of contradicting everyone.

About Caragiale: "what about the novel of Caragiale? I find it weak, with an absurd invention and a total lack of aesthetics (Zamfirescu, 2021, p. 279). And about the heroes of Ioan Slavici's prose, it is stated: "Their way of being, anemic and unnatural, makes me pity them" (Chendi, 1976, p. 52).

As we have seen, under the title *Novele*, Duiliu Zamfirescu recorded many prose texts that do not fit the genre. The critic Al. Săndulescu, who republishes the work after a century (1988), notes four texts in the entire volume with a more systematized narrative structure, which, in the diversified multitude of texts, could, with enough indulgence, confer on the author the quality of novelist: *Locotenentul Sterie*, *Conu Alecu Zăgănescu*, *Subprefectul*, *Noapte bună* (according to Săndulescu, 1988, p. 350).

Of those that appeared later, even fewer stand out: *Frica*, *Furfanto*, *Spre Costești* (*Ibidem*: p. 361).

Many of the other texts are nothing more, in the words of Pompiliu Constantinescu, than "pieces that in no way exceed the character of literary exercises" (Constantinescu, 1976: p. 156). The same could be said of the first volume of poetry and prose, from 1883, entitled *Fără titlu*: "Almost nothing of the 1883 volume can be read today, except the evocations entitled *Din Dobrogea*" (Manolescu, 1976: p. 203).

4. The Novel. In the manner of the time (*Don Juanii de București* of Radu Ionescu had appeared between 1861 and 1862 in several issues of the newspaper *Independența*),

Duiliu Zamfirescu first novels (*Viața la țară* and *Tănase Scatiu*) also appeared in *Convorbiri literare* in 1894 and 1895, respectively.

The fame of mystery novels was still alive (in 1862, *Mistere din București* by I. M. Bujoreanu appeared, in which Matei, "back from his studies in Paris" (according to Vargolici, 1963, p. 106, 107) and Tincuța, the granddaughter of Slătineanu, the skinner, with many emotional availabilities, were meeting).

In the meantime, *Ciocoi vechi și noi* (1863) by Nicolae Filimon and *Dan* (1894) by Al. Vlahuță (according to Regneala, 1987, p. 2, 7, 11).

Before the cycle of the Comăneștenilor, as he would later confess in the preface to the volume of *Novele* (1888), he had intended to launch himself into the city novel, publishing the volume *În fața vieții* (1884). The reactions of some prominent writers (Delavrancea and Vlahuță) are, as an interpretation, negative, even placed in a ridiculous register. Two years later, Constantin Dobrogeanu-Gherea analyses the novel in a wide-ranging study-pamphlet entitled *Pesimistul de la Soleni* (according to Dobrogeanu-Gherea, 1976: p.106-117). This did not lead Duiliu Zamfirescu to give up the novel, but theorizing about the "top layer", which he felt called to write about, he practiced, as we have seen, primarily in short stories.

For a decade, it seems, he came to understand that a novel cannot constitute itself in its breadth if it does not take from its own experiences, as a condition of coherence, the sincerity commitment of verisimilitude. He also understood, for these experiences, the need to return to the origins. He was the son of the tenant farmer Lascar Zamfirescu, with whom he had spent his childhood in the country, and not the descendant of the Lascarids of Nicaea, as he had tried to show by the blazon of Byzantine imperial descent (according to Adam, 2001, p. 7).

Duiliu Zamfirescu conception of the novel was a modern one, but it was not unified. His ideas, in some respects, as George Călinescu points out "are in some respects more intelligent than those of his contemporaries, than those of Maiorescu, for example, revealing for our literature a true pioneer" (Călinescu, 1976, p. 162). In other important parts they are, in the critic's words, "utterly puerile" (*Ibidem*).

As he confesses in his letters, he had extensive readings of the prose novels of world literature, distinguishing the Latin side from the Slavic and Anglo-Saxon. The author's undisclosed intention was to take the poetics of the Slavonic novel and apply it to his writings in a Latin orientation. In this regard, he undertakes an extensive study (with many quotations), entitled *Leon Tolstoi*, published at the insistence of the Junimists, in issues 4, 5, 6 and 7 of 1982, in *Convorbiri literare*.

In Tolstoy he seems to have found confirmation of the top layer theory: "we are forced to admit that his genius basked in the highest spheres of ideality and only there did he create" (O, V, 1982, p. 381).

After many comments on the text and analyses, the study remained unfinished, precisely in its most important part, in which the synthesis was supposed to capture the major directions of this poetics, but above all, the elements of the two particularities: the specificity of the poetics of the "Slavic race" compared to the others and, importantly, the way in which Tolstoy was individualized by the originality of his creation, compared to the other novelists.

The desire to write himself was apparently stronger: "the prose writer is increasingly preoccupied with his new novel, *Pe arătură* (the forthcoming *Viața la țară*), with clearly defining the specificity of the work in relation to the overwhelming Tolstoyan epic" (Adam, 1982, p. 639).

The critic Garabet Ibrăileanu does not exclude an influence from the Russian novelist: "It is possible that our writer also studied at Tolstoy's school. A writer is the apprentice of the whole literature (...). And there is nothing Russian about Sasha" (Ibrăileanu, 1976: p. 148). Except the name should be added.

Later, when the novel *În război* appeared, the writer himself disavowed a possible Tolstoyan influence. But the gap in value between the Latin and Slavic novels (*War and Peace*) precluded the comparative discussion assumed by the author.

Before addressing the poetics of the novel as conceived by Duiliu Zamfirescu, a few clarifications are necessary regarding the relationship between the author and the reality of his novels.

In the first issue of *Evenimentul literar* in 1893, the writer Spiridon Popescu, a relative of Constantin Stere, wrote several letters of a poporanist nature, entitled *Viața la țară*, which, evoking the world of the villages, presented "scenes from the world of the village, oppressed by misery and darkness" (Micu, 1961, p. 37). But Duiliu Zamfirescu direct contact with the real problems of peasant life had taken place ten years earlier, when, in 1883, in his capacity as a journalist, the later novelist had taken part in the tormenting and horrifying investigation of the rebellious peasants of Prahova, recording the atrocities committed by the gendarmes (according to DGLR, 2009: p. 488, II; also according to Adam, 1979: p. 71).

The following year, 1884, he also made an intervention in the Chamber of Deputies, in a letter to M.A. Stolojan, later published under the title *Le domaine de la Couronne*, in the journal *L'indépendance roumaine*, VII. In this he makes many arguments against a donation to the Royal Crown, to the detriment of "the poor peasant whom we all exploit in every way" (O, V, 1982: p. 311).

From these and many others it is clear that the accusations levelled at this aristocratic writer of hating the peasants did not correspond entirely to the truth.

Critics and literary historians have, since the author's lifetime, analysed his modern ideas about the novel, considering them, by their complexity and subtlety, superior to the ideas of literary theory of the species developed by his contemporaries. However, many discontinuities have also been reported, which proves that the theorist Duiliu Zamfirescu had not managed to put together a well-articulated and coherent system with the ideas taken from his multiple readings. However, for this lucid creator, literary critics have failed to find those cracks in the system that justify the fundamental downgrades of the work. Titu Maiorescu, for example, expressed reservations even about *Viața la țară*, even though he had directly monitored its creative process; other critics have noted many a progressive decline in the value of the Zamfirescian pentalogy (*Viața la țară*, *Tănase Scatiu*, *În război*, *Îndreptări* and *Anna*; the same applies to the last novel, *Lynna*, which is not part of the cycle).

Duiliu Zamfirescu did not notice that what he reproached the seading peasants and folklorists for, namely the limitation, as a value projection (the keepers of the ancestral traditions, of the national specificity, of the ethnic essence of the Romanian people), of the transfiguration of life only at the level of the lower states, could be reproached to himself, who operated a similar limitation at the level of the upper state. In a literary work, these two states had to remain, as in life, complementary.

But Duiliu Zamfirescu has, in this matter, a very clear theory, used as an argument in the anti-folklore polemics: "In the unfolding of events, the peasants move only as a collective mass, because that is how I find them interesting, that is how they are a power, and that is how their psychology can give the characteristic note of a peasant. Otherwise,

individually, they cannot form the subject of a novel" (Zamfirescu, 2021, p. 422; according to Gafita, too, 1970, p. LIII).

A novel which, it is said, deals only with the top layer, cannot achieve the verisimilitude of life so often claimed by Duiliu Zamfirescu. In life, the layer above is interdependent with the others below it, the configuration of each depends on that of the others, and together they make up the "true", complete picture of life.

Duiliu Zamfirescu paradoxical performance was that he wanted to describe country life without peasants: "we are in the country (...), but not among peasants" (Gafița, 1970, p. XLVII), where oases of civilization are described in the middle of the field.

Without knowing the peasants directly, the author has and applies, as we have seen, prejudices according to which, as inferior beings, the peasants do not have their existential universe reflected in their consciousness, their social behaviour being gregarious.

The consequence was that, wanting to transfigure a vertically delimited sector of reality, to write only about the rural aristocracy and the urban bourgeoisie, "life often remained in schemes, condensed into portraits, veered towards caricatures or conventional compositions" (Constantinescu, 1976, p. 158).

George Călinescu also notes that "The novel suffers from a lack of mediocrity. Its length is that of a novella. The heroes live temperamentally, through a few captured gestures, but lack the sustained and complex hold that gives rise to true life (Călinescu, 1976, p. 173).

The cyclical character, under the conditions of this division and delimitation of transfiguration, also suffers and is hardly supported only on "the Tolstoyan suggestion of the family clan" (Manolescu, 2008: p. 482). This is because "Novels only communicate with each other externally and a hero never really moves from one volume to another. There are as many small novels as there are volumes" (Călinescu, 1976, p. 167). Basically, a family should have been traced through all its generations by means of the causes that determine the "qualitative" changes, in this case its degeneration.

5. The poetics of transfiguration with which Duiliu Zamfirescu worked in his creative laboratory is described by him in an epistolary text, in one of the moments of sincerity that he allowed himself towards his mentor, Titu Maiorescu.

Transfiguration into a work of art, as Duiliu Zamfirescu points out in his letters, implies the passage of reality into the artist's consciousness, its processing in the creator's imaginative universe and its return as a secondary reality, through the illusion of reality, in the work: "Beauty in art is the illusion of reality. Any corner of nature, any scene of lived life, any feeling, if it is passed from reality to the soul and from there rendered into reality, becomes art" (according to Călinescu, 1976, p. 163). The first phase of the process seems a normal and simple process of knowledge. The second phase in creation is only carried out by those who have the talent to illustrate reality and sensitize emotions (*according to Ibidem*). Other people can go part of the way, but only when reading the book.

Of course, in the particular case of the novel, the question was whether the author opted for the active or contemplative type of processing, but analysts were surprised to find that Duiliu Zamfirescu poet's nature is oscillating, generating divisions on segments of the novel or from one novel to another. Consequently, it has been concluded that "the prose writer does not go from reality to vision, but by an error not at all singular in the age, tries to subordinate reality to vision, to cast it in the mould of a preconception" (Adam, 1979, p. 27).

From this can be deduced many of the shortcomings of the author's Romanian constructions. They have been listed often: "He does not radicalize the analytical realism for which he has affinities, he has no epic imagination with which to impose a coherent vision (...) lacking depth (...), sacrificed is depth" (*Ibidem*: p. 63).

These interpretative schemes do not determine by the poetics of the Zamfirescian novels and their special qualities, those parts of them that have been commented by most critics, of all ages, to superlatives.

The truth is that the narrative substance of the text is primarily related to the author's life experience and, in these parts of the creation, the direction is from reality to fiction, the affective component of the experience being in fact decisive. These parts of the novel are written, to use a once fashionable expression, with the soul. The other events in the narrative syntax of the novels are more or less artificial, schematic constructions.

The danger here is different. In his poetics, in theory, Duiliu Zamfirescu is a proponent of art for art's sake: "we must take care in art to leave aside the immediate morality of the world and to give only the immediate beauty, in order to arrive at complete aesthetic feelings, which raise us into ideal spheres" (O, V, 1982: p. 641). This belief is justified by all the authentic parts of his prose and not only of this one. When the novel lacks the combustion of its own experiences (affective chemistry), the author has to establish the creative tension through something and then falls into tendentialism. Thus, it was noted, about the novel *In War*, in which the author compares himself to Tolstoy, that "The writer does not have the capacity for transfiguration and epic vision (...), everything remains cold, of a didactic patriotism, out of place" (Călinescu, 1976, p. 176); About the novel *Îndreptări*, the same critic pointed out that the author "falls into an idealism appropriate in an educational book, snoring in a novel" (*Ibidem*). The hardest part is that the versatile Duiliu Zamfirescu finds a justification for this too: "I'd like to know who tried to do anything serious in prose without a determined purpose" (according to Adam, 1979, p. 22).

6. In order to understand the areas of beauty in Duiliu Zamfirescu novels, one must determine the elements of authenticity of his own experiences, metamorphosed into novels. There are three: the beauty of nature admired as a child, when he lived in isolation from the peasants who toiled on the land leased by his father; his own erotic experience, which, if nothing else, proliferates in his later novels; and his late experience, as a journalist, with the torment of the peasants of Prahova.

6.1. It can be said that when he breaks out of the narrative scheme and loads the message with the sensitivity of nature descriptions, his texts become true prose poems. Lovinescu himself pointed out that "Viața la țară is a poem of country life" (Lovinescu, 1976, p. 139). Ioan Adam, considered that in describing the village of Ciulniței, the author "paints it from above, with a pen more furious than Odobescu's" (Adam, 1979, p. 64): *The lark was swaying in the cool of the morning (...). The stretch unfolded in an unspoilt summer silence. On one side, a cornfield was moving the tips of its nervous leaves, giving the sky a green reflection...* (O, II, 1970, p. 35). Nor is there a lack of cosmic dimension in the nocturnal landscape that appears in front of the peasant Micu.

Duiliu Zamfirescu is so sincere in his experiences that he sometimes abandons the perspective of his characters and, on many occasions, in his letters to Maiorescu, he evokes the beauty of the Italian landscapes, even managing to suggest the intensity of his experience. Thus, in Scrisoarea 16, he describes the Port of Anzio as follows: *Nature has gone mad. Sap flows in the vines of trees and flowers with extraordinary life force (...). The sea unfolds on the horizon under the canopy of the sky like a long illusion of plain* (Zamfirescu, 2021, p. 265).

But it should be pointed out that very beautiful descriptions can also be found in the poems of Zamfirescu, especially in the role of setting (see *O noapte în pădure*, O, I, 1970, p. 179) and also in the novels. The descriptions in the novella *Subprefectul*, for example, announce in the depth and breadth of their emotional vibrations those in the novels: *The sun rises, young and auspicious, in the cold morning sky, penetrating, like the eye of a beautiful boy, all souls. The woodpecker...* (Zamfirescu, 1988, p. 119).

6.2. If the author is sensitive to beautiful harmonies in the topographies, the aspects of love appear in at least three important juxtapositions: the classical, balanced, fulfilled love of the Sasa-Matei couple; the romantic, heartbreaking love (Tincuța-Mihai) and the conjunctural "loves", especially those in the last two novels of the cycle, in which sentiment descends into debauchery. The author gathers a lot of energy from his own experiences, which he translates into novels, thus constituting their most solid side.

G. Călinescu considered that "The most original aspect of Duiliu Zamfirescu novels is the intention to note the intimacy between fine souls, the moments of erotic ecstasy" (Călinescu, 1976, p. 172). The theme of love, which is praised by almost all literary critics, has also generated the most powerful female character in Romanian literature, Sașa Comăneșteanu: "A charming mixture of diffidence and deliberation, of initiative and restraint, of sentimentality and good sense, of delicacy and calm happiness, weaves one of the most original figures in the female gallery of our novel" (Constantinescu, 1976, p.157).

In the last novels, the poet tries the formula of absolute "love", to save it from immoralism, in which the male character recomposes from female diversity (Mia, Anna, Berta, Urania, Elena Milescu...), "like so many features harmonized according to a delicate canon (...), the being of femininity itself, in its perfume outline" (Negoițescu, 1976, p. 197).

6.3. It seems that the author's life experience takes precedence over his ideological orientations. An avowed anti-folklore, "this wilful and snobbish descendant of tenant farmers" (Adam, 1979: p. 61), saw the peasant only as a participant in a collective psychology. He has, however, from personal experience (he had witnessed, as we have seen, the mistreatment of the rebellious peasants of Prahova) the knowledge of their dramatic existence. That's why we find them in two such situations. First of all, as the saviour of the landed gentry, by revolting against Tănase Scatiu. Literary critics have noted the author's mastery in capturing collective psychology. Thus, Tudor Vianu states: "Remarkable is then (...) the painting of the crowd states, so long before Liviu Rebreanu developed widely the possibilities of this motif" (Vianu, 1988, p. 150).

Second, the collective character is used in the novel *În război* which "really has only one hero: the people" (Adam, 1979: p. 120). However, it is captured indirectly "by the addition of sketches, of physiognomies brought to the foreground for a moment and then abandoned in favour of others (...). The most enduring pages of the book are those that capture the psychology of the crowd" (*Ibidem*).

7. The current reading references confirm the conclusions of George Călinescu regarding the general evaluation of his work, which established him in the general landscape of Romanian literature as "a brilliant precursor" (Călinescu, 1982, p. 541). Above the average of his contemporaries, Duiliu Zamfirescu excelled in texts in which he was a character himself, namely in the epistolary genre.

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CARACTÉRISTIQUES MORPHOLOGIQUES DE LA LANGUE DE DIMITRIE BOLINTINEANU DANS CĂLĂTORII

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Abstract: *Dimitrie Bolintineanu's five travel books, printed between 1855 and 1865, provide valuable linguistic material for the historical picture of the evolution of literary language in the nineteenth century, demonstrating the author's contribution to the cultivation of the written language. The language of Dimitrie Bolintineanu's travel writings presents the characteristics of the language spoken in Wallachia, the writer being aware that the Romanian literary language must be based on Wallachian speech. In this paper, we aim to analyse at the morphological level the five travel texts belonging to Dimitrie Bolintineanu, following the inflectional patterns of noun and adjective, cases, degrees of intensity and comparative structures, formal variations of pronouns, structure of verbal forms, the use of prepositions and conjunctions.*

Keywords: *travel literature, flexion forms, morphology.*

Dimitrie Bolintineanu (1819-1872), voyageur tenace, a écrit cinq livres de voyage, imprimés de son vivant: *Călătorii la Ierusalim și Egipt* (1855), *Călătorii în Moldova și Călătorii pe Dunăre și în Bulgaria* (1858), *Călătorii din Macedonia* (1863), *Călătorii în Asia Mică* (1865). Il s'est approché du mémorial de voyage avec un but de formation et une valeur documentaire.

Pour Bolintineanu, le voyage est une route d'exil et ses pages sont souvent caractérisées par un patriotisme vibrant, avec de nombreuses comparaisons avec son pays, plein de nostalgie et de tristesse. Il évoque la répression de la révolution de 1848 en Valachie, les aventures des chefs de la révolution, la misère des villes turques, la cupidité des moines du Mont Athos. Son regard porte moins sur les paysages que sur les physionomies, qui suscitent un large éventail de sentiments, de l'ironie à la compassion. Une particularité des écrits de voyage de Bolintineanu est le caractère didactique donné par les nombreuses digressions documentaires, d'ordre historique ou ethnographique.

En fait, de nombreuses études et recherches ont établi la place de l'écrivain dans le développement de la littérature roumaine, mais l'étude de la langue de Bolintineanu, en particulier dans ses écrits de voyage entre 1855 et 1865, a moins attiré l'attention des linguistes.¹ Cependant, il convient de noter qu'en plus de leur valeur documentaire, les cinq carnets de voyage fournissent un matériau linguistique précieux pour le tableau historique de l'évolution de la langue littéraire au XIXe siècle, démontrant la contribution de l'auteur à la culture de la langue écrite. Les écrits de voyage de Bolintineanu sont apparus dans une période caractérisée par une diversité de tendances, parfois même contradictoires, mais de la confrontation desquelles sont tirées les normes fondamentales de la langue littéraire roumaine en général. La langue des écrits de voyage de Dimitrie

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¹Dans *Studii de limbă literară și filologie*, tome III, Maison d'édition de l'Académie de la République Socialiste de Roumanie, Bucarest, 1974, Magdalena Georgescu, dans l'étude *Aspecte ale procesului de unificare lingvistică a operelor lui Dimitrie Bolintineanu*, analyse les particularités linguistiques de la langue de l'écrivain en 8 volumes (dont deux de voyage), regroupés selon des critères chronologiques et locaux : éditions publiées à Bucarest avant 1850, éditions publiées à Iasi entre 1852-1856 et éditions publiées à Bucarest entre 1856-1858.

Bolintineanu présente surtout les caractéristiques de la langue parlée en Valachie, l'écrivain étant conscient que la langue littéraire roumaine doit être basée sur le parler valaque.

Parce que la morphologie est un chapitre qui a subi de nombreux changements dans la langue littéraire du XIX^e siècle, nous nous concentrerons dans ce qui suit sur cet aspect, en analysant au niveau morphologique les cinq textes de voyage appartenant à Dimitrie Bolintineanu. Nous suivrons les formes grammaticales de ce genre, en les rapportant à la langue ancienne et à la langue littéraire actuelle.

Le nom. Dans la morphologie du nom, une série de tendances de la période précédente continuent de se manifester. Dans les écrits de voyage Bolintiniens, les schémas flexionnels, la classification des genres, le marquage des cas connaissent les caractéristiques suivantes :

- Des forms plurielles de flexion féminine *ă-e* émergent : *strade* („*stradele* sânt necurate” – DBD: 5; „*stradele* strimte și deșarte” – DBD: 17); *boale* („căutându-i de *boale* ce nu aveau” – DBD: 10). Le modèle de flexion *ă – e* est parfois en concurrence avec le modèle de flexion *ă-i* : *aripă-aripe/ aripă-aripi* („părul neguros îi cădea pe umeri ca *aripele* unui corb” – DBD: 9, „dar amorul are *aripi*” – DBD: 11).

- De nombreux neologismes neutres se terminent en *-uri* : *staturi*, *pașaporturi* („veni administratorul de la Giurgiu cu *pașaporturile*” – DBD: 1; „să plecăm înainte prin *staturile* Austriei, dupe coprirea *pașaporturilor* noastre” – DBD: 27; „supuse *staturile* cele mai mici ce găsi într-această țară” – DBD: 39).

- Certains noms connaissent des variantes qui apparaissent dans des contextes neutres, plus anciens que les contre parties féminines aux quelles ils ont été fixés par la suite : *period* („*periodul* istoriei domnilor români” – DBD: 39; „în cursul celor dintâi *perioade*” – DBD: 40); *favor* („în *favorul* țarei” – DBD: 24).

- Il existe des formes qui présentent les flectifs *-ei* au génitif-datif féminin singulier : *iernei* (câțiva fulgi de ninsoare ne anunțară începutul *iernei*” – DBD: 7); *Dunărei* („în mijlocul *Dunărei* se afla o insulă” – DBD: 5); *vieței* (să vă spui cine sunt eu sau mai bine istoria *vieței* mele” – DBD: 8); *lumei* („de la începutul *lumei* și până astăzi” – DBD: 10); *țarei* („a meritat osânda legilor *țarei*” – DBD: 13); *cărței* („în explicația asupra *cărței*” – DBD: 16); *cetăței* („zidurile *cetăței* sânt dărăpăcate” – DBD: 17); *răcoarei* („din cauza *răcoarei* și a *tulburărei* morale în care ne aflăm” – DBD: 19); *noptei* („pe la miezul *noptei*, plecarăm în șapte trăsurii” – DBD: 28); *femeiei* („îi vorbea neîncetat de frumusețile *femeiei* sale” – DBD: 131), *limbei* („se află la marginea *limbei* de pământ ce înaintează în mare” – DBD: 138).

- Pour suivant la situation dans l'ancienne langue, le génitif avec *a* apparaît à côté d'un nom articulé défini : „urmarea *a* unui asemenea fapt” (DBD: 7).

- Il existe de rares cas où le génitif est exprimé analytiquement, à l'aide de la préposition *de* : „un șeic *de* beduini ne dete un cavalier...” (DBD: 219).

Le verbe. Dans le sens de l'établissement de la norme unique, l'imposition de certaines particularités populaires et régionales détermine certains changements dans la flexion verbale. Parmi les particularités concernant le verbe dans les écrits de Dimitrie Bolintineanu, nous listons les plus importantes :

- A l'indicatif et au subjonctif, la conjugaison I et la conjugaison IV, sont enregistrées des formes verbales sans suffixe au présent : („ca *să serve* de retrasă la întâmplare de nevoie” – DBD: 43; „oamenii ce *guvernă* vor înțelege misia lor” – DBD: 113; „*nu lucră* pământul niciodată” – DBD: 219). Cependant, on trouve aussi des formes

du présent faible, avec le suffixe en -ez, qui ne se sont pas imposées dans la langue actuelle („dacă m-ai întreba ce *regretez*” – DBD: 80).

- La préférence pour l'utilisation de la forme verbale "a voi" qui a plus d'occurrences que "a vrea" („acesta *nu voiește* să mi-l dea” – DBD: 81; „*voiră* să dovedească” – DBD: 218; „*voiră* poate să mai ia și alții” – DBD: 218).

- Utiliser l'infinitif au lieu du subjonctif („nu ne lasă *a cuvânta*” – DBM: 8; „urma neapărat *a forma* lumea” – DBM: 9; „căutară *a-i învinge*” – DBM: 12; „avură rușinea *a se zice* români și primiră *a fi renegați*” – DBM: 12; „ceea ce trebuie *a zice* înainte de toate...” – DBM: 13).

L'adjectif. La classe des adjectifs se caractérise par une intense dynamique lexicale dans la période où Bolintineanu écrit ses œuvres de voyage. Les particularités de la morphologie de l'adjectif identifiées dans les écrits analysés sont :

- La plupart des adjectifs sont variables, les classes de flexion étant les mêmes que dans la langue courante („un june dalmat cu maniere *amabile* și cu sentimente *delicate*” – DBD: 30; „într-un interes *arheologic* și *pitoresc*” – DBD: 68; „atât în istoria *veche*, cât și în cea *nouă*” – DBD: 132; „un vânt *dulce* și *ușor*” – DBD: 133; „văzurăm o mulțime de case de piatră *vechi*” – DBD: 135; „ziduri *deșarte* și *umede*” – DBD: 208).

- Les degrés de comparaison sont construits avec les marques qui se sont imposées dans le langage courant: *mai*, *mai puțin*, *tot așa (de)/tot atât de* pour la comparaison ; *cel mai*, *cel mai puțin* pour le superlatif relatif ; *foarte*, *foarte puțin* pour le superlatif absolu („începură din ce în ce să ia o fizionomie *mai tristă*, *mai sălbatică*” – DBD: 213; „călugării intrară în *mai mare* curiozitate” – DBD: 206; „era una din scenele *cele mai frumoase* ce am văzut în viața mea” – DBD: 67; „ar fi putut face cadrul *cel mai interesant*” – DBD: 67; „mâna *cea mai frumoasă* și *cea mai albă*, legată de brațul *cel mai perfect*” – DBD: 86; „vederea acestor locuri, *cele mai triste* ce pot să fie” – DBD: 228; „țipetele lor, ce sunt *foarte triste*” – DBD: 180; „atunci numărul hagiilor era *foarte mare*” – DBD: 212; „pe cai arăbești *foarte frumoși*” – DBD: 217; „tărâmul în vecinătate cu această mănăstire este *foarte curios*” – DBD: 247). Ces morphèmes d'expression de la gradation sont généralisés, ce qui prouve qu'ils sont à un stade avancé de grammaticalisation.

- Les adjectifs démonstratifs apparaissent dans les formes populaires („pe când cu *ceialtă* mână ținea o pușcă” – DBD: 214; „*astă* dată sclava luă vâul” – DBD: 85; „vorbesc în contra *acei* opinii” – DBD: 127; „se află în *ceialtă* parte a golfului” – DBD: 137) et littéraires („*acești* doi ofițeri” – DBD: 164).

- Les adjectifs possessifs se confondent souvent avec les noms auxquels ils sont proches, en conjonction („pe când Isus zicea *mume-sei*” – DBD: 190).

- La forme *fiece* de l'adjectif pronominal indéfini apparaît fréquemment („niște imagini răpite ce-și schimbau forma pe *fiece* secundă” – DBD: 133; „*fiece* închinător este îndatorat să numere douăzeci și patru de lei turcești” – DBD: 208; „*fiece* pelerin era dator să plătească” – DBD: 209).

Les pronoms. Concernant les pronoms, on note que certains types ont un caractère plus stable (pronom personnel, pronom possessif), tandis que d'autres (pronom relatif, pronom indéfini, pronom démonstratif) ont des changements importants :

- Les pronoms personnels ont les formes que nous reconnaissons dans le langage contemporain („Cine sunt *eu*, măi, de vii asupra-*mi* cu bastonul?” – DBD: 182; „țipetele lor” – DBD: 180; „*noi* răspunserăm la toate întrebările” – DBD: 206; „*ei* se înturnară mai încurcați de cum veniră” – DBD: 206).

- La tendance à généraliser la forme invariable du pronom de renforcement *însuși* se poursuit („protestanții ei *însuși* au intrat în această luptă” – DBD: 247).

- La forme du génitif pluriel *tutulor*, du pronom indéfini et de l'adjectif pronominal indéfini, crée par analogie avec le pluriel des noms articulés définis, apparaît fréquemment („voi recomanda două lucruri *tutulor*” – DBD: 12; „este proprie *tutulor* ființelor viețuitoare”- DBD: 218; „vederea *tutulor* se oprea pe niște arabi de ritual oriental”- DBD: 232). La forme *tutulor*, bien qu'initialement un phénomène régional de Munténie, a été normalisée par Ion Heliade Rădulescu en 1828.

- Le pronom démonstratif enregistre une variété de formes, plus anciennes ou plus récentes („*celalt* să-l dăm turcului”- DBD: 67; „*aceștia* sunt cei mai lați din cetatea mea”- DBD: 77; „*acesta* nu voiește să mi-l dea”- DBD: 81; „*ceiați* se dau la beduini”- DBD: 212).

- La forme la plus courante du pronom négatif est *nimica* („*nimica* încă nu se vedea”- DBD: 55; „*nimica* nu mă supărase mai mult”- DBD: 55; „nu are *nimica* de pitoresc”- DBD: 212).

- Oscille l'utilisation de formes variables ou invariables du pronom négatif („*a cării* avangardă descălecăse la porțile Cotrocenilor” – DBD: 18; „puse sub suzeranitatea sultanului, cu același condiții *cu cari* se pusese Valahia” – DBD: 39; „nu a găsit încă o rivală în mâna *cării* să-l depuie”- DBD: 126; „munții între *carii* se află această vale sunt înalți”- DBD: 216; „nefericiții călători *carii* plăteau toate cheltuielile procesiei”- DBD: 216; „văzurăm un monument, *pe care* toți călătorii îl înseamnă”- DBD: 190).

Préposition et conjonction. On note que certaines prépositions et conjonctions se retrouvent dans des variantes phonétiques et que Bolintineanu les utilise soit dans des schémas anciens, fixes, soit sans observer de règles strictes :

- La préposition composée *de pe* connaît la variante *după* („cei păcătoși vor cădea *după* punte în iad”- DBD: 148) ou la variante *dupe* („astă dată sclava luă vâlul *dupe* fața bolnavei – DBD: 85).

- A son tour, la préposition *după* connaît la variante *dupe* („*dupe* ce cotropi capul fetei” – DBD: 11; „nu putu *dupe* război să se extermină tot”- DBD: 36; „Traian, *dupe* ce învinse Dacia...”- DBD: 36).

- La conjonction *dacă* est en concurrence avec la forme *daca*, celle-ci apparaissant surtout dans les écrits après 1860 („și *daca* trebuie a o zice” – DBM: 8; „aceste țări ar fi niște provincii grece, *daca* printr-o lege...” – DBM: 12; „Voiam să văd cu ochii *daca* acest popor există, *daca* păstrează limba” – DBM: 14).

Conclusions. La langue des notes de voyage de Dimitrie Bolintineanu reflète certains des aspects les plus importants de l'évolution de la langue littéraire au milieu du XIXe siècle, démontrant la contribution de l'écrivain à la culture de la langue écrite. On note, au niveau morphologique, que les particularités valaques prédominantes coexistent avec les moldaves, que les deux normes recommandées à l'époque comme celles littéraires et régionales s'appliquent, un fait naturel, compte tenu de la période à laquelle *Călătorii* de Dimitrie Bolintineanu sont écrits, une période dominée de recherches et d'efforts pour compléter le processus de modernisation de la langue littéraire roumaine.

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THE PORTRAIT OF LEUCAIDA IN ASACHI'S VISION

Marilena Filofteia COSTESCU*

Abstract: *The epic volume, Leucaida is built from over thirty sonnets dedicated to Asachi Bianca Milesi. The sentimental dimension between Bianca Milesi (Leuca) and Asachi (Alviro Corintio-Dacico) is described in all the songs that make up Leucaida. Laura of Petrarca, Beatrice of Dante or the brown lady of Shakespeare is called Arcadian Leuca de Asachi, and the love for her is sung in verses flooded by the auroral air of Italian origin, giving Romanian literature a new lexical, thematic, imagistic and prosodic beginning. Asachi's sonnets are highlighted in Romanian literature by spiritualizing love, overcoming the common, prosaic by fixing an astral destiny to his beloved, continuing the idea of Dante and Petrarca who saw an angel in a woman in a spiritualized archive. Although Asachi's Leucaids in italic style are not entirely perfect, they established themselves as a founding act, constituting a starting point for great poets such as Eminescu and Alecsandri. Without requiring the subject to be exhausted, the work aims to outline the portrait of Asachi's Leucaida that has imprinted bright traces in Romanian and Italian literature. Activating in a period full of convulsions, Gheorghe Asachi must be appreciated in the historical context of the era in which he performed, after the real contributions that lasted through time and gave the start of modern literature in his homeland, giving him the well-deserved place in the most valuable writer of his time.*

Keywords: *pioneer, contribution, portrait, sources, early sonneteer*

The nineteenth century brings a new process of emancipation in national culture and spirituality, being the century when the first scholars break ties with the past, when a new ideological climate turns its face to Western culture. Under these circumstances, personalities of those time such as Gheorghe Lazăr or Gheorghe Asachi become the representatives of the "new times". (Ibrăileanu, 1984: 39).

Emblematic personality of the time, the son of the clergyman Lazăr Asachievi, a man of perfect moral rectitude, Gheorghe Asachi was a man with a strong will, being well-educated in Lemberg, Lyon, Vienna and Rome. Ancient vestiges, monuments, the bond with art in the land of Italy determine the personality of the young Asachi through the revelation of love and art. Asachi inserts the mystery of classical art and lives the euphoria of shared, but also platonic love, for a young woman whose delicate image, magnified by memory and constantly kept alive by the petrarchist reminiscences, will guide him all his life. At the same time with the euphoria of love, Asachi discovers in these lands the Latinity and the beauty detached from the world of ineffable transcendences embodied in stone, color or word. Firstly, a scientist, secondly, a polyglot humanist, Asachi has a real belief in the national idea in the service of which he puts his entire existence through unique achievements for that period of cultural revival (first engineering course, newspapers, calendars, translations, theatre, school organizer, painting, lithography, etc.). Being a speaker of Greek and Latin, but also of modern languages (Russian, English, Polish, French, German, Italian), Gheorghe Asachi has the chance to pass throughout the representative universal literature, from antiquity to the contemporary period, from which he selects models to imitate so he uses them to define a modern literature in his own country, by respecting the European standards.

The Enlightenment beliefs of Asachi regarding the construction of culture and the evolution of modern Romanian literature are clear, admitting that the Romanian language,

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like all languages, can be remarked in poetry "because the feeling, being his mother, can be early visible in people, when knowledge is achieved by making huge efforts" (Asachi, 1991: 58). Asachi explains his classicist belief, balancing personal experience, explaining that for a work of art, poetry is a sinuous path, that it takes "classical parables", "nature of language", in a word of imitation because the poem "is the product of thought through elevated feeling, who resonates with elegant and harmonious sayings, so that by being processed, the language will once be able to look worthy of its place, as the Italian one" (Asachi, 1991: 58).

In the field of poetry, the high education received by Asachi in Rome, far exceeded the level of his contemporaries due to direct contact with the classicists of that time. Even if we cannot speak of a cult of originality, which, moreover, we will find neither in the Văcărești poets, nor in Conachi, only a deep and disinterested knowledge of Asachi's literary activity, which spreads for a period for over four decades, can give back to the great scholar their well-deserved place in the history of modern Romanian literature. The disclosure of Asachi's individuality must be made from within, from the angle of his intimate construction.

Gheorghe Asachi must be reanalyzed, judged and appreciated in the context of the era in which he performed, judged by the real contributions that defeated the time and facilitated the beginning of a new era in Romanian culture and spirituality. In the early years of the nineteenth century, four poets, Ion Budai-Deleanu, Iancu Văcărescu, Gheorghe Asachi and Costache Conachi expressed their work, each illustrating different literary currents, different cultural traditions, different stylistic manners.

Asachi's culture in this sphere has a solid foundation outlined during the years of study in Italy (1808-1812), when the poetry of the Italian Renaissance, the sonnet, was highly valued by both artists and those in touch with the spirituality of the time. Although it had been promoted long before, during the Middle Ages, before Dante or Petrarca, Renaissance poets rediscovered new aspects of the sonnet. The creators of sonnets decided that the final verse should concentrate the entire poem or explain the meaning of the text and have a gnomic character. In this sense, Lamartine's statement that it is enough to read the final verse of the sonnet to understand its full beauty is certainly exaggerated. Instead, Lucian Blaga admitted that the final verse can be the basis of the entire text: "The sonnet is built like a house: from the bottom to the top".

Ancient universal literature offers Horace and Anacreon as models. While the work of the first Văcărești artists or Costache Conachi are dominated by sensuality, Asachi's anacreontics have a predominant moralizing character, proving one more time that this is the product of a superior institution. Learning from his studies with pre-romantic literature, Asachi's evolution towards romance is difficult. In the poetic texts of his youth, we see some romantic notes such as love for nature, for idyllic life, for the historical past, for heroism, etc. and after 1850, Asachi romantically treats various subjects in historical short stories, imitating pre-romantics such as Young, Ossian, Gray and romantic masters such as Lamartine, Schiller, Byron, Victor Hugo.

Thirsty for knowledge, Asachi does not limit to this. Italian and French literature represented by Metastasio, Parini, Dante, Petrarca, Boccaccio, Ossian, Lamartine, Vincenzo Monti or Vittorio Alfieri is representative for Asachi's training, but he passes through many other sectors of European culture and art. The years of training in Lemberg and Vienna introduce the young Asachi to Greek and Latin literature, but he does not ignore the classical or modern writings. In addition, the romantic Asachi has mastered the science of versification since 1813, he was, at that time, the author of a rhyming dictionary, *Rimario Moldavo*, discovered by Petre V. Haneș, which clearly means that

since the beginning of the second decade, he has gained an interest in verse in his national language, without ignoring aspects of poetical art. With all these influences, we cannot speak of an uncommon vision which actually, we will not find neither in the first poets of Văcărești, nor in Conachi. The writings of Asachi, published in the first part of his life are not well known, the manuscripts being destroyed in the fire of 1827. The deeply patriotic character of the poems dedicated to the significant events of Moldova emphasizes the meaning of the moments, proving the militant character of Asachi's writing. The love for the country or glory, brought back from the past are fervently promoted by Asachi, in a romantic way, outlining in his conception a real literary program, worthy of being followed by contemporary poets.

Asachian poetry is flooded by the auroral air of Italian origin, offering Romanian literature a new lexical, thematic, imagistic and prosodic beginning. Rome's influence is present in Asachian poetry, and its Italic-style processing imposed itself as a founding act, providing a starting point for Eminescu and Alecsandri. Asachi's work is not always original. The neoclassical structure of Asachi's poetry takes on certain subjects from Horace, Anacreon, Martial, Petrarch, Ossian, Tasso, Gray Lamartine, Schiller, Byron, Boileau, Mickiewicz and Krasicki. Throughout his poetry, both in Italian origins and later, the idea of imitating is fundamental for Asachi, which is accepted in the beginning because of the lack of experience.

In addition to this, Asachi assumes in his work "Preface to the Collection of Poems, Iasi, 1854" his classicist beliefs in his poetry, trying to justify the imperfection of the verses "incomplete, like every beginner work", having an unquestionable argument: "lacking classic models in the Romanian language of the various compositions, I followed, as much as possible, the rules of Italian poetry, which are more similar with our language." (Asachi, 1991: 59). This opinion was also resumed in "Proimiu" at "Collection of poems, part II, Iași, 1854": "the study of Italian classics convinced me that no other language, except from Italian could facilitate and develop literature and Romanian poetry". Asachi admits that "for my first work I took as a model the Italian verse and its various constructions, so that the sonnet, the ode, anacreontica, the verses called *sdruciole* (rhythmic) and so on, for me the first influences were used in Romanian poetry" (Asachi, 1991: 60). The obvious signs of classical literary ideology in Asachi's work can be seen from his belief that there is the protocol of language "elegant and harmonious sayings", the model, imitation, the dominance of reason or the rule (Asachi, 1991: 59). The erotic vision through Platonism dominates his entire work through the conceptualization of images and the spiritual experience of feelings.

Having an advantage over the Enlightenment compatriots from his time because of the chance to be schooled in a classic Italian environment that offered him models to imitate, Asachi has the opportunity to start modern literature in his homeland. Although the writings of Asachi's youth are not well known, because the manuscripts were destroyed in the fire of 1827, Asachi's poetic debut is analysed by the compositions in which Italy and Bianca Milesi are venerated. Despite the fact that the texts, firm by the author, were written in Italian, the poems in Romanian were published later than the debut of Cîrlova, Heliade or Alexandrescu.

Therefore, the model for his work is taken from Italian literature that is full of Greco-Roman myths. In fact, the study of Italian classics led Asachi to consider that the Italian language can positively influence the development of poetry in Romanian. His first sonnet translated into Italian was published in "Giornale del Campidoglio" on December 26, 1811, being published only in 1854 in Romanian. Upon his return to Moldavia in 1812, Asachi, who was heartbroken because he had to leave, wrote one of

the most sensitive sonnets, "Il vaticino" (The Prophecy) in a deeply elegiac manner. Returning to his country, at a time when Moldavia needed a pioneer in various areas of activity, Asachi –the poet is quickly replaced by Asachi –the patriotic, interested in "enlightening" people in several activities: education, theater, press, painting, etc. The manuscript named "Alăuta" by Alviru Dakian, the poet of Arcadia in Rome, from 1820, proves that Asachi composed Romanian verses during this period, making his creation an extraordinary literary event of the time and, of course, giving it the well-deserved place among the most valuable creations of his time.

During the period he fell in love, Asachi wrote sonnets, being the first sonnetist in the history of Romanian poetry. The sonnet, the innovation of Italy in the 13th century, is well known to Asachi, and Petrarca's influence is easily recognized in his sonnets both in the technique of versification and in the routine of create the image. For Gheorghe Asachi, as well as for Francesco Petrarca or Dante Alighieri, literature was an instrument of knowledge. The representative period of Asachi's poetic creation is represented by his sonnets written in Italian and translated by him later, dedicated to his muse, Bianca Milesi, for whom he always felt a uncomparable love. His unforgettable girlfriend Leuca, Bianca Milesi, is considered to be the absolute woman for Asachi, that highlights the grace of the spirit, the high nobility of soul, the candor of the heart, the radiations of eternal youth. Asachi adopts the Italian form of the sonnet: fourteen lines arranged in two parts of four lines with the arrangement of the rhyme *abba abba or abab abab* followed by two parts of three lines with various rhymes like *aba bab, cde edc, cde cde, cde ecd, cde dce* etc., all of them completing each other. The rigorously structured ensemble of the sonnet, speaking of rhyme and rithm contains 154 syllables, and the primary element of the sonnet is the endecasyllable rhythm, which gives it sobriety, depth and finesse.

La Leucaide d'Alviro Corintio-Dacico, Roma, il di 8 aprilie 1913 (Leucaida lui Alviro Corintio-Dacico, Roma, 8 aprilie 1812), the manuscript found at Drobeta-Turnu-Severin, in the archive of Dr. C. I. Istrati contains 33 sonnets without title written in Italian. 25 of these sonnets are translated and published, everything being supervised by George Sorescu. The sonnets are dedicated to Bianca Milesi, Asachi's muse whom she calls Leuca. Written in Italian, in 1809-1812, the texts who were unified in this volume have a pronounced erotic character. The original poetic structure of the Leucaida manuscript makes Asachi a valuable poet in Italian. Laura by Petrarca, Beatrice by Dante or, "Dark brown Lady" by Shakespeare are Asachi's role models for Leuca, who is considered to be better because of its way of promoting ethical values in a period of spiritual awakening. Leuca, Asachi's muse, depicts neoclassical beauty, the interest for the great arts, and a powerful need of freedom and justice for everyone. Compared to Laura by Petrarca and Beatrice by Dante who are eternal symbols of feminine beauty, Asachi's Leuca is an eternal symbol of feminine beauty and virtue.

Leucaida's untitled sonnets contain an *L* as a title and the page number from the manuscript, followed by a biography of Bianca Milesi, to whom, regardless of age or social ascent, he kept being faithful, turning her into a myth over time.

The first sonnet to open the Leucaida series is marked with "L. 2." "Se in parte a me gentile cetra fora," (If I had been given a mesmerizing citera) is a composition "in Tuscan manner" glorifying the beautiful face of Leuca in an anacreontic style. The lines praise the eros, the light, the joy of living in a rustic and Horatian environment. Here, the poet sees a singer from the "zither" who glorifies the gifts of Leuca's beauty on the fields of Ahee, to the bright horizons of Aurora, a symbol of serenity and joy of living. The second group of four verses creates a synthesis of the ancient Greek and Roman period to worship a sonnet to Leuca, whose beauty is superior to Elena of Troy: "Că frumusețea

Elenei, care porni pe zei la luptă, / Păleşte în fața strălucirii tale. // " ("And the beauty of Helen, who made the gods start a war / Fades away in front of your view.//").

The poet's praise is dedicated to an angelic presence, made after the Italian model: "La Donna angelicata", a sign of deep knowledge of the poetry of Dante Alighieri and Francesco Petrarca, singers of Beatrice Portinari and Laura. The loved one spiritualizes the male and its feeling, purifies it, transforming its existence into one that rises in the highest areas of spirituality as we will see later in Nicolae Labiş "I do not exist no more, everything I am is a song". Therefore, the sonnet outline Leuca, a woman, goddess and symbol like Laura from Petrarca.

The sonnet „L. 4." "Scorto dal raggio di propizia stella" (Guided by the ray of a star,) talks about love, which gives mysterious joys through a synthesis of ancient culture projected over time as a state of permanence, through the presence of Amor and Igia, as a symbol of eternal femininity, the one that ennoble the human being and gives it the dimension of importance in existence.

With a Horatian formula, Gheorghe Asachi imagines the shepherd Alviro, idyllically descending from the hill named to fulfil through his song the destiny of personal love. We notice the verse "Pe care totdeauna îl cheamă o frumoasă dorință" ("Who is always called by a beautiful desire") which concentrates an invitation to define yourself through love. In terms of leitmotif, the poet admires both Leuca's virtues and secrets, bringing the Romanian sonnet closer to the formula of Petrarca, Laura's singer, as a constant of the sonnets of them two.

Even in the sonnet "L. 36." "L'astro ch'il ciel, la terra e il mare indora" (The star that conquers the sky, the earth and the sea) we can notice the way to glorify the beauty of the beloved by using capital letters for Him and You, putting her in a Pantheon of eternal beauty and eternal Eros. The first part of the sonnet ennoble nature with a new beauty "new light" due to the contribution of the "noble beauty" projected as a star on the sky, the earth and the sea.

The new element of the sonnet is made up firstly by a grandiose joy of love, the source of a duality: happiness and pain, love and anguish, serenity and anger. The poet's soul goes through a new experience of knowledge, fulfilling the aspiration of communion with the loved one: "Cereți o rază speranței mele întunecate / Spuneți că plini îmi port și inima și ochii, / De-al dragostei venin, de multă vreme. // " ("Ask for a ray of my dark hope / Say that my heart and eyes are full, / Of love's poison, for a long time.//")

The lyrics of the sonnet emphasize the idea that it is not only the beauties of the earth that influence and ennoble the human being but both: "Dar colina unde locuiește nobila frumusețe / Strălucește împodobit de o lumină nouă.// ("But the hill where the noble beauty lies / It shines with a new light.//")

Asachi's sonnets stand out in Romanian literature by spiritualizing love, overcoming the common, the prosaic, by fixing an astral destiny to the loved one, actually continuing the idea of Dante and Petrarca who saw an angel in a woman in a spiritualized archive.

In the sonnet "L. 38." "Il giuro per l'eterno vago lume" (I swear by the eternal, ascendent ray), Asachi declares his sincere love by invoking a wandering ray, descending from the eyes of his beloved one "a thousand times" to turn the prayer into a "ruthless fire" given to the dear face.

Along with his girlfriend and his love, he places an ancient world of gods, ennoble love through complementary elements of literature and mythology where love was glorified. For Asachi, the spark of love means a "superhuman" thing associated with Jupiter, the supreme god of the Romans.

The end of the sonnet reveals a singer who failed to fully reach the heart of his girlfriend: "He saw in your chest a heart of stone", but his face remaining clear as an ice expression that separates the two selves: the poet in love with his girlfriend which delays with the affirmative answer.

The same feeling of sadness arises in the sonnet "L. 14." "Veggio ch'al volger d'anni in Voi rinaque" (I see that in you he was reborn, over the years). The inner pain does not urge him to commit suicide or to give up, but transforms his serene verse into a melancholic one loaded with the resignation of the superior existence. Asachi, aware of the erotic futility, approves it as an ideal changed in virtue, laying in this lines his pain: "Văd că-n tine a renăscut, cu trecerea anilor, / Madona, aceea care a fost numai Una pe pământ, / Pentru care Amor de lângă Sorga, cu ape umile, / Cântărețului toscan altădată îi porni lung război.//'" ("I see that in you he was reborn, over the years, / Madonna, who was only One on earth, / For which Amor near Sorga, with calm waters, / The Tuscan singer once started a long war.//")

Although the Leucaids are not entirely perfect, their true meaning can be understood only in the language in which they were written: the Italian language, being visible the effort of the Tuscan poet to possess strong knowledge of the language in its authentic expression. Some of these sonnets distance themselves from the poetry of the time through the "innovation of form", "plastified beauty" and "purity of feeling" (Lovinescu, 1927: 113). The Petrarchist features of Asachi's sonnets have in the foreground the ambivalence of suffering in love, unfulfilled love, the fusion between the representations of ancient classicism, both Platonic and mythological, and the Christian, the description of erotic beauty. For Asachi, the technique of versification, the routine of sketching the image and the steadfastness of love are an imitation after Petrarca, but from which he departs through the spontaneity of feelings, renewed by his own vision.

Asachi's opening lines are certainly composed during his studies in Rome, under the guidance of the abbot Tarenghi in the poetic art, his debut being marked by the sonnet in the Italian version "On the occasion of Madame Blanchard's aerostatic flight", in 1811.

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ESCAPING INTO A SELF-CREATED WORLD IN MICHAEL ENDE'S NEVERENDING STORY

Nicoleta CRÎNGANU*

Abstract: *Confronting the death of his mother and neglected by his mourning father, Bastian Balthazar Blux's only option is escaping from the reality of his world. He is no hero, but he wishes to be one so he creates his own fantasy world, Fantastica, where he can identify with the powerful hero Atreyu, but he can also save the magic land by his own contribution. This children's book offers a new perspective on the outer and inner world of each child serving as an outlet for the pain. Bastian oscillates between the real and incommensurable outer world and his own one, more attractive, building a shield world that corresponds to the real one. The book is a metaphor of the world, with its secret and magic spaces, of the childhood, with its escaping tendencies and of the literature.*

Keywords: world, fantasy, metaphor

*The text is a world, and the act of constructing the text is the act of creating a world, which is precisely the role Bastian is given in the world of Fantastica, Kath Filmer writes in her essay about Michael Ende's *Neverending Story*, underlining that not only must Bastian restore the world of Imagination, but he must allow the Imagination to heal the real world (Filmer, 1991:59–64).*

The *Neverending story* is a fascinating book. From the beginning it aroused the critics' attention and many books and articles regarding this novel were written. From the structuralist approach, to reader-response theory, to metafiction analysis, didactic, psychological or mythical approach, the critics searched for great themes, patterns and myths (the mother myth, the myth of death and resurrection, the myth of creation). It tells about a Bastian, a rejected boy, mourning his dead mother, neglected by his father. His schoolmates tease him for being plump, his teachers mock him for not being good at school, his father doesn't see him or his sadness. His only passion is reading and imagining things, worlds and words. Running away from some class mates he enters Coreander's bookshop¹, steals a magic book and goes up to the school's attic in order to read it. He reads about a miracle world Fantastica that should be saved by a human being by giving a name to its Childlike Empress. As the empress is ill, her country is threatened by a strange entity, called The Nothing. Bastian follows Atreyu in his quest for the cure, and at some time he understands that he has to get into the book to save the empress. He doesn't know how to do it, so the Childlike Empress visits the Old Man from the Wandering Mountain forcing the boy to name her Moon Child and enters the Fantastica. While being in this imaginary place, he has to create the new world out of the Nothing that destroyed it. In this quest, Bastian has to balance between his own wishes and memories. Using the Aurn to fulfil the wishes he loses memories of childhood, parents and so on. At the end of his journey, he even loses the memory of his name and his father. He manages to save the world through the imagination and himself through the power of love, the last wish he has and by giving the Aurn to Atreyu, who tells Bastian's name when the Water of Life demands it. Drinking the magical water, Bastian returns to the

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¹ In the Romanian version of the novel the name of the book seller is Koreander. In this paper the name Coreander is used, as it appears in other papers and on Wikipedia.

attic and to the outer world, where he reconciles to his father, confesses the book theft to Coreander and promises the bookseller to tell more stories about his fantastic journey.

Through a metanarrative technique, Michael Ende combines several worlds, constructing a kaleidoscopic vision: the “outer” world, where Bastian is not feeling comfortable, rejected by his schoolmates, teachers, neglected by his father, abandoned by his mother through her death; an “inner” world, built by his vivid imagination, where can be a powerful hero, like Atreyu to whom he identifies at some point; possible worlds, as not only Bastian saves Fantastica through his wishes: Coreander also did it and not only him, but other humans that travelled into this inner magic place. By this quest Bastian experiences an „intensely metaphysical world view” (Filmer, 1986: 34-36), as in the world he can be Creator, Saviour, Healer. This triple hypostasis allows Bastian to explore his spiritual and moral personality, his insecurities, his loneliness and need for love. Therefore, the journey unveils a complex inner and outer world, privileged or rejected spaces, painful memories, contradictions, myths and emotions.

The intricate Fantastica opposes to the small attic where Bastian reads the book. It is unbounded and dynamic, as the boy imagination is. The attic is chilly, dark – sometimes even obscure, as when Bastian feels that somebody breathes in the room, as he reads how Atreyu falls off the luckdragon. At first, the attic seemed to be a secure space, as it hid the boy from classmates and teachers, allowing him to read. As the night comes and the story gets more tensed, the attic starts to be more threatening. Its image is the one of a deserted space, with huge cobwebs, ink dirty desks, obsolete maps, rusty iron stoves, stuffed animals, rotten mattresses, everything covered with dust. It is an image of chaos and destruction, anticipating the plot of the metastory. It is also an image of Bastian’s inner conflicts and pain which he has to transcend, in order to revive as Fantastica is by the name given to the Childlike Empress. Both of the spaces change: as the attic becomes more and more threatening, Fantastica – chaotic at first – becomes more and more friendly and desirable.

The objects Bastian sees in the attic are opposite to the magic objects he receives in Fantastica: the Aurn, that makes the wishes come true, the Sikanda sword, that protects the hero in moments of trouble and the belt that Xayide gives him to make him invisible. They are fairy tale objects that shape the hero and the world. Using them in his initiatory journey, Bastian becomes the hero of his imagined story, being able to create, save and heal. The stuffed animals Bastian meets in the attic are symbolic: a howlet, an eagle and a fox. The howlet is the symbol of wisdom but of the solitude and sadness as well, symbol of death in some cultures but also a symbol of victory, with a psychopomp meaning. The eagle, the symbol of the spiritual power, may be associated to the released after death soul, connecting Bastian’s quest to the longing of the dead mother. Both of them remind of the boy’s loss and sorrow, so the fox shouldn’t be there. But the fox, as the messenger of gods, has the power of establishing the connection between living beings and the dead ones, therefore, for Bastian, it represents an important stage in his growth. All the three symbols have other meanings, but for Bastian their significations are related to the loss of his mother.

As the attic is the human well known world, Fantastica seems to be the other fairy tale realm, where one might find magical or weird creatures. Some of them are opposite to the howlet, eagle and fox. The first creature that Bastian creates is a lion, reminding of *Wizard of Oz*, but this time the lion has to inspire with courage the boy, not himself. It is the symbol of daylight, the sun and the power, opposite to the howlet, as a bird of night. Alchemic symbol of spiritual gold, the lion suggests Bastian’s path to completion, as it is the first creature that he imagines. The second creature is the Smerg dragon (opposed also

to the luckdragon), symbol of divine principle, malicious, the guardian of the treasure, associated to the serpent, another divine symbol. The Smerg dragon is defeated by the brave Hynreck. The treasure that Smerg keeps is the wisdom of stories, as Bastian tells the story of the Amarganth library before Hynreck confronts the dragon. At some point, Bastian rides a mule, reminding of king David, who rode a similar animal, symbol of royalty power. Still, Bastian abandons the mule, meaning that not the royal power is what he wants and needs, as it is shown in the scene of the moth requesting him to be their chief. Other creatures complete the image of Fantastica world: the serpents, remembering of Ouroboros, the serpent that eats his tail, as a symbol of cyclical rebirth of the earth, the turtle, a suggestion in the book is in fact the symbol of stability, as in the ancient beliefs a turtle used to support the earth.

While the creatures of the attic are related to the air and the earth, the world of Fantastica is more comprehensive, for it brings the fire – as foremost element – through the lion and the dragon and the water, through the serpent and Morla, the turtle. Thus, Fantastica becomes a metaphor of the world and of the whole creation, investing Bastian as a creator. The text becomes also a text – world: *The text is a world, and the act of constructing the text is the act of creating a world, which is precisely the role Bastian is given in the world of Fantastica* (Filmer, 1991: 59-64).

Special and symbolic places form this world. The most important is its centre, the Ivory tower, the place of the Childlike Empress, similar to the Emerald city of Oz. The difference is that the Ivory tower is not open at all. Only the Childlike Empress can reach it. When Bastian, tricked by Xayide, tries to make it his own place. Nobody could build the stairs. The myth of the out of reach place is wide spread in the world literature. One could find it on a mountain, a tower or any kind of elevation. Beyond this, it is a desirable place, it is out of time, is not a subject to degradation. It is a heavenly space of joy and fulfilled desires. But Bastian cannot reach it because his space of joy is another. He reaches there at the end of his quest, in the House of changes, where he goes back to his early childhood. In order to re/create Fantastica he has to take a journey, a quest for the healing name, but to save him he has to reach the inapproachable place of his mother's womb. Only after this regression he can take back his life and can start it over. For Bastian's quest is not for a mate. If it was, he could live with Childlike Empress in the Ivory tower. His quest is for his mother, in order to heal his outer world from death. Starting this new quest, he stays a long time in Aiuola's House of changes. This is why when he enters the house, he feels like retrieving his mother. Staying at Aiuola's house he tries to find the wish that could save him, but with this last wish he loses his last memory – that of his parents, thus the quest is not over. He has to go down to a mine – suggestion of descensus ad infernos, as he has to confront the death and defeat it. It is not about a personal death like in Eneida, but the fear of death and the fear of losing someone loved through death. Because not the Auryn that leaves him without wishes, it is the death that does it, so willing to retrieve the power of love he aims to defeat the extinction as he defeated it by naming the Childlike Empress.

After descending in the mine, he has to drink the Water of Life, for the quest that *led to his deepest, truest wish, and the exploration of values along the way is merely the means to this end.* (Schaefer, 2008:29) to finish. Coming back into his outer world he is ready to re/construct his from the perspective of his new identity. *He seems to come back to the ordinary world, but, in fact, he creates another space, a world of his own (text rendered in blue fonts), he builds a comfortable home for his inner self.* (Cernăuți – Gorodețchi, 2007: 191-199).

What structures the worlds in the Neverending Story is the set of oppositions suggesting the inner contradictions of Bastian, but also a kind of universe that children's literature uses. From fairy tales, where the protagonist meets the antagonist, the good meets the evil and so on, Ende's novel antithetic concepts and characters to explore the complexity of the world. First of all, the attic opposes to Fantastica. The attic is small, limited, dark and cold. Fantastica has no bounds. All kind of creatures inhabit the space, which is radiant and warm. The outer world depicted by absence: the absence of mother, by death, the absence of neglecting father. The central space that should be filled by his mother is empty. The inner magic world of Fantastica lives through a lot of presences: in the centre lives the Childlike Empress; all the creatures go to or come from the Ivory tower. All of them are concerned about the empress's illness. The sun and the moon enlighten the space: the sun is suggested by the creation of the lion, the moon, by the new name of the Childlike Empress – Moon Child. Even if Atreyu and Bastian are not protagonist and antagonist, they are still the opposite: Atreyu is the son of all, Bastian is nobody's; Atreyu is brave, powerful, tenacious, good leader, Bastian is fearful, weak, lonely, but he admires Atreyu and, during his quest, he identifies with the hero. One might say that *Bastian is a sort of an anti-hero. He isn't brave or courageous, (...) Through a lot of help on the part of Atreyu (the hero), in the end he remembers who he is and goes back home.* (Hartshorn, 2016:159). The Childlike Empress is opposite to Aionia, one has to be healed, the other one heals and nurtures. While the Ivory tower is inapproachable, the House of changes is opened and friendly. There are oppositions even in the same species as the dragon: Falkor is a luckdragon, Atreyu rides it, the creature can sing and cheer his master. He can advise Atreyu and is ready to sacrifice himself for him. Smerg is a threatening dragon; even his slightest touch can kill, he haunts the world for a thousand years, kidnaps girls.

Though the two stories are opposite, they mingle in the healing process. Thus, Fantastica is healed by Bastian and the name he gives to Childlike Empress and heals the boy during the quest. Bastian reads the story of Fantastica as the Old Man from the Wandering Mountain reads Bastian's story. This mixture is the main feature of Fantastica world: a mixture of stories, a mixture of characters, but most of all, a mixture of values. Nothing in Fantastica is really as the reader knows. The lion is not ferocious, the dragons are not threatening. Even Xayide and her servants are almost harmless. The age of the heroes has no meaning: both Atreyu and Bastian are eleven years old boys, but their bravery, their strength and their responsibilities are far more difficult than for teenagers. Life and death are also mixed: the same creature is dead and alive depending on the moment of the day: the lion is an animal during the day, but it becomes a rock during the night; in the next day it becomes lion again. Good and evil are the same: *In Fantastica, the Childlike Empress regards good and evil alike. All are creations of the human imagination* (Filmer, 1991), instead, the real evil in Fantastica is Nothing. *A terrifying threat to the world of imagination, the Nothing as a sense of absence and loss (...) pervades the story until Bastian can enter the fictional realm (ibidem).* The Nothing is the real evil in this novel, therefore it has to be defeated.

The forces that could defeat the Nothing are the feelings. The Neverending Story deals with a lot of emotions that nurture the imagination, and everything is connected to the myth. *Illustrating personal identity and social belonging (...) emotion has a cathartic dimension: the reader and the audience become emotionally involved in the plot and experience the character's emotions and passions* (Lipscomb, Losada, 2017:4). The first emotion that Bastian experiences is fear: for loss, for loneliness, fear of his classmates and his teachers. He also fears of the dreadful creatures he might meet in Fantastica when

he learns that he could save the country. Before entering the Fantastica, this fear is the most devastating feeling, motivating his actions, like hiding in the bookshop or in the attic. By identifying himself with Atreyu, Bastian changes his fear into bravery, like in the scene he confronts the brave Hynreck. The second emotion of Bastian is sorrow. At first, neither Bastian is aware of this sorrow, nor the reader. It is revealed gradually during Bastian's quest, when he discovers his mission of naming the Childlike Empress and saving the empress and the country. At that very moment his sorrow turns into eagerness, as the mission is able to tackle the Nothing. It also helps Bastian to exceed his condition. When in Fantastica, Bastian gets the power of changing his emotions. Thus, he forgets that he was fearful, he forgets how easy did he surrendered and becomes tenacious, like Atreyu. He doesn't want to be lonely anymore, so he searches for Atreyu's friendship. But his former feelings don't give up so easily, so he seeks for Atreyu's appreciation, a lot of gestures being connected to this need: he confronts Hynrek, tells stories, but when Xayide tries to separate Bastian from Atreyu, the boy is an easy prey, especially because of this need for acknowledgment. Xayide tells him what he wants to hear and gradually Atreyu and Falkor withdraw. In the same paradigm, Xayide stimulates Bastian's vanity which, in the context of inveterate frustrations turns into arrogance. Only Atreyu's friendship and loyalty can change this last behavior. Then Bastian invokes the wish of love.

The Auryn is the amulet that protects Bastian during his quest. But it is delusive as anytime the boy makes a wish he loses a memory, complicating the return to outer world. But this feature of the Auryn has also a beneficial aspect: losing his memories, Bastian is forgetting his inveterate feelings and frustrations. As he drinks the Water of Life, after returning to the stage of a baby, he is ready to revive without them, letting the new Bastian to arise. It is his own personal victory once the world is saved and the quest is over.

As an image of the world Fantastica is intricate and full of colour. It gathers together privileged spaces, various and interesting creatures, feelings and behaviours, myths, legends, sagas and allegories. The symbols one can find in the text illustrate an entire history of mankind way of thinking. It is said that Fantastica's geography was inspired by the European mountains, fields and waters. But it is much more: they convert into an imaginative geography, a spiritual and a literary one. Besides mountains, waters or fields, Fantastica hosts unique cultural and metaphorical spaces, like the labyrinth, the mine, the gates or the mirrors, all of them bearing mythical charge. Thus, Fantastica is a world of any and all times and spaces, creatures and behaviours. It is unexhaustive imago mundi, with centre and axis mundi – the Ivory tower, with quests and heroes.

Derived from the world of fairy tales and myths, the Neverending Story is a modern remaking of children stories, debating the reader's status, the reading practices and the text's suggestions, narrative voices and symbols that give it a profound consistency.

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SEMANTIC DEVIATIONS IN CONTEMPORARY MASS MEDIA DISCOURSE

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Abstract: *The present paper approaches the issue of semantic deviation in Romanian contemporary mass media discourse, referring both to a pragmatics and a lexical perspective. The first part of the paper presents a brief review of various aspects of the dynamics of senses, as this represents a phenomenon which covers a set of semantic changes. Then the present paper aims to identify and explain the most frequent forms of semantic deviations which occur in the public discourse nowadays, with a special attention for the devices that underlie the occurrence of this deviations, so several aspects of semantic deviations are presented in a pragmatic approach. From a strictly linguistic view, these semantic deviations can be considered a result of a manifest internal device for enriching lexis which gets greater and greater importance in contemporary spoken Romanian.*

Key-words: *semantic deviation, denotative, metaphor, media discourse.*

1. The present paper proposes an approach of several forms of semantic deviations, consisting in altering the relation between a *significant* and a *signifié*, which often occur especially in contemporary media discourse and in social discourse, in general, as reflected in language use. This represents an internal device of enriching the lexicon of any language, but, with Romanian, it becomes more and more important, as the recent studies regarding the vocabulary used in the journalistic language during the latest three decades.

The dynamic of meaning covers a series of semantic changes which lead either to new denotative meanings, by means of transferring certain terms from one specialized language to another, or to connotative meanings.

The device of connotation can be considered an illustrative parameter which distinguishes scientific discourse from political or media discourse, as it is used differently in these types of discourse/texts. Drawing the attention of the hearer using the shocking novelty represents a general tendency in journalistic language, so the researches in this field highlight an increased dynamics of meaning due to this tendency. With political discourse the same preference for novelty, for renewing language by various means, which can also be explained by the speaker's intention to get the hearers interested and to maintain their attention, as a premise for a successfully performing the persuasion act. "An innovation noticed by all the researchers who studied the dynamics of meaning in the journalistic texts after 1989 is the presence of stylistic (expressive) values in political terminology." (Stoichițoiu-Ichim, 2007: 14)

2. Specialized terms such as *echidistanță*, *acutizare*, *dezamorsare*, *a tensiona* occur in political discourse, although they appeared as journalists' innovations, and this phenomenon expands more and more because there is a permanent need for renewal, for expressive diversification with a language which requires a major change: "In terms of reference (the domain they appear and occur), the majority of new significations (both denotative and connotative) are concentrated in the political, social, economic and

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administrative domains, that is in those parts of the vocabulary which had been dominated by the so-called 'wooden language' before 1989 and which were subsequently subjected to an accelerated terminological renewal." (Stoichițoiu-Ichim, 2007: 54)

The terms that undergo this process of semantic deviation produced by metaphor, leading to new connotative meanings, come from various domains, such as:

-sciences and technology: *Liderii etnici vor să-și electrizeze, mă tem să nu-și electrocuteze* electoratul cu aceste nebunii. (CD, 20.10.2008); *Politica de pomeni electorale brevetată* de guvernul Năstase (CD, 30.09.2008); *Bani drenați* din licitații truate (CD, 30.09.2008); *Să punem să opereze acei catalizatori* de sprijin pentru performanța reală la scara societății. (CD, 23.06.2009); *Derapaj* economic și social (CD, 23.06.2009); „*mineriade*” sindicale *instrumentate* politic (CD, 07.10.2008);

-military domain: *Județul Călărași a fost reprezentat în Parlament de deputați și senatori parașutați* de la centru, *aterizați* de la București. (CD, 07.10.2008); *Doar 1% din copiii din mediul rural ajung la o universitate, ceea ce e dramatic pentru viitorul țării noastre pentru că restrângem bazinul din care vor fi recrutate* viitoarele elite. (CD, 30.09.2008);

-medical domain: ... *resuscitează un proiect al lui Dragnea, parafat de Dăncilă și pentru a cărui soartă Daea a fost „extrem de supărat”* (<https://www.hotnews.ro/stiri-politic-25491979-ciuca-ciolacu-resusciteaza-proiect-lui-dragnea-parafat-dancila-pentru-carui-soarta-daea-fost-extrem-suparat.htm>); *Din păcate, cu câteva luni înaintea intrării țării noastre în U.E., la noi încercări este supus poporul, foarte asuprit, în ultimii doi ani, din cauza impotenței* guvernamentale. (CD, 14.11.2006); *Farmacile nu mai sunt jugulate* de un plafon (CD, 30.09.2008); *Aș vrea să amintesc celor care au fost foarte vocali pe acest subiect [...] că această ordonanță va suferi modificări astfel încât să nu devină toxică* pentru administrația românească. (CD, 23.06.2009); *Apetitul* pentru risc al investitorilor (CD, 07.10.2008).

The expressive value is no longer manifest with those terms which occur in phrases with a fixed structure, after their connotative meaning has been brought into use; for example: *dezamorsarea* conflictului, *bombă* socială, *epurare* etnică, *colaps* economic, *asanare* (morală) a clasei politice etc.

3. In a functional stylistic approach, the words which have developed new meanings in mass media discourse, in general, but also in contemporary political discourse, belong mainly to the group of neologisms: *Ministerul Finanțelor Publice [...] incurajează agenții economici să deturneze sensul elementelor de cheltuială care...* (CD, 23.06.2009) *Pentru a le mai alimenta* puțin iluziile românilor (CD, 23.06.2009); *Totul se contabilizează. Și totul se plătește. În facturi uriașe la gaze.* (CD, 14.11.2006); *Gestionarea* problemelor la APIA a scăpat de sub control (CD, 23.06.2009), *Majorarea salariilor se poate face oricând în aceeași manieră criminală.* (CD, 13.10.2008); *Exprimare tactică deosebit de perversă, menită să zăpăcească electoratul* (CD, 30.09.2008); *A menține România la periferia* Europei (CD, 07.10.2008); *Exodul* cadrelor sanitare (CD, 07.10.2008), *exodul* creierelor (eminente) (CD, 30.09.2008); *Încă o bombă socială amorsată* la Iași (CD, 30.09.2008); (UDMR-iștii) *plusează în continuare...plusează* fără limită. (CD, 13.10.2008).

However, there are words belonging to some older layers of the vocabulary that are subjected to the same meaning deviation process:

Besides the situations when the connotative meanings have already become 'obsolete', considering the speedy rhythm of innovative processes with media discourse, this type of texts include novel contexts, connotative meanings of neological terms proving the speaker's constant interest in using a vocabulary meant to individualize

him/her: *Sărăcia a fost practic **radiată** de pe acea suprafață teritorială.* (CD, 07.10.2008); *ICA Ghimbav a scăpat până acum de mâinile **rapace** ale indivizilor mai mult sau mai puțin certați cu legea.* (CD, 20.10.2008); *Îl va lipi de perete pe A.N. și-i **va administra** o bătaie cum nici mama lui nu i-a administrat-o atunci când a făcut lucruri rele.* (CD, 26.10.2004).

4. 'Neophilia', which is considered to be a defining feature of the 'new wooden language', characterizes also the contemporary political discourse and it manifests as a wide phenomenon including both the frequent occurrence of recent borrows, even those that are not adapted, and the preference for the neologisms semantically deviated.

However, in contemporary media discourse a large number of words coming from informal register occur and they are preferred as the speaker, a public figure, needs to persuade/seduce an audience lacking homogeneity.

The familiar register, the vocabulary of informal language offers enough resources for this type of speaker, who is a public person, to materialize his persuasive intention and a series of terms occur with connotative meanings which are often depreciative, used also in other contexts except those belonging to political/media discourse.

*Autoritățile să-i tragă la răspundere pe **lotrii** codrilor.* (CD, 07.10.2008); *Sper să se „**măcelărească**” între ei, încercând să mai apuce ce a rămas din **cașcavalul** țării și, mai ales, din cel al Europei.* (CD, 20.10.2008)

*Începe marea vânătoare de mistreți. Nu de pesta porcină se tem vânătorii, ci de **mistreții** care abandonează corabia.* (<https://www.libertatea.ro/opinii/opinie-prin-politica-la-vanatoare-de-mistreți-2389248>)

*o din ce în ce mai bine conturată Europă cu două **măsuri*** (<https://www.libertatea.ro/opinii/pah-despre-o-europa-cu-doua-masuri-2486353>)

îi auzim pe politicieni sau pe cei ce-și duc viața în trena politicienilor, ciugulindu-le din urmele pașilor (<https://www.libertatea.ro/opinii/opinie-jocul-de-vietile-noastre-pah-despre-politicieni-si-2539369>)

*Într-o țară în care economia „**duduie**”, dar adâncește **prăpastia** dintre cei bogați „prin ei înșiși” și cei care sunt „beneficiarii” modalității de distribuire a veniturilor, într-o țară aflată în veșnică tranziție...* (CD, 30.09.2008)

*Președintele încearcă să **asmută** opinia publică împotriva Guvernului.* (CD, 07.10.2008)

*Dacă ai noștri politicieni se duc prin Spania și Italia să se **împrietenească** cu voturile celor care, dacă au plecat din țară, au făcut-o în primul rând datorită eșecului acestora, care acum vin să le **cerșească** voturile, iată că...* (CD, 07.10.2008)

*Atotputernicii guvernanți **s-au spetit** pentru binele tuturor...* (CD, 30.09.2008)

*PNL n-a fost niciodată un partid de masă, ci unul de lideri, care a supraviețuit prin **cohorte** de industriași, moșieri sau bancheri și prin aportul activiștilor locali, **proțăpiți** și ei în diferite funcții publice.* (CD, 14.11.2006)

*Criza economică **răvășește** omenirea, iar valurile sale **năpraznice** izbesc adânc în **trupul** României* (CD, 30.06.2009)

*Acest ospăț indecent pe banii statului, din care se **înfruptă** coaliția de guvernare.* (CD, 23.06.2009)

*(Rusia) nu iartă insolențele și **ciupiturile** unor state pe care, cândva le conducea de la telefon.* (CD, 14.11.2006)

Although, in general, the most frequently used device by which new meanings are developed is the metaphor deviation, the metonymy, a transfer of names based on relation of contiguity, contributes to the dynamics of meanings in the contemporary political/social discourse. Usually, the meanings achieved by this process are contextually

determined in a strict manner and this characteristic prevents them from being used more largely in the public discourse, so they remain strictly to be used in the type of language they are dependent on. Among the meanings which are due to metonymy, the names of colours that appear on the logos of the political organizations, which become the names of those organizations in a certain context, seem to be the most frequent: *Dictatura portocalie* (CD, 30.06.2009); *Cu fiecare zi ce trece, prăpastia dintre guvernarea portocalie și popor devine din ce în ce mai mare.* (CD, 14.11.2006); *O fi dânsul fericitul membru al unui partid virat cameleon de la albastru la portocaliu, de la stânga la dreapta, zburat din Internaționala socialistă și bulucit peste popularii europeni...* (CD, 14.11.2006); „*Ca prezidențiabil nu trebuie să ai față, ci obraz!*” spunea T.B. *Ce te faci însă când nu ai nici una, nici alta!* (CD, 01.11.2004).

