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***LANGUAGE AND LITERATURE*  
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***LANGUE ET LITTÉRATURE*  
REPÈRES IDENTITAIRES EN CONTEXTE  
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# L'IMAGINAIRE ET LA PHILOSOPHIE<sup>1</sup>

**Abstract:** *The crisis of contemporary images compels us to reconsider their relationship with philosophy. In this sense, we need an ontology of the imaginary that should determine an ecology of the contemporary images. Our work is a short voyage to the history of philosophy, from the perspectives of Bachelard's poetics, with the purpose of rediscovering those forgotten structures of the philosophical imaginary.*

**Key words:** *imaginary, Plato, Bachelard*

« La compréhension d'une pensée et d'une œuvre philosophique ne saurait donc être épuisée par celle de ses concepts et de ses énoncés théoriques, parce qu'elle comporte dans sa gestation, dans sa mise en forme, dans ses effets, un imaginal, qui contribue à la naissance, à la formation et à l'expression du sens. »

Jean-Jacques Wunenburger,  
*Philosophie des images*

L'année « Gaston Bachelard » qui marque 50 ans de la mort du philosophe français c'est une nouvelle occasion de nous poser des questions sur l'avenir de la philosophie et de l'imaginaire. Même si, selon Bachelard, il y a toujours deux versants de l'esprit qui ne communiquent pas, la rationalité et l'imaginaire, il existe une tendance de l'esprit aujourd'hui qui nous oblige de repenser son unité. En quoi consiste cette tendance?

*« La poétique » de Platon*

En 1938 Gaston Bachelard, professeur à l'Université Bourgogne de Dijon, réalisait sa conversion à l'imaginaire en « redécouvrant » les poètes. Deux millénaires et quatre siècles en auparavant Platon dans son dialogue « La République » banissait le poète de même que le sophiste et le tyran. La cité idéale n'avait pas de places pour les poètes. L'histoire de la philosophie devient un long parcours d'épuration des images et des mythes dans le profit d'une rationalité « des idées claires et distinctes », selon le modèle moderne de la science. Gaston Bachelard même voit dans la naissance et l'évolution de la science un processus d'épuration des premières images. Le passage du *mythos* au *logos* devient obligatoire pour comprendre l'archéologie et l'évolution des concepts philosophiques. Mais entre *mythos* et *logos* il n'y a pas de continuité ? Depuis un demi-siècle la plupart des exégètes de l'histoire de la philosophie considèrent que la modernité est partiellement responsable d'une interprétation trop cartésienne de l'histoire de la philosophie. De nombreux travaux consacrés aujourd'hui à l'imaginaire des philosophes grecs nous obligent à une lecture différenciée et complexe de l'histoire de la philosophie, une lecture qui voit dans le passage du *mythos* à *logos* une discontinuité mais aussi une continuité par laquelle l'imaginaire joue son rôle important dans la « création » philosophique. Considérées souvent des formes inférieures de discours par certains exégètes de l'histoire de la philosophie, les mythes sont présents

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dans les dialogues de Platon : *Le mythe de l'âge d'or*, *Le mythe de la caverne*, *Le mythe du Jugement dernier*, *Le mythe de l'âme*, *Le mythe de la Chôra*, *Le mythe de l'Atlantide*, etc. Le dialogue Critias est en entier l'histoire d'un mythe, le mythe de l'Atlantide (Buşe, I., 2008 : 23-38).

De la parution du livre d'E. R. Dodds, *Les Grecs et l'irrationnel*, jusqu'aux écrits récents sur le *mythos* de la philosophie, beaucoup de grilles de lecture de la pensée philosophique ont été obligées de reconsidérer le rôle de la pensée figurative dans la construction des concepts philosophiques. Il y a, c'est vrai, bien des excès aussi, depuis Proclus, par exemple, de réduire la pensée platonicienne aux mythes. Notre essai propose une lecture figurative de la philosophie par l'intermédiaire d'un tiers inclus. L'excès de mythologisation et l'excès de rationalisation ne sont que deux manières identitaires d'interprétation. Il y a de philosophes qui mettent l'accent sur le modèle rationaliste d'argumentation, comme Aristote, et des philosophes qui accordent plus de valeur aux mythes, comme Platon. L'homme dans sa structure ontologique est un être rationnel mais aussi un être poétique. Toute sa création dépend de l'accent de la construction créatrice.

Dans ses *Poétiques*, Bachelard nous fait découvrir le côté nocturne de l'esprit, mais aussi une méthode de lecture de la littérature et (pourquoi pas ?) de la philosophie, ce que Gilbert Durand appelle la *mythodologie* (Durand, G., 1996). La poétique comme méthode d'interprétation des textes philosophique peut-être aussi efficace, c'est-à-dire, une *poétique* qui a comme but parmi d'autres d'interpréter certains textes philosophiques dans la lumière des images poétiques plus ou moins conscientes des philosophes qui participent aussi à la construction des idées ou systèmes de la pensée.

Les mythes de Platon ne sont pas de simples allégories qui remplacent les concepts absents, mais des intuitions imaginatives qui font vivre les idées. Les grandes ontologies ont la tendance de dénoncer les détails et les accidents. Et dans ce sens l'ontologie de Platon ne fait pas exception. En même temps le philosophe antique est obligé de récupérer les images épurées pour reconstruire l'unité perdue du monde. Un *cogito penseur* se mêle chez Platon avec un *cogito rêveur*. Le penseur tend à simplifier le monde par la recherche des conditions d'intelligibilité de l'Universel et le rêveur veut retrouver l'unité perdue par le processus de recréation du monde par l'intermédiaire de l'imagination. En ce sens, l'ontologie de Platon peut être interprétée aussi comme une « ontologie différentielle », selon une expression de Gaston Bachelard, dans laquelle les images amortissent « la dialectique de l'être et du non-être. L'imagination ne connaît pas le non-être » (Bachelard, G., 1999: 144). Les images sont les intermédiaires entre le monde des idées et la réalité sensible, contingente. Ce n'est pas par hasard peut-être que la pensée de Platon semble à un mouvement en cercle. Elle commence par le mythe et se termine en *Timée* et *Critias* avec un mythe.

Par le mythe de l'âme Platon essaie d'expliquer en *Phédon* l'idée de la participation des choses aux formes intelligibles. Dans l'anthropologie platonicienne l'âme a une double réalité. D'un côté elle est d'origine intelligible par la descendance des formes pures et d'autre côté elle est incarnée dans les choses sensibles. Dans le dialogue *Timée* l'âme est placée dans la mi-hauteur du corps avec une partie orientée en bas vers le sensible et avec une autre partie orientée en haut vers l'intelligible.

La *khôra* - l'image matricielle du réceptacle est peut-être la notion la plus controversée de la pensée de Platon. Elle désigne le troisième genre entre le modèle et la copie. « Quelle propriété faut-il supposer qu'elle présente naturellement ? La propriété que voici essentiellement : de tout ce qui est soumis à la génération elle est le réceptacle, et, pour employer une image, la nourrice » (Platon, 2001 : 147). Dans un

autre endroit Platon compare le réceptacle avec une mère et le modèle avec un père. « Il s'agit d'une espèce invisible et dépourvue de figure, qui reçoit tout, qui participe à l'intelligible d'une façon particulièrement déconcertante et qui se laisse très difficilement saisir... » (Platon, *op. cit.* :150-151). Cet espace invisible interprété par les exégètes de Platon dans des diverses manières fait la liaison entre l'intelligible et le sensible. « Quoique, proprement dit, la *khôra* ait le sens de lieu habité par un *genos*, elle n'est pas un lieu, au sens de position, mais elle est un *topos-atopos*, une fonction pareille au *mythos*, intermédiaire, ici, entre les deux contraires (l'intelligible – sensible) » (Ionel Buse, *op. cit.* : 32). Selon Jean-François Mattei, « la fonction liminaire de *khôra* et des figures mythiques qui lui sont apparentées est d'être le seuil qui tient à distance le monde sensible et les archétypes intelligibles » (Mattei, J-F., 1993 : 27).

De même se passe les choses avec le mythe de l'Atlantide. Même s'il est interprété comme mythe politique par Jean-François Mattei, l'Atlantide platonicienne peut-être considérée aussi comme un *topos-atopos*, *triton genos*, l'image invisible de la matrice de la génération des choses par l'union symbolique entre Poséidon et Cleito. En ce sens, j'ai noté que « l'Atlantide est l'image médiatrice entre l'intelligible et le sensible, génératrice a priori du sens, pouvant être envisagée comme *eikon*, ou comme intermédiaire, plutôt que comme *fantasma* » (Buse,I., *op. cit.* : 35).

#### *Kant et le recours à l'imaginaire*

L'ontologie implicite d'Emmanuel Kant, par son idéalisme transcendental qui met l'accent sur le sujet, accorde un rôle inattendu à l'imagination comme médiateur entre l'entendement et la sensibilité dans l'apparition de la connaissance. Dans le cartesianisme l'imagination liée au corps n'avait pas un rôle important dans le processus de la connaissance. Le rationalisme kantien reconnaît le rôle d'imagination même si elle est considérée un moyen de travail de l'entendement législateur. Mais par rapport avec la sensibilité, considérée une faculté passive, l'imagination productrice est une faculté active à côté de l'entendement et la raison. L'imagination, l'entendement et la raison sont les trois facultés qui participent à l'apparition de la connaissance par un processus de synthèse. L'ambiguité ontologique de l'imagination consiste dans le fait qu'elle est d'une part liée à la sensibilité et d'autre part elle est autonome par rapport avec celle-ci. Le rôle de l'imagination est de réaliser la synthèse des diversités des intuitions sensibles, la condition par laquelle les catégories de l'entendement reçoivent une réalité objective. « Cette synthèse, écrit Emmanuel Kant, c'est l'effet de l'entendement sur la sensibilité et la première application (et en même temps le principe des toutes les autres applications) aux objets de notre intuition. Comme synthèse figurée elle est différente de la synthèse de l'entendement qui est produite par l'entendement sans avoir besoin de l'imagination. Puisque l'imagination est spontanéité je la nomme souvent l'imagination productive et je la distingue de l'imagination reproductive qui suppose des lois empiriques de l'association. Elle n'a aucune contribution à l'explication des possibilités des connaissances *a priori* et par conséquent elle n'appartient pas à la philosophie transcendante, mais à la psychologie » (Kant, E. 1994 : 146). La synthèse de l'imagination est une *synthesis speciosa*. Par celle-là l'imagination offre à l'entendement des schémas et non pas des images individuelles. Il ne s'agit pas des images passives, des résidus de la perception, mais des images d'une activité qui se déroule en fonction du temps. « Ainsi avec Kant l'imagination acquiert ses titres de noblesse comme mode essentiel de l'activité spirituelle... Connaître c'est imaginer, c'est-à-dire construire des schèmes qui s'insèrent dans les réalités pour la comprendre ou la modifier, faire des esquisses, des sortes de silhouettes qui enserrent