‘The stylistic neology’ that has become manifest in the journalistic domain for over three decades is also evident in the political discourse, so the causes for this similar attitude of the speakers should be further researched. With respect to the pragmatic and stylistic reasons which trigger such similitudes between political discourse and journalistic discourse even at this level, A. Stoichițoiu-Ichim noticed that “the meaning created by means of these devices are motivated mainly by the expressive function and the conative function of language, which are specific to the journalistic discourse. Their referential value is situated at a secondary level, because there are alternatives for expressing those meanings in language” (Stoichițoiu-Ichim, 2007: 63)

Researches on the political discourses which have not even been disseminated or largely spread by mass media (declarations in Parliament) confirm that this phenomenon, which has been noticed in the journalistic discourse, has extended, so that the social discourse can be considered as a whole in this respect and explaining the phenomenon called ‘stylistic neology’ by means of language functions is not restricted to the journalistic register. If the connotative semantic deviations in the journalistic discourse originates in the use of two language functions that have been mentioned before, i.e., the expressive one and the conative one, the same functions can explain the preference for metaphoric connotative meanings in the political discourse, mentioning that their importance and value are reversed. Some of the figurative meanings which represent a result of using the metaphor device have already become clichés: *Se vorbește, de o bună bucată de vreme, despre o "Europă cu două viteze".* (<https://www.libertatea.ro/opinii/pah-despre-o-europa-cu-doua-masuri-2486353>); *De la președinții țării așteptăm să fie „jucători”, disputele politice sau constituționale „se joacă” și așa mai departe.* (<https://www.libertatea.ro/opinii/opinie/jocul-de-vietile-noastre-pah-despre-politicieni-si-2539369>).

Still, others prove the linguistic creativity of the speaker and his/her imaginative, even playful attitude towards language use: *Un raport de țară deloc roz* (CD, 30.06.2009); *Optimismul „roz” (manifestat de Guvernul Boc)* (CD, 23.06.2009); *Promisiuni electorale ce pot aspira voturile cetățenilor* (CD, 07.10.2008); *O să ajungem să ne sufocăm între betoane într-un spațiu gol de frumos, auster și gri, reflectat în oglinzi impersonale pe altarul șmecheriei din România.* (CD, 13.10.2008); *Toate măsurile și politicile implementate au adus doar o cosmetizare a balcanismului nostru fundamental* (CD, 14.11.2006); *(Pomana electorală) – „sport” inventat cu ani în urmă de PSD* (CD, 07.10.2008); *Companii supte și eficiente* (CD, 14.11.2006); *Să nu devenim groapa de experiențe urât mirositoare a Europei* (CD, 23.06.2009); *Cineva se joacă cu bugetul turismului românesc.* (CD, 30.06.2009); *Guvernul – ingenunchiat de greve* (CD, 07.10.2008).

5. Conclusions. The dynamics of the meanings in contemporary mass-media discourse represents a phenomenon that involves both words from the old layers of the Romanian vocabulary and neologisms among which there are some recent borrowed words. Explaining the dimensions of this phenomenon has to make use of the pragmatic tools and the researches investigate the specific of the speaker's intention when performing the speech act and the whole discourse. Considering all the domains of mediatic discourse, including political discourse, it can be noticed that the persuasive intention is dominant, so this is the main aspect that makes the speaker pay special attention to the hearer and place him/her in a privileged position. As a result, the speaker promotes the semantic novelty in order to capture the audience's interest and to enlarge the audience more and more. In contemporary mass media discourse the semantic deviations are produced not only with great frequency, but in a way that makes a part of them live for a short period of time, so there is a continuous need for new words to be semantically deviated.

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THE SPECIFICS OF THE PICARESQUE NARRATIVE IN THE NOVEL DONNA ALBA BY GIB I. MIHĂESCU

Nicoleta Laura ENACHE*

Abstract: *The lush subject of Donna Alba's novel is achieved through a subtle play of the most diverse possibilities, combining the sensational element with psychological intuition. With a picaresque existence, former combatant from the First World War, Mihail Aspru aspires after a chimera, Donna Alba, symbol of the intangible, aristocratic class, on the name of the concrete existence, less interesting, Alba Șerban, wife of a royal descendant, great lawyer of Bucharest elite. To charm her, Aspru carries out a meticulous strategy, sometimes utopian, sometimes realistic, but always well managed and tense.*

Keywords: *obsession, psychological, thrilling narration*

The permanent expression of an excess is the most striking feature of Gib I. Mihaescu's literature, respectively the manifestation in thinking and behavior of the deformed psychologies of obsessive type. The novel *Donna Alba* (1935) is, in fact, the story of an erotic obsession.

The complex action of the novel takes place at a fast pace, with a simple plot, but a complicated case, which leads slowly and surely to a point of maximum tension. As in the other novels, it focuses on the same erotic motif, but this time incorporated into a wider moral and social universe, an atmosphere that feeds both on the behavior of the characters and the inner life of the protagonist.

Orphaned by both parents during the First World War, Mihail Aspru, son of Dr. Mihalache Aspru, from Zăreni, an Oltenian village near Drăgășani, liquidates his ancestral heritage and goes to Bucharest to continue his studies. Reconstructing one's past, through a special way of approaching the present, stops, first, at the memory of a disturbing moment of demobilization, which marks a turn in the hero's existence, an important step towards the unknown: „I start off on the wrong foot to demobilize - says Mihail Aspru -, because even when I went to the front, I had a bad start [...] (Mihaescu, 2008: 819).

At the same time, the departure from home is justified by the desire to discover some lands that he told about in Mihail Sadoveanu's books:

Then he talked there about the ditches and the walking bridges and many other wonderful things that I almost wanted to see. Such wonderful things were also found in our country, but I wanted to see them far away, because in the distance they had to be even sadder, like this rain, and dearer. I had found two more Russian writers who invited me to leave: Gorky and Gogol - and with them in their briefcase and with Sadoveanu on top, I left, with 38 lei in my pocket, which, perhaps, I had saved, maybe I had snatched them from my father's pocket to take the road, apparently, of the school (Mihaescu, *op.cit.*, : 821).

The complex action of the novel takes place at a fast pace, with a simple plot, but a complicated case, which leads, slowly and surely, to a point of maximum tension. As in the other novels, it focuses on the same erotic motif, but this time incorporated into a wider moral and social universe, an atmosphere that feeds both on the behavior of the characters and the inner life of the protagonist.

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Divided into four chapters, the narrative material is centered around conflicts of a social or spiritual nature. Integrated into the novel's unity, the four parts have a different structure, being subdivided into several seemingly independent episodes throughout the main course of the action.

Thereby, in the first part, the hero is possessed by the romantic dream of conquering Donna Alba's love, overcoming her ambition and indifference, through a special event, revising the Ipsilants and saving her from the fear of poverty. The second and third parts take place, primarily, in the house of Georges Radu Șerban and in the attic of Preda Buzescu, but the whole narrative approach is centered around Mihail Aspru's manoeuvres to steal the letters, to free Alba from the blackmail of the immoral print. The fourth part knows a short time, but a more alert rhythm and with a strong dramatic smell, which fixes the deeply tense conflicts. The important events of the action are resumed, retold and analysed from another perspective, that of Alba, which until now were known only from the confession of the character-narrator. Mihail Aspru's confession is combined with that of Donna Alba, who reveals her feminine mystery, "the normal, authentic meaning of feverish searches" (Ghiță, 2017: 270) in order to fulfil herself in the erotic plane, discovering her great love.

In the last chapter, there is a confrontation between Mihail Aspru and Donna Alba, "the only protagonists" (*Ibidem*: 269), two strong, uncompromising personalities. The way in which the writer resonates in an absurd situation depends on the author's vision of the world, its inner structure, and the purpose for which the character was created, the idea that the author wanted to emphasize through his destiny. In fact, aristocracy is fundamental in this "novel of nouveau riche" (Manolescu, 2002: 205), because the lawyer "a careerist person" (*ibidem*).

Gib Mihăescu was captivated by the ideal of the inaccessible and mysterious woman, emphasizing the myth of the "foreigner", of the woman who comes from an exotic world, such as "Russian" or "Donna", both symbols of the intangible, aristocratic class. Related to Mihnea Băiatu is also Mihail Aspru, the hero of Donna Alba, but only in the first part of the book, in the second, getting closer to Ragaiac. The novel brings the desire of Mihai Aspru, like that of Julien Stendhal Sorel in *The Red and the Black*, to know and enter the world of a good woman whose heart was going through a multitude of moods for more than 11 years: eleven years of desert detour ... trajectory ... asymptote ... (Mihăescu, *op. cit.*: 1274). The moment, the meeting is carefully described and anticipates all the emotions and moods that Aspru will feel until he finally reaches his ideal.

Although, for more than a decade, he is subject to a tormented expectation, but he remains true to the dream of fulfilment next to his beloved woman. He succeeds, but when the heroine accepts Aspru's love, the mystery around him is easily spread and the two lovers become accustomed, and the ideal turns into a common one.

Thus, the main goal of his life is to conquer the inaccessible woman, of aristocratic origin. The strategy of this shadow seducer is to conquer the woman through an act of bravery, in the spirit of chivalry. After learning that Alba is being blackmailed by the immoral prince Preda Buzescu, Aspru, as a true "Sherlock Holmes of erotica" (Călinescu, 1982: 764), infiltrates the degrading environment of the blackmailer to find out the truth about the impossible relationship between the fallen nobleman and the enigmatic woman.

However, she wants to be released by her husband, but not for herself, but for him. Therefore, when she decides to go to Brussels to calm down, Aspru does not know how to make her give up, but without disclosing that he is the one who stops her. In fact, there is the same connection between the hero and the dreamed woman, typical of Gib

Mihăescu novels. In fact, even she, “princess disguised as an aristocrat by car” (Baciu, 2012: 245) dreams of an ideal, chivalrous love. Basically, in Donna Alba everything is sacrificed for the satisfaction of an erotic obsession.

Although he declares himself a fantastic, Mihail Aspru cannot exceed the limits of a practical thinking and his hesitations, the change of decisions, the postponements have in view the obtaining of a maximum profit, be it sentimental. Because he can't stand Alba's fleeting and disgusted hug, determined to accept only the body he suspects of proposing with his body, Aspru will not chivalrously hand over the compromising letters, but will resort to what he calls “rape of the mind” (Mihăescu, *op. cit.*: 1211), which is “infinitely sweeter than a banal pleasure” (*ibidem*), but perhaps even more reprehensible. Overbidding with his chivalrous virtues, always imagined, he gives a real theatrical blow, assuring Alba, the supreme act of comedy that he sometimes naively plays, offering her the letters he only wanted to bring her release, giving and the possibility to confess everything to her husband for his happiness and “the infinite increase of her power” (Mihăescu, *op. cit.*: 1209), “through a great act of self-victory and total victory and clarification, enlightenment” (Mihăescu, *idem*: 1210).

The theft is justified by Mihail Aspru, who easily solves any moral dilemma: “Wow! I am extremely amused by this theft, which I consider legitimate and moral. [...] It is a boundless happiness to commit pettiness in view of a wonderful, clear, moral goal” (Mihăescu, *op. cit.*: 1066). As Prince Preda did not even intend to return all the compromising letters, the aura of chivalry with which he always suggests himself seems unbroken around Alba's beloved forehead. Not even the double play against Georges Radu Ștefan, authoritarian to the tyrannical gesture, jealous, but honest and generous, does not shake his conscience too much. The most obvious proof of this moral ambiguity, despite the appearances created by the idolatrous love for this idealized woman, is related to the nature of the relations with Alba, finalized by a lie that dispels any trace of chivalry. At the same time, all the intelligence and energy put into play by Mihail Aspru to achieve his goal, the conquest of the beloved woman, does not elevate him, does not ennoble him, but we notice that everything seems disinterested, free act, complication springing from aesthetic refinement, it is, in fact, the result of a cold, self-interested calculation, and the goal is pursued with the utmost tenacity, but also with full moral lability. Mihail Aspru meets Donna Alba at the aptitude test, when “serious and proud, tall and incredibly beautiful” (Mihăescu, *idem*: 829) she goes through her law and, because of her emotions, escapes the dictionaries.

Recently after graduation, Mihail Aspru meets Donna Alba again and it seems to her that she recognized him. In order to get closer to her, she becomes the employee of Georges Radu Șerban, Alba's husband. Thus, Aspru also befriends Radu and Raoul Ipsilant, other employees of Georges Radu Șerban, also of noble birth, from whom he learns that their boss had killed Tudor Buzescu in a famous duel, three years ago, another historical name holder.

Mihail Aspru is the one who wins in the end because he is created by the real world, tough, without impertinence, full of shortcomings. Brought into the real world, the ideal is no longer inaccessible, it is no longer a dream, but it becomes tangible, quite difficult, but through perseverance, seriousness, patience, it becomes accessible. “Hit by secrets, Alba is Niculina's beautiful, beautiful and passionate, totally in contradiction with the Russian who is transcendent, fascinating by her immateriality” (Ghiță, *op. cit.*: 252). Mihăescu's favorite seems harsh and “he is not the hallucinator, the usual obsessive of Gib I. Mihăescu. The lucid newcomer surpassed the delirious in himself” (Balotă: 1974, 235).

Moreover, the critic Nicolae Balotă tries a kind of localization of Mihail Aspru's idea of relative sorelism, following even the author's suggestions: rather a Don Quijote dreaming of absurd adventures. And yet, this Dinu Păturică of love less than of enrichment is as lucid as it is enslaved to a dream “(*ibidem*: 234).

Mihail Aspru becomes, beyond any intention of the author, “the symbol of the elevation of the lower man to an aristocracy of work and spirit” (Șuluțiu, 1935: 77), and his “sorelism” (Streinu, 1968: 128) is used only as analysis tool, which opens a “possibility of orientation on the novel” (*ibidem*: 127), but also a path of access related to a comparative methodology. Explaining the soul mechanism of Mihail Aspru which “is spent in one direction” (Cioculescu, 1972: 307), mastered only by the image of the woman he wants to approach, is the basis of a Romanian construction remarkable for its balance and “highlighting the significant” (Cioculescu, *idem*: 308). intimacy with Donna Alba and one of nobility, deciding for the latter, thus becoming a confidant of the woman.

Also, the heroine represents, like Zina Cornoiiu, Eleonora, Rusoaica, Arina Velovan the inaccessible woman, the ideal woman of the main character. Like Ragaia, Mihail Aspru runs after a chimera, Donna Alba, a being “surreal” (Mihăescu, *ibidem*: 1213), “inaccessible” (Mihăescu, *op. cit.*: 993) and “indefinable” (*ibidem*), being associated with Andrei Lazăr, Negrișor or Mihnea The boy, who is also a bovar character, characterized with a deep analytical clarity in the interwar conditions, but “unlike the other heroes of the writer, he brings a victorious internal robustness” (Crohmălniceanu, 1972: 519).

Representing the ideal, wonderful, intangible and, finally, fatal woman, Donna Alba is still a real being, and the obstacles that stand in the way of her conquest are only of a social nature: “Alba - says Mihail Aspru - was no longer for me a story form, a candid and ideal dream embodiment; she had suddenly become the palpable and desirable woman; the slow and prolonged accounts of her body lingered lasciviously in my thoughts” [...] (Mihăescu, *op. cit.*: 1195).

The paroxysmal idealization of the beloved woman, to which he is driven by a strong desire, is the means by which the central character of the novel resists an unnaturally long temptation, by ingenious and endless complication of the strategy of approaching her. Mythical accomplishment, “Donna Alba is, like the heroine from Rusoaica, an unstable crowning of the eternal feminine” (Cioculescu, *op. cit.*: 308). At the same time, by “trying to paint our aristocracy in its caste spirit” (Călinescu, *idem*: 764) the essential merit of the novel is discovered and, in this sense, Gib I. Mihăescu surpasses Duiliu Zamfirescu, because his aristocrats, they are more subtle, closer to reality” (*ibidem*).

The epic possibilities of the novelist, who knows how to concentrate and direct the facts, skilfully prolonging the wait, achieve a unique and continuous “movement towards a goal” (Șuluțiu, 1935: 110). The idea of waiting merges with that of distance, being, moreover, the fruit of imagination, and is indispensable “for the obsessions of imagination” (Balotă, *op. cit.*: 234), as are all the heroes of Gib I. Mihăescu. In Mihail Aspru's effort to cover this “enormous distance” (*ibidem*: 234), the writer consumes a remarkable epic inventiveness, the novel imposing itself, over some decreases, as “a triumph of fantasy and ingenuity” (*ibidem*: 234). What is more resistant in this series of dramatic events is related to the author's ability to create characters and the atmosphere of the novel itself, which is “the tension of Aspru's obsession” (Cioculescu, *op. cit.*: 307).

Apart from the social framework, in this novel we are dealing with “that a priori acute psychology of people without external existence” (*ibidem*: 765), remarks G. Călinescu, finding that in this respect Gib I. Mihăescu is related with Camil Petrescu. The

novel remains to live from the “casuistic delirium” (*ibidem*: 765), put by the author, through the character that represents him, in the shoulder of a “supposed purpose” (*ibidem*), that is, invented. The writer's ability lies in the fact that he succeeds, proving to be a “strong case study dialectician” (*ibidem*).

In his novels, through Ragaia, Mihnea Băiatu and Mihail Aspru, Gib I. Mihăescu undertakes “the study of bovine psychology” (Crohmălniceanu, *idem*: 516).

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LITERATURE AND CINEMA – KALEIDOSCOPIC WORLDS

Mirela FILIP*

Abstract: *Literature and cinematography make up kaleidoscopic worlds. From this perspective, we analysed two masterpieces of Romanian literature, “Moara cu noroc”, by Ioan Slavici and “Patul lui Procust”, by Camil Petrescu, which were adapted and screened. The article aims to look through the lens of the camera, through the lens of directors, writers, even those who have played roles in the film.*

Keywords: *kaleidoscopic worlds, literature, set design, film, show, character*

The art of the word - the performing arts

In the current context, referring to all the changes that take place in social, cultural, technological, climatic, biological and medical, we can say that the world is a kaleidoscope: it is changing, it is constantly changing, the same thing has several angles depending who looks at it or differs depending on the time period we are referring to. Cinematography and literature were the pioneers of these changes because they offered, from the very beginning, kaleidoscopic worlds. Whether consecrated works have been staged or scripts written specifically for theatrical and cinematographic art have been performed, literature, theater and cinematography have, on the one hand, presented as many presences as the reader imagined, or as many. presences that were conceived in a certain directorial vision, on the other hand.

The two arts intertwine, become interdependent and influence each other.

Therefore, the world is kaleidoscopic in general, and the theatrical and cinematographic arts as well as literature propose situations, typologies, similar, congruent, concentric, but which are received and presented differently, from one art to another, from a creator. or receiver to another.

Camil Petrescu between the art of the word and the performing arts

We intend to record some kaleidoscopic forms of the same character: Emilia Răchitaru from “Procust’s Bed”, by Camil Petrescu. Let’s look at the same character through the eyes of the readers, the writer, the director, but also the actress who played the role of Emilia in 2001.

Emilia Răchitaru sums up a kaleidoscopic world herself. She is perceived differently from the other characters: if for Ladima she is the center of the universe, the woman of her dreams, full of qualities, talented, but not favored by the situation, for Fred Vasilescu she is a vulgar, well-maintained, talented actress. Some quotes from the novel are eloquent: for Fred Vasilescu, she has a “calligraphic” beauty: “blonde, or more washed out, fat and vulgar”, and in terms of acting talent: “She kept her shoulders straight and did not raise her arm until at their height”; she moved like a queen, full of infatuation, although the role she played was that of a seamstress who was “looking shyly for work.” For Ciobănoiu, Emilia is “a soulless woman, an actress, a naughty person, in whose flesh only the eye of the” devil “blossomed, as the difference in perception of Emilia of two of the characters pointed out very well,” two people of different temperaments: the poet Ladima and the diplomat Fred, and Eugen Lovinescu in “History of contemporary Romanian literature”:

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“The way this uninteresting woman is seen at the same time by the two men, how her gestures are reflected contradictorily in their conscience, idealizing one and trivializing the other, in a word the technique of treating a life in two different planes, the cheek and the mask contain in it a precious element of interest and flavor.” (Lovinescu Eugen, 1989, p. 247).

Thus, another literary critic, Pompiliu Constantinescu considers Emilia “of lithographic beauty”, a cultivator of the “good world”. (Constantinescu Pompiliu, 1989, p. 137).

The author of the novel looks at Emilia with a slight malice, deliberately paints her with a lack of sympathy, thus building this character, perhaps to put him in antithesis with the other female character, the fascinating Mrs. T. In an interview with Eugen Jebeleanu in “Literary Romania”, no. 51 of 1933, Camil Petrescu says that “each character has his criminal record and folder”, referring to the detailed documentation he made in order to capture the atmosphere of the early twentieth century.

Emilia says of herself that some men “took more advantage” of her, being aware of her condition as a supported woman, but she is not overwhelmed by any regrets when she remembers her fiancé who was not given because she forced him to, she goes to church, and her sister, Valeria, tells him that the theater director dishonored her.

It is also interesting to note how this female character was received by the actress who played her. In this sense, the distinguished Mrs. Tania Popa offered some impressions about how she perceived Emilia Răchitaru. I quote: “she was far from what I represented and I represent in real life”, but as a talented actress she is, Mrs. Tania Popa got very well into the skin of the character, she interpreted it credibly “as if the words came straight from my mouth”. Literature and cinematography present the same character, passed through different filters, different angles. The novel was adapted for screening, and Ms. Tania Popa says that she first read the screenplay, then the novel, due to the fact that until 1990 she studied in the Republic of Moldova, and Camil Petrescu was not studying at that time, there. Normally, certain aspects have been changed, but the essence has remained the same.

Another thing worth mentioning is that the director’s vision happily coincided with that of the actress, because, indeed, if there were no unity of vision, the rehearsals would probably be more difficult. I quote Tania Popa again: “The couple Viorica Meșină and Sergiu Prodan were superlative. They knew exactly what they wanted from this movie, and things came naturally to me. The directors guided me so nicely and so easily. In my case, it was really a composition”, says the actress, taking into account the metamorphoses she has mastered: from the physical aspect to the behavioral aspect.

Slavici and the art of cinematography

Another kaleidoscopic vision is presented by Ioan Slavici through his short story “Moara cu noroc”, a short story that aroused the interest of filmmakers. If in 1955, the director Victor Iliu screened Slavici’s work in a classic way, close to the writer’s vision, in 2015, Marian Crișan wrote the screenplay and directed the film “Horizon”, adapted from the short story of the Transylvanian writer. In fact, the action takes place, as in the short story, near Ineu, about 30 km from Salonta, the birthplace of the director who proudly placed this place in the topos of the action, as the director himself mentioned that during high school he was proud to find that the mentioned locality was inserted in Slavici’s work, a work to be studied for the baccalaureate.

The short story deals with a common theme in Romanian and universal literature, a theme inspired by the everyday reality of the historical time in which the author lived:

the desire to learn, honestly or less honestly, the aspiration for better by overcoming some limits, but this aspect it produces an imbalance at the level of consciousness, when the limits of the normal are exceeded, favoring dehumanization, with the notes of the pathological, obviously. Thus, the stages of involution are followed one by one: from the loving husband and father, responsible head of the family, concerned with the welfare of the family, to the position of murderer, going through the stage of lies, corruption, tormented by the desire to stay on the line dictated by conscience and slipping from this path. The moralizing and psychological character of the short story is captured in both screenings: the brain of the human conscience, the old mother-in-law of the man, the keeper of moral values and good manners, remains a landmark in both films, the quintessence of the quote from the beginning of the short story remains ubiquitous. The directors did not deviate from the moralizing character of the short story. Like Slavici's work, the two screenings make the audience think, reflecting on what is really important in life: "not the wealth, but the peace of your hut makes you happy."

Sixty years later, the two directors screen the work written at the end of the 19th century, capturing the idea differently depending on the social, political and economic context of the times. Slavici writes about the emotional turmoil of the innkeeper Ghiță due to his desire for enrichment at a time when capitalist relations had just entered our country, at a time when only the truly visionary became entrepreneurs, all the more surprising for a shoemaker who was ragging, the shoes of the villagers, and Victor Iliu remains a tribute to the short story, illustrating almost exactly the atmosphere created by the writer.

The black-and-white screenplay, common for that time, makes the climate even closer to the idea of the book. The economic context is changed in Marian Crișan's "Horizon": the place of the mill is taken by a boarding house, the pigs who lead the lands with Sămădăul are replaced by illegal loggers, as a result of the changes in the mercantile society.

Regardless of the period in which the three works were conceived, the literary and the cinematographic ones, their creators have in common, in addition to the approached topic, the origin: Slavici is a Transylvanian, born near Syria, of Al. Struteanu and Titus Popovici, the last Transylvanian, also, and Marian Crișan was born in Salonta. This aspect contributes to the exact understanding and rendering of the local atmosphere, to the artistic representation of the mentality of the local people, which someone outside the community could not have caught so faithfully.

Slavici's story is reinterpreted in Marian Crișan's film, and the title is very suggestive: "Horizon". It is the name of the pension that Lucian Manea, together with his family, rents from a Dutchman. The name "Horizon" is chosen because this guesthouse is at the crossroads, bordering the horizon. On the other hand, symbolically, the name brings to mind the infinite possibilities that can be glimpsed on the horizon. Chances of winning.

In fact, the modern vision, adapted to the times, shows that the two spouses worked on a cruise ship, also for a better life, although the ancestral words of the man's mother-in-law become a leitmotif in this other kaleidoscopic approach of Slavici's short story: "Not the money, but the peace of your hut makes you happy." The older woman remains a tribute to the traditions, she suffers like any man you uproot: "I was given, now, in my old age, to sleep in hotels and not at home."

The place of the pigs is taken by the illegal wood cutters, and the dreaded Sămădău is replaced by Zoli, who, in turn, self-characterizes: "I am Zoli. I walk during the day at noon and no one stops me. I go to the city and talk to the gentlemen, the mayors and they

listen to me when I talk to them. I have four crests in my care and no one dares to steal from me. That's what I want to know: who comes, who leaves, if they have a sign on the wood ". His people characterize him: "This is Zoli: he calls you from here and in a second he is in Vienna", meaning he is omnipresent, ubiquitous, omniscient. Zoli's people eat, drink and do not pay: leave or not leave... wood, depending on the instructions given by their boss. Provisions intended to subdue the "innkeeper" slowly but surely. Initially, the protagonist tries to oppose the power manifested by Zoli: "It is not our job to write down who is coming and who is leaving". As in the original work, he takes precautions: he buys a large guard dog, gets along well with the mountain gendarmerie, and a woman works at the boarding house, which the spectator finds out is infiltrated by gendarmes.

At first, according to the well-known scheme, things are going very well: the pension administrator earns good money. In the evening, when he counts them with his family, his wife tells a warning to their son: "Don't get your hands on the money, because they are dirty. Who knows who else got their hands on them?" In a modern vision, the characters are caught watching the horoscope on a TV show, and the young wife is guided by universally valid laws of common sense, she is pleasantly impressed by what the presenter of the show says: "This world will be better when power love will replace the love of power".

The woman and the child who died in a "road accident", this time, became victims, because the accident is considered an act of revenge, because "The deceased was involved in the purchase of forest land". The forester is trampled and the forest district is burned. The owner of the boarding house is made to swear on the Bible and declare what he knows, in a lawsuit. The administrator's wife discovers the broken banknote he once saw in the woman killed in the car accident and becomes suspicious. In a final rescue attempt, Luci wants to cooperate with the police, with the gendarmes, but the naivete of the simple man is surprised by the director, when the man addresses a police station in Cluj, believing that those there know who he is and with Zoltan Cociş, especially since the protagonist addresses the police on Easter night.

From naivety, Lucian Manea goes to murder. The well-known ending of Slavici's short story, reprised exactly in the 1955 screenplay, is now changed, moreover: it remains an open ending: as a last step of dehumanization, Lucian descends to the point where he reaches murder: disappointed by family relations, on the one hand, and the impotence of the authorities, on the other. There are no excuses and justifications for the murder, but the director lets the viewer match the effect with the cause: the crime with which he determined it. Against the background of the church song "Christ is risen!" the odious incident takes place, which is also attended by his wife, after which the two go, quietly, as if nothing had happened, to the church to attend the Resurrection service. On the way, they intersect with the police cars and ambulances that go to their boarding house that was burning as a result of the fire set by the administrator to erase the traces. The director intervenes very interestingly in the unfolding of the events, he keeps a good part of the known subject, but he changes the ending in a surprising way, surprising especially for the informed reader, for the one who knew the outcome respected by Radu Iliu. Was the perpetrator caught? It is a question that every spectator can answer as they see fit. Does the character process his conscience? He seems calm and unaffected by the murder. Hilarious now seems to be the scene in which Lucian does not cross the railway at night, although he has time (the train does not come) and no one sees him. He considers that this is exactly the idea: no one should see him or not: he does not cross the railway because it is a rule that he respects without being constrained by possible fines, punishments. The action also takes place in "Orizont" throughout the year: from St. George to Easter,

religious holidays that frame the deeds of the characters, so as to better highlight their lack of morality and spirituality.

Valerian Sava's observation (source: <http://aarc.ro/en/articol/norocul-si-nenorocul-morii-cu-noroc>) can be a point of support for our argument: Iliu did not have the presumption of the "ballad film" that he never talked about and could not do, he who cared so much about the autonomy of the work on the screen. In Cinema magazine from 1964, the director himself talks about the relationship between film and ballad: Film (...) must have autonomy, become independent of the literary source, be completely detached from it, so it must be a complete show, which does not need any complementary reference to the source that generated it.

Open conclusions

The world is a kaleidoscope. We see the same phenomenon in different ways. How many perceptions, so many realities. It is interesting to note how reference works in Romanian literature are passed through various filters of readers, screenwriters and directors who give different interpretations, especially after a long period from the appearance of the original readings, when things change: from 1881 to in 2015 there is a considerable distance. One thing remained constant: the desire of people to push their limits, regardless of the means, mentality transposed kaleidoscopically by the creators of the art of cinema.¹

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IDEEA VERSUS POETIC IMAGERY IN PANAIT CERNA'S VISION

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Abstract: Generally speaking, imaginary poetics defines its own presence by updating certain structures that exist in the imagination of humanity. Poetic imagination reflects on the one hand the imagination of humanity while revealing some national paradigms, and on the other hand, the imagination of a poet's creation as a whole. Cerna's poetic language generates meanings that refer to fundamental images. They help the poet rediscover the roots of the world, the creative being thus returning on the path of enciphering the essence (*Floare și genune*: 92). The poetics of a literary text allows for various interpretations/reinterpretations of how man perceives the world in an archetypal sense through primordial images, focusing on the earth, water, air, fire, numen forces that have led to the birth of the universe (*Ruga pământului*: 124).

Keywords: idea, poetic imagery, imagination

Imaginary poetics claims its own presence within the space of a literary text through poetic language as an autonomous language having an ontological function, with artistic imagery becoming the fundamental principle of poetic language as "it depicts something else because it depicts it dissimilarly". (Bargos, 1988: 27-28). An image does not imply something that has already been seen or felt, but: "it is an expression of reality never lived before, not referring to anything else before itself and creating a language being that adds to reality and makes sense." (*ibidem*: 28). And it "depicts things dissimilarly" insofar as a reader deciphers the deep structure of a text, at the same time becoming the "active subject" of the text being written. Text reality means artistic reality that sets a new ratio of words with things, thus being in a permanent opposition between linguistic structure and poetic structure. In this respect, a poetic image is in a constant pressure field generated by the former's presence between the phenomenal and essential levels. While a linguistic image shapes a referent, a poetic image has the function of freeing itself from the referent, going beyond conceptualization.

On the way it goes from notional meaning (the man Jesus) to the connotative one (Jesus as an exponent of divinity), the image of Jesus in the poem entitled the same (Cerna, 1968, *Isus*, p.4) builds a new reality because, as Wunenburger says, "an image is not a thing itself but its sensitive representation and neither is it the *proper* meaning of a discourse, since it refers to *another by the same* (metaphor, analogy)." (Wunenburger, 2004: 248). In the lines: *Un om, un om, prin patimile tale!//Și, totuși, cât de sus, lumina mea./Te-a înălțat răbdarea sfântă-a ta!//De mila ta, la glasul tău de jale,//Atâta timp, cât lutul n-o să crească/Copii, poetul asemeni chipului tău sfânt;/Atâta timp cât liniștea cerească/ Nu se coboară-n inimi pe pământ;* (*ibidem*), one notices the lyrical pressure of artistic imagery that is measured both by it being able to respond to denotative demands that convey meaning and also to connotative promises that open up to the depth of meaning for a subject.

Inside the image-meaning ratio, an image generates on the one hand the creator's observation in discovering the hidden numen meaning of the world, with the poet trying to go beyond what is shown on the outside (*Un om, un om...*) and to suggestively define the essence of the world: *Și, totuși, cât de sus, lumina mea./Te-a înălțat răbdarea sfântă-a ta!//, ...lutul n-o să crească/Copii, poetul asemeni chipului tău sfânt,* (*Isus*: 6) and on the

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other hand, the poet becomes the creator of new worlds with imagery turning into the "dynamic principle of creating a new universe" (Irimia, 1979: 346).

Through imagery one goes beyond perceptible reality, thus making up a new relationship with the real by means of the imaginative function: *Atât de mult vei auzi jelire/Și rana ta va sângera mereu-/Îmblânzitor de oameni prin iubire,/Tu ți-ai ales destinul cel mai greu!* (*ibidem*). From such a perspective, imagination means within creation a function by which the human being perceives "unreality" - another hypostasis of reality or an immanence of reality.

According to Bachelard's view of the relation of imagination-imagery-imaginary, imagination is the function of creating images or more precisely of *distorting* the images provided by perception, of deconstructing language: *Arcași îndemânateci, semeți, cu pași de lei,/Doi fulgeri smulși din noapte-mi erau copiii mei;/Și parcă-i văd ș-acuma în faptul dimineții,/C-un strigăt de izbândă, dând zbor nebun săgeții,/Și cum se pierd cu turma în zarea purpurie,/Făcând din largul lumii imensă-mpărăție.../Sau cum se-ntorc agale, zâmbind și mână-n mână,/Buni, fericiți ca mine, pe când eram țărână... /Iar Eva lăcrâma.* (*Plânsul lui Adam*: 13)

"Through imagination, one leaves the usual path of things. Perceiving and imagining are as antithetical as are presence and absence. Imagining means being absent-minded, launching oneself into a new life" (Bachelard, 1999: 7). In the good running of poetic language, an image is a way to penetrate, to reveal transcendence. The poetic image is a form of openness, a liberation from the real while constantly revealing hidden meanings. An image that is not built, that becomes fixed and purely descriptive leaves the realm of the imaginary behind. In this respect, in its relation with reality, poetry, as Humboldt believes, does not confine to merely representing the real but "captures reality in its sensitive manifestation as it is perceived inside and outside, but it is not concerned with what makes it so, but rather intentionally rejects that feature of reality. Poetry blends sensitive manifestations by providing them with imagination and then, by its force, it leads one to the intuition of ideal artistic wholeness" (Humboldt, 2008: 216): *Luceafărul senin răsare,/Umplând de vis văzduh și mare...// Pătruns de focul lui cel blând,/Un strop s-aprinse, tremurând;/Și stropul, lacrimă-nstelată,/Vorbi spre Steaua depărtată:/«Aș vrea să mă înalț la tine,/Dar lumea ta e sus, prea sus,/Și-n noaptea undelor haine/Rămân cu dorul meu, nespus....(Ideal: 17)*

If an image is a finite form in common language, or a result of description perceived by the senses, poetic imagery excessively values novelty by building the world, building the being. The role of poetic imagery is to "place one at the roots of the speaking being" (Bachelard, 2003: 16), says Bachelard. That is why a poet is, as Valéry regards them, "constantly engaged in the struggle with verbal matter" (Valéry, 1989: 589) as the poet "borrows language" (*ibidem*) in order to create the "poetic" mood which makes the reader "inspired": *De-aș avea eu coiful din poveste,/Să colind prin lume nezărit,/M-aș opri la voi fără de veste,/Să citesc în sufletu-ți iubit./Coiful mi l-aș smulge cu grăbire/Ș-o poveste nouă s-ar urzi/Îngerul tău paznic cu uimire/Ochii tineri și-ar acoperi.* (*De-aș avea eu coiful din poveste*: 181).

Therefore, "the poet himself highly succeeds in giving words a direct effect and soul resonance, forcing them to enter the service of his own imaginative intuitions. Words do not exist only for themselves, but they serve the poet as material which he uses to sketch intuitions, images and inner forms" (Cerna, 1974: 22).

As far as poetic language is concerned, an image, the product of poetic imagination, is the one governing meaning. A distinction must be made between a literary image which describes a certain image as being beautiful and a literary image that

penetrates the essence of matter, of the world, which suggests more than it describes.” So, G. Calinescu states for many, a poem is beautiful if it contains beautiful images of nature or if it is *sincere*, if it abounds in *true feelings*. The poetry of nature imitation leads to description, so to pastel” (Călinescu, 1973: 94).

There are pastel elements in poems such as *Cântec de martie: A fugit din lume faur, / Trist și nejelit – / Cu săgețile-i de aur, / Martie l-a gonit... / Albi plutesc și roșii norii / Peste munți și chei, / Parcă sufletu-aurorii / A rămas în ei... / Gârlele și-ncep fanfara, / Și, pornind șuvoi, / Strigă-n lume: primăvara / A sosit la noi!* (*Cântec de martie*: 179), and *Noapte de vară: ...Lacul tremura în roate, / Formele treptat învie: / Phoebe tremura pe toate / Răsărirea ei târzie ... / Ce artist, ce geniu faur / Smulse clipei trecătoare / Luna, idolul de aur / Al perechilor în floare?*” (*Noapte de vară* : 189). The poet finds himself in a special or complicated state of mind and greatly meditates on it “until a ray of light illuminates his object” (Cerna, *op. cit.*, : 56). The imaginative function lies in the ability to symbolize images which ensures their ontological status, not to render already existing images: “To a poet, it is not essential to say that *it is raining*. You have to...” “create rain” (Valéry, *op. cit.*, : 834).

In the context of poetic creation, imagery has its own dynamics because imagery reveals the inner meaning of the world. Reading the imaginary content of a text necessarily involves exploring its space perceived in its reality and understood in its virtuality. Therefore, the reader must “simultaneously try to sympathetically live its true becoming and remotely examine its so-called truth” (Burgos, *op. cit.*: 250). Thus, imaginary poetics generally defines its existence by updating some structures that are found in the imagination of humanity. Poetic imagination reflects on the one hand, the imagination of humanity revealing national paradigms, and on the other hand the imagination of the poet’s creation as a whole.

G. Călinescu, in his *Universul poeziei*, in a dialogue of aesthetic ideas, decides upon the words having poetic force in poetry: the elements whose “sense” is recovered by the poet after being lost by the modern man: “It is a fact that we, modern people, have lost the sense of elements. To ancient man, fire, water, and air were primordial things, genuine numen forces. And there is no doubt that if one looks at the universe in innocence (and a poet must possess candour), one notices that the multiple phenomenal event is narrowed through a continuous metamorphosis process down to elements that also facilitate communication. Evaporating water turns into air, air ignites and flashes, combustion residues drop like ashes and turn into earth” (Călinescu, *op. cit.*: 119-120): *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... (...)* *Dar uneori se face lumină-n slava toată, / De pare c-ar surâde toți îngerii deodată. (Legenda unei stânci: 34).*

There is the symbolism of betyl (Durand, 2000: 129) (a sacred stone that was believed to be a godly abode in ancient times) which illustrates the principle according to which “the most insignificant ridge is endowed with talent in the eyes of those who collect their dreams from nature” (Bachelard, *op. cit.*: 384). Therefore, since they are genuine archetypes of imagination, by their double nature of images-archaic ideas, elements become “thought-generating roots attesting to the speculative creativity of fundamental images” (Wunenburger, *op. cit.*: 266). Moreover, imaginary poetics opens up interpretation ways for elements’ poetics, by integrating the four principles that ensure the dynamics and organization of the world.

Bachelard’s phenomenological critique is based on material imagination that goes deep into the imaginary force, with elements being the germs of imagination or

“hormones of imagination” (Bachelard, *op. cit.*: 15), because they mobilize image groups that become hidden forces of the real and organize poetic imagination.

Additionally, Cerna’s poetic language undoubtedly generates meanings that refer to fundamental images. Hence, the poet rediscovers the roots of the world, with the creative being thus reversing the path of enciphering essence: *Alături de genuni răşai, o, floare, / Şi pari a fericirilor icoană... / Ce mână te-a sădit, încrezătoare, / Pe margini de prăpastie duşmană? (...)* *Ca un răspuns al lumii pământesti / La zâmbetul de stele al tăriei, / Tu te ridici din lumea vijeliei, / Priveşti văzduhul, cerul - şi-nfloreşti...* (Floare şi genune: 92). The scheme of ascension and the verticalizing symbols are par excellence “axiomatic metaphors” (Durand, *op. cit.*: 127), they are the ones that “engage” the entire psychism more than any others do, says Bachelard. “Isn’t it so that any improvement is a verticalization” (Bachelard, *op. cit.*: 18)? Thus, the flower becomes a symbol of man’s upright posture that he learns with so much effort.

The poetics of a literary text allows for various interpretations/reinterpretations of the way man perceives the world in an archetypal sense, through primordial images centered on earth, water, air, fire, numen forces that have led to the birth of the universe: *De când s’a rupt de trupul lui de foc / Aceea ce cu el fusese una, / De când şi-a fost găsit în cer un loc / Regina roiului de stele, luna - // Trist ca un suflet fără de iubire, / Şi singur ca un îngropat de viu, / Pe drumul lui, de-a-pururea pustiu, / Călătorea pământul în neştire... // Cu aripi două: una de lumina, / Şi alta de ’ntunerec înstelat, / Asemeni unui demon ne ’mpăcat / Sbura prin gol, necunoscând hodină - / Şi din viurea mării, din furtune, / Din glasul norilor cu foc tiviţi, / Se lămurea un plâns, o rugăciune: «Copiii mei, de ce mă părăsiţi?...»* (apud Cerna, 1942, *Ruga pământului*: 124)

Poetry recovers the idea of an existing universe which, by its nature, is a living being in the context of understanding the world as part of the Cosmic Wholeness. The starting point is ancient philosophy. Besides other material forces that are at the core of all things, Empedocles also identifies two spiritual forces, principles of movement which have the role of uniting or dividing the elements. The unifying principle is Philia or Philotes, love symbolized in Cerna’s poetry by the *wing of light*, and the contradictory dividing principle is Neikos, hatred or enmity also recovered by Panait Cerna as the wing of darkness, with the wing being an “ascending tool par excellence”, a “symbolic means of rational purification” (Durand, *op. cit.*: 131). In fact, the poet owes it to Heraclitus’s conception that fire is the fundamental substance, that everything, just like the flames of a fire, is “born by the death of something else” (Russel, 2005: 42-58) (the moon separating from the earth’s “fire body” in Cerna’s poetry).

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THE PRAGMALITERATURE AND THE DIVERSITY OF SPEECH

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Abstract: *The ratio between language and speech falls within the typology of the relations that are established between essence and phenomenon, between static structures and the processes developed through their dynamization. The present study shows that this dynamization also implies a diversification of the facts of language in communication, up to those artistically determined, studied by pragmaliterature.*

Keywords: *context, locutionary, plausibility, synchrony, pragmaliterature*

1. The language-speech correlation. Between 1907 and 1911, the Swiss linguist Ferdinand de Saussure taught general linguistics at the University of Geneva. After the professor's death, three of his disciples (Charles Bally, A. Sech  hay  , A. Ridlinger) published the famous *Cours de linguistique g  n  rale* in 1916.

In the first part of the course there are approached some of the fundamental oppositions of the language theory: synchrony - diachrony; arbitrary - motivated, language - speech ...

Similarly, the English linguist John. L. Austin (1911-1960), as a professor of philosophy, taught language philosophy in 1955 (Harvard) and 1958 (Berkeley), a course in which he developed the theory of the speech acts. Two years after the professor's death, in 1962, one of his disciples, J.O. Urmson published the texts of these lectures in a volume entitled *How to Do Things with Words* (1962, 1975. Oxford), *Quand dire c'est faire* (Paris, 1970), *How to do things with words* (Pitești, 2003).

J.L. Austin's preoccupations with the speech acts date back to 1955, when he began the courses on this subject at Harvard.

Between 1955-1956, Egeniu Coșeriu, a linguist who had also been granted a PhD diploma in Philosophy in Milan in 1940, published in the journal of the University of Tucum  n and then in 1959 in the *Circulo Linguistico de Valparaiso*, the famous course *Determinaci  n y entorno. Dos problemas de una linguistica del hablar. (Determination and setting. Two problems of a linguistics of speaking).*

It is to be noticed that at the beginning of the 20th century (Saussure) the speech was analysed by relating it to the language.

The language is a set of rules that underlies the functioning of verbal communication; it has an abstract, systematic character, comprising theoretical descriptions. It is said that this set of rules is usually included in the grammar of each language; but also the other two sectors (phonology and vocabulary) are part of the compulsory composition of the language (cf. Slama Cazacu, 1959, p. 56).

The speech (which should not be confused with the oral manifestation of communication) includes all the ways by which the rules are concretely manifested in the process of communication, by relating the words to each other in sentences, but also by relating their relation to the reality that they express.

The relation of a word to all the other words of the statement in which it appears presupposes similar relations between the units of the language at all their levels of

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manifestation. The units of language are: the phoneme, the morpheme, the synteme, the syntagm, the clause, the sentence, the paragraph, the text.

The statement is an intermediate unit, which has as its limit the sentence, but which can also refer to smaller units, that communicate a message and are delimited by a dot.

The paragraph, which is transfrastic, is the minimal unit of a text. It usually contains two or more sentences (statements).

At the level defined by the phoneme and morpheme, it is constituted the meaning; at the level of the synteme and syntagm, it is constituted the syntactic function; at the level of sentence and clause it is constituted the logic (the truth or plausibility achieved by relating the units), manifested at the level of communication by the rule of compatibility (the concordance between meaning and relationship). Thus, a sentence like *Pisica doarme pe canapea și miercuri este a treia zi a săptămânii* (*The cat is sleeping on the couch and Wednesday is the third day of the week*) is not part of the inventory of statements of a language, the two clauses of the sentence are not compatible. In the same way, a syntagm like *capra citește* (*the goat is reading*) is not functional either. But the rule of compatibility is also manifested at an inferior level, between the grammatical meanings. Thus, no associations between such lexemes and morphemes as: *acturi, succesuri, fratul, lupe...* are possible.

All the rules, by which the well-formed units of a language can be distinguished from the wrongly-formed, non-functional ones, ultimately compose the language of an idiom, its abstract, theoretical projection. In fact, it refers to the linguistic competence of a speaker, even of a speaker who does not study grammar, but holds the rules by taking them from the way the community in which he lives uses them.

Because in the generative-transformational linguistics the concept of competence is obligatorily correlated with that of performance, the latter can be understood as the sector of language in which it is possible to act without restrictions in communication (to generate or recognize, within the limits of correctness, clauses, sentences, texts). For example, an ordinary philologist cannot form a large number of texts in which to use the medical language (the architectural, the technical one ...). In the same way, a 6-7 year old child cannot generate texts that contain adverbial clauses of opposition, of concession, of exception (he cannot achieve this performance), as they presuppose a more complex development of thinking.

Now the concept of *speech* can be understood in a more direct way. On the one hand, by competence one owns a larger or smaller sector of micro-units of the language, on the other hand, one also acquires the rules of forming much larger units. The speech means putting all these entities into action / make them function together; it means the way in which the elements are combined at different levels of complexity: morphematic, syntagmatic, propositional, frastic and transfrastic levels (paragraph, text). Therefore, speech means the action by which well-formed structures are realized and the control (in yourself or in the others) by which the wrongly-formed ones are excluded. At the level of speech, there are created both the creativity and the otherness of language (cf. Munteanu, 2019, p. 63).

2. The conception of Eugeniu Coșeriu. In his famous study *Determinare și cadru. Două probleme ale lingvisticii vorbirii*. (*Determination and setting. Two problems of a linguistics of speaking*) from 1956, the Romanian linguist analyses the theoretical dichotomy (language-speech) suggested by Ferdinand de Saussure in his *Cours de linguistique générale*.

In fact, in the Saussurean correlations, it was the first term that was granted the right of linguistic affiliation. Thus, the linguistic research had to deal mainly with the

synchronous functioning of the language (synchrony- diachrony), with only the language (language-speech) and to be based only on the arbitrary character of the linguistic sign (arbitrary-motivated).

All these “absolutizations” of Saussure represented many subsequent challenges for the linguistics studies.

2.1. In 1957, in the scientific journal of the University of Montevideo, Coșeriu published an analysis of the synchrony-diachrony correlation: *Sincronia, diacronia e historia. El problema del cambiolinguístico*.

In this study, which was later considered by the Romanian linguist his most important work, there are established the base of the concept of *integral linguistics* in which it is made the distinction between synchrony and diachrony, but it is also to be found that they cannot be separated: “In the language reality, in speech, these two moments represent only one moment: one moment seen as functioning, the other seen as development, as a new fact on the timeline (...) we should conceive the system as a dynamic system and understand that the language is formed, is constituted diachronically and it works synchronously all the time and that these two moments represent only one moment” (*Lingvistica integrală*, 1996, p. 30).

2.2. The fact that Saussure considered that the only object of linguistic was the language and not the speech (language-speech) did not prevent the Italian linguist Pagliaro (A. Pagliaro, *Glottologia. Parte speciale. Linguistica de la parola*, Rome, 1955) from establishing a new science called glottology, which was considered the linguistics of speech. This would be, in essence, the subjective attitude of the speaker, his way of using the system of rules in order to create the text (cf. Coșeriu, 2009, p. 199).

The first question that Coșeriu asks is whether language can be separated from speech so that there can be different theoretical approaches, or, as Saussure considered, linguistics could study language in itself or for itself.

It is true that in the history of linguistics there were discovered texts (for example, entities of the speech of an unknown Tharic, Hittite language) and on their basis it was later constituted, more or less exactly, a language, a grammar of them. Or, for example, although the old Italian language was known from Boccaccio's time, Tzvetan Todorov composed *Gramatica Decameronului* (*The Grammar of the Decameron*) from a semiotic perspective. On the other hand, it is unlikely that the description, even a partial one, of such a language has ever been discovered and, based on it, one should have resorted to writing some texts (the authors of universal artificial languages such as Esperanto etc. could relate something about the mechanism itself).

In order to signal the compulsory character of the connection between the two aspects, Coșeriu made some equivalences of some ancient concepts (ἔργον, ἐνέργεια) in the conception of the speech as a product and as an activity, not agreeing with Saussure's equivalence: language/synchrony-speech/diachrony. This represents even more because “The speech as a product is in particular the text itself, and in the historical plan it is again identified with the language” (Coșeriu, 2009, p. 201).

It is also shown that the language and the speech denominate two non-overlapping realities: “the speech is more comprehensive than the language: while the language is entirely contained in speech, the speech is not entirely contained in the language” (Coșeriu, 2009, pp. 202).

In order to organize the concepts, it is used the notion of language: “the object of linguistics (“the science of language”) can only be represented by the language, in all its aspects” (*ibidem*). However, starting from this, it could be deduced a fact which the linguists would never agree with, that language and speech are the two parts of the

language. The observation is that it is about the human verbal language and not about the other types of non-verbal languages: the language of the first articulation of the animals and the others (musical, gestural, clothing, cosmetic, traffic signs etc.).

In terms of generative linguistics, any grammar starts from a lexicon (there are also infra-lexical levels of the language) and from a grammar, which contains rules of transcription, transformation, construction (cf. Golopenția - Vasiliu, 1969). They make up the domain of language.

The activation of the lexical units through rules (the speech considered as an activity, as a process) and also the inventory of texts, as a result or product, represent the speech.

In reality, beyond the concepts and theories, things can be imagined more easily if we take into account the fundamental nature of language as an effect of the double articulation.

At the first articulation, the language of the animals, with a finite and relatively small number of elements, achieves a small number of combinations, which are repeated.

The human language, the product of the double articulation, starts from a fixed, larger number of elements, through which it is obtained a quasi-infinite number of combinations at the lexical level (which is limited by semantic investments), elements with which, at more complex structural levels, there are obtained: an infinite number of clauses, an infinite number of sentences, an infinite number of texts.

But the language of one ethnic group is only one. The phonemes of a language, the morphemes, the lexical units, the grammatical units, the categories and classes, the types of relations, even if some belong to the universals of the language, are uniquely described (sometimes by polemical interpretations) for the respective language.

On the other hand, the speech, as a text production activity (as a process) and, especially as a text inventory (as a result), is much more extended, or even quasi-infinite, if we take into account the power of the continuous generation and the evolutionary character of languages.

The theoretical presentation of the two aspects of the human verbal language is done through two different activities, expressed through different verbs: *to explain* and *to exemplify*. This fact can be noticed in any book of descriptive grammar: a rule is explained on a theoretical level and is practically exemplified (it proves its validity) by a fact of language or by several, from classical / modern authors or from spoken language.

This coincides with what Coșeriu stated: "This means that the whole linguistics has always been and is still a linguistics of speech and that, in reality, there is no other linguistics" (p. 202); The language "is for the linguist a system deduced from speech" (*ibidem*).

The fact that some of the speakers (some of them future linguists) noticed the repeatability of some phenomena in speech and deduced rules, or that the first verbal manifestations started from some involuntary intuition, does not matter at the moment, because, as Saussure showed, in any language, and no matter how much we go back in time, the first moment was never established, so the language will always appear to us as a legacy of the previous generations. The relationship is the same as that between the essence and its phenomenon.

3. The relationship between linguistics, pragmalinguistics and pragmaliterature

The pragmatists have noticed that the communication process is not like in the mechanical dolls: the speakers are not concerned with the communication itself: knowing units, rules and types of combinations and implementing them, gaining competence and

producing performance. They do this because, through such combinations, they want to achieve some important goals of their life, to achieve certain social relationships, to constitute and determine (moral, scientific, artistic, political, religious) behaviors.

Perhaps it is also worth mentioning Saussure's conception, according to which the language is the basis of the society, since social relations are mainly realized through language (hence the perspective opened to sociolinguistics by A. Meillet, who was from the same Structuralist School in Geneva). It is achieved through the language manifested phenomenologically, through the speech acts or language facts.

The speech, as a form of language manifestation in the communication process, involves the development of some methods, variants, combinations, selections etc. From this ratio between constancy and variety it is to be noted that the speech, not (only) the oral one, is a field in which the speakers are distinguished and individualized at the same time. An area of functional styles, among which the belletristic style has a special place. This style is accounted for by pragmaliterature.

3.1. The transposition of language into speech does not imply a qualitative or quantitative hierarchy. Coșeriu, as shown above, stated that “The speech is more comprehensive than the language: while the language is entirely contained in speech, the speech is not entirely contained in the language” (Coșeriu, 2009, p. 202). This argument remains interesting only if we put aside the illiterate texts, on the one hand, and the rules formulated inadequately to the reality of the language, on the other hand. In addition, the literary language and the literary speech should be distinguished from the other variants (dialectally or historically determined, as these speeches have their own system of norms with which they correspond).

Although quite widespread, the non-literary way of expressing (non-compliant with the norms) is not always a strong argument either, given the fact that many of the “mistakes” have become the norm, and the norm has become a mistake. For the Romanian language, by confronting in time the normative works, many examples can be given.

The transposition of language into speech involves conforming to several principles that are closely related to each other: the principle of plausibility, according to which there are identified the functional styles; the principle of participation according to which there are described the speech acts and the taxonomic principle that highlights the typology of the texts.

3.1.1. The principle of plausibility starts from the fact that the communication process involves two levels. First, the abstract level of language. The ordinary speaker, with the intuitive possession of the linguistic competence, doesn't have objects in his mind (the objectology in modern poetics referred to symbolical objects), but abstract concepts, abstract procedures (rules, restrictions, conditionings ...), types of relationships that are manifested through connectors etc.

The concepts were formed over time, starting from the concrete perception of the sets of objects: their grouping into classes according to the common features (intention). In time, they came to know the concepts as a whole, as sets of objects, i.e. as the sphere of the notion (extension). As one could see, we started from the observation of each object and came to the subsequent recognition of it as being part of the class defined by the common features of the whole. The recognition itself is called *reference*, and the object, defined by its class, is called *referent*. (There are many other denominations for these two terms, due to the extended availability of the relationship of denomination. The closest ones: meaning-significance, extension-intention, denotation-connotation).

The most important question is how the entities are reduced from the abstract (mental) level of language to the level of speech (updating in discourse), so that the

created text becomes plausible (to state something about a fact from reality). As one cannot formulate the sentence *Capra citește* (*The goat is reading.*), in the same way, the sentence *Ce soare și senin e afară!* (*What a sunny and clear day is outside!*) cannot be stated either when outside it's cloudy and it's raining. (As it can be noted, at the macrostructural level of the sign, the rule of compatibility is applied, while the arbitrary character is denied).

In principle, this update in discourse can be done in three ways: by strict plausibility (which characterizes the technical-scientific language, the artificial one: mathematical, logical etc.); by assumed plausibility that characterizes the natural language of the ordinary communication (the assumption tends to go beyond the imperfections of natural language: ambiguities, synonymous series, polysemies etc.); by suspended plausibility that characterizes the artistic language (the speech), in which the dominant technique is that of dissimulation, of recreating a universe more or less related to the reality, through the affective intelligence of sensitivity (the esthesis).

3.1.2. The principle of participation is defined by the relationship that is established in the communication between the speaker and the interlocutor through the proposed message. Based on this, it is established the impact of the communicators with the things, with the referents. The fundamental work in the field of the speech acts is that of J. L. Austin, *How to do things with words* (Pitești, 2003).

The theory of speech acts (language, discourse) represents a fundamental part of the pragmatic studies and has involved multiple developments in terms of the logical, philosophical, linguistical aspects.

John L. Austin described their typology and the conditions for a successful communication in the case of the texts with assumed or suspended plausibility. The conditions for the success of the texts with strict plausibility (scientific, philosophical, religious texts) consist in the way in which the text (the discourse) relates to the truth, depending on the sector of the laws of nature (or of the divine nature) with which it deals.

Austin's theory of the speech acts (of language) was anticipated by Reinach's studies (the theory of social acts which was later equated with the theory of the illocutionary language acts) and also by the study of Gardiner and Grice.

Reinach: the act of language - the fact of saying something, of manifesting oneself at the level of language. However, social or language acts are not simple statements, but are those that generate a system of rights and obligations.

Gardiner – denominates the speech by using the term discourse (text) and, like Coșeriu, shows that the study of the linguist should start from the practical achievements (from discourse) to the theoretical ones. In Gardiner's opinion (the linguistics of the transfrastic had not yet appeared), the discourse has two fundamental components: the sentence and the word, the first defining the discourse and the second one, the language. There are identified four types of sentences: statements, requests, questions and exclamations.

In his works, Austin makes a typology of the statements and speech acts.

In characterizing the statements, he starts from combating the descriptive illusion, according to which any statement has the purpose of describing a state of affairs and of being compliant or non-compliant with them (true or false). However, there are statements whose message lies in their value of truth = constative/ ascertaining. In addition, there are also reported sentences with the value of successful or unsuccessful statements (performatives).

A statement like *Maria citește* (*Mary is reading*) is true if and only if *Mary is really reading*. Instead, a statement like *Promit să-ți aduc albumul* (*I promise to bring you the album*) is based on the success or failure of the promise.

The ascertaining statements, constructed with the help of ascertaining verbs, usually describe (state) a state of reality, being, most of the time, constructed with verbs in the third person.

In contrast to the previous statements, the performative statements are constructed in the first person with the help of performative verbs. They simultaneously designate an action with different indications about its chances of realization (*to affirm, to order, to command, to apologize, to invite, to promise, to thank ...*).

Their meaning is intentional or, as it will be seen, illocutionary. If the circumstances of the illocutionary statement are appropriate, the action that they express, will be carried out. Thus, a statement like *I-am promis că voi veni* (*I promised him that I would come*) has two sequels: *și iată am venit* (*and here I am*); *dar am avut până* (*but I had a flat tire*). These two sequels show that the action stated in the first version is successful and unsuccessful in the other.

Austin compiled the list of conditions for the success of the actions included in the typology of the performative statements. From this point of view, there are *explicit performative statements*, for which it is necessary to have conventional procedures that lead to a certain effect-result in some circumstances.

The implicit performative statements contain ambiguities that imply different circumstances. A sentence like *Promit că plec* (*I promise to leave*) is explicit (without ambiguities), while a statement like *Voi veni* (*I will come*) can be decoded as: a threat, a promise, a prediction.

The speech acts that are to be found in the structure of an argumentative text explain the typology of the sentences through their pragmatic component, present to a lesser extent in the statements.

There are three types of such acts, depending on how the principle of participation is manifested: locutionary, illocutionary and perlocutionary speech acts.

The locutionary speech acts are composed of utterances in which the words are used with their usual meaning, the speaker being concerned with the transfer of a meaning based on the elements of its structure. They are usually constative.

The illocutionary speech act also contains its intentionality, the intention that the speaker wants to convey to the interlocutor.

The conditions for success define the perlocutionary act, which records the effect itself of the previous communication.

The three components (locutionary, illocutionary and perlocutionary) are sometimes complementary in the communication of a single statement.

Thus, a statement like *E cald aici în cameră* (*It is hot here in the room*) is primarily locutionary (it is detected the high temperature in the room and this fact is transmitted to the people nearby); the illocutionary component conveys the need to take action (through intonation and a certain rhythm of speech); the perlocutionary component expresses one of these measures through possible continuations: *deschideți fereastra; să ne dezbrăcăm de sacou; dați drumul la ventilator; să mergem afară* (*open the window; let's take off our jackets; turn on the fan; let's go outside*).

There are also some other descriptions of the speech acts made by H. P. Grice, John Searle, P. F. Strawson, that complete and nuance the Austinian theory.

3.1.3. The taxonomic principle refers to the typology of texts in each field of communication (science, philosophy, religion ...) and also imposes classification and subclassification criteria for each type of text (cf. Jean-Michel Adam, 2009).

With reference to the literary text, it is highlighted the relationship from genus to species, also involving the modes of exposure.

In the case of the literary text, the genus-species relationship is determined by the level of generality of the message, according to which the participation of the actors also takes place. In essence, it is about a logical classification (the classification of judgments in modern / Kantian logic).

This theory was stated before the modern logic and was transmitted as a fact of tradition to today's theory of literature. This does not excuse its imperfection. It is a discussion about the epic, lyrical and dramatic genre.

Kant's classification of judgments, a commonplace in logics of any kind, establishes the three levels of generation and manifestation of the meanings that form the message of any text. Thus, there are general (universal) judgments, which refer to all objects (actors), particular or existential judgments, which refer to a part of objects, and singular or individual judgments that refer to a single object.

At the general level, in literature it is created the paremical text (proverbs, maxims, phrases) that uses the gnomic function of the language.

At the next, existential level, there appears the epic genre which involves the presentation of the message through a larger or smaller number of characters. This type of text is subclassified into two subtypes, depending on how the text is highlighted. In its indirect presentation there appear: a) the narrative text, in which the characters are intermediated by the author and by the reading performed by the reader and b) the dramatic text, in which the characters appear, with the help of the actors, directly on the stage, in front of the audience; the reading is replaced by the direct performance (by direct attention). Therefore, the narrative and the dramatic text belong together to the epic genre.

The lyrical genre is the genre manifested at the individual, singular level of the meaning.

According to the modes of exposure, the texts are of several types and are related to narration, description, dialogue etc. (cf. J.M. Adam, 2009).

4. The double articulation of the verbal human language meant, as it can be noticed, not only a progressive engendering starting from micro-units to texts, but also a diversification of them, from the logical-scientific ones to those intended for cognitive-affective messages.

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LE TISSU DES PLANS NARRATIFS DANS LE ROMAN SONIA RIDICĂ MÂNA DE LAVINIA BRANIȘTE

Lavinia-Ileana GEAMBEI*

Abstract: Lavinia Braniște is a young story writer, "top name in the new wave" (Iovănel, cover IV) or "the most important name in the prose of the 2010s" (Iovănel, 2021, p. 420). She started as a novelist in 2016, with *Interior zero*, followed by *Sonia ridică mâna* in 2019, a novel which received "Thoreau's Nephew" Award 2019, Ateneu Magazine Prose Award, 2020 edition, *Sofia Nădejde* Award for Literature Written by Women, 2020 edition, Prose section. The film script on which the protagonist of the novel is working, inspired by Zoia Ceaulescu's life, the daughter of the dictatorial couple, and which will remain an "abandoned" project, becomes in fact a pretext for a series of forays into the past, both in Romania's recent past and in Sonia's. The novel is characterized by a skilful texture of the narrative plans. These plans correspond to "searches" which remain unsolved until the end of the novel. Everything remains under the sign of mystery, similar to life itself. First, there is a narrative plan that focuses on communism, through the investigations of the protagonist Sonia, from which derives that interesting past-present relationship. Then, a family relationship plan is developed, by relating Sonia to her mother, to the "absent" father for many years of her life and to Claudia, her step-sister from her father's second marriage. There is also a plan for "gender relations", built mainly by relating Sonia to Paul, her boyfriend who pretends to be a feminist, and to Vlad, the producer. As Mihai Iovănel observes, "almost all the men in the novel are in fact hypocrites or indifferent, clones of the emotionless father" (Iovănel, 2021, p. 423). But most of all, there is a plan built on the binomial Sonia and herself. Based on these premises, this paper aims to analyse the way in which these narrative plans are combined in the novel, to show how Sonia's searches about Romania's recent past inspiring her in writing Vlad's script coincide with the search for self, with the desire to understand herself and her own life.

Keywords: narrative plan, communism, past, investigation

Lavinia Braniște est une jeune prosatrice, « un nom de pointe de la nouvelle vague » (Iovănel), ou bien « le nom le plus important de la prose des années 2010 » (Iovănel, 2021, p. 420), qui a débuté comme romancière en 2016, avec *Interior zero*, suivi par *Sonia ridică mâna*, en 2019, roman qui a remporté le prix « Nepotul lui Thoreau », 2019, le Prix pour Prose de la revue Ateneu, 2020, le Prix *Sofia Nădejde* pour littérature de femmes auteurs, édition 2020, section Prose.

Le roman *Sonia ridică mâna* est narré à la troisième personne, mais il se caractérise par subjectivité, car la narration suit de près la perspective de la protagoniste (c'est pourquoi le style indirect libre apparaît souvent), une milléniale née près de la Révolution, caractérisée, comme tous les personnages de Lavinia Braniște, par une volatilité accrue. Sonia est collaboratrice à une station de radio obscure, elle « génère » des textes pour un blog et, à la proposition du réalisateur Vlad Petre, elle travaille à un scénario de film s'appuyant sur la vie de Zoia Ceaulescu, la fille du couple dictatorial, en suivant surtout la vie amoureuse de celle-ci et sa relation avec sa mère. Ce scénario, qui à la fin va rester un projet « abandonné », devient en fait un prétexte pour une série d'incursions dans le passé, tant dans le passé récent de la Roumanie, que dans celui de Sonia.

Sonia est une jeune fille approchant de sa trentaine, élevée par une mère seule, souffrant à cause de son passé qu'elle ne comprend pas et à cause de l'absence du père de sa vie.

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Les recherches de Sonia sur la vie de la famille Ceaușescu et sur le communisme sont variées : elle en lit différents livres, interviewe différentes personnes ayant vécu « avant » (y compris de sa famille), elle espère et elle tente d'avoir accès aux archives CNSAS, mais elle n'y parvient pas.

Le roman est caractérisé par un habile tissu des plans narratifs. Tous ces plans correspondent à des « quêtes » qui restent irrésolus jusqu'à la fin du roman. Tout reste sous le signe du mystère, comme la vie même. D'abord, il y a le plan narratif se concentrant sur le communisme, à travers les investigations de Sonia, dont va dériver une intéressante relation passé-avenir. Ensuite, on développe un plan des relations familiales, à travers les rapports de Sonia à sa mère, au père « absent » depuis longtemps de sa vie, au grand-père paternel et à la belle-sœur, du second mariage de son père, Claudia. Aussi, y-at-il un plan des « relations de genre », construit surtout à travers le rapport de Sonia à Paul, son petit ami, qui fait mine de féministe, et Vlad, le réalisateur. Comme l'observe Mihai Iovănel, « presque tous les hommes du roman sont, en fait, des hypocrites et des insoucians, des clones du père indifférent » (Iovănel, 2021, p. 423). Mais on développe aussi un plan construit sur le binôme Sonia et elle-même. En fait, les quêtes de Sonia sur le passé récent de la Roumanie, des quêtes qui doivent l'inspirer dans la réalisation du scénario pour Vlad, coïncident avec la quête du soi, avec le désir de se comprendre elle-même et sa propre vie.

Sonia ridică mâna est, comme l'affirme Mihai Iovănel, « l'un des meilleurs romans sur le communisme, même si le communisme n'y apparaît que de façon imprécise et *en passant*, à travers des témoins auxquels on saurait se fier très peu (les livres écrits par Mitică Dragomir ou par de divers proches des Ceaușescu, que Sonia lit ; des discussions peu concluantes avec deux anciens membres de la police politique etc.). Finalement, le roman n'est pas tellement sur le communisme, mais plutôt sur l'impossibilité d'écrire sous le communisme. » (Iovănel, *op. cit.*, p. 422).

Il y a même au début du roman un fragment suggestif à cet égard, où le style direct et le style indirect libre s'entrelacent et qui exprime les tourments de Sonia dès avoir accepté la proposition de Vlad, celle d'écrire un scénario sur Zoia Ceaușescu et sa mère, avec des histoires sensationnelles, avec Zoia poursuivie par la police politique « car elle se voyait avec des hommes et sa mère haïssait cela ». Étant obligée de se retourner vers le passé récent de la Roumanie, Sonia se rend compte qu'elle ne sait pas d'où commencer, « fiindcă Vlad i-a zis că le dorește în film pe Zoia și Elena, *acea* Elena, deci subiectul trebuie cercetat, trebuie adus în film un grad de adevăr care să-i permită lui Vlad să susțină că e despre *acea* Elena (= car Vlad lui a dit qu'il voulait dans le film Zoia et Elena, *cette* Elena-là, donc le sujet doit être recherché, il fait apporter dans le film un degré de vérité qui permette à Vlad de soutenir qu'il s'agit de *cette* Elena-là.) » (p. 13-14)¹. Donc, Sonia se rend compte qu'elle ne sait rien sur ce qu'il y avait avant qu'elle naisse, même si elle connaît, elle aussi cet imaginaire-là de la Révolution, construit à l'aide de la télévision: « Cunoaște foarte bine imaginile care se tot dau la televizor în fiecare decembrie, imediat după ziua ei, discursul, fuga, execuția, televiziunea liberă... (=elle connaît très bien les images qui ne cessent de passer à la télé chaque décembre, immédiatement après son anniversaire, le discours, la fuite, l'exécution, la télévision libre...) (p.14). Il s'agit des images qui se sont si bien fixées dans les souvenirs des gens, dans leur mémoire, mais qui leur ont été offertes toutes faites, c'est pourquoi Sonia avoue elle aussi avoir parfois l'impression que ce sont ses propres souvenirs, qu'elle avait vu elle-même en direct ces

¹ On mentionne que toutes les citations du roman, qui surgiront à travers cet article, sont de l'édition citée en Bibliographie.

images-là quand elle était enfant. Mais, comme Sonia le comprend, communisme signifie beaucoup plus que ça, pas seulement ces images de la Révolution, répétées chaque année à la télé : « Când aude vorbindu-se despre *înainte*, îi vin în minte imaginile alea și cam atât. Asta înseamnă *înainte*. Dar înainte de *înainte* ce-o fi fost? (=quand elle entend parler d'*avant*, il lui vient dans l'esprit ces images-là et c'est tout. C'est ça qu'*avant* signifie. Mais avant d'*avant*, qu'était-il ?) (p.14).

D'ailleurs, dans un dialogue avec son petit ami, Paul, doctorant en histoire des arts, on met en discussion ce problème. Paul, qui traite cet aspect de façon grave, en est irrité et pose une question rhétorique quant à la démarche du réalisateur Vlad : « Și cine l-a autorizat pe individul ăsta să facă un film despre comunism ? (= et qui est-ce qui a autorisé cet individu à faire un film sur le communisme ?) » (p. 19). Mais Sonia lui répond de façon claire, lui montrant qu'elle comprend qu'il est difficile de trouver et d'exprimer la vérité sur cette époque-là : « E o poveste, nu e un film despre comunism. Nici măcar nu ne interesează tot adevărul (=c'est une histoire, non pas un film sur le communisme. On n'y est pas même intéressé par la vérité entière)» (p. 19).

S'efforçant de commencer à travailler au scénario, plusieurs idées surgissent à Sonia : de rechercher des histoires de policiers politiques, ce personnages « exotiques faisant des choses hallucinantes » et dont quelques-uns vivaient peut-être encore. Ensuite, elle essaie d'en apprendre davantage de sa mère. C'est pourquoi, dans une discussion téléphonique, elle la prie de lui raconter quelque chose de 1974. La réponse de sa mère lui fait voir que l'imaginaire communiste chez les Roumains, quelle que soit la décennie à laquelle ils se rapportent, inclut inévitablement la crise alimentaire : « Îmi amintesc că-mi era poftă de măsline și nu se găseau și așteptam să plece unchiul Tudor în delegație la București să aducă măsline (= Je me souviens que j'avais envie d'olives et on n'en trouvait pas et j'attendais que l'oncle Tudor parte en délégation à Bucarest et qu'il en apporte des olives ») (p. 15). Après que Sonia lui fait remarquer que cette crise alimentaire avait été dans les années 80, comprenant que la mémoire pouvait lui jouer des trucs, la mère accepte que, peut-être, l'envie d'olives aurait été « plus tard », et Sonia comprend que sa mère avait été trop jeune en 1974, ayant seulement 9 ans, par conséquent elle ne pouvait pas avoir des souvenirs qui puissent lui être utiles.

Ensuite, Sonia s'enthousiasme en pensant qu'elle pourrait lire les dossiers dressés pas la Sécurité (= police politique, n. trad.), car chez le CNSAS les dossiers étaient, théoriquement, libres, mais ce n'étaient que les pétitionnaires et les chercheurs qui y avaient accès. C'est pourquoi elle ne parvient pas à y avoir accès.

Une autre méthode qu'emploie Sonia est de discuter avec des gens ayant vécu leur jeunesse en communisme. A travers son copain, Dani, elle rend visite à monsieur Nichifor, ancien professeur d'histoire de la langue aux Lettres, récemment retraité. Le professeur est un homme qui aime raconter son passé communiste, des fois avec amertume, des fois avec nostalgie et même avec humour, surtout que, pour une période, il avait aussi été professeur de roumain dans un village. A partir des histoires de monsieur Nichifor, on reconstruit une partie de l'imaginaire communiste : des défillements lors des jours de fête, les détachements d'élèves, la participation aux travaux agricoles avec les élèves, le plus souvent à la récolte de maïs, le plaisir de manger du maïs cuit à la fin de la journée de pratique agricole. Sonia se rend compte qu'il est très difficile de synthétiser ce que le professeur raconte, surtout qu'il y a, mélangés, les sentiments, les tons, les attitudes envers le passé. C'est pourquoi elle en conclut : « Trecutul este un loc la fel de incert și de haotic precum viitorul (= le passé est un endroit aussi incertain et chaotique que l'avenir » (p. 92). A la question de Sonia « Était-il mieux avant ? », le professeur répond par un aphorisme : « Ce n'était pas mieux, mais on vivait mieux. » (p. 93). Plus tard dans

la discussion, Sonia découvre que le professeur nourrissait des sentiments variés envers Ceaușescu, mais qu'il détestait clairement Elena, partageant la conviction générale que c'était elle la mégère et que c'était à cause d'elle que tout était parti à vau-l'eau. Le professeur insiste que Ceaușescu n'avait pas été un mégalomane, car il n'avait pas eu de statue, argument absurde pour Sonia. Cette affirmation donne l'occasion à la narratrice de montrer, une fois de plus, qu'à présent, le communisme est utilisé comme marchandise, il est « exploité » de façon ridicule. Parce que, en sortant de l'appartement du professeur en étant encore éblouie du fait que Ceaușescu n'avait pas eu de statue, Sonia en fait une recherche sur Google et elle trouve « o singură imagine, un bust enorm și hideș, amplasat la umbra unei sălcii, la intrarea în Scornicești. Localnicii speră ca statuia să-i stârnească curiozitatea lui Gigi Becali, pentru ca acesta să vină în vizită la ei în comună și să le facă o donație (= une seule statue, un bust énorme et hideux, planté à l'ombre d'un saule, à l'entrée en Scornicești. Les habitants espèrent que la statue éveille la curiosité de Gigi Becali, pour que celui-ci vienne visiter leur village et leur fasse une donation.) » (p. 93).

L'épisode de la visite rendue au professeur Nichifor est une séquence narrative suggestive pour la manière dont on fait le passage d'un plan narratif à l'autre, pour la manière dont les quêtes de Sonia pour découvrir et pour entendre le passé récent de la Roumanie mènent aux quêtes pour entendre son propre passé et pour entendre elle-même, et c'est pourquoi elle va chez le psychologue pour un temps. Sonia essaie d'appréhender vraiment sa relation avec sa mère, avec son passé dont son père est absent, de surpasser ses peurs et son anxiété. Ainsi, après s'être rendue compte que le professeur avait vingt-cinq ans en 1974, c'est-à-dire quelque quarante ans avant, Sonia commence avoir des doutes concernant les souvenirs de celui-ci, ses opinions et ses gestes de cette époque-là, car elle se retourne immédiatement sur elle-même, approchant sa trentaine, et s'analyse avec lucidité : « Simte că se schimbă mult între douăzeci și treizeci de ani, se apropie de treizeci și are o puternică senzație că pe partea cealaltă o să se simtă în siguranță. [...] Dacă treci cu bine peste douăzeci-treizeci, începe să se facă lumină, să meargă mai ușor, cineva, cumva, unge niște mecanisme (= elle sent beaucoup changer entre ses vingt et ses trente ans, elle approche sa trentaine et elle a une forte sensation qu'au-delà elle se sentirait en sécurité. [...]) Si on passe bien ses vingt-trente ans, les choses commencent à s'éclaircir, à fonctionner plus lestement, comme si quelqu'un, d'une certaine façon, avait oint quelques mécanismes » (p. 89). Elle se souvient ensuite avoir éprouvé une crise lors de ses vingt-cinq ans, quand elle voulait à tout prix avoir un enfant, car sa mère l'avait eu à cet âge et elle se rend compte que son esprit avait pris ce repère. A partir de là, elle parvient à analyser sa relation avec sa mère dans des gestes, dans les manifestations extérieures, comprenant quelles ne sont pas « bécoteuses et sentimentales » l'une envers l'autre, et dans leurs beaux moments elles sont polies et souriantes. Elle continue de se rappeler deux situations spécifiques : l'envoi d'un message texte où elle écrivait à sa mère un simple « je t'aime » et sa plainte sur le blocage dans l'élaboration de la thèse de dissertation, avec toutes les angoisses que suppose une telle crise. C'étaient des moments qui avaient beaucoup effrayé la mère, croyant que Sofia était dans un moment de vulnérabilité extrême et qu'elle allait se faire du mal. Ce qui a choqué Sonia, qui pensait que sa mère ne la connaissait pas du tout « Atât de puțin mă cunoaște? s-a gândit. N-ar fi făcut niciodată așa o mizerie în jur (= c'est si peu qu'elle me connaît ? Pensa-t-elle. Elle n'aurait jamais fait ça autour d'elle) » (p. 90). Ensuite, elle s'aperçoit que sa mère prend en compte la possibilité du suicide car il y en avait deux cas en famille, un cousin et une nièce maternelle. Après ces événements tragiques, pour ceux restés derrière, « l'inimaginable devient imaginable » (p. 90).

Après le premier brouillon du scénario, Sonia reçoit de Vlad le conseil d'écrire « en mettant là quelque chose d'elle-même », « en retrouvant l'émotion ». Sonia avoue empathiser avec le personnage Zoia, c'est pourquoi Vlad lui conseille de chercher quelque chose de la relation avec sa propre mère et de faire transférer ce « quelque chose » dans l'histoire écrite, dans la relation entre Zoia et Elena Ceaușescu. Mais elle a du mal à le faire. C'est pourquoi les propos de Vlad continuent à la hanter « Trebuie să te coste! Dacă nu te costă, n-are cum să aibă valoare (= mais il faut absolument que ça te coûte ! Si ça ne te coûte rien, c'est que ça n'a pas de valeur) ». Il lui est difficile de parvenir à un geste de générosité dans cet acte artistique, car Sonia craint constamment l'erreur, elle a peur d'évaluer la période de façon erronée. Elle est consciente que, malgré le fait que l'histoire du scénario insiste sur l'histoire d'amour de Zoia, sur l'intrusion de la mère, tout cela se passe dans un environnement et dans une époque qu'elle ne peut vraiment comprendre. Par conséquent, si, elle assume des risques. Cependant, elle ne renonce pas à l'idée de savoir davantage sur cette période-là : « Dar Sonia nu are nici amintiri vii, nici balast memorial și se gândește că ce-ar putea s-o coste ar fi asta: să-și asume o variantă a trecutului, așa cum a reușit ea să și-l reprezinte cu toată bunăvoința de a înțelege corect, și s-o prezinte pe aceea, fiind totodată pregătită să fie contestată, corectată, judecată sau disprețuită.

Da, să ai o părere ar putea să te coste.

Dar trebuie să ai o părere.

Balastul trebuie cunoscut. (= mais Sonia n'a ni souvenirs vivants, ni ballast mémorial et elle pense que, ce qui pourrait la coûter serait ça : assumer une variante du passé, tel qu'elle a réussi à s'imaginer avec toute la bienveillance de le déceler correctement, et représenter cette variante-là, tout en étant prête à être contestée, corrigée, jugée ou méprisée.

Oui, avoir une opinion ça pourrait te coûter.

Mais il faut que tu aies une opinion.

Le ballast doit être connu » (p. 78).

Donc, comme on l'affirmait ci-dessous, du premier plan narratif on décèle la relation passé-avenir, Sonia étant préoccupée des effets du communisme sur le présent : « Unde e prezentul în discuțiile astea despre trecut? (= où est-il, le présent, dans ces discussions sur le passé ?) » (p. 97) et observant avec indignation la continuité entre communisme et post-communisme, l'impact des anciens communistes sur le présent. Dans de telles séquences narratives, construites en style indirect libre, on peut observer l'ironie défensive et dépourvue de conséquences de la protagoniste : « Câte chestii despre comunism se întâmplă ! Aproape ca în calendarul creștin ortodox, sărbătoare după sărbătoare, sfinți după sfinți, care cu cruce roșie, care cu cruce neagră, ai de unde să-ți alegi preferații, sunt slujbe în fiecare zi! Dar nu se discută ce e mai important, și anume că cei de azi sunt din aceeași specie. (= combien de choses sur le communisme il arrive ! C'est à peu près comme dans le calendrier orthodoxe, fête après fête, saints après saints, tel à croix rouge, tel à croix noire¹, on a plein d'options à choisir ses saints, il y en a des messes chaque jour ! Mais on ne discute pas ce qu'il y a le plus important, à savoir que ceux d'aujourd'hui sont de la même espèce » (p. 97). Et l'ironie continue, dans un véritable jeu de mots avec les homonymes morphologiques *passé* (substantif) et *passé* (verbe) : « La toate aceste evenimente....vin și vorbesc despre trecut de parcă ar fi

¹ Dans le calendrier orthodoxe, les saints « très importants » sont marqués d'une croix rouge, les saints « moins importants » sont marqués d'une croix noire et les saints « peu importants » ne sont marqués d'aucune croix. (n. trad.)

trecut (lors de tous ces événements, ils viennent et ils parlent du passé comme si c'était (du) passé) » (p. 97). On raconte ensuite un débat sur le communisme auquel prennent part des intellectuels de marque, mais spécialisés en anecdotes, qui viennent raconter comment on faisait la queue et ils s'attendent que le public en rie. En effet, les plus jeunes en rient. D'autres jeunes, mais un peu plus âgés, ayant des conflits en famille à cause des parents nostalgiques, se remplissent de rage. Dans cette séquence est aussi inséré l'énoncé-titre :

« Sonia ridică mâna să pună o întrebare, dar adevărul e că n-o ridică prea sus. Ar vrea să-l întrebe pe intelectualul jovial următorul lucru:

– Nu vi se pare obscen să povestiți lucruri amuzante de pe vremuri într-o dezbatere despre comunism? Nu vi se pare deplasat să veniți aici ca să ne faceți să râdem? (= Sonia leva la main pour poser une question, mais la vérité est qu'elle ne la leva pas très haut. Elle voudrait demander à l'intellectuel jovial la chose suivante :

- Ne vous semble-t-il pas obscène de raconter des choses amusantes de l'époque dans un débat sur le communisme ? Ne vous semble-t-il pas déplacé de venir ici et de nous faire rire ?) » (p. 98).

La phrase initiale, qui contient aussi le titre, représente, comme le montre aussi Mihai Iovănel, « une synthèse tant du profil psychologique de Sonia, que de la tactique des petits pas à travers laquelle Sonia fait avancer ses pièces et qu'elle occupe la scène – sans cris ou tirades sur le communisme, sans symboles prétendant tout dire » (p. 422).

Toujours en essayant de mieux connaître le passé communiste, mais aussi le sien, Sonia se rend pour la première fois chez son grand-père paternel, dans une ville de province, où elle va rester quelques semaines. Elle apprend que le vieux morose, qui pour elle tient aussi la place du père qui l'avait quittée depuis qu'elle était très jeune et qui venait de mourir, que celui-ci avait été un policier politique très redouté. La parraine de la famille lui raconte des histoires effrayantes, qu'elle ne sait pas si elle peut croire ou non : à l'époque de Ceaușescu, son grand-père s'était occupé d'arranger une visite du dirigeant communiste dans la ville, peu après l'ouverture de la fabrique de meubles, et il avait fait de sorte que « deux éléments hostiles soient fait interner à la psychiatrie », dans un hôpital du chef-lieu. Ou bien : le grand-père s'occupait à recruter des élèves dans les lycées, pour la Sécurité (= police politique, n. trad.), surtout sous la menace, de sorte que, l'été 88, un garçon de seize ans, Ionuț, qu'il avait essayé de racoler, s'était suicidé. C'est une occasion pour la narratrice de montrer avec quels ressentiments sont restés les Roumains de la même génération, car la marraine dit à Sonia : « Moșul a fost securist, clar. El n-o să-ți mai recunoască în veci, dar toata lumea știe. Ce-și imaginează el, că, dacă se preface că a uitat, acum se șterg toate cu buretele? Dacă iese cu tava la biserică, acum e credincios? (= le vieillard a été securiste (policier politique, n. trad.), c'est clair. Il ne va jamais te le reconnaître, mais tout le monde le sait. Qu'est-ce qu'il s'imagine, que s'il fait semblant de l'avoir oublié, maintenant tout cela va être effacé avec une éponge ? S'il sort avec le plateau¹ à l'église, c'est qu'il est un croyant, maintenant ?) » (p. 229). Ou bien : « Tac-tu mare e un nenorocit, să știi. Un ordinar. Un animal sinistru (= Sache que ton grand-père est une salope. Un ordinaire. Un animal sinistre) » (p. 231).

Sonia vit fortement le sentiment de la propriété, elle souhaite vivement avoir une habitation, « la plus petite », mais que ce soit à elle, même si cela n'est pas dans ses moyens. D'ailleurs, la littérature de Lavinia Braniște met en évidence des fantasmes sur la propriété, des fantasmes qui hantent ses personnages. C'est pourquoi Mihai Iovănel

¹ « le plateau à l'église », c'est générique pour le plateau à colivă (= gâteau fait de grains de blé, de noix et de sucre, à la mémoire des morts, dans la religion orthodoxe) (n. trad.)

considère que « entre la vieille bourgeoisie, pour laquelle la propriété, à savoir la propriété immobilière, avait été le mot d'ordre, et la classe de la pauvreté post-industrielle représentée par Lavinia Braniște il y a un gouffre qui s'ouvre » (Iovănel, *op.cit.*, p. 420). De l'impuissance de s'assouvir ce désir, Sonia se tourne vers le passé communiste, où elle avait appris que les gens obtenaient plus facilement une habitation propriété privée. Mais elle a la force de comprendre que la difficulté de la vie en communisme naissait d'autre chose. « Dar, dacă ar fi trăit *înainte* și ar fi avut o casă, ar fi fost infinit mai rău atunci (= mais, si elle avait vécu *avant* et qu'elle eût une habitation, cela aurait été infiniment pire alors.) » (p. 211). Et elle se rappelle les conditions de l'époque, « l'alimentation rationnelle de la population », la famine, le froid, la peur : « Din multe lecturi și din toate pseudodocumentarele de pe internet la care s-a uitat avidă, a rămas în primul rând cu asta: foamea și frigul la coadă – uneori, citind, le simte fizic. Interdicțiile. Frica (= des nombreuses lectures et des pseudo-documentaires sur l'Internet qu'elle a suivis avidement, c'est avec ça qu'elle est restée, en tout premier lieu : la famine et le froid en faisant la queue – parfois, en lisant, elle les ressent physiquement. Les interdictions. La peur.) » (p. 211). Sonia comprend qu'elle doit garder sa lucidité dans l'analyse comparative du passé et du présent, savoir à quoi se rapporter du passé pour comprendre qu'à présent, malgré les difficultés, on a avancé d'un pas. Ainsi, elle comprend que la souffrance d'*alors* était différente et beaucoup plus puissante : « O înstrăinare mai adâncă. O singurătate mult mai înfricoșătoare. Și multă, multă umilință, o umilință evidentă, la vedere, nu umilința de acum, de care numai unii sunt conștienți (= un éloignement plus puissant. Une solitude beaucoup plus effrayante. Et beaucoup, beaucoup d'humiliation, une humiliation évidente, pas l'humiliation de maintenant, dont seulement certains se rendent compte) » (p. 212). Ensuite, elle se rend compte qu'elle ne saurait prétendre être capable d'écrire une histoire qui offre une image *correcte* de l'époque, même si c'est une histoire de famille, parce que ceux avec lesquels elle en a discuté ne lui en avaient pas donné une image *correcte*. Sonia est un esprit interrogatif, elle est désireuse de connaître et de comprendre son propre passé et le passé récent de la Roumanie : « Ea are multe întrebări greu de articulat, greu de pus una după alta pentru a da naștere unor explicații coerente (= elle a bien des questions qu'il est difficile à articuler, difficile à poser l'une après l'autre, pour mener à des explications cohérentes) » (p. 236). Mais finalement elle comprend que, tout comme le passé communiste de la Roumanie, son passé non plus ne peut être entièrement récupéré, ne peut être expliqué de façon cohérente, ne peut être changé, bien qu'elle y fouille. C'est pourquoi elle peut très bien l'accepter tel qu'il est, avec l'absence de l'affection paternelle, avec la mère qui avait pris la décision de la tenir à l'écart de son père pour la protéger, avec le grand-père qu'elle ne connaissait pas très bien et qu'elle ne comprend pas, mais dont elle ressentait cependant quelque connexion.

En conclusion, Sonia comprend qu'il est presque impossible de parvenir à la vérité sur la période communiste, car il n'y a pas qu'une vérité mais, comme le montre Mihai Iovănel, « le communisme est passé, et pour ceux qui n'en avaient pas été témoins directs, sa réalité reste fondamentalement floue » (Iovănel, *op.cit.*, p. 422). A travers le style indirect, on apprend que c'est à cette conclusion que Sonia parvient après toutes ces expériences de presque une année : « o intrigă faptul că trecutul care o interesează n-a trecut chiar de mult și cu toate astea e îngropat adânc și nu poate fi dezgropat ca ceva întreg și coerent, nu pot fi dezgropate decât cioburi foarte, foarte diferite (= ce qui l'intriguait, c'était que le passé qui l'intéressait n'était passé depuis très longtemps et, cependant, il était profondément enterré et il ne pouvait être déterré comme un tout entier et cohérent, on n'en peut déterrer que des tessons très, très différents) ». Tout le

tissu habile des plans narratifs met en évidence l'impossibilité d'écrire sur le communisme de façon objective, ayant une unique perspective. Aussi, ces recherches de Sonia mènent-elles à la conclusion que le passé est un chaos, que l'humanité ne peut se mettre d'accord qui sanctionner, qui démoniser : « Sunt lucruri care nu se leagă, nici din trecutul lor mărunț, nici din trecutul mai mare, cel al cărui deznodământ se dă la televizor în fiecare decembrie și care fixează amintiri (= Ce sont des choses qui ne se lient pas, ni à leur menu passé, ni au passé plus grand, celui dont le dénouement passe à la télé chaque décembre et qui fait fixer des souvenirs) » (p. 236). Le roman est mélancolique et puissant, mais la fin en est optimiste car, en ce qui concerne sa propre vie, Sonia va découvrir que c'est en elle-même qu'elle doit chercher les ressources pour poursuivre son chemin.

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PURALITY OF WORDVIEW AND EXISTENCE IN LUCIAN BLAGA'S WORK

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Abstract: *The kaleidoscopic vision of Blaga's work reveals the Faustian relationship between light and darkness, silence-word, Fărtat-Nefărtat(God-Devil). In the same context, as in Eminescu's case, the descent to the origins illustrates the intensity of the existential feeling. The main objective of the current study is to present the cosmic and cosmogonic dimension from Lucian Blaga's perspective, containing the same theme that can be found in Eminescu's work, as well. But, a poet of light, Blaga confers Mioritic serenity and greatness to the human fall, to the rejection by the Great Anonymous. For Lucian Blaga, to dive into the original light means a return to the mythical land of Dacia. Both the moment of genesis and the apocalyptic moment predominate in the works of the above-mentioned writers, Blaga considering that the apocalyptic represents a predominant value of the world.*

Keywords: *cosmogony, The Great Anonymous, transcendental censorship.*

The Concept of Cosmogony

Over the course of time, both the genesis and the apocalyptic moment have determined multiple literary, philosophical interpretations. In the case of the writer-philosopher, Lucian Blaga,

we can notice that the emphasis on the apocalyptic is seen as a primordial essence of the world: Reality is apocalyptic, we know it because the author himself pointed out, namely it takes place in revelations of a divine absurdity, in which, in a flash, you can guess a meaning that is difficult to grasp. The apocalyptic tends to become for me a central, original, fundamental notion - as for others it was the substance, the idea, the will, the unconscious or the creative duration (Blaga, 1973: 289-290).

The return to the period of Mioritic Dacia is equivalent to the moment of origins, because "Dacia is the land of beginnings, invaded by dewy grass and haloed light, pagan, overwhelmed by fierce, Dionysian instincts. It is a world that persists, marked by mystery, at the border between reality and legend" (Cimpoi, 1997: 98-99).

In Blaga's work the life-giving light, the primary one, is correlated with the feeling of love. Adherence to the light represents the identification with the Goethean world of mothers. This metaphor borrows some of the cosmogonic attributes, in an erotic confession: "Is not the light that floods my heart when I look at you / a speck of the light / made on the first day?" Love is born of cosmic turmoil, outlining absolute longing and integration into universal living.

The pleasure of light and founding love has similarities with the cosmic projections of eros in Eminescu's creation. From the cosmogonic picture, the poet returns to the individualization of the eternal feminine, placed in conjunction with the force of light and love to plasticize beauty (Boldea, 2005: 352).

Along with Liviu Rusu, we notice that "a cosmogonic eros characterizes Blaga's entire work, as it characterizes Goethe's, Shelly's, Eminescu's and how we find it so richly infiltrated in our popular poetry" (Rusu, 1981:179). The Romanian writer thinks

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cosmically, he feels how plants grow, how elementary energy materializes. Nature is not presented through a pictorial language, as in Eminescu, but ontologically. "The universe is a single living being, whose mysteries are evoked by the poet, transfiguring them transcendentally" (Livadă, 1974: 41).

"The cosmic energy that the poet feels he is flooded with delights him as an original phenomenon, as an incarnation of the divine logos from the Gnostic doctrines ... // The orgiastic intoxication of the game allows, perhaps, the god of man to breathe freely and not to murmur - I am a slave in prison" (Crohmălniceanu, 2003: 142-143).

The Cosmogonic Vision in Lucian Blaga's Work

Lucian Blaga is aware that modern civilization alienates man, removes him from his essence. Therefore, he will use *metaphor*, *myth* and *symbol* to restore to the human being its metaphysical freedom and lost transcendence.

In the volume *The Poems of light* (Poemele luminii), the expressionism is fully manifested by the frenzy of living, by the telluric fusion, by the dissolution of the ego. The lyrics of the poem *Heart (Inima)* are relevant to the spiritual transformation of material forms.

Oh, heart: / mad, when it struggles into the wild game, / then, / then it tells me that from its clay / the vessel was once made, / in which Prometheus descended from heaven / the burning embers, which he stole from the hearth of gods, / while the dawn rose over Olympus ... // Oh, heart: when it breaks our chest with / leaden beats, / then it shouts boldly / that over long, empty and desolate centuries, / when God urges himself, / to make another world / and a humanity / of great nations of gods, / the good master will then mold from its clay / the new Adam// . (Blaga, 1978:182)

The metaphor of the "*corolla of wonders*" (*corolei de minuni*) suggests the corolla of existence, in which each object is loaded with the mystery of life:

I with my light increase the secret of the world - as the moon with her white rays / does not diminish, but shimmering / intensifies night's mystery. / I do myself enrich the dark horizon / with shivers, great shivers of sainted secret, / and what's not comprehended / becomes even more incomprehensible / under my own watching//. (*ibidem*:124)

The corolla, the sphere symbolizes the perfection of the beginnings that Plato was talking about. *Solomon Marcus*, researching the conceptions regarding Divinity, claims that the Greek philosopher equated Divinity with the metaphor of perfection (Marcus, 2011: 148,149).

The Orphic vision of the cosmos emerges from the poem *Biography*: "Where and when I came into light I don't know; / from the shadows I tempt myself to believe / that the world is a chant. / A smiling stranger-enchanted, climbing / in its middle - I fulfil myself wondering//." (Blaga, *op.cit*:312)

It is not the harmony of the musicality of the spheres from Eminescu's lyrics, but the mathematization of the sounds specific to Aristotle that the Romanian writer knew. Sounds direct the relations of the soul, and the distance of the planets from the earth is assimilated to the intervals between sounds ... and all the matches they could discover in order to reveal them, between numbers and harmony, on the one hand, and between the states and parts of Heaven and between the making of the Whole, on the other hand, gathered them together, composing them in a system (Aristotel, 1996 :436). The Romanian mathematician makes references to the modern period, emphasizing the fact

that the metaphors of Divinity are diaphoric, never epiphoric, implying the idea of circularity (Marcus, *op. cit.*: 150,151). despite the fact that these concepts were known to him, Blaga rather manifests a heretical vision in which the Divinity ties in with the Devil (bogomilism) in the game between life and death. "Maybe, after their eternal war, / God and Satan thought it wiser to clasp hands / that each might thus be greater. So they've made peace / in me: together they have dripped into my soul / faith and love, doubts and lies." (Blaga, 1991:16)

In the lyrics of the poem *The Oak (Gorunul)*, the feeling of death is received with the same silence typical of Eminescu, because it implies the withdrawal into the living nature: "Oh, who knows? - From your trunk / they might soon cut / my coffin / and even now I seem to feel / the peace / that I shall taste between its boards: / I feel it dripping into my soul / by your leaf /" (*idem*,1978:134)

With the volume *In Praise of Sleep (Laudă somnului)*, we discover sleep as a creative element, because through it man retreats to the world of essences, as Faust had done it before. "Glory to seeds, past, present and forever1 / A thought of strong summer, a great heaven of light / is hidden in all of them as they sleep." Thus, we remember Mephisto who leads his hero into the world of the original elements. The landscape is now defined by dematerialization, and Blaga

experiences a new demonism in which he knows that he will get lost in the search and which will reveal the stories of the long-forgotten blood. A cosmic symbol, sleep becomes an element that encompasses the universe. " Night. Under the spheres, the great spheres / The monads sleep. / Compressed worlds, / soundless tears in space, / the monads sleep. / Their motion - the praise os sleep." (*ibidem*:342)

The same Goethean origin can be noticed in the good-evil duality confessed by Mephisto: "I *am* part of that power which eternally wills evil and eternally works good."

The Transylvanian writer continues Eminescu's trajectory, developed in the Faustian climate of Romanian spirituality. The Faustian dimension refers to that creative longing, to the integral shaping of the world, as we find it in *The Morning Star (Luceafărul)*, *Memento mori*, *The Story of the Magician Travelling Among the Stars (Magul călător în stele)*, *Mureșan*.

But, the Faustian cosmopoeia, as Goethe typically represents it, does not settle for perceiving the cosmos in its vague aspects, but it is more concerned with the fate of man in the bosom of this cosmos. The relationship between the individual and the great whole is in the foreground, while the problem of the individual as an integral part of the totality and the totality as an essential force that is expressed in individual forms and varieties is eagerly scrutinized (Marcus,2011 : 167).

The thirst for knowledge characterizes the Faustian man, the thirst for essences that transcends the concrete world. "Get up and run! Out into the open", Faust exclaimed in his tight cell. Although the mythical-realistic conception of our people regarding the telluric reality appears, Blaga states in *The Hermit (Pustnicul)* "to be earth and to shine like a star". It is this burning due to passions and ardor that will mark Blaga's dramas. The above-mentioned dramatic poem highlights some Faustian beings: Lucifer, the Theologian, the Spirit of the earth. The latter shows us the turmoil in the depths of the world, from which the desire of the earth rises towards the brightness of the sky.

The whole Blagian work, even the dramatic creations, outlines the bond between heaven and earth, through a permanent fusion and conditioning at the same time.

The antagonistic pulsations determine the creative spirit, as we observe in the drama *Master Manole*. The man becomes a partaker of the world's desire to transcend itself. The light of creative destiny is the same as the cosmogonic light. The master's monologue illustrates the tension between heaven and earth, a tension as if at the beginning of the world:

Inside a void opens - a grief without questions. Above the darkness closes - the despair of endless trials. My sleep and blood are being consumed. I should close my eyes, but my eyelids do not part me from the world. Inside a demon cries out: build! The earth stands against, and cries out to me to make the sacrifice! Ah, Lord, everything is still incarnate. Down the waters rise against the cold stones. Above the elements rise against, eternal laws. Deep winds begin to moan. (Blaga,1991:19)

There is in this drama a statement of the abbot Bogumil which was considered an exponent of the mythical Bogomil dogma: "What if God and the fierce Satan are brothers forever? And if they change their deceptive masks, that you don't know when one is and when the other is? Maybe one is serving the other. I, a faithful abbot, do not say that it is so, but it could be". (*Ibidem*:16-17)

The pantheistic conception of Blaga's poetry continues in *Zamolxis*, the drama that brings to the fore a character similar to Decebalus in Eminescu's work. "And maybe this blind god of his is something else other than this kind of the Being's and that of the Dacians - wild, tormented, blind, strange, eternally tried?". The Great Blind can be found in the many appearances of nature, being carried by the hand by each of the individuals. "I told them:

We are the seeing," / ...while God is an old blind man. / Everyone is his child - / and we each carry him by the hand. / For it is not you, God, the misunderstood blind, / who touches his path among the thorns? / Not even you know whence you come nor where you go. / You are the tormented thought crushed into space." As Mihai Cimpoi observes, "the conflict between *Zamolxis* and the Wizard, between *Zamolxis* and the crowd appears, in Blaga's case, as a conflict typical of Eminescu, between the genius and the narrow circle. ... //(idem,1986:4)

Moreover, what, in Eminescu, is pure return to the origin, in illo tempore, in Blaga is an act of sacralization:

Jesus blooms in cherries, *Zamolxis* brings God himself, and Pan unravels the mysteries of Nature, the light of flowers that are lost halos on the field of the saints of the past and deciphers the sibylline meaning of the eternal shadows. The drama of the modern world is generated by the death of this god(Cimpoi,1997 :100,101).

The metaphysical desire to raise the earth to the sky is also outlined in the *Children's Crusade (Cruciada copiilor)*. The children's walk symbolizes the search for original purity, becoming the tragedy of unfulfilled desire. Like another Mephisto, the monk Theodosius embodies the fanatic caught between the torments of hell and the longing for paradise. The identification with the archetypal essences or the spirit of the earth results from the dramatic play *Ivanca*. The character is surrounded by a gallery of embodied descendants. "All these weak-minded speaking the truth, they must be ancestors of mine: a whole garnish, motley, filthy, glorious. It's like being between two mirrors and seeing myself countless times." (Blaga,1986:265)

In *Faust*, Mephisto admits that he tends to evil, but he does good. We find the same idea in the play *Noah's Ark* (*Arca lui Noe*), in which the concept of destroying humanity through a flood coexists, but also the possibility of the rebirth of a nation, guided by saving the world through pure life. "Your ark will carry the seed of the new world over the precipices."

Unlike the other dramas dominated by emotional turmoil, Blaga illustrates through *Noah* the conviction that he is on the right path: "I have no choice. Higher command. I have to obey. ... I'm no longer mine; I belong to the Old Man." The meeting between The Old Man and the Devil reminds of the dialogue between God and Mephisto, from the prologue of the work *Faust*.

However, the image of the negative character, The Devil, belongs to our popular mentality, thorough its playful features. According to the popular belief, the Devil would love "girls' traditional skirts (crățițele) and he sneaks through doorways. Like God, the devil shows itself to people as a local peasant, interfering in their lives. He confesses that he accompanies the Old Man, as a dark projection of him, coming "from here and far away". Even Noah observes that there is a resemblance between the Devil and The Old Man. "The resemblance is not an identity, but it results from a doubling of the One in its opposite, which has the consciousness of doubling" (Todoran, 1985: 238)

We also notice that the ultimate experience of death brings Eminescu closer to Blaga. The dialectic of being and non-being in *Ode (in ancient meter) – Odă (în metru antic)* extends into *The Morning Star - Luceafărul*. Regaining the original unity is possible by merging the ego with the self. "May all tempting eyes vanish from my pathway / Come back to my breast, you indifferent sorrow! / So that I may quietly die, restore me / To my own being!"

Reinforcing and deepening the vision of his predecessor, Blaga asserts the permanent life-death circuit, the two concepts deriving from each other. Death, emphasizes Emil Cioran, does not shatter our identity except to facilitate our effort to reach and restore it; it only makes sense if we confer it all the attributes of life (Cioran, 1992: 91). Manole's Ana becomes the woman-church through which the transcendent descends, thus outlining Blaga's Sofian perspective (Blaga, 1991 :102). It is not the attitude of the believer inspired by divine revelation, but the condition of the artist possessed by creative passion.

Also, the two mentioned poets exploit the cosmic gaps through their creative existence. Blaga himself claimed in "*The Elan of the Island*" (*Elanul insulei*), that only creation offers him the right to exist in this universe well organized by the Great Anonymous (Idem, 1977:203). Although the latter imposes its transcendental censorship, the ontological mutation does not actually imply abandoning the real, man continues to live in the concrete, but for his consciousness the immediate loses its absolute value becoming the sign of a beyond, the symptom of mystery (Cheie Pantea, 1998: 94).

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ION BARBU : L'ORIGINALITÉ DES VISIONS POÉTIQUES DANS LE CYCLE UVEDENRODE

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Abstract: Ion Barbu imposed himself in Romanian literature through the originality of his lyricism, his poetic creation being thus one of hermeticism and pure poetry. Barbellian hermeticism is predominant in the Uvedenrode cycle. The transition to a new type of lyricism begins with the poem *După melci* whose cryptic message is that naivety can kill. The poem contains sequences in which language has an expressiveness, without precedent in our poetry, obtained through its so-called maximum contortion. The poem *Oul* dogmatic is appreciated by the literary critic G. Călinescu in whose vision the egg is an airtight symbol that suggests microcosmic germination, but also macrocosmic germination in equal measure. And the message of the poem *Riga Crypto și lapona Enigel* must be interpreted in a symbolic way, suggesting the incompatibility between beings belonging to different kingdoms. The cycle ends with the poetry *Uvedenrode*, a term with Germanic resonance, invented by Ion Barbu due to its euphonic qualities, in the center of which is the snail motif, symbol of the uncreated, self-sufficient being that sends, in G. Călinescu vision, to Platonic hermaphroditism.

Keywords: hermetism, snail, uncreated

Ion Barbu (1895-1961), né à Câmpulung Muscel sous le nom de Dan Barbilian, poète et mathématicien, se consacre à la littérature pendant une dizaine d'années, puis opte pour les mathématiques, après 1930 écrivant que rarement de la poésie occasionnelle.

« Le mathématicien perdu parmi les poètes et les critiques a souvent étonné quelques-uns par la connaissance de son métier et, en même temps, par ce vélétarisme culturel, notamment philosophique, que l'on remarque chez de nombreux savants qui n'appartiennent pas aux sciences humaines ». (Manolescu, N., 2008 : 687)

Ov. S. Crohmălniceanu attire l'attention sur le fait qu'il faut distinguer entre l'*hermétisme* (le terme vient du nom du dieu Hermès Trismégiste, le transmetteur des enseignements occultes hellénistiques) et la *poésie pure*. Tandis qu'une écriture hermétique cherche à transmettre un certain enseignement, une vérité ultime, dans un langage cryptique, à travers des symboles qui nécessitent une initiation et qui ne deviennent accessibles qu'aux esprits, aux intelligences supérieures, aux élus, la *poésie pure* demande et elle rend l'intellectuel et demande des efforts pour révéler ses significations, mais ils peuvent être multiples, « le lecteur étant invité à collaborer avec l'auteur » (Crohmălniceanu, Ov. S., 1974 : 454), concluant que « la poésie pure a emprunté de nombreux éléments d'hermétisme » (Crohmălniceanu, Ov. S., 1974 : 454), mais les termes ne se chevauchent pas et ne doivent pas être confondus.

Il est difficile de tracer une ligne entre les deux, le lyrisme barbien évoluant vers la formule de la *poésie pure*, du cycle *Joc secund*, en passant d'abord par celui hermétique, fortement marqué dans le cycle d'*Uvedenrode*.

Les poèmes écrits entre 1920 et 1924, inclus dans les cycles *Uvedenrode* et *Isarlâk*, se distinguent des autres écrits antérieurs et postérieurs par « leur caractère narratif et pittoresque » (Vianu, T., 1970 : 14), dit Tudor Vianu.

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Le passage à un autre type de lyrisme a commencé avec le poème *După melci*, dans lequel il sublime artistiquement un souvenir d'enfance, tout en errant dans les forêts autour du village de Stâlpeni, Argeș. Le poème est dédié à « Mon oncle, Sache Șoiculescu, dont j'y emprunte la voix » (Barbu, I., 1997 :10-20). L'histoire de l'enfant innocent qui enchante plein de candeur, l'escargot, le trompe et le dérange par l'ordre de la nature, lui cause la mort, a un substrat symbolique, étant un drame de la connaissance, de la maturation de celui qui trouve que la naïveté peut tuer. On assiste aux effets catastrophiques d'un acte magique, pour lequel l'enfant n'a pas été initié. L'escargot est là et le symbole de l'incrédulité, alors l'éveil à la vie, par enchantement, entraîne inévitablement la mort, « Car tous sont nés pour mourir » (Eminescu, M., 2000 : 672-684), comme la rappelait le Demiurge au Luceafăr. Șerban Foarță a dit « que l'hybris, la faute tragique n'est pas de l'escargot, un être inférieur, qui croyait au mot faux, mais de l'enfant, de l'objet connaissant ». (Foarță, Ș., 1980 :30)

Le déplorant comme le mythique Dyonisos, l'enfant exprime ses regrets pour son acte, mais il ne peut pas annuler l'effet de l'acte magique :

«Și pe trupul lui zgârcit/ M-am plecat/ Și l-am bocit:/ -Melc, melc, ce-ai făcut?/ Din somn cum te-ai desfăcut?/ Ai crezut în vorba mea/ Prefăcută... Ea glumea!/ Ai crezut că plouă soare,/ C-a dat iarbă pe răzoare,/ Că alunu-i tot un cântec... // Astea-s vorbe și descântec!/ Trebuia să dormi ca ieri,/ Surd la cânt și îmbieri,/ Să tragi alt oblon de var/ Între trup și ce-i afar'.../ Vezi?/ Ieșiși la un descântec;/ Iarna ți-a mușcat din pântec.../ Ai pornit spre lunci și crâng,/ Dar porniși cu cornul stâng,/ Melc nătâng,/ Melc nătâng!» (*După melci*) (Barbu, I., 1997 :10-20)

Il va sans dire qu'Ion Barbu n'a pas choisi par hasard comme devise du cycle d'*Uvedenrode* une citation d'un poète anglais, les poètes de l'île attirant son attention depuis le 19 juin 1921, lorsqu'il a publié, dans Nouvel Roumanie, Vers sur la poésie anglaise. La devise ressemble à ceci dans le langage de Shakespeare: «For its tones but turns were glad/ Sweaty, solemn, wildly sad Longfellow (*The slave singing at midnight*) »¹ en traduction: Longfellow (*Slavul cântând la miezul nopții*).

À propos d'*Uvedenrode*, qui, comme la plupart de ses créations, en connut plusieurs versions, Ion Barbu dit qu'il s'agit « d'une tentative toujours répétée de m'élever dans le mode intellectuel de la Lire. Le fait poétique initial : la couronne et la lire. A cette pureté aérienne, dans laquelle les poètes anglais semblent tous siéger, suivant un seul instinct, de la chanson, nous voulons inviter notre poésie [...] instruisant dans les choses essentielles, se délectant de visions paradisiaques ». (*Aderca F. : De vorbă cu Ion Barbu*, apărut în *Viața literară*, 1927, apud Ion Barbu, *Versuri și proză*, 1984 :138-139)

G. Călinescu a vu dans le cycle d'*Uvedenrode* « une lyrique d'essences, une lyrique de grande tension cette fois hermétique au sens supérieur du terme [...] qui s'appuie sur des symboles, [...] des images qui expriment à la fois ordre du temps dans le microcosme et ordre dans le macrocosme » (Călinescu, CG. 1986 : 893). Le grand critique et historien de la littérature valorisait particulièrement la poésie *Oul dogmatic* car « L'oeuf est un symbole hermétique, car par là nous entendons une voie de germination terrestre, mais aussi l'image de germination macrocosmique [...] être informé que les deux sont toujours conjugués ». (Călinescu, G., 1986 : 893) Goûtez les paroles « très belles, d'une brièveté enchanteresse inoubliable ». (Călinescu, G., 1986 : 893)

« Cum lumea veche, în cleștar,/ Înoată, în subțire var,/ Nevinovatul, noul ou,/ Palat de nuntă și cavou.// Din trei atlazuri e culcușul/ În care doarme nins albusul/ Atât

¹ Pentru că tonurile erau, pe rând, vesele, / Solemne, îngrozitor de triste

de galeș, de închis, / Cu trupul drag surpat în vis.// Dar plodul?/ De foarte sus/ Din polul plus/ De unde glodul/ Pământurilor n-a ajuns/ Acordă lin/ Și masculin/ Albușului în hialin:/ Sărutul plin» (Oul dogmatic). (Barbu, I., 1997 : 37-39)

La devise du poème est d'origine biblique : « Dogme : Et le Saint-Esprit fut emporté au-dessus des eaux » (Barbu, I. 1997 : 37-39). Dans ce poème, Ion Barbu capitalise sur le mythe de l'oeuf et célèbre le motif de l'incrée, priant pour la «la sainte paix de l'incrée ». (Vianu, T., 1970 : 63)

« Îl lasă - în pacea - întâie-a lui, // Că vinovat e tot făcutul,/ Și sfânt, doar nunta, începutul » (Oul dogmatic), (Barbu, I., 1997: 37-39)

Riga Crypto și Lapona Enigel, le seul poème sous-titré « ballade » (Barbu, I., 1997 : 32-36), bien connu aujourd'hui pour entrer dans les manuels scolaires, a été ignoré par de nombreux critiques, étant considéré par Dinu Pillat « le chef d'oeuvre de poèmes fabuleux avec des éléments de figuration naturelle » (*Prefață* la volumul Ion Barbu, 1984 : XIII).

Publiée en 1924, cette balade est, selon Tudor Vianu, « une vieille chanson de mariage » (Vianu, T., 1970 : 46), appelée « *stins, încetinel, / La spartul nunții, în cămară de un Mult îndărătnic menestrel*, la cererea unui *nuntaș fruntaș* » (Barbu, I., 1997: 32-36). L'histoire, avec une fin triste comme l'était le ménestrel, se concentre sur Ryga Crypto, *qui régnait sur les éponges* et tombe amoureuse de la Lapone Enigel, la bergère qui, emmenant ses rennes *De l'hiver au pâturage*, s'arrête une nuit dans le monde à Crypto, le marié de la prairie. Le dialogue entre les deux se déroule dans un rêve. Crypto la tente de rester dans son monde :

« - Enigel, Enigel, / Ți-am adus dulceață, iacă. / Uite fragi, ție dragi, / Ia-i și toarnă-i în puiață » (Barbu, I., 1997: 32-36).

Enigel refuse fermement d'oublier son but : « *În somn fraged și răcoare* » (Barbu, I., 1997: 32-36), ses valeurs étant différentes: « *Mă-nchin la soarele-nțelept, / Că sufletu-i fântână-n piept, / Și roata albă mi-e stăpână, / Ce zace-n sufletul-fântână. // La soare, roata se mărește; / La umbră, numai carnea crește / Și somn e carnea, se dezumflă, / Dar vânt și umbră iar o umflă...* » (Barbu, I., 1997: 32-36).

Pour tenter de convaincre Enigel d'être son épouse, Crypto est en retard et est pris au soleil, qui :

« *Se oglindă adânc în el; / De zece ori, fără sfială, / Se oglindă în pielea-i cheală. // Și sucul dulce înăcrește! / Ascunsa-i inimă plesnește, / Spre zece vii peceți de semn, / Venin și roșu untdelemn / Mustesc din funduri de blestem;* » (Barbu, I., 1997: 32-36).

La poésie peut être lue, à un premier niveau, comme une légende qui explique l'apparition de champignons vénéneux, appelés fous. Vianu a recommandé qu'il soit « compris de manière symbolique » (Vianu, T., 1970 : 48).

Mircea Scarlat considère que « L'essence du poème réside dans la folie de la riga, étant fermée (suggestion étymologique), ne peut s'intégrer dans un autre domaine. [...] La folie du Riga Spân est la condamnation barbienne des aspirations injustifiées » (Scarlat, M., 2004 : 203).

L'idée que Riga Crypto și Lapona Enigel soient un *Luceafăr de retour* est devenue courante, comme Ion Barbu lui-même nous a suggéré d'interpréter la poésie. Ion Barbu croyait que l'univers était homogène et équilibré, organisé selon des lois mathématiques, leur violation étant synonyme de chaos, *le mariage* entre des êtres de royaumes différents était donc impossible car une déviation suffirait à rompre l'équilibre.

Șerban Foarță a rappelé que la raison des « mariages ratés » (Foarță, Ș., 1980 : 32) est connue dans le folklore, dans les ballades sur l'amour impossible entre le Soleil et sa sœur la Lune, qu'on chantait aux mariages.

Ritmuri pentru nunțile necesare, initialement intitulé *Jazz band pentru nunțile necesare*, a une devise provocante :

„Când planuri sună a cădere/ Și găzduiești în rea putere,/ La neagra Damă Miriam/ În bande încinsă, de dinam” (Barbu, I., 1997: 39-42).

Le poète disait, en 1927, à propos de cette poésie : « Le thème transcendant [...]: le sens féminin de Hypérion, l'initiation intellectuelle, dissociative, du cercle de Mercure, également dans la domination triomphante du Soleil, est d'un hellénisme de décadence. Mais un élément moderne qui est ajouté est le ton épais et bouffe dans lequel une partie de la pièce est écrite. L'écho de l'acte créateur enregistré avec un rire nasillard du demiurge ! » (Aderca, F. : *De vorbă cu Ion Barbu*, apparue en *Viața literară*, 1927, apud *Ion Barbu Versuri și proză*, 1984: 138).

Tudor Vianu voit dans ce poème, construit sur un schéma astronomique, le chemin de l'âme en trois étapes cosmiques, de l'âme vers la perfection spirituelle, qui part du cercle de Gèa, passe par le cercle de Vénus et de Mercure, les deux planètes qui séparent la Terre du Soleil, pour atteindre le seuil du grand mystère de la lumière. Pour Vianu, l'arrêt dans le cercle de Vénus, symbole d'amour, «se déroule dans un rythme grotesque » (Vianu, T., 1970 : 58), rappelant les danses lascives de *Domnișoara Hus*, car « l'homme possédé par l'amour est désormais ressenti par le poète comme un simple être instinctif, un fantôme ridicule mise en mouvement par des ficelles qui ne se trouvent pas dans ses mains » (Vianu, T., 1970 : 59).

„Înspre tronul moalei Vineri/ Brusc, ca toți amanții tineri,/ Am vibrat/ Înflăcărat:// Vaporoasă/ Rituală/ O frumoasă/ Masă/ Scoală!/ În brățara ta fă-mi loc/ Ca să joc, ca să joc,/ Danțul buf/ Cu reverențe/ Ori mecanice cadente”¹ (Barbu, I., 1997: 39-42), (*Ritmuri pentru nunțile necesare*).

Il faut mentionner que Vianu nie à Ion Barbu la qualité de poète de l'amour, identifiant le thème seulement dans trois poèmes du volume *Joc secund*: „Păunul vision concise et sagittale d'une passion capricieuse et violente, dans *Înfățișare*, sous la forme d'un penchant qui se complaît à la pénombre annonçant une grande libération dans la lumière et en *Uvedenrode*, dans l'incarnation d'une sensualité qui erre dans l'absurdité» (Vianu, T., 1970: 59). Dans le même ouvrage, il dit que dans les poèmes de début *Ți-am împletit*, « avec l'évocation de l'aimée s'élevant vers l'*Accord Pur* » et *Peisaj retrospectiv*, l'amour « prend la forme d'événements cérébraux », étant « dédiés à l'amour comme révélation » (Vianu, T., 1970 : 88). Revenant aux *Ritmuri pentru nunțile necesare*, disons que, dans l'interprétation de Vianu, « Mercure, supérieur à Vénus, est le symbole de l'intelligence, de la recherche et de la connaissance, mais sa pureté étant amoindrie par le côté luciférien » (Vianu, T., 1970 : 60):

„O, Mercur,/ Frate pur/ Conceput din viu mister/ Și Fecioara Lucifer,// Înclinat pe ape caste

În sfruntări iconoclaste, / Cap clădit/ Din val oprit/ Sus, pe Veacul împietrit,/ O select/ Intellect

Nunta n-am sărbătorit...”² (Barbu, I., 1997: 39-42). (*Ritmuri pentru nunțile necesare*)

Afin d'atteindre „ceasul alb, concis al minunii” (Barbu, I., 1997 : 39-42), la pleine connaissance du micro et du macrocosme, la destination finale est le Soleil, la source de

lumière, l'absolu, Dieu lui-même. Ce n'est que *În cămara Soarelui* se déroule le mariage idéal :

„Să ospătăm/ În cămara Soarelui/ Marelui/ Nun și stea,// Abur verde să ne dea/
Din căldări de mări lactee./ La surpări de curcubeu./ - În Firida ce scânteie eteree”.
(Barbu, I., 1997 : 39-42), (*Ritmuri pentru nunțile necesare*)

Le titre du poème *Uvedenrode*, qui conclut le cycle avec le même nom est un mot à résonance germanique inventé par Ion Barbu, en visant à atteindre l'euphonie, se laissant guider, comme le mythique Orphée, par *l'instinct de la Chanson*. Vianu, qui considérait ce poème « un jeu, dans lequel les mots sont appelés d'après les affinités sonores [...] une arabesque sonore » (Vianu, T., 1970 : 76-77), qui échappe à la logique, restant obscure, se limitait à dire que, dans la psychanalyse freudienne, l'escargot est un symbole sexuel, et Călinescu a ajouté que les escargots, « par leur froideur et leur translucidité éveillent l'idée de la sexualité pure et de l'hermaphrodisme platonicien » (Călinescu, G., 1986: 893).

Crohmălniceanu va expliciter l'affirmation de Călinescu relative à *l'hermaphrodisme platonicien*, en disant que « l'escargot, une créature hermaphrodite, représente pour la tradition ésotérique une créature parfaite, car il ne connaît pas l'incomplétude des natures monosexuels » (Crohmălniceanu, Ov.S., 1974 : 454).

L'escargot, indifférencié sexuellement, indivisé, devient un symbole de l'unité primordiale, du magique un, auquel aspire Ion Barbu. Chez Ion Barbu, l'escargot devient aussi un symbole de l'incrédé, car il ne se marie pas, restant hors de la mode et du temps :

„La răpa Uvedenrode/ Ce multe gasteropode// Suprasexuale/ Supramuzicale//
Gasteropozii// Mult limpezi rapsozi,/ Moduri de ode/ Ceruri eșarfă/ Antene în harfă//
Uvedenrode/ Peste mode și timp/ Olimp// Ceas în cristal/ Lângă fecioara Geraldine !/
Dantelele sale/ Ca floarea de zale/ Prin brațele ei/ Ghețari în idei,/ La soarele sfânt/
Egal- acest cânt.”(*Uvedenrode*), (Barbu, I., 1997: 46-47).

Mircea Scarlat continue l'idée des précurseurs en disant que « Răpa Uvedenrode est un jeu, second, une réplique de l'Olympe mythologique, purifié par l'absence de passions » (Scarlat, M., 2004 : 226).

Les gastéropodes suffisent, comme dans le cas de Nastratin, qui ne se laisse pas corrompre, mais „*Sfânt trup și hrană sieși, Hagi rupea din el*” (Barbu, I., 1997 : 48-51).

Concernant l'univers de la poésie de Barbu, Pompiliu Constantinescu précisait que c'est « un univers abstrait ; poésie anti-musicale, tendant à tuer la rhétorique, la poésie de M. Barbu, dans son aspect le plus frappant, réalise une série de tableaux mentaux » (Constantinescu, P., 1974 : 118).

L'originalité des visions poétiques est soutenue par l'originalité du langage poétique: „Ordonată spiră,/ Sunet/ Fruct de liră,/ Capăt paralogic,/ Leagăn mitologic,/ Din șetrele mari/ Apari: O cal de val/ Peste cavalcă/ Cu varul deasupra-n spirală// Incorporată poftă,/ Uite o fată, Lunecă o dată,/ Lunecă de două/ Ori până la nouă,/ Până o-nfășori/ În fiori ușori,/ Până —o torci în zale/ Gasteropodale/ Până când, în lente/ Antene atente/ O cobori:/ Pendular de-ncet,/ Inutil pachet,/ Sub timp,/ Sub mode/ În Uvedenrode” (Barbu, I., 1997: 46-47).

Marin Micu a souligné l'idée que Ion Barbu, en tant que poète, « pratique l'opération de *translation du réel* dans ces formes d'expression, appelées "textes par permutations" subtiles de la syntaxe poétique, de sorte que la poésie ne peut plus être le résultat d'une inspiration spontanée, mais une sommation progressive d'une *conscience méta-textuelle* qui sera à l'origine du mouvement littéraire post-moderniste, qu'il a identifié sous le nom de *textualisme* au cadre de la génération des années quatre-vingts » (Micu, M., 2017: 276).

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DOUBLE LANGUAGE OR PERCEIVED LITERARY TEXT KALEIDOSCOPICS. A MIRROR-BACKED WORLD

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Abstract: *The literary text itself represents a somehow strange world by its splendour. Perfect even, from an artistic point of view, the work of art, literature mirrors a fictional paradigm of "immediate reality" (Max Blecher) with a pronounced curative function. The specialized or the unsighted reader penetrates with wonder into a mirror room, into the concave-depth structure of a world with still jaw shapes. Gradually the wave of Isis will move aside and the receiver of the literary text will see what the demon of those pages wanted to shatter in a moment of inspiration. The diegetic universe also captures a world, reflects it in the lecturer's consciousness, the latter being able to distinguish the nuns and even participate in the recreation of the original text by an unseen love for literature. We can imagine a suite of lecturers, each wanting to replay what was an ideational "disorder" for him. It is a record that the literary work will be perceived as kaleidoscopic as in parabola with orbits and elephant. And through the contributions of the text's pictorial, with a vast of literary fetish, the narration will be metamorphosis in a "Aerta work". And because literature reconstitutes still unshocked worlds in a beautiful Creator's mirror, we would try to imagine that: "life is written to us in mirrors as in a palimpsest in which, layer of layer, everything that was written once died and somehow not ..." (Petru Creția)*

Keywords: *Mirror, double language, literary fetish, kaleidoscopic, false.*

In the track of the Baroque literature in France, with reference to Circe and the Peacock, the singular work belonging to Jean Rousset, meeting the concepts of "doubles and deduplications" (Rousset, Jean, 1976: p. 66-67) at the level of tragic-comedy. The well-known symbolism of the "world as theater" predominantly present in the Elizabethan era is attested by Shakespearean genius. And if the world is a theater, and the theater seems like a vast humanity with the necessary quirks, the tribulations of the self give birth to an uncertain surface that we must pass through anyway. In a sincere analysis, the human being is full of uncertainties related to the ontological path. Who am I really? In what mirror, in what room of mirrors do we parade in this existence?

Octavian Paler, the one who managed to rehabilitate this mythical character - Narcissus, moreover, is having the intuition to place him in another orbit of knowledge to restore his stolen brilliance, challenges us to inner contemplation in the novel *A Lucky Man* (1984).

The axial character outlined in this book, which is not only a parable, but also an exciting prose with unusual situations, - Daniel Petric, followed since childhood by a double in a family context, casually recounts his inner adventure. The "Hall of Mirrors", (Paler, Octavian, 1984: p. 244) a real narcissistic space, but at the same time an irradiating center of self-illusion as a *modus vivendi*, offers Daniel Petric a duplication unprecedented experience.

The character finds himself viewed "from all sides" (Paler, 1984: p. 244) by a double of his own, surrounded by a multitude of faces identical to his own.

A Narcissus imprisoned in a "hall of mirrors", fed by a suite of the Self, illusory pouring into the dizzying luster, even narcotic. In his first novel *Life on a Platform* (1981),

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Octavian Paler sets the compositional chessboard of his epic differently. The narrative is much denser and with an explicit philosophical and soteriological charge. A sui-generis hermit, the Professor can be saved through a perpetual process of consciousness, through a lucidity of the spirit. Even the expectation, in vain in itself, acquires a particular nobility. And here is the reason for the double in the episode of the passage of the fantastic train in the color of the reddish sand existing in the desert assumed by the Professor and the evanescent Eleonora. At the moment of the appearance of the vehicle driven by obscure shadows, at one of the windows of the train, the Professor sees his *double*, which is true in a more youthful posture.

Returning to Jean Rousset with his “*disguise and deceptive appearance*” (Rousset, Jean, 1976: p. 66-67) we will point out the following interpretation: “*Doubt about own's identity leads to a new illusion: the loss of the self through doubling; at the same time himself and another [...]*” (Rousset, Jean, 1976: p. 66-67). We will reiterate the fact that the young Narcissus, following that *coup de foudre*, will physically try to get closer to the fascinating stranger in front of him. He will later realize the otherness of his identity, which will cause him a great deal of trauma. The torture to which Narcissus is subjected seems to be assumed from an as yet unexplored point of view. Robert Graves points out a nuance, showing that Narcissus “*found pleasure in his torments, even if his other self would remain faithful to him, no matter what.*” (Graves, Robert, 2018: p. 244) Graves' statement seems superficial, at least a risky one, because we fail to accept that Narcissus would also feel pleasure in that punishment received from the goddesses (Nemesis or Artemis). We are told that he endures torture, which we accept because failure to perform an erotic gesture produces obvious trauma. Pleasure, however, depends on an “*archetypal representation*” (Jung, C.G., 1997: p. 513) such as the Self. What remains unclear is this corridor of Narcissus' total confidence in “*his other self*” (Graves, Robert, 2018: p. 244) as Graves puts it.

Why would Narcissus have this inclination toward his self-projected into the undisturbed mirror of water? Breaking that taboo revealed by Tiresias' prophecy, the young man finally wants to complete his knowledge. He is in full force because “*the legend necessarily demanded a young and beautiful Narcissus*” (Paler, Octavian, 2017: pg.272). Otherwise, the story would not have had substance, and the “*suicide of an old Narcissus*” (Paler, Octavian, 2017: p. 272) would have been echoed, not impressing anyone. Beyond this digression, the self in the definition of C.G. Jung also appears under the rule of Asian spirituality, being a “*combination of yang and ying, the pair of brothers*” (Jung, C.G., 1997: p. 513). This symbolism of yang and ying manages to clarify the statement that Narcissus would have shown full confidence in “*his other self.*” (Graves, Robert, 2018: p. 245) In the end, what he saw, eluding physical attraction was a continuation of him, another facet of the same coin. Only by crossing this border of genuine spring water could Narcissus have completed his knowledge. One part of the *Being* senses a complementarity and one hand tries in vain to catch the other hand which turns out to be a reflection, an illusory image. Regarding the two recognizable ying and yang characters and in the sphere of the Self, in Jung's sense we notice a detail that our demonstration unreservedly accepts: “*Ying and yang exist only in relation to each other. They are inseparable, and the rhythm of the world is the very rhythm of their alternation [...]*” (Chevalier, Jean, Gheerbrant, Allain, 1993: 484-485). It seems doubtful that Narcissus' encounter with the other sealed his fate.

Octavian Paler, who belongs to the phrase “*the slanderous Narcissus*” (Paler, Octavian, 1986: 30), sincerely confesses that his obsession with the young hero of Greek mythology is correlated with the idea of suicide, which in turn became a scoundrel of his

writings, from a certain period. We understand that the suicide act actually preoccupied the writer. The writer Octavian Paler had tried in his youth to make a real compendium of suicides. What confuses this thoughtful scholar is precisely the act itself *ex abrupto*, seemingly incomprehensible to a person who does not possess the necessary courage or has serious dogmatic doubts. Referring to Albert Camus, his favorite in the context of French writers with a penchant for philosophy, Paler reveals a peremptory aspect with reference to this morbid phenomenon. He rightly considers the suicide to be spontaneous and belongs to the inner life of the unfortunate candidates for the kingdom of Hades. It has nothing to do with philosophy, concludes the essayist: "*I assume that none of those who, at some point, decided to end their lives did not feel like philosophy.*" (Paler, Octavian, 2017: 269). I remembered these findings of Octavian Paler because the myth of Narcissus would draw its juice, even in a reflection of the unconscious, from the incomprehensible attraction, from adolescence of the writer, for a series of "*famous suicides from antiquity to the present day.*" (Paler, Octavian, 2017:269) We consider that these marginal notes offered by the late essayist are not at all illogical. On the contrary, we are put in a position to understand that the disappearance of Narcissus in the steady mirror of the spring, his suicide, does nothing but sublimate his existence. In fact, to give him the mythical breath, in the absence of which he would have remained a strange and handsome young man. Son of the nymph, Liriope and Cephisus. Only that. The stated idea appears explicitly in "*the marginalized in the myth of Narcissus*": "*suicide is the only important fact in the legend of Narcissus.*" (Paler, Octavian, 2017:269) Not coincidentally, in the same *margins*, the obsessive image of the mythical character is projected in a faded mirror in which the devastating time grins. Essayist Octavian Paler resorts to such an eloquent dose of subjectivism, taking on the mask of a Narcissus in old age, whose "*tired of life*" (Paler, Octavian, 2017:269) face, with his body moving relentlessly, would hypothetically end up in a clearing near the fountain - the magic eye of knowledge -. Very attentive to nuances, the writer does not hesitate to let himself be carried away by that centripetal force of his opus, returning to the detestable self that he assumes anytime and anywhere. "*I'm coming back to Narcissus. So, how as an old Narcissus would have looked, like me, for example*" (Paler, Octavian, 2017:269). Octavian Paler's voice often transcends the narrative itself, managing to captivate us, because we resonate with it. The human condition in its desolate precariousness is reflected for a moment "*in the fountain of clear water.*" (Paler, Octavian, 2017:269).

It is an almost anamorphic image that the writer sums up in a few words but remaining in the consciousness of every representative of humanity: "*A face devastated by wrinkles with faded eyes and rough skin like a tree bark.*" (Paler, Octavian, 2017: 269) The narrative discourse of this restorer of prominent figures and pronounced mythical-archetypal, we refer to Octavian Paler, continues on the same bed of "*physical decadence*" (Paler, Octavian, 2017: 269), whose humility is contrasted with a brilliant age precisely through bodily perfection. Indeed, the myth of Narcissus would not have conquered any cultural, philosophical, or archetypal redoubt if the character had been at a venerable age or beauty had completely circumvented him by condemning him to anonymity without glory. In love with the exemplary myths that have shaped us in the nominal world, the essayist seeks sibilant ideational paths and manages to bring Narcissus closer to another daredevil whose improbable flight has condemned him to eternity.

If Narcissus plunged into the liquid abyss in search of a double that could have given him, hypothetically speaking, the brightness of the road to himself, Icarus overcame his telluric condition by clinging his wax-clad wings to his shoulders. Octavian Paler infers (concludes) that the end of Icarus is also a *suicide* with the mention that posterity

did not restrain him in this way, considering him, rather, a living in a utopia or a splendid reckless. Fearless or just naïve, Icarus manages with his impossible flight to propel himself directly into myth. Octavian Paler dissociates the iconic representation specific to the myth of Narcissus from the "*reckless zeal*" (Paler, Octavian, 2017: 269) that would define Icarus. Surprisingly, in the same "*margins on the myth of Narcissus*", the writer *mise en scene* and the tragic ending unfolded in the case of Socrates.

Octavian Paler resorts to that dubious rhetoric, turning the principle of the great philosopher on all sides. The fact that he did not want to expatriate or retract what he had said in front of the judges is really a proof of courage and dignity. The nuance that the essayist is looking for is that of a disguised suicide. What would be the connection with the myth of Narcissus? None, even the writer admits. Only the degrading physical reality, Socrates' old age is antithetical to the splendor of the *young Greek* whose fascination led to the onset of a cultural hysteria. And not only that, it is becoming increasingly clear that the story of a mirror, the myth in all its splendor, has an evolutionary emergence. Narcissism is as much admonished as it is present in modernity with increasingly alienating forms. The verbs *to see and admire*, the reflection with any risk in the eyes of others, the loneliness supported by the increase of physical perfection are the order of the day. Avoiding the pathological area, narcissism is so present that sometimes you wonder why it is still treated as a moral crime. Even those who embrace this aspect arrange their faces in the mirror, with the certainty that they are perfect. It's just a thought, but it haunts them as a legacy of "*the much-vaunted Narcissus*," (Paler, Octavian, 2017:177) as Octavian Paler put it. In his artisanal manner, the essayist considers that "*the whole process of Narcissus is based on a reading gap*." (Paler, Octavian, 1986: 23).

Gaston Bachelard takes advantage of true noetic facts, showing that it is not by chance that this paradigm of self-love and of course the reception of the human face under the rule of seduction has been reached. Psychoanalysis is the responsibility of the myth and the story of Narcissus "*the love of man for his own image, for his face as it will be reflected in a calm water*." (Bachelard, Gaston, 1999: 25) Regarding the human face as "*an instrument of seduction*" (Bachelard, Gaston, 1999: 25), we will find reverberations of the myth of Narcissus in Eminescu's famous poem: *Călin (pages from the story)*. The unleashed lyrical imaginary that consecrates the singular creator of the chimerical dream also demands an obvious reflection. The lake, the spring, the sea invokes a liquid universe in which angelic faces of ladies and gentlemen or daughters of the emperor are reflected in a frenzy of Eminescu adoration. In *Călin (pages from the story)*, the narcissistic pattern can be seen from the preamble called *gazel*.

Interestingly, the heroine, in an erotic trance, mirrors herself endlessly waiting for the Flying Man. Eminescu's confession in verse foreshadows a Narcissus in a feminine hypostasis: „*But she is like those loved by herself and / And Narcissus seeing her face, / In her mirror, the spring, / He alone was the beloved, / He alone is the lover / [...]*” (Eminescu, Mihai, 1978:61) Through an ideational translation, we will get closer to Gaston Bachelard's vision, an integrative one, by the way. The world in its splendor, eluding the area of shadow, of abjection can be a reflection or reflection of the Beauty of divine origin. The French thinker brings to our attention Joachim Gasquet whose prototypical work on Narcissus magnifies this cultural and mythical pattern alike. We are witnessing a "*cosmic narcissism*" (Bachelard, Gaston, 1999: 28) in the wake of "*selfish narcissism*," (Bachelard, Gaston, 1999: 28) as Bachelard remarks.

Joachim Gasquet's statement that "[*The world is a huge self-thinking Narcissus*]" (Bachelard, Gaston, 1999: 29) surprises us with its distinctive note with reference to panicism. Regarding the binomial sensitivity and emotion but also an art of looking, the

dreams mentioned by Gaston Bachelard near the water, the river are present in a mythical-poetic heritage recognizable in various ways. In "*The Lake*" by Mihai Eminescu we delve into a reverie with hedonistic notes, disregarding a seemingly banal chromatic that still contributes to the creation of a privileged space of beauty in culmination. In the hypothetical meeting placed by the poet on that lake, the imaginary with pronounced romantic notes is responsible not only for the dream but also the dreamy through the entire lyrical orchestration deliberately created by combining the unreal. The apogee of the Eminescu climate, the beauty of the evoked world is not far from a reflection, the mirroring being made by means of the light of the selenic star: "*Let us float with charm / Under the light of the gentle moon / Wind in the reeds gently rustle, / The wavy water sounds! /*" (Eminescu, Mihai, 1978: 35). Obviously, the water and the lake are not just any decoration. "*Jumping in white circles*" (Eminescu, Mihai, 1978: 35) or whispering through the waves, the lake is a character who claims a disturbing beauty. Of a whole world.

Gaston Bachelard concedes, par excellence, to this "*reverie in the face of the reflection of water*" (Bachelard, Gaston, 1999: 30), developing the paradigm of a narcissism of the whole universe. Here is how this brilliant representative of psychoanalytic and archetypal criticism expresses himself: "*By the river, its reflections, the world tends towards beauty. Narcissism, the first consciousness of a beauty, is therefore the germ of a panicism.*" (Bachelard, Gaston, 1999: 30). Now outlining the image of the mythological character - Narcissus - we notice that what was obstinately imputed to him, egotism is a modus vivendi for the young generations. Narcissism has become a constant in the current evolution of humanity. Who doesn't prevail in the end? Octavian Paler, who considered the idea of egotism *rudimentary*, argued that lovers of their own "*are not in the habit*" (Paler, Octavian, 2017: 178) of leaving the scene through a brutal act such as suicide with a *dagger*.

We know that the myth-eater who was Octavian Paler managed to rehabilitate the slandered Narcissus by updating the maxim *nosce te ipsum*, this knowledge often proving imperfect and uncomfortable. The road to Self, the stages of becoming are not accessible to everyone. Essayist Paler claims that "*unfortunate confusion between self-thirst and self-love.*" (Paler, Octavian, 2017: 178).

Vasile Dem. Zamfirescu, the author of the volume *In Search of the Self*, narrates this journey towards himself, being of course in the proximity of the archetypes consecrated by Jung. We are confronted, if we want, with a double language of the visible through which we understand the conscious and the unconscious through the prism of its *imaginary activity*. The archetype of the Self cannot be conceived without "*reuniting the opposites that I also encountered in C.G. Jung*" (Jung, C.G, 1997: 476). We find very interesting the way in which Vasile Dem. Zamfirescu looks at a deepening in the abyss of the unconscious, an *underground* world that Octavian Paler also mentioned in a literary way, calling it the *secret life*. Dreams, fantasies or obsessions considered at the level of the visible moral crimes float in a latent but exciting universe at the same time. A reference to the specular world seems possible given the unknown trapped between the frames of a mirror that keeps in a play of light and shadow autonomous and provocative images. Let's not shy away from the fact that the mirror assumes a somewhat foreign eye and the remanence of some images creates various identity hypostases: "*Our life is written in mirrors as in a palimpsest in which, layer by layer, everything that was once written has perished and somehow still not ...*" (Creția, Petru, 2010: 101).

Returning to the writer Octavian Paler, we notice that he manages to be credible by launching the hypothesis according to which at the end of his inner adventure

Narcissus understood something shocking. The mirror is disturbed and the adored young man remains upset. In the hurried circles of the water he realizes "*what will no longer be.*" (Paler, Octavian, 2017:183) Reiterating the moment of mirroring the young Greek, we find that although he wanted to enter the path of those exposed on the frontispiece of the temple erected in honor of Apollo in Delphi, Narcissus is reckless. "*This error has lost him.*" (Paler, Octavian, 2017: 174). In the same register, connecting by a transparent bridge the imaginary land of the unconscious with the strange world detected by Octavian Paler in the volume *Desert Forever* (2001) we will descend into the realm of Asybaris, an ambivalent topos with reference both to the Romanian creation and to the dark, infernal part of the human being. The volume itself *Desert Forever* has this quality of being perceived kaleidoscopically, each reader receiving nonchalantly the message of the Creator of Beauty, the demiurge of the text, in our case the writer Octavian Paler. With the mention that in a suite of specialized readers who will participate in the recreation of the literary text as in a mirror, through the pure act of reading, you can find as many interpretations after the removal of the veil worn by Isis. The decoding of the literary text is similar to a ritual related to noetic facts, including here the mental representations of each and the imaginary, referring to the images that the reader will use in order to invade the space of fiction. The novel in this case with a title that presupposes an emotion of Paler's writing: The desert forever can be *suspected* of a perfect narrative technique.

Apparently, a mixture between the autobiographical reflection that determines the narcissistic profile of Octavian Paler and the story of Dr. Luca, the narrative flows casually, the two compositional plans coexisting without additional effort. In the epic, autobiographical area, we recognize an *autodiegetic narrator*, invested by the writer to relate absolutely everything, thus becoming a *credible narrator*. In Asybaris, where Julius' dialogues with Dr. Luca predominate, the story is told with the help of a *heterodiegetic* narrator. There are also pages in which the bridge between the two sections of Octavian Paler's prose works, noticing that surprising interference in a utopia of Romanian creation: "*Monsignor's pendulums and Dr. Luca's monologues are, like memories, a kind of wall. I'm trying to forget about the disease.*" This double language used by the writer, beyond the narrative artifice, conspires to create an exciting diegetic universe. Seen, perceived kaleidoscopically, the literary text analyzed in the novel -The Desert Forever- acquires a distinctive, obvious note. The versatility of Paler's writing gives it an asset, something worthwhile. The chimerical land of Asybaris, which also houses a forbidden sea, because there it is wasted "*for millennia, the ashes of the dead gods*", (Paler, Octavian, 2001:79) having an explicitly infernal side in contrast to the naive childhood, remains an original topos created by the writer. On the other hand, Asybaris is also described as a punitive presence "*In the subconscious of all those who are not satisfied with the ordinary world.*" (Paler, Octavian, 2001: 79). We learn that Asybaris is found when nothing can be done. The autobiographical novel that coexists with the improbable story of Dr. Luca is in turn full of fantasies and dreams but attests to a fragile time of confession. The writer insists that he is in a medically critical condition. The imminence of "*heart surgery*" (Paler, Octavian, 2001: 79) is imminent. We somehow understand that the essayist is in the position of resident in that Asybaris, being one step away from the daredevils there in search of an illusory desert. The transition from one autobiographical fiction to another fiction within the literary text is transparent. It seems like a world recreated in the mirror, considering that the writer confesses to us that he was going to go to a place (unspecified) to have heart surgery. We dare to approach the concept of mise en abyme again and why not adopt the terminology of Linda Hutcheon, called "*narcissistic narrative*" (Blanu, AnaMaria, 2014: 52).

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REALISME SOCIALISTE OU REALITES SOCIALISTES DANS LE ROMAN 'MITREA COCOR' ?

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Abstract: *The Romanian novel after the Second World War subscribes to a popular-socialist ideology of profound Soviet influence, during the proletarian period. This current manifested itself as an ideological roller coaster of an aggressive communism, eager to transform language and artistic and literary expression into a manipulative-ideological technique. Contrary to the mentality of the founders of socialism, of easy separation from the past, in the case of post-war Romanian literature of Soviet inspiration, the harsh Leninist model of promoting open resentments against former "exploiters" was applied. The social and political levelling was extended in literary and artistic terms, being imposed as a mirror and spokesman of the new society, "of the new type of man".*

Keywords: *socialism, ideology, language.*

L'idéologisation par l'art et le langage est le phénomène qui se produit dans tout changement politique et social d'une société. Elle vient façonner et fixer dans la conscience des individus la nouvelle forme de leadership, comme une alternative supérieure à celle jugée « dépassée », « obsolète » et « anachronique », voire « réactionnaire ».

La période de l'après-Seconde Guerre mondiale est pertinente à cet égard, quelle que soit l'appartenance à l'idéologie communiste ou capitaliste.

L'Occident a appliqué la politique de marginalisation sociale, professionnelle et économique de ceux qui « n'ont pas compris ses valeurs », complétée, le cas échéant, par des poursuites pénales, l'emprisonnement et, très souvent, par la coercition directe comme la « chasse aux sorcières » à laquelle sont tombées victimes de nombreux personnalités de la société américaine, hommes politiques, scientifiques ou culturels.

L'Est a réalisé l'idéologisation à l'aide de l'application de peines plus sévères, déportations ou exécutions justifiées par des procès sommaires, également soutenus idéologiquement.

Le roman *Mitrea Cocor* est la première création idéologisée et idéologique, publiée en 1949 par un grand écrivain aux anciennes origines roumaines, la période prolétarienne locale étant créée principalement par des écrivains d'origine ou d'influence étrangère, pour la plupart soviétiques et qui n'est pas restée dans l'histoire de la littérature roumaine comme précieuse.

Le roman *Mitrea Cocor* est considéré par la critique socialiste de l'époque comme la première grande œuvre qui se dresse à côté de la force la plus avancée de la société. Sadoveanu a subi une influence idéologique, certains passages étant même réalisés par une équipe d'idéologues du parti, et son « effort » et compromis littéraire ont été récompensés par le prix Lénine de la paix en 1961. L'activisme socialiste de Sadoveanu s'est également manifesté dans les volumes « La lumière vient de l'est » (1945) et « Kaléidoscope, impressions de voyage de l'U.R.S.S. » (1946).

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Le but de propagande et le caractère de thèse du roman sont évidents ; on peut même parler d'hypocrisie, car la société égalitaire que revendique l'auteur dans ses écrits est en dissonance avec le type bourgeois de la vie quotidienne qu'il menait. Membre du Parti communiste roumain, il est nommé président de l'Assemblée des députés, étant l'un des cinq membres du Présidium provisoire de la République Populaire Roumaine, organe qui a repris l'État après l'abdication du roi Michel I^{er}.

Le monde de *Mitrea Cocor* est dépassé et déshumanisé, divisé idéologiquement selon le schéma de l'époque, en « exploités » et « exploités » : « Nous nous battons sur le dos, car nos dos sont lourds. Et les gros se battent sur le ventre. » (Mihail Sadoveanu, *Mitrea Cocor*, 2^e édition, E.S.P.L.A., Bucarest, 1955, p.113). Sadoveanu fait appel à la mémoire de l'histoire, opposant « les Turcs pires que la peste », « les ciocoï (parvenus) pires que les Turcs » (ibidem, p. 40), plaçant ainsi ces derniers dans un panthéon démoniaque, et les bourgeois deviennent les démons de la nouvelle société. Des phrases telles que « Ils feront des lois justes (...) ils diviseront la terre », « Que cesse l'exploitation de l'homme par l'homme » (ibidem, p. 201) ou des paragraphes décrivant les pauvres paysans de Malu Surpat qui « dépérissent à l'ombre du passé. La révolution doit être menée sur eux. L'ancienne structure devrait être complètement renversée. L'État socialiste ne tardera pas à mettre tous les pouvoirs de la science à la disposition des anciens esclaves, pour que là où il y avait autrefois des boues et des huttes, les routes et les maisons éclairées électriquement apparaissent ; où la sécheresse hantait, que la joie de l'eau vienne sur les canaux ; là où l'homme travaillait dur, les voitures pour faciliter son travail. » (ibidem, p. 240) dirige le lecteur vers une fin logique et nécessaire, l'émergence de la nouvelle société socialiste salvatrice.