toujours davantage l'objet à connaître. Le schématisme c'est la pensée entre l'esprit et le monde, la médiation même. On peut le définir l'ensemble des médiations nécessaires pour faire correspondre à un concept une intuition qui le détermine. Il est la source profonde de tout ce qui est art et technique » (Lacroix, J., 1998 : 30-31). Le schématisme a une fonction ambivalente. D'un côté, il représente le résultat d'une activité libre de l'imagination et d'autre côté il est soumis aux concepts de l'entendement. La connaissance ne se forme pas s'il n'existe pas la troisième synthèse qui fait communicable la relation entre l'entendement et la sensibilité. « Autrement dit, écrit Jean-Jacques Wunenburger, ne peut se rapporter à une intuition empirique que s'il existe déjà un pouvoir figuratif *a priori*, qui prépare et accompagne la subsomption d'un tel contenu inconnu sous une forme intelligible connue » (Jean-Jacques Wunenburger, J., 1997 : 63).

Même si pour Kant les schèmes représentent une autre chose que les images sensibles, il les considère comme des résultats de l'imagination et non pas de l'entendement. En ce sens, le philosophe allemand reconnaît implicitement que pour établir une liaison entre la sensibilité et l'entendement a besoin d'« imaginer » l'existence d'un médiateur. Il ne fait pas une démonstration « scientifique » pour montrer l'existence effective de ce médiateur. Il le suppose par une construction figurée. Son système d'explication se fonde sur des suppositions qui ne sont autre chose que le résultat de sa pensée figurative. Sa construction philosophique est aussi l'expression de sa pensée analogique subjacente. La pensée spéculative n'est qu'une redéfinition permanente des concepts et une approximation des idées dans les constructions métaphysiques de nature ontologique ou gnoséologique en fonction d'un contexte historique. C'est le principal motif pour lequel ces constructions sont considérées souvent des onto-théologies, mais des onto-théologies qui supposent une contribution implicite de la pensée figurative - l'imagination. L'« Analytique transcendante » c'est une analytique des facultés, mais aussi une construction imaginative qui a comme point de départ des suppositions figuratives. La *Critique de la raison pure* est une analyse des facultés de la connaissance et une critique de l'usage illégitime de la raison, de ses illusions spéculatives ou les faux problèmes concernant le Dieu, l'âme, le monde, un essai échoué de reconstruire la philosophie selon le modèle des sciences pures. D'un côté il y a des illusions spéculatives de la raison, d'autre côté des intérêts objectifs de la raison d'ordonner et d'harmoniser les connaissances produites sous la lumière législatrice des catégories *a priori* de l'entendement. Mais la supposition d'harmoniser et d'ordonner la connaissance objective est elle-même une construction figurée.

Si dans sa *Critique de la raison pure*, l'imagination a son importance dans la formation de la connaissance objective dans l'*Anthropologie du point de vue pragmatique*, Emmanuel Kant ne s'occupe plus de conditions transcendantes de l'apparition de la connaissance, mais de manifestations concrètes de l'imagination dans la vie. En ce sens, l'imagination abandonne ici les impératifs de l'objectivité dans la faveur d'un état de liberté de la création. Dans la *Critique de la faculté de jugement*, le philosophe allemand considère que la faculté d'imaginer nous offre une vision esthétique du monde. L'originalité de l'imagination consiste moins dans sa spontanéité du point de vue logique, comme dans le cas de l'apparition de la connaissance, mais surtout dans sa liberté d'avoir une vision poétique de l'existence.

#### *En guise de conclusion*

Au delà des visions différentes des philosophes sur l'importance de l'imagination dans la formation de la connaissance et au-delà de tous les excès d'interprétation qui nient son rôle dans la structure de la pensée ou qui amplifient ses

qualités ontologiques, il y a toujours une constante de la préoccupation de la philosophie concernant l'esprit figuratif de l'être humain. L'invasion des images dans le monde contemporain par l'intermédiaire de la télévision, de l'internet, de la téléphonie etc. nous oblige à reconsidérer ses relations avec une philosophie qui a pour le but de traverser les crises provoquées d'une rationalité identitaire. En ce sens, l'ontologie différentielle proposée par Bachelard, en partant de ses *Poétiques*, nous semble intéressante du point de vue de la construction d'une écologie et une pédagogie des images. La redécouverte de l'imaginaire, ou de l'*imaginal* selon l'expression de H. Corbin, même dans les écrits des grands penseurs peut orienter nos recherches vers une philosophie subversive qui ne construise pas des systèmes abstraits de la pensée, mais qui déconstruise des formes identitaires de la rationalité ayant pour but l'unité poétique originelle de l'esprit.

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## **LES HYPOSTASES DE LA TOPOONYMISATION EN ROUMAIN<sup>1</sup>**

**Abstract:** By studying the complex process of toponyms-making, i.e. the gradual transformation of names (or, as the case may be, of anthroponyms) into proper toponyms, the author identifies the main aspects that may characterize a name undergoing this process: the naming conversion of the toponymic name, the inter-naming conversion (anthroponym turned into toponym without any specific formal modifications), the inter-toponymic conversion (the transfer from one toponymic name to another), the lexico-grammatical tools (modifiers or possessive adjectives), the lexico-semantic naming compressing, the toponymic derivation, the preservation of the toponyms coming from Latin or the substratum, the borrowing of toponyms from other languages, the heteroglot doubling of Romanian toponyms making (multiple toponyms), the reverse of the process of toponyms-making (losing the statute of proper name). The picture of these aspects represents the genetic taxonomy of toponyms, which largely includes the typological and socio-geographical classification, as well as the stratification of Romanian toponyms.

**Keywords:** naming conversion, toponyms-making process, trans-naming.

Le statut linguistique des noms propres a été saisi, et surtout théorisé relativement récemment, se trouvant encore au centre de l'intérêt scientifique dans la perspective de ses diverses facettes et implications.

Pendant une longue période, la recherche concernant les noms propres a été réalisée à l'aide des méthodes utilisées pour le lexique général, les particularités de cette catégorie distincte de mots étant minimisées, bien qu'ils soient consacrés comme tels dans les grammaires, mais différenciés, formellement et sémantiquement, cependant de façon insuffisante sur la base des particularités manifestées dans le système et le fonctionnement de la langue. Les dernières décennies ont marqué l'intensification des préoccupations théoriques et méthodologiques pour l'étude des noms propres, sur le fond de l'extension et de l'approfondissement du phénomène linguistique en général, mais aussi sous la pression des besoins pratiques. Nous pensons, par exemple, dans le cas de l'onomastique roumaine, à l'ample campagne de collecte, sur le terrain et dans les archives, du matériel toponymique et anthroponymique en vue de sa présentation dans une forme lexicographique moderne, complexe, rigoureuse. L'analyse de ce riche matériel, presque exhaustif à certains égards, a imposé aux linguistes impliqués une vision profonde, adéquate aux spécificités concernant la constitution et le fonctionnement des noms propres comme des unités distinctes, mais surtout comme des sous-ensembles distincts dans le cadre du système général de la langue.

Les aspects qui ont bénéficié des recherches attentives et illustratives ont été surtout le sens des noms propres, leur classification de plusieurs points de vue, leur organisation dans des structures spécifiques, leurs particularités grammaticales, l'approche lexicographique et étymologique.

Durant les dernières années, le concept qui concentre l'attention des onomasticiens, en se constituant dans un vrai pivot de la linguistique du nom propre, c'est l'**onymisation**, à laquelle se rapporte directement ou indirectement la plupart des démarches scientifiques modernes dans ce domaine. Ce phénomène complexe, interdisciplinaire, vise la description et l'analyse multicritère de la séparation des mots communs et des noms propres et, surtout, de la dynamique du flux des deux

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« territoires » composants du vocabulaire, trouvés dans un processus continu d'échanges, d'emprunts, d'influences, d'adaptations, etc.

L'onymisation peut être définie simplement comme « la transformation du nom commun en nom propre », autrement dit, la mutation de l'unité linguistique respective du plan des dénominations linguistiques communes, généralisantes, dans le plan des dénominations propres, individualisantes. Rapportée aux noms de lieux, où elle a les formes de manifestation les plus complexes, l'onymisation est connue comme toponymisation et elle constitue l'objet central de préoccupation de beaucoup de chercheurs de la toponymie. Par rapport à la recherche traditionnelle de l'étymologie des noms de lieux, limitée le plus souvent à la découverte de l'étymon duquel provient le toponyme et de la langue à laquelle cet étymon appartient, la toponymisation élargit l'étude sur le processus progressif de la naissance, de la consolidation, de l'évolution des toponymes, qui est marqué souvent par des « chaînes » de transformations et de fluctuations entre différentes identités appellatives et onymiques. Les stades et les formes d'onymisation des toponymes représentent les **hypostases** de la toponymisation, et leur identification et leur analyse conduisent à la configuration de l'identité de profondeur de cette catégorie spécifique d'unités lexicales.