Sadoveanu divise les personnages du roman en deux typologies, négative et positive. La première comprend le propriétaire foncier du manoir Dropii, Cristea Trois-Nez, et le frère grand et laid de Mitrea, Ghiță le Long—le propriétaire du moulin, et la seconde typologie comprend les paysans exploités et Mitrea Cocor, pauvre et beau mais têtu, trait de comportement mis en évidence depuis son enfance, qui devait évidemment façonner son futur caractère révolutionnaire. Ainsi : « Le huitième a été Mitrea. Celui-ci a vécu. Le bretzel mâché dans la bouche, et le pavot, et la rougeole, et le vomit ont également prévalu. Il n'a pas brûlé quand il a versé le chaudron d'eau bouillante. Les cochons ne l'ont pas déchiqueté quand ils l'ont trouvé dans l'abreuvoir à l'arrière de la maison, mouvant ses petits pieds et ses petites mains comme un scarabée et les grognant dessus. Il ne périt ni du ragoût de raisins crus, ni de la bouse de cheval versée par les vieilles du village dans sa bouche, lorsqu'il eut la coqueluche. Il a osé rester dans ce monde pécheur. » (ibidem, p. 9) Les caractéristiques négatives sont renforcées de manière descriptive par Sadoveanu, par exemple, le surnom Trois-Neza son origine dans le fait qu'« il avait une pomme de terre de forme étrange au milieu de son visage », et « les gens de Malu Surpat l'ont surnommé Cristea Trois-Nez. Ils ne le nommaient pas d'une autre manière ; ils avaient oublié son nom de famille » (ibidem, p. 25). Le frère aîné de Mitrea est « petit et noyé dans le suif. Glabre, aux paupières rouges cerclées. Son nez avait rougi trop tôt à cause de l'eau-de-vie. Il aimait cette boisson ; il la buvait avec modération : un quart le matin. » (ibidem, p.15).

La faute idéologique est illustrée par Sadoveanu aussi par l'opposition de Mitrea avec des segments représentatifs de l'oppression : les gendarmes combattants, les officiers agressifs et illogiques, le maître humiliant et violent. Si au départ les deux frères sont présentés comme une symbiose des classes exploiteuses, celui qui commence à façonner l'esprit révolutionnaire de Mitrea est le forgeron communiste Florea Costea, qui lui apprend l'Internationale et l'alphabétise : « Découvre, mon ami Mitrea, que ce n'est

pas loin le moment où le parti régnera également dans notre pays. (...) On fait tomber les seigneurs, on partage la terre aux laboureurs ; nous enlevons les exploiters des industries, l'Etat reprend les usines et nous préparons, pour vous, les laboureurs, les machines et les outils. En suivant les enseignements et les inventions de la science, sur place, nous formons nous aussi un nouveau pays. » (ibidem, p.141). Florea et Mitrea découvrent les avantages du nouvel ordre socialiste lors de leur emprisonnement dans la « terre sainte de l'Union soviétique » : « Des milliers d'années plus tard, les bolcheviks leur ont appris à apporter de l'eau pour l'irrigation du désert, et les bergers errants sont venus à la vie agricole. La capitale de leur république est maintenant un jardin florissant. Des ruisseaux coulent des deux côtés des rues, nourrissant des chapelets d'orangers et de figuiers. Les nouveaux villages ont des écoles ; ils ont des médecins et des instructeurs. Le monde a changé au Kazakhstan. » (ibidem, p.126) Un vrai paradis communiste, n'est-ce pas ?

« Convaincu » ou « endoctriné » - selon de quel côté de la barricade historique serait le critique littéraire, le têtu Mitrea depuis l'enfance, le révolutionnaire mature rentre chez lui et devient le leader de la réforme agraire qui divise démocratiquement les terres du propriétaire Cristea Trois-Nez. « Je ne suis pas venu te tenir pour responsable de la faim ou de tes moqueries. Tu ne demandes que la punition, toi qui te vantes d'avoir travaillé ici. Rejoins-nous pour le sillon ! (...) Toi aux bœufs (n.n. Ghiță le Long) et le ciocoï à la charrue, il lui a dit comme un coup de foudre. Prends-les ! » (ibidem, p.238). Nous ne pouvons qu'espérer, grâce à un exercice d'imagination, que Mitrea a également connu les réalités de la collectivisation forcée dans quelques ans qui, ironie de l'histoire, a annulé tous ses efforts pour diviser la terre des riches aux pauvres et nombreux.

Ce serait le schéma perçu par la critique de l'époque concernant le roman de Sadoveanu. Acceptant le compromis idéologique du grand romancier, une analyse actualisée du héros principal révèle, cryptée, un personnage semi-lettré, presque sans esprit, motivé uniquement par des clichés idéologiques imposés et facilement acceptés, passés par aucun filtre personnel. Mitrea devient un communiste insuffisamment formé, capable de promouvoir les bienfaits de ce système idéologique. Contrairement à d'autres futurs personnages, d'autres écrivains, agitateurs ou militants de parti hautement qualifiés, comme les présidents de collectifs agricoles, les jeunes ingénieurs, les enseignants ou les médecins qui assument les défis et les difficultés des zones rurales afin de construire le nouvel ordre socialiste et le nouveau type d'homme, Sadoveanu minimise le sien en lui rendant un caractère innocent mais, en réalité, primitif. Ce n'est que sur de tels personnages que la langue de bois peut être dirigée de manière convaincante, avec des formules simples et utopiques, mais psychologiquement efficaces.

Peu importe comment il serait considéré, par les conservateurs comme un agrarien convaincu, par les libéraux comme un progressiste, membre du Parti libéral ou du groupe royaliste, par les socialistes nostalgiques comme un idéologue de premier plan d'une période utopique et idyllique où la démocratie triomphait, malheureusement pour une trop courte période, ou par des nationalistes extrémistes comme un traître aux valeurs roumaines, Mihail Sadoveanu reste dans les premières pages de l'histoire de la littérature roumaine.

Réévalué et analysé de nouveau, Mihail Sadoveanu n'a utilisé le compromis idéologique que pour toujours bénéficier d'un statut confortable, qu'il croyait justifié et mérité, le roman historique étant sa manière d'exprimer le patriotisme roumain.

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L'INTELLIGENCE ARTIFICIELLE DANS LA PRATIQUE MÉDICALE FRANÇAISE : UTILISATIONS ET FREINS

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Abstract: *The development of Artificial Intelligence in our society has a deep impact in all aspects. Health care is a field who needs the presence of AI in all medical fields, both surgical and non-surgical. In this work, we will first try to show some examples where AI is already used intensively, and then we will highlight different obstacles to its use. The aim of this reasoning is to try to understand what are the obstacles that can limit the integration of AI in medical practice and to try to see and determine the legal, deontological and ethical frame. It will lead in the future to determine how deep are the fears in the society, how to bypass them and allow to enable medicine to use AI in an enhanced way to provide quality care for all individuals. Our topic concern an ethical and sociological point of view. We search a response to this issue: How the professional field (medicine) reacts in front of technology govern by IA? There are limits in this rapport between medicine and IA; the social imaginary consider that the IA can and must replace the physician, but this is impossible because the human being – as patient and physician – cannot be reduced at a mechanical concept of living.*

Keywords: *artificial intelligence, medical ethics, sociology of care.*

Introduction

L'utilisation de l'intelligence artificielle est grandissante dans tous les domaines économiques existants et le domaine de la santé ne fait pas exception. Les propriétés de l'IA épaulent les professionnels dans leur démarche d'assurer des services rapides et de qualité en mobilisant une immense quantité d'informations mises à la disposition de l'humain. Son aspect robotique assure une finesse d'exécution, de précision qui augmente le rendement et la sécurité du service proposé. La médecine ne fait pas exception ; l'IA est de plus en plus utilisée dans tous les domaines médicaux qu'ils soient chirurgicaux ou non.

En France, l'exploitation de tout le potentiel de l'IA est conditionnée par certains aspects législatifs, éthiques et déontologiques. L'usage de l'IA est devenu majeur dans le schéma de traitement de l'individu et indispensable pour le professionnel de santé qui doit s'y fier. Dans les dernières 15 années en France, le monde médical a pris conscience de l'importance de ces ressources informationnelles et des dérives qu'elles pourraient engendrer.

Dans ce travail, nous allons essayer de montrer dans un premier temps quelques exemples où l'IA est déjà utilisée de manière intensive puis dans un second temps nous allons mettre en avant différents freins à son utilisation. Le but de ce raisonnement est d'essayer de comprendre quels sont les freins qui peuvent limiter l'intégration de l'IA dans la pratique médicale ?

Ce travail est structuré en trois parties : une première partie dédiée au déploiement de l'IA dans le monde médical actuel, une deuxième partie s'intéressera aux freins sociologiques et psychologiques soulevés par la société moderne concernant l'utilisation

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de l'IA dans l'acte médical, puis une troisième partie portera sur les freins déontologiques et éthiques soulevés par la société moderne concernant l'utilisation de l'IA dans l'acte médical.

Le besoin de répondre à ce questionnement est de permettre de poser le cadre dans lequel on pourra envisager une inclusion encore plus significative de l'IA dans la pratique médicale. Cela permettra le début d'une réflexion encore plus large sur l'omniprésence des freins dans la société française actuelle.

Déploiement de l'IA aujourd'hui dans le monde médical

L'IA, d'une forme ou d'une autre, est une partie intégrante de la société mondiale dans tous les domaines (économique, transports, tourisme). Il est tout à fait raisonnable d'envisager un impact sur le monde médical.

Certains secteurs médicaux utilisent maintenant des formes de technologies qui permettent une vue et un diagnostic plus précis. La technologie a permis au monde médical une évolution et un saut important dans la connaissance du corps humain, une avancée sur la création des vaccins et l'analyse du génome humain et animal en sa totalité. Les applications au monde de la santé peuvent être extrapolées pour combattre des pandémies, la famine, les maladies liées à la vieillesse.

Après plusieurs années de tests et d'analyses de données, la place de l'IA est acquise et est devenue quasi inévitable dans de nombreux secteurs médicaux (chirurgicaux ou non). Les secteurs où l'impact a été le plus important sont la chirurgie viscérale oncologique, l'obstétrique gynécologie, la cardiologie, la neurochirurgie, la psychiatrie et l'imagerie médicale¹.

En oncologie par exemple, les résultats étudiés sur les opérations à la suite de carcinomes hépatocellulaires ont démontré une plus grande efficacité par rapport à des interventions dites classiques. Cette technique a permis le développement des interventions mini-invasives au niveau de la veine porte, transplantation hépatique in vivo et une amélioration de prédictions de récurrences chez le patient par une cartographie unique et spécifique pour chaque individu. L'intervention effectuée directement dans le corpus cellulaire cancéreux a permis des résultats rapides. Une lecture efficace des paramètres cliniques et/ou des biomarqueurs a permis des interventions préventives directement sur le tissu susceptible. En plus de tout cela, les temps d'hospitalisation se sont réduits grâce à la nature mini-invasive de ce type d'intervention.

En obstétrique-gynécologie, pour la préparation des futurs chirurgiens il existe des simulateurs en RV (réalité virtuelle) qui permettent le perfectionnement des gestes, méthodes, actes médicaux dans un espace physiologiquement étroit et soumis à une multitude de pathologies et éventuelles complications. La simulation apporte une sûreté de l'acte chirurgical qui peut aller de l'accouchement standard à l'hémorragie post-partum, application instrumentale (forceps), coagulation intravasculaire diffuse, embolie de liquide amniotique, hémorragie massive dans le sac Douglas, fœtus en « siège » etc. Le perfectionnement des chirurgiens a permis la réduction des infections en postopératoire, une nette augmentation des chances pour la mère et l'enfant.

En cardiologie, l'utilisation de l'IA a eu des conséquences fastes en termes de réussite dans les interventions dites « à cœur ouvert » mais aussi dans la prévention des maladies cardiaques. Depuis l'appui de la technologie dans les temps opératoires, des

¹ *Intelligence artificielle et santé - Des algorithmes au service de la médecine*, article publié par INSERM, le 06/07/2018 modifié le 11/01/2022 (<https://www.inserm.fr/dossier/intelligence-artificielle-et-sante/>)

affections qui dans le passé semblaient être fatales, sont maintenant traitées avec plus d'aisance. Dans le cadre d'un « by-pass », où le cœur doit être arrêté pendant plusieurs dizaines des minutes, la ventilation sanguine s'effectue en extra-corporel. L'hypertrophie ventriculaire qui est à la base des coronopathies et des arythmies cardiaques est prise en charge rapidement, avec des gestes mini-invasifs. La laparoscopie permet des actes chirurgicaux salutaires pour le patient.

En neurochirurgie, la présence de l'IA est impérative et peut-être dans sa complexité. En dehors du scalpel radio-guidé, l'IA a son côté analyse et diagnostic peut-être le plus marqué en temps réel. Depuis l'introduction des interventions sous imagerie guidées, le nombre d'erreurs a diminué, mais aussi le côté diagnostique est plus efficace. Les séquelles observées sont plus rapidement prises en charge.

En psychiatrie, l'IA est notamment utilisée dans le champ de la prévention. En France, le projet PsyCARE porté par Mme Krebs (clinicienne et chercheuse à l'Université de Paris) vise notamment au développement d'une IA permettant de détecter précocement une schizophrénie ou une psychose chronique afin de mettre en place une prise en charge psychiatrique préventive et personnalisée. Pour identifier les personnes à risque, l'IA interviendra notamment via la modélisation des connaissances autour de la schizophrénie et l'identification d'un ensemble de biomarqueurs utilisés via un algorithme d'apprentissage.

On retrouve l'utilisation de l'IA en imagerie médicale. A partir du XXème siècle, l'intégration de l'imagerie a permis une vue plus précise et a augmenté la précision de diagnostic. L'évolution de l'imagerie, avec l'apparition de l'échographie, le scanner, le computer tomographe, l'écho-Doppler, la scintigraphie etc. a affiné encore plus la capacité du médecin à apprécier l'état du patient. Dans cette optique se sont développées des techniques encore plus efficaces, plus spécialisées dans le même but. On peut énumérer l'ECG (électrocardiogramme), myogramme, analyse dynamique musculaire écho-dynamique, analyse dynamique globale, analyse posturale-graphique, analyse du déplacement, mesure de la capacité pulmonaire, fréquence cardiaque, volumétrie pulmonaire, sérologie etc.

Tous ces nouveaux moyens sont apparus pour répondre aux besoins des médecins de comprendre, traiter et réhabiliter les patients. L'IA dans ces domaines a démontré son efficacité majeure. Même si son rôle initial a été de recueillir des données, son aide a eu un impact majeur sur la santé. L'effet sur le médecin de l'IA en ce domaine a eu aussi des conséquences contradictoires : une meilleure prise de conscience et un diagnostic plus précis mais en contrepartie une baisse des capacités de l'humain de contourner la technologie dans sa prise de décision. La palpation est passée en plan second, les repères anatomiques sont de plus en plus ignorés dans certaines spécialités médicales. Le médecin a tendance à se fier beaucoup sur les éléments proposés par l'IA. Parfois, le caractère subjectif d'un examen d'imagerie est mis en cause/discussion.

L'idée que l'intelligence artificielle soit un outil utilisé par les médecins dans leur profession au service des patients demeure un sujet sensible dans la société dans la mesure où ce dernier est devenu un acteur majeur de l'acte thérapeutique. Quels sont les différents freins soulevés par son utilisation ?

Les freins sociologiques et psychologiques soulevés par la société moderne concernant l'utilisation de l'IA dans l'acte médical

Pour estimer les limites de l'intégration de l'IA dans la pratique médicale, il faut tenir compte des freins sociologiques, déontologiques, éthiques et psychologiques opposés par la société moderne. La perception du concept de l'IA dans la société semble

être faussée ou mal comprise. Pour la majorité des usagers du système de santé, l'IA ressemble à un "super-outil" doté de "pouvoirs extraordinaires".

Dans un premier temps, il faut vulgariser le concept d'intelligence artificielle afin de le rendre accessible au plus grand nombre. À tout moment, il faut considérer l'IA comme un outil sur lequel l'humain s'appuie pour améliorer une prise en charge médicale, pour mieux lutter contre les pathologies et pour réduire les temps de soins jusqu'à la guérison complète. Un autre aspect important dans le traitement de l'IA est celui de la prévention. Celui-ci est peut-être le plus appréhendé par la société parce qu'il s'agit du l'utilisation d'un nombre considérable de données personnelles par un logiciel capable d'évoluer par lui-même (*deep learning*). Cet aspect est très proche de la frontière entre la vie privée qui doit être préservée et le besoin impératif de créer cette bibliothèque de données nécessaires en vue d'améliorer l'acte médical.

En partant de l'idée que l'IA est mono-tâche, qu'elle ne peut pas changer de missions en dehors de celles attribuées par l'humain et que la prise d'initiative est impossible pour elle, il faut enseigner à la machine en vue d'une réponse adéquate. Pour arriver à cela, il faut fournir d'abord une quantité immense de données qui vont être stockées et interprétées par la machine.

Ce côté de l'IA est moins palpable par le praticien et le patient mais néanmoins, il a une importance capitale dans le bon fonctionnement du schéma thérapeutique. Dans d'autres domaines où l'IA est présente, il est connu sous le nom de BIG DATA. C'est lui qui permet le recueil, la classification des données et la modulation de celles-ci. L'interprétation et le diagnostic se reposent sur les algorithmes. Dans la médecine, le domaine de la bio-ingénierie est responsable de la création de ces « bibliothèques virtuelles », de la cartographie du génome humain, de l'intégration des données physiologiques et pathologiques sur chaque maladie, chaque système, chaque appareil organique. Le rôle principal des algorithmes est de fournir des informations précises sur une pathologie et sur l'état du patient à l'instant « T », d'anticiper d'éventuelles conséquences, récidives et projeter une évolution dans le temps de la condition du patient.

Les algorithmes représentent une source immense d'informations nécessaires aux praticiens dans leur travail. Les « banques d'informations » permettent une vue claire, précise sur l'état à l'immédiat sur un individu/population et l'aspect prédictif est une ressource importante dans la compréhension et l'anticipation des pathologies futures. L'avancement dans la recherche se base essentiellement sur le recueil permanent des données. L'étude moléculaire a permis une avancée dans l'antibiothérapie allopathe, les vaccins et, a donné la possibilité de manipuler le génome pour arriver à éradiquer des maladies.

D'un point de vue psychologique et social, il faut déterminer où le patient place sa confiance. Historiquement, la figure du médecin est placée au centre de la confiance du patient par sa position et son rôle majeur dans le maintien de l'équilibre de sa santé physique et mentale. Ce rôle, malgré son évolution, reste fixe dans la relation de confiance avec le patient. Le médecin ordonnateur devient le médecin partenaire en conservant la position d'expert dans la maîtrise de son art. Ainsi, lorsque le patient est invité/confronté à l'utilisation de l'IA dans son parcours de soins, il ne remet pas en cause le besoin de l'intervention d'un outil extérieur car ce dernier a été jugé nécessaire par le praticien.

Il y a eu une évolution du rapport entre le patient et l'utilisation de l'IA. D'abord une méfiance face à un outil inconnu, non humain, qui s'est vite dissipée en partie grâce à une introduction progressive et surtout grâce à la confiance placée en l'humain superviseur de l'IA. Ainsi, le patient ne remet pas en question l'utilisation de l'IA dans son parcours de soin car c'est le professionnel expert qui l'a jugée nécessaire. Cette

confiance a cependant une limite : garantir la sécurité des données personnelles et médicales, afin de garantir le respect de la vie privée.

Peut-on considérer que l'outil peut recueillir les données sans limite ou bien cette obligation du respect de la vie privée doit-elle l'en empêcher ?

Pour mettre en avant ce questionnement, nous nous sommes intéressés à un article publié en octobre 2020 dans la revue scientifique BMJ OPEN, intitulé "*Conditionally positive : a qualitative study of public perceptions about using health data for artificial intelligence research.*"¹ écrit par Melissa D McCradden, Tasmie Sarker, P Alison Paprica.

L'objectif de cette étude est de comprendre la « vision de la population générale » sur l'intérêt d'utiliser les données de santé pour développer l'Intelligence Artificielle.

En effet, la plupart des études publiées se concentrent sur le point de vue du patient et non sur celui du public. Ce sont les limites de ces études.

C'est pourquoi il est important de présenter le point de vue des populations générales. Il est important de comprendre la perspective de la société par rapport à celle du patient car les recherches de l'intelligence artificielle dans le domaine de la santé utilisent une énorme quantité de données - non seulement celles concernant la maladie mais celles concernant les personnes en bonne santé.

Cette étude qualitative a été réalisée sur 41 participants d'une moyenne d'âge de 40 ans. Elle est séparée en 4 parties distinctes :

La première partie est consacrée au partage du point de vue général de chacun, suivie d'une brève présentation de l'IA et de quelques exemples.

La 2ème partie est centrée sur la discussion autour de 3 scénarios réalistes mais non réels, sur l'IA dans le domaine de la santé suivi d'un temps pour les questions. Ces interactions ont été menées par un modérateur externe qui n'a aucune connaissance de l'IA. L'objectif était de créer un contexte le plus neutre possible, pour faciliter les échanges entre les participants.

Premièrement, nous pouvons voir dans cette analyse beaucoup de divergences d'opinions concernant l'IA en général et l'IA dans le domaine de la santé. Les avis sont plutôt négatifs quand on se réfère à l'IA en général, car la perte d'emploi est l'argument le plus utilisé, ou la perte d'humanité à cause des « machines à moyens ». Une autre direction qui est devenue claire après ces discussions était la crainte que nous ne puissions pas savoir comment l'IA changerait notre mode de vie et la société dans sa forme. Cependant, lorsque les discussions se sont tournées vers l'IA dans les soins de santé, les retours ont été positifs : les gens font confiance au robot concernant la pratique médicale.

Dans un second temps, lors de la présentation des scénarios, les avis des participants pourront être divisés en 2 volets : espoir et avantages vs/ peur et inconvénients.

1/ Espoir et avantages

Des avantages épistémiques - la combinaison des données de santé et de l'utilisation de l'IA pourrait générer des conséquences énormes pour la plupart inaccessibles pour les humains - et des avantages pratiques comme l'analyse en temps réel pour la génétique.

2/ Peur et inconvénients

Après les interactions entre les participants, nous avons remarqué une grande

¹ McCradden MD, Sarker T, Paprica PA - *Conditionally positive: a qualitative study of public perceptions about using health data for artificial intelligence research*, BMJ OPEN, octobre 2020 (<https://pubmed.ncbi.nlm.nih.gov/33115901/>)

crainte concernant l'utilisation ou la vente des données dans d'autres domaines que la santé.

De même, l'impossibilité de garantir la confidentialité des données est aussi un argument de ceux qui ont peur. Aussi, le manque de confidentialité, surtout lorsque de grandes entreprises volent, traitent et utilisent les données de la population.

Mais surtout, l'IA pourrait nous conduire à une perte de contact humain et une éventuelle diminution des qualités humaines, créant une dépendance à l'Intelligence Artificielle et en même temps, une diminution de l'emploi.

Les participants se disent tous d'accord avec l'IA sous certaines conditions telles que la garantie des données personnelles, la protection de la vie privée et la visibilité de toutes les utilisations des données personnelles. Il semble crucial d'utiliser des contrats avec une explication simple et compréhensible pour la population.

Si nous analysons cette étude, les termes d'espoirs et de craintes sont plus appropriés que ceux d'avantages ou d'inconvénients pour décrire comment les gens voient l'IA. La plupart des participants ont approuvé l'utilisation des données dans les soins de santé comme une grande opportunité pour la société. Mais nous devons garder à l'esprit les préoccupations concernant la confidentialité et l'utilisation des données. L'IA doit rester un outil pour l'humain, notamment en médecine, où la décision finale doit être prise par le médecin et non par un ordinateur.

Le problème est maintenant de savoir comment diffuser l'information sur l'IA à grande échelle afin de recueillir les peurs ou d'enrayer une partie de la dérive. Cette façon de questionner conduit à bien d'autres points de vue sur les bases de l'utilisation des données, la bioéthique et plus encore...

Les freins déontologiques et éthiques soulevés par la société moderne concernant l'utilisation de l'IA dans l'acte médical

L'IA peut représenter en dehors d'un outil de travail performant une source inépuisable, voir illimité, des informations complexes dans des domaines sensibles et difficiles comme la santé. En plus, par son côté *deep-learning*, l'intelligence artificielle peut analyser, faire des projections dans l'avenir, développer des schémas logiques. Le cerveau humain reste celui qui contrôle l'ordinateur, mais il va être vite dépassé par la technologie. Là où l'IA mobilise 20-27 notions complexes simultanément, le cerveau humain est capable d'en mobiliser 4-6. Cependant, l'humain est celui qui épaulé l'ordinateur dans toutes ses actions : il fournit les "bibliothèques virtuelles", il donne les bonnes informations dans les logiciels de *deep-learning*, il vérifie chaque décision prise par l'IA¹.

Quand un outil devient si important dans le schéma thérapeutique et avec des résultats rapides et très satisfaisants, le praticien va s'appuyer régulièrement dessus dans sa pratique. Rien ne dit que l'IA n'est pas faillible. C'est pour cela que de nombreuses questions se posent de plus en plus concernant soit la responsabilité engagée en cas de mal praxis, soit concernant la déontologie médicale. Le rôle du médecin est-il réduit à celui d'un opérateur avec certaines connaissances médicales ou reste-t-il maître de son art ? A partir de ces questionnements, nous avons introduit l'éthique.

L'éthique c'est s'interroger en amont du droit sur ce qu'en tant que société l'on juge souhaitable ou ce que l'on juge devoir être évité. Pour répondre à ce domaine, en France comme ailleurs dans le monde, de nombreuses études ont été organisées pour

¹ Darrell M. West - *L'intelligence artificielle a besoin d'éthique*, 27/12/2018.

sonder la population sur cet aspect¹.

Par exemple, chargée par loi pour une République numérique de mener une réflexion sur les questions éthiques et de société posées par les nouvelles technologies, la CNIL s'est naturellement tournée vers le thème des algorithmes à l'heure de l'intelligence artificielle.

Le rapport s'appuie sur les résultats d'un débat public ouvert et décentralisé que la CNIL a animé de janvier à octobre 2017 : 3 000 personnes ont participé à [45 manifestations](#) qui se sont tenues à l'initiative de [60 partenaires](#) en France (Ax les Thermes, Bordeaux, Caen, Lille, Lyon, Marseille, Paris, Toulouse) et à l'étranger (Etats-Unis). [Une concertation citoyenne](#) a également été organisée à Montpellier le 14 octobre pour compléter la démarche².

Médias, vie publique et politique, éducation, culture, santé, justice, sécurité et défense, banque et finance, emploi et recrutement ont été abordés comme champs d'exploration des algorithmes et de l'intelligence artificielle par les partenaires : des instituts de recherches (CREOGN, CNAM, ENSC, INSA), des institutions publiques (ministères, universités et grandes écoles), des fédérations professionnelles, des syndicats, des ordres d'avocat, des hôpitaux, des think tanks, des entreprises, etc.

Pour Mme la Présidente de la CNIL, Isabelle Falque-Pierrotin, le but de ces réunions publiques est « *L'objectif de ce débat est de garantir que l'intelligence artificielle augmente l'homme plutôt qu'elle ne le supplante et participe à l'élaboration d'un modèle français de gouvernance éthique de l'intelligence artificielle. Nous devons collectivement faire en sorte que ces nouveaux outils soient à la main humaine, à son service, dans un rapport de transparence et de responsabilité* »³

Dans l'aspect déontologique, nous pouvons partir de la définition même de celle-ci. Si le point de départ est que le devoir (*deontos*), ou dans son sens courant l'obligation, est la base pour toutes les personnes dans l'exercice de leur travail, nous nous confrontons à des situations discutables concernant la masse informationnelle importante mobilisée dans le cadre thérapeutique par l'IA. La France, comme d'autres pays, qui dispose d'une des plus grandes "bibliothèques virtuelles" du monde, doit mettre en phase expérimentale un code numérique en 2022. Ce codex des règles est spécialement rédigé pour définir le cadre fixe dans lequel l'IA a la liberté et l'utilité sans nuire aux droits des usagers. Il ne se réfère pas seulement au domaine de la santé mais il pourra dans un avenir proche fixer des limites claires.

En analysant les grandes directions sociétales et la tendance de compréhension de l'IA dans la société moderne, le législateur s'intéresse plutôt vers les algorithmes, le *deep-learning*, la protection de la vie privée.

L'IA se construit à partir d'algorithmes qui reposent sur des formules mathématiques et exploitent des données. Les algorithmes posent quatre types de questions :

- le risque de piratage (drone, voiture autonome) ou la perte de contrôle des systèmes d'IA (notamment lors d'une crise militaire) obligent à prévoir une

¹ *Les enjeux éthiques que soulèvent les algorithmes, Commission de l'éthique en science et en technologie du Québec, 7/07/2021)*

² Synthèse du débat public animé par la CNIL dans le cadre de la mission de réflexion éthique confiée par la loi pour une république numérique : *Comment permettre à l'Homme de garder la main ? Rapport sur les enjeux éthiques des algorithmes et de l'intelligence artificielle, CNIL, 15/12/2017* p. 10-12.

³ *Ibidem*, p. 7.

désactivation des systèmes IA ;

- l'introduction de biais en amont des algorithmes, dès le stade des jeux de données, nécessite, d'être vigilant notamment pour les algorithmes d'apprentissage automatique ;
- le fonctionnement des algorithmes d'apprentissage renforcé (le *deep learning*) à travers des réseaux de neurones artificiels en couches multiples donnent, dans un certain nombre de domaines, d'excellents résultats et très rapidement, sans qu'il soit possible d'avancer une explication théorique satisfaisante. Ce traitement non supervisé de l'information pose des problèmes éthiques (quelle autonomie de l'homme par rapport à un fonctionnement qu'il ne comprend pas ?) ;
- la sélection par les algorithmes d'un contenu d'informations ciblées, tout comme la publicité personnalisée ou la logique de construction des "fils d'actualité" des réseaux sociaux, ou encore les fausses informations (*fake news*), nécessitent la mise en place d'outils de vérification.

Par exemple, toutes les applications domestiques ou médicales contiennent des risques en matière de respect de la vie privée et des données personnelles. Comment s'assurer que des données de santé ne seront pas vendues à une compagnie privée ou à un futur employeur ? Comment conjuguer cette collecte massive de données de santé et le respect du "droit à l'oubli" ? Bref, comment s'assurer qu'intelligence artificielle et robotique riment avec traitement des données éthique ?

Pour répondre à ces questions, la Commission nationale de l'informatique et des libertés (CNIL) formule six recommandations opérationnelles à destination des pouvoirs publics et de la société civile :

- former à l'éthique tous les acteurs-maillons de la "chaîne algorithmique (concepteurs, professionnels, citoyens) : l'alphabétisation au numérique doit permettre à chaque humain de comprendre les ressorts de la machine ;
- rendre les systèmes algorithmiques compréhensibles en renforçant les droits existants et en organisant la médiation avec les utilisateurs ;
- travailler le design des systèmes algorithmiques au service de la liberté humaine, pour contrer l'effet "boîtes noires" ;
- constituer une plateforme nationale d'audit des algorithmes ;
- encourager la recherche sur l'IA éthique et lancer une grande cause nationale participative autour d'un projet de recherche d'intérêt général ;
- renforcer la fonction éthique au sein des entreprises (par exemple, l'élaboration de comités d'éthique, la diffusion de bonnes pratiques sectorielles ou la révision de chartes de déontologie peuvent être envisagées)¹.

L'OCDE formule également des principes pour encadrer l'IA. Pour le volet éthique, les pays adhérents s'engagent à respecter "l'État de droit, les droits de l'homme et les valeurs démocratiques tout au long du cycle de vie des systèmes d'IA".

En outre, l'automatisation est susceptible de détruire plus d'emplois qu'elle n'en crée. Elle risque aussi de créer un marché du travail à deux vitesses : une minorité d'emplois très qualifiés pour une élite surdiplômée et une majorité de travailleurs précaires dont les compétences ne rapporteront pas assez pour vivre. Il est également à

¹ Comment permettre à l'Homme de garder la main ? Rapport sur les enjeux éthiques des algorithmes et de l'intelligence artificielle, CNIL, 15/12/2017 p. 8.

craindre un niveau de chômage élevé, créé par la substitution des logiciels aux emplois les moins qualifiés. Cette vision n'est cependant pas partagée par tous, le rapport sur l'IA et le futur du travail voit dans l'intelligence une potentielle source de prospérité.

Conclusion

Nous avons vu dans les différentes parties consacrées à l'usage de l'IA et aux freins soulevés par celui-ci que la société entretient un rapport complexe avec ce concept.

En effet, la méconnaissance en détails de l'IA peut devenir source d'angoisses pour l'usager du système, mais grâce au médecin il peut accepter l'immersion de l'IA dans son acte thérapeutique.

Les problèmes soulevés par les patients ne concernent pas la mobilisation des connaissances sur ces pathologies, autrement dit ils font confiance au médecin qui choisit d'introduire l'IA dans le processus thérapeutique vers la guérison. Le côté physique de l'IA (scalpel radioguidé, simulateur, imagerie...) est assimilé dans la pratique comme l'outil au service du médecin pour fournir des soins de qualité. Le patient acteur de son parcours de soins a des difficultés à comprendre l'aspect non visible de l'IA (algorithmes, logiciels), c'est peut-être pour cela que le législateur essaie d'initier la création d'un cadre stricte pour contenir le potentiel massif de l'IA. Les données mobilisées et nécessaires au bon fonctionnement et à l'amélioration continue de l'IA sont la source des conflits de droit (respect de la vie privée, droit à l'oubli...).

L'intelligence artificielle peut intervenir dans absolument toutes les branches médicales, avec des degrés d'impact différents. Du point de vue purement médical, son utilisation a montré sa pertinence dans le cadre de la santé. Ses applications chirurgicales, de diagnostic ont permis l'amélioration des gestes médicaux, une croissance des connaissances médicales qui se traduisent dans la société par la réduction des temps d'hospitalisation, une réduction des temps de récupération et une meilleure espérance de vie.

Cette intégration est continue, exponentielle et suit les progrès technologiques. La société par ses craintes, notamment liées à l'aspect non physique de l'IA, permet de soulever les freins à son utilisation. Ainsi, par l'expression des peurs/inconvénients, la société moderne oblige le législateur à réfléchir à des actions et mesures concrètes pour encadrer l'utilisation de l'IA.

La société, à chaque époque, imprime des règles sociétales en fonction de ses mœurs, de ses coutumes, de ses usages. Cela nous permet de croire que les limites imposées par la société d'aujourd'hui sont mobiles, peuvent reculer ou avancer voire disparaître.

Pour continuer ce cheminement et arriver à mettre en avant toutes les contraintes imposées par la société, il faudra s'interroger si toutes ces contraintes imposées au déploiement de l'IA peuvent empêcher une prise en charge optimale des patients en freinant l'accès à des soins de meilleure qualité ? Dans cette optique, il faudra recueillir les points de vue des professionnels qui s'appuient directement sur l'IA dans leur pratique quotidienne, de connaître leurs freins et leurs objectifs d'utilisation de l'IA. Ce travail devra être effectué dans un premier temps à l'échelle locale, en tenant compte des spécificités de chaque territoire puis à l'échelle régionale pour enfin faire une mise en commun à l'échelle nationale qui permettra de définir le terrain dans lequel le législateur devra définir le cadre de l'utilisation de l'IA.

Il faudra donc mener une étude auprès de médecins de différentes spécialités dont l'activité dépend de l'utilisation de l'IA. Pour reprendre nos exemples de la partie 1, nous pouvons solliciter des médecins radiologues, gynécologues-obstétriciens, cardiologues,

généralistes, oncologues et psychiatres sur un territoire géographique donné. L'idée étant de leur proposer une enquête réalisable sur un temps court et apportant un maximum de réponses précises aux questions soulevées par notre sujet d'étude. Pour que le questionnaire soit pertinent, il faut envisager un grand nombre de professionnels interrogés tout en respectant la parité entre les spécialités. Plus le nombre de professionnels est important, plus nous pouvons augmenter la pertinence des réponses. Idéalement, le questionnaire doit recueillir l'avis d'au moins 30 praticiens pour chaque spécialité.

Ensuite, concernant le questionnaire proprement dit, nous avons imaginé celui-ci en ligne et non sous le format d'un entretien pour éviter toute possibilité d'influencer et diriger les réponses en fonction de nos idées, de notre système de valeurs. Les questions doivent être fermées, des questions à choix multiple, et à la fin un ou deux espaces dédiés à des commentaires libres d'une dizaine de lignes afin que les professionnels puissent exprimer d'éventuelles craintes et contraintes qui n'auraient pas été envisagées.

Une fois ces données recueillies les réponses seront groupées, classifiées et analysées en vue d'extraire les idées majeures qui ressortent. A partir de ce moment, il faudra analyser dans quelle mesure elles entrent en "conflit" avec la législation actuelle, quelles seront les "transgressions" dans les différents codes déontologiques, éthiques existantes dans la société actuelle. Ce travail devra être mené sur un temps long permettant l'analyse de tous ces aspects et sera révisable selon les avancées en matière d'utilisation de l'IA.

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KALEIDOSCOPIC VIEW OF THE WORLD

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Abstract: *The literary character often offers a kaleidoscopic view of the fictional world. The reader reads a text-world according to the words of Umberto Eco. Our contribution reads the theme of the historical disaster represented in Romanian literature. The observations highlight an era of decline in which Moldova is seen through the prism of a foreigner and a local character. Fiction combines with reality and the comments point to the real elements and those that add romantic features intertwined with some classic ones. The love intrigue, the real historical information offers a lot of credibility and gives the opportunity to analyze and bring into attention an important historic novel of Romanian literature. The sacred past with mythical implications forms the background of this interesting and generous fiction.*

Keywords: *fiction, perspective, myth, language, history*

The recent effects of the pandemic caused by Coronavirus have naturally brought to our attention the theme of disaster and the irresponsible way in which humanity destroys its habitat. The collapse of biodiversity, the multiple threats of technology anticipate a tragic portrait of a planet dried up by life. But it is not a modern or new look; it is something ancient and repetitive, as is easy to deduce.

Trying to discover in Romanian literature a work that addresses this subject in another era, we logically stopped at "Cancer Sign", Sadoveanu's novel. Moldova presented by the writer is far from the victorious times, flourishing or even with a glimmer of luxury. The time of Stephen the Great is long gone and only the fertility of nature preserves the golden age. Otherwise, the land ravaged by intrigue, greed, and neglect has entered the realm of evil, of the devil, a symbol of wickedness. Whether he dresses very well as a gentleman or squats on the cathedral capitals, whether he has a goat's or camel's head, split legs, horns, hair all over his body, no matter what he looks like, he is always the tempter or the executioner. "

The situation was completely different in previous centuries, when even Eastern Europe benefited from pomp. And there is no shortage of testimonies in this regard; For the time being, we offer only one example: "In 1543, the craftsmen from the city of Bistrita had made a carriage for Petru Rareș, the roof of which was lined with red cloth. In 1545, the same gentleman received as a gift from Brașov a chariot painted by Gregorius painter, and a year later another painted carriage would arrive from Bistrita, covered with a blanket lined with green cloth. The Moldavian boyars with the rulers wore sticks as a sign of their dignity, the hierarchy of which was as follows: green woven with gold (for logopath), blue woven with gold (for vornic), red woven with gold (for hatman) and entirely clad in silver (for the bedfellow). It goes without saying that the priests' robes or liturgical fabrics were also colored". So, around 1700, "What was red - fabrics, rolls or uniforms - strongly signalled to the holder of power," says Maria Magdalena Székely. Political power, religious power, has been associated with the "power" of clothing and has generated chromatically marked hierarchies in many cultures. Some are still alive today. Moldova has benefited from real periods of glory that have been romantically elevated to spectacular, cavalcade, vendetta (especially in "Brothers Jderi"). In those

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pages Sadoveanu built monumentally and offered exemplary models of heroism and integrity, but, in the classical spirit, he subjected his characters to an immanent destiny in accordance with a rationalist and predominantly typological conception. For those who ask questions about this mixture of currents mentioned so far, we offer the lucid and justified answer of an indisputable personality.

Thus, G. Călinescu, nicknamed the divine critic, long ago escaped us from the illusion or obsession of searching for works that could be completely included in a certain literary current. The classical resonances from Mihail Sadoveanu's work were the object of accidental observations of some critics, these being, of course, always counterbalanced by romantic or realistic nuances.

However, whether he focuses on moments of glory or those of decay, the writer cautiously avoids the phenomenal and pursues the essence of historical truth, "If we agree to paraphrase Hegel." Sadoveanu is a classic in the first place, but not a canon, he is an Apollonian with the dream of perfection, cohesion and coherence of his work. At the same time, he emphasizes the classicism of the novel by the fact that he is a storyteller, and what he writes is a story, as opposed to the representation practiced by modern prose. Referring to universal literature, a Sartre, a Joyce, but also other great creators, covet an immediate reality, the impassivity and even the absence of the creator. Within the national literature, Sadoveanu is not a traditional one, because in our country the beginnings were in the middle of the romantic era. Therefore, his position inclines towards romanticism only in the first creations ("Falcons", "The Falconer Nation") when he started his career collaborating assiduously with the magazines "Sămănătorul" and "Viața românească", his creations being guilty of small clumsiness, but knowing how to it does not slip into historiography or chronic chronicle. In this sense, the heroes of the first writings approach the model of fabulous outlaws (Cozma Răcoare), and those of mature works are subordinated to higher courts (the character Nicoară Potcoavă) or are subject to the irrevocable tragic destiny (the character Alecu Ruset), historical time is passed through the popular filter of legends and myths, becoming a sacred one. Deepening the novel, which we announced as being in our attention, we point out the figure of the abbot of Marenne, the ideal of the balanced man, rational, fine observer, a character of classic character. He is passing through a devastated Moldova on his way to Istanbul (Ottoman Gate). The country has lost its order and measure, being in an imbalance of lines of force that could just as well justify an approach to modernism.

Being able to be considered an authorial voice in the narrative, but also a transposition of the observer-reader during the events, Paul makes possible two extremely interesting visions, corresponding to a permanent brushstroke between times and plans: the abbot's vision of Moldova in a deprecated present by describing the "devastated paradise"; Moldovans' vision of Marenne and the world she represents metonymically and which imposes the memory and apology of a sacred, mythical past, the true reality of the book. The first, corresponding to a compositional formula of the "neutral observer" type in a foreign territory, could have been romantic by a treatment like a compatriot traveller in another geographical environment that has automatically become exotic and whose picturesque, grotesque or potential is exploited. Of course, there are also early attempts such as those of Ion Codru-Drăgușanu ("The Transylvanian Pilgrim") and Dinicu Golescu ("Note". of my journey"), a memorial in its infancy, but whose trigger was also the affective or spiritual receptivity of the narrator self "wandering" through the world. Sadoveanu's approach is different and the perspective is changing. Eliade saw in myths the recollection of those exemplary deeds of the supernatural beings who created the world. He also considered that, just as archaic man

is considered a product of myth, modern man is considered a product of history. For a people like ours, who were forced to sharply raise the issue of genesis, that mention, from the sixth century BC. Ch., Of Herodotus, of some predecessors, becomes a generic term of a mythical-historical paradigm in which the Sadovian characters now belong. For example, the Venetian messengers from the "Jderi Brothers" attest that "at the border of the barbarian world" a voivode Stephen "brings light to the land of darkness." The weather in the "Cancer Sign" retains traces of satisfaction and hedonistic lifestyle only at the top of the human hierarchy. Luxury was a landmark in the social comparison, a reason for indignation, for philosophical reflection. Luxury, that is, sin, vice, excess, recklessness, from a religious perspective. Among other things, it is about the struggle between the old and the new, between the ethics promoted by the Church and that of an incipient liberalism (at least in the mind of the French guest), about the tension between traditional consumption (local, predictable and conformist) and that generated by fluidization. the movement of goods, the way of Moldova being a used one. Also from the perspective of the foreigner with a much more modern perspective, another topic can be approached.

The preservation of the status quo, that is, the preservation of the patrimonial inequality, of the consecrated hierarchy - this is one of the obsessions of the Church. Do not you dare! - it seems to be the order that transpires from the numerous reactions of the clergy, and if you have dared to overcome the socio-economic stage in which you were born, then it is appropriate to give to the Church. Over time, what was to be cursed, that is, wealth, became the "gift of wealth." And if God has given it to you, you will have to give it to him. The "gift" is an institution, after all - "He who has mercy on the poor lends to God. And he will reward his deed," says the New Testament. However, the handwritten account of Mr. Paul de Marenne, which remained in the National Library of Paris, records the collapse of the Moldovan order. De Marenne, a symbol of the Western balance at the court of the Sun King, is the objective mirror of the reason used by the writer to suggest the moment of decline that Moldova is experiencing. "Justice and order are the first elements of a state," says the abbot. The Moldavian is considered a "grotesque appearance of the wild-haired", which, after knowing the good habits of the host and his mysterious knowledge of nature, would be inclined to rally, in our opinion, *avant la lettre*, the concept of "good wild" by Jean Jacques Rousseau. But the vitreous earthlings of the "Ducăi-Voda time" (note the inscription of the phrase in a paradigm of temporality) are good not from nature, but from that *illo tempore* sanctified by its perpetual remembrance.

The angle of view on the country is also confirmed by the companionship of Alecu Ruset, presented and, especially, recognized by all the characters as a symbol of that ideal mythical time. They both build on the classic pattern of the cultivated man, a Sadovian preference if we remember, first of all, Kesarion Breb, then the bedfellow Ștefan Meșter, Amfilohie Șendrea, Nicoară Potcoavă or that Ștefan cel Mare himself has a lesson from "Muntele Aton", by Marenne and Ruset, connects, according to the same classical model, a friendship based on spiritual affinities, one of its concretizations being the use of a narrative instrument, also classical: dialogue. If the French is an embodiment of balance and wisdom, even of the ironic being of a moralist sometimes, the Moldavian is the posthumous embodiment of an era of symbolic beauty. Typically, he is dominated by destiny - he wears "Nessus' shirt", as he confesses. As a character, Ruset mediates the contact between the two pairs of worlds: de Marenne's and, respectively, DucaVodă's / his own / of devastated Moldova. Of the two exemplary hypostases, one by greatness and harmony (of the abbot and the mentality of the people, an implicit symbol being the Sun, and the abbot, a solar mystical hero), the other by vices (Duke Voda) and between the two laws which, it seems that it operates in the Land of Moldova: a mythical, legendary

one, recoverable indefinitely through memory and storytelling, another historical, leading irretrievably to extinction. Miss Catrina's wedding at the end of the novel is the expression of the condemnation given by destiny - a necessary transition to the present. From a historical and sociological point of view, the Romanian Lands remained in the area of confluence of the two diametrically opposed worlds in terms of civilization, cultural heritage and religion": the western world, annoying, and the world at the borders always in danger, forever disputed and in difficulty. Therefore, not a few rulers in the eastern part of the continent have tried to quell excesses of any kind, including clothing. We find that Sadoveanu also has a passion for the details of the costumes that the Romanian reader observed and learned first through Costache Negruzzi ("Alexandru Lăpuşneanul"). And there was a reflection of the romantic current, but in another moment of Romanian literature. In order to support our statement, we offer some examples of such steps by the restrained Romanian leaders. „The ruler of Muntenia, Ioan Vodă Caragea (1812-1818), imposed, at the proposal of the hierarchs and boyars of the council, some interdictions, meant to prevent the loss of assets, to determine the observance of good propriety and to reduce the reckless expenses. After two years, the sumptuous law was followed by a ban on the use of white in the clothing of persons who were not part of the ruling family. It is difficult to say whether these measures were the latest echo of Constantin Brâncoveanu's attempts or just a pale reflection of the rules imposed at the court in Istanbul and of women's fashion in Paris. Alecu Ruset is at an equal distance from the apologetic evocation of the “golden age” at the beginning of the work and from the tragic end in the detached, objective vision of the writer which is, in fact, that of historical legitimacy. It could be argued with sufficient arguments that Ruset is a kind of Atlas of the novel, keeping the balance of writing. In addition, myth and history seem to overlap. The narration reaches a midpoint in two key chapters that we have in mind: "He greets the abbot with a small rain at the beginning of autumn" and "Where the worthiness of the Lipovan brothers is better seen". Both contain Marrene's arrival in Iasi, the beginning of the erotic intrigue and its happy period, Alecu Ruset's hopes, on the one hand, and then Marrene's departure, detachment from the local protective space, evocative and the transformation of passion into a measles that burns the hero inside.

The fall and tragic end of Ruset, apparently due to guilty love, in reality from the impossibility of the past to recover in the present, can be commented on in the words of du Marenne: "From our point of view, the intertextual connotative offer allows us to consider the novel a thematic equivalent of the famous Shakespearean play “Romeo and Juliet.” Two families of Moldovan rulers, who are at odds with each other like this era, fall under the same fate created by the great Will. Thus appear the two naive young men who love each other, while the families remain prisoners of a pathological hatred. Marenne's reply to the "abyss of eternity" contains an intervention by the choir in tragedy.

Sometimes the characters are placed in a neutral universe, reduced to primary elements (earth, water, air), but the predominance of the Moldovan land in full decomposition and one of the dominant feelings of fellow travellers, namely regret. This emotion overlaps with guilt quite often, but there are other interesting nuances that anyone can deepen with appropriate bibliographic tools. We preferred Septimiu Chelcea's vision: “We can regret our past behaviours and decisions, but also our future behaviours and decisions. Finally, some regrets are deeply felt, others affect us less. Based on the criteria they considered, emotion theorists identified several types of regrets. Recently, the differences between the regret generated by the action and the regret due to the interaction, as well as the difference between the psychic processes of the retrospective regret and the anticipatory regret, have been researched with predilection. Professor of

psychology and public policy Daniel Kahneman, winner of the Nobel Prize in Economics (2002), differentiated between two types of regret: recent regret (hot) and nostalgic regret (wistful), which are associated differently, on the one hand, with the action and with inaction and, on the other hand, with the prospect of short duration and long duration. The recent regret caused by the action is intense, as opposed to the nostalgic regret associated with inaction, which is less intense, specific to the long duration (Kahneman, 1995, p. 375). "De Marenne feels a recent regret, and Ruset a categorical nostalgic combined with remorseful guilt. He realizes that the same regret grinds him inside with even more power because he is aware of the intrigues of the yard, the darkness of the cellars for the boilers, the whole tense atmosphere of a land that no longer lives in dignity and beauty. The strength of Stefan's days, Antonie Voda's was replaced by Duca Voda's terrible weather, reducing the number of people, villages and trees. "This is where the law of the wilderness and the prey reigns," says Beizadea, and the meaning is not, of course, merely explicit. Between heaven and earth, as in the beginning, Paul de Marenne attends the divine punishment of this fallen world in which the demon is immanent.

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THE CONCEPTION OF THE "COSMOS" AND "ANTHROPOS" IN THE RURAL SPACE – APPROACH TO THE WRITINGS OF ERNEST BERNEA

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Abstract: Ernest Bernea studies the archaic mentality of the Romanian peasant, looks with tenderness and rigor at the popular beliefs about space, cosmos, place, house, surroundings, household village. The Romanian peasant appears, in his works, as a sage who does not propose or on the contrary, does not want to find out all the secrets of the universe, he contemplates nature and respects life with his order. This order ensures clarity, clarity of thought, an order that he does not want to be changed, he just wants to integrate. Man and cosmic harmony start from the same patterns, which he sometimes calls elements - an origin of the cosmos that he accepts and tries to understand. The Romanian peasant is wise, he talks about the sky and the world with a simple language, but full of meanings that amaze modernity.

Keywords: space, cosmos, rural mentalities

The concepts of "cosmos" and "anthropos", in the works of Ernest Bernea, amaze through the connections they activate. The cosmos is clearly organized around the contemplative, but also active man, who respects the cosmic order, that order which has been transmitted by its principles from generation to generation. The Romanian peasant looks shyly at the changes. He is open to novelties - either more concrete or spiritual, but he is more attached to the order. Ernest Bernea emphasized: "for the Romanian people, the word order has not only a simple meaning, with an economic character or a social meaning. The term is widely used in the sense of ordering everything that exists and is related to balance and harmony. Cosmic order is an idea and a formula that expresses a gift of Romanian thinking and conception about the world. There is a strong participation of man in this order, which makes him have a well-established hierarchy of his things and deeds. His integration in the cosmos and in the village world, establishing a balance in this relationship, makes the Romanian peasant a man of great perspective and practical understanding of his daily life at a high level. (...)Not only the structure but also the dynamics of everything that exists is conditioned and oriented by this cosmic way of seeing things"¹.

According to Ernest Bernea, the Romanian peasant is in harmony with nature, with universal rhythms, with the cosmos. The archaic mentality perceives space in an order and harmony with everyday life, but also with the great orderly rhythms of the cosmos, "in the popular view this dimension is not just a line or a direction, but a true framework, a complex phenomenon, an expression of human participation in the cosmos. The breath of cosmic harmony can be found in the various ceremonies of the family cycle or in the agrarian ones; In this way, it was possible to have a literature with a wide spiritual horizon, such as *Miorița*, *Iertăciunea* at the wedding... Giving more attention, the very style of houses and interiors, everyday life is felt by this influence"².

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¹ Ernest Bernea, *Spațiu, timp și cauzalitate la români* [Space, Time and Causality with Romanians], București, Editura Humanitas, 2005, p. 87.

² *Ibidem*, p. 19-20.

The conception of space is closely related to that of the place, which the Romanian peasant understands in a very special way from that of modernity. For him, the place is “a concrete fact, of a great variation, with its own characteristics, with the impossibility of defining in an abstract way. The place is defined by its specific quality, in its material data (in a concrete sense) and its spiritual potential”. The place is good or bad for him, “the first is fruitful, good, always with a positive meaning; the second is barren, evil, always with a negative meaning. To these two categories is added *the safe place*, it is a phenomenon less defined in its characters and ways of manifestation”¹. Here is how he regards the good place or the bad place: “Good place is holy place; it is beautiful and strong and the fruit is rich. Bad place is weak place and man falls into sin because he likes it”².

The concept of space, as perceived by the archaic mentality, has strong connections with the house, the house and the household of the old Romanian village, “the house is seen in a special way from that of the urban population. The general mentality of the archaic villages refuses the urban way of conceiving the house. More evolved or less evolved, richer or poorer, young or old, the man of our ancient settlements saw in the house an object not only material but also spiritual, not only for the maintenance of daily life, but also for the promotion of spiritual values. The house is there a real fabric of spatial connections; strong local roots make the house and yard a kind of origin and shape determined for most human activities”³. The house is perceived through the prism of family unity, it is the holy place of connection with previous generations, with the continuity of life, meanings that modern man has separated them from his beliefs, “the peasant house is primarily a place, a good place, generator in material and spiritual meaning. This place, whether it looks at the interior space or the courtyard or the garden, is seen as a place with specific qualities, qualities that make it exist in its own way. In the popular mentality, there cannot be two places of the house in the same way because concretely each place has its forms and functions between the holdings of a fund that belongs to it with specificity, as a deposit through the ages.”⁴.

The archaic mentality registers a deep attachment to the parental home, hardly or even never detaches from it. The behavior of modern man who easily changes one house after another, seems incomprehensible, the parental home is part of the spiritual order of life, in this center man defines himself, grows, becomes, knows, “these people do not like to move. However, when they are forced to do so, they try to arrange for the new home to be as close as possible to the parental home.”⁵.

The representation of the world and the concept of space revive some particular characteristics regarding the mentality of the Romanian peasant. For him, “this world really exists, it exists objectively. The world in which we are an existential part has dimensions and content, it is something that exists in a substantial sense and that manifests itself. We exist in the world, a world that has its own laws and that we must obey. In the face of the existence of this world, the Romanian peasant maintains an attitude that brings him very close to a position and a realistic conception, of course broadening this notion to become convenient to a popular philosophy. The Romanian peasant believes in this world as a given objective; he observes, researches and recognizes the objective world in

¹ *Ibidem*.

² *Ibidem*, p. 31.

³ *Ibidem*, p. 32.

⁴ *Ibidem*, p. 33.

⁵ *Ibidem*, p. 34.

its immediate data not only from a practical point of view, but also as an act of thought and explanation”¹.

The Romanian peasant sometimes confesses: “See, they all come from the mystery of heaven, from where God stands on the throne of light. That’s why when the sky opens, our world changes”². The verticality of the sky is constitutive of the mentality of the Romanian peasant, the sky unfolds like a high dome above the earth. Once upon a time, heaven and earth were so closely related that life did not make as great a distinction as it does today, it was a natural continuity. In general, the Romanian peasant lives in cosmic harmony, “the anthropocentric conception, product of modern individualism, is not an active presence in the Romanian village”, in the old mentality, the village is in the center of the world, some say that the center of the world is God, its creator and from here all the springs of the being proceed, others say that it is in the sun, that from it comes the light; but most have a cosmic vision that asserts the village as the center of the world (...).The village is located and engaged in nature. Its space is the natural space and nature is in it. This space in which the village exists and which exists in the world has material characters *stricto sensu*, but in the image that the Romanian people have, it also has some valences that come from its concrete nature, in which the spirit is active. (...)The space of the village is also concrete, regardless of whether it looks at the fence, the street, the hearth of the village or the border. Everything that belongs to him has special qualities, specific, own characters. When the village is viewed in relation to nature, with its cosmic setting, it is not otherwise represented”³.

The Romanian peasant’s relationship with nature is mediated by the concept of space, “nature is for him not only an external environment, nor is space in general, but a living substance, from which he feeds continuously. Space is thought and lived by the Romanian peasant primarily as a horizon, (...) its space is open, it is wide and comprehensive, not the world is in space, but space is in the world; closer to the truth, we could say that space coexists with the world and is for him involved in creation; infinity, emptiness, chaos have nothing to do with space. The vacuum does not appear in his consciousness and in his representation of the world. For infinity and emptiness, the Romanian peasant has repulsion”⁴.

The old man’s conception referring to the cosmos, is interconnected with life, for him “the cosmos has some fundamental features: (a) nature is diverse, varied; the cosmic order is a first character of the world; (b) this order, however, is in constant development and harmony in a rhythmic manner; all things are moving at a certain pace; (c) nature, our whole world is more than movement; it is a continuous generation, that is, creation; (d) the Romanian cosmos knows a harmony, which leads to beauty, to an active beauty in full potential. As a result of these fundamental features, the Romanian people, as manifested in the traditional village, maintain in front of the nature of things an attitude of almost religious respect and a permanent accommodation; he has no attitudes of opposition, of forcing things”⁵.

The problem of the origin of the world is explained by the archaic mentality through a simplicity and originality that excites modern man “The world, as it exists and as it appears, has, of course, a beginning, it has its origins, on which the Romanian peasant

¹ *Ibidem*, p. 64.

² *Ibidem*, p. 65.

³ *Ibidem*, p. 86-87.

⁴ *Ibidem*, p. 88.

⁵ *Ibidem*, p. 66.

gives a number of explanations. The most common explanation is the biblical genesis: God made the heavens and the earth, God-principle of all that exists in this world. The myth of genesis, in a great variation of concrete forms, ways and expressions of intellectual and inner life, brings to life a number of manifestations of a religious and aesthetic nature (literary, plastic). Their research can testify to the origin of the world. At other times, however, this origin is explained by a notion that is not very clear in the minds of those who used it, but which nevertheless comes as a form of explanation other than the myth of biblical genesis. These are the so-called elements. What the elements (*stihii* in Romanian) are is hard to say. They are invoked as the origins of the world, but the invocation does not circulate a very clear thing. The elements are something mysterious, the source of everything in the world, but there is no precise definition. The elements are something original, generating their existence in their multiple forms, something cosmic, but indefinite, a presence unknown to anyone”¹.

The origin of the world is perceived by some people as coming from a “dark place, a hidden place”, but for others, the elements appear as clear, light-generating sources. (...)If we try to abstract, we could say that the elements are the very principle of the world and life, they are the beginning of what is manifested, the power and the form that gives birth to things as they are. We believe that the original use of the word for the elements is right, the elements appearing in many cases as patterns, ways and ways of appearing, and which generates this world seen with all that exists in it”².

The symbolic representation of space in Romanians implies references to the cosmic order, the world for the Romanian peasant is “created, created not at random, but in a form in which balance and harmony dominate. Our world, in all its forms and qualities, has an order that rules everything. " Here are some excerpts from the confessions of a Romanian peasant: "It simply came to our notice then. All these are in place; things are arranged in such a way that they all speak properly. The world has its own order, otherwise it could not be held; it's a rule and it's all in the world. Things are mine or yours and God knows, they're one way or another, but it still keeps them going. (...) Both the mountains and the waters are left by God, just as we are. They all have their place and their purpose, nothing is random. They are all well made”³.

The "cosmic order" is the basis of the village world, there is an order beyond the understanding of man of old, an order that he accepts with serenity, not rejection, revolt, he understands that it is something beyond his ability to deciphering the cosmic order, he only contemplates and interrogates or rather dialogues in a cultural space of symbols that he encrypts, loads them symbolically, reflecting on them, “This cosmic order often takes on a deterministic aspect in the process, until it presents a rhythmic character that expresses the nature of things, perhaps the law itself of the world and life. From the greatest things to the smallest, from nature to man, all go according to an insurmountable order, which is the very law of nature, of existence in all its forms. (...)The cosmic order imposes itself with an unchanging character of law. It goes beyond the will of man and man must obey it. Man's attitude towards the world and things is one of understanding and obedience. Whether it has a more religious character or is more free-thinking, man's position is expressed in a continuous game between these two impulses, but which

¹ *Ibidem*, p. 66.

² *Ibidem*, p. 67.

³ *Ibidem*, p.68.

together condemns the confrontation of the order and laws of the world and recommends knowledge and obedience.”¹.

Ernest Bernea understands the archaic mentality of the Romanian people, the human-cosmos relationship is strengthened by the belief in the beauty of the world and the order that rules it, “that is why the cosmic order is a reason for admiration for a work that is not human part (...). Romanian cosmicism is not only the recognition of universal laws by which the world governs, but also a work of balance and harmony aimed at the field of beauty.”². The Romanian sociologist inserts in his text simple testimonies from the villagers he interviewed, here is what they tell: “Behold, this is a river; the water flows and brings the coolness. Beyond is the forest and the mountain and further is the sky, and beyond the sky is what else? Our world is the real world, it's the good world, with people and flowering trees. The world is the way God made it. I walked close and I went on; nothing has changed. That's the way it is to the world, because nobody can't change it”³.

Verticality is constitutive of the archaic mentality of the old Romanian peasant, the high upward direction is destined for life and high spirituality, “Above means for him a number of things that belong to life from the closest and trivial to the most distant and rare; but first of all it means sky. Down also means many things, with their determined positions, but first of all it means the earth. The sky is like a dome, a hemisphere resting on the edges of the earth; at other times, the stability of the sky is explained by an expression that no one can explain. It's the key to the vault, where the sky would be held with everything in it. Up there is the sky, down there is the earth. Although there is a view that the vault of the sky rests on the edges of the earth, it does not hold the world, but a kind of axis, an axis that crosses it vertically and gives it the power to sit and move at the same time”⁴.

The representation of the sky and the earth is based on two different situations, either the earth is stretched out and standing on a water and on its edges rests the sky which is shaped like a vault, hemisphere, or the earth is round and surrounded by the sky, which in turn to him it is round, “our world is divided and we cannot see it; the vault of heaven is what separates them. Things have not always been this way; there was a time when the sky was very close to the earth, when there was a continuous and obvious contact between the world here and the world beyond”⁵.

The sky enjoys symbolic representations full of beauty and wisdom, “remarkable is the fact that everywhere the sky is given greater importance, both in size and beauty. However, though especially large, heaven and earth are well suited to be part of the cosmic order. (...)In the vision of the Romanian people as it appears in the archaic village, the sky is seen and described in various forms, with a special grandeur and beauty. Despite the belief that man's mind cannot fully comprehend the whole world, he represents his heaven in a way that attempts to explain what is seen or unseen. We find here, in the vault of the sky, when a limit, when a game of the existence of special worlds, but never completely isolated”⁶.

Ernest Bernea showed a special sensitivity to the archaic mentality, he questioned and challenged the Romanian peasant to spiritual formulations full of meanings and

¹ *Ibidem*, p. 75.

² *Ibidem*, p. 69.

³ *Ibidem*.

⁴ *Ibidem*, p. 76.

⁵ *Ibidem*, p. 79

⁶ *Ibidem*, p.77.

symbols, man is built spiritually vertically on the axis of the world between heaven and earth, in harmony with the cosmos he contemplates with simplicity and humility.

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CREATION BETWEEN TEMPORAL AND TIMELESS

Nicolae BRÎNZEĂ*

Abstract: *In Christian theology of all times creation occupies a special place. Even if ancient philosophy and culture introduced the concept of amorphous and sinful matter that opposes the incarnation of the Logos, the Church Fathers managed to break away from this conception by reshaping the whole cosmology based on Revelation, to overcome the opposition of the sensible world to the intelligible. Thus was born Christian cosmology, in which the intelligible world and the sensible world form a single world through the harmonious and rational order of creation, which has its center of gravity in the Logos of the Father, through whom all things were made. According to Divine Revelation, the whole of creation preserves its ontological unity in the rational order that springs from the divine Logos and constitutes a means of dialogue between man and God. The origin of the world in the divine creative act also implies its fundamental unity beyond its diversity or complexity. For contemporary science, the unity of the cosmos is beyond any doubt. For example, man is a part, but also a small synthesis of the world. It should be noted, on the one hand, that this concentric perspective, culminating in man, is scientifically updated by the so-called anthropic principle, according to which the universe was programmed to be compatible with man. It should be emphasized that, in all this dynamic movement of God, Creation was also placed between timeless and temporal, in a concentric sense, of first contact with the divinity that created it, orienting it towards eternity, that is, from the temporal to timeless, with the differences in hue and substance of that new heaven and new earth. The huge chasm between the uncreated and the created, temporal and timeless, is overcome by the energetic descent of the Godhead to the world and by its rational ascent to Him. This convergence between uncreated and created energies is possible because the world, rationally and spiritually grounded, has a theocentric meaning and movement.*

Keywords: *creation, temporal, timeless*

Creation occupies a special place in Christian theology of all times. Even though the ancient philosophy and culture introduced the concept of amorphous and sinful matter, which opposes the incarnation of the Logos, the Church Fathers managed to break away from this conception by reshaping the entire cosmology relying on Revelation, in order to overcome the opposition of the sensitive world to the intelligible one. Thus the Christian cosmology was born, starting with St. Athanasius the Great, in which the intelligible world and the sensitive one make up a single world through the harmonious and rational order of creation, which has its center of gravity in the Logos of the Father, through which all things were made (John 1: 1-3): "...the same almighty, all-perfect, and holy Word of the Father, dwelling and extending His powers in all and everywhere and enlightening all the seen and unseen things, holds and gathers them, leaving nothing empty of His power, but giving life to them all and guarding them all together and each one separately ... unites the parts with the whole and governing them all with His command and will, makes up a single world and a single harmonious order of it, he Himself remaining motionless, but moving them all, by their creation and order, according to the will of the Father" (St. Athanasius the Great, *About the Incarnation of the Word*, 1987, p. 79).

Yet, when we speak of theology, referring to the Holy Trinity, we understand its *ad intra* life, and, when we speak of the Trinitarian *economia*, we will understand its *ad*

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extra work. Between these two, theology and *economia*, there is both identity and difference. The identity consists in the fact that we meet the same Persons in both the *ad intra* and the *ad extra* Trinity, that is, we are dealing with a personal identity, and the distinction between theology and *economia* “comes from the fact that while the *ad intra* trinity has at its center the divine essence, the *ad extra* trinity belongs to the uncreated energies, because the divine essence, which remains indivisible in itself, is shared with the creature by its uncreated energies” (St. Maxim the Confessor, *Ambigua*, 1986, p. 135).

The Trinity theology and *economia* are also present in the work of the world creation and are very well emphasized by Father Dumitru Stăniloae in his writings. The great Romanian theologian shows that the world is the work of the Trinity *economia*, at the same time fighting the Catholic theology, which does not differentiate between the being and works of God, and the Protestant theology, which either considers creation as an emanation of God's being or considers creation relies on a completely discretionary decision of God (Dumitru Stăniloae, *The Holy Trinity and the Creation of the World from Nothing in Time*, 1987, p. 44). Protestant theology tried to find a middle ground between these two completely opposite positions, in this sense Jürgen Moltman identifying a solution according to which God freely decided to create the world, but in this decision His being manifested.

According to the Divine Revelation, all creation retains its ontological unity in the rational order that springs from the divine Logos and is a means of dialogue between man and God (idem, *Orthodox Dogmatic Theology*, 1978, p. 345). In order to show the ontological difference between the Creator and creation, Christianity emphasized, according to Revelation, that the world was created *out of nothing* (II Maccabees, 7: 28), a statement of great importance for evaluating the relationship between God and the universe. Divine revelation shows us that the world is God's work. The Book of Genesis states that: “In the beginning, God made the heavens and the earth” (1: 1). The demiurge of Greek thought was content to shape the world from an already existing substance. For the pantheism of Greek philosophy, the sensitive world, like the intelligible one, has existed since eternity. By the notion of *nothing* he wants to attest that the world has a beginning and that the very essence of the world, from which it was made, was also created by God. “If God is not also the author of matter, but made things of an already existing matter, then He appears weak, because He could not produce anything without matter, of the existing ones, as the carpenter's weakness is shown by the fact that he can do nothing without wood” (St. Athanasius the Great, *About the Incarnation of the Word*, 1987, p. 60). If it had no beginning, if it were nothing, the world would not be the exclusive work of God's freedom and love. Unlike the pantheism of the ancient thought, which held that the material world existed from eternity, Christianity came with the teaching of faith about God's creation of the world out of nothing (Dumitru Stăniloae, *op. cit.*, 1978, p. 328). But the creation of the world out of nothing brings something else with it, namely the fact that there was a time when there was nothing created but only God (The one with no beginning and end), a time from eternity, a timeless time, because God is not affected by time, the temporal being a physical law which He created for the seen things.

In the same sense, unlike the seen world, the unseen world (also created by God) is not affected by the laws of Physics. As spirits with no body, for example, angels have a different relationship to space and time than we do; they do not need our means of transportation, which are connected with so much effort and difficulty. Angels are fast flying, fast moving: the angel is now in one place, in a moment in another; for them there are no walls, no doors, no latches. Angels can move people just as easily: if they approach

one of them and take him on their wings, he ceases to exist in the space; covered by angelic wings, he travels the greatest distances in an instant. This is what The Book of the Apostles says about St. Philip the Apostle: “And an angel of the Lord spoke to Philip, saying: “Arise, and go toward the south unto the way that goes down from Jerusalem unto Gaza... He, standing up, walked away”. On his way he met an Ethiopian man, a eunuch, governor of Candachia, the empress of Ethiopia; she talked with him, brought him to Christ, and baptized him. “And, behold, when they came out of the water, the Spirit of the Lord caught away Philip, that the eunuch saw him no more: and Philip was immediately in the Azote.” (Acts 8: 27-40).

An even more wonderful thing is told in God's Word about Daniel and Avacum Prophets. The prophet Daniel was in Babylonian captivity; Because of the wickedness and cunning of the Babylonian pagans, he was thrown into the lions' den by the king. He was tormented there without food for six days; the lions did not touch him, but the hunger tormented him. At that time the prophet Avacum lived in Judea, who, boiling and breaking food in a pot, went to the field to feed the reapers, but the angel of the Lord said to him, “Take your lunch in Babylon to Daniel, in the lions' den”. And Avacum said, “Lord! I have not seen Babylon, and I do not know where the pit is!” And the angel of the Lord took him by the head, and caught him by his hair, and set him in Babylon above the pit, in the speed of his spirit. And Avacum cried out, “Daniel! Daniel! Take the food that God has sent you.” And Daniel said, “Oh, God, you have remembered me, and you have not forsaken them that seek you, and love you. And Daniel arose, and ate; and the angel of the Lord took Avacum to his place immediately. (The story of the slaying of the dragon and the crushing of Bel (40-46)).

In the book of Tobit we can see how the Archangel Raphael accompanies Tobiah, the son of Tobit, eats with him and seems to be subject to all the physical laws of the seen world, but is not affected by them, as if he were between temporal and timeless.

As we have seen before, angels, being disembodied spirits, are not hindered by space like us, human beings. They have another relationship with time. In heaven there is neither yesterday, nor today, nor tomorrow - or rather, there is only today and always being; the angels know neither the days, nor the nights, nor the minutes, nor our hours; in their kingdom there is no winter, no spring, no summer, no autumn - or rather, there is only bright and merry spring; Among the angels there is always Easter, a continual feast, eternal joy. According to the Savior's word, angels can no longer die (Luca 20: 36). The open and dark grave, the tombstones do not disturb the angelic eyes, the sad songs of the funeral do not disturb their hearing; the last farewell of the dead one is unknown to them; the bitterness of separation does not gnaw at their hearts, death does not twist the beauty of angels with its corrupt breath.

The true life is in heaven, the eternal, happy life with God and in God - life is in Him. (John 1: 4). We are weakening, aging, and fading with each passing day, while the angels, with each approach to God, are getting younger and younger, rising from strength to strength, from perfection to perfection. Angels experience this state of righteousness and immortality by being created by God and in obedience to Him.

Returning to creation out of nothing, St. Athanasius the Great remarks that “other people, including Plato, the great Greek, say that God made them all of a pre-existing and uncreated matter (...). When they say this, they do not understand that it is a weakness. For if He Himself is not the cause of matter, but makes things of a pre-existing matter, He is weak” (St. Athanasius the Great, *op. cit.*, 1987, p. 68). It is obvious that both ancient and contemporary cosmology encounter the same problems in articulating divine omnipotence with the idea of the mobility of the universe, the cause being the conception

of a transcendent and immovable Creator; It is surprising, then, that the choice of many physicists today is for creation-like solutions out of nothing (Stephen W. Hawking, *A Brief History of Time. From the Big Bang to the Black Holes*, 2018, p. 23-25).

The origin of the world in the divine creative act also implies its fundamental unity (because all the things are reducible to a single term: *creation*, says St. Athanasius in *The Second Word against the Aryans*, 58-59), beyond its diversity or complexity: “The world is both *heaven and earth* in the Symbol of Faith, the Church interprets *heaven* as the invisible or intelligible aspect of creation, *the earth* representing its seen or sensitive aspect”. The revelation of this complexity in unity goes beyond both the dualism, which states the distance between the intelligible and the sensitive, between spirit and matter, and the monism which states that existence is either spirit or matter. The correspondence and convergence of these two aspects of creation are given in their common spiritual basis or in the fact that the seen are based on the unseen. For contemporary science, the unity of the universe is out of the question. A very important proof is the isotropy of the cosmic motion (John D. Barrow, *The Origin of the Universe*, 2008, p. 29-30). It is interesting to compare the double movement of the universe (of expansion and complexity), an expression of this unity, with the images used by Saint Athanasius (the universe viewed as an orchestral polyphony of Logos) and by Saint Maximus (the universe as a choir around the Logos, manifesting as diastolic-extensive and systolic-intensive). There is a paradox of unity in diversity, obviously in the issue of the relationship between part and whole. Thus, although the whole is more than the sum of its parts, any part of it contains and reflects the whole. For instance, man is a part, but also a small synthesis of the world. The Holy Scripture's focus is now on the *earth*, on the visible aspect of creation (Genesis 1: 2). “Unseen and untouched” (or “untouched and empty”), *the earth* is a dark *deep*, a secret of the still unorganized created essence, which the Fathers interpret as the potential of the being of the universe, as a created *primordial matter*, which is to be organized by the wise Creator. However, we can only talk about the matter in a very broad sense.

The text introduces another analogy, that of *waters* indicating the inconsistency and internal dynamics of this original *earth*. Saint John Chrysostom captures this aspect very well, showing that “in waters there was an energy full of life; that water was not a simple water, but one that was moving, that was turbulent and encompassed everything” (St. John the Golden Mouth, *Homilies to Genesis*, 2004, p. 1-2). In his turn, Saint Basil the Great speaks of a *spiritual light*, which the universe was created from, so that most of the Holy Fathers share the same opinion (in fact, this conception is evident in the Romanian mentality, in which the cosmos is *the world*, i.e. the light). This indefinite and tense complex, confirmed today by physical theories, in which the reasons for all things were sown, was, however, controlled by the Spirit of God (in *The Symbol of Faith*; God, the living maker), who carried himself over the waters or, according to Saint Basil the Great, “warmed and gave life to the water in the image of a hen, which hatches and gives life to the eggs, that is, prepares the waters for the birth of life. It is a sign that the further development of the universe was accomplished by the combined energies of the Spirit and the waters” (St. Basil the Great, *Writings, Homilies to Hexaemeron*, 1986, p. 21).

Thus, the world appears, according to Father Dumitru Staniloae's sayings, as a plasticized rationality, because any creative divine act is also revealing. Every creature's bringing to life is synonymous with the sharing of information, with the manifestation of a divine thought or reason, which pre-exists the world, but it is not eternal, but elaborated in a *pre-time* by the divine Logos. If the Logos had not thought of the reasons or paradigms (models) of creatures, either creation would have been a necessity for God, by linking these reasons to the divine essence (as in Origenism), or there would have been

no internal relationship between God and the world (as well as the autonomous cosmology). For the Eastern Holy Fathers, antinomically, the reasons are both in the Logos of God and in things, that is, they have a dynamic aspect, being even the uncreated energies of the divinity, realizing an internal connection between the Logos and creation. In this way, only because it has a rational aspect, the world can be known and through it man can have access to the Supreme Reason. In other words, “the true interpretation of the world is made from and in the perspective of the Creator Logos of the universe” (St. Maxim the Confessor, *Ambigua*, 1983, p. 98).

The original *Earth* (the visible universe), described as dark *deep* and *waters*, in which the Holy Spirit worked, was organized in six *days* (stages). These days indicate a movement, a development of the universe, as stated in evolutionism, but not a random dynamic (subject to hazard) or only of immanent determinations (like in the Roman Catholic conception of secondary causes, typical of an autonomous cosmology), but a movement according to the plan elaborated by God before being the world (in the timeless) and permanently controlled by Him, a movement without meaning a supernatural diversion of the cosmos that moves (in the temporal) by theocentric nature. Saint John of Damascus, interpreting the original earth through the problems of *the principles* of Greek philosophy, states that they are created and not pre-existing, while all beings are brought to life through the various syntheses of principles; some, such as heaven, earth, air, fire, and water, were not made of pre-existing matter; others, such as living things, plants, seeds, were made of those He created. Those were made, at the Creator's command, of earth, water, air, and fire. Indeed, this issue is out of date today, since science has penetrated the subatomic microcosm, which may also suggest the composition of the universe uniformity.

Although it is a history of creation at first sight, the biblical report does not propose a chronology, but a concentric and functional perspective. The order of the days is rather logical, seeking to assert God's plan and His direct involvement in bringing the universe to life and in its organization. This is why the Holy Fathers insist that “God is the One who makes and transforms them and arranges them all according to His will.” Saint Basil the Great states even more precisely this aspect: “You shall not speak of the creation of heaven and earth as a self-made work, as some people have imagined, but as a work which has its cause in God”.

The concentric perspective is evident in the progressive specification of the theme. Starting with the statement that God created the universe, heaven, and earth, the Holy Scripture deals only with the visible universe, then with our planet, with life, and, finally, with man, the conscious sum of creation and life, because, in the second chapter, man is proposed to be the archetype of all life on Earth (see the issue of distinctions in St. Maximus the Confessor, *Ambigua*, p. 106).

It should be noted, on the one hand, that this concentric perspective, culminating in man, is scientifically updated by the so-called anthropic principle, according to which the universe was *programmed* to be compatible with man (Hubert Reeves, *Patience in Azure - Cosmic Evolution*, 1993, p. 170; John D. Barrow, *The Origin of the Universe*, 2008, p. 25; Jean-Pierre Longchamp, *Science et croyance*, 1992, p. 177). On the other hand, the same perspective excludes any definitive statement of theology regarding extraterrestrial life: The Scripture allows neither its assertion nor its refutation. Thirdly, the concentration of the Scripture explains the absence, in the cosmology of the Church, of the problem of the inflationary or expanding universe (although we can guess it, with some benevolence, commenting on the first day of creation), a fact which allowed the

invasion of the Greek thought themes about the world into some theologians theories, which are less faithful to revelation.

We should emphasize that, in all this dynamic movement of God, Creation has also been placed between timeless and temporal, in a concentric sense, of first contact with the divinity that created it, orienting it towards eternity, that is, from the temporal to the timeless, with the differences in shade and substance of that new heaven and new earth. Therefore, man's destiny becomes the destiny of heaven and earth, which he unites through soul and body: we are born under time but to overcome time by deification in Jesus Christ. Pierre Teilhard de Chardin stated regarding the creation: "in order to animate Evolution during its lower stages, the conscious pole of the world - *the Omega point*, finally identified with God, could not act, and it is natural that way, only by enveloping itself in Biology, that is in an impersonal form if compared to the thinking creature that we have become through humanization it is now possible to radiate to him as from the Center to the centers, in a *personal way*-" (Noel Keith Roberts, *From Piltdown Man to Point Omega: the Evolutionary Theory of Teilhard de Chardin*, 2000, p. 147).

The Holy Fathers emphasize the superiority of man by describing His divine creative plan, which culminates in man, and His biological and spiritual verticality. Thus, in St. John Chrysostom's view, the world is a *royal palace* in which man was placed to rule under in time, a dominion given in the divine image by which man was honoured. In his turn, Saint Basil the Great shows that while the four-legged beings look at the earth, man, the heavenly plant, has his eyes fixed on the sky. Being a part of the whole and a small synthesis of the world (microcosm), of the same nature as all created things, man is called to unify them all in his ascent to God: "He has, naturally, by the acquisition of its parts, to be in relation to all the extremities, the power of union, by the intercessions among all the extremities. By this power completing the way of creating the divided ones (referring to the diversity of creation), man would reveal through himself the great mystery of the divine purpose: the harmonious union of the extremities of the creatures between themselves, a union which advances upwards and in turn from the immediate to the farthest, and from the lowest to the highest, ending in God" (St. Maxim the Confessor, *Ambigua*, 1983, p. 132). With man culminates the creative work and in him *the heavens and earth* meet (as we confess at the Feast of the Nativity of Christ), in its complex structure, soul and body, for, St. Maximus the Confessor says, there is a perfect symmetry and convergence between man and universe: "The whole universe, consisting of the seen and the unseen, is man, and man, consisting of soul and body, is the universe" (Idem, *Mystagogia*, 1934, p. 336). Along with the man and in him, they all proved to be very good / beautiful.

Biblical cosmology, in the light of the Holy Fathers thinking, who did not abdicate from revelation in favour of one philosophy or another, excludes any unilaterality. God is the One who created from nothing and built (organized) the world, but not eluding the movement proper to creatures, which takes place according to the reasons imprinted by Him in creation; He created life, but also gave it the power of a movement of its own: "Think of the words of God that run through all creation! They have been in the world since then, and they are still working up to the end of time. Time does not spoil, nor does it lose the qualities of living things, but, as if they were created now, they are going eternally fresh along with time." (St. Basil the Great, *op. cit.*, 1986, p. 214). The huge chasm between the uncreated and the created, temporal and timeless, is overcome by the energetic descent of the Godhead to the world and its rational ascent to Him.

This convergence between the uncreated and the created energies is possible because the world, which is rationally and spiritually grounded, has a theocentric meaning

and motion. In this context, Saint Basil the Great concludes that any separation between matter and spirit, between the seen and the unseen, temporal and timeless, is overcome by asserting the internal connection between God and creation, which implies a living God, who not only entered the being of all creatures in the world, but he also made all its parts in harmony with one another and made a harmonious whole, corresponding and in full agreement with Him.

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COSMOLOGY IN THE WORK OF SAINT BASIL THE GREAT

Horia DUMITRESCU*

Abstract: *The universe has always challenged the human mind, the seen and the unseen world has put man in face of a challenge to unravel its mysteries. With the appearance of the Torah, the Pentateuch, or the five books of Moses (Gale, Hugh, Coomber, 2016, p. 70), (even though none of them explicitly states that Moses was the author) of the Biblical account of Genesis, things start to settle down, not to mention the inherent challenges of questions that needed more clarification about the beginnings of the universe (from the famous Big Bang theory to evolutionary theories, etc.) Absolute divinity or certain gods were seen only as demiurges who processed pre-existing matter. At other times the world was seen as an emanation of the being of divinity. The pantheism of ancient thought transformed man into a wheel of a huge mechanism that relentlessly crushed any aspiration for freedom (Pr. Dumitru Popescu, 1993, p. 76).*

Keywords: God, Bible, creation, world, universe.

The creation of the world in the homilies of Saint Basil the Great

The ancient world was not aware of the concept of creation in the true sense of the word, starting from the premise of the identity between God and the world, sacralising the world, considering it coeternal with God, and implicitly of divine essence (pantheistic conception) or from deist, dualistic conceptions specific to Zoroastrianism which spoke of the separation between God and the world, of the incompatibility between spirit and matter.

These cosmological conceptions of antiquity were confronted by the Holy Fathers of the fourth century when they formulated the Christian teaching about the creation of the world by God the Trinity, out of nothing in time. In their confrontation with ancient philosophy, the Holy Fathers professed the dogma of Genesis and God the Creator, fighting idolatrous pantheism from the beginning of the Church, as monism appeared in Heraclid's philosophy or the dualism between the transcendence of God and the immanence of the created world.

The world in which man lived has always attracted St Basil the Great's attention and fascinated him due to its very impenetrable depths. That is why its origin and purpose are found as the main themes in all human philosophical and religious systems. In the Christian writings of the first centuries, the work *Homilies on Hexaemeron* by St. Basil the Great, Archbishop of Caesarea Cappadocia, is one of the most beautiful interpretations of the biblical account of the genesis.

In the vision of St. Basil the Great, but also of other Church Fathers, such as St. Maximus the Confessor (Maximus the Confessor, 2000, p. 16), St. Athanasius the Great (Athanasius the Great, 1987, p. 91), Theophilus of Antioch (Theophilus of Antioch, 1997, p. 377), Gregory of Nyssa (1998, pp. 92-98) the world is a rational work of God, known in the Torah as YHWH, Yahweh, Elohim (Gale, Hugh, Coomber, 2016, p. 70). The teachings of the Holy Fathers of the early Church are based primarily on the belief that the Holy Scriptures are inspired by God, and if He inspired them, then it must be His word, and if it is His word, then it must be true. The word of the Holy Apostle Peter testifies to this: „Being conscious in the first place that no man by himself may give a

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special sense to the words of the prophets. For these words did not ever come through the impulse of men: but the prophets had them from God, being moved by the Holy Spirit” (2 Peter I, 20-21). From this we know that Moses did not invent Genesis; it was given to him by God Himself.

The world is founded on the will of God who brings everything into existence, out of nothing, in time (*Ibidem*, p. 90).

The biblical account of the appearance of this tangible world is the basis of the theological thinking of St. Basil the Great and of all orthodox theological thinking, so the biblical origin and its validation by the Holy Fathers of the teaching on creation *ex nihilo* - God did not take the world out of Himself, nor out of anything else (Fr. Dumitru Stăniloae 1987, p. 240), is very vast, not limited only to the biblical account of Genesis, but somehow includes exceptionally the entire Revelation, the Holy Scripture and the Holy Tradition (Grigore Dinu Moș, 2020, p.14).

Uttered somewhat as baptismal catechesis during the Holy Week of 378, the *Hexaemeron Homilies* of St. Basil the Great could be interpreted primarily as confessions of faith in God - the Creator of heaven and earth.

The homilies of Saint Basil the Great regarding the creation of the world out of nothing have a rhetorical character, but also homiletic at the same time making critical references to the main cosmological conceptions of his time, rejecting almost all these conceptions that serve only as contrasting and discourse elements, to affirm and thus emphasize only the biblical and patristic teaching (Protos. asist. PhD Vasile Birzu, 2009, p. 129)

The philosophers of his time and those before him, says St. Basil, did not lay a rational cause at the foundation of the creation of the Universe, but ran to material hypotheses that were more convenient to them, attributing to the elements of this world the cause of the creation of the universe, these attempts at explaining the origin of the universe being likened by St. Basil to a spider’s web as fragility of argument (Saint Basil the Great, 2004, p. 73)

Thus St. Basil does not attach himself to any ancient cosmological system, but instead criticizes them in order to detach his believers from the pagan philosophical beliefs and conceptions that deified creation.

At the beginning of his work, Saint Basil sheds light on how he approaches the problem of the creation of the Universe, “I am about to speak of the creation of heaven and earth, which was not spontaneous, as some have imagined, but drew its origin from God.” (*Ibidem*, p. 71) and the mind of man cannot comprehend the depths of God’s mind.

Reading the Scripture that says that “At the first God made the heaven and the earth.” (Genesi, 1:1) the author stops in front of this manifestation of the Creator’s love. What could one say? The words fail to come. The timid attempts to interpret this beginning disappear, but the pagan theories make him break his word and begin his interpretation.

“At the first” is not written by Moses by chance, lest it be believed that this world is without beginning, that it has always existed without someone to do it, and says “made” to show the creative power of God, by using the analogy of a potter, who, after making a clay pot, or more, does not exhaust his trade and power to continue working, so is the power of God, unlimited. St. Basil resorts to the text of the Old Testament evangelist, the prophet Isaiah: “But now, O Lord, you are our father; we are the earth, and you are our maker; and we are all the work of your hand!” (Isaia, 64:7) revealing to him this image of the creation of man from clay.

It marks both the frontier of eternity and time, “a kind of timeless moment in itself, but the outpouring of which arouses time, the point of touch, one might say, of the divine will with what, from non-existence to existence, begins now, and without ceasing to begin, it becomes and lasts”. (Olivier Clément, 1957, p. 134)

Knowing that the Universe has a Creator, a beginning, St. Basil urges us to seek to know better this wonderful architect of the seen and unseen world, “the beginning of existences, the source of life, the spiritual light, the unapproachable wisdom” (Saint Basil the Great, 2004, p. 73) in order to understand how and in what way this wonderful world in which we live appeared.

The analogy with the circle is simply wonderful, as, at first sight it has no beginning and no end, looking at a circle we cannot distinguish the place where it begins or the place where it ends, but this does not mean that the one who drew it did not start from somewhere and did not bring the drawing to the point that completes the perfection of the circle. If these aspects escape our senses, this does not mean that they do not exist, but they have in their reason a meaning that someone has given.

Everything has a beginning has an end, nothing is eternal, only God is, so this world, however beautiful it may be, no matter how much we attach ourselves to it, is not eternal, just as we, its inhabitants, are no longer eternal.

How can you not contemplate and not want to know the One who made time better? The Eternal in His Thought has set time in motion and gives St. Basil the Great a beautiful description of time “whose past is gone, whose future is not yet present, and whose present flees before it is well known?” (*Ibidem*, p. 76)

The whole of Creation is subject to time, so in the reason of its existence the world has a beginning, a present, and no doubt an end. This final moment of the world is still in God’s wonderful thinking “And I saw a new heaven and a new earth: for the first heaven and the first earth were gone; and there was no more sea” (Revelation XXI,1). This means that the world is still changing. The world in which we live and the new heaven and the new earth must not be thought of in chronological order: “now” only this world, “then only the new heaven and earth”.

Before the seen world, God placed the unseen world in our senses: “For by Him all things were made, in heaven and on earth, things seen and things unseen, authorities, lords, rulers, and powers; all things were made by him and for him.” (Colossians I, 16)

This is the way in which the fact that God made the heavens in the beginning and then laid down the earth which it made “waste and without form” (Genesis I, 2) should be deciphered because God had a logic of bringing into existence everything He was going to do. It was not chaos that created the world, it was not chance that built the earth, but God made them all very well. God did the first for the needs of those who followed, because nature follows a path that gradually leads to perfection.

Saint Basil defines heaven in a naturalistic and material way by comparing it, inspired by the Prophet Isaiah, with a tent, its nature being “a continuous body” compared to the “thick and dense canvas of the tent” which, by God’s command, “suddenly spread and encompassed those within it, separating those on the inside from those on the outside, necessarily darkening the place from which it parted, interrupting the light on the outside and thus producing the darkness from the beginning of the world that came from the shadow of the heavenly body” (Protos. asist. PhD. Vasile Bîrzu, *op. cit.*, p. 141).

It should be noted here that St. Basil actually preaches the biblical cosmogonic doctrine to the faithful, constantly arguing with the opinions of various ancient thinkers, only inventorying their elements and not totally adhering to any such element, his own

doctrine thus specifying from these approaches only these doctrinal elements, approaches that must be carefully deduced from the context (*Ibidem*).

The Spirit of God was hovering over this still untouched earth, Scripture says above the waters, and St. Basil uses the explanation of a Syrian father who finds a deep meaning in the word “behaving” in his mother tongue, namely that he warmed and prepared the waters for the birth of life (Saint Basil the Great, *op. cit.*, p. 92).

“Let there be light!” (Genesis I, 3) – God’s first word. At His word, the light appeared, “It dispelled the darkness, put an end to sorrow, cheered the world, brought at once, over all and sundry, a merry and pleasant sight.” (*Ibidem*, p. 93)

Light was from the beginning, for God is light, as His Son, born of the Father, testifies before all eternity: “I am the light of the world; he who comes with me will not be walking in the dark but will have the light of life.” (John 8:12)

Everything we know was made in light, we know and see them because we have light. The resurrection of the Son of God is enveloped in light. “Come and receive the light! The light of Christ shines on all” is the exhortation and call of the Church to the service of the Resurrection.

New command: „Let there be a solid arch stretching over the waters!” This *solid arch* is also called Heaven, and St. Basil emphasizes the importance of this nomination of the arch, asking the Greek philosophers not to laugh at it, but first to come to an understanding between themselves about this aspect.

In God there is the power to make heaven and heaven, and the words of the psalmist David who writes “the heavens of heavens” (Psalm CXLVIII, 4) or “the heaven of heaven” (Psalms LXVII, 34, CXIII, 24) testify to such a reality, and the testimony of the Holy Apostle Paul who says that he was abducted to the third heaven (II Corinthians 12:2).

By this St. Basil, keeping true to the Scriptures, brings an improvement of the cosmological model of the ancient philosophers, accepting and affirming the existence of several heavens, but all originated in the creative power of God sufficient to bring more heavens to existence (Protos. asist. PhD. Vasile Birzu, *op. cit.*, p. 144).

Throughout his presentation, Saint Basil tries to be as explicit as possible, to reduce speech as much as possible, in order to be easier to understand by those to whom he addressed these words.

The earth bears the fruit of God’s command, grass of all kinds, and when you pass a plant, a blade of grass, remember the Source of Life, the Reason of all, God, but also its fragility and little time on earth, remembering these, you can’t help but think about your days: “Man like grass, his days like the flower of the field; that’s how it will flourish. That the wind has passed over him and his place will not be and will not be known yet” (Psalm CV, 15-16), and the prophet says: “All flesh is grass, and all its strength like the flower of the field” (Isaiah 40:6).

This little commandment was immediately transformed into a powerful law of nature and a masterly reason, the earth has this commandment in it, and now it compels it, every season of the year, to reveal its power for the growth of plants, seeds, and trees (Saint Basil the Great, *op. cit.*, p. 130).

God made the heavens and the earth, the light, the day and the night, the earth, the plants, after all that He made the sun and the moon, the lights and the stars. The questions of many regarding the light created before the celestial bodies are justified, but they receive an answer from Saint Basil: “God ordained the sun to measure the day, and the moon was made the mistress of the night, when the moon is full; as then the two celestial bodies stand almost straight in front of each other. When the sun rises, the moon, in full

moonlight, lowers and disappears, and at sunrise it appears again on the eastern side” (*Ibidem*, p. 135), so the sun will shine during the day, and the moon will be the light of the night (Didymus the Blind, 2016, p. 49).

The fourth day of Genesis gives a lot of trouble to those who would like to arrange the six days in a chronology of our logic, because this is completely impossible to do if the sun was really created on the fourth day.

The original light, created on the first day, did not need a body to encompass it. At the end of the world, “the sun shall be darkened, and the moon shall not give her light, and the stars shall fall from heaven” (Matthew 14:30); and in the Kingdom of Heaven, as on the first day of the Genesis, there will again be light without sun and moon — for “the city has no need of sun or moon to shine in it, for the glory of God did make it light” (Revelation, 21:23). But these are mysteries on which we can only make assumptions

A commandment came again, “To bring forth the creeping waters, and the living creatures, and the fowls of the air, all after their kind”, thus, “water was forced to keep the commandments of the Builder.” The unspeakable and great power of God has shown all kinds of living things in the waters to be living, working, and moving, and it is impossible to count their species, for at the same time by the commandment the waters have received the capacity to give birth.” (Saint Basil the Great, *op. cit.*, p. 147)

The impetus of water towards life (or the origin of life in water) is today a central thesis of biology; surprising is the resemblance between the *organic soup* of the oceans, of which today’s scientists speak, and the expression of St. Basil, who says that frogs, midges and mosquitoes come out of the water of ponds and swamps, like boiled water.

All that has been done has its own order, all is in the eternal thought of God. The fruiting of the waters was followed, at God’s word, the fruiting of the earth: “let the earth bring forth the living soul after its kind, with four feet, and creeping things, and beasts after the manner”, and the word was fulfilled in full obedience. The formulation according to their kind refers to the different species created by God (Barton, Muddiman, 2001, p. 43).

“The souls of the unspeakable was not shown, it being hidden in the earth, but was created with their bodies at the command of the Builder.” (Saint Basil the Great, *op. cit.*, p. 172) With this creative work, everything is ready for the appearance of man, who would be lord over all. But the great edifice is not only for the practical use of man. She has something mysterious; being the good edification of the Almighty God, it can lift our minds to Him.

Perhaps no part of the Scripture depicts God’s fearful greatness so well in His edification and, by comparison, man’s nothingness, like the place where God speaks to Job in the whirlwind and the cloud: “Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; When the morning stars sang together, and all the sons of God shouted for joy? Or who shut up the sea with doors, when it brake forth, as if it had issued out of the womb? When I made the cloud the garment thereof, and thick darkness a swaddling band for it, And brake up for it my decreed place, and set bars and doors, And said, Hitherto shalt thou come, but no further: and here shall thy proud waves be stayed? Hast thou commanded the morning since thy days; and caused the dayspring to know his place; That it might take hold of the ends of the earth, that the wicked might be shaken out of it? It is turned as clay to the seal; and they stand as a garment. (Job, 38:4-14)

The homily of St. Basil the Great concludes with a brief recollection of the biblical account of the creation of man. After everything has been created and as the biblical account says, it was created well, at the end of this process of creation, God makes man (Barton, Muddiman, 2001, p. 92).

The crown of His creation, the one that God makes by the work of His hands, taking the earth and molding the body by blowing upon it the breath of life, the one that God has made to rule everything. "Let us make man in our image (*selem*) like us (*demut*), and let him have rule over the fish of the sea and over the birds of the air and over the cattle and over all the earth and over every living thing which goes flat on the earth." (Genesis, I:26)

Behold, God hath not said, Let it be; Let it come out! Let it break up! He now says: Let us make! Who? Who is "us"? Whom does he speak to? To the One who said: "Father and I are one" and: "He who has seen me has seen the Father. "He says to him, "Let us make man in our own image". So where is one face, where is the difference? (Saint Basil the Great, *op. cit.*, p. 179)

The Trinity reveals itself and gives man the honor of having the image of the Creator, having the potential to acquire resemblance. No other creature is described like this, man is like that *imago Dei* (Haynes, Krüger, 2017, p. 677)

Conclusions

In his work *Homilies on Hexaemeron*, Saint Basil the Great emphasizes from the outset how the human mind must be prepared to receive the truth about God's work, namely by emptying the mind of worldly worries, despair of the body, careful research of God's creation.

This work is an apologetic one, without constituting its own cosmological system, it highlights the need for faith, probably aware of the possible contradiction between its interpretations and the meaning of other theories of creation of a philosophical or scientific nature, it being compulsory for this effort of knowledge to find out its finality in the glory of God in any circumstance: „if it seems to you that something may be true of what has been said, then move your admiration to God, Who has ordained them thus! That the admiration for the great things of nature does not diminish if one reveals the image in which God made them. And if you do not consider them true, your simple faith should be stronger than your logical arguments" (Saint Basil the Great, *op. cit.*, p. 179)

So the patristic teaching clearly states that God, although he could have created everything at once, chose to create in steps of ever-increasing perfection, each step being the work of a moment or a very short period of time, culminating in making man, the king of edification; and the whole work is completed not in an instant, nor in a period of indefinite length, but rather in the midst of these extremes, in exactly six days.

It is clear that St. Basil warns us to refrain from explaining things in Genesis that are difficult for common sense to understand; modern man does this easily. Therefore, let us strive to understand the Holy Scriptures as the Fathers understood them, and not according to our modern wisdom. And let us not be content with the opinion of one Holy Father, but let us also examine the opinions of other Holy Fathers.

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THE ECLECTIC CONJUNCTURE ON THE REPRESENTATION OF THE ICON UP TO THE 19th CENTURY FROM A HISTORICAL AND STYLISTIC POINT OF VIEW

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Abstract: *The icon on the wooden panel is characterised by a stylistic and technological development over time, being in an interdependence with the social environment. Thus, the manner of representation is correlated with the social side and with the fashion of the time, as well as with man's way of perception and understanding. As we move towards the nineteenth century we can witness an increase in demand, production, but also a decrease in quality, technique and iconographic manner of representation.*

Keywords: *icon panel, historical course, stylistic evolution, nineteenth century, Romanian territory, iconostasis, technological route.*

The icon in the ensemble of the iconostasis becomes an integral part of this complex, through its image it shows "the truth par excellence"¹. The icon becomes transcendental, a path to timelessness, creating the link between the prosaic and sacredness. The saints are always represented from the front or turned three-quarters, and they are not to be seen in profile - precisely to render their omnipresence; the profile being understood as an absence from the viewer.² The honouring that is brought to them is due to their likeness, which is why the art of creating icons lies under the full guidance of the Holy Spirit. They are part of the liturgical life, representing Jesus as both man and God, as a perfect unity.

The 787 Seventh Ecumenical Council of Nicaea combated the iconoclasm that argued that there are no prayers for honouring icons that could provide them with the transition to the divine, icons remain at the status of object created by the painter. The Fathers explained that their veneration is due to the prototype, the icon being "the image that shows resemblance by imitating the prototype". Thus, one does not worship matter, but rather the Creator of matter. The icon becomes the object of worship and the mediator of divine Grace only when it refers to the prototype, therefore it was entirely created by fulfilling the "dogmatic, sacramental, ascetic and artistic requirements of Tradition and received as such by the conscience of the Church"³.

This is nothing more than the aesthetic presentation of the Holy Scripture that has the role of communicating both a historical reality and a dogmatic truth by means of the image, offering in an unmediated manner the possibility to witness a current and active "liturgical transformation"⁴. The iconographic type has a spiritual richness, its beauty being a mysterious one, far from the worldly things, inscribed in immortality.

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¹ Leonid Uspensky, Boris Bobrinskoy, Stephan Bigam, Ioan Bizău, *Ce este icoana?* Reîntregirea Publishing house, Alba- Iulia, 2005, p. 67.

² *Ibidem*, p.78.

³ Leonid Uspensky, Boris Bobrinskoy, Stephan Bigam, Ioan Bizău, *op. cit.*, p. 211.

⁴ *Ibidem*, p. 216.

Thus, the excessive addition of the worldly feature desecrates, leading to a diminution of the spiritual side, distorted by modernism. The icon, through its authenticity, must come very close to the era represented by the prototype.

The symbolism of colours

One can talk about a symbolism of colours, which become attributes of different painted characters, thus rendering the transcendentalist character of the world: white - purity (found in the representation of angels and elders in the apocalypse; in the clothes of hierarchs), red - life, blood, (the wings of seraphim), green - peace, blue - kindness, dark blue (the mantle of the Pantocrator, the garment of the Virgin Mary); black - the absence of light, (monks' clothes as a symbol for the highest degree of asceticism), brown - the density of matter (painting monarchs' clothes as a symbol of poverty), yellow - cadaverous colour, light yellow - a symbol of danger (the horse of the apocalypse); purple - royalty and death (priestly vestment).

The end of the iconoclastic period also marked the placement of icons on the iconostasis. The iconostasis (gr. *Icon* = image, *stasis* = settlement), also called the temple, represents the wall between the nave and the apse of the altar. It is not a separating element of the two spaces, but on the contrary, one that unites them. The images depicted on the iconostasis are an illustration of the Mystery that takes place beyond it, in the sacred space of the altar. The iconostasis commemorates the curtain that separated the Holy of Holies from the Holy One, both at the Tabernacle of Testimony and at the Jewish temple in Jerusalem.

The iconostasis, also called a temple, is presented as a wall (made of a wall proper, of wood or of metal) on which are hung or inlaid a number of icons, in a well-established theological order. Although some consider the iconostasis to be a dividing wall between the altar and the nave, its main role has always been that of an icon display device. In ancient times, the iconostasis could be underdeveloped, sometimes presenting only two icons: the Saviour and the Mother of God. It developed especially after the victory of Orthodoxy against iconoclasm, reaching the unitary form and structure we know today, with several rows of icons, in the fourteenth and sixteenth centuries.

The earliest mention of an early type of iconostasis appears in the *Book of Ceremonies* (864-1204), which describes the moment of the Liturgy in which the kiss of peace is given: the emperor and the patriarch kissed on a railing.

From the *cancellum* to the iconostasis

The first type of iconostasis was called the *cancellum* and appeared in the form of a low fence, at the border between the nave and the altar. Over time, the *cancellum* developed, the first stage consisting in the appearance of columns and an architrave, decorated with geometric motifs. Later on, icons will be placed in the spaces between the columns and on the architrave. Initially, they were made of the same material as the iconostasis. Movable icons could be separated or could form a frieze (epistle). The frieze-type ones were placed on the architrave and were fewer in number than the separate ones.

The iconostasis reveals to us as unfolding vertically: the image of the Church, the history of the created image, the image of God and the ways of God in the history of man's salvation. The whole life is summed up by the iconostasis in the form of the intercession of the saints and angels who pray with us, those who participate in the church services.

The iconostasis as we know it today will appear in Russia in the thirteenth century. In Orthodoxy, in principle, the church - "heaven on earth", must be entirely an icon of the Kingdom.

During the golden age of Russian iconography, the iconostasis will reach monumental proportions, as in the case of the Kremlin's Annunciation Cathedral (1405), the first known example of this¹.

At the end of the 15th century, the fourth row of icons (dedicated to the prophets) would appear, and in the sixteenth century, the fifth row (icons of biblical patriarchs) would appear.²

This model of iconostasis with five rows of icons will spread throughout the Orthodox world from the seventeenth century, even if, under Western influence, it will take various forms, especially in Russia: the Baroque iconostasis (such as that of St. Peter and Paul's Cathedral, 1720) or, conversely, the classical iconostasis, with an ever-decreasing number of icons³.

In its classical form, from the sixteenth century onwards, the iconostasis generally has a maximum of five rows / registers of icons (from bottom to top):

1. **The first row** symbolizes the fighting Church (on earth) and especially the local Church, making the connection between heaven and earth visible; it includes ⁴:
 - the royal icons of Christ (to the right of the royal gate for the beholder) and the Mother of God with the Infant (to the left);
 - the royal gates with the icon of the Annunciation and the four Evangelists (in the middle); St. Basil the Great and St. John Chrysostom, with written Liturgies, may also appear on the royal gates in place of the Evangelists⁵;
 - two deacons side doors on which the faces of the Archangels Michael and Gabriel or of the deacons Stephen, Philip or Lawrence are painted; on the south door St. Dismas, the good thief, can sometimes be represented;
 - the icon of the patron saint of the church (on the right) and Saint Nicholas or Saint John the Baptist (on the left);
 - In the Russian tradition, there may be another row of side doors, as well as the icon of the second patron saint of the church.

Scenes can be painted in the space left under the Imperial Icons, provided they are directly related to the subject depicted in the icons above them. Usually, however, this space is occupied by geometric or plant decorative motifs.

2. **The second row:** the icons of the feasts, that is, of the great feasts, having the icon of the Last Supper or the Mahrama of the Lord (Mandylion) in the centre; this is the time of the coming of Christ the Saviour on earth and the establishment of the Law of Grace, which replaces the old Law.

3. **The third row:** the faces of the 12 apostles and in the middle the icon of Deisis (with Christ the Judge sitting on the throne, accompanied by the Mother of God and St. John the Baptist) or the Holy Trinity; sometimes angels or holy bishops, monks or martyrs may

¹<http://www.crestinortodox.ro/liturgica/arhitectura-bisericeasca/iconostasul-118670.html>, 14.11.2021.

² Idem.

³ Idem.

⁴ Leonid Uspensky, *Teologia icoanei în Biserica Ortodoxă*, Anastasia Publishing House, Bucharest, 1994, p. 126.

⁵ *Ibidem*, p. 127.

appear here, this line symbolizing the fruits of the Incarnation and Pentecost, as well as the Church's prayer for the world. The order of the second and third rows is variable: sometimes the Feasts appear first, sometimes the Apostles.

4. **The fourth row:** 12 old and small prophets of the Old Testament with the icon of the Mother of God with the Infant (Prayer) in the middle. This line represents the world under the Old Law, the Law of Moses, centred on the Mother of God, because this is the centre of all prophecies.

5. **The fifth row:** very rarely, this fifth line appears, that of the Patriarchs from the Old Testament, up to the Patriarch Abraham, with the first representation of the Holy Trinity from the Oak of Mamvri in the centre. This line presents the world from Adam to the establishment of the Law of Moses.

6. Above, in the middle of the iconostasis, there rises the Cross of the Lord, with the Icon of the Mother of God and that of St. John the Apostle on one side and on the other, not being considered an independent register. Thus, the iconostasis is a synthetic recapitulation of the history of salvation.

The narrative spirit is found in the reading of seventeenth- and eighteenth-century icons, mainly in popular icon painting.

In the Romanian Principalities, the Balkan world, and the Middle East, however, liturgical themes appear much less frequently. The oldest icons of great artistic value belong to the group of painters from Ohrid, a very important centre for understanding the prototypes of some of the oldest Romanian icons from the sixteenth century. The second group consists of Greek or local icons, who had Serbian sponsors, being worked in the Byzantine workshops.

From a temporal point of view, there are three major periods: *the period in which the icons are directly related to their Egyptian and Coptic source*, made in the Middle East, having a common character with miniature and mural painting. The second includes *Byzantine icons*, proper, related to the tradition of Hellenistic painting, centred on Constantinople, Thessaloniki, where they spread in the Balkan world, and in Eastern Europe, influencing creation in Serbia, Bulgaria, the Romanian Principalities and Russia.

The so-called icons of the Venetian-Cretan school, made especially after the fall of Byzantium under Ottoman rule, in the island world of Greece and Venice, produced the synthesis between the Byzantine and Western art of the pre-Renaissance and Italian Renaissance. These have found a wide spread in the Balkan countries and in the Romanian world.

With the penetration of Christianity on the territory of our country through the Greek colonies on the Black Sea and the Roman legions, Paleo-Christian ideology and art became known¹.

Romanian icons have their own features with some original notes, especially in Moldova and Transylvania. Technically, most of the Romanian and Balkan icons are painted in tempera on wood, equivalent to medieval-western painting.

In terms of themes, the icons of the first stage are rather portraits, starting with the second half of the sixteenth century and the following one, there frequently appear evangelical themes, feasts, episodes from the lives of the saints, the history of the church, whilst liturgical themes are rarely presented.

In general, the icon – a portrait in sixteenth-century Wallachia and Moldova – reproduces with some small local peculiarities the old prototypes related to the works of

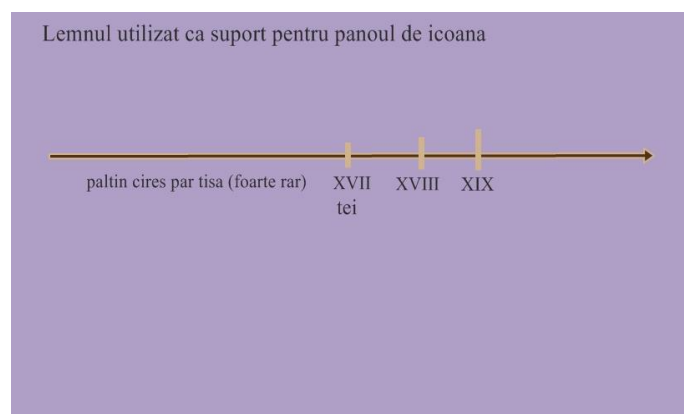
¹ Alexandru Efremov, *Icoane Românești*, Meridiane Publishing House, Bucharest, 2002, p. 98.

the famous Byzantine art centre from Ohrid, from the thirteenth-fourteenth centuries, at the same time being very particularly careful about the technique of execution, a character that is lost in the nineteenth century.

The borders between Bulgaria, which today is the Republic of Macedonia, Serbia, Romania, Greece and Albania are constantly changing, which has led to the production of such different works: as those in the Marco monastery near Skopje; representing some of the most eloquent documents of Palaeolithic art, or the glass icons of Transylvania, painted during the Habsburg domination in the eighteenth and nineteenth centuries.

Icon painting technique

The term “icon” has never been associated with any particular technique or material. We can already read from the writings of the Seventh Ecumenical Council of Nicaea in 787, which was of central importance for the worship of images: “And we therefore decide, with all care and faith, that the venerable and sacred images, which were made in the same way as the venerable and life-giving cross, with paintings or mosaics, or other worthy material, in a proper manner, to be exalted and worshiped in the holy places of God”. By another “worthy material” were meant, among other things, ivory, gold, silver, and inferior metals, textiles, and marble.



The wood used as a support for the icon until the seventeenth century is: maple, cherry, hick, very rarely yew, often especially in the seventeenth and eighteenth centuries, linden is used¹.

The method of preparation is similar to that used by painters in mural painting. It was observed even in the second layer, applied, the presence of some vegetable fibres, probably flax, which contributes to the increase of the adhesion to the wood.

Preparation of the support from a geographical perspective

In Wallachia: the preparation layer is applied directly on the wood.

In Moldova: the existence of strips of cloth for the unification of the edges, and of the joint areas, or on the whole surface.

¹ Corina Niculescu, *Icoane vechi românești*, second revised edition, Meridiane Publishing House, Bucharest, 1973, p. 157.

In Transylvania: the material means are modest, the preparation layer is applied directly on the wood, it is very thin and friable, presenting a weak resistance.

Given that we are under the influence of Byzantine art, during the Middle Ages we can identify three techniques of painting: fresco, wooden icon, miniature used for decorating religious manuscripts, for stationery or literary works.

One of the oldest miniatures is the *Tetraevangelium of Mrs. Marina*, illustrated by the monk Gavril Uric in 1429, preserved today at the Bodleian Library in Oxford¹.

It is noteworthy that we do not have a collection of icons on wood preserved from the fourteenth and fifteenth centuries in the area of Wallachia and Moldova, whereas in the area of Transylvania we find polyptych altars or altarpieces (of several components), according to the fashion of the time regarding ecclesiastical art.

These are of two types: fixed and mobile. In the case of the fixed ones, we are talking about large panels meant to separate the choir from the nave of the church at the Catholics, being complementary to the temple from the Orthodox churches.

As for the mobile ones, travel altars, which are portable, are composed of small panels that fold like a book, fastened with the help of hinges.

Through these polyptych-type altars we notice the breakthrough of the western painting with a portrayal of the bodies in three dimensions, one can observe elements of perspective, slightly rudimentary in a first phase.

The painter Thomas from Cluj, an exponent of the fifteenth-century Transylvanian art, was the one who painted the oldest polyptych altar, being also the one who created the link to the European artistic movement.

The icons from the sixteenth century existing in the three Romanian Principalities also differ from the late ones through a series of style features. In the oldest ones, the figures have a statuary character, the garments cover the body, being modelled in wide touches that slide in the direction of the shape. The shadows are in most cases made tone by tone, and the lights are laid out, with white or light ochre. The silhouettes have the proportion of those in mural paintings, whilst the elegance of the movements, the internalized expression of the figures, the statuary character made from the modelling of the bodies by the ancient curtains are found in the painting of churches, in miniatures, embroideries, from the time of Stephen the Great and his descendants.

¹ Vasile Florea, *Arta Românească de la origini până în prezent*, Litera Publishing House, Bucharest, 2016, p. 132.



The icons from the seventeenth century, in Moldova as well as in Wallachia, are made in a less careful manner, from a technical point of view, the craftsmen sometimes give less importance to the wooden support, in most cases lime, the preparation layer being also deficient. The colours are richer and more vivid than in the past, they are sometimes spread in large spots, over which the patterning of the curtains is done conventionally, with regular gold hatches. At this stage the distribution of shadows and lights occurs completely artificially. The drawing gradually loses its synthetic character, the painters no longer render the statuary proportion, and the figures no longer have the expression of feelings. We are in fact in the stage of the mannerism of the Romanian feudal painting, where the picturesque details, the filigree line, the brightness of the colour make up for the loss of the monumental conception. However, we find landscapes and architectures that show the tendency to render the depth of the space and the evocation of local monumental silhouettes.

Since the late Byzantine period, there has been a certain technique that has become widespread in the art of icons, which was the painting in tempera in which the binder medium was an emulsion of egg yolk with water. This was one of the oldest painting techniques used in antiquity (for a large number of portraits of Egyptian mummies) and was also described by Pliny the Elder (23-79 AD) in Book 35 of his *Naturalis Historia* (*Natural History*). Each icon created in this technique has four layers: first, the support of the painting - the wooden panel, then the primer (levkas in Russian), made of chalk powder, or alabaster and a binder of animal glue of 3-5 mm – it had to remain white and homogeneous, completely smooth and firm, the third layer was that of the paint itself, consisting of pigments mixed with egg emulsion, finally the protective layer composed of vegetable oils or varnish.

The support for portable icons has, from time immemorial, been exclusively made of well-prepared wood. The painting was done on the side facing the inside of the trunk,

which in time tended to bend outwards. The vertical lines in the painting corresponded to the lines of the wood. For smaller icons, one panel was usually sufficient, but for larger ones, several panels were joined together by horizontal bars placed on the reverse. These bars should preferably be a single stronger wood, while also having the role of preventing bending. The part to be painted was slightly deepened - reserved for the main motif, and the edge raised around it was often painted with figures of saints or explanatory texts. Later the icons were painted on straight, unpainted boards, on canvas or panels of relatively small size. To avoid cracks in the colour film transmitted by the wood, cloth strips are applied before applying the primer to the joints.

There followed the preparatory drawing made on the primer, and the areas to be covered with metal sheets - gold and silver - were drawn with a pen.

Painting in the eighteenth century can be distinguished by the transition to another stylistic quality, considering the fact that we are talking about a period in which decorative arts and sculpture are in an irremediable decline.

There is a phenomenon of importing paintings, as an example we can mention the easel painting *The Adoration of the Magi*, brought to the Church of St. Michael in Cluj, belonging to the painter A. Fr. Maulpertsch. This is defining for the stylistic peculiarities: slender architecture, the use of theatrical props, compositional dynamism, rhetoric, allegory.

But what remains with a wide development is also the religious painting, the mural painting and the icons. But we have an insertion of profane elements, the baroque is also felt at the level of stylistic elements.

A stylistic unity is worth noting, due to the teams of painters south of the Carpathians, in terms of art from Transylvania and Wallachia, which will look like a national school.

The iconographic models of Western art are quickly integrated, with a certain ease, the elements of the Baroque become complementary to the Byzantine tradition, the spirit of justice is deeply noticed in the scenes due to the life situations or historical characters introduced, all these are beautifully combined in the painting of wooden churches.

Painting in the Romanian Middle Ages stands out, in addition to the three hypostases (the fresco, the icon on wood and the miniature), through a fourth one - the easel painting.

This trend is also on the import chain, producing at the same time a total change of perception so that from a predominantly religious or thematic painting that came from the sacred environment, the independent secular painting was introduced.

We can mention the small insertions of the laic in the seventeenth and eighteenth centuries, but they were still under the sign of medieval religious painting.

"Thin painters" are detached from "thick painters", they can have a higher demand from the classes with a higher economic contribution, these being the ones who wanted new type of art.

We thus mention the painter Grigore Frujinescu - the Painter, who introduced in the Romanian religious painting the procedures of the Renaissance art for the first time. Thus, we can notice the chiaroscuro, the perspective, the shadow cast, being thus the one who starts the new painting in Romania.

In Romanian art, however, we do not have the element of novelty compared to *primitivii italiani* (those from the Duecento and Trecento, such as Cimabue, Giotto, Simone Martini, Duccio, Fra Angelico, Masaccio, Uccello, etc.), we notice a work where clumsiness, conventionalism of the image, suggests a primitivism marked by naivety.

Thus, the painting on the panel is of course continued until the nineteenth century, the wood remaining the most convenient material for small works. The preservation of the painting on the panel must begin and end with the historical integrity of the object and the work of art ¹.

In the Romanian space from ancient times, the village created a mysterious and profound symbiosis with the divinity. Places of worship were constructed, which correspond to its spiritual needs and which reflect the values of Christian-Orthodox spirituality. The church appears in this space in the form of an intimate place of prayer, humble and modest as the village dwelling.

The civilization of the Romanian space has always been based on the most important resource of this region: the vast forests that covered most of the territory of our country, as well as large parts of Central and Eastern Europe. The handiest building material, and at the same time the easiest to process, was wood. Unfortunately, however, there is also the great disadvantage of wood perishability. Therefore, if in the past centuries the number of wooden churches, compared to the masonry ones, was much higher, now it is drastically diminished. In fact, it is known that many wall churches were built on the site of earlier wooden buildings, ruined due to their antiquity².

The nineteenth century

The icons from the nineteenth and twentieth centuries were often covered by tin, which was painted yellow to give the appearance of gold. The folds of the clothes, the rays of the almond tree, the wings, the thrones, were often decorated with metal foil - a technique known as chrysography, applied only after the paint layer was finished and dry.

The rapid increase in demand for precious icons, which should have been accessible to those with a social status, has also led to the mechanization of icon production and the substitution of precious metals, which were previously the norm.

The nineteenth century came with a strong influence of secularized Western art, which began to be painted even in the monastic schools of Cernica, Căldărușani or Buzău, the academic icons are influenced by post-Renaissance art, which leads to the loss of the character of icon as a sacred object of worship, become secular forms of representation.

Conclusion

Thus, we have the representation of a changed paradigm of man – divinity identification. The image of the sacred, ascetic, of a Byzantine origin is replaced by the aesthetics of corporeality, of the recognizable portrait that we find in the mundane.

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¹ *The Structural Conservation of Panel Paintings*, Edited by Kathleen Dardes and Andrea Rothe, in The Getty conservation institute Los Angeles, Proceedings of a symposium at the J. Paul Getty Museum 24–28 April 1995.

² Radu Crețeanu, *Bisericile de lemn din Muntenia*, Meridiane Publishing House, Bucharest, 1968, p. 6.

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THE TEACHING ON CREATION IN THE 4th CENTURY

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Abstract: *Man was created by God as the crown of creation, in His image and likeness, to deify himself and to deify the whole of nature. According to Christian teaching, “the supernatural divine revelation shows us that the world is the work of God, created not from a matter that has existed forever and is coeternal with God, but out of nothing”. The issue of creation in general, of the days of creation, and the creation of man in particular, was highlighted, among other topics, by fourth-century Christian thinkers, the fourth century being known as the golden age thanks to the works written by the personalities of this period.*

Keywords: *creation, world, cosmology.*

Humankind has always been concerned with the problem of creation and especially of the origin of the world, to which various answers have been given in the past.

- According to some, the world is created by God from an eternal matter like Him, but not out of nothing, God having the role of architect at the creation of the world. This conception gives rise to two principles: God and matter. This dualistic conception was preferred by the Gnostics, by the followers of the religion of Zoroaster, by Parsism or by Plato.
- Proponents of the second view state that the world is an emanation of God, having divine substance, and is identical with God. This conception is pantheistic and is supported by the Brahmins and all the older and newer pantheistic philosophers: Giordano Bruno, Spinozza, Hegel and others.
- The third conception states that the world is the result of different combinations of atoms, as matter being eternal, and as form being the result of a long evolution. All these conceptions are materialistic.

According to Christian teaching, “the supernatural divine revelation shows us that the world is the work of God, created not from a matter that has existed forever and is coeternal with God, but out of nothing”. This means that God Himself created the substance of the world and from this substance He created the world, namely, He did not create it out of an internal or external necessity, but freely, or rather once with time and space, and not from eternity. The world is the work of God’s love and is intended for deification”¹.

The creation of the world in general and of man in particular is the work of God the Father in particular, through “appropriation,” as the external activity of God One in being and triune in Persons, in which the other two Persons, the Son and the Holy Spirit, participate, according to this principle of appropriation (Genesis 1, 1; I, 2; John 1, 3; Romans 11, 36). The world and man, as acts of creation are in a deep solidarity, interact with each other and explain each other. Nature belongs to man and completes him, man cannot be perfect without working with and reflecting on nature. Once created, namely at the end of creation, man was placed by God in the midst of creation to work and guard it,

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¹ *Îndrumări misionare (Missionary guidance)*, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1986, p. 131

giving him the opportunity to name all creatures. “Given this close connection between man and matter, the world means both nature and humanity, or when one of them is indicated by the word world, the other is always implied.”¹ In the very act of creation, the solidarity between man and nature subsists, man being created in the end to enjoy all that nature contains created for him and in order to perfect it in its bosom. This solidarity is maintained throughout human existence. “There is even a dependence of the human nature in the earthly life of man, without meaning the descent of man into nature. However, this dependence is so deep that it can be said that nature is a part of human nature itself, it is the source of a part of human nature and therefore a condition of the existence and integral development of man on earth. As a living being on earth, man cannot be conceived outside of cosmic nature, and this means that neither nature fulfils its purpose without man or outside man, nor in a man who works against it. For by corrupting, sterilizing, and poisoning nature, man makes impossible the existence of himself and of his fellows.”²

According to the Church, nature is so integrated into human nature that every human person “is in a way a hypostasis of cosmic nature, but only in communion and solidarity with other people”³.

The issue of creation in general, of the days of creation, and the creation of man in particular, was highlighted, among other topics, by fourth-century Christian thinkers, the fourth century being known as the golden age thanks to the works written by the personalities of this period. Two of them, from the ten children of the lawyer and the teacher of rhetoric, Basil, and his wife Emilia, the daughter of a martyr, were to complete each other in their writing on the subject of creation and the crown of creation, man. This family, „the father, a public teacher of virtue, and the mother, the daughter of a martyr, would give to the Church and to Christianity four saints: the young Macrina, Basil, Gregory and Peter”⁴.

Information on the life and activity of St. Basil the Great are to be found primarily from his own writings, reaching the number of 366 items, as well as from:

- The funeral speech in honour of St. Basil delivered in 381 by St. Gregory of Nazianzus⁵;
- The funeral speech delivered by his brother, St. Gregory of Nyssa⁶,
- The life of the pious Macrina by St. Gregory of Nyssa⁷

¹ *Ibidem*, p. 132

² *Ibidem*

³ *Ibidem*, p. 138

⁴ St. Basil the Great, *Omilii la Hexaemeron. Omilii la Psalmi. Omilii și cuvântări (Homilies to Hexaemeron. Homilies to the Psalms. Homilies and speeches)*, in col. P.S.B. no. 17, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1986, p. 9.

⁵ *Cuvântul 43*, P.G. 36, 493-608 translated into Romanian by Pr. prof. N. Donos in St. Gregory of Nazianzus, *Apologia sau cuvântarea în care arată motivele care l-au îndemnat să fugă de preoție și elogiul Sf. Vasile (The apology or speech which shows the reasons that urged him to flee from the priesthood and the praise of St. Basil)*, Huși, 1931, p. 118-204

⁶ P.G. 46, 787-818

⁷ P.G. 46, 959-1000 translated into Romanian by Pr. prof. Teodor Bodogae, PhD, Sibiu, 1947

- The speech of St. Ephrem the Syrian - according to some Pseudo-Ephrem¹
- The life of St. Basil the Great, attributed to his friend, St. Amphilochus of Iconia²
- A work written in the eighth century, and no less important, the testimonies of church historians: Jerome³, Socrates⁴, Sozomen⁵, Theodoret⁶, Philostorgius⁷, as well as Photius' Library⁸.

A special place in his writings is occupied by the "Homilies on the Hexaemeron", nine in number, when he was a priest, so before the year 370 (although G. Bernardi, in the work *La date de l'Héxaéméron de Saint Basile* in S.P. III, Berlin, 1961, 165-169, states that St. Basil uttered these homilies in the year 378, from Monday, March 12 to Friday, March 15) in a week of Lent preaching on some days twice a day, morning and evening. The contents of these homilies refer to verses 1-26 of chapter I of the book of Genesis, the six days of creation. Although in the Ninth Homily he had promised his listeners that he would speak to them about the making of man, he did not utter such a speech.

The homilies beautifully describe God's creative power and the beauties of nature. Reading this wonderful commentary on the days of creation, one does not know what to admire more: the great knowledge of Great Basil, which encompasses the whole philosophy of Antiquity, with all its theories about the genesis of the world, the soundness of the scriptural and rational arguments about creation, or his love of the Creator Whom he glorifies for the beauties He has created in this world. St. Basil intertwines the beauty of creation with the beauty of his thought and words. *Homilies on Hexaemeron* impressed its contemporaries. St. Ambrose imitates him in his *Hexaemeron*, and St. Gregory of Nazianzus exclaims with admiration: "When I touch Basil's *Hexaemeron* and read aloud, I feel close to the Creator and begin to understand the foundations of creation and admire the Creator more than before."⁹

The interest for this work was also seen in the fact that only 20 years after Saint Basil the Great passed away, the work was translated by Eustatius into Latin and printed in P.G. XXX, 869-968. It was also translated into Romanian for the first time at the Neamț Monastery by the hieromonk and teacher Ilarion in 1782, and up to the present moment there have been several editions in Romanian.

Since in the work of Basil about the six days of creation there was nothing related to the making of man, this would be done in a masterful way by his brother, St. Gregory of Nyssa. Among the Christian Fathers and writers of the fourth century, St. Gregory was the most familiar with the profane philosophy of antiquity. Like no other Father of the Church, St. Gregory tried to make the most inspired synthesis between the cultural values of antiquity and those of Christian teaching, proving in his writing "a true taste for

¹ S.P.N. Ephraem Syri, *Opera omnia que exstant graece, latine, syriace in sex tomos distributa*, Roma, e Bibliotheca Vaticana produeunt, Tomus II Rome, 1743, 289-296.

² F. Combefis, *ss Patrum Amphilochii Iconiensis Methodii Patarensis et Andreae Cretensis opp.*, Paris 1944, 155-225.

³ Jerome, *De viris illustribus*, 116.

⁴ Socrates, *Istoria bisericească (Church history)*, IV, 26.

⁵ Sozomen, *Istoria bisericească (Church history)*, VI, 15-17.

⁶ Theodoret, *Istoria bisericească (Church history)*, IV, 19-30.

⁷ Philostorgius, *Istoria bisericească (Church history)*, II, 9.

⁸ Photius' library, *Codicele (Codex)* 137, 141-144, 191.

⁹ Pr. prof. N. Donos, *op. cit.*, p. 187.

scientific research.”¹, to this day he impresses with arguments from the most varied fields: from physics, physiology, medicine, natural sciences, architecture, which he borrowed from the ancients, but he always uses them to substantiate the Christian creed. The depth of his thinking far exceeds that of his contemporaries, the two poles of his thinking were “the zeal for knowledge and the boundless good”².

We can state that of all the Fathers except Origen, he was the most familiar with all the resources of secular culture. “His interest in scientific research, but also in the psychological interpretation of feelings, as well as in the rational legitimization of natural phenomena, was a major feature of him, unlike other contemporary writers”³.

The works written shortly after the death of St. Basil (January 1, 379) as a supplement and defence of the *Hexaemeron* of St. Basil the Great are: *On the Making of Man* and an *Apology for the Hexaemeron*. In both works St. Gregory uses the historical-literary interpretation. The interest in the treatise *On the Making of Man* is quite easy to see because ever since the 4th century it has been translated into Latin by the Dobrogean writer Dionysius Exiguus and is in P.L. LXVII, 345-408.

The treatise *On the Making of Man* or as Father Stăniloae rightly thinks – *On the Composition of Man* – has 30 chapters and was probably given at Easter in 379, as a sign of brotherly love, to the youngest of the brothers, Peter, the future bishop of Sevestia (there had appeared a beautiful habit among Cappadocian writers to make gifts to one another on Easter, according to Epistle 54 of St. Gregory of Nazianzus, in which he explained to his friend, Heladius of Caesarea Cappadocia, the mystery of Easter - P.G. 371. This is how the case related to Epistles 87 and 115 is known, by which the same Gregory of Nazianzus responds to the Easter letter sent by Bishop Theodore of Tiana by sending him the text of the Philocalium of Origen - P.G. XLVI, 1025-1026, in Romanian Origen, *Selected Writings*, Second part, P.S.B., no. 7, p. 299).

The object of his research, as the author states, “is not at all simple, being nothing more important than the wonders of the world, but in a way it is more precious than any known in the world, because apart from man, no other creature is like God.”⁴. As the author confesses, for the sake of clarity, he considered it appropriate to specify from the beginning the chapters of the paper with their definition in order to give us a picture as brief as possible about the content of the entire exposition. In Chapter I the author expounds a special research on the nature of the universe and a special meditation on what preceded the making of man. “In the beginning, God created the heavens and the earth. (Genesis 1, 1). The author explains this text as follows: “after all that is seen has been created, and everything has been put in its proper place in such a way that the celestial bodies embrace the whole universe, and the heaviest of them, which tend to fall down, such as earth and water, settled together in the midst, then took his place in the nature of things in the form of a connection and strengthening of all creatures the wisdom and power of God, the only ones able to govern everything by a twofold work, that of *state* and of *movement*”⁵.

¹ Aime Puech, *Histoire de la littérature grecque chrétienne*, Paris, 1930, p. 401

² St. Gregory of Nyssa, *Scrieri (Writings)*, Second part, col. P.S.B., no. 30, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1988, p. 5

³ *Ibidem*, p. 10.

⁴ *Ibidem*, p. 16.

⁵ *Ibidem*, p. 18.

Therefore, the two works, that of state and of movement, made it possible to bring to life what had not existed until then, and what was static was set in motion, the celestial vault being fixed as an axis between the earth and the other heavenly bodies. “The same rich rules have been established for both things set in motion, both in terms of land and in the ever-changing part of the world, for neither land has left its steady state nor its sky ever reduced the speed of its circular rotation”¹. By the phrase „In the beginning, God created the heavens and the earth”, “We understand that everything that was created and brought to life, according to the will of God, sprang from both movement and from a standstill”². Heaven and earth, although in opposite positions, according to the opposition between their forces, the world that separates them makes a connection between them precisely because it is between the two, “thus clearly highlighting the cohesion between the two extremes.”³. Air, liquids, the whole of nature are in a mutual dependence and balance. “And even if they seem to be in a fight over specific opposing properties, they are still in harmony. Movement should not be understood only as a move from one of them, but in the form of growth and alteration. In itself, nature is unchangeable in its motion and cannot cause alteration or destruction. In His wisdom God has given unchangeability to those in constant motion and transformation to the immovable”⁴. In a spirit of wise foresight, God introduced such an ordinance “so that from the variability and unchangeability which sometimes stand out in every creature and which are attributes of the divine nature, it cannot be inferred that the creature could be taken as God.”⁵, being known that instability and changeability cannot be attributed to the divine being.

Immediately after this argument, the author answers the question “why was man the last in the history of creation?”. Using a wording like Plato (*Ex lysis* II, 1, 1), the author exclaims: “that towering and precious being, which was man, had not yet appeared among the living things of the world.”⁶ According to him, “it was not natural for the master to appear before the subjects, but first the kingdom had to be prepared, and only then would the reception of the sovereign take place”⁷. After all was done man was introduced last among the creatures “first as a spectator of these wonders, and secondly as their master so that using them to realize who is the one who gave them, and through the beauty and grandeur of this view, may he be guided to follow in the footsteps of the unnamed and indescribable power that made them.”⁸.

God has planted in the human nature a mixture of the divine and the human “so that he may taste the happiness of both; both from the joy of being in touch with God, and from the pleasures of the earth through his feeling that he is no stranger to joy”⁹. Chapter III shows that man’s creation surpasses the rest of creation. While the whole creation coagulated in a steady form, strengthening its belief that everything springs from a divine power and commandment, when it came to the creation of man, “There was counsel and, as we can see from the Word of Scripture, there followed what an artist does,

¹ *Ibidem*

² *Ibidem*

³ *Ibidem*

⁴ *Ibidem*, p. 19.

⁵ *Ibidem*

⁶ *Ibidem*, p. 20.

⁷ *Ibidem*

⁸ *Ibidem*, p. 21.

⁹ *Ibidem*

who makes a blueprint for what he is going to accomplish, how he is going to act, and to what extent it would not resemble the original, that is, the very purpose of the new creation”¹. As the Scripture says: “Then God said, “Let us make man in our image, after our likeness. And let them have dominion over the fish of the sea and over the birds of the heavens and over the livestock and over all the earth and over every creeping thing that creeps on the earth.” (Genesis 1, 26). It is noteworthy that none of the wonderful creatures of creation were preceded by a preparation and came into the world as a result of a single word, without telling us any details about their origin, the manner of their creation, and anything else about them. And so do the others. The word gave them life”².

When it came to making man, the Maker of all things, the Creator “proceeded with caution, as if preparing beforehand the matter from which He would create man, and only afterwards giving him appearance, after likening him to a model of special beauty, he also explained on that precise occasion the destination with which man was brought to life and ordained then, according to the purpose of his activity, that his whole destiny is connected with the divine will”³. Expressing his anthropological belief, the author acts as an existentialist thinker. The human being goes beyond the whole purpose of creation. “The master of craftsmen created in man a nature which would entitle him to truly royal deeds when He endowed him not only with superior spiritual qualities, but also with a bodily composition specially appointed to rule the world. For on the one hand his soul told him; his royal calling told him that he must rise far above all everyday nonsense, and on the other hand he has a visible superiority through his unrestricted freedom, according to which he can decide and lead himself freely according to his will”⁴. Starting from the treatise on freedom of human will written by Origen (*Peri arhon* III), St. Gregory broadens and deepens the concept of freedom that he considers the greatest gift made by God to man. “The One who created man in order to enjoy all His gifts, of course, could not deprive him of all that was most precious to him, of being independent and free “(The Great Catechetical Word V, 9). Man is distinguished by the dignity of a true king as one who resembles the beauty of his Model”⁵.

Being made in the image and likeness of God, man imitates the heavenly dominion. Divine beauty is not rendered by the outward charm of appearance, nor by a perfect attire, “but it can be recognized by the indescribable happiness of an inner peace and perfection”⁶. Man’s likeness to God is expressed in “purity, dispassion, happiness, alienation from all evil, and so on”⁷.

Apathy or dispassion occupy a central place in St. Gregory’s thinking⁸. If we examine other traits that distinguish divine beauty in man, we will find other testimonies: understanding and the word are divine, for in the beginning the Word was God (John 1, 1); St. Apostle Paul says that it is the mind of Christ that speaks in him (I Corinthians 2,

¹ *Ibidem*, p. 22.

² *Ibidem*

³ *Ibidem*

⁴ *Ibidem*

⁵ *Ibidem*, p. 23.

⁶ *Ibidem*

⁷ *Ibidem*

⁸ J. Daniélou, *Platonisme et théologie mystique*, Paris, 1944, pp. 99-104.

16; 7, 40). “Look even into yourself, and you will find there the word and the power of judgment, imitations of the true understanding of the Word”¹.

God is love and the source of love, as St. John the Evangelist says. Love comes from God (I John 4, 7) and God is love (I John 4, 8). God has planted this in man because, he says, „By this everyone will know that you are my disciples, if you love one another.” (John 13, 35). “So if this love does not exist, then all the features of the face change. God sees them all, hears them all, penetrates them all. But you also, by seeing and hearing, understand everything that is happening, just as the power of judgment investigates and penetrates everywhere”². To make man in Our image and Our likeness means, says the author, “the just state of man.”³. Man comes into the world naked and helpless, poor and deprived of the most necessary necessities to such an extent that judging by appearances he is worthy to be pitied rather than glorified. Just as God gave other animals and living things all sorts of defences, he did not even give the man any hair on his body to be wrapped. And yet man has been able to gain control of everything. The author says: “that which is lacking in our nature becomes a ground for superiority over others”⁴.

“Man’s posture is straight, skyward, and his gaze is upward, which of course is a sign of nobility and denotes a royal dignity”⁵. If man was given this upright, upright posture, a single base of support being sufficient, the legs, ensuring his security of condition and movement, the hands become very helpful especially in speech. “The role of the hands in particular is proving to be very helpful, especially in speech; when someone wants to give this help a special note to the one endowed with the gift of speech, for example, sometimes when you don’t even need to express your thoughts, but only by the skill of your hands to express yourself, because this is also an aspect of the gift of speech and thinking so that we can speak in writing and thus be able to converse with the help of the hand as well as the fact of rendering words through the signs of the letters”⁶. Therefore, man, a perfect bodily life, at the same time a being who can think, nourishes himself; in addition to this, he also has an affective activity, but apart from them, he also possesses reason and is guided by his own judgment. “That is why this rational being, who is man, sums up in him the elements of the other categories of living things, first feeds himself naturally like any creature of nature. Secondly, it is forced to refine the dexterity of its sensory forces, which, according to their nature, are situated in the middle, between the power of thought and the raw matter, which is heavier and more insensitive and which differs as it is cleaner. Finally, after all, man appears under his threefold context, as a sublime union and a happy synthesis between the substance endowed with power of thought and the sensitive elements of nature. We deduce this from what the Apostle said to the Thessalonians (1 Thessalonians 5, 23), to whom he desires that their whole body, soul, and spirit be fully sanctified and kept for the coming of the Lord Jesus Christ.”⁷, body having the meaning of the vegetative part, soul denoting the affective part and “spirit” expressing the thinking part.

¹ St. Gregory of Nyssa, *op. cit.*, p. 24.

² *Ibidem*

³ *Ibidem*, p. 25.

⁴ *Ibidem*, p. 26.

⁵ *Ibidem*, p. 27.

⁶ *Ibidem*

⁷ *Ibidem*, p. 29.

1. We find that what Gregory of Nyssa stated in his treatise in the fourth century is found in the works of orthodox dogmatists on the Christian teaching on the creation of man and his constitution.
 - a) in the human body, plasticized rationality reaches its maximum complexity. “The human body is a palpable, concrete, special rationality in connection with the concrete, palpable rationality of nature. It represents the most complex system of plasticized rationality... the human body is a special palpable reality by the fact that from the beginning it has in itself the special work of the soul imprinted in it with all the complexity of rational activities and its forms of sensitivity”¹.
 - b) The existence of the soul and the body happen at once: “Just as the body does not begin to form itself on its own or in a previous process that has the soul in itself from the beginning as a factor distinct from its nature, so the soul does not exist before its body begins to be modelled. The soul must lie into the body from the beginning of the body formation in order for the body to have this special complexity appropriate to the soul and to provide the appropriate environment for the spiritual movement, that is, for the conscious and free thinking and will of the soul”².
 - c) The union between soul and body is so complete, forming a single disposition superior to nature. This union between soul and body in the human person is a mystery. It is a mystery because “the human species that unites nature with the spirit represents the spiritual factor, conscious and freely inserted in nature as a soul. Our person is a spirit capable of feeling and knowing through the senses but maintaining self-consciousness and the freedom and power of his movement through the movement of the body and thus the power of movement of objects as he wishes because he has the body participating in acts of knowledge and movement of the body”³. The body, this microcosm as a whole, is an apparatus of an infinitely complex sensitivity, “In it all the vibration of the world with its constantly moving forms is perceived in an infinitely varied manner, just as it also expresses the relationship, just as complex, of the human person with the world”⁴.
 - d) The soul was inserted into the body as the work of a free Creator. “God creates the world freely to spiritualize it, to make it transparent to Himself. But this can be done through man, because he has inserted the free spirit into it through man. Through the human spirit inserted in the world, the divine spirit itself works to spiritualize the world through its work in the human soul, but especially through its incarnation as man, God continually arouses the freedom of men in their attitude towards Him by remaining in a free relationship with them”⁵. People are not the simple repetition of uniformed individuals. “The freedom to which they

¹ Priest prof. Dumitru Stăniloae, PhD *Teologia Dogmatică Ortodoxă (Orthodox Dogmatic Theology)*, Vol. I, Publishing House of the Biblical and Missionary Institute of the Romanian Orthodox Church, Bucharest, 1978, p. 376.

² *Ibidem*, p. 379.

³ *Ibidem*, p. 382.

⁴ *Ibidem*

⁵ *Ibidem*

are called, the contingent or ever-varying use of nature which they make in a continual liberty, imposes the irreducible originality of every man”¹.

2. Man was created by a special act of God. If for all creation God said the word and all things were done, in regard to man Genesis does not say that God first formed the soul and then breathed into his nostrils the breath of life, but rather that „the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul” (Genesis 2, 7). It is not a question of two distinct acts, nor of a temporary succession in the creation of Adam, so that we may say that man as a special being is created simultaneously in its entirety. “By maintaining the bifurcated character of man’s act of creation, Genesis means that man is made up of two components, body and soul, and that the body is of general matter, and the soul has a special kinship with God”². As we have seen, in his treatise St. Gregory of Nyssa says that man is related to God, and St. Macarius the Egyptian states that there is the greatest kinship between God and man (St. Macarius the Egyptian, Homily 45). Referring to the two constitutive elements of man, the earth and the breath of life St. Gregory of Nazianzus says: “as earth, I am bound to the life below; but being also a divine particle I carry in me the desire for the future life”³. Man will ascend through this special relationship of man with God to the future life with his body and the earth with which he is connected.
- a) The image of God as kinship and as a special relationship with God. Our being has a conscious and voluntary relationship with God because of the soul that is related to God. Through this relationship does the image of God lie in man. “Man is in the image of God because, having a soul that is related to God, he tends towards God or is in a living relationship with God. God made him from the beginning a man related to Himself, therefore capable of a relationship with Himself. From the very beginning he placed him in a free and conscious relationship with Himself even by instilling the living soul (1 Corinthians 15, 45) in order to emphasize the unity of man”⁴. The Holy Fathers say that by this breath God planted in man not only the understanding soul related to God, but also His grace as a manifestation of His relationship with man which provokes in man his response to the founding act of God’s relationship. St. Gregory Palamas says: “I saw then the eyes of the angels, the human soul united with feeling and body, as another god not made only on earth, mind and body for the goodness of God, but for its abundance and configured according to the grace of God to be the same body, mind, and spirit, and be his soul in the image and likeness of God as a whole being, united in mind, reason, and spirit”⁵. In view of this word of Palama, Vladimir Lossky states: “the divine breath indicates a mode of creation by virtue of which the human spirit is intimately connected with grace. This means that uncreated grace is involved in the creative act itself, and that the soul receives both life and grace, for grace is the breath of God, the

¹ *Ibidem*

² *Ibidem*, p. 388.

³ St. Gregory of Nazianzus, *Poemata dogmatica*, VIII, P.G. 37, 452.

⁴ Priest prof. Dumitru Stăniloae, PhD, *op. cit.*, p. 390.

⁵ St. Gregory Palamas, *Despre purcederea Sf. Duh* (grec) (*About the Procession of the Holy Spirit (Greek)*), Hristou Publishing House, vol. I, p. 85.

ray of divinity, the life-giving presence of the Holy Spirit. If man comes alive when God breathes life into him, it is because the grace of the Holy Spirit is the true principle of our existence”¹.

- b) Man was honoured by the very act of his creation as the image of God. Through this quality his kinship and relationship with God were planted in him. But this quality is maintained and developed through a continuous relationship with God that man is capable of and which he seeks with his soul. The face is a gift and a miracle (*Gabe und aufgabe* as the Slavic theologian Visheslavitsev says)².

Conclusions

Thus, man was created by God as the crown of creation, in His image and likeness, to deify himself and to deify the whole of nature ³. By falling into sin, all creation has turned from the transparent veil of love between us and God into a “somewhat opaque wall between us and between us and God: so not only a reason for union between us, but also for parting and enmity between us. We can say that they distorted and covered each other’s faces with disobedience and contempt, so that before Christ sin prevented us from reaching and persisting in full communion with God and fellow men. Therefore, neither corruption nor death is a punishment of God through the incarnation of Christ, but the pursuit of our alienation from the fountain of life. The two statements are not meant to last forever because God turns their purpose into a means of healing evil. Without this change, the punishment for sin would be eternal. Following the teachings of Nicolae Cabasila, the Greek theologian Nellas says: “As soon as death appeared in history, God, taking all initiative in Himself, used it as He willed, and by this changed use, radically changed its nature. By allowing man to be clothed in biological life as the fruit of sin, he turned death as the fruit of sin against biological life. And so by death it is not man who is killed, but the corruption that envelops him. Natural death destroys the “prison of life in corruption.” The lover of men, God, allowing death, turns it against corruption and its cause, sin”⁴.

Man has the aspiration for an infinite knowledge in which the thirst for God is hidden, a knowledge that he sometimes sees through.

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¹ Vladimir Lossky, „Teologie dogmatique”, in *Messenger de l'exarchat du patriarche Russie en Europe Occidentale*, 1964, p. 225-226.

² Visheslavitsev, „Das ebenbild Gottes in dem Sündenfall” in vol. Kirche, *Staat und mensch Russisch – Orthodoxe Studien*, Genf, 1937, p. 310-311.

³ Priest dr. Safta Roger-Cristian, *Centralitatea lui Hristos în Teologia Părintelui Stăniloae (The centrality of Christ in the Theology of Father Staniloae)*, Universitaria Publishing House, Craiova, 2019, pp. 144-145.

⁴ P. Nellas apud Preot prof. dr. Dumitru Stăniloae, *op. cit.*, p. 487.

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INTEGRATING UTOPIA AND DYSTOPIA INTO FOOD STUDIES. SOME KEY ELEMENTS FOR A FUTURE NARRATIVE ANALYSIS

Valentina MARINESCU*

Abstract: *Over time, imaginative narratives have allowed people to either escape real life (through fantasy or daydreaming) or make predictions about the future of reality, providing inspiration for the progress of mankind. An important starting point for studying the link between food and future is the typology proposed by Belasco: the “classic future” (which imagines a utopian future, inspired by the “cornucopia”), the “modern future” (which promotes processed foods stored in easy-to-store containers, based on the concept of “scientific feeding”, which aimed to maximize food production and waste reduction, by strengthening and simplifying the means of production), and the “future of recombination” (which emphasized the combination of elements of the past with certain elements of the present, in order to obtain a product that will be used in the future, assuming that food is prepared on the basis of a process of consolidation and segmentation of foods, which means that agriculture will also be transformed, by putting in place “experimental cropping systems” and “controlled agriculture”). The aim of this article is to present the possible alternative ways to draw a “map” of the stories about the future of food as they result from utopian writings, science fiction and fantasy novels.*

Keywords: *future, food, utopia.*

Introduction

Half a century ago, a dialogue between two writers (A. Strugatski and D. Bilenkin) and the Director of the Forecasting Department of the Institute of Social Research of the USSR Academy of Sciences and co-president of the Committee to Study the Future of the International Sociological Association (I. Bestujev-Lada) highlighted not only the challenges of defining and differentiating between science fiction and the society as a whole, in a rigorous manner, but also the obstacles encountered in developing a deeper understanding of the role played by fantasy and dreams in imagining and planning the future (Strugatskii, Bilenkin & Bestuzhev-Lada, 1978). Almost five decades later, these difficulties and obstacles are not overcome yet, despite of the well-known present confluence between science and the pop culture, and researchers’ interest in understanding the connection between people’s feelings toward a fictional text and research policy (the latter could be related to space race, cloning or genetically modified organisms) (Vint, 2021). Over time, imaginative narratives allowed people either to escape from real life (through fantasy or daydreaming) or to make predictions about the future of reality (Bowler, 2017; Clarke, 2013), constituting a source of inspiration for the progress of humanity.