On préfère le terme **hypostase**, utilisé par d'autres toponymistes aussi, pas toujours avec le même sens, à d'autres termes possibles (**degré, niveau, étape, forme**), car les noms de lieux ne parcourrent pas tous, dans le même ordre et de la même manière, les tranches respectives, la gradualité de l'onymisation n'étant pas tout le temps marquée de manière similaire et parfois n'étant pas identifiée très précisément. Une tendance évolutive, du simple au complexe, de la qualité des noms propres est certaine, et elle peut être suivie dans toutes les hypostases décrites qu'on essaie d'échelonner dans ce sens. Principalement, il s'agit de quelques jalons qui marquent la permanente transformation des unités visées en noms propres: le détachement du système de provenance (appellatif, d'habitude), la consolidation de la fonction d'individualisation par la démotivation progressive, le renforcement du statut de nom propre de lieu par son intégration dans le système onymique. Les formes et les modalités d'avancement parmi ces jalons sont diversifiées, difficiles à classifier et à subsumer aux tranches marquées par ces jalons. C'est pourquoi on a préféré décrire les principales hypostases sans les situer explicitement dans une tranche ou dans l'autre, même si certaines caractéristiques dominantes peuvent le suggérer. D'autre part, le cantonnement dans une étape de l'onymisation affecterait la vision dynamique, processive du phénomène, que l'on considère comme importante, parce qu'elle ne limite pas la perspective, mais elle l'ouvre tant à la genèse qu'au résultat. On suit par conséquent, dans la même mesure, les **hypostases de la toponymisation et la mise en hypostase** toponymique, l'évolution progressive vers le nom propre de lieu fonctionnellement optimal.

1. La **conversion** onymisante de l'appellatif (en nom de lieu), sans modifications formelles spécifiques représente la forme primaire de la toponymisation, pouvant être considérée de certains points de vue, comme définitoire ou, employant un terme « à la mode », prototypique. Puisqu'on a décrit largement cette hypostase dans une étude antérieure distincte, on va la présenter ici synthétiquement. Le mot entré dans le processus de la conversion onymisante fonctionne pour une période, plus ou moins longue, tant comme appellatif que comme toponyme, étant, comme on l'a dit, appellatif à fonction toponymique. Dans cette étape, difficile à situer dans le temps, l'onymisation est **provisoire**, « doublant » la signification. L'hypostase est fréquemment rencontrée dans la toponymie mineure, et le critère de sélection du repère topique d'identification

est représenté, d'habitude, par la relevance naturelle et sociale, mais aussi par la force descriptive du mot qui désigne ce repère et qui est, le plus souvent, un terme géographique populaire ou **entopyque**, comme les toponymistes l'appellent. Ces mots dénomment, d'habitude : des formes de relief, des eaux courantes ou stagnantes, de la flore, de la faune, des objets d'intérêt social et économique, etc. Par exemple: *Albia, Alunu, Balta, Băşica, Boldu, Buduroiu, Bărăcina, Viezuri, Bostanele, Colnicu, Răscruci*, etc. Certains de ces appellatifs originaires ne sont plus connus dans le patois, étant identifiés par des sources lexicographiques (v. *Le dictionnaire d'entopyques*, en deux volumes) ou dans les documents. On peut les considérer, par conséquent, comme consolidés du point de vue onymique par démotivation, suite à la disparition de l'entopyque original de la langue. Par exemple: *Agest, Baba, Barburu, Bechet, Bent, Beuca, Bica, Bobu, Bord, Borcoş, Bucin, Buiocu, Bunaru, Buta, Bucium*.

Certains mots communs dérivés deviennent toponymes, par conversion, au niveau appellatif (avant, donc, de devenir des noms propres), à partir des entopyques primaires avec suffixes diminutifs ou collectifs, ou bien à partir des anthroponymes (noms de groupes humains formés par la déonymisation d'un nom d'une personne importante dans la communauté respective) : *Aninelu, Băltiţa, Bujorelu, Afinet, Aluniş, Băltărie, Alexeni, Albulani, Andrăşoi, Bricegari*, etc. Ces appellatifs passés déjà par un ou plusieurs « marquages » formels et sémantiques, reçoivent, pendant ce processus, une proéminence de plus, comme repères et comme formes linguistiques, ce qui les rend propices à l'onymisation.

On précise que dans beaucoup de cas apparemment identiques on doit faire la distinction à l'aide d'une analyse rigoureuse, entre les noms toponymisés par conversion et ceux par dérivation, la transonymisation, condensation sémantique onymisante, etc. (v. les hypostases décrites ci-dessous). Les critères que l'on doit considérer dans ces analyses diffèrent d'une catégorie à l'autre et d'un cas à l'autre, mais ils ne seront pas présentés dans cette synthèse. Certains cas de conversion onymisante peuvent être encadrés du point de vue sémantique dans la catégorie de la figure nommée **synecdoque**, car la relation entre le référent dénommé par l'appellatif et celui dénommé par le toponyme homonyme est la relation de tout à partie (plus exactement, surface environnante pour un point de son intérieur) : *Adăpătoare, Balaur, Bordei, Buduroi, Butuc, Butură, Punte, Tarniţă*, etc.).

2. **La conversion interonymique** représente le passage d'un anthroponyme sans modifications formelles spécifiques au statut de toponyme par l'association avec un référent topique, trouvé dans une certaine relation avec la personne qui porte le nom respectif (propriété, mitoyenneté, événement mémorable, etc.). C'est une forme de la transonymisation, par laquelle la fonction d'individualisation que le nom respectif remplit passe sur le lieu dénommé, gardant pour une certaine période aussi, bien sûr, la fonction d'individualisation de la personne. Pendant cette période, le nom respectif peut être considéré comme un anthroponyme à fonction toponymique. Par la disparition de la personne, l'individualisation topique devient dominante ou même exclusive, la toponymisation se consolidant de soi. Ainsi, la genèse des toponymes tels que *Alboata, Arnăutu, Andreana, Băranu, Doabra, Fâciuleasca, Băranca, Stoineasa*, a été réalisée par un transfert intraonymique, la fonction d'individualisation étant transposée du plan social au plan géographique, de la personne au topique. De la même manière, les toponymes encadrés dans cette hypostase peuvent être confondus avec d'autres hypostases (la conversion onymisante d'appellatifs, la condensation sémantique onymisante, etc.), la dissociation étant réalisable pour chaque cas par une analyse spécifique.

3. La **conversion intertoponymique** signifie l'extension d'un toponyme sur un autre référent que celui individualisé initialement par une sorte de métonymie *sui generis* (les deux référents topiques sont joints, subordonnés géographiquement), sans modifications formelles spécifiques. Les cas sont nombreux, l'explication étant, d'une part, l'individualisation par l'association spatiale et, d'autre part, l'économie et la concentration du système des noms de la région toponymique respective. Les plus nombreux transferts ont été identifiés parmi les noms de villages et d'eaux, qui constituent, en fait, les catégories toponymiques majeures de tout territoire. Ainsi, des noms tels que: *Făgoaia, Ferigoaia, Bucov, Cernavodă, Ciorogârla, Balta, Bahna, Bistrița*, etc. ont été transférés des eaux aux villages, alors que *Mălăiești, Brădești, Corbeni, Otășău, Ohaba, Sărbi, Crișan*, etc. ont été transférés des villages aux eaux. Les spécialistes circonscrivent ces situations à un phénomène plus large, la transonymisation, qui englobe aussi la conversion interonymique, présentée antérieurement comme hypostase distincte. Ce qui soulève des problèmes assez difficiles c'est d'établir lequel des deux toponymes identiques formellement est celui d'origine et lequel est celui résulté du transfert. Les situations concrètes peuvent être, parfois, subsumées avec difficulté à l'une de ces deux catégories faciles à confondre, une analyse rigoureuse et nuancée s'imposant dans ce cas. Gheorghe Bolocan a réalisé, dans son introduction au DTRO 1, une ample étude concernant ce problème.

4. La **combinaison avec des marques particularisantes lexico - grammaticales** représente un moyen que la langue utilise pour restreindre la sphère sémantique d'un mot, y compris le cas d'un mot commun, ayant donc, par sa spécificité, un sens généralisateur (dénommant une classe d'objets identiques). Parmi les marques particularisantes lexico - grammaticales décrites par la Nouvelle Grammaire de l'Académie, sont utilisés avec fonction toponymisatrice les **modificateurs** et les **possesseurs** (par certains de leurs types de réalisation). Les uns comme les autres constituent, avec le centre de la formation toponymique, un nom de lieu composé ou, d'après d'autres spécialistes, analytique, c'est-à-dire formé de plusieurs mots. La constitution de cette formule peut être réalisée au moment de la toponymisation initiale ( primaire ), par une conversion lexico-grammaticale *sui generis*, ou bien ultérieurement à la toponymisation initiale, comme modalité de consolidation (intensification) de l'individualisation accomplie par le toponyme original, formé d'un seul mot, qui devient le centre du syntagme nominal toponymique. L'appartenance d'un mot composé à l'une ou l'autre des sous-catégories peut résulter après une analyse spécifique, corroborée avec l'examen du statut des termes des formants qui constituent la formation en discussion. Les modificateurs, conformément à la GBLR, « ont le rôle de **restreindre l'extension** (la classe de référents) du nom » et peuvent être réalisés, parmi d'autres, par un groupe adjectival, prépositionnel ou adverbial. Exemples de formations toponymiques qui contiennent des modificateurs particularisants : *Parcu Argetoianu, Cotu Bibescu, Ostrovu Golea, Crângu cu Moara, Zăvoiu dă Anini, Via de Model, Grădina di la Baltă. Râpa, Roșie, Măceșu de jos, Măceșu de Sus, Bolintinu din Deal, Bolintinu din Vale*. La particularisation est obtenue dans ces formations par l'identification du topique à la base de la relation avec des personnes, des objets, des traits auxquels les modificateurs renvoient directement ou indirectement.

Les possesseurs « restreignent », à leur tour, l'extension du nom par la mise en place d'une relation de possession avec un terme indiquant l'objet possédé et ils se réalisent premièrement par un groupe nominal avec le centre nominal en génitif. Ils sont identifiables dans les formules toponymiques périphrastiques telles *Hanu Despinii, Dealu Boazgăi. Peștera Muierii, Piscu Neamțului, Bărâca lu Ivan, Coasta lu Făsuiță*,

*Teiu Udroilor, Calea Andrieștilor, Fântâna Pisculungenilor*, etc. La relation sémantique d'où part la formation toponymisante ne contient pas, en fait, toujours l'idée de possession, mais des nuances corrélées avec cette idée, telles que l'appartenance (à une localité, à un espace géographique plus large, à fonction englobante), le voisinage (par une figure de type métonymie). Reste discutable l'encadrement des modificateurs tels *Pădurea Gigărtu, Moșia Livezeanu* dans la classe des modificateurs ou dans celle des possesseurs, parce que la relation sémantique qu'ils expriment peut être subsumée aux deux catégories. La consolidation (l'intensification) de la fonction d'individualisation à l'aide des éléments particularisants se réalise d'une part, par la diminution de la sphère sémantique à laquelle le toponyme fait référence, et d'autre part par le rapport à d'autres formations analogues (construites en séries, selon le même modèle), c'est-à-dire par la contribution du système (du champ, du complexe) toponymique auquel elles sont attachées, à l'intégration du nom respectif dans la série des repères topiques individualisants. La superposition ou l'intersection des deux facteurs a déterminé l'apparition des formations qui, analysées sans avoir tenu compte de la spécificité sémantique et structurale des toponymes, créent l'impression de **tautologies toponymiques**, comme on les a appelées (*Balta Jezerului, Apa Hududoiului, Dorumu Colnicului, Dealu Piscului, Balta Lacului, Balta Ochiului, Coasta Cucii, Gârla Gâldăului*), ou d'assemblages illogiques, dans la perspective de la langue commune (*Valea lu Scaun, Cioaca lu Gărgălie, Vâlceaua cu Ioana, Vâlceaua cu Pătru*).