Before 1989, in Romania the future and the science of understanding the future constituted an essential part of the economic and socio-political reality, being part of the industrialization process and scientific construction of the multilaterally developed socialist society (Andersson, 2018; Andersson & Rindzevičiūtė, 2015). In 1972, Romania hosted the second International Conference on Futures Research in Bucharest, where “for the first time scholars and other people interested in futures studies from Western and Central and Eastern Europe had met to discuss and exchange views” (Barbieri Masini, 2001). It is worth remembering that, in 1967, the Centre for Management Education

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(CEPECA) had already been established in Bucharest, its members publishing numerous studies and volumes dedicated to studying the future in the following years (Cătănuș, 2015). Starting with the changes that took place in the '90s the future was mainly a subject of study as an expression identified in literary and artistic works (Braga, 2006; Braga, 2010; Braga, 2012; Braga, 2015), which showed a reduced interest in connecting it with the social, economic, or technical-scientific fields in Romania through a transdisciplinary approach. In essence, transdisciplinary approaches of the future have emerged on the market of ideas in our country mainly through translations from international literature, in solid theoretical works, but tributary to a highly general theoretical perspective (Attali, 2016; Attali, 2019; Guillen, 2021; Randers, 2018; Séguela, 1998; Walsh, 2021). It is not our intention to challenge the importance and value of these perspectives, but we believe that the missing element – the approach of people who can make the future possible, probable and plausible – has become a necessity at this moment.

The purpose of this article is to present the methodologies which can be used to study the future in relation to a specific sub-domain of the social and cultural life, namely “food”.

Theoretical framework

The option for “food” derives from the inclusion of the theme in the general future plans over a clearly defined time period, 2020-2030 both at a European Union level (European Commission, 2020a; European Commission, 2020b) and from the point of view of the global economic and political system (United Nations, 2015; United Nations Development Programme, 2020). Moreover, while in the specialized literature, art and food have often been studied in relation to the past (the history) (Boyce & Fitzpatrick, 2017; Carruth, 2013; Coghlan, 2020; Gladwin, 2019; Hutchinson & Paris-Greider, 2002; Kiell, 1995; Tigner & Carruth, 2017; Shahani, 2018) we can see that in the academic literature references to the future are precise and conceived through the literary works that have projected the future of human society (Coghlan, 2020; Gladwin, 2019; Bowler, 2017; Canavan & Link, 2018; Roberts, 2016; Vint, 2021).

On a theoretical level, one can consider the typology of approaches to the future from the food perspective proposed by Belasco (2006):

(1). The “classic future” (which imagines a utopian future, inspired by the “horn of abundance”);

(2). The “modern future” (which promoted processed food stored in easy-to-store containers, based on the concept of “scientific eating”, that aimed to a maximized food production and the waste reduction, strengthening and simplifying the means of production); and

(3). The “future of recombination” (which emphasized the combination of elements from the past with some of the present, in order to obtain a product that will be used in the future, being centred on the premise that food is prepared based on a process of consolidation and segmentation of food, which means that the agriculture will also be transformed, by implementing “experimental cultivation systems” and “controlled farming”).

This typology could be crossed with the perspective of the five phases in food-related behaviours identified by Goody (1998):

“The study of the process of providing and transforming food covers the four main phases of production, distribution, preparation and consumption... to which can be added a fifth phase, often forgotten, disposal.”

Inspired by the nowadays innovations from the artistic field (Beaumaris Art Group, 2018; Ligaya, 2018) one could try to identify the main “vectors” by which the relationship between the future and food is imagined and created by human subjects through narrative and plastic images.

But how can the relationship between the two terms of the above-mentioned relationship, “the future” and “food”, be summarized?

Trying to answer this question we have identified two central concepts:

(1) “The Future of Food” – in this case we believe that the analysis could start from the present state of the food and could analyse its evolution as pictured in the literature. From this perspective, one could consider literature to be a means of exploring the future of food, by taking into consideration the analysis of the utopias, dystopias, anti-utopias, science fiction and fantasy papers that focus on food (Braga, 2015; Canavan & Link, 2018; Hobana, 1983);

(2) “The Food of the Future” – where the starting point could be the food of the future and one could identify the role of future literature in relation to it. Moreover, in this case one could explore two lines of research:

(2a) the situation in which the food of the future becomes itself part of the literature, examples in this case are the gastronomy books written and published by Marinetti and Dali (Adamowicz & Storch, 2015; Novero, 2010; Dali, 2016); and

(2b) the case in which food is created by mixed teams of creators and consumers, where food is seen as a product which is designed and connected to the future (Bieler, 2017; Borba et al., 2018; Cesaretti, 2009; Clintberg, 2017; Dolejšová, 2021; Dolphijn, 2006; McNeill & Urie, 2020; Pettinger et al., 2019; Stourna, 2018; Zampollo & Peacock, 2016).

Possible methodological approaches

The relation between “future” and “food” can be studied using several methods of research which could be summarized as such:

(A). The analysis of science fiction, fantasy, utopian, dystopic and anti-utopian novels on the topics of “The Future of Food” and “The Food of the Future” (Bell et al., 2013; Fergnani & Song, 2020; Miles, 1990; Nikoleris, Strippel & Tenngart, 2017; Raven, 2017; Veland et al., 2018). The method of thematic analysis of novels could be applied (Herman & Vervaeck, 2019; De Fina & Georgakopoulou, 2019; Kim, 2015; Garson, 2013; Franzosi, 2010; Cortazzi, 1993). Each novel could be analysed according to a coding and interpretation scheme developed starting from the existing literature (Nikoleris, Strippel & Tenngart, 2017; Raven, 2017; Veland, et al., 2018).

(B). The method of “First-person theory of documentation” (Flint et al., 2017; Gorichanaz, 2019; Leavy, 2017; Smith & Dean, 2009; Ward & Shortt, 2020) applied on a set of collages (paper and digital) and personal narratives related to “The Food of the Future” and “The Future of Food”. The method contained three steps: Stage 1 – a self-administered interview regarding the collages – each participant fills his/her answers to a series of questions related to the collage creation session. The questions seek to obtain in deep information related to the way in which the explored themes could build The Future of Food and The Food of the Future, encouraging associations, metaphors and analogies (Braga, 2019; Johnson-Laird, 1983; Turner, 2006; Turner, 2014). Stage 2 – (re-)composing narrations – here individual online interviews with each participant are made and they are focused on reiterating the already presented story through the collages, rebuilding and restructuring the thematic structure and describing the personal experience

of each respondent. Stage 3 – building possible and plausible narrations – in this stage the individual narrations are compared and a number of possible and likely Future of Food and Food of the Future scenarios are rebuilt.

(3). Backcasting method (Davis et al., 2020; Dreborg, 1996; Holmberg & Robèrt, 2000). This method consists of a set of workshop sessions, as follows: 1st session - Construction of The Future of Food and The Food of the Future - the participants work together to develop by consensus their preferred scenarios for the Future of Food and the Food of the Future, attempting to answer to questions such as: What aspects of the future-related narration can co-exist and how? What are the points of divergence and rupture resulting from their convergence? The aim is to set out 3-5 possible scenarios related to The Future of Food and The Food of the Future that will be developed in subsequent sessions. 2nd session – Casting back to move forward - after building and improving the scenarios related to The Future of Food and The Food of the Future the participants work in small groups to identify three central points that could lead to the development of this future: critical events, social movements, or environmental circumstances that may lead to a reorientation of the situation. This identification must be made from three distinct perspectives: i) of a human actor that exists or may exist at present; ii) a human actor that cannot actually exist at present; and iii) a non-human actor who can be placed at any point in time. The aim is to achieve a pivotal perspective that should be common to the three previously mentioned perspectives. 3rd session – Reiteration of the story related to The Future of Food and The Food of the Future - the session is focused on reiterating one of alternatives of The Future of Food and The Food of the Future. The first reiteration presents the subjective perspective of one of the three actors presented in the 2nd session. The second one contains the reiteration of the second actor and so on. The purpose of this session is to produce a variety of perspectives, to demonstrate the degree of subjectivity of these events and to generate a new way of understanding the future. 4th session – Making The Future of Food and The Food of the Future tangible – in this session the groups present actions that can begin in the present and which may encourage local practices toward achieving The Future of Food and The Food of the Future. The aim of this session is to encourage a speculative thinking of the previous sessions by choosing the most possible, probable and plausible options.

(4). The “Science-fiction prototype” scenario method (Bell et al., 2013; Burnam-Fink, 2015; Fergnani & Song, 2020; Graham, Greenhill & Callaghan, 2014; Johnson, 2011; Merrie et al., 2018; Southern et al., 2014). The method could be applied starting from the McClemens (2019) typology and it develops as follows: Step1 – Pick your scenario and build your World. Participants choose some scenarios which could be set in the future, such as the year of 2070, and attempt to answer to the following questions: What are the implications of this scenario?; What is the worst thing that could go wrong and how would it affect the people and locations in the story? What is the best thing that could happen and how would it better the lives of the people and locations of the story? What food of the future and what future of the food are most desirable, most achievable and most probable in this narration? Responses are sought after in small groups. Participants answer these questions as a group, in writing. Step 2 – The Narrative Inflection Point. The discussion continues in the small groups answering to the following question, starting from the previous possible narrative: What are the possible effects of this type of Food of the Future and The Future of Food on peoples’ daily lives, the governance, the economic, political and cultural systems? Participants answer as a group, in writing. Step 3 – Ramifications of the Narrative on People. In this stage, participants continue to work in micro-groups and they attempt to answer the following questions:

Will people's lives be better or worse in the future due to these new foods? Will people adapt to the problems or opportunities caused by this Food of the Future, or to The Future of Food? Participants in the groups answer these questions as a group, in writing. Step 4 – The Human Inflection Point. Participants seek to choose between two alternatives: The actors introduced in the narration are in danger and either adapt to The Future of Food and, respectively, to The Food of the Future, as outlined in Step 2, or will them to avoid the deadly danger. Decisions must be adapted to the world that will exist in 2070, must be rational and must be truthful to the existing narration. Participants in the groups make the choice as a group and justify the option in writing, explaining this point of inflection. Step 5 – What Did We Learn? The experts solve the issue by answering the questions in writing: How has the narrative about the world changed? How have the people, society and systems changed? What could be done differently? At what cautions need to pay attention? What should be different? What should be improved? What must stay the same? What ramifications have you uncovered by using the “Science-fiction prototype” scenario? Step 6 – Construction of the “pre-requisites” for a digital product. Based on the results of Steps 1 to 6, mental maps are built based on the metaphors associated with The Future of Food and The Food of the Future and a set of “pre-requisites” for a digital product (video game) could be drawn.

Conclusions

In recent years scholars' interest on The Future of Food and The Food of the Future has raised. Some universities and research organizations from the EU and the US have initiated food-related projects involving mixed research teams (artists, doctors, anthropologists) focused on practice-driven research (National Centre for Research Method, Economic & Social Research Council, Brunel University, University of Central London, Institute of Education – University of London, University of the Arts – London, Royal College of Arts, Fashion Digital Studio, 2021; University of Central London, 2021; University of Central London, 2021; NASA, 2021). At the same time, some recent books have emphasized both the current changes in food and the impact of technology in relation to the art and society (Leer and Krogager, 2021; Attali, 2020) and some universities even offer courses of possible futures, based on science fiction works of STEM scholars and of world-renowned physicists, astrophysicists, mathematicians, biologists (Lancaster University, 2021; MIT Course, 2020; Ashman, 2021).

Giving the existing time-lag between our country and the Western academic world, in our opinion the two key-concepts we proposed (namely, “The Future of Food” and “The Food of the Future”) could be studied and the results could enrich the existing socio-human perspectives on the topics.

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BIBLICAL COSMOGONY – THE HUMAN BEING AS A GIFT OF GOD

Dan Florin OBROCEA*

Abstract: *The world is the undisputed proof of God's creative power, and man is the wonderful gift of His love. It is the work of the Creator and man is His gift endowed with the possibility of spiritual progress, of a constant ascent to the divine fullness. Thus, man can achieve the transcendence of nature by finding his purpose in achieving the finality of human existence, which seeks its union with God by grace. On the other hand, the sense of the contingency of the world is fulfilled in the act of deifying man, the mystery of the transfiguration of the human being offered by the Birth and Resurrection of the Saviour.*

Keywords: *creation, man, cosmology.*

Alongside with science, religion is part of the human endeavour to understand the world; nonetheless, unlike science, which has the probable and detectable universe, always a finite one, as its research object, the seed of religion bears fruit in the Field of Divine Creation, given from the beginning with body, life and soul, valences that reveal the good, the truth and the spiritual. These attributes often do not appear on their own, but must be analysed quickly and brought to light, so from the dawn of humanity, God revealed Himself in an exceptional manner by making known the mission of the Creation of the universe and the plan of salvation of the crown of divine creation.

God, the One who is the holy source of creation who nourishes the world with life and sustains the construction of the Universe that is His creation, created time and the world within the infinite and timeless dimension, with the purpose of being eternal. At the beginning of Holy Scripture, in the Book of Genesis (Berešit - in Hebrew, Ghenesis in the Greek translation of the Septuagint or Genesis in Latin translation), we read that God by His own will and power decided that the world should have a beginning: "beginning" (en-arhi), Genesis 1, 1a suggests that God who transcends the beginning by activating uncreated divine energy without the use of pre-existing matter created time and the world.

Not only does "arhi" mean the beginning, but also the principle (translated by principium in the Vulgate), which is conception, norm, rule, point of view. The text reveals the idea of creative divine wisdom (cf. Proverbs 8:31), or of the creative Logos (Word) (cf. John 1: 1-3), the expression "in the beginning" suggesting the meaning of the metaphysical principle, or the instrumental temporal meaning. Therefore, Creation appears "in the beginning", beyond it being the Creator, the One without beginning: "He said first in the beginning, lest some should think that the world is without beginning."¹

In Hebrew "Berešit", literally translated as "at its beginning", does not mean beginning in a temporal sense, it does not designate creation in time, but rather the initial divine act that precedes the creation of the world in time, it refers to self-determination, to God's free will to create the world. He decides in the bosom of the Holy Trinity to bring into existence something new, non-existent - time and the universe.

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¹ St. Basil the Great, Omilii la Haxaimeron, Scrieri 1 (*Homilies on Hexaemeron, Writings 1*), translated by D. Fecioru, P.S.B. 17, E.I.B., Bucharest, 1986.

St. Gregory of Nyssa teaches: “The basis of all things that were put at once was the unspoken deputation of God, as Moses called it, the beginning, that is, the concentrated sum in which all things were contained” and the powers of all things collectively. And in the first impulse of His will, He produced together the being of all things: sky, ether, stars, fire, air, water, earth, animals, plants...”.¹

All these were created and developed over time, in a relationship of interconnection and interdependence. St. Basil the Great states that time is a dimension that is coextensive with the composition of the world², showing that time means movement and development, an interactive engine of the Universe. We understand, therefore, that the flow of time also begins, it begins with creation, time being also created by God, the One who exists before and above time.”³

All the Holy Fathers agree with the creation “out of nothing”, even if this fact is not explicitly stated in the Book of Genesis, but only in II Maccabees 7, 28: “I beseech you, my child, to look at the heaven and the earth and see everything that is in them, and recognize that God did not make them out of things that existed. Thus, also mankind comes into being.”⁴

We understand that time is created by God together with the world, and the world is contrary to eternity, as Origen thought, and it is not a linear eternity in itself. The becoming of the world is achieved between the initial aeon and the final aeon, which synthesizes the whole historical experience, because the world is not eternal in itself, but in God.

Setting a distinction between the aeon and eternity, Saint Maximus the Confessor considers the former as the experience full of the experiences of time, or time filled with eternity, there being a final aeon in which all the fullness of time gathers, as well as an initial aeon, which encompasses in God the thought possibilities of all the things that will grow in time.⁵

The timeless laws of creation, capitalized in time, are such an aeon and the future life of humans and the way of life of angels are projected to the final aeon. This eschatological aeon incubates in it the experience of existence and movement, developing eternally around God, whom it contemplates and of Whom it partakes. Bathed in God’s light and infinity, the world out of Eternity through creation ends with the entry into eternity through the Resurrection, there being a heterocentric vision in which the relationship established between eternity and temporality is not one of contradiction, but rather one of derivation and causality, because time springs from Eternity, whereto it returns.

In the book of Revelation, we read: “I am the Alpha and the Omega,” says the Lord, “who is, and who was, and who is to come, the Almighty.” (Revelation 1, 8), the beginning and the end of all things, He who built the heavens and the earth; “Through Him all things were made; without Him nothing was made that has been made” (John 1, 3).

¹ St. Gregory of Nyssa, *Despre alcătuirea omului*, Scrieri partea a II-a (*About the composition of man, Writings part II*), P.6., 44, 72 A-D, Bucharest, 1988.

² Sf. Vasile cel Mare, Omilii la Hexaimeron (*Homilies on Hexaameron*), ed. cit.

³ Idem.

⁴ Pr. prof. D. Stăniloae, *Teologie Dogmatică Ortodoxă (Orthodox Dogmatic Theology)*, vol. 1, Bucharest, 2003.

⁵ Prof. Constantin Matei, *Cosmologie și Cosmogonie (Cosmology and Cosmogony)*, Science Press Publishing House, Baia Mare, 2015.

The projection of the divine plan of creation took place in time, in a universe that followed an increase from the imperfect to the faultless, a development from the infinitesimal primordial “seed”, in a certain progressive order, man being the last to be moulded, as the crown of creation. St. Cyril of Alexandria shows us that it is necessary to shape a speaking (rational) being, showing before it those that help it support itself and that appear to be made for a good purpose. Therefore, showing beforehand in the proper adornment the heavens and the earth and those related to them, He proceeded to create man, showing before the actual creation what He thinks of man, just like He devised and established the other edification by His word as God¹.

The Bible record notes: “So God created man in his own image, in the image of God he created him; male and female he created them.” (Genesis 1, 27). The verb “created” expresses the implementation of the previous divine judgment by which the Holy Trinity in full symbiosis decided: “Let us make mankind in our image, in our likeness, so that they may rule over the fish in the sea and the birds in the sky, over the livestock and all the wild animals, and over all the creatures that move along the ground.” (Genesis 1, 26). The Trinity did not need pre-existing matter when it created the world. The Hebrew verb “bara”, translated by “create”, is always used in the Bible to express God’s creative action. The Builder and Creator activated the uncreated divine energy by imprinting on it the reasons for the forms that make up the world. This divine work was not done out of necessity, but as the Holy Fathers show, out of the power and goodness of God, which ended in the creation of space and time.

Man, created at the end of the work of creation, appears as a gift springing from divine love, “God being love.” The noun “man” reproduces the Greek “anthropos”, in Hebrew “adam”, having a collective value. The man made from this verse, in the thought of Philo and Origen, opposes the man embodied in scriptural verse 7, Ch. 2 in the book of Genesis: “Then the Lord God formed a man from the dust of the ground and breathed into his nostrils the breath of life, and the man became a living being”. Here the inner, spiritual man is created, and then the outer man is formed. The term traditionally translated by the Septuagint and rendered in the jubilee edition of the Bible revised, edited, and commented on by I.P.S. Bartholomew Ananias, “likeness” in the Platonic vision has the meaning of “assimilation”. The Holy Fathers Irenaeus, Clement of Alexandria, and Gregory of Nyssa, eliminating anthropomorphic interpretations, base their mystical conception on this etymological meaning of “assimilation of God.” In the New Testament vision according to the Pauline epistles: 1 Cor 15:49 and Colossians 1:15, Jesus Christ the Lord is the only “image of God, man being invited, called on to wear this icon.” Theodoret devoted an entire questio to the expression “in our image”, which would mean:

1. the invisible part of the soul;
2. the body;
3. the connection between the sensible and the intelligible;
4. the ability to command (the theme of human domination over the plant and animal kingdom).

Man thus becomes a creature with a personality that enjoys divine grace.²

¹ St. Cyril of Alexandria, *Glafire la Facere (Glaphyre on Genesis)*, translated by D. Stăniloae, P.S.B., E.I.B., Bucharest, 1992.

² Priest Ioan Sorin Usca, “Vechiul Testament în tâlcuirea Sfinților Părinți” (*The Old Testament in the interpretation of the Holy Fathers*), The Book of Genesis, Christiana Publishing House, Bucharest, 2008.

The personal pronoun “Our” is not a use of majesty, but an authentic grammatical plural, the Holy Fathers seeing in it the first scriptural revelation of the Persons of the Holy Trinity. Therefore, the plural “Our” as well as the subjunctive “Let’s make”, indicate a tip in the bosom of the Holy Trinity. If the mystery of the Holy Trinity is not openly stated in the Old Testament, it is clearly revealed in the very first verses. Thus, all are brought into existence by the Word identified in the Prologue of the Gospel of John with God the Son, and the Holy Spirit gave the waters its life-giving power: “Is it now a single person? No! That it is not written: to become man! As long as the man who was to be instructed had not shown himself, the sermon of theology was hidden in the depths; but now in the making of man, faith is revealed, and the dogma of truth is made clear.”¹

The view that God would consult with angels is wrong, heretical: “It will not be said, I reckon, that (He speaks with) some of the holy angels, or that He needed their helping hand, or in general the consecration and contribution of one of the creatures to strengthen Him in order to accomplish what He thought. For divinity is omnipotent in all things and has in itself the richness to easily do all that He wills, and in Him lies all the power of existence.”²

Man is created as a rational being with a personality that enjoys divine grace, so the words “in our image, in our likeness” do not refer to the image and likeness of being, but to spirit and reason.

He stated “in our image” because God made the soul incorruptible and free, without any reference to a bodily expression, and He also said “in our likeness”, i.e. in terms of virtue. Just as God is One in being and triune in Persons, so the human soul is endowed with three faculties: reason, will, and feeling, teaches Ava Dorotei.

When man contemplates God and lives in holiness, we can also speak of likeness, which means standing firm for good and doing God's will.

As the theologian Dumitru Stăniloae points out, the world is considered a gift of God, as is human life: “According to the Christian faith, the world was created by God as a gift for men... Even if the world were given to man only for knowledge, it would still be a gift from God. But it is also given for his bodily life and for his spiritual formation in view of eternal life”.³

Since God gives life to the world and bestows providence on creation for the human being, then man can also bring his gifts and devote his life to God: “The dialogue of the gift between God and man is that each gives himself to the other. Even if God gave him life, man can offer it as a gift to God, because, although he could keep it until God takes it away, he returns it to God through His freedom, through a higher ministry.”⁴

The world is the work of the Creator and man is His gift endowed with the possibility of spiritual progress, of a constant ascent to divine fullness. Thus, man can achieve the transcendence of nature by finding his purpose in achieving the finality of human existence, which seeks its union with God by grace. On the other hand, the sense of the contingency of the world is fulfilled in the act of deifying man, the mystery of the transfiguration of the human being offered by the Birth and Resurrection of the Saviour,

¹ Saint Basil the Great, *Omilii la Hexaimeron*, 9,6 (*Homilies on the Hexaimeron*, 9, 6), Scrieri 1 (Writings 1), translated by D. Fecioru, PSB, EIB, Bucharest, 1986.

² Clement of Alexandria, *Despre Sfânta Treime*, III (*About the Holy Trinity*, III), translated by D. Fecioru, P.S.B., E.I.B., Bucharest, 1982.

³ Dumitru Stăniloae, *Teologie Dogmatică Ortodoxă (Orthodox Dogmatic Theology)*, ed. cit., p. 227.

⁴ Idem, p. 235.

for “What no eye has seen, what no ear has heard, and what no human mind has conceived” - the things God has prepared for those who love him” (1 Corinthians 2, 9)

Man as a gift of God’s love for the world is not an embodiment of necessity, but a contingent creation of divine freedom, endowed with reason and free will, a “sacrament” of God’s love and communion with the Great Creator and fellow human beings.

We conclude by stating that the world is the undisputed proof of God’s power of creation, and that man is the wonderful gift of His love, the priceless divine miracle, and the unspeakable joy for which we should always be grateful to Him, by offering in exchange our living as a gift.

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THE HUMAN CREATION OF MAN AND WOMAN

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Abstract: Much has been written in the theology of all the Churches about the creation of man, as man and woman, and about the image of God in the human being. But it has often been overlooked that man manifests himself in this capacity in the world, even if the image expresses not only man's relationship with the world, but primarily his relationship with God. The Holy Fathers spoke of a certain seal of God placed in the world, of a form of divine wisdom imprinted in the world; they saw in the world a set of reasons of the Logos. This is the foundation of Orthodox anthropology, as well as of any Christian anthropology. Through the image of God in his being, which is the image of the Trinity, man was created for a life of communion and not for autonomy or bondage to the world. Today's gender theories make use of an altered interpretation of the biblical verse in certain rabbinic traditions, which speak of the man with female orifices or of the primitive androgynous man (as it appears in the Babylonian Talmud), aspects vehemently condemned by the Holy Fathers. Patristic theology shows that the world is created in such a way as to help man to his spiritual growth. The world is thus formed to lead man to ever deeper and enlightening meanings; it is built as a ladder by which man can advance to its abysses and heights and illuminate his way to the One who laid the foundations of the world and Who created man in the image of the Creator. Created last in the order of the creation of the world, man is also the highest of all creatures, being at the midpoint in creation and making the connection between the sensible and the intelligible world. We have mentioned that the maximum union with God, to which we ascend by virtue, cannot mean the immersion in the ocean of an impersonal infinity, as is the theory of gender. This could no longer mean a man deified by grace (in the blessing of marriage as a man and a woman), but distinct from God in being, but a single and indistinct deity.

Keywords: man, woman, creation

In the current theological approach, we feel it proper to use all contemporary science, philosophical thinking, psycho-social aspects of society and, last but not least, our own knowledge and experience gained through the direct study of the problem. The beginning of the Holy Scripture which describes the creation of the world was one of the most fascinating biblical texts. In the patristic space, it is the most commented Old Testament passage and one of the most frequently quoted. Indeed, the whole teaching of faith is based on an understanding of the creation of the world, and especially of man.

Much has been written in the theology of all Churches about the creation of man, as man and woman, and about the image of God in the human being. Yet it has often been overlooked that man manifest himself in the world in this capacity, even if the image expresses not only the man's relationship with the world, but primarily his relationship with God.

The Holy Fathers spoke of a certain seal of God put into the world, of a form of divine wisdom imprinted in the world; they saw in the world a set of reasons of the Logos. If this be true, a certain solidarity must be recognized between the image of God in the human being and the seal of God imprinted in the world. It seems that the human being cannot make God invisible in himself, without making God invisible in the world, or without making himself invisible as the image of God in the world. This is the basis of the Orthodox anthropology, like any other Christian anthropology. Before the fall, in his

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original state, man was in a full communion with God, which Father Dumitru Stăniloae describes as an event of love: “In the primordial state, in the state of the unaltered divine image, man was in a personal relationship of love with God, of love involving responsibility, of love in which he was the obedient one, the hanging one, but happy in this obedience. The state of this relationship was a gift. He was in the same relationship of love, also established by God, with people, this one being only an external manifestation of the first” (Dumitru Stăniloae, *Man and God*, 1990, p. 16).

Man was created by God as a spiritual person, who knows his individuality only in communion with others and distinguishes himself from other creatures by his belonging for communion with God, his Creator. Viewed as a multiplicity of people, man is, in this respect, the image of the Holy Trinity being constituted as a whole of personal correlations” (*ibidem*, p. 18). Father Dumitru Stăniloae interprets the perfect communion of love of the three Persons of the Holy Trinity as the original model of the communion of human love. In his opinion, the human being represents first and foremost a self-conscious existence, “for the fundamental attribute of the image of the Son of God imprinted in people is the character of a self-conscious human subject” (*ibidem*, p. 162).

Everything that had been created up to the creation of man was good / beautiful and aimed at revealing the rationality of the world that leads to man. If the soul of the creatures is the earth, the soul of man is in solidarity with God, called by the image to resemblance (Constantin Galeriu, *Pride, Grace and Liberty after Theophanes, the Former Bishop of Vladimir*, 1959, p. 40), man is in solidarity with both matter (earth) and divinity. The creation of man denotes the mysterious manifestation of the Holy Trinity, as a sign of the man's personal conscience, concerned with the mystery of his origin. Man is made ruler over creation, he is its crown. The work of creation culminates with man, heaven and earth meet in him (says St. John of Damascus, in *Dogmatics*). If all the creation was made through the word, man was created by a direct divine act, both body and soul, created at the same time. Therefore, man has a dichotomous constitution.

As concerns the creation of the human being, as a man and a woman, the biblical report, the holy writings of the Church Fathers, contemporary theology and theologians, and theologians of other times have followed the same red thread, on which Orthodoxy has been going for more than 2000 years. “If it seems to you that something of what has been said may be true, then turn your admiration to God, Who has arranged everything this way! That admiration for the great things of nature does not diminish if one reveals the way in which God made them. And if you do not consider them true, your simple faith should be stronger than your logical arguments” (St. Basil the Great, *Writings, Homily I to the Hexameron*, 1986, p. 81) The name Adam has, among other things, a collective value. He is the creation of God, who regards (contemplates) himself, neither as a part of the universe, as in the Greek philosophy, nor as a result of a natural evolution, as in the modern science, but only in his dialogical relationship with God. Philo of Alexandria notices the lack of articulation of the word ‘man’ in the first biblical verse, which speaks of the man's creation (“Let us make man in Our image and in Our likeness”, Genesis 1: 26), the articulation being made in the following verse, as a proof of the fact that God (the Holy Trinity) participates sprightly and directly in the creation of man: “And God made man in His own image; in the image of God he made it; God made man and woman”, (Genesis 1: 27).

The biblical report insists, in the opinion of some Church Fathers (Clement of Alexandria, Origen), on the opposition between the material man, created by the union of the lower ones with the upper ones and the spiritual man created by God alone. As regards the phrase “in our image and likeness”, the Church Fathers agree that only Jesus Christ is

the unique Image and Icon of God, man being called to wear this image and icon, becoming a Christopher and a Pneumatophore. Theodoret of Cyr goes further in his statements and says that the image represents both soul and body, the connection between the sensitive and the intelligible, the call of man to the leadership of the material world, as a link with the spiritual one. The words 'in image and likeness' also imply resemblance by spirit and reason (Clement of Alexandria, *Writings, Stromatele*, 1982, p. 6), with an incorruptible and free soul, able to reach the likeness of virtue by receiving Jesus Christ.

The Holy Scripture distinguishes between the image of God in man and man's likeness to God. After God shows His intention to build man in His own image and likeness (Genesis 1: 26), He actually builds Him up only in His own image (Genesis 1:27), for the likeness of God must be acquired through his spiritual and moral effort. "We are in form by creation, and in resemblance by ourselves, by our free will," says St. Gregory of Nyssa. "To be in the image of God belongs to us through our first creation, but to be made in the image of God depends on our will ...By giving us this opportunity, God has made us the workers of our likeness to Him, to give us the reward for our work and to distinguish us from the lifeless paintings out of the artist's hands" (St. Gregory of Nyssa, *About Man's Creation*, 1998, p. 87). This spiritual growth of man was necessary for man not to fall into the dominion of nature, but to remain its true master, through the divine grace which he received in the act of his creation, by the liveliness of God. Through the image of God in his being, which is the real image of the Trinity, man was created for a life of communion (Isidor Todoran, Ioan Zăgrean, *Orthodox Dogmatics*, 2004, p. 148), and not for autonomy or bondage to the world. Adam and Christ are types for choosing the two alternatives of man's relationship with nature: the enslavement of the spirit by the sweet fruit of the sensitive part of nature, or its mastery by the spirit. In his capacity as the image of God in the Trinity, man was not created to defile nature, or to become a slave of nature, but to live in communion with God and all creation by the power of the divine grace.

In the Ninth Homily of the Hexaimeron, St. Basil the Great approaches the issue of anthropology (Panayotis Nellas, *Man-the Deified Animal*, 2002, p. 61) only partially. Although he knew the laws of allegorical interpretation, he took things as they were said and knew that not everything was said in the Holy Scripture: "When I hear that the Holy Scripture says grass, I understand the grass, when I hear the plant, the fish, the beast, the animal, I understand them all as they are said. I am not ashamed of the Holy Bible (Romans 1, 16)" (St. Basil the Great, *Writings, Homily III to the Hexaimeron*, 1986, p. 117). The transition to the anthropological problem is made abruptly by St. Basil: "But I feel, again, that you are asking me to talk about man's creation... But I must also talk about man, even though I am held back." (idem, *Writings, Homily IX to the Hexaimeron*, 1986, p. 178). He shows that by the special act of man's creation, God's love for man and the appreciation shown to him are demonstrated: "And God said: Let us make man in our image, after our likeness" (Genesis 1: 26). St. Basil opposes the Jews' conception, who believed that man was made in the image of angels, emphasizing that Christ is the image of the invisible God, the One who created man.

The verb *made* him designates God's direct involvement in the creation of man, designating both the creation of the inner man (represented by the soul) and the shaping of the outer man (represented by the body). Moreover, we are witnessing the transition from the singular "made" (man) to the plural "made" (man and woman). Today's gender theories make use of an altered interpretation of the biblical verse according to certain rabbinic traditions, which speak of the man with female orifices or the primitive androgynous man, (as it appears in the Babylonian Talmud), aspects vehemently

condemned by the Holy Fathers. On this line, the physical and body constitution differences between man and woman are obvious. There are also scientific evidence of less visible physiological and bio-chemical differences. The biological traits of sex, based on the chromosomal asymmetry xy - xx, are undeniably of the greatest importance, both as external and internal genitals and as hormonal secretions. Trying to decipher how many of the stereotypical images made by social groups about men and women are true and how much is error is not an easy task at all. The high intercultural consensus, as well as that within strongly socially and mentally differentiated societies (from the simple man to the subtle philosopher) would justify us to believe that this is such a strong and obvious reality that it is imposed on any unaltered mind. Indeed, comparing male-female performance in various areas of human activity, the typologies have, to a very large extent, coverage; men appear more dominant, more aggressive, more creative, more interested in the exact sciences, and women more dominant, occupying proportionally many more routine jobs, being less aggressive and more compliant. The question is whether these differences were created through the social structure and power or are based on natural factors, innate or, in any case, with what share of social determinants and how much is due to the natural.

In order to talk about the importance of determining the biological factors of the differences in male-female psychosocial behaviour, the following idea is necessary: although 99.8% of the genetic basis is common, of the 46 chromosomes only one is different; - which gives the sex specific (x in women, y in men) -; genetics has not only direct causes (aggression, for example) but also indirect, in particular through the anatomical differences of sex. This has been widely analysed and speculated by S. Freud and E. Erikson, who have attributed profound and extensive psychosocial implications to the shape differences of the male or female genitals. Anyway, logically and not only, we can say that there are only man and woman, the rest of the statements being, in fact, a Babylonian construction, built on some non-existent pillars.

In the Holy Scripture, the apparent contradiction between man in the singular and man and woman in the plural is not justified, since Eve was with Adam on his side (St. Simeon the New Theologian, *Practical, Theological, Gnostic and Moral Speeches*, 2011, p. 140), not another core, another different essence, but of the same dough, therefore equal to man, neither lower nor higher, but complementary and equal to him. Yet we could say that woman was made, but not yet separated from man. At the same time the biblical report returns to the comparison with the divine monad, showing that the Son and the Spirit are inseparable from the Father, in essence, consubstantial with Him, to keep us from polytheism (St. Basil the Great, *Writings, Homily IX to the Hexaemeron*, 1986, p. 179).

The fact that God created Adam and took Eve from his side shows that the human race has one common ancestor and that Eve is the “mother of the living” (Genesis 3: 20) whom all the people were born and come from. Contrary to the gender theories, man remains the same from an existential point of view (logos), but diversifies from a personal point of view (tropos), but there will always be male and female. The Christian outlook on the human race has a monogenist character.

Patristic theology shows that the world is created in such a way as to help man to grow spiritually. The world is thus formed so as to lead man to ever deeper and enlightening meanings; it is built as a ladder on which man can advance to its abysses and heights and illuminates his path to the One who laid the foundations of the world and who created man in the image of the Creator. Therefore, St. Basil the Great states that “this world was not conceived in vain, nor in the desert, but for a useful purpose and for the

great need (beneficence) it brings to those who exist on earth, if the world is truly a school of reasoned souls and a place where one can learn the knowledge of God, being a guide of the mind in the world through the seen and felt for the contemplation of the unseen” (*ibidem*, p. 181).

As we have already shown, man was created, through the direct conversation of the Trinity Persons, in the image of God: “Let us make man in our image and likeness.” (Genesis 1: 26) After the man’s creation, the Holy Scripture tells us: “And He made man in his own image” (Genesis 1: 27), not adding “in his likeness” (Ioan Turcu, *The Concept of the Image and its Soteriological Implications*, 1959, p. 421). This is because man’s resemblance to God is a gift that none of the created beings received, but only man, but not directly. He can attain to the likeness of his Creator only by living his whole life in Christ and for Christ, like the new Adam.

The image of God in man does not refer in particular to the material image of God, because we know that He, being a spirit, has no body and no face. We can say that man received the image as a gift from God, and the likeness must be acquired. In other words, “the divine image of man refers to the intellectual and moral nature of man, to reason and freedom in his guidance to God, and the likeness of God is the goal toward which man tends in his development and moral perfection” (Dumitru Radu, *Missionary Guidance*, 1986, p. 205). St. Basil the Great sums it all up in one definition: “The image is the likeness of the possible, and the likeness is the face nowadays”. St. John of Damascus says, “according to the image” means mind and freedom, and “according to resemblance” - resemblance in virtue, if possible.

As regards this distinction between image and likeness we mean the statement of some Holy Fathers according to which the image has been preserved in man, though he has not stepped on the path of resemblance. For, although man after the Fall has retained a certain aspiration for good and a certain capacity to do so, as well as an aspiration for truth and a knowledge of some part of it, yet the Fathers do not say that man has thus maintained the tendency of resemblance. In a way, even the image weakened, not fully activating itself in the work of resemblance. A complete image is one that is updated in the resemblance work. An image that does not activate is somehow a weakened image, but never completely lost. That is why it is said that Jesus Christ restored the image, or found the lost one. But it is not said that He created it again.

St. Gregory Palamas declares that the image has remained, but we have lost its permanence, which is one and the same with resemblance. But an image is complete when it manifests itself steadily as an image, or is activated in resemblance. An image without resemblance is not made clear in its entirety as an image, but in an altered way. The paradox lies in the fact that he is an image, and yet he cannot manifest himself as an image, he cannot appear as a clear image, but a certain ambiguity or duplicity is put into him.

Last created in the creation of the world order, man is also the greatest of all creatures, being at the midpoint of creation and making the connection between the sensitive and the intelligible world. Having a psychosomatic structure, being made up of body and soul, he reunites in himself the set of two worlds and participates in general in all spheres of the created world, for: “from a rational point of view man is connected with that unspoken and divine power; and from a physical one he is related to the cattle” (St. Anthony the Great, *The Teaching on the Moral Life of Men and Good Manners, in 170 Heads*, 1999, p. 24). He is created as a king in his chamber, being “king of the real things, bearing in him the features of the two worlds, in the real and the thought side” (St. Simeon the New Theologian, *The 225 Theological and Practical Chapters*, 2004, p. 56). That is

why man is the most perfect, the most excellent of all creatures, the crown of all creation, for he was not created as the last of the living, because he would have been despised, but “as one who from the very moment of his birth was worth being king over his subjects” (St. Gregory of Nyssa, *op. cit.*, 1998, p. 21).

We have mentioned that the maximum union with God, to which we ascend by virtue, cannot mean the immersion in the ocean of an impersonal infinity, like the theory of gendris. This could no longer mean a man deified by grace (in the blessing of marriage as a man and a woman), distinct from God in being, but a single and indistinct deity (Dumitru Stăniloae, *Orthodox Dogmatic Theology*, 2003, p. 417).

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L'INDIVIDU TECHNOLOGIQUE ET LE DEVELOPPEMENT DE L'IDENTITE NUMERIQUE

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Abstract: *Today, Artificial Intelligence has become so well integrated in our lives, creeping into our existence so subtly and rapidly that we reach a point where we can no longer clearly distinguish our true identity from the many adjacent ones that we develop in this new context. In his "Confessions", following the Greek philosophers such as Plato and Aristotle, St Augustine considers that the supreme goal of the individual's life is to attain the beata vita, i.e. to find happiness through a process of introspection, leading to the development of virtues and the suppression of sensations that lead to irrational behaviour. However, in the current context, where the world seems to be divided between the physical and virtual space, and the individual is no longer confined to his biological body, but develops a second virtual one, are we closer or further away from the objective of the Saint? Knowing that each environment has its own rules, the individual drawn into this dynamic is forced to alternate very quickly, often unconsciously, between the two bodies and the two main identities, each corresponding to another world. This sudden transition, associated with the mirage of the virtual world, promises instant gratification and freedom from the space and time limits of the physical world. In the world of speed, this is an advantage. However, do the goals of the individual also change with the environment or do they remain the same despite this new situation?*

Keywords: *Artificial Intelligence, technological identity, the Self.*

Introduction

Pour tenter de répondre à cette question, Bostrom et Sandberg ont examiné le concept d'identité individuelle et collective sous l'angle de l'évolution de l'intelligence artificielle. Selon les chercheurs, le monde virtuel favorise le développement d'une identité numérique à travers les comptes que chacun d'entre nous doit créer afin de bénéficier de certains services, tels que la banque en ligne, le courriel électronique, les nouvelles, les articles, etc. En plus, selon leurs observations, parmi l'ensemble des changements que produisent les nouvelles technologies, la plus grande influence sur l'identité individuelle n'est pas l'automatisation du travail ou la redéfinition des emplois, mais les plateformes de médias sociaux, qui permettent la création d'un nombre varié de comptes, avec des fonctionnalités différentes (Bostrom et Sandberg, 2011 : 28). Grâce à eux, les individus commencent à penser globalement, accédant aux informations qui vont au-delà de l'espace physique dans lequel ils effectuent leurs activités quotidiennes. Les différentes spécificités des médias sociaux peuvent entraîner une multiplication inconsciente des identités d'une même personne, générée par la nécessité de s'adapter aux règles imposées par chacun d'entre ces environnements différents : « Il s'agit, à bien des égards, d'une extension naturelle de nos personnalités sociales qui existent séparément mais sont projetées dans des environnements en ligne. Le maintien d'une telle séparation exige non seulement la technologie adéquate, mais aussi une certaine discipline sociale et mentale » (idem : 11).

Si le développement d'une ou plusieurs identités numériques est inévitable, il est nécessaire d'imposer certaines limites mentales qui nous permettent de rester

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constamment conscients de leur caractère restrictif et de ne les utiliser que dans l'environnement pour lequel elles ont été conçues, sans les transposer dans le monde physique. Cependant, compte tenu de la facilité avec laquelle se produit la transition entre les mondes physique et virtuel, leurs frontières deviennent de plus en plus floues, ce qui peut amener les individus à adopter des comportements spécifiques à un environnement différent de celui dans lequel ils se trouvent. En outre, plus nous utilisons d'appareils intelligents et plus nous nous abonnons à des plateformes en ligne, plus nous sommes exposés au risque de divulgation de nos données personnelles.

Dans ce contexte, l'homme commence à ressembler à la technologie au fur et à mesure qu'elle progresse, ce qui est à la fois naturel, étant donné la capacité de l'individu de s'adapter à son environnement, et dangereux, tenant compte de la rapidité avec laquelle se déroule ce processus. La diversification des moyens technologiques estompe progressivement la frontière entre le monde physique et le monde virtuel, ce qui peut entraîner des changements comportementaux irréversibles fondés sur une dissonance cognitive causée par les deux niveaux d'existence. Si, au début de l'intelligence artificielle, l'un des arguments utilisés par les chercheurs pour écarter la crainte qu'elle ne devienne plus puissante que l'homme était l'absence du corps physique, aujourd'hui, les découvertes récentes dans ce domaine sont sur le point de rectifier cette erreur aussi.

L'Intelligence Artificielle et la transformation intrinsèque de l'individu

Partant du principe que certains des dispositifs technologiques utilisés par l'homme dans la vie quotidienne ont commencé à prendre la forme d'extensions de son corps, il est nécessaire d'analyser l'intelligence artificielle du point de vue des trois significations identifiées par Feenberg comme les plus couramment rencontrées, à savoir:

L'IA est un type de programme informatique qui, malgré sa survente, a certains résultats concrets, [...] L'IA a inspiré la création d'un nouveau secteur en psychologie, qui considère l'ordinateur comme un modèle pour l'esprit, [...] L'IA est le slogan d'un mouvement idéologique visant à re-conceptualiser l'homme sur le modèle de ses propres machines » (Feenberg, 2002 : 97).

L'intelligence artificielle se présente comme un concept multidimensionnel, avec des fonctionnalités et une polyvalence différente, qui acquiert le sens attribué par chaque individu. Dans ce contexte, Feenberg souligne l'utilité des récits que les humains utilisent pour définir quelque chose qui semble trop abstrait pour être compréhensible. L'un des scénarios souvent évoqués pour tenter d'expliquer la relation entre l'intelligence artificielle et les humains est « la métaphore qui identifie les humains aux ordinateurs. La popularité de telles métaphores est inquiétante : si l'ordinateur est l'image de l'homme, alors le monde mécanique forme un système fermé au sein duquel nous ne sommes qu'une pièce » (idem : 97). Ce qui impressionne dans ce récit, ce n'est pas tant le mépris total du côté spirituel inhérent à l'homme, mais l'ambition de l'avoir décodé, dans sa complexité, en assemblant des composants mécaniques dans l'ordre dicté par des calculs mathématiques.

L'identité personnelle devient ainsi un concept désuet qui ne dépend plus ni d'un processus d'introspection individuelle, ni de la remémoration de souvenirs, mais d'un amalgame de connaissances accumulées à partir d'expériences qui se succèdent devant les yeux comme un film, complètement détachées de la vie réelle et qui restent en essence incompréhensibles. Si l'accumulation de connaissances ne dépend pas de l'effort mental intense nécessaire pour filtrer et décoder les informations, les gens risquent de perdre un certain nombre de caractéristiques qui font partie de leur identité personnelle et sans lesquelles ils ne pourront pas progresser pendant le temps, comme la créativité, la

concentration et la capacité à distinguer la vérité du mensonge. Pour tenter de déterminer l'influence de la technologie sur les capacités cognitives individuelles, Sparrow *et alii* ont mené une étude composée de trois expériences, qui ont confirmé les hypothèses énumérées ci-dessus. Ainsi, les chercheurs ont constaté l'existence d'une dynamique transactionnelle entre les humains et la technologie : « Le fait de compter sur nos ordinateurs et les informations trouvées sur Internet pour fonctionner comme une mémoire dépend de certains des mêmes processus de mémoire transactionnelle qui sous-tendent l'échange d'informations sociales en général » (Sparrow *et alii*, 2011 : 778). Ce type de mémoire modifie la façon dont les gens se rapportent à l'information et ouvre la voie à une transformation des processus cognitifs utilisés pour se souvenir. En ce sens, les chercheurs notent que les individus ont tendance à se souvenir de la source d'information avec plus de précision et de l'information elle-même avec plus de difficulté, ce qui conduit progressivement à la formation d'une « symbiose » entre l'homme et l'ordinateur (idem : 778). L'internet est une source d'information apparemment inépuisable, ce qui le rend très attirant pour la plupart des individus. En son absence, l'accès à l'information est beaucoup plus difficile d'obtenir et exige un effort supplémentaire de notre part. C'est pourquoi la dépendance à son égard devient de plus en plus aiguë et difficile à combattre, donnant aux déconnectés la fausse impression qu'ils sont incomplets en l'absence de la technologie.

Sur la base des prémisses ci-dessus, une comparaison valable entre l'ordinateur et l'homme nécessite de définir le concept de « conscience » afin de créer des attentes objectives sur la possibilité qu'une machine devienne semblable à l'homme et pour tester la validité du récit qui soutient ceci. Selon le dictionnaire Webster, la conscience représente

1. a : le sentiment de conscience quant au bien moral ou responsable ; b. la capacité, le pouvoir ou le principe sur lequel se fondent les bonnes actions ; c. en psychanalyse, la partie du surmoi qui dicte les actions de l'ego ; 2. Conformité à ce qu'une personne croit être juste, bon ou moral ; 3. Un sentiment de justesse et de justice.

La « Stanford Encyclopedia of Philosophy » attire l'attention sur la pluralité des significations du terme « conscience » et le degré de subjectivité qu'il implique. L'origine latine du mot formé par la préposition *cum* et le substantif *scientia*, littéralement traduit par « avec connaissance » ou « en connaissance de cause », ne fait pas référence à la nature de la connaissance, mais décrit un état d'assomption implicite des actions. Ainsi, selon l'article encyclopédique, on peut déduire que les références aux valeurs morales telles que l'équité ou le sens de la justice ont été ajoutées a posteriori, en fonction des significations attribuées au terme par la société. Strohm soutient cette idée, en insistant sur le grand nombre d'interprétations du terme, selon la nature de la perspective à partir de laquelle il est exploré, à savoir : religieuse, philosophique, politique. En ce sens, selon Strohm, la conscience est un concept abstrait et complexe, inextricablement lié aux êtres vivants, qui justifie la façon dont ils se comportent.

La conscience refuse tout contenu rigide ou invariable. Elle peut justifier le sacrifice généreux de soi comme l'individualisme égoïste. Elle peut motiver un acte de charité ou un acte de terreur. Les dictats de la conscience peuvent être chrétiens ou païens, divinement fondés ou résolument séculiers, égoïstement nationalistes ou généreusement internationaux. Même son genre reste incertain : la conscience peut être masculine ou féminine, une voix désincarnée ou parentale, elle peut même parler en chœur comme l'opinion publique (Strohm, 2011 : 2).

Patricia Churchland a tenté à son tour de proposer une définition de la conscience

La conscience est le jugement d'un individu sur ce qui est moralement bien ou mal, reflétant généralement, mais pas toujours, la norme d'un groupe auquel l'individu se sent attaché. En outre, le verdict de la conscience n'est pas simplement cognitif, mais comporte deux éléments interdépendants : des sentiments qui nous poussent dans une direction générale et des jugements qui transforment cette poussée dans une action spécifique (Patricia Churchland, 2019 : 10).

Bien que la chercheuse aborde le concept d'une manière quelque peu similaire à celle des auteurs cités ci-dessus, en insistant sur la nature bidimensionnelle de la direction dans laquelle le jugement peut nous guider pour agir de manière positive ou négative, Churchland attribue également aux sentiments la capacité d'influencer nos décisions.

La conscience est donc en relation d'interdépendance avec l'identité, fonctionnant comme une boussole morale qui guide les actions de l'individu. Dans ce contexte, l'identité constitue l'ensemble des décisions prises en accord avec ce que la conscience dicte : « si nous supprimons complètement la conscience de nos actions et de nos sensations, en particulier du plaisir et de la douleur, et la préoccupation qui les accompagne, il sera difficile de savoir où placer l'identité personnelle » (Locke, 1690 : 125). Un aspect très intéressant de la conscience et de l'identité est leur nature polyvalente et la manière dont leur signification évolue au fil du temps, au fur et à mesure que la société change, ainsi devenant une réflexion de celle-ci. Étant donné le lien inextricable entre l'individu et le contexte social dont il fait partie, toute modification importante de l'environnement extérieur peut entraîner des changements de comportement qui, s'ils persistent suffisamment longtemps, peuvent être considérés comme la marque d'une génération.

Aujourd'hui, la collaboration entre l'individu et l'intelligence artificielle facilite la prise de décision dans la plupart de situations, et ce grâce à la grande quantité de données auxquelles les systèmes ont accès, leur permettant de trier les informations et de fournir un contenu personnalisé en fonction des spécificités de la recherche. Toutefois, si l'on part de la différence essentielle entre l'homme et la machine soulignée plus haut, la prise de décision est un processus propre à l'homme, qui fait partie intégrante de son identité personnelle. Le fait de priver les hommes de cette caractéristique peut donc mettre en péril leurs autonomie, restreignant davantage le champ d'action et le contrôle qu'ils exercent sur leur propre existence. Si la rapidité avec laquelle les machines fonctionnent peut-être un avantage en termes de gain de temps et de flexibilité, leur capacité à satisfaire de plus en plus de besoins prive les individus de la possibilité d'évoluer et exacerbe leur dépendance à l'égard de la technologie.

Parfois, l'intelligence artificielle [...] peut donner au monde une sympathie magique, comme lorsque les magasins semblent anticiper nos visites et nos caprices. À d'autres moments, elle peut produire un sentiment kafkaïen, comme lorsque les institutions prennent des décisions qui façonnent nos vies, des offres d'emploi, des décisions concernant les prêts automobiles et immobiliers, ou des décisions prises par des entreprises de sécurité ou des avocats chargés de l'application de la loi qu'aucun humain ne peut expliquer (Kissinger *et al.*, 2021 : 81).

Cependant, même lorsque l'information nous est entièrement disponible, pour la comprendre en profondeur, nous devons faire l'effort de la décoder. En ce sens, selon Simondon, « il y a une très grande différence entre l'être vivant et la machine [...] qui tient au fait que l'être vivant a besoin d'informations, alors que la machine utilise des formes et s'appuie sur des formes » (Simondon, 2017 : 150). Dans cette relation, il incombe à l'être humain de créer et de maintenir la connexion avec la machine en interprétant les

informations qu'elle lui transmet. En l'absence d'un médiateur, nous ne pouvions pas bénéficier de la technologie. En d'autres termes, le degré de puissance que la machine acquiert dépend en grande partie de l'homme : « L'homme est le découvreur de sens : le sens est la signification qu'un événement acquiert, en fonction de formes déjà existantes ; le sens est ce qui donne à un événement la valeur d'une information » (idem : 164). Ainsi, Simondon confirme à son tour l'idée que c'est l'homme qui décide en dernier ressort du degré d'importance à accorder à la machine. Une autre distinction importante soulignée par les chercheurs entre les êtres animés et les machines est la flexibilité des premiers, comparée à la rigidité des secondes. En d'autres termes, c'est le corps biologique qui donne à l'individu sa mobilité, ce qui est impossible pour une technologie à l'intérieur d'une machine dont les pouvoirs sont limités par des programmes déterminés a priori.

L'automatisation algorithmique reflète un mode d'intelligence qui a un but et une fin, ou plutôt une raison. La relation entre l'entrée et la sortie est directe ou du moins structurée logiquement, ce qui fait de l'intelligence informatique un processus de raisonnement orienté vers un objectif. C'est pourquoi les processus computationnels sont considérés comme des marques d'ordre, dans la mesure où ils mettent en pratique le raisonnement de leur programmeur (Yolgormez, 2021 : 148).

La distinction entre le corps biologique et le corps numérique est importante car elle ne se limite pas à des observations réduites à la matière à partir de laquelle elles ont été conçues, mais met en évidence les processus complexes qui se produisent au sein des deux corps. Selon Simondon, la différence essentielle entre le corps biologique et le corps mécanique réside dans la manière dont la « transduction » s'effectue (Simondon, 2017 : 156). Par convention, la transduction est le processus par lequel le matériel génétique est transféré d'une cellule à une autre, et diffère selon la manière dont l'information est traitée. Bien qu'il existe des machines capables de fonctionner à une capacité bien supérieure à celle de l'homme, les connexions entre les composants sont conditionnées par les informations qu'ils doivent transmettre, et qui, à leur tour, dépendent de réglages prédéterminés.

L'être vivant a la capacité de s'informer, même en l'absence de toute perception, parce qu'il a la capacité de changer les formes sous lesquelles se manifestent les problèmes à résoudre ; pour la machine, il n'y a pas de problèmes, seulement des données qui modulent les transducteurs ; plusieurs transducteurs agissant les uns sur les autres selon des schémas commutables (idem : 156).

L'interprétation des situations en vue de découvrir des solutions nécessite un effort d'introspection parfois inconscient propre aux êtres vivants et notamment aux humains. L'unicité de chaque individu réside principalement dans sa façon particulière d'agir, fondée sur ses expériences passées. En revanche, toutes les décisions d'une machine sont prévisibles car elles se réduisent à un ensemble de règles prédéterminées transmises au moyen d'impulsions identiques et répétitives.

Il est bien connu que l'identité individuelle se construit à partir de l'amalgame d'expériences accumulées au fil du temps. Étant donné qu'une des spécificités de l'IA est la transformation de l'expérience individuelle en la traduisant dans l'environnement virtuel, il est naturel de s'intéresser à ce phénomène de formation d'une identité numérique, qui se manifeste par des changements petits mais certains, remarqués au niveau comportemental. C'est là qu'interviennent les récits, dont le rôle principal est d'expliquer et en même temps de favoriser l'intégration de ces nouvelles facettes de la personnalité de l'individu dans la société. Dans leur étude « A Narrative Practice Approach to Identities : Small Stories and Positioning Analysis in Digital Contexts », publié dans

« A Cambridge book of Identity », Giaxoglou K. et Georgakopolou A. *apud* Bamberg notent l'importance d'une distinction entre l'environnement physique et virtuel dans l'analyse d'une histoire. Selon eux, le récit peut avoir différentes valences selon l'environnement dans lequel il se trouve. Ainsi, pour interpréter une histoire racontée dans l'environnement virtuel, le lecteur doit tenir compte du lien entre la « temporalité narrative », les « processus identitaires et le positionnement » (Giaxoglou et Georgakopolou *apud* Bamberg, 2021 : 244). Selon Davies et Harré, le positionnement est la façon dont nous comprenons les implications complexes de l'identité individuelle (Davies et Harré, 1990 : 46). Dans ce contexte, les psychologues notent l'importance du discours comme moyen d'expliquer les changements qui se produisent dans l'existence quotidienne :

Un individu est construit par des processus d'interaction sociale, non pas comme un produit final relativement fixe, mais comme un individu qui est constitué et reconstitué par les diverses pratiques discursives auxquelles il participe. Ainsi, qui l'on est reste une question ouverte, dont la réponse change en fonction des positions mises en évidence par nos propres pratiques discursives et celles des autres, et dans ces pratiques se trouvent les histoires par lesquelles nous conférons un sens à notre propre vie et à celle des autres » (idem : 46).

Essentiellement, la théorie positionnelle s'intéresse à la manifestation individuelle du Soï à travers des métaphores, des scripts et des associations conçus pour attribuer un sens aux expériences personnelles. Ce qui distingue les récits individuels de ceux utilisés par les médias le plus souvent à des fins de propagande, c'est la dimension intime des premiers. Les récits individuels nous permettent de devenir spectateurs de la vie intérieure de chacun, reflétant les changements discontinus qui ont lieu dans le processus de construction de l'identité personnelle.

Dans le contexte de l'émergence des nouvelles technologies, afin de déterminer objectivement l'impact qu'elles ont sur l'identité personnelle, une analyse approfondie des récits individuels et collectifs est nécessaire, en mettant particulièrement l'accent sur l'environnement dans lequel ils sont diffusés et le but qu'ils servent. En examinant les récits les plus souvent découverts en ligne par le biais de photos ou de statuts, Giaxoglou et Georgakopolou ont noté les similitudes entre ceux-ci et une représentation théâtrale, qui imite l'authenticité pour créer l'impression d'une atmosphère intime entre le narrateur et le public (Giaxoglou et Georgakopolou *apud* Bamberg, 2021 : 245). Ainsi, dans le contexte numérique, le positionnement est plus difficile à réaliser, car les récits qui font l'objet de l'analyse sont conditionnés par le besoin intrinsèque de l'individu d'être aimé et accepté par le groupe social dans lequel il souhaite s'insérer. La construction d'une identité dans l'environnement numérique est difficile précisément parce que l'expression individuelle est conditionnée par des règles différentes et inconnues. Afin de raconter une expérience de la manière la plus fidèle possible, le narrateur doit mettre en évidence la dimension affective des événements, permettant ainsi à l'auditeur d'éprouver de l'empathie pour ce qu'il raconte et de se mettre au cœur des événements.

Pour faciliter ce processus, Giaxoglou et Georgakopolou ont déterminé quatre niveaux de positionnement, à savoir : placer les événements dans la catégorie appropriée en fonction de leurs spécificités et de l'hypostase dans laquelle les personnages sont placés, impliquer le niveau « paralinguistique » dans le récit pour mettre en évidence les nuances profondes de l'histoire et fournir des indices quant à la réaction qu'elle doit produire chez les spectateurs, et impliquer personnellement le narrateur dans le récit des événements (idem : 249). Nous observons ainsi à la fois la complexité des récits eux-mêmes, rendue par l'effort fourni pour les construire, et le degré d'implication personnelle

dans leur narration. À travers eux, l'identité individuelle et collective émerge comme une conséquence de tous les changements qui ont eu lieu au fil du temps au niveau de la société et de la manière distincte dont ceux-ci ont été perçus par chaque individu.

Au fil du temps, la technologie a évolué, s'est diversifiée, et les objectifs initiaux pour lesquels elle a été conçue se sont transformés en fonction des intérêts sociaux, politiques, économiques et culturels qu'elle a dû satisfaire. Dans ce contexte, la nécessité d'adapter la technologie pour répondre à de nouveaux intérêts ayant des fondements économiques et politiques est devenue évidente, en créant un schéma d'identité essentiellement numérique qui reflète les changements de comportement des consommateurs. Compte tenu des nombreux risques liés à l'intelligence artificielle, nous devons cultiver notre capacité à décoder les messages des récits afin de nous forger une perception précise de la réalité.

Conclusions

Les capacités de l'intelligence artificielle sont incommensurables. C'est pourquoi son utilisation est une nécessité dans toute industrie ayant une vision claire de l'avenir. Les progrès réalisés dans les domaines médical, militaire, aérospatial et mécanique, la redéfinition des emplois par la collaboration avec des systèmes intelligents en général, tout cela laisse présager un avenir dans lequel la plupart des problèmes économiques, environnementaux et culturels seront résolus. Comme pour toute avancée majeure, l'intelligence artificielle présente deux facettes, qui diffèrent selon les objectifs pour lesquels elle est utilisée. Pour que les individus soient en mesure de contrôler le degré de pouvoir qu'ils lui attribuent sur leur vie personnelle, ils doivent avoir la liberté d'analyser objectivement ses effets. En l'absence de récits réalistes qui s'attachent à décrire les faits d'une manière qui permette au public de réfléchir aux informations fournies, il n'y aura pas de distinction claire entre les histoires qui décrivent un effet positif des systèmes intelligents sur les gens et celles qui ne sont qu'un exercice de rhétorique très réussi.

Bien que nous ne puissions pas établir avec précision la légitimité des scénarios construits autour de l'avenir de l'humanité, certains d'entre eux sont basés sur des découvertes concrètes dans des domaines importants pour la vie quotidienne, tels que la médecine, l'armée, l'astronomie, l'aérospatiale, l'éducation, etc. La nature de ces scénarios varie selon l'interprétation personnelle des chercheurs qui étudient le phénomène dans une perspective sociale, culturelle et politique. D'une part, le futur est perçu comme un moment marqué par une transformation des perceptions individuelles et collectives de « la connaissance, la découverte, la communication et la pensée individuelles » (Kissinger, 2021 : 91), d'autre part, comme une fin aux règles par lesquelles le monde que nous connaissons est gouverné. Dans la panoplie des scénarios d'avenir se distingue également une vision essentiellement pragmatique, destinée à mettre en évidence la finalité des systèmes intelligents au service des intérêts politiques nationaux et internationaux : « Les IA sont des expressions du pouvoir qui découlent de forces économiques et politiques plus larges, créées pour accroître les profits et centraliser le contrôle pour ceux qui les possèdent » (Crawford, 2021 : 211).

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THE WORLDVIEW IN ORIGEN'S THINKING

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Abstract: Origen, the great Alexandrian church writer, was and continues to be a great theological personality whose work, impressive from the viewpoint of its volume, was a landmark and also a challenge for the Christian theology of later centuries. Its cosmology, largely Christian, but influenced by elements of Platonic, Neoplatonic, and Stoic philosophy, constitutes the first major attempt to explain the origin and meaning of the world according to Holy Scripture. Failed between idealism and allegory, however, his attempt has many positive parts that have been capitalised by Christian theology, especially through the Holy Fathers of the fourth century, such as St. Basil the Great, St. Gregory of Nyssa and St. Gregory. Nazianzus.

Keywords: Origen, cosmology, world.

The reception of Origen's work and thought in the Christian tradition has led to a paradox: as a writer, he is highly appreciated for his theological and philosophical erudition, but he is also blasphemed for his errors; his theological thinking was taken over and developed by the great Fathers of the Church, but he is also the author that was condemned for heresy at the Fifth Ecumenical Council (553).

Origen was a true Christian, a staunch defender of Christian teaching, based on Holy Scripture, but influenced by his philosophical training and the cultural environment of Alexandria, Egypt. In his scriptural interpretation he mainly makes use of the allegorical method, so closely related to the Alexandrian school, through the Greek philosophers and especially through Philo of Alexandria.

However, his errors were not noticed during his lifetime, the theological disputes over his theological ideas being initiated a century after his death by Bishop Epiphanius of Salamis. It is true that there was another kind of dispute during his lifetime, a canonical one, with Bishop Demetrius of Alexandria and his successor, Heracles, who accused him of preaching to the faithful, before the bishops of Caesarea and Jerusalem, even if he was a layperson, that he was ordained a priest by them without the consent of the bishop of Alexandria under whose canonical jurisdiction he lay, as well as of self-mutilation, which was incompatible with ordination, according to the canons.

The main theological errors that determined his condemnation in the sixth century were: 1) Trinitarian subordinationism; 2) the pre-existence of souls; 3) the pre-existence of the human soul in Christ; 4) apocatastasis (the final restoration of all, including of demons); 5) the conception of the liveliness of the stars; 6) an overly allegorical interpretation of Holy Scripture. A synthesis of Origen's theological errors is found in the work of Emperor Justinian, *Treaty against Origen*, which underlies his conviction at a synod in Constantinople (543)¹. Referring to the allegorical interpretation of Scripture, Justinian has a sharp attitude toward Origen, stating: "being educated in the mythologies of the Greeks and being keen on spreading them, he pretended to explain the Holy Scriptures, so that, by combining his odious teachings with the explanations of the Holy

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¹ Prof. Teodor M. Popescu, „Tratatul împăratului Iustinian contra lui Origen” (*Emperor Justinian's treaty against Origen*), in *Studii Teologice (Theological Studies)*, no. 4, Year IV, 1933, p. 20

Scriptures, he would maliciously introduce the Greek and Manichean error and the Arian madness. Did Origen state anything other than what Plato had said?"¹.

Of his impressive work throughout his life, only large fragments remain, either in Latin translations or in other manuscripts that have escaped destruction following his condemnation. Church historian Eusebius of Caesarea says that "whoever tries to present in writing all the details of this man's life would have much to say, and if he were to recount them all, he would have to write a whole book."²

Origen's theological system is largely shaped in opposition to Greek philosophy and Gnosticism, although it fails in the same speculative system as the former.

In deciphering the meaning of the world, for Origen the end is the starting point, because the beginning is similar to the end: "for, ultimately, the end always resembles the beginning, so that as one is the end of all things, so we must conceive of a single beginning of them."³ Although similar, the beginning and the end do not presuppose identity, between them there is the possibility of progress; the likeness is given by the connection with God in what both the beginning and the end are concerned. His conception of the world can be summed up in the *stasis – kinisis – genesis* (stability - movement - genesis) triad.

For Origen the world (*mundus* in Latin) is rendered by the Greek κόσμος (*cosmos*), which also means adornment.

Origen considers it certain that the world and all creatures have their origin in God through genesis⁴. Matter is not coeternal with God but is created out of nothing. The world is not an accident, but a free creation of God's love. He saw the material world as temporary and provisional, not as the ultimate end of mankind, though it is advancing toward the end, for what has a beginning has an end.

Trying to reconcile God's omnipotence and His immutability, in the sense that there was not a single moment when God was inactive, but His work is one deriving from eternity, he speaks of the existence of ideas of things that exist in the contemplation of the Son of God or of Divine Wisdom⁵. All created existence is contained in the form of ideas before they come into existence through genesis. This in a way places the origin of the world in eternity, beyond time, because God, being immutable, cannot become creative at some point, as if this attribute had a beginning. But the world cannot exist without matter, without corporeality, because only God is absolute spiritual existence.

The matter of this world is seen in its essence as the basis of bodily existence, an amorphous substance, devoid of qualities (heat, cold, dryness, and moisture), but which cannot subsist without these qualities. The diversity of bodies and material things is given by the presence, in different proportions, of the qualities in matter. This matter is created by God, so it is not coeternal with Him, and it is also arranged by Him, according to His

¹ *Ibidem*, p. 31

² Eusebius of Caesarea, *Istoria Bisericească VI, III, 1* (*Church History VI, III, 1*) in Eusebius of Caesarea, *Istoria Bisericească* (*Church History*), Ancient Greek translation, introductory study and notes by Pr. prof. Teodor Bodogae, edition revised by Prof. Tudor Teoteoi, col. P.S.B., new series, no. 20, Basilica Publishing House, Bucharest, 2020, p. 283

³ Origen, *Peri arhon* (*Despre principii*) (*On principles*), I, 6, 2 in Origen, *Scrieri alese* (*Selected writings*), part three, introductory study, translation, notes by Pr. prof. Teodor Bodogae, col. P.S.B., no. 8, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1982, p. 93

⁴ *Idem*, I, 3, 3, p. 71

⁵ *Idem*, I, 4, 4, p. 82

will. God is the One who linked the qualities to this matter that He also brought into existence. Origen says that „God brought from nothing into being what He wanted”¹. Relying on the “authority of the Scriptures” (II Maccabees VII, 28) and on the Shepherd of Hermas (*Commandment I, 1*) he states as follows: “These words ‘He said and were made’ seem to indicate the substance of things, and ‘He commanded and they were built,’ the quality by which substance took shape”². All beings are corporeal, material in one form or another:

“But the bodily substance “was created in such a way that it could adapt to anything; if used in lower beings, it takes the form of a denser and more compact body, after which we can distinguish the seen and varied species of the world; but if it is used in higher and happier beings, then it shines in the « glory of the heavenly bodies» and adorns the garments of the »spiritual body, » even of the angel of God and of the »sons of the resurrection» ... So this matter of the body, which is now fleeting, will clothe itself in immortality the moment when, once improved and enlightened by the incorruptible teachings, the soul will come to use it for good purposes”³.

Origen asserts the multiplicity of the world, in the sense of the existence of several successive and not simultaneous worlds: „we must not believe that there have been several worlds at once, but that after one, another will follow in time”⁴ or: „there were centuries before this world, and there will be other centuries after we die”⁵. He bases this idea from a scriptural point of view on texts from Isaiah LXVI, 22 (“As the new heavens and the new earth that I make will endure before me,” declares the Lord, “so will your name and descendants endure.”) and Ecclesiastes 1, 9 („What has been will be again, what has been done will be done again; there is nothing new under the sun.”). The existence of these worlds is successive, not simultaneous. There may be a similarity between them, but not a perfect identity, so that in this succession of worlds great differences can occur between them. One cannot speak of a metempsychosis in Origen, as he is very firm against this heresy⁶.

Starting from the fact that in Scripture genesis is called in Greek καταβολή which is understood as “to bring down” or “to throw down,” Origen interprets creation as a fall: “for this reason, by the meaning of this word καταβολή it was indicated that everyone descended from the top down”⁷. There is, therefore, an initial spiritual creation, of the intellects, which were all created equal and free at the same time. For some interpreters of Origen’s work, this theory of a world of intellects is related to the world of Plato’s

¹ Idem, *II, 1, 4*, p. 114

² Idem, *II, 1, 5*, p. 114

³ Idem, *II, 2, 2* și *II, 3, 2*, p. 116, 118

⁴ Idem, *III, 5, 3*, p. 245-246

⁵ Idem, *III, 5, 3*, p. 245

⁶ Origen, *Comentariu la Evanghelia după Matei X, 20* (*Commentary on the Gospel of Matthew X, 20*) in Origen, *Scrieri alese* (*Selected Writings*), part two, *Exegeze la Noul Testament. Despre rugăciune. Filocalia* (*Exegues to the New Testament. About prayer. Filocalia*), in the collection P.S.B., no. 7, translation by Pr. prof. T. Bodogae, Pr. prof. Nicolae Neaga and Zorica Lațcu, introductory study and notes by Pr. prof. Teodor Bodogae, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1982, p. 50

⁷ Origen, *Peri arhon* (*Despre principii*) (*On principles*), *III, 5, 4*, p. 247

ideas¹, but we cannot help but notice a resemblance to Philo of Alexandria's interpretation of the days of creation. It speaks of two creations, corresponding to the two biblical accounts of man's creation. Thus, in Genesis I, 27 Philo sees a spiritual creation, of souls: „the human being after the image is a kind of idea or genus or seal, is perceived by the intellect, incorporeal, neither male nor female), and is immortal by nature”², and in Genesis II, 7 it is about the creation of bodies: „the sense-perceptible and individual human being has a structure which is composed of earthly substance and divine spirit, for the body came into being when the Craftsman took clay and moulded a human shape out of it, whereas the soul obtained its origin from nothing which has come into existence at all, but from the Father and Director of all things”³.

At the same time, Origen differs in this understanding of the creation of Plotinus' intellects for which creation comes from One⁴. These intellects or minds (νόες) are at first *in* the Divine Wisdom or Son of God, without identifying with Him, in a state of free contemplation. All creatures, intelligible or sentient, were created together and absolutely equal.

“God the Father, of course, has always existed and has always had His only begotten Son, Who is also called Wisdom... in this Wisdom, Who was always with the Father, He existed in all time and creation, being arranged in an ideal or virtual way, so that there was no moment in which the patterns of future things were not in Wisdom”⁵.

For Origen, the intellects were created by God in a finite number, and not infinite, according to God's ordinance, “in order to reach the order of the world.”⁶ Having a beginning, they are changeable and fleeting. Existence is not proper to their nature, but a gift from God.

Their fall (καταβολή) was a free one, meaning their transformation into souls (ψυχή). This is derived by Origen through an etymological reasoning, thus following Plato⁷ and Aristotle⁸, deriving *psyche* (ψυχή) from the root *psychros* (ψυχρός), which

¹ Henri Crouzel, *Origen: personajul – exegetul – omul duhovnicesc – teologul (Origin: the character - the exegete - the spiritual man - the theologian)*, second edition, translation by Cristian Pop, preface by diac. Ioan I. Ică jr., Deisis Publishing House, Sibiu, 2014, p. 344; Claudio Moreschini, *Istoria filosofiei patristice (The history of patristic philosophy)*, translation by Alexandra Cheșcu, Mihai-Silviu Chirilă and Doina Cernica, Polirom Publishing House, Iași, 2009, p. 139

² Philo of Alexandria, *On the creation of the cosmos according to Moses 18, 134* in Philo of Alexandria, *On the Creation of the Cosmos according to Moses*, introduction, translation and commentary by David T. Runia, Brill, 2001, p. 82

³ Idem, 18, 135, p. 82

⁴ Plotin, *Enneade V, 8, 12 (Ennead V, 8, 12)* in Plotin, *Enneade III-V (Ennead III-V)*, bilingual edition, translation and comments by Vasile Rus, Liliana Peculea, Marilena Vlad, Alexander Baumgarten, Gabriel Chindea, Elena Mihai, IRI Publishing House, Bucharest, 2005, p. 619-621

⁵ Origen, *Peri arhon (Despre principii) (On principles)*, I, 4, 4, p. 82

⁶ Idem, II, 9, 1, p. 161

⁷ Plato, *Cratylus*, 399 in Plato, *Opere III (Works III)* Scientific and Encyclopedic Publishing House, Bucharest, 1978, p. 274

⁸ Aristotle, *Despre suflet*, I, 2, 405b (*On the soul*, I, 2, 405b) in Aristotle, *Despre suflet (On the soul)*, translation from Greek and notes by Alexander Baumgarten, Humanitas Publishing House, Bucharest, 2005, p. 49: „those who <say that the soul> is cold, claim that it is called ψυχή from breathing and cooling”.

means “cold”: “We must ask ourselves whether the word soul, which in Greek is called ψυχή, does not come from cooling from a more divine and better state, because it seems that it has cooled from the natural and divine warmth, receiving the state and the name it has now?”¹. Therefore the intellects, which formed a unity without number and name, fall from their state by a cooling, becoming souls (psyche). The reason for this fall is seen by Origen in a certain indifference or boredom: accustomed to the Good to which they were bound, due to the freedom of will, but also to the imperfection of their condition (the only absolute perfection being only God) the intellects move away from the Good and they no longer gave it due respect: “carelessness and indifference to the preservation of the good, alienation and neglect of the better, formed the beginning of the removal of the good.”² It is a saturation of divine contemplation. The fall of the intellects actually means their entry into existence, existence being an inferior state of being (being understood as the state prior to creation in space-time, the state of intellects). Existence is the state of falling, a state inferior to being which is the state of the intellects. The fall of the intellects, however, is gradual, according to the cooling of their love, except the intellect of Christ, which has remained in the same state.