5. La **condensation lexico-sémantique onymisante** résulte de l'intersection de la conversion et de la combinaison avec les particularisants lexico-grammaticaux. Exemples de toponymes apparus par la condensation lexico-sémantique onymisante: *Larga, Scurta, Adâncă, Strâmba, Roșia, Săratu, Borborosu, Vechea, Mănosu, Leordoasa, Româneasca*. La structure dans laquelle ces toponymes fonctionnent est simple, monomembre, mais en subsidiaire, elle est supposée ou elle a même fonctionné pour une certaine période comme formation composée dont le terme à fonction toponymique en question faisait partie. Celui-ci accomplissait dans la formation respective le rôle de particularisant, reprenant dans le temps la fonction dénotative accomplie par l'ancienne « tête » ou « centre » du groupe nominal, en la condensant dans sa propre valence individualisante. Ainsi, *Valea Largă > Larga, Tarlaua Scurtă > Scurta, Apa Roșie > Roșia, Balta Sărătă > Sărata*, etc. De cette manière, le toponyme résulté par condensation cumule la force de la description de l'appellatif originnaire, « retiré » de la formule, mais présumé mentalement, en entendant le noyau resté en fonction, et l'effet de l'individualisation par le particularisant resté comme terme unique. Dans des cas individuels, les dénotateurs initiaux sur lesquels l'individualisation a été « greffée », en quittant ensuite la formation, peuvent être identifiés ou reconstitués avec précision, peut-être par la nécessité d'entrer dans la série des noms monomembres du complexe toponymique intégrateur.

6. La **dérivation toponymique** désigne le procédé par lequel, à partir d'un toponyme existant se forme, par l'adjonction d'un suffixe, un nouveau toponyme, qui individualise, d'habitude, un topique trouvé en relation de rapprochement, de subordination, d'appartenance, etc. avec le topique désigné par le toponyme-base. Les critères nécessaires pour l'encadrement d'un nom dans cette hypostase, qui appartient au phénomène de toponymisation en chaîne, concernent la situation tant du terme de départ (la base de dérivation) que du terme résulté (le dérivé nouveau formé) au niveau toponymique. Ces toponymes sont comparables, formellement et sémantiquement, avec les diminutifs du plan de la langue commune : *Dumbrăvița, Bălsățea, Craiovita, Stupineaua, Gilorțelu, Lotrișoru, Plenicioara, Ruginoșica, Amărăzuia, Ploștinuța*,

*Ardănușu*. Il y a une diversité de toponymes analysables de la perspective dérivative (dans le sens que cette existence d'une base lexicale et d'un suffixe ajouté à celle-ci sont évidents), qui ne peuvent pas être considérés comme des dérivés toponymiques, quelle que soit la base, appellative ou anthroponymique (*hêtre* > *Făget, Jean* > *Ionescu* > *Ionești, etc.*). La plus difficile à opérer c'est la différenciation des diminutifs réalisés au niveau appellatif de ceux réalisés au niveau toponymique, à partir d'anciennes bases appellatives ou anthroponymiques, mais toponymisées antérieurement à la dérivation: *Stejerel, Văluța, Cernica* (du nom de l'ancien propriétaire), *Buzica, Băița, Ponorălu, Mălușelu, Plăișoru, Albioara, Frumușica, Lăzuțu, Bășicuța, Prăgușu*, etc. Ceux-ci peuvent être plutôt des dérivés appellatifs, surtout s'il n'y a pas de preuves documentaires concernant l'existence antérieure du toponyme-base dans l'environnement.

**7. La conservation des toponymisations héritées du latin ou du substrat, et leur intégration dans le système des noms de lieux de la langue roumaine.** La spécificité de l'évolution historique du peuple roumain a fait que ces noms soient assez peu nombreux et incertains pour ce qui est de leur origine. Ils constituent cependant une partie de l'ensemble toponymique roumain, surtout grâce au fait qu'ils se sont créés, en général, des successeurs onomastiques et lexicaux communs en roumain, constitués dans des familles riches et diverses: *Olt, Olteț, Oltisor, Olteana, Olteanca, Olteanca Mare, Olteanu, Oltecioru, Oltenaș, Oltenești, Olteni, Oltenia, Oltenii de Jos, Oltenii de Sus, Oltețani, Oltețu de Jos, Oltețu de Sus, Oltețu Sec, Oltețu Vechi, Oltisor Curgător, Oltoaia, Oltu Curgător, Oltu de jos, Oltu de Sus, Oltu de Mijloc, Oltu Mare, Oltu Mic, Oltu Rupt, Oltu Vechi, Valea Oltului, Piatra – Olt, Drăgănești Olt, Dealu Olteanului, Câmpia Olteniei, Defileul Oltului, Valea Oltețului, Valea Oltului, Cheile Oltețului, Dealu Oltețului, Baraolt*. Certains amateurs de toponymes incluent dans la catégorie des toponymes hérités les noms de lieux formés des appellatifs gardés du substrat (sapins, blaireaux), négligeant pas le fait que la toponymisation de ces appellatifs a eu lieu sur le terrain de la langue roumaine. L'algorithme étymologique nécessaire pour l'identification de ces noms est spécifique et il nécessite une instruction linguistique spéciale.

**8. La reprise (l'emprunt) de toponymisations qui se sont réalisées dans les langues des populations étrangères avec lesquelles le peuple roumain a cohabité pendant longtemps (les Petchénègues, les Coumans, les Slaves, les Hongrois, les Turcs, les Grecs, les Allemands, etc.), et leur intégration dans l'onomastique roumaine (adaptation phonétique, encadrement morphologique, typologie toponymique). Exemples: *Bistrița, Cernavodă, Dâmbovița, Ialomița, Milcov, Prahova, Putna, Snagov, Suceava* (anciennes slaves), *Bahlui, Călmățui, Caracal, Covurlui, Teleorman, Vaslui* (turques), *Adjud, Aiud, Beiuș, Căptălan, Geoagiu, Hășmaș, Hideg, Sebeș, Trotuș* (hongroises), *Bungard, Ghimbav, Șelimbăr* (allemandes), *Bozovici, Oravița, Grivița, Sadova, Toplița, Cacica, Golovița, Zahorna*, (néoslaves), *Agigea, Babadag, Caraorman, Murighiol* (turques), etc. La difficulté principale concernant le classement des toponymes empruntés à d'autres langues réside dans la confusion qui peut se réaliser entre les noms pris comme des toponymes créés dans la langue respective à partir des appellatifs ayant été eux aussi empruntés par le roumain et devenus, à l'intérieur du système roumain, des noms propres (*Slatina, Predeal, Prihodiște*).**

**9. Le doublement hétéroglotte** de toponymes qui désignent donc, dans des langues différentes, le même topique. Les spécialistes ont nommé ces situations des **toponymes multiples** et ils les ont identifiées dans tous les espaces où des populations parlant de langues différentes ont cohabité ou se sont succédé. Les rapports entre ces

toponymes multiples sont divers: des noms roumains transposés phonétiquement dans d'autres langues (roum. *Câprioara* > hongr. *Kapprevar*, roum. *Crăciunel* > hongr. *Karacsonfalva*, roum. *Moldova* > srbe. *Mudava*, roum. *Rogoz* > ucr. *Rogozna*, roum. *Culăuți* > allem. *Kallowte*), des noms d'autres langues transposés phonétiquement en roumain (hongr. *Vargyas* > roum. *Vărghiș*, hongr. *Kapolna* > roum. *Căpâlna*, ucr. *Fratovzi* > roum. *Frătăuți*, allem. *Weisskirch* > roum. *Viscri*, allem. *Rotbach* > roum. *Rotbav*, scr. *Râșava* > roum. *Râșaua*), la correspondance d'éléments dérivatifs ou de composition (hongr. *Földvar* – roum. *Feldioara*, roum. *Bucureni* – hongr. *Bokorfalva*, ucr. *Komarivtzi* – roum. *Comărești*, roum. *Râșnov* – allem. *Rosenau*, roum. *Albești* – hongr. *Feribaza* – allem. *Weisskirch*), des noms traduits (roum. *Valea Seacă* – sl. *Sohodol*, roum. *Râu Bărbat* – hongr. *Barbatváz*, sl. *Bălgrad* – roum. *Alba Iulia* – hongr. *Gyula Fehervar* – allem. *Weissburg Stuhl*, roum. *Cernavodă* – tc. *Karasu*), des noms indépendants (roum. *Brașov* – allem. *Kronstadt*, roum. *Teliu* – allem. *Kreuzburg*, roum. *Pișchia* – hongr. *Hidasliget*, allem. *Bruckenau*), des traductions erronées (hongr. *Csikszereda* « milieu du Ciuc » – roum. *Miercurea Ciuc*<sup>1</sup>, hongr. *Sebesely* – « zone du Sebeș » – roum. *Sebeșel*<sup>2</sup>, hongr. *Apahida* « pont du père » – roum. *Apa Hâdă*<sup>3</sup>).

10. La **détponymisation**, c'est-à-dire la perte du statut de toponyme est, en fait, une hypostase négative de la toponymisation, dont elle traverse le parcours, de manière générale, en sens inverse, du nom de lieu à l'appellatif ou à un autre type de nom propre, d'habitude anthroponyme.

Les formes qui subissent la détponymisation sont, en grande partie, les mêmes que celles par lesquelles on a réalisé la toponymisation, premièrement la conversion, basée sur la figure sémantique nommée antonomase (il a trouvé son *bacău*, il s'est fâché *dunăre*, Sadoveanu est *le ceahlău* de la littérature roumaine, *les aiud* des combattants anticomunistes, un morceau de *penteleu*, un verre de *cotnari*, de *hațegana*, etc.), et la dérivation avec des suffixes catégoriels possessifs locaux, d'appartenance, etc. (*bucureștean*, *moldovenesc*, *morenar*, *mangaliot*, *Craioveanu*, *Craiovescu*, *Vălenaru*<sup>4</sup>). Comme on peut déduire, nous l'espérons, du titre, dans cette étape de la démarche on s'est concentré sur l'identification, la définition et l'exemplification des principales hypostases de la toponymisation. La description et l'analyse de chaque hypostase, la présentation des difficultés de l'encadrement de certaines situations dans l'une ou dans l'autre hypostase, la diversité des cas inclus dans la même hypostase, les corrélations et les distinctions entre les hypostases, etc. nécessitent une démarche beaucoup plus approfondie et détaillée. On a réalisé, distinctement, une telle approche concernant l'une de ces hypostases (**la conversion onymisante de l'appellatif**), que l'on doit, d'ailleurs, compléter avec des aspects identifiés ultérieurement. Il suit, nécessairement, la recherche de la même manière de toutes les autres hypostases.

La discussion concernant les hypostases de la toponymisation acquiert des niveaux supérieurs de complexité et de difficulté si on prend en compte la perspective des noms isolés jusqu'à l'ensemble toponymique (champ toponymique local, système toponymique zonal ou général, etc.), où surviennent les phénomènes des séries toponymiques, des analogies structurales, des formules et des spectres identifiables dans la masse des toponymes. On mentionne seulement quelques situations apparues après

<sup>1</sup> Au lieu de « Mijlocul Ciucului », qui aurait été la traduction correcte.

<sup>2</sup> Signifiant « Le petit Sebeș ».

<sup>3</sup> Signifiant « L'eau laide ».

<sup>4</sup> Habitant de Bucarest, de Moldavie, de Moreni, de Mangalia, de Craiova, de Văleni.

une analyse minimale des ensembles toponymiques, et qui nécessitent une approche distincte : les **homonymies toponymiques** (noms identiques des lieux différents, trouvés dans le même horizon spatial local ou à distance), les **polynomies toponymiques** (topiques qui portent, successivement ou simultanément, des noms différents), les **tautologies toponymiques** (formations comprenant des termes joints qui, non différenciés fonctionnellement, paraissent répéter de façon redondante un certain sens), les **chaînes** et les **arbres urbanonymiques** (noms de lieux des villes, les urbanonymes se détachent des autres toponymes par de nombreuses intersections, superpositions, successions, résultats du dynamisme des habitats respectifs), les **polarisations** (la concentration des toponymes d'une aire autour des noms « dominants »), etc. Le même toponyme peut être retrouvé dans plusieurs hypostases, d'habitude successives, car la toponymisation peut être regardée comme un moment de « saut » d'un statut à l'autre, mais aussi comme un processus d'ajout permanent, d'optimisation, de consolidation progressive du nom propre comme élément linguistique individualisant par excellence. Tout comme dans le cas des étymologies, il peut y avoir existé des situations de **toponymisation multiple**, avec référence au même topique ou à des topiques différents.

Le **tableau** des hypostases de la toponymisation décrite dans la présente étude peut être considéré comme une **classification génétique** des toponymes, une **taxonomie** complexe, qui interfère avec la **classification typologique** et avec celle **sociogéographique**, dont on s'est occupé dans une autre étude, ou qui les englobe dans une grande mesure, car elle a une perspective multicritère. Comme toute classification, elle met en évidence surtout les cas prototypiques, résultant que l'analyse détaillée et approfondie de chaque catégorie relève la diversité des formes et des situations concrètes. L'intersection des taxonomies (en fonction de l'origine, de la structure, de la catégorie sociogéographique du topique, de la sphère lexicale de provenance, etc.) peut relever des tendances, des préférences, des dominantes génétiques de l'une ou de l'autre des classes ou sous-classes des hiérarchies taxonomiques respectives, ainsi que de celles de l'aire géographique dans laquelle se trouve l'ensemble toponymique visé (montagne, colline, plaine, delta, localité rurale ou urbaine, etc.), ou de la couche historique dans laquelle il s'encadre. La classification génétique basée sur **la mise en hypostase** de la toponymisation offre ainsi l'image la plus complète sur l'ensemble toponymique, et le rapprochement des noms de lieux de la perspective de la toponymisation devient une véritable plaque tournante de la recherche toponymique synchronique et diachronique.

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## **L'EVOLUTION SEMANTIQUE DES MOTS<sup>1</sup>**

**Abstract :** *Language, as any dinamic system, continuously adapts to the communicative needs of speakers, needs which depend on the extralinguistic reality. Vocabulary, the segment which is influenced, in the highest degree, by the changes in the society, permanently selects its elements: receives influences from other languages, gives up words which no longer reflect actual notions, changes the meaning of certain words etc. Our paper deals with the last mentioned aspect, giving examples of terms which, during their existence in language, added new meaning to the original one or completely changed it.*

**Key words:** semantics, polysemy, extralinguistic reality, etymon, connotation.

Les causes des changements de sens des mots sont nombreuses. Beaucoup de modifications sémantiques s'expliquent par la *polysémie*, la *synonymie* ou par l'emploi de procédés lexico-grammaticaux tels que la *métaphore*, l'*hyperbole*, la *métonymie*, la *synecdoque*. D'autres s'expliquent par le rapprochement formel d'autres mots par étymologie populaire (*mutuellement* = à l'*insu de*), ou au contraire, par l'*hyperurbanisation* (*chétif* = frêle), par la perte du lien avec la famille de mots dont ils proviennent (sl. *bez* [sans] + *zakonge* [loi] > roum. *bazaconie* [ineptie]). Certains mots passent du langage technique dans le langage commun et inversement : *apéritif*, terme médical ayant le sens [qui ouvre les pores du corps et provoque des sécrétions] est utilisé aujourd'hui avec le sens de [boisson ou hors d'œuvre servis avant le repas, pour ouvrir l'appétit] ; le mot commun *puissance*, ayant le sens de [propriété de pouvoir faire quelque chose], passe dans le langage technico-scientifique avec le sens de [travail mécanique effectué ou reçu pendant une unité de temps].

Il s'agit dans ces situations d'une évolution sémantique en général, déterminée par des causes linguistiques, phénomène rencontré dans presque toutes les langues. Mais beaucoup de changements de sens ne peuvent être expliqués sans rapport à la réalité extralinguistique, à savoir sous l'aspect de la relation du contenu du mot avec l'histoire de la société. Tous les mots ont leur « histoire », et le devoir du linguiste est de constater « les événements qui interviennent pendant l'existence dans la langue des mots et expressions » (A. Dragomirescu et N. Alexandru, 2011: p. 11), c'est-à-dire de les « surprendre pendant des épisodes différents de leur vie : tout de suite après leur entrée dans la langue, lorsqu'ils sont reçus avec suspicion par les linguistes, mais avec beaucoup d'ouverture par le public large, au moment où ils changent leurs sens ou leurs préférences de combinaison (...), quand les locuteurs les remplacent par d'autres mots, auxquels ils ressemblent, lorsqu'ils ne sont pas compris ou ils sont interprétés de façon erronée, quand ils sont excessivement utilisés, de façon qu'ils arrivent à être dénaturés du point de vue du sens » (*Ibidem*.).

Les changements de sens produits par la vie sociale sont assez fréquents et ils jettent une lumière puissante sur les réalités sociales à un moment donné. Nous apporterons à l'appui quelques exemples :

1. Le roumain *casă* [*maison*]. Des deux termes latins qui référaient à l'habitation, *domus* [demeure proprement dite des patriciens] et *casa* [chaumière, hutte], le roumain a gardé le mot *casă* [*maison*], comme suite du fait que, à cause de l'appauvrissement progressif et des incursions répétées d'autres populations, les

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habitants de Dacie vivaient dans des habitations improvisées à la hâte, faciles à édifier, mais aussi à quitter au besoin. Ceci contribue à la connaissance de la situation de l'Empire Romain à un moment donné (v. aussi l'it. *casa*, le terme *duomo* étant gardé avec le sens de [basilique]). Ultérieurement, lorsque les conditions sociales et historiques ont changé, le mot *casă* est arrivé à élargi son sens, en désignant toute demeure.

2. Le roumain *cal* [cheval]. Le fait que c'est le mot *cal* < lat. *caballus* [rosse, cheval de trait] qui est entré en roumain, et non un successeur de *equus* [cheval de race] prouve les conditions difficiles dans lesquelles était obligée de vivre la population romanisée.

3. Le roumain *sat* [village]. Le roumain n'a pas gardé pour désigner une [agglomération rurale, avec des habitations peuplées majoritairement par des paysans] les latins *rus*, *ruris*, ou *pagus*, *-i*, mais cette langue a eu recours à un dérivé de *fossa* [fosse, trou], à savoir à *fossatum* (v. en vieux roum. *fsat* > *sat*), ce qui est extrêmement important pour la compréhension des conditions de vie de la population conquise par les Romains, en concordance avec l'ample processus de désurbanisation des provinces de l'Empire Romain Oriental. Le terme *oraș* [ville] est apparu beaucoup plus tard, étant un emprunt d'origine hongroise.

4. Le roumain *bătrân* [vieux]. L'évolution sémantique du mot *bătrân* > *veteranus* [soldat ayant fini son service militaire] nous permet de tirer des conclusions pertinentes concernant l'âge des colons romans établis en Dacie, en majorité des soldats ayant achevé leur stage militaire.

5. Le roumain *femeie* [femme]. En roumain, ce terme est un successeur du latin *familia* [forme sociale de base, fondée par mariage et qui consiste en mari, femme et leurs descendants]. A cause des conditions spécifiques dans lesquelles se développait la vie sociale dans les provinces du Danube, lorsque la femme est devenue l'équivalent de la famille, le sens du mot a changé, devenant ce qu'il est aujourd'hui de [personne adulte de sexe féminin, mariée]. Pendant la période moderne, sous l'influence des autres langues romanes, notamment le français et l'italien (fr. *famille*, it. *famiglia*), le même étymon (lat. *familia*) exprime la notion de « famille ».