This way, evil appears as an option of freedom, not as a principle in itself, coeternal with God, nor is it from God; evil is the lack of good³. Depending on the severity of the fall, we find a diversification of creatures, according to the three classes: angels, humans and demons. Origen opposes free will to the determinism of the ancient world, be it astrological⁴ or philosophical, determinism that had also penetrated Valentinian Gnosticism, against which he fought tirelessly:

„It is also established in the teaching of the Church that every rational soul is endowed with the freedom to decide or to want to do something or not. As such, it can resist the devil and its angels, as well as other enemy powers, when they strive to charge it with sins.... From this we can understand that we are not subject to coercion and are not compelled from the outset to do good or evil if we do not want to... in no case are we forced to do good or evil against our will.”⁵

In fact, with Origen one must distinguish between creation out of nothing, out of non-existence which refers to the bringing into existence of intellects, and creation outside of God, which refers to the spatio-temporal reality. The world of intellects is a world of potentiality. The space-time world is necessary for fallen intellects to atone for pre-existing error. But this world is also good because it is created by God.

The world created by God is a world that is diversified and structured hierarchically. Origen distinguishes between what is above the heavens, in heavens, on earth and in hell. The creatures that live in these places are distinct, different from one another.

With Origen we can distinguish at least four states of existence:

¹ Origen, *Peri arhon (On Principles)*, II, 8, 3, p. 157

² Idem, II, 9, 2, p. 161

³ *Ibidem*, p. 161

⁴ Origen, *Comentarii la Geneză 4, 1-22 (Comments on Genesis 4: 1-22)*, in Origen, *Omiliile, comentarii și adnotări la Geneză (Homilies, comments and annotations on Genesis)*, bilingual edition, introductory study, translation and notes by Adrian Muraru, Polirom Publishing House, Iași, 2006, pp. 469-515

⁵ Origen, *Peri arhon (Despre principii) (On Principles)*, Origen's preface, 5, p. 40

1. the state prior to any creation, the eternity of God, when all existence is connected with the ideas of things existing in the divine Logos
2. the state of the intellects, a state of creation, when they are in the contemplation of God
3. the state of the current, spatio-temporal creation, when the intellects become souls and receive bodies
4. the state of return, of reunion of all in God

The meaning of creation is to bring everyone back to their original state, to bring everyone together in God (τῆς ἀποκαταστάσεως τοῦ παντός). There will be a final end of the times, when everything will be reunited with God. Origen leans toward the idea that good will forever prevail. Although he does not express very clearly this idea of apocatastasis, that is, of the restoration of all things, there are many voices who declare that Origen states in his works that in the end even the devil will be forgiven.

Leaving aside his theological mistakes, otherwise condemned by posterity, Origen's teaching remains an authentic one, anchored in a sincere and apologetic faith, constituting a true source for many of the Church Fathers of the ages to come.

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LE DEVELOPPEMENT DU LANGAGE AU NIVEAU PRESCOLAIRE – UNE FAÇON DE DECOUVRIR LE MONDE / L'ENVIRONNEMENT

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Abstract: *Language, communication and literacy are essential conditions for the global development of the individual and for human coexistence in society. The acquisition of language as well as the reading and writing skills, is a complex process during which the children understand the meaning of the words, the way they are used to convey meaning and how humans can use written materials. By acquiring language, the children are able to express ideas, share them with others and find ways to respond to the ideas and actions of the other dialogue participants. By learning the language, the child acquires, in fact, a verbal, nonverbal and paraverbal symbolic system that he will develop and optimize throughout his whole life. The ability to communicate effectively, through oral or written language, is essential for carrying out all daily activities. Language, through the use of symbols that represent concepts, plays a fundamental role in the development of knowledge, thinking, logic and reasoning skills. Language is not used by children only to transmit the ideas, thoughts, emotions to the others, but also to receive, to understand meanings and to decode what the partners in the act of communication convey to them. Language development takes place in specific social and cultural contexts that decisively influence the child. The first social context in which the child comes into contact with the language is the family. As the child grows, social contexts become more and more complex and diverse. The act of communication gradually becomes more complex, depending on the child's exposure to language, written materials and relationships. This paper aims at highlighting the standards that young children (from 1 to 3 years old) should achieve, in turn, in order to form their verbal, nonverbal and paraverbal communication skills, in order to understand and be understood by the people around them, so that they could succeed, in decrypting the mysteries of the kaleidoscope of the world, in which they begin their first "linguistic" itinerary.*

Keywords: *language, early education, education.*

Introduction

Jusqu'aux deux dernières décennies du siècle dernier (XX-ème), le concept d'éducation préscolaire faisait référence à l'éducation offerte aux enfants avant leur scolarisation, réalisée entre 3 ans et 6/7 ans. L'éducation précoce était considérée comme une activité systématisée, réalisée dans des institutions spécialisées, telles que les maternelles et elle était connue sous le nom d'enseignement ou d'éducation préscolaire. La Conférence mondiale de 1990 à Jomtien, Thaïlande - *Education pour tous* - a introduit un nouveau concept, celui de l'apprentissage tout au long de la vie et une fois avec celui-ci, on a promu l'idée que l'éducation commence dès la naissance. Ainsi, le concept d'éducation précoce s'est élargi, passant au-dessous de l'âge de 3 ans, et on l'a nommé par l'expression « développement précoce de l'enfant » - comprenant dans sa sphère les idées d'éducation, de protection et de santé. Cela a conduit à un nouveau discours dans les politiques d'éducation de la petite enfance, à travers une approche convergente du social, de l'éducation, de la santé (santé et nutrition). Du point de vue de la socialisation langagière, le développement et l'utilisation du langage des émotions dans les conversations quotidiennes sont fortement liés et, en même temps, ils renforcent

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l'organisation des relations interpersonnelles, la régulation et l'expression émotionnelles. (Boțiș, A., Mihalca L., 2007: 35)

De nos jours, l'éducation précoce signifie l'approche pédagogique qui couvre l'intervalle de vie depuis la naissance jusqu'à 6/7 ans, c'est-à-dire le moment de l'entrée de l'enfant à l'école et, en même temps, le moment où des transformations importantes se produisent dans le développement de l'enfant. « L'objectif principal que les enseignants et les parents sont appelés à résoudre, (...), est la formation des compétences d'expression orale et de communication des petits, utilisées avec les personnes de leur milieu environnant. Tout le concept s'appuie sur la base de l'apprentissage qualitatif de la langue roumaine » (Cermotan, S., 2015 : 37) Cette nouvelle perspective sur la période de la petite enfance, a mis en évidence la possibilité de prendre soin du petit enfant en dehors de la famille, à travers des services spécialisés et, par conséquent, le passage de la prise en charge personnelle réalisée dans la famille à celui accordée par les services publics, appelés services d'aide et d'éducation, déroulées en dehors du cadre familial. ("out of family").

L'éducation de la petite enfance a pour but le développement global, complet de l'enfant qui lui assurera un bon départ dans la vie. L'ensemble du spectre éducatif est divisé à ce niveau d'âge 1-3 ans dans des domaines de développement. Arnold Gessel considère que le développement antépréscolaire est divisé en : domaine motrices, cognitivo-sensoriels, langagiers et communicatifs, autonomie et self-service. (Weizmann, F., Harris, B., 2012 : 1–20) Il existe une interrelation entre tous ces domaines, de sorte que chaque acquisition dans un domaine influence significativement le progrès de l'enfant dans les autres domaines de développement.

CORPUS

Parmi les domaines de développement, des outils pédagogiques essentiels pour parvenir à l'individualisation de l'éducation et de l'apprentissage, à ce jeune âge, est celui du développement du langage, de la communication et des prémisses de la lecture et de l'écrit. Il s'agit, d'une part, de la composante réceptive (la capacité d'écouter et de comprendre un texte oral, la capacité de parler et de communiquer), et d'autre part de la composante lecture et écrit (connaître et apprécier le livre, développer l'ouïe phonémique, prendre conscience du message écrit et parlé, acquérir la compétence de l'écrit).

Le langage, la communication et la compétence de lire et d'écrire sont étroitement liés, de sorte que leur développement doit être poursuivi dans la même mesure. Le développement du langage vise le développement de la parole et de ses formes, du vocabulaire, du système sonore de la parole, de la structure et des formes grammaticales correctes. L'acquisition progressive de toutes ces composantes conduit à l'utilisation constructive et consciente du langage dans des contextes sociaux. Les enfants communiquent avant de pouvoir utiliser le langage symbolique. Leur communication repose sur l'acquisition d'un ensemble important de compétences telles que : la conscience de la langue comme convention sociale, l'écoute active, la compréhension, la conversation.

Par l'interaction, l'enfant se familiarise avec les multiples formes et intentions du processus de communication. Tout en abordant le langage d'une perspective directement liée à la réalité, il est clair que celui-ci « sert à une finalité sociale et il subit l'influence de la société » (Slama-Cazacu, T., 1959, p.193) « Le jeu didactique utilisé dans le contexte des activités de l'éducation préscolaire a cette particularité extraordinaire : il doit combiner harmonieusement l'élément pédagogique et l'exercice... » (Ezechil, L., Păiș-Lăzărescu, M., 2011 : 140).

Ainsi, en termes de développement de la compétence d'écoute et de compréhension, c'est-à-dire la forme de communication réceptive, l'enfant doit être

capable *d'écouter pour comprendre le sens du langage parlé*. Pour atteindre ce standard, l'enfant d'âge antépréscolaire doit essayer de localiser les objets lorsqu'il en entend parler, en utilisant un vocabulaire aussi diversifié que possible, pour identifier certaines personnes, objets et actions par leur simple nom. L'enfant devrait être capable à répondre à l'exigence de diffuser un court message verbal pendant un jeu ou les activités quotidiennes, tout en répétant un simple message verbal lorsqu'il l'entend. L'enfant d'âge antépréscolaire participe à des jeux, des chansons ou des poèmes accompagnés, dans un premier temps, de gestes et il manifeste la capacité d'écouter des histoires courtes et simples. La lecture quotidienne, accompagnée par l'explication de mots inconnus, produit le cadre de l'introduction, progressive et adaptée à cet âge, de mots nouveaux tout en racontant/décrivant ce que l'enfant vit par tous les sens (ce qu'il voit, ce qu'il goûte, ce qu'il touche, ce qu'il entend ou ce qu'il sent). Une fois avec l'acquisition d'un vocabulaire minimal, l'enfant d'âge antépréscolaire répond aux commandes qui incluent des verbes dynamiques tels que *sauter, courir, ouvrir, attraper, m'apporter* ..., et au fil du temps, l'enfant acquiert la compétence pour effectuer deux actions en corrélation, exprimées des structures complexes qui comprennent des noms, des verbes, des adverbes, des adjectifs (par exemple : *Mettez les jouets à construire sur leurs étagères et venez à table !*).

Pour que les anteprescolaires atteignent ce standard, il y a une série d'activités qu'ils doivent accomplir. Pour cela, il faut :

- aider les enfants à avoir des conversations téléphoniques, par exemple avec des personnes connues, à utiliser des verbes et à répondre positivement à certaines tâches perçues comme des commandes,
- impliquer l'enfant dans la résolution de situations simples et épisodiques, répéter la tâche ou réaliser l'action ensemble, au début,
- faire des jeux d'écoute et de compréhension avec l'enfant d'âge antépréscolaire (par exemple: *Fais comme moi !*).

En ce qui concerne le développement des compétences de s'exprimer oralement et de communiquer, c'est-à-dire la communication expressive, on considère que l'enfant d'âge antépréscolaire devrait être capable *d'enrichir progressivement son vocabulaire*, en utilisant des mots bisyllabiques, trisyllabiques, de nouveaux mots dans les activités quotidiennes. Tour à tour, l'enfant va communiquer, à l'aide de phrases de deux ou trois mots, en verbalisant les expériences sensorielles de goût (*acide, sucré, amer, salé*), d'odeurs (*odeur, parfum*), auditives, tactiles (*dures, lisses...*) ou visuelles (l'enfant nomme, tout d'abord, les couleurs vives). Les antépréscolaires utilisent souvent des questions pour apprendre les dénominations de nouveaux objets ou événements (par exemple : *Qu'est-ce que c'est ? Comment s'appelle-t-il ?*)

Pour atteindre ces normes, on recommande :

- des jeux de découpage de mots en syllabes, pour faciliter leur prononciation ; le nombre de syllabes qui les composent peut augmenter progressivement,
- de différentes façons d'exprimer les mêmes choses, en utilisant un vocabulaire aussi diversifié que possible,
- la transformation des phrases simples, construites par l'enfant, en phrases plus complexes, parfois, le cas échéant, en réarrangeant la topique ; ce type d'activité devrait être accomplie par l'enseignant,
- des jeux du type *le Sac mystérieux* pour développer la capacité d'exprimer des expériences sensorielles ; on peut initier, également, des jeux physiques, d'exploration, sensoriels, qui permettront à l'enfant de verbaliser les expériences vécues,
- mettre à la portée de l'enfant des livres d'images portant sur de différents thèmes (par exemple : des livres d'images avec l'animal et son bébé, avec des objets ménagers,

des images de jouets, etc.) qui vont fonctionner comme un stimulus de l'expression du petit.

Afin de développer sa capacité de parler et de communiquer (communication expressive), l'enfant doit également être en mesure de démontrer sa compétence à *s'exprimer correctement, du point de vue grammatical*. Ainsi, le anteprescolaire devra développer des structures grammaticales utilisées par les locuteurs de son milieu environnant, associer des noms, des noms et des verbes, des verbes et des pronoms possessifs, des noms et des adjectifs, des noms et des adverbes. Par imitation et par la compréhension déductive du contexte grammatical, l'enfant de cet âge arrivera à utiliser, correctement, le pluriel des noms, le pronom possessif « mon », puis le pronom personnel, première personne du singulier (*Je*), les verbes au passé, les structures interrogatives, parfois incorrectes comme position dans l'énoncé, manifestant la tendance à utiliser la négation dans le discours spontané (*non*).

Pour le succès des normes ci-dessus, plusieurs recommandations sont faites, parmi lesquelles:

- utiliser constamment de structures grammaticales de plus en plus complexes, en décrivant des routines quotidiennes (par exemple : *Nous nous sommes réveillés après le sommeil de midi et nous nous préparons à aller jouer ; nous allons d'abord aux toilettes, nous nous lavons, puis nous changeons nos vêtements...*),
- utiliser des jeux comme : *Je dis un, tu dis plusieurs*, mais avec des notions qui ne dépassent pas le niveau de compréhension des enfants,
- engager l'enfant dans des conversations et poser des questions ouvertes sans encourager les réponses monosyllabiques,
- accepter un moment d'opposition traversé par l'enfant dans l'expression verbale,
- reformuler correctement ses questions,
- utiliser des constructions complexes dans la communication quotidienne avec l'enfant d'âge anteprescolaire et l'encourager de s'exprimer d'une manière de plus en plus complexe,
- laisser à l'enfant le temps nécessaire, après avoir posé des questions, pour qu'il ait le temps de répondre.

En même temps, afin de parvenir à une communication expressive, l'enfant doit être à même de démontrer sa capacité à communiquer efficacement. Pour ce faire, il faut apprendre à l'anteprescolaire à garder son attention sur le locuteur, même s'il le fait pour un temps limité, et à s'adapter à de différents interlocuteurs (par exemple : lorsqu'il parle à un enfant, il doit utiliser son nom). Il faut aussi l'encourager à verbaliser ses demandes et ses réponses (par exemple : *je veux...*), en utilisant des formules de politesse (*s'il vous plaît, merci*).

De plus, pour les enfants d'âge anteprescolaire, le langage non verbal est naturel car, à ce moment de son existence, il utilise la gestuelle et le langage corporel pour exprimer ses besoins et des sentiments (par exemple, il embrasse spontanément les membres de la famille pour transmettre son affection). Cependant, ces éléments non verbaux doivent être éduqués. L'enseignant doit, donc, faire beaucoup d'attention au message non verbal qu'il véhicule au niveau du groupe, en tout moment.

Pour cela, il est recommandé :

- d'exercer les compétences de communication de l'enfant, afin de lui donner la possibilité de se présenter dans de divers nouveaux contextes sociaux (par exemple, auprès de ses voisins et de ses connaissances, du personnel de la maternelle, du médecin, etc.),

- de mener une conversation permanente avec l'antépréscolaire, pendant toute la journée, dans n'importe quel contexte: lorsque le repas est servi, à la promenade, lorsque les jouets sont mis à leur place....,
- de modeler le ton, l'intonation de la parole, l'enseignant agissant comme un modèle de communication pour de l'enfant,
- d'utiliser de différentes marionnettes à doigts, pour lui apprendre à déchiffrer et à utiliser le langage non verbal, lors de la lecture d'histoires pour sonâge,
- de créer de différents contextes de communication (par exemple : la possibilité de communiquer avec d'autres enfants ou adultes dans tout contexte - famille, quartier, communauté, institutions).

Pour les situations dans lesquelles l'enfant antépréscolaire participe à de diverses expériences impliquant l'objet *livre*, il doit être capable de montrer de l'intérêt pour le livre et de l'appréciation pour celui-ci, tout en démontrant qu'il sait comment l'utiliser et quels en sont les bénéfices. On sait que l'enfant à cet âge est attiré par les livres, les magazines, les images ; il les regarde ou il les feuillette sans être accompagné par une autre personne.

Par conséquent, il est recommandé :

- de mettre à sa disposition de divers supports imprimés (livres d'histoires avec / sans images, des manuels scolaires, des magazines, des albums photos); ils peuvent être feuilletés facilement et on peut lancer des discussions à partir d'eux,
- d'initier et d'encourager les commentaires de l'enfant, ainsi que les associations entre les livres lus et ses expériences de vie,
- de lire à l'enfant pendant 30 minutes, tous les jours.

En même temps, par rapport à l'objet livre et à tout ce qu'il implique, l'enfant d'âge antépréscolaire doit *s'intéresser à l'acte de lecture*, soit en le pratiquant comme « un adulte », soit en insistant pour que son histoire préférée lui soit lue plusieurs fois. Cela conduit à un contexte propice qui lui permet de retenir des phrases entières, des structures linguistiques ou de mots nouveaux.

Pour arriver aux finalités indiquées auparavant, il est recommandé :

- de changer les rôles, lors de la lecture du livre, de sorte que l'enfant puisse devenir le lecteur et que l'adulte soit mis dans la position d'écouter l'histoire,
- de respecter la demande de l'enfant de relire plusieurs fois une histoire préférée, afin de créer cet attachement pour le livre et pour l'acte de lecture,
- d'utiliser dans le langage courant des phrases ou des expressions tirées des histoires; on peut même lui rappeler de quel histoire s'agit-il ou on peut lui demander dans quelles histoires ces structures ont-elles été rencontrées,
- de réaliser une lecture diversifiée, en utilisant des livres pour les enfants à différents sujets, des poèmes du folklore enfantin ou appartenant à des auteurs classiques, etc.

Afin de développer la capacité de réaliser la différenciation phonétique, pour l'activité d'association son-lettre, l'enfant doit être capable *d'identifier les différents sons du langage*, en faisant cette distinction du point de vue phonétique. A cet égard, plusieurs types d'activités sont recommandées :

- des jeux de karaoké ou tout simplement fredonner les paroles des chansons, ayant uniquement la ligne mélodique (négative) disponible,
- la mise à leur disposition d'une cassettes musicales ; il est utile que les chansons soient écoutés et fredonnés ensemble,
- des improvisations de chansons rimées,

- l'imitations du rythme et du tempo de certains motifs sonores (applaudir plus vite ou plus lentement, parler plus vite ou plus lentement).

L'enfant devrait également être capable *d'associer des symboles abstraits aux sons correspondants*. Il devrait commencer dès maintenant à comprendre que l'image imprimée est constituée de mots. Afin de prendre conscience de cet aspect important du développement de l'antépréscolaire, il est recommandé :

- que la musique fasse partie de ses activités, notamment les chansons qui comportent des sons (de différentes onomatopées, les voyelles, l'alphabet),
- qu'une correspondance soit faite entre l'image de l'objet et sa représentation graphique, c'est-à-dire trouver le mot correspondant,
- que l'on lise fréquemment à l'enfant, en respectant son choix, en l'aidant parfois à choisir ses lectures préférées.

L'enfant doit être capable d'apprécier et d'utiliser *le langage écrit*, les documents imprimés, tous les jours. En les découvrant, il apprendra à les manipuler: tourner les pages de la page imprimée, une à une, positionner correctement les livres, en les explorant en autonomie.

Pour arriver à ce fin:

- l'enfant doit apprendre à tenir un livre et à être encouragé dans son action,
- l'enfant doit être aidé à corriger la position dans laquelle il utilise le livre, en répétant les concepts d'auteur, de titre, de couverture; on doit en les lui montrer et les lui expliquer chaque fois qu'il est nécessaire.

Afin d'être conscient du message écrit et / ou parlé, l'enfant doit être capable *d'utiliser les messages écrits / parlés à des fins différentes*, dans de situations diversifiées, de son existence. Ainsi, il peut prendre plaisir à feuilleter des livres indiquant de différentes catégories d'objets (jouets, animaux, bricolage, plantes).

Il est recommandé de lire des documents imprimés, en présence de l'enfant :

- des dépliants de zoos, de musées ou de parcs d'attractions,
- des revues automobiles,
- un plan du métro ou de la ville,
- des revues de mode,
- un livre de recettes.

Pour acquérir les compétences d'écrire, d'apprendre à utiliser l'écriture pour transmettre un message, l'antépréscolaire doit être *capable d'utiliser de différents moyens de communication graphique*. À ce niveau d'âge, l'écriture est représentée par n'importe quel gribouillis, n'importe quelle ligne tracée ou n'importe quel point, mais ils ont tous une signification. Toujours à ce niveau, l'enfant peut colorier, mais il ne respecte pas le contour et il peut commencer à dessiner des personnes, des têtes et des membres qui partent directement de la tête.

Pour développer ses compétences pour l'écrit, les enseignants recommandent :

- de leur donner la possibilité de dessiner sur de grandes surfaces (des morceaux de carrelage, des murs spécialement aménagés, de la verre...),
- d'écrire sur l'ouvrage de l'enfant les commentaires et la description qu'il donne à chacune de ses représentation aux fins d'écriture,
- d'observer la position correcte du corps d'un adulte ou des instruments d'écriture pendant l'activité d'écrire ou de dessiner,
- d'utiliser les plus diversifiés outils pour les activités d'écriture,
- de fournir à l'enfant de différentes surfaces pour pratiquer cet exercice: sur la table, sur le chevalet, sur les carreaux à l'aquarelle, au mur, en été, etc.,

- de ne pas insister sur le respect du contour pendant la coloration, à ce niveau d'âge; il faut mettre à la disposition de l'enfant des feuilles A3 ou de grandes surfaces, pour le développement de ses capacités d'écrire,
- d'aider l'anteprescolaire à dessiner des visages avec de différentes expressions faciales (joie, tristesse), en partant du contour de la main.

Conclusions

Certaines activités peuvent aider les enfants à apprendre le langage et les techniques de communication. Il faut être conscient que l'une des meilleures façons de l'aider à optimiser ses compétences langagières et ses techniques d'interrelation est d'adopter certaines attitudes qui peuvent faciliter la communication. En les pratiquant dans les activités quotidiennes, elles deviennent des instruments utiles pour le petit enfant. Un programme éducatif efficace est celui qui vise à prendre en compte l'enfant dès les premiers instants de son existence et qui implique tous les agents éducatifs qui contribuent à sa formation.

Il est également important de se rappeler que chaque enfant se développe à son propre rythme, il n'est pas nécessaire qu'il soit formé selon un schéma préconçu, mais il doit être soutenu pour manifester sa personnalité originale. Finalement pour que sa personnalité épanouisse pleinement, l'anteprescolaire a besoin d'adultes qui le guident avec amour et patience, sans le soumettre à aucune contrainte.

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THE BENEFITS OF E-FLASHCARDS FOR LEARNING ROMANIAN AS A FOREIGN LANGUAGE

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Abstract: *Most of the people nowadays are technology-addicted. They cannot imagine life and learning without some devices around to make the salt and pepper of the exploring excitement. A technology-supported communicative environment proves to be the most appropriate context for the teaching-learning process. Electronic visual aids bring colour, sound and perspective, giving learners of any age the opportunity to approach their topics of interest in a way that enhances memorization. E-flashcards are highly beneficial in terms of input meaningfulness, enhancing openness for language learning or for any other learning subject. The present study is meant to show why and how E-flashcards can be a versatile tool to be integrated in Romanian language teaching-learning with foreign students, due to the increasing involvement and word recall proficiency they bring.*

Keywords: *E-flashcards, Romanian language, foreign students*

Young or older people nowadays want to learn at least one foreign language quickly. A well-paid job, access to high-school or university studies abroad, traveling, relations, all of them require foreign language knowledge.

Language learning is not equally accessible to everyone because of the cultural and instructional background, because of the basics of school learning, of the type of intelligence each learner is endowed with or because of the possible learning disorders.

Some of the learners appeal to private language classes, be them face-to-face or in front of a computer, individual or group activities.

For the foreign students who want to learn Romanian language, for example, the main impediment is the fact that Romanian is not largely used abroad, so the possibility to interact with it in other contexts than inside Romania is low.

However, Romanian is easier to learn than English for English speakers, the researchers from FSI concluded. The map drawn up by FSI experts analyses the difficulty of European languages. "Category I" languages (coloured in red on the map) are the easiest for English speakers, who should be able to learn and speak them fluently in about 24 weeks (less than half a year in some intensive courses). This category includes both Germanic languages (Dutch, Danish, Norwegian, Swedish) and Romance languages (French, Spanish, Portuguese, Italian, Romanian). This may seem bizarre, as English is closer to the first group than the second. (<https://paginiromanesti.ca/2017/12/17/cat-de-greu-e-sa-inveta-limba-romana>)

The present paper aims to present how a well-known teaching-learning approach can still expand its borders in various ways meant to facilitate Romanian vocabulary acquisition by the adult foreign students.

In our study, E-flashcards are seen as a method intended to put different instructional issues into a more personal, individualized frame, to create flexible, technology-friendly resources out of technically rigid processes, to make simple memorization of vocabulary an opportunity towards a wider and more profitable E-flashcard based language acquisition.

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Different interests, cultural backgrounds, passions, moral codes, learning difficulties tend to marginalize students and limit even their success expectations if there is not room for individual approach. In higher education, the role of a professor lies more in influencing and supporting learning through motivation increase, extra learning and development perspectives, than in offering it for granted.

Technology facilitates access to a large variety of resources, a fact that is both helpful and discouraging. This happens because not all the internet addicted can select and value the multiple learning approaches available there. This is where the professor intervenes and makes use of his advanced knowing of the students.

Flashcards are used for learning any subject and their main advantage is versatility. Students and professors can access them directly on ready-made platforms, or they help learners of any type respond to the challenges in a more personal way, using or even creating new materials that better meet their individual needs, deepening their knowledge of any topic.

Motivation is known to overpass any difficulty, weakness, lack of self-confidence. A professor who knows his students will always be able to exploit their inner self to their benefit, will get them more engaged and more eager to demonstrate their knowledge and skills (Darling-Hammond, 2010). Each student is a resource by himself but, in most of the cases, he is not completely aware of his potential, and of the ways by which he can progress more and faster. J. Harmer speaks about *instrumental reasons* such as future conditioning (students cannot step to the next level of their career without foreign language B2 level) and *pleasurable reasons*: the text, the recording/video or the conversation belong to the students' field of interest or they find them challenging, amusing etc. (Jeremy Harmer, 2001: 200)

For the beginning, giving up the idea that one is not capable of learning a foreign language is essential. Self-determination and confidence will give anyone a chance to master the new language. The first step of the new adventure is already taken! Easier or harder, the new edifice is getting under construction.

Understanding and learning capacities of people are sometimes completely different to one another, and after a deep analysis of these typologies, Howard Gardner introduced eight different types of intelligences: Linguistic, Logical/Mathematical, Spatial, Bodily-Kinesthetics, Musical, Interpersonal, Intrapersonal, and Naturalist. (*Theory of Multiple Intelligences*, 1983) They might be related to the seven forms of human communication: spatial, linguistic, intrapersonal, interpersonal, musical, bodily-kinesthetics, and logical-mathematic.

Different communication forms induce different perception patterns and require some clarifying questions and answers: "Here is how I intended my message to be perceived/decoded. Have you received it this way?" One and the same idea can be expressed in at least 7 different forms, and each student comes closer to it through his own communicative capacity/endowment; communication style needs to be appropriate for those students being communicated to.

Nobody discovered the magic program by which the vocabulary and the grammar of a foreign language can be learnt over night, but there are some clues which do not fail in this respect: motivation, working mindset, intense and constant practice, exposure to language under the form of conversation, reading, listening, writing.

If someone is surrounded from all directions by foreign language input, he will succeed into thinking in the respective language, will be aware of the contextual meaning of words and expressions, and will not look for long for the proper reply in a specific

context. Any student has a different domain of interest and one or more hobbies he can put at work when learning a foreign language.

E-flashcards allow students to memorize vocabulary items in a foreign language using an iPad, a laptop or even a smart phone. The image is supported by the words that describe it as well as by an audio example of how to pronounce the word/expression correctly. In addition, some E-flashcards can offer contextual usage of the respective item.

By using this question - answer pair, flashcards help the student figure out what he forgot and what he needs to repeat many more times.

Repetition makes possible the transition from short-term memory to long-term memory. Forgetting is considered a defence mechanism of memory. Even if we study lists of words which are particularly significant to us, we are still in danger of losing them. To prevent forgetting, items are recommended to be repeated 5 times at different intervals. This minimum of 5 times can be extended to "as many times as needed".

Some practitioners advise learners to use a repetition structure based on 5 levels. The cards in the first level are new and they need daily repetition. Then they move to the 2nd level where repetition is practiced every 3 days. The cards on the 3rd level will be repeated every 10 days and so on. Those words which were not recalled correctly or completely on a session will get back to the previous level, where repetition takes place more often.

Students will have sets of compulsory words/expressions and their own lists, according to their particular needs, interests and hobbies. The repetition intervals can be modified according to each student's capacity of memorizing and integrating the new into the already-acquired language network.

The vocabulary items on the E-flashcards must be relevant. Students should start with the basic vocabulary, meaning the 100 most used words, and they must advance to 1000 words. Even if some students like science fiction or botanic, and even if they prepare themselves for being doctors, engineers or scientists, basic general vocabulary will come before learning specialized vocabulary. Any job requires more than 50% of the basic vocabulary and only the rest is strictly connected to the respective scientific domain.

Professors and students must turn the long term slow pace learning process into a more efficient one, to remember the essentials quickly whenever needed. And vocabulary development in any foreign language must start with the words one uses the most. Although fluency does not manifest fully only by vocabulary acquisition, any students should first consider enriching his vocabulary using the contexts offered by a basic conversation.

If the students feel more comfortable and find it helpful, E-flashcards can be organized such as to create different communicative contexts: a noun can be followed by a number of possible adjectives and by different verbs, and the student can both repeat words and understand them in as many contexts as possible.

Elements of a short biography, containing the information which is usually necessary in conversations meant to introduce the interlocutors are among the 1st terms students need to acquire in Romanian language. E-Flashcards can be organized thematically, taking into account each topic of interest. After completing the first steps required by the memorization process, the flashcards can be used to access the next level, namely the introduction of words in simple and more complex sentences. The student repeats the first 3-4 words; after that he stops and introduces them into a conversational context. Then he continues in the same way with the rest of the items in the set of E-flashcards.

Daily useful expressions, routines, food and drinks, clothing, medicines, leisure time activities, people and institutions, vacation destinations are all good starting points for foreign vocabulary acquisition. And they all can be found on E-flashcards in order to memorize, repeat and assess them any time. Vocabulary progress will be quickly noticed as this is a method that allows people to memorize new words 5 times more rapidly.

For more pronunciation accuracy, the student chooses the words and expressions that he will practice through the E-flashcards, and a native speaker will record their vocal/sound transcription.

During our first years of teaching, according to the resources available at that time, we tried paper flashcards during language learning classes and the outcomes proved to be rewarding enough.

At a distance of almost 10 years from debut, E-flashcards on mobile applications and platforms outperformed the older but still efficient paper flashcards. The three main advantages of the latter ones consist in their almost permanent availability (a student can access them instantly, at home, at work, on his way to a destination), in sound-supported repetition (not only the form, but also the phonological awareness is implied), and in visual learning facilitation.

Visual thinkers need to see what they are learning, and some scientists concluded that human beings are likely to develop their visual language skills before the verbal language. We are inclined to believe this because it is obvious in children of all times the preference for reading images and avoiding books in which the written text predominates or is exclusively present. (S.E. Moriarty, 1994: 14)

Visual aids are important in any classroom, as approximately 65% of the population is made of visual learners and 90% of information that comes to the brain is visual. The human brain processes images quickly, it processes visual information 60,000 faster than text.

By making permanent mental associations between the images, the words and the meaning of them, an average number of 100 new words can be memorized a day.

The word-sets can be also organized according to the part of speech they belong to (nouns, adjectives, verbs, adverbs, prepositions etc.), according to different professional domains, household items, family, gadgets, directions, holiday seasons, weather characteristics, musical instruments, physical features, moods etc.

Mnemonic techniques implies creative associations of elements so as to perform more and better in terms of memorization. A word associated with an image and an emotion/state of mind will take deeper roots in our memory than a simple and random association of word-image-pronunciation.

Moreover, one or more study partners could create a helpful “work team”, and the partners could transfer the “data base” of E-flashcards to one another for further and varied approaches. Playing games is one of the funniest and encouraging methods of using flashcards; students will exchange a number of E-flashcards and each of them is supposed to rapidly create a communicative context which integrates the given terms. Or they are asked to prove their understanding of the meaning by drawing an image connected to the word. Other idea is that of a story making created by putting together a number of E-flashcards, randomly chosen.

These are only a few suggestions of how adult foreign students can value the E-flashcards not only for rigid memorizations aims, but also for developing their own resources and make use of them for advanced practice of contextual receptive and productive skills. Everything can be adapted to the speed of memorization and lexical

integration of each student, and the activity can take place whenever needed, in groups or individually.

In long-term teaching practise, E-flashcards proved valuable tools for memorization, contextual understanding and productive usage of vocabulary items, but also for increasing the student's motivation, active involvement in activities and a more confident approach to the process of acquiring the Romanian language.

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NEW CHALLENGES IN DEVELOPING LITERACY SKILLS

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Abstract: Covid 19 issued a new challenge in literacy education, as most of the classes went online, meaning the text the students were reading could be radically changed. The presence of the teacher was substituted by the presence of the computer, which meant that the communication was mediated by the machine. Therefore the main change was text reading and comprehension. Multimodal literacy tends to replace the linear or intensive reading, as it was called. Therefore, multimodal literacy teaching and learning has been compulsorily enhanced in order to adapt to the challenge of online education.

Keywords: literacy, multimodal, online, education

As if the development of the new technologies and the impact that they have on children and teenagers' everyday life would have not been enough for challenging the school practices, the Covid 19 pandemic made more of it: the lockdown started the debate concerning the literacy, the graduates' needs for the future life, the pedagogical methods and the learning techniques.

The discussion around the use of new technologies in school started in the late nineties when the schools bought the first computer networks, then other new teaching aids, such as projectors used only for presentations. At the same time, the mobile phones became affordable, but they were just for speaking and receiving messages. Still, at that time, a group of ten academics started the debate on literacy and pedagogy. They used the term of *multiliteracies* to depict linguistic and cultural diversity in the context of globalization, multimodal forms of representation, the impact on new communication technologies, in other words, *multiplicity of communications channels and media, and the increasing saliency of cultural and linguistic diversity* (Vaish, Towndrow, 2010:326). The intention of the group was to extend the monolingual, monocultural idea of literacy and its pedagogy to a more suitable and contemporary approach – *a multiplicity of discourses* (NLG, 1996). They established to main aspect of the multiplicity: a) extending the literacy pedagogy to the culturally and linguistically globalized context; b) taking into account *the variety of text forms associated with information and multimedia technologies* (NLG, 1996).

The term of *multimodal literacy* was first used by Caret Jewitt and Gunther Kress in 2003, defining it a *regularized organized set of resources for meaning-making, including, image, gaze, gesture, movement, music, speech and sound effect* (Jewitt, Kress, 2003:1). The key concept in this regard is meaning-making through linguistic modes, as well as visual and audio modes, to which we add the relations between the modes that are also meaning-making. Later, the definitions were improved, by adding *Linguistic Meaning, Visual Meaning, Audio Meaning, Gestural Meaning, Spatial Meaning and Multimodal meaning, which refers to the way the first five modes relate to each other* (Vaish, Towndrow, 2010:323), *focuses on the design of discourse by investigating the contributions of specific semiotic resources, (e.g. language, gesture, images) co-deployed across various modalities (e.g. visual, aural, somatic), as well as their interaction and integration in constructing a coherent multimodal text* (Lim, 2013:52). The second concept that the last definition implies is *design*, as *multimodal representations of*

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knowledge are realized by the user's design decisions, which are inherently epistemological in nature (Vaish, Towndrow, 2010:323).

No matter how we define it the multimodal literacy becomes increasingly important in school, as in the contemporary society and economic life one can't avoid the processes and the skills this kind of literacy imply. The postmodern society brings more challenges to the school in the context of literacy: critics comment on information literacy (ability of find and process the information), visual literacy (use of critical thinking in processing still and moving images) multicultural literacy (working with culture), media literacy (using media modes), multimodal literacy (*the synthesis of multiple mode communication*) (Cordes, 2009: 3)

Besides the social sciences, the pedagogy is directly interested in multimedia literacy, as the multimodal literacy challenges the school design and even the curriculum. One of the main questions that aroused in the debate is if multimodal literacy should be integrated into the language classroom as subject of study. Hence it can improve the learning experiences through four components: *Situated Practice*, [...]; *Overt Instruction*, [...]; *Critical Framing*, [...]; and *Transformed Practice* (Vaish, Towndrow, 2010:318). Each component has its own contribution in developing students' abilities, as it is shown: the situated practice is supposed to enhance meaning-making, connecting it to their life experience, the overt instruction is associated to instruction and learning, the critical framing follows the relations of the text, the transformed practice implies redesigning the text and interpreting it.

Therefore, teaching practices should change: instead of linear reading, the multiliteracy promotes hyperlinked reading, monomodal changes to multimodal, which integrate still and moving images, the act of reading becomes more and more interactive as against receptive, while fictive text tend to be metafictional. This is why *multimodal literacy requires in part a new sensibility, one that promotes a self-responsibility for the acquisition and use of knowledge that is flexible, exploratory, and ethical* (Cordes, 2009: 3).

Other researchers narrowed the definition to the multimedia literacy. According to them it *refers to the skills of integrating and manipulating the relationships among different modes of multimedia such as images, texts, animations, and audio to establish meaningful communication* (Yeh, Tseng, 2020: 27-37). They used augmented reality as a teaching tool in the classroom, in a *hybrid learning environment, which combines virtual and physical elements, promoted deep learning and high order thinking skills, such as critical thinking, problem solving, and communicating through interdependent collaborative exercises* (Dunleavy et alii, 2009). They start from the idea of increasing number of children and teenagers that use mobile phones, play video games turning it into a cultural shift that school has to take into account, as it shapes the learning. Three components allowed them to conduct a study on students' behaviour: media networked distribution of knowledge, digital objects and tools that mediate the access to knowledge and the constant interaction to this knowledge through smart mobiles and wireless internet connection. They used augmented reality as a learning tool. Their findings, published in 2009, underlined the high motivation of the students, enhanced cooperation with their mates and the high involvement based on a game shaped lesson. Even if dangers and limits registered, the study showed how nowadays student learns, although the implications of using augmented reality in school over the mind settings and operations is not yet enough studied.

These three ways of understanding multimodal literacy – the one that comprises gestures, culture, foreign languages learning, the second that involves multimedia in the

classroom and the third that takes multimedia techniques to the next level by using augmented reality –show that school tends to adjust to the new mediated reality, although it cannot predict what would it be over ten or twenty years. Therefore, new learning tools developed like digital storytelling (*a short story (between 2-5 minutes) that combines traditional modes of story narration with a wide variety of multimedia tools, such as graphs, audio, video, animation and online publication*) (Gregori, 2014: 237-250), augmented reality (*technology that blends a real-world context with virtual elements such as texts, pictures, videos, 3D mode and animations*) ((Yeh and Tseng, 2020: 27-37), hybrid teaching and learning (Bourelle et alii, 2016: 55-70), video composing (Miller, 2010: 254 – 281), transmedia narrative (Djonov et alii, 2021)

The new Romanian Language and Literature curriculum places a special focus on the multimodal literacy admitting the increasingly meaning changes of the literacy and the text. The last one extends its borders incorporating a series of productions of the spirit that relate different iconic and textual modes, combining several modes of expression. The multimodal ideas and techniques are not totally new, as the children's books make use of still images in order to enhance the text comprehension. There are four abilities meant to develop by introducing multimodal literacy in school: access, content creation, analysis and evaluation. This doesn't mean that former types of literation and learning techniques should be abandoned, but they have to be extended in order to adapt to the students' needs and the new graduate model. Among the models of multimodal literacy learning, there are four that seem to be more comprehensive: (1) the Mayer model that mingles texts and images, along with the relation between them; (2) the Schnotz, Böckheler et Grzondziel (1999: 245–265) model that starts from a syntactic and lexical level, for a surface representation of the text, then by a semantic approach, the student are to elaborate de sentence representation of it; at the same time, based on the images that accompany the text, the students are able to construct a mental model; in order to complete it they have to combine those two findings – text and imagery; (3) using Sweller, Van Merrienboer et Paas (1998:251–296) that introduced the concept of *mental (cognitive) load* (Cognitive load theory) that acts as an operator that depends on the storage and processing of information by students' working memory, Dubois et alii (2001; 211-224) built a similar model for multimodal treatment of information. In this light, via Kress and Van Leeuwen, Lebrun et al (2012:81-95) explained the mechanisms involved in multimodal literacy based on three types of metafunctional organization: ideational (the text and the image construct the event, its nature, the context and the participants), interactive/interpersonal (the text and the image build the relations between the transmitter and the receiver) and layout/textual (the text and the image establish various relations depending on the accent). Regarding the meaning – making, the relation between the text and the image could be competitive, complementary or divergent and it leads to different degrees of involvement in multimodal text, a better learning is achieved when the image and the text follow the coherence principle. Therefore the Mayer model could be applied in developing multimodal literacy, by partitioning the message, enumerating the parts in debate and using spoken explanations instead of the written ones.

Multimodal reading is more complex than the monomodal: it is non-linear/hyperlinked, it is discontinuous, the image tends to prevail, yet the students have to turn it into a linear coherent mental model. For that, the exploration of the text should start from splitting into parts, discussing the relation between the text and the image, establishing the causal and chronological connections, filling the blanks by imagining what is not written or depicted, evaluating and interpreting the symbols. Therefore the multimodal skill involves the ability to read, understand and communicate by efficiently

combining written texts, images and sounds using different media supports. It implies at least two different modes: text and image and requests ancillary skills, as cognitive (discerning what is implicit), emotional, semiotic (decoding the symbols), pragmatic (of ideological and social nature) and textual (the producing and receiving context) skills.

Lacelle (2014) suggests a learning route to develop multimodal skill in the context of *technologic and cultural convergence*. It involves four stages of teaching-learning design (scenario): reading of the codes' combination (texts, images, sounds, gestures, clothes etc), reading of the modes' combination (video games, movies, graphic novels), reading the signs' combination (discussing movie/image parts complementary to the text parts), reading media or multimedia combinations (blogs, social networks, sites). The paper also underline that the book reading should be accompanied by the film watching, as the students identify themselves with the hero in an easier manner. Moreover, escorting the text with the movie could enhance the comprehension processes facilitating the access to various encoding forms.

Regarding developing the multimodal comprehension skills one could suggest the following scenario, using a text suggested the eighth grade booklet, *Take, Ianke și Cadâr*: the activity starts with the text reading where different reading techniques and method can be used (predictive reading, explanatory reading, in-depth reading), watching the movie (discussing the images, visual strategies, performing strategies), debating the text by linking it to the movie, discussing the blank spaces of the text and the way that film filled them, underlining the similarities and the differences, even suggesting better ways of using the text for the film making.

Another way of exploring the multimodal text could start from a film or a webpage. The students would read the images or the moving images, they could comment on the visual level of the object, then read the text, debate on the link between the text and the image/movie, compare them and comment on their relation.

Comprehension skills are connected to the writing skills, so digital storytelling could be used. It is described by Carmen Gregori (2014: 237-250): *a short story (between 2-5 minutes) that combines traditional modes of story narration with a wide variety of multimedia tools, such as graphs, audio, video, animation and online publication*. In order to implement multimodal literacy learning Miller's (2010: 254-281) suggestion could be used:

- (1) providing explicit multimodal design instruction and attention; (2) co-constructing authentic purposes for representing multimodal meaning for an audience; (3) designing multimodal composing activities that invite students to draw on their identity lifeworlds as resources; and (4) creating functional social spaces for mediating multimodal learning.

Exploring the theories and good practices could continue as many researchers shared their studies and experiences (Lenters, 2016:280-316, Bourelle et alii, 2016: 55-70, Djonov et alii, 2021, Dressen-Hammouda et alii, 2022, Low, Pandya, 2019, Danielsson, Selander, 2016:25-36, Liang, Lim, 2020). They show that the teachers and the school decision makers understood the shift paradigm that took place once multimedia technologies came into our lives and the lives of the students. Still, nobody was fully prepared for the lockdown that occurred in 2020 and this challenged the school methods, techniques and tools in teaching and learning literacy, with the special focus on multimodal literacy.

Until 2020, all the methods and techniques could have been used by face to face or hybrid teaching and learning. The pandemic conditions forced the school teachers and students to adapt to a new reality, the online learning. It is not our aim to explore the

history of this event, but a few teachers were used to platforms and multiplatforms, so, at first, the teaching-learning process copied the traditional one, both teachers and students trying to communicate via internet in the same old method. It is not about the fact that there didn't exist any tools for online learning (some of them didn't but some did), it is about their use as a teaching-learning tool. After a while the number and the variety of multimedia tools increased and teachers' and students' knowledge flourished. The schools connected to platforms – Google platforms, Microsoft platforms – and the learning methods and techniques changed. For example, the teachers use Mentimeter for brainstorming, different channels of Teams or Google classroom to organize the groups of students.

For multimodal literacy one of the key methods was (still is) multiplatform storytelling. One starts with the printed text, then makes a video out of it, an audiobook and, if there is possible, a videogame. Multiplatform develop a sum of skills such as: comprehending the written texts, reading the images, creating text and image, teamworking, critical thinking.

Another way that the teacher can use the digital platforms is to teach the students to create group stories. In the synchron stage, the teacher explains the rules of storytelling, then in the asynchron stage the students write the story using the relay race method. They write the story one by one, reading (and comprehending) what the former mate wrote, adapting the theme, the motifs and the discourse to the previous ones.

Researchers have shown that the assessment results are not such different from the face-to-face learning, but the use of e-reading, e-writing and platform has certain advantages. In terms of student evolution, one can mention the enhanced responsibility for learning, pedagogic methods upgrade, the possibility of learning in one's own rhythm and time, increased independence in learning, the student becomes simultaneously creator and consumer of mediated texts. Therefore, although the pandemic made a lot of harm, it forced the school to adapt to the contemporary world, doing the best for its student and once returned in the classrooms, the teachers and their students should keep the new tools won during this time.

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PRACTICAL TECHNIQUES TO IMPROVE THE ROMANIAN PRONUNCIATION AND SPEAKING FLUENCY OF THE FOREIGN STUDENTS ENROLLED IN THE PREPARATORY YEAR

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Abstract: *The term “speaking fluency” is linked to the meaning of “communication” (Harmer, 2007: 142). Speaking fluency in a foreign language is, thus, that the ability to use the language naturally and effectively for spontaneous communication. Foreign students’ reluctance to speaking Romanian in the classroom at the Preparatory Year Program is the problem addressed by the current research paper. If students do not feel confident enough, they are not very eager to engage in class conversation, and, subsequently do not find it easy to perform the communicative activities. This paper aims to suggest a range of practical techniques that can be used to deal with the addressed problem. The teachers should adapt these techniques to suite their class situation. Apart from the general competences of language learners (empirical and academic knowledge), which vary from individual to individual, the paper also took into account the whole class ability to comply with communicative tasks.*

Keywords: *speaking fluency, spontaneous communication, technology-enhanced techniques*

Introduction

During the last five years, the higher education institutions have made a great progress and have successfully integrated the new technology-enhanced techniques and digital systems into the teaching-learning process. The continuous adaptation to the new methods based on the electronic instruments that support the educational process, made it easier to promote digital educational experiences and ICT-based innovative teaching models, allowing a readjustment of the online educational communication systems.

Teaching speaking skills for Romanian as a second language, through technology-enhanced methods during online classes for foreign students has proved to be a challenging endeavour. Developing students’ ability to speak fluently through various techniques during online classes was of utmost importance, since mastering fluent speaking in a foreign language is the key to express themselves, to properly interact in everyday life, to carry out a meaningful conversation, to understand each communicative context.

Literature Review

Fluency is a commonly used notion in foreign language teaching as a descriptor of oral performance. There is not a generally agreed definition on fluency: it is often perceived as native-like performance, or synonyms to oral proficiency, but speaking fluently refers to the quality of the communication from someone who wants to achieve speaking competence. In order to gain proficiency in language use, the learner should explore the target language input and components involved in communicative activities that are accompanied by a variety of techniques that facilitate comprehension and support meaning making, and then to try out to experiment in different ways the language content.

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Teachers should select classroom oral activities, which are effective for developing communicative abilities and fluency in the target language. These activities include active conversations and creative responses from students. Language activities differ depending on the level of language class, but the main goal is to empower students become confident enough to speak, in order to attain fluency, or the ability to use “the language quickly and confidently, with few unnatural pauses.” (Nunan, 2003: 55).

Implementing and developing inappropriate strategies and techniques in the teaching and learning speaking skills may lead to students becoming bored with the activities run in the classroom. On the other hand, students who are shy and lack confidence in expressing themselves during oral communicative activities in the classroom feel reluctant to participate actively. This might be a reason for their poor knowledge of Romanian language, because they might experience the fear of being ridiculed or criticized by their classmates.

According to some researchers, the concept of *fluency* is not very clearly defined in the context of foreign language educational process. Lennon (2000) defines *fluency* as “the rapid, smooth, accurate, lucid, and efficient translation of thought or communicative intention into language under the temporal constraints of on-line processing.” (Lennon, 2000: 26).

In order to help students acquire the desired speaking fluency in a short period, teachers should find the best teaching aids and materials, apply the most easy and student-friendly teaching techniques and methods. To this respect, most linguists agree upon the fact that the authentic teaching materials or at least the targeted ones can and should be used as didactic aids: “the educational process largely depends on the context in which they work [...] Sometimes the teachers can be more creative or can play more, sometimes the teachers have less time to tackle with a different kind of activity.” (Lemnar, 2013: 452)

Speaking is a dominant competence when studying a foreign language. Methodology is also very important when evaluating *communicative competences at the lesson of foreign language will be based on knowing the students’ personality and their particularities of developing their language*. (Pruneanu, 2017:614)

Methodology

The main purpose of this study is to investigate the impact of practical techniques on improving speaking fluency in Romanian as target language, during Preparatory Year classes. In order to obtain an overall view of the endeavour, the following research questions the study is trying to answer were:

- 1) Are technology – enhanced educational techniques efficient enough to improve speaking fluency?
- 2) What are the students’ opinions on being taught with the digital based techniques for speaking activities?

The present study aims to evaluate and suggest a range of effective teaching techniques necessary to develop communication skills. For the first question, an interview with a topic based on the objective of the study was used to collect the data; the interview was conducted to find out the teachers’ opinion about the techniques and strategies used to help their students engage in the communicative activities. A number of eight teachers of Romanian language teaching at the Preparatory Year were invited to take part in the interview. For answers and opinions about the second question of the survey, the instrument of data collection was an online survey was distributed to 110 students from

the Preparatory Year Program, who were enrolled in the academic year of 2020 – 2021 at the University of Pitesti.

Analysis, Results and Discussion

This section is dedicated to presenting the results of the study. We have, as previously mentioned two parts of the study: the interviewing of the teachers of Romanian language, and the online survey of the students' opinion on benefiting from online teaching techniques for developing speaking skills during online language classes.

This part is dedicated to presenting the answers to the questions, the conclusions of the interview and the results of the survey in figures and tables for the teachers and for the students.

1) Are technology – enhanced educational techniques efficient enough to improve speaking fluency?

Starting from this main question above mentioned, the points that made up deriving sub-questions were referring to:

a) problems encountered by teachers when teaching fluency in speaking;

The main problem all teachers agree upon is the students' lack of involvement into the classroom communicative activities. This reluctance to speak comes from students' lack of confidence, their shyness and anxiety when engaged in oral tasks. On the other hand, poor oral performance in classroom activities may be caused by the fact that they do not believe they master the necessary vocabulary that would allow them to speak in a fluid and error-free manner. One last reason why students are not motivated to engage in a classroom-targeted conversation is their fear of making mistakes.

b) teachers' strategies to teach fluency in speaking;

Due to the quick shift from face to face to online learning environment, teachers had at their own hands a large number of digital instruments and tools to handle the language learning process and to facilitate the access to course material for their students. Technology-enhanced techniques used to teach learners fluency in speaking offer them the chance to engage in relevant tasks within a dynamic learning environment.

We present in this paper the manner in which a teacher prepares a lesson for an online course and how an usual online lesson is carried out, a lesson in which the focus is on practicing speaking, on developing speaking ability in Romanian using electronic tools, web-based instruments and open educational resources (OER). Some resources and instruments that can always support individual work are given, so that each learner may resort to them whenever necessary: web dictionaries (www.hallo.ro), mobile phone apps (FunEasyLearn, Mondly), platform for courses (www.vorbitiromaneste.ro).

The main objective of the teaching strategy is to integrate, during the online course, the technologies that facilitate the development of students' speaking skills in Romanian, and we show here some concrete ways of doing it.

Teacher preparation of lesson materials is very important and should be adjusted to the competency of the class. The choice of communicative activities should be attractive, stimulating and reliable. Every lesson should allow for the most effective learning opportunities. The learners should be challenged by useful activities, feel inspired by meaningful content and be interested in the features of the interactive task.

Language learning is more effective when learners are exposed to real language and they can identify a real-life situation. Alongside with being engaged in various purposeful activities on wide-ranging areas and on motivating topics, the learners are stimulated to use all the language they have learnt in order to speak and think in Romanian.

In the course prepared by the teachers we encounter communicative activities developed in a dynamic learning environment and also by studying some authentic materials. Communicative activities should be related to the real purposes that have a positive effect on learner motivation: to search for relevant information, to be close to the learners' needs, and to provide authentic cultural information.

Choosing the topic of the lesson is essential, and at an earlier stage of the learning process, simple everyday dialogues (meeting people, ordering food, booking a ticket/a holiday etc) are among the first things that students learn to communicate. In order to make a similar dialogue to the one from the introductory lesson from the students' book, *Cine sunt eu?* (Who am I?) the students are required to make a short presentation that will include their biography (name, age, nationality, country of origin) as well as hobbies, personal interests and other details important to them.

The digital instruments that can be easily used for this interactive task are Vocaroo, Voki or Voice dictation. This activity is a good opportunity to practice pronunciation, as well as to listen to digital self-portrait presentation of the students, hence a very important part of the fluent communication being the ability to decode the messages sent by the others. The instruction for this task is characterized by clear prompts, an easy layout, a low level of difficulty.

For more advanced learners, we use targeted communicative activities more practical and conversation-focused, allowing the students to improvise on the spot, pushing them to speak on a certain topic, using at the same time grammar rules. It is about activation of knowledge in a meaningful context. This kind of activities help learners use the language in all kinds of situations, and the aim is to focus on spontaneous communication, while developing their creativity as well. Examples may be different types of presentations with the use of visuals, problem-based learning activities (online newspapers, simulation of real-life events: TV programmes, video recording so on).

The students are given some ideas to select from, and these ideas should be clear – instructions should be easy to interpret – with a progressive level of difficulty and the topics should be relevant for the learners. They also need a good warmer and a set of preparatory activities: short videos or reading passages or either pictures or questions focusing on guessing the meaning of something, previewing new vocabulary, grammar issues, observing people and places. We used for this lessons various digital educational resources, Dotstorming, Flipgrid, Jamboard, Padlet, Storyjumper, Storybird, and the assignments ranged from the a talk about personal experience, report on events / news items, creation of a story, description of people, objects, situations, to discussions to reach an agreement and debates.

For all these challenging activities creativity and spontaneity are two essential abilities, which will help students think quick and reach a good solution to the problem. *Simulation* and *role play* on such assigned topics in the online environment makes them think *out of the box* and make the task more interactive. We here describe one activity, called *Pick at random*, which has as objective the creation of a story, on a certain theme. Since the technique included also a more learner-centred approach, the students had the choice of the topic of interest. Next, the teacher gave a clear task presentation together with the sharing of the objective of the activity and introduction of useful vocabulary; students were assigned roles, activity creation followed, and, at the end, a brief feed - back. Using the collection of applications, RandomList (<https://www.randomlists.com/>), the teacher generates the list of a number of persons, or of things (depending on what subject was chosen by the students), equal to the number of students attending the online class. The story begins to be told by students in an alphabetic order, and each student, in

turn, must say a sentence in which the person / thing extracted from the list should be mentioned, and it ends when the last students contribute to the narration of the created story. To make the activity more interesting, there can be established a set of rules, such as time limit, or the class can be divided into groups, each group having its own particularity (for example group may play the role of a TV presenter and so on). In this phase, the teacher should ease the flow of conversation, without worrying too much about the learner not using grammatical knowledge correctly.

This sort of targeted practice activities, for their own nature, must provide for learners a language – rich environment, which, for online learning and teaching, refers to the digital educational resources and internet instruments that support students to internalize the language.

- c) teachers' reflections on the proposed technology enhanced techniques, targeted to facilitate the development of students' speaking fluency.

The teachers were required to offer their opinions on how the proposed techniques contributed to the development of their students' speaking fluency, during online classes.

As teachers we always know how to create the conditions in which foreign language learners express themselves through speech in order to increase their speaking fluency (Teacher 1)

It (the technology- enhanced technology) helps students talk as much as possible of the period allotted to the digital communicative activity. In the classroom, often most time was taken up with teacher talk or pauses. (Teacher 2)

Each student has the possibility to take a chance to participate in the discussion; while in the classroom during communicative tasks, there was uneven participation; a few students dominated the discussions. (Teacher 3)

Our students are highly motivated; they are in a comfortable learning environment, and they are eager to speak, as the proposed topic is of interest to them and they want to give their opinion and share their ideas about the speaking task. (Teacher 4)

The language our students use is satisfactory. They express themselves using relevant terms and structures. Oral production is comprehensible. (Teacher 5)

The practice topics and themes we use for speaking activities help them learn Romanian effectively and also allow them to develop a natural and accurate style of Romanian pronunciation. (Teacher 6)

Clear instructions, topics which are engaging, appropriate vocabulary improve the students' ability to express ideas accurately and confidently in debate activities. (Teacher 7)

Meeting course objectives (understanding vocabulary, the topic etc), takes a good warmer and a set of preparatory activities, mainly learner - centred. (Teacher 8)

2) What are the students' opinions on being taught with the digital based techniques for speaking activities?

Of the 110 students who took part in the survey, 75 were female students, and 35 male students. The age of the respondents was between 18-23, all being familiarised with the technological devices, with the internet and with the online interaction. The students were asked to answer several questions that would make up a final answer and conclusion of the main question of the survey mentioned above.

For the first question "How satisfied are you with the following targeted communicative activities used in developing speaking skills during online classes?", the answers were counted for each type of activity separately:

a) everyday dialogues (meeting people, ordering food, booking a ticket/a holiday and so on). For the type of communicative activities that included oral debates on

everyday topics using educational digital instruments, a large percent, 57 % (62 students), were “Very satisfied” with this choice; 21% (23 students) were “Satisfied”, 10 % (11 students) were “Not satisfied”, 4 % (4 students) were “Very unsatisfied” and 8%, (9 students) were “Neutral”, as can be observed from Figure 1 below.

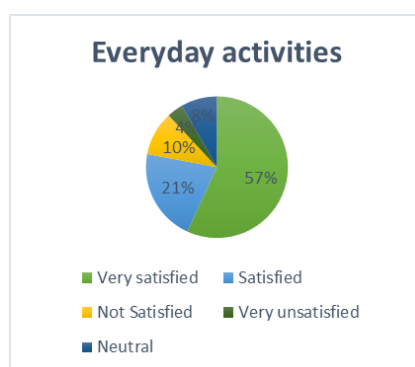


Figure 1: everyday dialogues (meeting people, ordering food, booking a ticket/a holiday etc).

b) simulations of real-life events (telephone calls, business conversations, job interviews, presentations and debates of topics). For these targeted oriented classroom activities with authentic and real life - like conversations, out of the 110 students, 61 (55 %) were “Very satisfied”, 21 (19%) were “Satisfied”, 11 (10 %) were “Not satisfied”, 5 (5%) were “Very unsatisfied”, and 12 students (11%) were “Neutral”, as can be observed from Figure 2, down below.

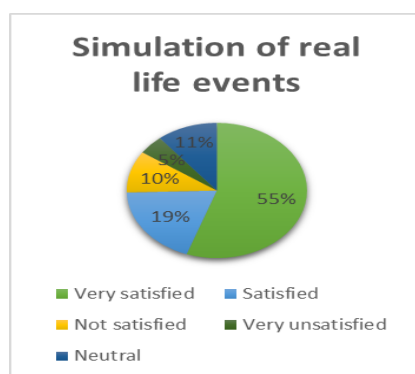


Figure 2: simulations of real-life events (telephone calls, business conversations, job interviews, presentations and debates of topics)

The next question the students were required to answer was “How did you understand the material being taught for developing speaking abilities at online courses?”. The majority of students, 77 (70 %) out of 110, found it easy to understand the material taught during online classes, for 23 students (21 %) it was difficult to understand, while 10 students (9 %) seized no difference in the manner the material taught was presented, as can also be observed in Figure 4, down below.

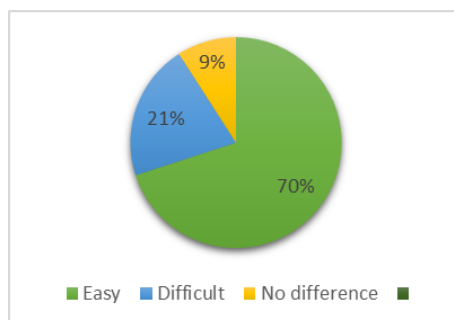


Figure 3: “How did you understand the material being taught for developing speaking abilities at online courses?”

For the next question, “Has attending classes online made you feel more motivated to interact more?” 82 students (74,5%) were more motivated to actively participate in the online class, and therefore they answered “YES”, while 28 students (25,5 %) were not so motivated to interact more online, and therefore they answered “NO”.

Table 1 down below shows students’ opinions who answered “YES”, as well as students’ opinions who answered “NO” to their degree of motivation to interact during online classes.

Opinions of the students who voted YES	Opinions of students who voted NO
“Being at my own home comfort, allowed me to feel more confident” “I had time to study more, being at home” “I was motivated to focus on my studies and read more, since I had everything available at one click’s distance” “Online I find it easier share my opinions and to address my questions” “ I have more time to better prepare my home tasks” “The topics of the subjects are presented in a more attractive way” “There are the web programmes which make it so easy to understand the practice of the course topics” “We have a lot of possibilities to quickly search for any word or subject we need”	“I have become lazier and not so motivated to pay attention all the time” “I cannot concentrate if the teacher is not in front of me, in the class” “I need new information to be explained in the traditional manner, using the whiteboard and marker in the classroom” “This kind of virtual interaction does not motivate me much to focus throughout the entire duration of the class” “I feel I cannot be productive if I am not in the class, at faculty”

Table 1: Students opinions about being more motivated to interact when attending classes online

Conclusions

To summarize, technology offers language learners opportunities to actively engage in classroom interactions, from their own privacy, in a safe environment.

Thanks to specific feedback given through this research, we can observe some positive learning outcomes which include a better learning approach, improved oral performance and increased creativity on the part of the students.

From the teachers' perspective, finding strategies and techniques tailored to the needs and necessities of the students, making topics interesting, meaningful to the students, creating a friendly atmosphere, and encouraging students to speak and express themselves, results in an increased impact on speaking skills, as they have become more confident in engaging in oral productions and debate activities.

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THE PROJECT METHOD - AN INNOVATIVE METHOD OF TEACHING – LEARNING – EVALUATION

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Abstract: *I highly believe in productive communication and an open collaboration, in the connection that has to exist between a teacher, a student and a parent, to maximize the progress of the children and to harness the potential and the abilities of each and every child. The education is the base of the progress of the society and this can be done only with a heart full of positive energy and the availability of finding solutions of the seeming difficult situations. Therefore, I decided to put on paper the method of projecting – an innovative working method, focused on the student and his needs, with a modern approach, based on collaboration, respect and authentic communication. This article treats some aspects of applying the project method at the lessons of technological education. The use of the project method facilitates the transfer of learning outcomes and allows placing the student in a situation to seek, to synthesize, to associate and to compare. The project method offers a rich and meaningful environment in which students develop complex skills that are essential for effective functioning in the modern world. I could say that I am the supporter of an education based on innovative methods, in which the children can learn one from another can make experiments, are motivated to create, to think, to ask questions and to find answers. A teacher doesn't only have to teach, but also to make his students interested in the subject, to always find subjects of interest for them, interesting and captivating activities.*

Keywords: *the method of projecting, innovation, efficiency, interactivity.*

The education process is a complex system, a result of the inter connection between teaching, learning and evaluation, whose finality is the implementation into practice of the educational ideal, the fully – vocational development of personality. The main way by which one can make this aspect possible is the development of the technology, meaning the types, the methods and the ways by which one can get the desired outcome.

The education technology includes all of the parts of the education process, insisting on the interdependency between the content and all the other aspects like: organization, the connection between the teacher and the student, the methods and the procedures used, and so on.

An important role of the education technologies goes to the education strategies. By education strategy we understand: *"an ensemble of methods and procedures by which is made the cooperation between the teachers and the students in teaching, learning and also the evaluation of a volume of information, the formation of prowess and skills, the development of the human personality"*(Nicola, 2003: 441)

Considering the fact that the word "method" comes from the Greek word "methods" which means "way" we could say that *"the teaching method is a typical way used in the educational process by the teacher but also by the one that is educated with the purpose of educating him, a way which has as principal determinations, on one way, the orientation towards the increasing of knowledge and the perfecting of the capacities of knowledge, and on the other way, the relative regulation of the stages that have to be done, of the strictly necessary ways, the limits of the efficiency."* (Balea, 2020:3, available on <https://revistaeducatie.ro>)

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In the modern education it is of great importance the using of the interactive methods, that state that the instruction has to be done actively, the student becoming the co – participants of their own formation and education. The interactivity is "a learning through communication, collaboration, by which is produced a confrontation of ideas, opinions and arguments, it creates learning situations focused the availability and the desire of cooperation of the students, their active and direct implication." (Păcurari, 2003: 46; available on <https://edict.ro/strategiidedidacticeinteractive>)

By using the interactive methods in the education demarche are satisfied the following psycho – pedagogical requirements of the activation:

- the psychological preparation for learning;
- the prevention and the reduction of the negative influences of the different disruption sources;
- the ensuring of the congruent repertoires;
- the ensuring of a common language between the educator and the educated;
- the using of some efficient ways of activation.

By using the interactive methods is stimulated the learning and the personal development encouraging the exchange of ideas, of experiences and knowledge, they assure an active participation, promote the interaction, leading to an active learning with obvious results, it contributes on the improvements of the quality of the educational process, it has an active character, a real active - formative value of the personalities of the students.

By efficient using of these methods, in teaching practice it is necessary a good theoretical knowledge of them, a minimal experience in their using and suitable integration in the education project, in a close relationship with the traditional methods. This way of teaching transforms the student in an actor, an active participant in the learning process, ready to acquire knowledge by themselves, an optimal engagement of thinking, mobilizing him in relation with the learning tasks given, he identifies himself with the learning situation in which he is involved, being an active part of his own transformation and formation generated by knowledge.

The learning practiced based on interactive methods assumes the following:

- verbal, social affective and direct interaction between students, thanks to whom grow the intellectual and social skills that can be transferred in different contexts, formal or informal;
- an open and an active attitude based on personal initiative;
- a learning by cooperation with other class – mates;
- the intensive engagement of the students in the performing of the tasks (even though for some of them the first experiences of this kind are not made);
- collective and individual responsibility;
- the value of the verbal and intellectual exchanges, counting on a logic of learning that keeps in mind the opinion of the students.

This type of teaching approaches lead to a cognitively progress focused on the discovery of the other, on an active and interactive participation at a common reflection in the educational communication to which it belongs. Distinctive for the interactive methods is that they promote the interaction between the minds of the participants, between their personalities, leading to a more active learning with obvious results.

The interactive methods create habits, facilitate the learning on your own way, stimulates the cooperation between students, and not the competition, they are attractive and can be approached by a point of view of the different learning styles.

One of the well - known interactive methods is the method of the project, which promotes the development of the dynamic skills of the students, but it is also an evaluation method. The project is a personalized activity, the students being able to decide not only the content but also the way of presenting it.

The activity of the project enforces the compliance of the successive appliance of the following steps:

- *the identification of a problem/topic/subject;*
- *the collection, the organization, the processing and the evaluation of the chosen topic;*
- *the elaboration of set of possible solutions of the problem/topic;*
- *the elaboration of the project;*
- *the providing of the feedback (appreciation, questions, the exchange of ideas).* (Frith, Macintosh, 1991: 172, apud Oprea, 2008: 286)

The characteristics of this method are:

- *it goes on a period of a few days to a few weeks;*
- *it begins in the classroom by the announcement of the topic, the definition and the understanding of the workload;*
- *it continues in the classroom and at home and it finishes in the classroom with the presentation of a report about the obtained result and the explosion of the made product;*
- *it can either be an individual or a group workload;*
- *it has to be strictly organized steps, like any researching work;*
- *it facilitates the transfer of knowledge through interdisciplinary connections.* (Oprea, 2008: 287)

The advantages of using the project as an interactive method of teaching, learning and evaluation are:

- *it valorises the daily experience, the information and the interests of the students;*
- *it give the possibility of each student to act on the areas in which his capacities are the most evident;*
- *it offers opportunities for the realization of an educational cooperation between the main actors of the education: student – student, student – teacher, teacher – student – parent;*
- *it stimulates the accumulation of knowledge, it develops the capacities and the abilities of communication, collaboration and helping, determining the active learning.*

When the students project, they plan, they do and they present in a public way a project of a real value (for themselves, for the community, for the client), this has got an effect of transformation about the perception about themselves, about their relationship with the learning, and the feeling of belonging to the place and to the world around them.

The topics upon which the projects are made can be given by the teacher, but, in some cases, they can be made by the students that make these projects as well. The information that the assessor gets is varied and in essence, they focus on the following aspects: the motivation that the student has about the domain within whose perimeter he chose the topic, the student's capacity of getting information and of using a biography based on the discussed topic, the capacity of the student to make an investigative path and to use a set of methods that can help him reach the objectives that he had in mind; the way of organizing, processing and the presentation of the achieved information as a result of the using of different researching methods; the quality of the product(products) obtained at the end of the project that can be apart by originality, functionality , great aesthetic qualities.

In the process of the project development the student has the opportunity to prove his knowledge/acquirements, his skills and habits that he developed on many different lessons, the student uses many books, magazines and the internet, he plays different roles:

reporter, photographer, editor, illustrator and so on – that give him the opportunity not only to realize what he knows and the capacity of using it, but also effectively developing said capacity.

As in the case of other alternative methods of evaluation, in the project method has to be taken into consideration a set of determinants like: the age of the students, their motivation about a certain domain of knowledge, the variety of the learning experiences that the students have gathered until now, their resistance of effort.

The project is a more extensive activity that allows a complex appreciation of the learning, helping on the identification of some individual qualities of the student. Even though it implies an individual studying part outside the classroom, this activity is highly motivating for the students.

The learning by the method of the project it is well used in the school practices because it has come to the realization that the students become more involved in the process of learning when they have the possibility to analyse, to research and to discover information by themselves, and situations that are alike with those from the real life. The students can chose when it's about the realization of their own project, which gives them the opportunity to follow their own interests and to manifest their curiosity. Answering their own questions, the students can investigate other subjects that were not identified by the teacher as the objectives of the learning process.

The teachers that want to use the method of the project in the classroom may have to adopt new strategies of instruction to have results.

The methods of the direct instruction based of school books, exposures and traditional evaluation don't work too well in an open and interdisciplinary instructive process, typical for the learning based on projects. The teachers more likely "coach" and "shape" and talk less. The teachers can be found in the situation of learning themselves along with their students while the project is made.

The teaching based on projects is one of the approaching of the process of instruction, available in the "repertory" of a teacher. This approaching is not adequate for all the types of competences and knowledge. The teachers that make the change on the instruction based on project face some challenges that they have to overcome when they go from the traditional practices to the new ones.

As long as the teachers and the students work together at the projects and integrate the technologies, their roles change. The teachers that are used with exposures and use school books or existent materials can have some troubles in an approaching based on the student, which means giving up on the control and giving the students the opportunity to work in multiple directions, on different activities on the same time. While the work of the meal of the project needs a lot of time of preparation for the teacher in the beginning, once the project starts, the teacher less preparation daily work and acts as a coach or a facilitator during the development of the project. For the teachers this is interesting and it's a way making the connection with the individual styles and the creativity of the students.

The project is also a change of the role of the student. In projects it is necessary that they make more decisions, to work by collaboration, to take initiative, to make presentations in front of a public, and, in more cases, to build themselves their own basis of knowledge. Even though this can be a challenge for the students in the beginning, many of them will consider the activities of the project full of meaning, more relevant to their lives and more interesting. Therefore, the students are generally more motivated, they've got better results through the projects and gather new knowledge.

But, we have to be aware of when, how and what method we use, because the teaching steps that we initiate have to be in compliance the particularities of the age and the cognitive and practical possibilities of the children. Not any method can be applied in all the activities or at every age. In choosing the methods that we will use, we have to keep in mind the topic, its type (teaching, learning, evaluation) and the level of the intellectual development of the children. Therefore it is necessary a deep study of these methods, a detailed analysis, creativity, educational responsibility and a capacity of adaptation and application.

In the end, I would like to mention the importance of the method of the project, by emphasizing that it is a method that activated the student to the original solving of the tasks, through their freedom of choosing and acting, through the way of processing the information. The method of the projects, when well applied, it is a dynamic and attractive way to develop the competences of the students, to stimulate their imagination and to facilitate the transfer of the learning acquisitions in the everyday life, discovering the love of leaning, the trust in themselves, the students feeling fulfilled.

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METHODS AND PROCEDURES USED IN ORAL COMMUNICATION

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Abstract: *Regarding the way of teaching and learning the communication notions we can notice a series of difficulties in forming and developing the oral speech of small school children, but also when understanding all these notions. That is why, most of the times, the teachers use different didactic methods in order to make the process of teaching and learning more attractive for pupils, easier and more adapted for their level, but also for the pupils to be able to apply their knowledge. The didactic method represents a homogeneous system of procedures, actions and operations chosen according to the features of studying, aligned and integrated situations into a united way of learning under the specified method. The value of a method into an educational context can be given by the quality of the procedures that make it complete. The method is a deliberate way of organizing the teaching content due to organizing learning, as a result of an interaction between the teacher and the children. If in the scientific domain, the method keeps its initial signification, when is used in the didactic domain it reaches other meanings, it becomes more than an instrument meant to facilitate the scientific knowledge. This time it takes over another value, a pedagogical one, becoming a popular knowledge tool that enhances certain truths; it also becomes a way of teaching the pupils some notions about the objects and phenomena from reality.*

Keywords: *methods, procedures, didactics.*

For students, the method is the process of active assimilation of a new system of knowledge and skills, whose goal is to develop their potentialities of knowledge and action. The didactic process is a part of the method, a tool to make it happen, that is a system of intellectual and/or practical operations of the teachers and students, operations that transpose in the practical plan the way of acting of the methods, contributing on their efficient value. As for the classification of the methods, the first criteria is the historical one, therefore, there are: - classical or traditional methods, that use mostly the direct communication, based of the previous experience of the child, on the intuitive didactic procedures, most of the time authoritative, with a formal character – modern methods, an expression of the most recent pedagogical innovations, with an accent on the personality development, whose principle is that “ the school was made for the child, not the child for the school.”