6. Le roumain *rumân* [vieille forme de Roumain]. A partir du sens de « citoyen de Rome » qu'il avait pendant la période romane de gloire, le successeur de *romanus* est devenu en roumain *rumân*, avec le sens de « paysan, esclave, agriculteur », phénomène explicable par la situation de dépendance économique de la population autochtone.

De tels exemples, auxquels on pourrait ajouter d'autres, se situent dans les phénomènes généraux de la sémantique, mais ils deviennent très intéressants s'ils sont rapportés aux conditions dans lesquelles s'est perpétuée la latinité sur le territoire de formation de la langue roumaine et du peuple roumain. Beaucoup des options faites, dans le cas des doublets latins, et beaucoup des changements de sens survenus prouvent la tendance vers une expression concrète, pittoresque des structures simples de la populations romanisée, et constituent dans le même temps le témoignage d'un milieu rustique, résultat du dépeuplement des villes pendant les derniers siècles de l'Empire Roman, quand la vie la plus active s'est développée à la campagne, dans des conditions extrêmement difficiles.

Certains changements sémantiques doivent être mis en rapport avec les événements importants de la vie d'un peuple, tel l'avènement du christianisme. Certains mots changent de sens suite de l'évolution spirituelle apportée par le christianisme, et qui a pénétré dans toutes les couches sociales. Les concepts moraux et religieux de la pensée païenne sont renversés par la conception chrétienne et par les nouveaux rapports

qu'elle institue entre le divin et l'humain : le roum. *păgân* [païen] < *pagus* [village], avec le sens initial de « habitant du village », a changé de sens en « idolâtre incroyant », à cause du fait que les habitants de la campagne ont été les plus récalcitrants dans la réception de la nouvelle croyance en Christ, par rapport aux citadins croyants ; le lat. *Diana* [nom d'une déesse] < roum. *zână* [déesse] – « personnage à pouvoir surnaturel des contes », ce qui prouve que certains mots associés au culte païen antérieur sont laïcisés et sont réduits à des noms d'êtres, bons ou méchants.

L'évolution sémantique des mots d'une langue reflètent souvent des changements produits dans différents domaines de la vie sociale. Sans référence au mode traditionnel de vie des Roumains, on ne saurait comprendre le sens actuel du verbe *a înțarca* [cesser de donner du lait, perdre le lait ; sevrer]. Dérivé du mot *țarc* [bercail] – mot probablement d'origine traco-dace, ayant le sens de « endroit clôturé, enclos pour les animaux », le verbe *a înțarca* était utilisé au début avec le sens de base de « mettre les animaux dans un enclos ». Le passage de ce mot du domaine limité de la vie pastorale dans la vie quotidienne des gens, avec le sens général de « cesser de donner du lait, perdre le lait, pour les animaux mais aussi pour les enfants » prouve que, par le passé, l'élevage représentait le modèle de vie dominant. Il en est de même pour le lat. *minor*, *minari* [menacer quelqu'un de quelque chose], qui est passé à *menare* [conduire] < roum. *a mâna* [conduire les animaux en les menaçant ou en les frappant].

On peut exemplifier par d'autres changements de sens, où le chaînon de la sémantique doit être rapporté à des faits d'histoire sociale et culturelle : roum. *peniță* [objet en métal utilisé pour l'écriture à l'encre] est un diminutif de *pană* [plume] < lat. *pinna*, formé à l'époque où l'on avait abandonné l'écriture à la plume de canne, en faveur de l'écriture à « peniță ». Le roumain *poștă* < russe *počta* est arrivé au sens actuel de « institution publique de transport et distribution du courrier » par l'intermédiaire des sens « lieu attribué à un cheval », « lieu où l'on change des chevaux », « la distance entre deux arrêts de changement des chevaux, d'environ 20 km », « distance indéterminée », même si les locuteurs n'opèrent plus ces liaisons ; le roum. *vad* [lit de rivière] < *vadum*, est passé du sens « endroit où une eau courante peut être traversée à pied » à celui de « endroit achalandé », puisque c'était dans de tels endroits qu'on implantait les auberges ; le roum. *călău* provient du tzig. *kala* [noir] et a évolué au sens de « bourreau, homme chargé de l'exécution des condamnés à mort », à cause du fait que dans la plupart des cas les exécutions étaient effectuées par les tziganes esclaves ou d'autres étrangers de peau plus foncée. Le roum. *prost* [bête] < sl. *prostū* a eu initialement le sens de « provenant du peuple, simple », tout comme le dérivé *prostime* [foule, cohue, masse pauvre]. C'est après que le mot a acquis le sens actuel de « dépourvue d'intelligence, ignare, idiot ». Le sens primaire fondamental a progressivement disparu, alors que le sens dérivé s'est généralisé, en perdant sa nuance discrétionnaire, arrivant à être utilisé sans rapport au groupe social.

Le roum. *mișel* [infâme] < *miserus*, avec le sens originaire de « pauvre, personne de la classe sociale inférieure », a évolué vers le sens actuel de « misérable, canaille », car les pauvres étaient considérés non seulement comme démunis de biens matériels, mais aussi de qualités spirituelles. Le roum. *magic* [magique] < russe *mujic* a changé son sens initial de « paysan » dans le sens actuel de « personne manquant d'éducation, de manières, mal élevée ». Le roum. *cavaler* [chevalier] < russe *kavaler*, ayant pénétré en roumain par l'intermédiaire du français, se référat au mot « seigneur », à « celui qui se déplaçait à cheval » ; mais, comme les seigneurs s'attribuaient toutes les qualités, *cavaler* [chevalier] est arrivé à désigner un « homme plein d'abnégation, généreux et noble », ensuite « homme aimable, gentil » et « homme qui accompagne

une femme dans la société », « homme célibataire », avec une perte totale de la liaison avec le « cheval » et avec le groupe social où ont apparu les sens figurés. Le roum. *generos* [généreux] < lat. *generosus* [de souche noble], ayant pénétré en roumain comme néologisme, est arrivé à avoir le sens de « magnanime, altruiste, animé par des idées nobles » car seuls les riches étaient censés posséder de telles vertus. C'est de la même manière que peuvent être interprétés les sens figurés des mots *boier* [boïard], *prințesă* [princesse], *cucoană* [madame], ainsi que la nuance péjorative de certains autres mots : *pantalonar* [nom et adjetif animé dérivé de « pantalon »], *nădrăgar* [« nădragi » signifie « pantalons »], *gulerat* [dérivé de col de chemise], *burtăverde* [mot composé formé de « ventre » et « vert »], fréquents au XIX<sup>e</sup> siècle (Cf. B. Cazacu, 1953).

Après les événements de 1989 de Roumanie, on rencontre souvent un phénomène linguistique important, représenté par la réorganisation de la signification de certains mots, par la modification des valeurs connotatives et des rapports entre la dénotation et la connotation. Ces changements sémantiques atteignent en principal la zone lexicale du politique et se réfèrent aux mots et syntagmes avec implications politiques, idéologiques ou sociales qui développent aujourd'hui une connotation négative : *activist* [activiste], *cabinet de partid* [cabinet de parti], *communist* [communiste], *comunism* [communisme], *epocă de aur* [époque d'or], *gazetă de perete* [avizier], *prim-secretar* [premier secrétaire], *tovarăș* [camarade], etc. En revanche, on assiste à une réhabilitation connotative de mots et syntagmes évités pendant la période communiste : *economie de piață* [économie du marché], *patron* [patron], *profit* [profit], *privatizare* [privatisation], *reformă* [réforme], *tranzitie* [transition], *societate pe acțiuni* [société anonyme], etc.

Les changements de sens affectent aujourd'hui certains mots d'une grande circulation dans la langue. Par exemple, le mot *interviu* [interview] ne se limite plus à un simple entretien dans le domaine de la presse, mais aussi au texte de cet entretien, diffusé dans le mass media, ainsi qu'à l'entretien de l'employeur et d'un candidat à un emploi ; le mot *dialog* [dialogue] ne se réfère plus qu'à une discussion entre deux personnes, mais est utilisé aujourd'hui aussi avec le sens de « pourparlers ».

L'emploi des néologismes, souvent avec d'autres sens que le sens d'origine est devenu aujourd'hui une mode. Des termes tels que : *afluire* [affluence], *audit* [audit], *bingo* [interjection de satisfaction], *broker*, *briefing*, *casoletă* [cassolette], *cuponiadă* [la chasse aux tickets], *curriculum*, *defluire*, *email*, *auroatlantic*, *fast food*, *fax*, *feedback*, *lobby*, *look*, *a juriza* [faire partie d'un jury], *a implementa*, *a manipula*, *a mediatiza*, *a monitoriza*, *planning*, *soft*, *summit*, *voucher*, etc. gagnent de plus en plus de terrain chez les locuteurs instruits (v. F. Dimitrescu, 1995)

*Le rythme extrêmement rapide de la vie sociale contemporaine trouve son expression linguistique dans la tendance vers une expression concise, vers la brève-éloquence. Ainsi, certaines locutions déjà fixées dans la langue sont remplacées par des verbes : a pune în scenă* [mettre en scène] → *a încena*; *a pune în evidență* [mettre en évidence] → *a evidenția* [\*évidencier]; *a avea nevoie* [avoir besoin] → *a necesita* [nécessiter], etc. Cette tendance d'expression lapidaire, si active dans la langue, s'explique linguistiquement par la loi du moindre effort (cf. V. Guțu-Romalo, 2000 : p. 233). Le roumain actuel se caractérise par une grande flexibilité, ce qui lui a permis dernièrement d'accumuler un nombre croissant de nouveaux mots, par la transgression des frontières stylistiques entre l'expression littéraire et l'expression non littéraire, par l'assignation de nouvelles significations à des mots déjà existants dans la langue ou par des emprunts à d'autres langues, notamment à l'anglais.

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## **THE COMPLEX VERBAL PREDICATE IN ROMANIAN LANGUAGE<sup>1</sup>**

**Abstract:** The study approaches the complex predicate's typology, presenting few opinions about the compound predicate, focusing on the modal and aspectual operators.

**Key words:** compound predicate, complex predicate, operators.

### **1. Compound Predicate – short review.**

The compound predicate's dilemma dates some good years ago, when the previous *GLR* Academy edition couldn't solve it, having two different positions in what concerns the semi auxiliaries (the first volume admits the modal semi auxiliaries' existence, denying the existence of the aspect ones, while the second volume denies the existence of both). This became a sensitive issue among the linguists, whose efforts for putting an end to it stretched over many decades, proving that there is a real interest in the matter. The acceptance of semi auxiliary verbs brought up a new class in the predicates typology - the compound predicate. *GALR* tried to end the dilemma, in fact, the new edition, which gave up rightly the concept of semi auxiliaries (modal and aspectual), introducing the term operators. Thus, the controversial compound verbal predicate concept disappeared from the landscape of the new *GALR*, opposed by many linguists. The complex verbal predicate term is now used to meet both the old compound predicate, and any kind of complex predicate.

#### **1.1. Some opinions about the compound predicate.**

C. Dimitriu considered that the compound predicate *nu presupune două verbe oarecare, ci doar două verbe aparținând anumitor categorii... în structura acestuia intră un verb semiauxiliar de mod sau de aspect – a putea a trebui, a fi, a avea, a-i veni, a începe, a urma etc. – aflat la oricare mod personal și predicativ; un verb de bază ... la participiu, supin, infinitiv sau conjunctiv: acest lucru trebuie spus, el are de cîtit, Tânărul începe a gândi, ei continuă să se susțină reciproc etc.* (Dimitriu, 1982:187)

In *Gramatica de bază a limbii române*, Ion Coteanu said that the complex predicates *conțin câte două verbe asociate într-un singur înțeles (apucase să treacă, să te să se prăbușească, să să plece, vrea să danseze, a apucat să adoarmă)*. Primul verb este folosit numai pentru a ajuta pe al doilea să exprime un înțeles întărit ori slăbit în comparație cu ce ar fi arătat dacă ar fi fost singur... pe locul ajutător pot să figureze numai anumite verbe. Pe locul al doilea pot să apară orice verbe, dacă sensul lor se potrivește cu ce dorim să spunem. (Coteanu, 1982: 248)

Considering the modal and aspect verbs as belonging to a lexical class with certain grammatical particularities, Mioara Avram defines them as *verbe construite cu alt verb (de obicei la conjunctiv sau infinitiv, unele (și) cu participiul sau supinul, căruia îi imprimă sensuri modale, ca posibilitatea, necesitatea, dorința, imanența, irealitatea sau aspectuale, ca începutul, continuarea, sfârșitul unei acțiuni).* (Avram, 1986: 153)

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The structure of Complex Verbal Predicate has, in addition to its semantic component, one or more predicative operators. Its formulaic representation as found in the new *GALR*:

[modal operator<sub>1</sub> [aspectual operator<sub>2</sub> [copulative operator<sub>1</sub> / passive<sub>1</sub> [semantic support]]]]].

The semantic support can be:

- an adjective / a participle as bearer of the semantic predication, in the vicinity of a copula or a passive operator: *este înțelesă, este pedepsită*;
- a non-finite VP, directed by modal or aspectual operators: *poate/ începe/ continuă a învăța* (*GALR*, 2005: 253)

About modal and aspectual verbs, Carolina Popușoi, in *Structuri sintactice ale limbii române cu element predicativ suplimentar*, claims that they belong to some *clase semantice de verbe, așa cum o serie de verbe formează clasa semantică a verbelor de mișcare, altele de percepție (judecată, apreciere etc.)*. *Faptul că astfel de verbe, când sunt urmate de un alt verb (la infinitiv, conjunctiv, supin), se abstractizează, mai mult sau mai puțin, din punct de vedere semantic, nu conduce la gramaticalizarea lor.* (Popușoi, 2002: 249) As Neamțu highlighted, these verbs continue to be lexems, by the possibility of explicitly express their lexico-semantic content and by having synonyms. (Neamțu, 1986: 34)

## 2. The complex predicate's typology

According to *GALR*, follows several criteria:

2.1. *The morphological class of the semantic support.* According to this criterion, there are three types of complex predicates: with verbal semantic support *se apucă de citit*, with adjectival, nominal, adverbial, prepositional groups or their equivalent forms: *Ion este inteligent, Maria este de gheajă, George este de neoprit, Toți sunt împotriva celor doi*, with participial semantic support, in terms of a passive participle: *El este apreciat de prieteni*.

2.2. As far as *the operator's value* is concerned, there are four types of complex predicates.

### 2.2.1. Complex verbal predicate with passive operator: *Maria este lăudată*.

The passive operator is represented by the verb *a fi* (*Maria este apreciată*). As a verb, it is as an instrument in the Romanian language, because it can play the role of any operator. In such constructions, the action concerns the subject. The sense is distinguished between a starting point (expressed or not) – by the object of agent - accusative preceded by the preposition *de*, and an ending point, the grammatical subject, in the nominative case (expressed or not, belonging to sentence in which the verb functions as a predicate), arranged spatially and temporally. The object of agent is followed, on the temporal axis, by the subject: *Ion este lăudat de Maria*.

The participle's theme is either variable depending on number and gender, or is invariable the operator is changing its form in order to express the grammatical categories of mood, time, number and person (*sunt apreciat, sunt apreciată, suntem lăudați, suntem apreciate... ești apreciat, eram apreciată, voi fi apreciată, aș fi apreciată, am fi fost apreciată etc.*), or invariable, in constructions where the agent is unexpressed (often unknown), and the patient is clausal realised by infinitive or supine: *i-a fost dat/ menit/ ursit/ scris să trăiască/ a trai/ de trăit și astă; este cunoscut/ știut/ presupus că...*

The phrases are characterized by identity in number, person, gender (to the level of the participle's theme) in the relationship between the operator and the

grammatical subject (which may be expressed or implied), and they are not identical concerning the object of agent: *Eu sunt apreciată de tine*. (Subject: *eu* – first person / operator *sunt* – first person/ participle *apreciată* – the singular (female, third person) / object of Agent: (*de*) *tine* – second person.)

As a parenthesis, speaking in terms of syntactic synonymy between the two constructions, one passive-reflexive, resulted by passive transformation and another passive construction with the verb *a fi*, resulting from applying the same transformation. Thus, a statement of type: *Cursurile se citesc de către studenți*. is synonymous with a statement such as: *Cursurile sunt citite de către studenți*, or *Mă entuziasmez de orice*. is synonymous with *Sunt entuziasmată de orice*. (Pană Dindelegan, 1974: 269)

**2.2.2. Complex verbal predicate with copulative operator**, which includes a copulative verb (it does not involve a relation with the actors - object, without this meaning, the verb belongs to the subjective verb-class, because they occur in context in a compulsory manner only in the subject's presence, and it does not have any meaning, because of the relations' absence with the object) + predicative name.

Copulative operators are illustrated by copulative matrix verbs: *a fi*, *a deveni*, *a rămâne*, *a însemna*, *a se chema*, *a se face*, *a ieși*, but also by the verbs reorganized and recategorised verbs on copulative structure: *a părea și a ajunge*. This class of verbs is limited by the verb's ability to combine with two nouns (pronouns), imposing the nominative case. (Guțu Romalo, 1974: 198) In Romanian, only copulative verbs select two nouns in the nominative in different syntactic positions. When the predicative is expressed by an accusative with preposition, we are dealing, *ab origine*, with a noun in nominative ellipsis: *Podul este de piatră* (= *Podul este pod de piatră*) (Brâncuș, 1984: 235)

According to their semantic nature, the copulative operators are divided into two groups:

**2.2.2.1. Absolute copulative verbs** (*verbal copulae*), or as Dumitru Irimia named them - *syntactical auxiliaries* are lexically meaningless verbs, they are functional categories used as inflectional markers and markers of predication, in the absence of another verb (the predicative, often a noun or an adjective, lacks such features). This type of operator is required by the linguistic element that has to play the role of a predicate in a sentence, but is unable to express time, predication's fundamental category, and person, category required to establish the relation subject - predicate. Included here are the verbs: *a fi*, *a însemna*, *a reprezenta*, when they are totally meaningless.

Since it does not participate in any way to predication, the copula is semantically redundant and may be omitted, just as it happens in the spoken language, provided the speaker chooses other means to update its message (by means of intonation, pause):

*Așteptarea – o plăcere de nedescris.*

**2.2.2.2. Lexico-grammatical copulative verbs** are unsuitable for predication, by their nature, thus, for a semantic completion, they *require* a nominal component, and *are not required anymore*. The most striking example for a semantic completion is the verb *a deveni*, which expresses an idea vaguely, and which, for playing the updating part, needs to have established some exterior limits, and this part is fulfilled by the required component (this could be noun, adjective, numeral), or pronoun:

*Peste trei luni, ea devine mamă.*

In this class, next to *a deveni*, are included other verbs, which by semantic conversions become synonymous to it: *a ajunge*, *a se face*, *a ieși*:

*Ajungând medic de gardă, viața i s-a schimbat complet.*

*Se făcu amabilă dintr-o dată, oare de ce?*

Included in the second class of copulative, are also the verbs *a rămâne* (when it loses its fundamental meaning, denoting non-movement), *a părea* (when it is personal, if this condition is not fulfilled, the verb is predicative) etc.:

*A rămas păgubașă, biata de ea.*

*Ea pare de pe altă lume.*

Copulative verbs can be organized on the same axis of temporality (as for verbs): the past (*a rămâne*), present (*a fi, a părea, a însemna*), and for the future (*a deveni, a ieși*): *Ea rămâne/ este/ pare/ devine/ ieșe profesoară.* (Găitănaru, 1998: 229)

**2.2.3 Complex verbal predicate with aspectual operator:** *Maria începe a scrie., Maria termină de învățat., El se apucă de scris.*

The class of aspectual operators is illustrated by two types of verbs: (i) verbs bearing aspectual information: *a începe, a continua, a termină*, and (ii) verbs which contextually gain aspectual reading: *a fi, a avea, a trage, a (se) apuca, a se pune, a sta, a se lăsa, a (se) da, a se opri, a prinde, a urma, a conteni, a isprăvi etc.*

In Romanian linguistic literature, aspectual operators are known as semi-auxiliary devices (Rom. „semiauxiliare”). They induce an imperfective reading to the verb they are associated with action of the verb with which it enters in the verb phrase. (Irimia, 1976: 147)

The fact that Romanian language knows only for few verbs the aspect category, was reported by Găitănaru, thus justifying the presence of a large number of active aspectual verbs that semantically, imply the beginning, the continuation, or the end of an action. (Găitănaru, *op. cit.*: 251)

Comparing the aspectual and the modal verbs, Hazy opines that some verbs *exprimând aspectul intră în componența locuțiunilor verbale, fapt neînregistrat la cele de mod.* (Hazy, 1997: 47)

**2.2.4. Complex verbal predicate with modal operator:** *trebuie/ poate/ are/ era să plece.*

Modal operators are verbs with pure modal meaning: *a putea* and *a trebui*, or verbs that contextually acquire modal meaning: *a avea, a fi, a vrea, a veni.* These operators show the verb's action from different modal perspective: probability, possibility, hypothesis etc.