The conversation. The conversation is an interactive method consisting in the didactic dialogue between the teacher and the students, on which the teacher asks questions successively to stimulate his students to acquire, know knowledge or to fix, to systematize and evaluate the knowledge they possess. The conversation is a method that capitalizes the dialogue in order to achieve the objectives of the educational process. The conversation method is a common front-directed activity to stimulate language, enriches vocabulary, clarifies meaning, fixes words, corrects misunderstandings, and corrects pronunciation. The student capitalizes on the entire linguistic theory; his personality is developed through the communication and expression of his own values. He is determined to make the connection between word and idea, to formulate and express correctly what he wants to express. According to the didactic function targeted with priority, the following main forms of the conversation are detached: - the verification

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conversation (catechetical), in which the questions are of reproductive type, aiming at knowledge taught and learned and requesting with priority the memory; - the heuristic conversation, in which the questions are of a productive type, requesting with priority the thinking in the processing and systematization of the known data in order to make comparisons, interpretations or expressions of personal opinions. This leads to new knowledge, 'discovered' by students through personal effort (etymological: 'evriskein', gr. = 'To discover'). It is also called Socratic conversation; her father being considered the Greek philosopher Socrates: consolidation conversation, which aims to repeat and systematize knowledge. The organization and development of activities requires the scientific solution of the problems it generates in connection with their design and timing, with the preparation for active participation. The oppression of conversation activities involves compliance with certain conditions: planning at short intervals, establishing the topic according to the age and individual characteristics of children, -developing questions, deepening the topic, choosing new words to introduce in the activity, choosing procedures and the means to ensure the active participation of all children during the activity. The conversation is based on the student's previous experience and it is an exercise in expression that requires the selection of words, the choice of grammatical structures parallel to the discussions. Thus, he will form the correct expression skills necessary both in the usual speech and in the school activity. He will know how to: listen to the question, answer when asked, listen to the answers of the interlocutor / interlocutors, intervene to correct mistakes, order his / her entire information acquisition in order to answer the questions properly.

Conditions for asking questions. The conversation assumes that all the questions flow logically, the teacher's talent to formulate and ask questions in natural alternation with the expected answers. He must set out a question plan in which to carry out the whole activity. The nature of the questions must be diversified according to the objectives pursued and the learning situations. In general, the questions should be direct, 'helpful'. They must be precise, clear and grammatically correct and correct in content. The teacher will focus on questions that require intellectual effort on the part of the students, discovery questions. It is preferable to use more general questions, so that the answer is not limited to a single piece of information, or even monosyllabic; alternative use of different types of questions to stimulate the activation of the students.

Conditions for formulating students' answers. The teacher's requirement must not only be on the correct and clear formulation of the questions, but also on the children's answers. The question is the one that analyses the quality of the answer, but, in turn, the question is conditioned by the possibility to answer the children, by the psychological peculiarities of the students' answers. Therefore, the young student must be taught to move from the incomplete answer, often non-essential to the complete answer, within the limits of the question asked by the teacher. Students must give correct, complete, motivating answers in terms of content; use appropriate vocabulary. Therefore, asking questions is an art that the teacher must master very well, so that the answers required nuance productive intelligence, spontaneity and curiosity, leaving students more freedom to search, solving a learning problem.

Storytelling. Storytelling is a method and a form of specific teaching activity for practicing the act of communication, but it is also a species of the epic genre, in which a story is told. The method of storytelling consists in 'living and plastic exposition of a subject or a theme that contains mainly data and facts. Regardless of the object of instruction in which it is used, the story must contribute to the understanding of the knowledge communicated, to the formation of the ability to distinguish the essential, to

compare facts and phenomena, to obtain appropriate conclusions, and to the moral and aesthetic education of students.’ (Dictionar de pedagogie, 1979, p. 156). Storytelling is one of the most beloved guided activities for young schoolchildren; it satisfies students' need for knowledge and affection, stimulates their imagination and creates the optimal communication framework. Within the instructive-educational process, the story develops the following psychic processes: • Logical thinking - due to the logical discovery of the elements in the story • Voluntary memory - by fixing the unfolding of events and rendering them in their logical sequence • Imagination - by creating new images-based processing of previous representations and previous cognitive experience • Language - as a fundamental means of communication. Language and thinking interact and it is constituted as a unit between communicational (transmissions of information) and cognitive. Thinking develops with the support of language, and the level of development of language reflects the level of development of thinking. • Attention - due to which children memorize the names of the characters, fragments of the story, remember the sequence of events, behavioral traits of the characters. Storytelling as a method is adapted according to the objectives and contents specific to each school level; it presents aspects as close as possible to the children's experience and has educational and aesthetic values. The need for aesthetics, the emotional attraction of students to the category of beauty manifested through the narrative frames the story in the aspiration for knowledge, stimulates the imagination and exercises the ability to communicate. The story makes it possible to introduce the student to a fabulous universe, in which fairy tales, legends, myths, historical events are shaped around the spectacular events in the life of the heroes, with the aim of informing and sensitizing students. ‘An attractive story, told with modesty and talent, is always followed by tension and emotional participation, giving children a good opportunity to discover what is good and bad, beautiful and ugly, admirable and repulsive, nobility and baseness in the conduct of some characters, some loved, others hated by them. The nuanced and emotional character of the narrator's expression, his direct and affective participation in the content of the story awaken a wide register of ‘stirring’ emotional feelings in the children's souls, from those of love, compassion or joy to those of hatred, of indignation and pain, which explains the special educational value of this method.’ (Cerghit, I., 2006, p. 131) The storytelling method facilitates the development of analysis, comparison and understanding skills through the logic of events, through the simplicity and clarity of the ideas transmitted, which makes it possible to outline vivid representations that stimulate students to form social skills. Through the factual material and its logic of development, through the simplicity and clarity of the ideas expressed, the story is an excellent exercise that leads to the acquisition of a great wealth of vivid and clear representations, which encourages subtle analysis and comparisons, facilitates understanding and detachment of the essential, of some teachings’. (Cerghit, I., 2006, p. 131) .

Form of the activities of storytelling. The teacher's story for primary education is an oral presentation of some literary creations (stories, tales, legends), even of some real events heard, lived by him. The teacher's story is a model of communication for primary school students, being a compulsory activity. The oral presentation of a fairy tale, a snooze, a story told to children, becomes a rich source of information and training for students. Every story has a formative value cognitively, but also ethically. In order to achieve a successful storytelling activity, with formative value, the teacher must: • Find a story suitable for the age of the children, to whom it is addressed and who meet conditions of a cognitive, moral and aesthetic nature; • To know very well the content of the narrative in order to be able to present it to the children in an appropriate tone and in a pleasant,

coherent and attractive way;•To process the text if it is very long, by summarizing some sequences, making it shorter and easier for children to understand;•To intervene from time to time during the story, through certain digressions, making the action much more dynamic and the communication more pleasant, enriching the listeners' knowledge;•Try to solve the problem of unknown words: either by removing the new word and replacing it with a known one, or by adding a synonym to the unknown word, a synonym to be understood by students' (Crăciun, C., 2009, p. 19) In addition to the fact that this method enriches their informational horizon, the teacher's story is a model of exposition, narration, oral expression, made by keeping the rules and rules of grammar, the use of a rich lexicon, comprehensible and varied, stylistic expressions of great force evocative by which develops students' creative imagination and their possibilities of oral expression.

Student stories that include retelling and storytelling itself. The retelling consists in the free reproduction of a known text and trains students in the ability to order ideas logically, through a cursive and clear exposition. The story itself aims to develop a correct, logical, expressive expression, being a good exercise in language education and communication. This is done by exposing, presenting a literary text read or an event lived through a direct experience or a situation thought and imagined by students. Several forms are known: students' stories according to the teacher's model; students' stories after a given beginning; students' stories according to a plan; students' stories after a series of illustrations; stories based on a given theme. Application of the method class: fourth; discipline: Romanian language and literature, lesson title: storytelling according to an idea plan lesson type: consolidating knowledge general and specific competences: - receiving various messages. making simple deductions based on listening to an accessible literary or informative text; -notification of deviations from the heard messages in order to correct them; - manifestation of attention to various types of messages in predictable contexts; -manifestation of interest in receiving the oral message regardless of channel disturbances 2. Expression of oral messages in various communication situations; - reporting an imagined story based on support questions; -logically and chronologically ordered presentation of a project / activity carried out in school or extracurricular; - initiating and maintaining an interaction to solve individual or group problems; - manifestation of interest in participating in oral interactions. Receiving written messages in various communication contexts: formulation of simple conclusions based on reading informative or literary texts; associating the elements discovered in the text read with one's own experiences; extracting significant elements from a text to support an opinion regarding the message read; assessment of textual elements that lead to in-depth understanding in reading; manifestation of interest in literary reading and information; writing messages in various communication situations; short story of a sequence from a story / a movie / cartoon / an activity / an imagined / lived event

Stages of the activity: Read the following ideas from Mircea Cărtărescu's book, "Butterflies with hundreds of wings" 1. Books look like butterflies, only they are butterflies with hundreds of wings. 2. Books make us dream, and these dreams do not fall apart. 3. Each reading is unique because the same book is imagined differently by those who read it. 4. Reading, we actually travel in our minds, because we imagine what we read. 5. Unlike movies, books are thousands of sizes and we can have direct contact with them. 6. Books are important for the formation of a human being and send us to more and more books. Students are offered a moment of introspection: to close their eyes. As you listen to ideas, imagine what you hear and present. Students will be given reading cards with the contents of an excerpt from the Polish Story "Golden Quinces from the Dragon Garden", which can be read in whispers and on rolls. The text map will also be gradually

completed, as it is established: -title / author; -the characters; Students are asked to present what they think the prince did with the gifts received from the old woman. It explains the meanings of new words or expressions, encountered in the text (you hated it, don't find peace, throw the curse, you will break through), orally make sentences. The text read is narrated, the logical fragments are identified, the main ideas are formulated, which are noted on the board and in notebooks. Two sets of didactic boards containing the main ideas from two stories by contemporary authors are placed on the magnetic board, and, after the term "contemporary" is updated, making an analogy with the historical epochs, the presented ideas are logically ordered. Each student writes on the notebook the ordered ideas.

Predictive reading. It is specific to primary school activities, which consists of discussing and analyzing texts specific to young schoolchildren, with the help of which students are encouraged and asked to participate in the interpretation of a story read by them or presented by the teacher. This method is used in reading lessons to form critical thinking, gives students the pleasure of reading, and trains them in various discussions on the text, gives them the opportunity to express their point of view, argue and support their ideas. By the fact that they can intervene in discussions about the text, it involves them emotionally, living with the characters in the text, debating their actions and finding alternative solutions to problem situations in the text, thus correlating events in everyday life with those manifested in the text. Gabriela Bărbulescu and Beşliu Daniela specify in the paper Methodology of teaching Romanian language and literature in primary education which are the stages of predictive reading: '- presentation of the title of the text - it is established what is its meaning for students; - presentation of the text on sheets, folded so that only a fragment of the text is revealed, and its discovery can be made gradually as the text is read - requesting the first prediction, before reading the first passage - reading the first passage by students, without to have access to the other fragments; fill in the heading 'What happened?' - making the second prediction 'What will happen?' (2009, p. 198)

Mutual teaching-learning It is mainly used in reading activities to study a literary or non-literary text. Through this method, students are taught how to approach the text, what activities and techniques they need to use to make it more accessible, so that they can take on the role of teacher, discussing and personally training their classmates. The method develops communication and relationships between students and experiencing the role of the teacher. As objectives, mutual teaching-learning records: - individual performance by exercising the ability of students to capitalize on their learning experience, teaching others; - the active participation of children in group and frontal activities, - the development of confidence in their ability to relate and take on responsibilities. 'The mutual learning method is focused on four learning strategies used by anyone who does a text study on social, scientific or a narrative text (stories, short stories, legends). These strategies are: - summarizing, asking questions, classifying data and predicting (predicting)'. (Oprea, C.L., 2009, p. 193) The summary means a brief exposition of what has been read before. Each group leader or child in the group presents the synthesis of the text read or the image contemplated by the group for 5-7 minutes. In parallel, each member of the group can formulate one sentence at a time. The sentences will be summarized in a logical synthesis that expresses the fruit of collective thinking and the message of the text or images given / heard. The question is asked about the text read, but only if the answer to them is known. Analyse the text and the group image and then each child asks a question using the question palettes. I can ask as many questions as possible in the group. Then their selection is made. The children select the problem

from the picture / text or text / picture they want to understand and ask questions to convince everyone that the choice was the right one. The questions concern relevant aspects of the problem posed in the text / image based on the characters, time, action, place of development and way of solving, action. Classification means explaining the meaning of new words, if any, by diversifying explicit sources. One of the children (even two can complete each other) formulates explanations, clarifications that the whole group will have clear all the new aspects of the text. This group clarifies the ambiguities of both the children in the group and the other groups who did not notice certain issues. Clarifiers can make the intervention accessible using a variety of teaching materials. They can ask for the teacher's support. The educator guides, advises, directs the group to the essence of the problem. The prediction is made based on what the students read, by communicating their own predictions, about what will happen next. Analyse the text / image in groups and predict what will happen next, expressing the most unexpected ideas, facts, taking into account the logic of previous ideas. 'The stages of teaching-mutual learning are: 1. explaining the purpose and describing the method and the four strategies 2. dividing the role of students 3. organizing into groups 4. working on the text 5. achieving mutual learning 6. appreciations, completions, comments'. (Oprea, C.L., 2009, p. 194)

Brainstorming. Etymologically, brainstorming comes from English, from the words 'brain'= brain and 'storm' = storm, plus the ending '-ing' specific to the English language, which means 'brain storm' - effervescence, a state of intense imaginative activity, an assault of ideas. It is a modern method of individual search and creation, a variant of group discussion that aims to express and find new ideas, solutions in case of a problem, but also to confront and approve them with the group of students. Using this method requires following several steps such as: (1) announcing the topic / problem for which solutions need to be found, (2) preparing for the activity, (3) expressing ideas, solutions found to address the topic / problem, (4) stopping 'Brainstorming' when the teacher considers that sufficient data have been gathered to express the solutions to the problem in question, (5) evaluating ideas, agreeing with students, discussing and choosing the most relevant solutions for their use.

Starburst. This is an interactive method that involves the development of individual and group creativity. According to Mariana Norel, the stages of this method are: • 'starting from a fragment read, from a different fact or from an event in everyday life, students are presented with a problem; • the team is organized in groups; • questions such as: WHO?, WHAT?, WHEN?, HOW? WHY?; these questions can give rise to more elaborate questions; • after the end of the established working time, each group will present its list of questions that it has completed; • the best questions will be highlighted and answers will be formulated for them. • Finally, the activity of each group will be appreciated'. (Norel, M., 2010, p. 79).

The didactic game: the didactic game is one of the most beloved activities of preschoolers and schoolchildren, it is entertainment, recreation, and at the same time a vital need for imaginary reconstruction of reality. It harmoniously combines the instructive-educational activity with elements fun, attractive, age-specific. Researchers have shown that the child's play is essential for the development of his personality and that the game develops basic abilities and skills. Playing is a specific human activity, it is one of the various activities of people, it is determined by other activities and vice versa, it determines all of them. Learning, working and creating would not be done outside the game. Its use in the instructive-educational process also lies in the fact that it is a means of stimulating and developing creativity, imagination and thinking, the game contributes to the formation and development of communication skills. 'As a form of activity, each

game contributes a didactic task to be performed together with specific rules and elements, which should contribute to the achievement of educational objectives. The game also involves both the harmonization and strengthening of relationships between children, contributing to the development of teamwork. The teacher can communicate much better with his 44 students through this activity, being able to get closer and observe them closely, discovering many hidden aspects of their personality.' (Grecu, M.-V., 2019, p. 134) The typology of games is varied, so the mastery of the teacher is proven by the ability to select and know how to choose and apply the right game depending on the level of the class of students, the transmission of tasks in order to perform this activity. In the case of poetry lessons, specific stimulation games can be used: thinking games, observation games, imagination games, language games, creative games, etc. The stages of organizing and directing the didactic game are: a) the introduction of the game in the didactic activity; b) stating the title of the game; c) presentation of the materials used (if applicable); d) setting the rules and explaining them; e) conducting the test game; f) the execution of the game by repetition, in order to participate as many students as possible; g) the introduction of some changes in the game, elements of difficulty and the production of some variants; h) evaluating the development of the game so that the students are aware of certain deficiencies, if any, and want much better results in the next games. Following the description and presentation of these methods, both traditional and modern in the approach of pastels, we can conclude the formative and informative character, the role they play in the development of critical thinking, capitalizing on students' own experience, determining students to seek and develop solutions. To various problems, highlighting one's own way of understanding, the engaging, relaxed climate, based on collaboration, trust and respect, active methods and techniques make the lesson an adventure of knowledge in which the child participates, according to his own strength. Therefore, the teacher, partner of education has a special responsibility in terms of choosing the methods used in the educational instructional process, each of these methods contributing to the nuance of students' personality.

Role playing is an attractive method due to its playful and effective appearance; is an active teaching-learning-assessment method, a composite method that has a mixed structure because it includes methods that belong to other categories, which have now become procedures, such as: explanation, instruction, observation, debate, etc. Using Role playing, the teacher intends that students: • to form some behaviors and attitudes in certain situations that challenge it • to cultivate feelings of sensitivity, good manners, kindness towards people and human behavior • to form and develop the ability to be able to solve problem situations in certain contexts • to encourage and develop teamwork • to develop and stimulate the spirit of collaboration, cooperation, constructive dialogue, etc. (Norel, M., 2010, p.93) From the category of techniques to stimulate creativity we can use dramatizations, role-playing games, changing the end of a text, using unusual expressions, conducting dialogues, on which occasion students are put in unpredictable situations, having to resort to their fantasy and imagination. ex. 'Dialogue with the Swallow' or 'Dialogue with Spring'. For example, in the game 'Tell something about: school, pencil, etc.' the spontaneity of verbal constructions, fantasy, representations about the things in question is pursued. A pleasant atmosphere is created that frees children from the fear of being admonished, an atmosphere that promotes communication, consultation, encourages those with slower thinking and gives wings to the gifted.

The cube. The cube is used when you want to explore a topic / situation from several perspectives, this method offers the opportunity to develop the skills needed for a complex and integrative approach. This method was created in 1980 by Cowan and

consists of analysing a theme by designing it on the six facets of the cube, each assuming a distinct approach to the subject. The stages of the method: - a cube is made on the sides of which the words are written: DESCRIBE, COMPARE, ANALYZE, ASSOCIATE, APPLY, ARGUMENT (others, depending on resources, not necessarily on all sides of the cube); - The topic / topic discussed is announced; - the group is divided into six subgroups, each subgroup solving one of the requirements inscribed on the faces of the cube; - the final form of writing is communicated to the whole group; each child in the group plays a role depending on the task received (rollers, clever, knows everything, humorist, timekeeper); - the children solve the task individually in a given time; - presents in turn the answer given.

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DIDACTIC STRATEGIES FOR ENRICHING THE VOCABULARY OF SMALL SCHOOL CHILDREN

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Abstract: *Etymologically speaking, the term strategy comes from the Greek word stratos that means the army and from the word agein that means to lead. The didactic strategy was defined related to the object of learning, no matter if it involves knowledge, know-how or personal abilities. Nonetheless, the strategy also implies some performances like telling by heart, reciting, finding a rule, etc. The strategy may vary according to the type of the class: the entire class, a group tutorial, a practice group where the teacher tries to enrich and synthesize the knowledge of the children. The teacher has to spread his/her knowledge using dictation or working sheets, because he/she is perceived as a master of teaching in the eyes of the children. The teacher has to possess a motivated strategy in which the information will be provided according to a special method and, whatever the type of learning may be, the teacher has to keep in mind the object of studying, the complexity of his/her knowledge, but also the level of perception and the level of the individuals. A good strategy leads to the developing of the autonomy and also offers a big opportunity to the pupils' creativity. Before starting a didactic strategy, it is necessary to awaken the child's interest for receiving new information and then, after receiving it, the child need to be allowed to filter and understand it.*

Keywords: *strategies, knowledge, didactics*

The definition of the didactic strategies

Etymologically speaking, the term strategy comes from the Greek word 'stratos' which means army and from the word 'agein' which means to lead. Petit Robert (1972) offers two definitions for the strategy:

a - as opposed to tactics, the art of making an army evolves into a theatre of operations until it comes into contact with the enemy. Strategy is that part of military science that deals with the general conduct of war and the organization of a country's defence.

b - in a figurative sense, it is the set of coordinated actions, manoeuvres, in view of victory.

The strategy was first used in the army because the nations of the past were always at war, the kings instructed their military advisers to choose the best manoeuvres and tricks to win wars, thus winning the chosen strategy.

Our world today is facing multiple conflicts, which is why we are witnessing planetary upheavals aimed at controlling it. This goal is certainly well framed by strategies that ensure its success (Manolescu, 2017). Another example is that countries whose economies are based on revenues from the sale of oil like ours are changing their strategy to avoid bankruptcy and coordinating their manoeuvres to guide people to a better awareness of the danger that threatens them and to give more much value to work. When it comes to education, the school has always been the focus of the debate on how to provide a good education for our children. The choice of strategies is dictated by the needs of society, the development and evolution of science. We can confirm this by using ITC (information and communication technology in the service of good quality education) (Stanciu, 2004).

The strategy consists, after analysing the data and the environment, in choosing the best possible development and defining an action plan to achieve this development. It

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provides consistency between: -objectives and means, -different actions taken, -decisions and the particular situation,-environmental data. Thus, nothing is left to chance, any danger is eliminated on the path drawn to achieve the general objectives. It is clear that the environment and the objective to be achieved delimit the choice of actions to be taken: - Go straight to the goal in a short time, directing all actions to the target what is called: direct strategy; - A long-term policy that combines manoeuvres and decisions that relate to the nature and extent of the means it envisages achieving a fixed goal, so-called indirect strategy. In this sense, the total strategy requires the search for other ways to assert its advantages (Marin, 2011, p. 64). We should not be satisfied with the volume of the objective achieved, but with its quality, so that we can judge the effectiveness of a certain strategy. The best way is to follow the example of the ant in its approach. If we are facing a complex situation, it is preferable to fragment the approach in order to avoid it.

Acting according to an action plan is a well thought out approach that encourages action based on the sequence of steps. The teaching strategy is to design and organize educational activities to facilitate student learning, based on approaches and methods (Ursu, 2004).

The strategy is defined taking into account the object of learning, regardless of whether it is knowledge or know-how or interpersonal skills. It is also defined considering the expected performances: reproduce, recite and find a law. The strategy changes depending on the type of class: the whole class, the tutorial group, the practical work group, where we try to bring or structure the knowledge of a student. Throughout the class, the teacher distributes the knowledge using dictation or worksheets. He is seen as the sole holder of knowledge in the eyes of the student. We must have a motivated strategy in which knowledge will be provided according to a method and whatever the type of learning, the teacher must consider: the object of learning, the complexity and criticality of knowledge (is it ready to learn more inputs?), the expected level of performance and the individual or collective character of the learner (Marin, 2011).

The transmission model: well suited, associated with a deductive approach, to simple and non-critical objects. Behaviorist model: currently widely used in ITS, as it allows easy translation of the reference system into training activities. But it has often been wrongly assumed that it is inherently indicative of an inductive approach.

The constructivist model: undoubtedly essential, associated with an inductive approach, for learning complex and / or critical knowledge. The strategy leads to the development of autonomy and offers a great chance to the creativity of the students.

Before starting the teaching strategy, it is necessary to wake up the call of an acquaintance and to put the student in the position of receiving new knowledge. After discovering the knowledge, the student must be allowed to reinvest his knowledge (Stanciu, 2004).

The main priority for the quality of education is the need to reconsider the teaching methods of teachers, so that the formulated teaching strategies focus on learning and learners. In order to ensure the development and capitalization of their cognitive, emotional and action resources and to guide them for their optimal adaptation and integration into the social and professional environment, it is important to implement strategies as action-based and applied education and research experience. Therefore, students will have the opportunity to practice high quality learning, to pursue sustainable learning and possibly to use and transfer it to different teaching environments. With competent advice, they will follow them and improve their level of learning and skills. Continuous support from interested teachers, students will have the opportunity to achieve their learning objectives and succeed in this activity (Manolescu, 2014).

In addition, their chances of social success will be greatly increased. Interactive teaching strategies can promote active learning, including ongoing cooperation between students organized in micro-groups, who can work together to achieve predetermined goals. Teachers do not emphasize the role of disseminating information, but emphasize the role of organizers, promoters and intermediaries of learning activities. The teaching method is designed not to focus on teachers, but on students. The role of the teacher remains the role of capital, but it abandoned the old rigid and unified educational habits, became the organizer of a learning environment adapted to the particularities and needs of the beneficiaries and promoted the learning process and the development of skills. The design and implementation of teaching assessment activities based on teaching strategies has brought about a fundamental change in students' perception of teachers: the student's image as passive recipients of information and knowledge. Real learning, such as information processing, generating new knowledge and applying it in different environments (Marin, 2011).

When planning to promote a quality culture at this level, the basic purpose of school education is dissemination, is the accumulation of knowledge, but it is in a secondary position. The focus is now on how to manage, organize, interpret and use information assimilated in various situations. Therefore, students must not only master solid skills, but also believe that they will prove to be usable and can serve them sincerely in different environments. The interactive didactic strategy plays a decisive role in the didactic activities, it exists in all the phases of its conception and real realization: a. During the planning, when the teachers refer to other components of the educational process (objectives, content, time, organizational form etc.), explains the best teaching strategy; b. in the phase of effective development of the activity; c. The teaching strategy has become a specific tool for achieving the objectives; In the (self) assessment phase, together with other components of the teaching process, the teaching strategy becomes the target of teacher evaluation and, depending on the results obtained, the strategy therefore requires the stimulation 'interactive learning' training process (Stanciu, 2004)

The interactive teaching strategy has an obvious teaching effect, which does not exclude the possibility of showing some limitations if the teacher does not have a strong ability to apply in teaching practice. The educational practice that stimulates teaching and stimulates the creative potential of pupils / students is the desire for modernist and postmodern teaching methods, cooperation and reflection on learning. What is unique about interactive training is the mutual learning relationship established between students and teachers and between students. Active student innovation work is based on the process of building knowledge, reconstructing thinking, thinking and metacognition. The acquisition of metacognitive strategies takes into account the students' reflection on their own identity, which is the object of learning, and analyses the educational needs and expectations of their interests based on available features and cognitions, practice, intellectual and physical effort. Metacognition also involves analysing the difficulty of the learning task and the appropriate strategies for solving it effectively (Ursu, 2004).

Learning is a pressing aspect of postmodern education. Interactivity and creativity are needed when adopting strategies. These strategies require participation in tasks, a metacognitive attitude towards learning and knowledge, and an interest in continuous improvement. Positive and innovative attitudes of students are the result of the teacher's teaching style and students' work habits (Bloom, 2001). The teaching strategy is an effective way for teachers to help students gain knowledge and develop their intelligence, skills, abilities, talents, feelings and emotions. It consists of a series of complex and circular methods, techniques, teaching aids and organizational activities, which

complement each other. On this basis, teachers and students work together to develop a work plan for effective learning. In formulating this work plan, teachers need to consider a number of factors that limit the proper development of teaching / learning / assessment actions, variables related to students, courses, school organizations and even teachers themselves. It is important for teachers to plan for students to participate in this work plan, as it is an active topic that helps them build their own knowledge. Therefore, from the perspective of postmodernism, teaching strategies have become the result of cooperation between teachers and students, and students complete work plans according to their interests, desire for knowledge and intellectual activities. Thus, they can express their desire to learn collectively or individually through teamwork and can choose certain methods, techniques or working procedures to use certain teaching materials.

The premise of using this method in the current education system must be related to postmodern pedagogy, which emphasizes the connection between the three components of the educational process: teaching-learning-assessment and learning theory, which underlies the education system.

Training refers to the choice, organization, balance, connection and implementation of the following four categories of components: - training objectives-contents-strategies and methods-assessment (do not confuse the concept of terms and objectives with the use of science and language (e.g., long-term, short-term, framework, reference, operation, specific objectives), using teaching-based teaching methods specific to learning theory (Bloom, 2001), is understood as the way teachers use to determine how students find their own learning styles to build their knowledge. Therefore, the student is not only aware of the content of the field, but is also alive to learn emotions, which inspires his choice and realizes a complete learning.

When choosing a teaching method, teachers will consider achieving clear, specific, and specific goals. Illustrative methods (such as narration, description, explanation, lectures, guide, courses, etc.) have the advantage of being able to show the content of a large audience in a short time, focusing on the basics. In this case, the role of the teacher is reduced to the sender / sender of the educational information. However, how you attract and retain students' interest and how you focus during the exhibition is crucial. A condition for the explanatory method to be effective is the use of a universal repertoire to adapt the language to the particularity of the audience. When using interactive methods, the role of the teacher is diverse and rich, so he becomes an animator, consultant, host, pupils and students to solve problems together, as well as a member of the work team. From simple recipients to active participants, it improves students' enthusiasm and participation. Interaction also means a positive attitude towards interpersonal relationships, the importance of teamwork and an open attitude towards cooperation, as well as an attitude that supports ideas generated by cooperating with others. What makes the interactive teaching method unique is that, on the one hand, there are multiple relationships between teachers and students, between students and colleagues, and between students and content. The explanatory method does not require one-way exchanges between educational institutions and the messages are spread only from teachers (senders) to students (recipients) (Gheție, 1998).

Classification of didactic strategies for enriching, nuance and activating vocabulary: learning strategies.

Students learn a foreign language and are often confronted with their mother tongue. They are forced to use ready-made and reproduced formulas without a minimum of constructive knowledge of the proper rules. To deal with this situation, the student develops strategies for locating, comparing, interpreting and developing meaningful hypotheses in a specific context (Stanciu, 2004).

Teaching opts for an approach that implements reflection activities that allow the transfer of skills from one language to another and reducing interference. Thus, the cognitive strategy is implemented to replace the communicative approach. It is the process of encoding information and it is not an unconscious action, because there is always an effort to memorize. It is based on the development in which the student makes connections between knowledge and repetition, which is the most relevant means that helps to memorize, is a set of motor and mental activities mobilized in the treatment of information in the environment. This system allows decoding, storage and retrieval of received information. Attention plays a very important role in this operation.

Metacognitive strategies - Becoming aware of the learning achieved and evaluating oneself, there is also self-regulation in which the student checks his acquired level and asks the question: why am I here? In this context, Jacques Tardif said: Metacognition refers to the knowledge as well as the control that the subject has over himself and his cognitive strategies. In practice, it is a matter of doing and looking at yourself hoping to improve. Indeed, it involves knowing the weaknesses and strengths and distancing oneself from the task at hand.

Affective strategies - represent the set of feelings put in place to achieve learning, because the latter is a way of communication and communication results from feelings. We talk about feelings between the teacher / student and between the students themselves and between the students and the language. Affection is a source of motivation and energy; it allows access to knowledge.

Active-participatory methods are those that can be able to energetically mobilize the student, to make him follow the lesson with interest and curiosity, to gain logical and emotional adherence to what is read, to make him put into play the imagination, understanding, anticipation power, memory, etc. These methods attract both students and teachers. The efficiency of their use is conditioned by the didactic mastery of the teacher, by his free, innovative spirit.

Activating, clarifying, enriching students' vocabulary and their presentations is a permanent concern of any teacher. And it is oriented towards enrichment and nuance, it is found in any teaching activity, in any discipline, an approach carried out systematically, specifically and with optimal results. These activities show the content of the specific objectives:- activating students' vocabulary through oral and written communication;- enriching vocabulary with new words and using them in oral and written communication; vocabulary nuance, stylistic adequacy and use in oral and written communication.

Exposure exercises: Introduce funny animals from a country farm. /Imagine you're in a player store. Say what toy you like and describe it./Imagine you are the presenter of a fashion show. Describe in as much detail as possible what you notice on stage. In my experiment I also used the explanation of the use of semantic categories: antonyms, synonyms, homonyms, paronyms and figurative meanings of words (without explaining the terminology).

The semantic categories are presented, naming their characteristics:

"Words with the opposite meaning: antonyms.

Words with the same meaning: synonyms.

Words with the same form and meaning: homonyms.

The methodical steps for the enrichment and nuance of the vocabulary were made in the lessons of reading, oral and written communication, grammar (parts of speech, - name, verb).

Example:

a) Exercises with antonyms:

Find words with opposite meanings for other words: young, enter, smooth, kindness

Enter these word pairs into sentences.

b) Synonymous exercises:

Say words that have the same meaning as the words: snow, homeland, sunrise ...

Put them in sentences.

Find words that have the same meaning as expressions: to notice, to put brass on your face, to shake your head, to furrow, Put them in sentences.

c) Exercises for namesakes:

Explain the different meanings of words with the same form: sky, sea, gate, port

Statements are made in which the words have, in turn, different meanings.

d) Fluency exercises of associations by transferring an objective-concrete expression into stylistic expressions. Eg: "The stove has warmed up"

The phrase "heated" was transformed by students led by a heuristic dialogue:

- a battle over life and death was ignited;
- a diabolical beating was heated;
- she was hot with the sword of justice;
- he warmed his angry face;
- the earth was warmed by the heat of the sun;

We also used exercises that ask students to turn an image into previously learned lyrics or snippets of text. Example: an image that suggests twilight, a painted river, a waterfront mill. What does such an image remind you of?

Transforming images into an ideational system is an important practice in increasing and developing students' intellectual abilities and, at the same time, a way of investigating the affective values of language and the extent to which language becomes a tool for asserting the accumulated culture. of them. Language is all the more valuable the more precise it is in the dimension of the reflexive, affective aspect.

Language cultivation exercises to form clear, correct, expressive expression skills, from facilitating the artistic creation process. Understanding those who communicate is a requirement for a beautiful, correct, nuanced expression. In Romanian there is a large number of words with several possibilities of combination, the student being able to choose not only the words, but also their way of combination.

The student's sensitivity to the expressive values of the linguistic facts can be stimulated by observing the stylistic components, by producing other style figures, without theoretical specifications. This is especially important in epithets, comparisons, metaphors and I will exemplify this through different types of exercises:

Underline the words they express in the following texts:

‘A strong and intoxicating steam drowns my breath’

‘With snowy hair, small eyes

And warm with tenderness,

Real seems to see her here

The fragile grandmother's icon

From my little child. ‘

‘The solemn and silent solitude of the silent forest teaches me. And in the midst of it, on an emerald island, surrounded by a forest of green and bushy trees, rises a proud palace of marble like white milk.’

Find at least three of them for each of these nouns: *flowers, forest, street*.

Find nouns that can have articles themselves: *green, thick, leafless, sharp, cold, dry*.

Choose words that express:...

For each recognized adjective, find as many nouns as possible: *rain, sunrise, small, round, read, sour, sometimes brave, fragile*.

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SPONTANEOUS-BASED LEARNING: UNDERSTAND HOW INTERNATIONAL STUDENTS LEARN ROMANIAN AS A FOREIGN LANGUAGE

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Abstract: *Although the international students' efforts to learn Romanian as a foreign language are great, the moment they must speak represent a total failure for them. The biggest challenge for the international students is to face the fear of speaking Romanian that prevents them from progressing in assimilating the language. If they have tried to learn Romanian from textbooks or grammar books, of learning vocabulary from dictionaries or conversation guides, they will feel that these attempts are not enough for the effective acquisition of Romanian. The acquisition of Romanian as a foreign language means to be able to communicate spontaneously, to be able to actively use the knowledge learned not only to accumulate some passive knowledge of grammar and vocabulary. Romanian is most effectively learned by speaking it.*

Keywords: *Romanian language, spontaneous communication, oral text*

Introduction

The preparatory year of Romanian language for foreign citizens is intensive, interactive, sociable and fun and have clear objectives that contribute to improving international students' communication skills. Romanian language core courses contain an introduction in the study of Romanian language, reception of oral and written text, elements of vocabulary and grammar structures, oral and written communication, Romanian culture and civilization, oral and written communication and specialized language for: engineering sciences, biological and biomedical sciences, social sciences – juridical sciences, social sciences – psychology, humanities and arts.

The preparatory year of Romanian language for foreign citizens is aimed at people who want to learn Romanian quickly and easily and to continue their academic studies in Romanian. It may be also used in many situations: travel, socializing, business etc. as it addresses domains such as medicine, economy, philology, etc.

Literature Review

Taking the advantage of spontaneous teaching/ learning usually involves connecting with important issues in a certain moment, and then showing how it relates to something educational. Teaching and learning are two distinct events, but they should meet at the same time and at the same place. According to Dina, "Teacher to Student communication included such methodology as lecture, storytelling and demonstration; Student to Teacher communication included recitation, reports and testing; Teacher with Student communication with class discussion and "question and answer", group activity with activities such as panels, instructive play." (Dina, 2013: 1034)

Communication in foreign languages is one of the eight key competences defined by the European Framework of Reference. It consists of the ability to understand spoken messages, to initiate, sustain, and end conversations, and to read, understand, and write texts appropriate to a person's individual needs. A positive attitude involves appreciating cultural diversity, as well as interest and curiosity about foreign languages and

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intercultural communication. “On the other hand, the participant involves not only communicatively but sometimes even physically in the class, maintaining a low profile in order to allow students to achieve their best from an individual or group task”. (Harmer, 1995: 32)

According to researchers, it is also essential to ensure that language deficiencies are not a barrier to participation in the host society. It is also worth noting the growing number of students whose native language differs from the language of instruction. Thus, we highlight numerous successful language learning strategies in the given academic environment, coupled with an analysis of the literature on the subject. “One overriding factor that influences the rich diversity of teaching methods in Europe as a whole is the Bologna Process, which has for some time been the driving force behind Euro integration in education”. (Livingstone, 1987: 127)

It is very well known that students learn through: repeating the new notions and transposing them into several situations of spontaneous communication; experimentation, repetition, spontaneous connections and analogies; plays and imitates, naturally, similar to learning their native language; through the activities they do daily; during classes, in pairs or groups where they must work and collaborate with other international students; permanent observation, listening, exposure and active learning through practice; simple but interesting readings in accordance with their age. More, “The conversation is based on expression, not on resumption, on instantaneous, spontaneous and natural verbal responses, being provided as a means of verifying the effectiveness of the fixation and solidity of the acquired linguistic knowledge. It is a light activity, with a diminished role of the teacher, that unfolds on the occasion of daily or occasional events in any field of life (political, cultural, scientific), topical issues, chosen in such a way as to stimulate the interest and stimulate the imagination of students and their creative abilities.” (Pruneanu, 2017: 339)

Methodology

The main purpose of our study is to emphasize the need for communication during the Romanian courses, rather than for teaching/learning certain vocabulary lists, conjugations, tenses and other Romanian language features. That doesn't mean the teachers never teach vocabulary and grammar structures, but this must be done in ways that emphasize their use in communication instead of just their linguistic features. As the preparatory year of Romanian language for foreign citizens refers to beginners, especially that cannot handle well the Romanian grammar when communicating spontaneously, we will try to prove that they can quite gradually but successfully communicate about basic grammar rules on a given topic.

Data collection

For good spontaneous communication skills, we have chosen those language materials our international students are familiar with, such as their basic personal information, likes, dislikes, daily activities, traveling. More, we added daily tricks to improve communication such as

- daily class movement. We consider seating international students in such a way that they change their colleague for communication activities;
- the international students must be actively involved in communication each day, preferably multiple times each class session;
- teacher must give input that exposes international students to the Romanian language used in conversation exercises or other activities;

- teacher use different gadgets, videos, films, registrations of other speakers, especially native Romanian speakers, using the targeted words and grammar structures in conversation;
- teacher must give the international students ample opportunities to practice, but do not grade their daily activities. Assessment generates fear to express and communicate because they are aware they make mistakes;
- teacher must design activities that require international students to ask questions to the other colleagues in such a way the answers should not be short, but ample;
- teacher must offer the international students the possibility to speak, note their answers and generate a graph or statement summarizing the data they collected while speaking with the other colleagues;
- teacher must give feedback each time, evaluate the international students' communication skills;
- teacher must provide feedback on strengths/weaknesses of the international students answers and on clear topics where their students have difficulties.

Results

Spontaneous communication skills are considered a critical component of Romanian language teaching/learning process. The teachers provide international students with essential opportunities to use the Romanian language in a more natural and more effective way, but outside the academic traditional setting. The increased time amount the international students spend in the Romanian language reflects on their confidence for speaking and thus, on communication task acquisition. Including these communication tasks from the first Romanian classes is essential to ensure the international students *use* the Romanian language properly. The resulting benefits are:

- gradually develop vocabulary and assimilate Romanian grammar notions logically, easy to use and remember;
- all the theoretical notions acquired will be put into practice through exercises and individual conversations with the teacher and group with colleagues;
- each international student is involved in listening, reading, writing and speaking;
- the Romanian language courses take place in a friendly atmosphere in which the students are encouraged to overcome very easily the emotions and fear of speaking in Romanian;
- at the end of the preparatory year of Romanian language for foreign citizens, the international students will obtain a certificate of graduation.

Conclusion

The preparatory year of Romanian language for foreign citizens place a lot of emphasis on developing the international students' communication skills, and creating a safe and friendly teaching/learning environment that encourages spontaneous communication. This type of learning is expected to rise creativity, imagination, the act of discovery and opportunities for spontaneous learning. We must understand that the international students' success is not measured by tests, homework assignments, the amount of knowledge gained, grades and grades only. We must find the right environment for sustainable and effective Romanian language learning with a focus on international students' personal development. Many other extra-curricular aspects play an essential role and are incorporated into interactive Romanian language courses. The teaching methodology should allow the international students a natural approach to the language learning process and encourage genuine and creative learning by using spontaneous communication.

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TRAINING SKILLS – INTERDISCIPLINARY PERSPECTIVES

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Abstract: Expressiveness in pre-schoolers' verbal communication is an essential objective of language education activities; it is a skill acquired through story-telling activities, readings prompted by pictures, memorizations and didactic games. Language develops and progresses constantly in the child, and the teacher has the task of organizing and planning the language experiences of each and every pupil, depending on their individual pace of development. The teacher must make it their main concern to introduce something new in each activity, to make it as diverse and attractive as possible, so that the group of children may be active and attentive, and the knowledge, skills and abilities formed should be solid, can be easily retained, stored and kept in the passive memory.

Keywords: education, language, method

In the kindergarten instructive-educational process, the development of communication skills occupies a pivotal place, as language is one of the essential conditions for the formation of the child's personality, as well as ensuring the necessary basis for school activities. Through the whole instructive-educational process in kindergarten and, especially through the specific language education activities, the children's speech is improved phonetically, the scope of active and passive vocabulary is widened, the correct grammatical forms are consolidated, creativity and expressiveness of oral language are developed.

The acts that the communication process involves, in this context, are receiving the message, understanding it, and storing up the content.

Secondly, actual communication implies: articulation of sounds, association of phonemes in words, and of words in sentences, in keeping with a given goal.

Thirdly, the feedback (definable as reverse connection), going from transmission to reception, which involves correcting errors in pronunciation, association and spelling.

We communicate on a daily basis by means of the oral form, communication-cum-reception, in two ways, as both sender and receiver; then, there is the written form (reading and writing). Written communication appeared over time, in a process of abstraction and standardization, in accordance with a number of lexical, grammatical and orthographic (spelling) norms or rules.

Communication, as an individual phenomenon, presupposes correctly mastering a natural language in the oral and written form or formula, respectively mastering a sufficient vocabulary with the accurate denotative and connotative meanings, then the morphological and syntactic rules, associated with correct spelling and punctuation.

There is a linguistic reality, existing in parallel with a natural and human reality, which turns communication into a vital necessity, propelling human beings into culture and civilization, and integrating them socially.

The acquisition of the notions concerning the methodology of language education activities in preschool education will pursue and serve several components:

- planning the teaching activity;
- the teaching and learning process;
- evaluation of teaching and learning activities.

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We will conceive the teaching and learning activity in an interdisciplinary perspective, which aims at ensuring the formative character of pupils' training and education. Language education in preschoolers involves great responsibilities on account of its complexity in the context of a set of specific activities:

- memorization;
- didactic games;
- telling stories;
- reading from pictures;
- conversation.

Working with preschoolers involves contents relating to mathematics, knowledge of natural and environment science, art education, physical education, development of practical skills, civic education (social behaviour, language education).

Therefore, language education aims to:

1. correct pronunciation of sounds and groups of sounds;
2. rigorous mastery of the meanings of words;
3. correctly formulating sentences, in keeping with the grammatical (i.e. morphological and syntactic) norms.

Teaching and learning in the field of language education activities is adapted to the age peculiarities of preschoolers within the context and the limits of the national curriculum. The preschool stage has become a compulsory stage, as before the pupils entering the preparatory class, the educational ideal imposes a set of objectives:

- ensuring the pupils' normal development, by putting to best use the physical and mental potential of every child;
- developing the preschooler' capacity for social integration (with other children, with adults);
- stimulating the preschooler in acquiring knowledge, skills and abilities for future school activity.

Consequently, the pre-school stage, followed of course by the preparatory class, then the first and the second forms, represent a segment marked by fundamental acquisitions. Preschool education is thus:

The first form of organized and systematic training and education; it is also the child's first form of socialization. In the kindergarten, optimal conditions are created for the preschoolers to be active, permanently supervised by specialized staff. In all activities conducted in kindergarten: joint activities, activities chosen by the children, recreational and leisure or relaxation activities, activities for the developing and training individual skills, recovery activities, the children make cognitive acquisitions, they form the habit of acting to commands, to form cooperative relationships with the educator and the other children, develop their ability to communicate verbally and non-verbally, form their motor intellectual skills. (Mitu, Antonovici, 2005: 7).

By generalizing preschool education, integration of children in a set of educational stages is facilitated, and continuity within the education system is ensured. Through the specific activities in preschool education, enlarging the children's cognitive and affective horizon is ensured, namely:

- a) development of sensory and perceptual abilities through representations of memory;
- b) perception of reality is realized emotionally, and imagination is stimulated;
- c) the child is interested in the 'spectacle' of relating to others, to the natural and social environment; they become receptive to the actions of adults, imitates them and transposes their behaviours into games, participates in their occupations;
- d) „sensory-perceptual progress is associated with the development of motor skills, increased attention, which increases its concentration from 5-7 minutes in the

preschooler, to over 20 minutes, and even 45 minutes in the preschooler – in playing games, auditions or watching slid shows, movies, children’s theatre”. (Mitu, Antonovici, 2005: 8)

The main form of activity of the preschooler is the game, and, as part of it, the educator stimulates and develops verbal conduct and the affirmation of the child’s personality. Of course, in the speech of preschoolers there are difficulties in pronunciation, faults in the rhythm of emission, inaccurate articulations due to individual or social causes (family, environment). Through kindergarten activities (educator, speech therapist), they can be eliminated.

This stage facilitates the integration of the pupil with school activities, by assimilating a number of adaptive behaviours, and by acquiring some specific knowledge of the teaching-learning process. The young pupil is aware of the phenomenon represented by their individuality, and thus integrates into a new social structure, where the interest in a profession is cultivated, new interpersonal relationships appear, the concept of school performance is shaped, and the role model (the educator) appears.

During the game-playing activity, which is a dominant learning activity, „preschoolers make an intellectual effort, and solve didactic tasks with both pleasure and satisfaction. It is now that team spirit, observation, willpower, character, self-control, as well as moral qualities develop: honesty, perseverance, diligence” (Mazilescu, 2019: 14).

The interdisciplinary perspective on preschool education

Although learning is a preeminently personal activity, having to do with effort made to understand and get aware of the significations of science, it is equally true that interpersonal, group relationships are an indispensable element for the birth and building of individual and collective learning.

„Group learning exercises the capability of decision-making and initiative, and lends work a more personal note, and also greater complementarity to skills and talents, which ensures more active, livelier participation, supported by a great deal of elements of emulation, mutual stimulation, and fruitful collaboration.” (Guțu, 2014: 354).

What sets out interactive group methods is the fact that they promote interaction between the participants’ minds, between their personalities, inducing more active learning and much more remarkable results. Interactivity presupposes both cooperative work – defined as „the motivational form of self-assertion, including the activity of self-promotion where the individual vies with their peers in order to acquire a given social status of superiority” – (*Ibidem*), as well as competition, which is an „activity socially oriented, where the individual works alongside of other peers in order to achieve a common goal.” (*Ibidem*).

They both have a certain degree of interaction, in contradistinction to individual behaviours. Interaction stimulates the individual’s effort and productivity, and is important in self-discovering own capabilities and limitations, in self-assessment. In this way, the development of the pupils’ skills to work jointly are increased, which represent an important component in their own lives and in their future activity.

The advantages of interactive work:

- „Under the conditions of working on a similar task, group activity is stimulating, as it generates a contagious behaviour and a competitive effort; in solving complex tasks, in solving problems, getting the correct solution is facilitated by emitting multiple and variegated hypotheses” (Stan, 2014: 63).
- It stimulates the individual’s effort and productivity;

- It is important for self-discovering own capabilities and limitations, as well as self-assessment;
- There is an inter-group dynamics with favourable influences in the field of personality;
- Subjects working jointly, as part of a group, are able to learn and synthesize their knowledge in a variety of complex ways, simultaneously learning more thoroughly than during work as individuals;
- It develops the pupils' skills in working together – an important part of their future lives and professional activities;
- It develops multiple intelligence (linguistic, logical and mathematical, spatial, interpersonal, intrapersonal, naturalist, moral);
- It stimulates and develops complex cognitive capabilities and skills (divergent thinking, critical thinking, lateral thinking – the ability to look at and analyse things in different way, to relax thinking control);
- Group work allows dividing tasks and responsibilities into parts that are much easier to achieve;
- The time needed to solve problems is more often than not shorter in the case of group work than when pupils try to find solutions by themselves;
- Providing the activities are well coordinated and directed, cooperative learning develop and diversify the pupils' skills, abilities and social relational habits;
- Interrelation between members of the group and emulation increase interest in a given task or assignment, thus motivating pupils in learning;
- Team work gives pupils the opportunity to share their ideas, experiences, views, personal work strategies and information;
- The phenomenon of emotional blockage of creativity is reduced to a minimum;
- A group gives a feeling of security, safety, mutual encouragement of all the members of the team, which causes fear of failure to disappear and generates the courage to take risks;
- Interaction in groups also triggers „educating self-control and a tolerant behaviour relative to the opinions and feelings of other people, conquering subjectivism and accepting collective thinking.” (Guțu, 2014: 356)

Therefore, in kindergarten language, communication and speech are approached in an integrated vision, emphasizing both its receptive and expressive sides. That is why the child is always provided with specific materials, which are meant as both an actively stimulating means, and an excellent educational and cultural environment: books, notebooks, writing instruments, newspapers, magazines, pictures and picture-games, discs, videos, computers, etc. The pupils always have the model represented by the verbal behaviour of their educators and, at home, that of the parents and the adults around them. Understanding new words and expressions learned as part of various activities is consolidated by making them active, by asking children to use them in new contexts. In conclusion: interdisciplinary activities ensure the transfer of the knowledge assimilated to new situations that are closely associated with life, they strengthen motor skills, facilitate intellectual effort and stimulate the children's creativity.

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THE DEVELOPMENT OF ORAL AND WRITTEN COMMUNICATION SKILLS IN TEACHING ROMANIAN AS A FOREIGN LANGUAGE

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Abstract: *Our paper focuses on the traditional and the modern methods used in teaching the Romanian practical course - reception of the oral and written text. Our goal was to discover what methods are still used in the teaching of Romanian. We will emphasize the need of a special methodology that can improve the global knowledge already acquired by the foreign student and help him to rediscover access to the world with the help of another language. The conclusion is that traditional methods still coexist with modern ones, an eclectic approach being efficient in teaching Romanian.*

Keywords: *oral communication, written communication, applied exercises*

Communication skills in a foreign language is a component of communication skills in the native language. The first is considered a global ability, acquired by foreign students over the years, the second is defined as a language ability and will be achieved through foreign language classes, the Romanian language classes respectively. Communication competence is defined by the ability to activate knowledge, to manifest attitudes, to contextualize them in the sphere of interrelationship.

The complexity of the process must also be seen from the perspective of the formative implications that the two fundamental actions have: text comprehension and text production, both in the written component and in the oral component.

In the Common European Framework of Reference, the competence of linguistic communication is defined by the relation of three specific components: the linguistic component, the sociolinguistic component and the pragmatic component, presented in their fundamental elements as a synthesis between knowledge, skills and abilities.

Acquisition of communication skills, one of the main objectives of the communicative approach is the progressive acquisition, by the learner of a foreign language, of communication skills. In fact, several types of skills are developed:

- linguistic competence implies the acquisition of linguistic means: phonetics, lexicon, grammar, semantics, spelling and orthoepy, which allow the foreign student to interact appropriately in different communication situations;
- socio-linguistic competence involves learning the social rules of language use, to allow them to adapt to the communication situation (status and age of the interlocutor, the place where the communication occurs, etc.).

The aim is to achieve effective communication, which involves adapting language forms to the communication situation.

In other words, the learner of a foreign language must consider both the conventional meaning of the sequences of verbal acts and their conversational implications, the various effects that can be obtained by respecting or disrespecting the principle of cooperation (plus the principles of politeness), irony, interest, etc.

- discursive or enunciative competence refers to the transposition into oral or written utterances of the interlocutor's communication intention, an intention that corresponds to

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an act of speech and which can refer to: requesting information about a fact, giving advice or an order, to give explanations, to tell stories, etc.

It is necessary, therefore, to adapt the linguistic forms not only to the communication situation, but also to the communication intention.

- strategic competence includes verbal or non-verbal strategies used by the speaker to compensate for imperfect language proficiency or to make speech more effective.

- the sociocultural competence presupposes the knowledge of the society and of the culture of the communities in which the respective language is spoken.

In teaching-learning Romanian as a foreign language, a special methodology is needed that can improve the global knowledge already acquired by the foreign student and help him to rediscover access to the world with the help of another language. Dina (2013), considers approachability as “one of the keys to effective teaching. Teaching and learning are two distinct events, but they should meet at the same time and at the same place.” (A.T. Dina, 2013:1034)

The teaching-learning methods specific to the Romanian language as a foreign language are multiple. To be able to debate the importance of methods in assimilating skills and abilities, we must 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” (I. Cerghit, 1973:79).

The preparatory year of Romanian for foreign students ensures their efficient preparation in the assimilation of the Romanian language, so that they can easily integrate in the subsequent student activity.

Romanian language practical course - reception of the oral and written text addresses the issue of learning Romanian by foreign students, emphasizing the formation of the following skills: receiving the oral message in different communication situations; the correct and adequate use of the Romanian language in the production of oral messages in situations of monologue and dialogue communication; receiving the written message, from non-literary texts, for various purposes; the correct and adequate use of the Romanian in the production of written messages, in different contexts of realization with various purposes.

Oral and written communication is an important component of the discursive act and the communication act, all the more so as notions are introduced related to speech acts and sometimes to non-verbal communication or certain cultural skills (politeness formulas, registers of the language, ways of communication depending on the environment / context).

Because communicating means not only transmitting information, storing language elements (words and grammar rules) but also reacting, conversing, acting on another, we will have to accustom foreign 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, how. This presupposes the existence of behaviour rules, of interpersonal relations, of social attitude.

At the beginning, foreign students watch, write, read, learn, and then they will have to prepare debates, presentations, descriptions, role-plays; thus, they will apply both verbal and nonverbal behaviour, they will be obliged to communicate in writing and orally, to continuously practice this means of communication.

The methods applied during the courses are diverse and offer foreign students a complex activity, which develop their communication skills, but also motivates them to study regularly.

The role play. It is an interesting activity that makes foreign students actively involved in debating a topic. Role-playing games do not have to be prepared in advance, but must occur in the form of improvisation. It starts from a problematic or conflict situation, which forces the participants to discuss, to defend, to convince, to negotiate, updating for this purpose various skills: linguistic, socio-linguistic, discursive, strategic. As situations for the role play, we can propose: - some people were stuck in the elevator; a gentleman asks a colleague for help over the phone; - a foreign tourist complains about the loss of documents at the police station. Foreign students must “act” their role as convincingly as possible.

The crosswords. Crossword puzzles are very popular among foreign students and, when created on the basis of vocabulary they have worked with, are a good tool for later exercises.

The word chain. This method can be used with each new theme. The aim is to enrich the foreign students’ vocabulary by forming the word chain (word families): for example, in the initial stage, foreign students know the word *human being*, later the chain is completed with *humanity, humanity, human, human, inhuman*.

The word game (or with synonyms, antonyms). In classes, foreign students are given the opportunity to associate/ replace a word, using synonyms, antonyms, then they must include them in word combinations and sentences. “The students are faced with a learning experience from which they can reflect on what they have experienced, felt, may generalize or interpret experience through which they passed, eventually finding ways and solutions to best implement what they have learned”. (A.C. Lemnaru, 2013: 453)

Ask me again. The foreign student receives a card with a word on it. He shows the card to his colleagues, they have to ask as many questions as possible using this word. For example: for “eat”, What do you eat? When do you eat? Who are you eating with? Certain conditions can be stated for the formulation of questions, for example: use the past tense or conditional mode.

The keyhole method is a complex method, aiming at oral and written tests. It is a method that helps and implicitly develops the foreign student’s linguistic and mental skills. To achieve the proposed objectives, several types of items are used. In our courses we used transformation items, concretizing them in different tasks.

For example: Put the verbs in brackets in the present tense: I (arrange) the books in the library. Ana (clean) the carpet. We (prepare) the holiday home.

Other types of items are the subjective ones that allow the testing of skills aimed at originality, creativity and personal nature of the answer. These items require the foreign student to try thinking and organizing their thinking to express themselves coherently. This item is called story-telling and is used to assess both oral and written communication skills.

Thus, one can narrate photos cut from magazines, different drawings, images from books etc. For example, in the subject *My Profession*, the teacher asks the foreign student to recognize the people and the objects in the drawing, and then to tell in simple sentences what they have seen.

The creativity exercises play the role of teaching foreign students to make free associations, as spontaneous as possible. For example, in order to practice the conditional mode, foreign students are asked a question, such as: “What would you do if you won the grand prize in the lottery?” or “What would you do if you were the president of the country?”; “What would you take with you if you had to make a long journey by train or plane?” Then they are given a few minutes to answer and motivate their answers.

The proposed methods offer foreign students various opportunities to practice the Romanian language spontaneously. They promote verbal exchanges between them and contribute to the development of their autonomy as speakers. Foreign students get to express themselves freely, as in a real communication situation. The playful and creative dimension of these activities stimulates the foreign student, thus favoring his involvement in the learning process. The purpose of the practical course in oral and written communication is not necessarily to introduce foreign students to new notions, but rather to use and fix the knowledge gained in other courses, with the resumption of some of them, where needed. Foreign students are encouraged to be active in a communicative approach; the interactive component, teacher - student and student - student, as well as teamwork are considered essential.

We noticed that teamwork encourages and enhances the student's activity, so that even a timid or less confident student can be integrated and progress in learning.

The results of the team work are good, and the foreign students get to communicate easily, orally and in writing, on topics of interest included in the study program. The topics covered are diversified, and the written text and the speech become more complex and refined during the second semester.

The development of communication skills for foreign students are strongly connected to the knowledge of reality. With the help of the methods applied, by far during classes, we have learned the foreign students to handle in certain concrete situations in order to facilitate their integration in our society, but also to prepare them for the future student activity.

The characteristic of these methods is the fact that they offer the foreign student the possibility of applying creatively the acquired knowledge in new and varied situations. This type of method (both traditional and modern) allows some freedom of expression even if the topic of discussion is fixed, however foreign students can choose to express freely and appropriate to the given topic.

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TRADITIONNEL ET MODERNE DANS L'EVALUATION DES ACTIVITES D'EDUCATION LANGAGIERE EN EDUCATION PRESCOLAIRE

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Abstract: *The modern vision of preschool education involves the use of directed and spontaneous learning and consider learning as the main action of the development of the child's intelligence. Preschool education has adapted to the requirements of the new generations by successfully approaching innovative methods of organizing and carrying out activities, combining them, at the same time, harmoniously with traditional methods, increasing the quality of the educational process in kindergarten and the results. The instructive-educational process is based on the innovative ideas of the pedagogical theory, which brings new perspectives in the field of evaluation. In preschool education, the evaluation act preserves the characteristics of the didactic evaluation, aiming at measuring and appreciating the knowledge, skills and abilities acquired by the children within the educational act. At the same time, the evaluation follows the formative aspects of the educator's work, materialized in the attitudes and behaviors acquired by the preschooler through the learning process. The present academic essay of pedagogical type, brings into discussion the traditional and modern evaluation methods frequently used in preschool education, these being analyzed in the light of specialized literature as well as with the help of research conducted in the field. The purpose of the material aims to highlight the efficiency and effectiveness of the evaluation methods used in the early educational process. The role of the essay is to formulate new perspectives on the evaluation process so as to bring a constructive innovative note.*

Keywords: *evaluation, preschoolers, educational process*

Introduction:

« Si je voulais réduire toute psychopédagogie à un seul principe, je dirais : ce qui influence le plus l'apprentissage, ce sont les connaissances qu'ils possèdent au moment de leur départ. Assurez-vous qu'il le sait et instruisez-le en conséquence ! » (R.Ausubel, 1981)

Vu d'un point de vue personnel, l'évaluation est une composante de toute action humaine qui vise à atteindre des résultats, d'où la nécessité de déterminer dans quelle mesure les résultats proposés ont été effectivement obtenus.

Le processus d'évaluation nous permet de tirer des conclusions à un moment donné, à partir d'une action en cours à l'aide d'un certain outil d'évaluation, nous pouvons déterminer comment nous nous rapportons au point que nous avons voulu atteindre.

Dans un contexte plus large, l'évaluation se concentre sur l'efficacité, considérée comme une composante essentielle de l'acte d'instruction et d'éducation. Évaluer, suppose d'abord d'identifier dans quelle mesure les objectifs proposés ont été atteints, ainsi que d'identifier l'efficacité des méthodes utilisées dans l'acte d'enseignement-apprentissage, à l'aide de ces résultats l'activité peut être améliorée en temps voulu. Cependant, le processus d'évaluation ne cible pas seulement l'enfant d'âge préscolaire mais aussi l'éducateur, à travers l'évaluation, l'enseignant reçoit des commentaires sur l'efficacité de l'activité d'enseignement, démontre à quel point il communique avec les enfants d'âge préscolaire et l'utilité des méthodes utilisées dans le processus d'enseignement.

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En ce qui a trait aux méthodes d'évaluation utilisées au préscolaire, la perspective de l'auteur est qu'elles font largement appel à la créativité de l'enseignant, à l'efficacité du processus de communication ainsi qu'à la prise en compte par l'éducatrice des changements majeurs concernant l'organisation et la structure du processus d'enseignement.

Le contenu de la dissertation

Afin de mettre en évidence et de cristalliser le concept d'« évaluation », il est nécessaire de consulter la littérature spécialisée et d'identifier la place du processus d'évaluation dans l'approche didactique. L'argumentation théorique du processus d'enseignement-apprentissage-évaluation, du point de vue de l'auteur Ioan Radu analysé dans l'ouvrage « Modern Didactiques », il mentionne qu'il est nécessaire que l'analyste puisse répondre aux cinq questions suivantes :

- Comment s'organisent les séquences pédagogiques ?
- Que doit apprendre l'élève ?
- Pourquoi apprend-il ?
- Comment apprend-il ?
- Combien apprennent-ils ?

Les questions ci-dessus mettent en évidence le fait que chaque composante du processus éducatif doit être analysée séparément et individuellement. L'acte pédagogique est impliqué dans les deux premières questions, les causes de l'action pédagogique et la motivation du préscolaire pour l'acte pédagogique sont incluses dans la troisième question, la quatrième question concerne la manière dont les activités sont réalisées et la dernière question se réfère à l'acquisition de compétences et de connaissances. Comme on peut le voir aussi bien dans l'approche didactique que dans la littérature spécialisée, les trois activités respectivement enseignement, apprentissage, évaluation sont dans un lien étroit mais aussi dans une relation d'interdépendance continue et nécessaire. Aux objectifs initialement proposés, efficace pour le processus éducatif. En ce qui concerne le positionnement du processus d'évaluation dans le développement de l'activité instructive-éducative, il se situe à la fin d'une succession d'événements qui consistent à : établir des objectifs pédagogiques dans la perspective des comportements souhaitables des apprenants, concevoir des objectifs, mesurer des résultats.

L'auteur I.T. Radu définit le processus d'évaluation comme : « le processus destiné à mesurer et à apprécier la valeur des résultats du système éducatif ou d'une partie de celui-ci, l'efficacité des ressources, des conditions et des opérations utilisées dans la réalisation des activités, en vue de prendre des décisions sur l'amélioration dans les prochaines étapes » (1981). En résumant ces notes de définition, on peut affirmer que le processus d'évaluation ne met pas seulement en évidence une simple constatation des résultats, mais analyse également le processus qui les a produits.

L'auteur R.W. Tyler mentionne que l'acte évaluatif, quelle que soit sa structure, passe par certaines étapes (Nicola, 1994, p. 332) :

1. définir et connaître à l'avance les objectifs du processus éducatif,
2. créer des situations d'apprentissage pour permettre aux élèves d'atteindre les comportements que ces objectifs impliquent,
3. mener le processus d'enregistrement et de mesure,
4. évaluation et analyse des données
5. conclusions et évaluations diagnostiques basées sur les données obtenues.

L'auteur mentionné ci-dessus indique également que le processus d'évaluation comporte trois opérations principales : la mesure, l'évaluation et la décision.

La première opération consiste à appliquer des tests par lesquels l'éducateur identifie les résultats de l'acte éducatif, l'évaluation consiste à émettre des conclusions sur les résultats obtenus et la décision consiste à exprimer les résultats obtenus après interprétation, du processus éducatif.

Pour que le processus d'évaluation soit efficace, il est nécessaire d'utiliser des méthodes d'évaluation, elles sont classées en : méthodes d'évaluation traditionnelles (tests écrits, fiches de tâches) ; tests oraux et pratiques et méthodes d'évaluation alternatives (travaux pratiques, portfolios avec des travaux d'enfants, évaluations verbales, auto-évaluation, enseignement, jeux de rôle et célébrations, observations directes / systématiques pendant l'activité et l'enregistrement ; discussions individuelles ; affichage des travaux ; graphique enregistrement des résultats sur les domaines expérimentiels). En matière d'enseignement des langues, les épreuves orales sont les plus utilisées en maternelle. De par la souplesse de leur structure ils permettent l'interaction directe de l'éducateur avec les enfants, les questions peuvent varier en fonction de la qualité des réponses, l'avantage des épreuves orales est qu'elles permettent à l'enfant de formuler des réponses libres sans justification qui peuvent identifier le potentiel de l'enfant et les informations assimilées. Un processus pédagogique complet et une évaluation efficace allient méthodes traditionnelles et alternatives. Afin de favoriser l'éducation du comportement verbal des enfants d'âge préscolaire, il est nécessaire que l'activité éducative se fasse de manière à ce qu'ils soient stimulés et participatifs aux activités, tant verbalement que mentalement. Compte tenu de la complexité de l'acte pédagogique de culture du langage et de la langue à travers le processus éducatif, il est nécessaire d'illustrer, avec les objectifs sur lesquels nous nous sommes concentrés, l'activité d'enrichissement du vocabulaire et de formation d'un comportement verbal des enfants d'âge préscolaire.

Ces objectifs sont :

- perception et prononciation claires de tous les sons et groupes de sons de la langue roumaine, intégrés dans les mots ;
- augmenter la dot lexicale et activer de nouvelles acquisitions ;
- plastification de l'expression par sélections synonymes, groupes antonymes et différenciations homonymes ;
- l'utilisation de mots et d'expressions apprises, de manière créative, dans des combinaisons et des combinaisons personnelles, la culture de l'habitude d'une utilisation correcte de la langue roumaine.

Ainsi, toute l'expérience instructive et éducative de la maternelle atteste de la possibilité et de l'utilité de cultiver la langue orale, en lien étroit avec le développement de la parole, en effectuant des exercices de prononciation et d'expression. L'accent principal à cet égard est mis sur les activités de communication, le dialogue libre, sur la formation des compétences d'expression ordonnée de la pensée, de l'acquisition progressive de la structure grammaticale de la langue. Les objectifs établis pour chaque activité indiquent la méthode de base, les voies et les modalités qui peuvent être utilisées. Bien entendu, ces délimitations ne doivent pas être prises dans l'absolu. Habituellement, au sein d'une même activité, certaines méthodes alternent pour des raisons bien connues. Ainsi, on sait que l'observation d'objets ou la lecture après images sont corrélées à la conversation. Une des activités qui enrichit et active le vocabulaire est l'observation. Avec son aide, l'enfant d'âge préscolaire forme des représentations sur les objets et les phénomènes du monde objectif, avec leur assimilation avec les relations dans lesquelles ils se trouvent ; verbalise les résultats de l'observation, s'exprime dans des termes appropriés au contenu cognitif, fixe dans son vocabulaire une terminologie spécifique.

Les activités de mémorisation ont pour objectifs dominants à la fois le développement de la capacité de mémorisation de certains contenus informationnels et de certaines structures lexicales et grammaticales spécifiques. Les conversations sont des activités visant à entraîner la capacité de participer à un dialogue limité à deux personnes, puis démultiplié, et les jeux didactiques visent à évaluer les progrès des enfants dans les acquisitions lexicales. Après une exposition libre ou après une lecture, ce sont les histoires.

Le rôle de l'éducateur est de proposer aux enfants, en fonction de leur âge, les activités qui captent leur intérêt, d'éveiller leur besoin de s'exprimer par le moyen d'expression le plus précis, le langage verbal. Les enfants savent bien parler, les sons les amusent, mais ils pèsent leur rôle.

Le problème du langage à l'âge préscolaire a fait l'objet de nombreuses études et recherches qui ont mis en évidence son importance dans la communication de l'enfant avec les autres, dans l'activité de la connaissance, dans le développement des processus mentaux et dans le développement du discours reproductif chez les processus de communication avec les autres, de telle sorte que l'enfant puisse exprimer facilement ses désirs, ses impressions, ses pensées, pour reproduire de manière intelligible, cursive et logique une histoire, un conte connu, un événement ou un fait vécu, entendu des autres ou imaginé par lui. Dans les activités d'éducation linguistique, dans les 3-4 années de maternelle, il y a un développement et une amélioration de la langue d'un point de vue phonétique, lexical et grammatical.

L'amélioration du langage des enfants d'âge préscolaire est d'une grande importance, tant pour l'intégration des enfants à l'école que pour le développement de toute la personnalité. Utilisant la langue comme moyen d'éducation : intellectuelle, morale, esthétique, l'éducateur développe la parole nécessaire dans le processus de communication et de connaissance de la vie environnante et en même temps perfectionne leur expression, corrige la prononciation, enrichit le vocabulaire et aide les enfants à acquérir pratiquement la structure grammaticale de la langue roumaine. La langue est un moyen de conserver et de transmettre le trésor de la science et de la culture, c'est « le premier grand poème d'un peuple » comme disait Lucian Blaga. Le préscolaire est une période de réceptivité, de mobilité et de flexibilité mentale prédominante et intensive, permettant de développer et d'améliorer le langage comme une nécessité pour préparer l'enfant à l'école, à la vie.

Comment se déroule le processus d'évaluation au préscolaire

Les deux premières semaines de chaque année scolaire sont consacrées à la collecte de données sur chaque enfant. Les méthodes par lesquelles l'enseignant effectue cette tâche sont les suivantes :

- observer le petit dans différentes poses et actions dans lesquelles il est impliqué ;
- consigner les constatations dans le dossier psychopédagogique ;
- des dialogues fréquents avec les parents mais aussi avec l'enfant, afin d'identifier les compétences.

Au cours de l'année scolaire, il y a une évaluation continue du niveau de connaissances, l'enseignant se référant aux feuilles d'évaluation, à l'observation quotidienne et à la cohérence, à travers des conversations, des tests et les produits des activités. La durée d'observation de l'enfant suppose l'établissement d'un objectif, l'élaboration d'un plan ainsi que l'enregistrement des résultats obtenus et leur interprétation du point de vue pédagogique. La conversation a lieu entre l'éducateur et l'enfant, elle se fait selon un plan de questions destiné à identifier une maîtrise des savoirs imaginés. Le test fournit des données sur les caractéristiques psychophysiques dans

différents domaines. L'étude des produits de l'activité permet d'enregistrer des données sur : le développement des compétences, les intérêts, les motivations ainsi que les compétences. Lors de celle-ci, sont pris en compte : les objets réalisés, les collages, les peintures, les dessins, les maquettes.

À la fin de l'année scolaire, une évaluation détaillée et minutieuse des enfants est réalisée afin de pouvoir élaborer le programme suivant, ou compléter les dossiers psychopédagogiques nécessaires à l'accès à l'école primaire. À cette fin, une période de deux semaines intitulée « évaluation finale » est établie. Chaque catégorie et type d'activité a des formes et des méthodes spécifiques. Il existe un certain nombre de cahiers des charges et de fiches d'évaluation indépendants qui peuvent être améliorés et diversifiés. Celles-ci sont fréquemment identifiées dans le domaine des activités mathématiques. Le développement du langage renvoie aux histoires, aux récits, aux conversations, à la reconnaissance des scènes des histoires, à leur ordre chronologique, à l'identification des objets, des fins, des choses.

Il est important qu'à la fin de chaque activité, les préscolaires pour améliorer leurs résultats, se comportent selon les règles établies d'un commun accord. Ainsi, à travers toutes ces formes d'évaluation et méthodes d'appréciation des résultats, les enfants de maternelle deviennent peu à peu capables de s'autoévaluer, de découvrir ce qui a bien fonctionné, correctement, quelles nouvelles acquisitions ils ont, mais aussi quelles lacunes doivent être compensées. Les parents d'âge préscolaire pourront également connaître les résultats de l'évaluation à travers des réunions régulières, des lettres thématiques, à travers les enfants qui emporteront à la maison des dessins, des cartes, des cartes de vœux, des peintures réalisées par eux, augmentant ainsi leur préoccupation pour le mucus éducatif et le contenu informatif véhiculés par les éducateurs et s'attirant leur soutien en tant que partenaires en éducation. Par conséquent, à travers l'évaluation, l'éducatrice remplit sa noble mission de préparer l'enfant à une intégration dysfonctionnelle à l'école, de suivre ce qui lui arrive et après avoir terminé la maternelle, de fournir aux enseignants les données nécessaires pour poursuivre l'action instructive-éducative à différents niveaux. En suivant les étapes d'une évaluation efficace et en respectant ses exigences, c'est un moyen de moderniser le processus éducatif, ainsi que d'accroître le rôle de l'éducation dans la formation de la personnalité.

Conclusions

Suite au débat sur le processus « d'évaluation » et sur les méthodes utilisées dans le processus éducatif, on peut affirmer que l'activité d'évaluation doit être conçue comme une activité commune aux éducateurs et aux enseignants, à l'issue de laquelle les deux parties peuvent identifier où ils en sont par rapport à ce qu'ils se proposent de faire, respectivement par rapport à la norme ou aux objectifs.

Bien qu'il soit difficile d'établir des tests de valeur égale ou proche pour tous les apprenants, car les contenus d'apprentissage n'ont pas la même complexité et le même degré de difficulté, dans l'élaboration des tests d'évaluation, cette exigence pédagogique doit être prise en compte et formulé avec des valeurs tout aussi sensibles. L'exigence n'est pas seulement de poser des questions faciles à certains enfants, mais aussi des questions difficiles à d'autres. Par conséquent, les tests d'évaluation multi-questions qui sont dans la même proportion pour toutes les matières sont préférables. Afin de créer une équité entre les participants à l'acte d'évaluation, il est absolument nécessaire d'utiliser les mêmes critères et la même unité de mesure pour tous les enfants.

La spécification de ces critères et exigences est une condition sine qua non dans l'évaluation des performances scolaires. Pour la vérification et l'appréciation des résultats,

la combinaison de plusieurs méthodes et techniques d'évaluation est une autre exigence pédagogique importante car, grâce à cette combinaison, les évaluateurs se rapprochent de la vérité et diminuent considérablement les erreurs d'évaluation. L'utilisation de plusieurs méthodes amplifie les avantages et réduit les limites de chaque méthode appliquée séparément.

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