The verb *a putea* acts least as an instrument in this class. As an operator it can express:

- Eventuality (independent of the speaker's will/possibility or of action's subject): *De pierit, eu pot pieri, dar de temut, nu mă tem.;*
- Unreal: *Puteam sa mor, daca nu era ea.;*
- Approximation: *El poate sa aibă peste douăzeci de ani, ea cel mult cincisprezece.;*
- Concession: *Pot să munci cât vei vrea, tot nu vei reuși să termini la timp.;*
- Or disapproval of the choice made in an operation: *Puteai sa te duci dracului cu totul, în circumstanțele date.*

From the morphological point of view, the operator employs the present indicative: *Pot să cazi dacă nu ești atent.*, potential-optative: *Ar putea să aibă mai bine de patruzeci de ani.*, or imperfect, indicative of potential value: *Puteam să-i reproșez orice, ea era mereu senină.*

Some modal values always involve the same time as the operator, so the unreal and disapproval are introduced in complex predicate phrase only by indicative imperfect

or by the potential perfect of the operator, synonymous with each other and containing in the very semantics of temporal, the possibility of expressing these modal values: **Putea să cadă și să-și rupă picioarele.** (Irimia, 1997: 165-166)

The verb *a trebui*. Of all the verbs belonging to this class it is the most deprived verb of lexical content. It is no longer expressing necessity, its primary purpose in the situation of predicative verb, but, above all, the assumption by introducing a hypothetical modal nuance to the predicate phrase structure to which it belongs:

*Negru trebuie să fie sufletul tău, după tot ceea ce ai făcut.*

The modal operator *a trebui* points to probability, and the verbal expression is hovering within indefinite point between certainty and uncertainty: *Asta trebuie să fie ea.*

Speaking of the Romanian Subjunctive, Constantin Frâncu considers that the verb *a trebui* when it is next to a subjunctive, it is a necessity verb (*Trebuie să apară*), and when it is found in the vicinity of an indicative, it becomes a probability verb: *Trebuie că apare. = Probabil că apare.* (Frâncu, 2000: 221)

From the morphological point of view, this operator is the nearest to auxiliaries, and it enters in the complex predicate' structure into the present form, person 3: *Trebuie să fie pe aici pe undeva. Trebuie să îl găsim.*, and rarely, with imperfect mood form (when the modal meaning of certainty is more pronounced): *De cate ori venea, știam că trebuie să ne fi adus ceva.*

Syntactically, the modal operator is different from the predicative verb, by its inability to achieve the positive-negative opposition, a construction as *\*Nu trebuie să fie bolnavă.* is possible only if the verb *a trebui* has its value and predicative function, used with its fundamental meaning and its entire inflectional capacity.

The verb *a fi* differs from the predicative verb *a fi* by the lack of semantic autonomy, and by its limited flexionary capacity. Opposed to auxiliary verb *a fi*, as it does not have morphologic autonomy of the phrase to which it belongs, it is different from the copulative verb, by the overall phrase structure that includes it, by its semantic condition and by its role in the semantic expression. As operator, within the predicate phrase, it expresses:

- the unreal: *Era să plec din cauza ta.*
- Potential: ... *Nu era să dai tu atâtia bani pe un costum.*

The inflectional capacity of the verb is reduced to one form, the imperfect person 2: *era să cad*, signs of person and number are given by the main verb, always to the present subjunctive form: *era să plec, era să pleci, era să plecăm* etc.

The verb *a avea*, is synonymous for the verb *a fi* when expressing the meaning of:

- Unreal: *Aveam să alunec.*
- Potential: *I l-am adus, ce-aveam să fac?*

Lacking semantic autonomy, the modal operator *a avea* behaves, in the compound predicate phrase like the verb *a fi*, with the imperfect form. It differs from it by the flexion according to the number and person: *aveam să plec, aveai să pleci, avea să plece.*

The main verb is always at present subjunctive mood, also varying according to person and number.

The verb *a vrea* as modal operator, no longer expresses a willful act of the subject, but prints to the syntagm of which it belongs, a shade of unreal: *Sigur, am vrut să pic examenul.* The unreal shade of the syntagm is conditioned by the meaning of the

main verb, which must express, generally, actions which can not be, under normal circumstances, an object of desire or will of the subject.

As auxiliary, it has imposed itself with the compound perfect form currently being built with a present subjunctive. Both verbs have flexion by number and person: **am vrut să pic**, **ai vrut să picăi**, **am vrut să picăm**. It is found frequently in person 1. It does not admit the negative form.

2.3. According to the verbal vs. nonverbal nature of the semantic support one may find:

- non-verbal complex predicates composed of the verbal predicates with copulative operator or with the operator revised as copulative;
- verbal complex predicates, class covering all other complex predicates.

### 3. Conclusions.

3.1. Based on the selected opinions, I consider that the admittance of compound predicate is only confusing for young learners, as it is adding an unnecessary predicate class.

3.2. The Complex Verbal Predicate's typology followed *GALR*, and according to it, there are three main categories of complex predicates: (i) after *morphological class of the semantic support*, comprising verbs with verbal/adjectival/nominal/adverbial/prepositional groups or their equivalent forms/participial semantic support, in terms of a passive participle; (ii) after *the operator's value*, there are four types of complex predicates: passive, copulative, aspectual, modal; (iii) after the *verbal vs. nonverbal nature of the semantic support* there are two types: non-verbal complex predicates composed of the verbal predicates with copulative operator (or revised as copulative) and verbal complex predicates.

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## **THE TECHNIQUE OF THE VIEWPOINT IN PETRE ISPIRESCU'S FAIRY TALES<sup>1</sup>**

**Abstract:** The present paper aims to identify the type of narrative and narrative perspective in Petre Ispirescu's fairy tales. The starting point was the study proposed by J. Lintvelt who distinguishes between auctorial narrative type and actor narrative type. Against such interpretations, it was observed that Ispirescu's fairy tales abound in actor heterodiegetic narratives, with Fat-Frumos as orientation centre of psychological, temporal, spatial and verbal levels. The whole action is woven around this character. The texts analyzed show that the narrative perspective of Romanian folktales may establish, along with the imaginary discourse, a relationship between narrator, characters and receiver.

**Keywords:** narrative perspective, narrative, linguistic marks.

The narrative perspective in the fairy tale involves creation of theories aiming at the relationship between storyteller, characters and receiver. Starting from the relationship scheme proposed by J. Pouillon (1946), continued by Tz. Todorov (1966) and G. Genette (1972), J. Lintvelt establishes a different classification based on the relationship between auctorial narrative type and actor narrative type. His theory establishes a narrative typology based on the analysis of narrative text instances. " (author - narrator - actor) and the difference between *story* (= narrator's speech + actors' speech) and *history, diegesis* (= narrated world + cited world)" (Lintvelt, 1994: 25-42).

According to this theory, a first distinction in establishing the typology of narrative discourse is between *heterodiegetic narrative* (the narrator is outside history, diegesis and events) and *homeodiegetic narrative* in which the narrator is one of the actors.

In essence, the most important is the distinction narrator / actor: "The opposition narrator / actor then serves to determine the reader's orientation center, and with this criterion we can see inside the basic narrative forms, which are basic elaborations or their narrative types" (*Ibidem*: 47).

It should be mentioned that narrative types discovered by Lintvelt (1994) particularly folds with cult literary creations, but can be easily identified in popular creations in prose. Thus, before describing the types of narrative existing in folktales, it is necessary to emphasize the distinction between auctorial narrative type and actor narrative type made by Jaap Lintvelt. The researcher has stated that narrative perspectives are divided into three categories, depending on the orientation of the reader: auctorial narrative type, in which the narrative perspective belongs to the narrator, actor narrative type, the narrative perspective belonging to an actor, and neutral narrative type, with the narrative perspective of a room.

In the latter case, "novelistic action is therefore not filtered by subjective consciousness (...), but apparently recorded by a camera" (*Ibidem*) Heterodiegetic narrative manifests traditionally in the third person, the action being projected in a finished past; the narrative perspective belongs to the narrator or more actors. In homodiegetic narrative one character has a dual role: character – narrator and character - actor playing a part in history (diegesis).

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Homeodiegetic narrative, in turn, knows the auctorial and actor narrative type, not the neutral one.

This classification shows that the whole diversity of the narrative discourse can be distributed in five types of narrative.

It has been theoretically mentioned the possibility of hybrid structures, among the three types of heterodiegetic narrative: "Mathematically, it would appear a fourth arrangement, combining the orientation center of the narrator (+) and that of an actor (+). And yet, it would result in a narrative type, defined by the presence of a single and unique orientation center, but a mixture of auctorial and actor narrative types" (*Ibidem*: 48).

Thus, the interpretation of narrative perspective in Romanian folk tales involves the presence of two aspects of the transmitter: the narrator, with subjective involvement in the presentation of events, in the 1st and 2<sup>nd</sup> person, and the narrator, who relates the facts in the 3<sup>rd</sup> person.

According to the relation between author and history, narrative texts from the two basic types can be analyzed and interpreted based on the categories and narrative criteria.

Narrative categories are determined by the reader's orientation center, consisting of "imaginary position that the reader can occupy in the novel on the perceptive-psychological, temporal and spatial level. Since we should not forget that literary work role is to create an artistic reality through language, the fourth narrative category will refer to the verbal plan" (Lintvelt, *op. cit* :49).

Narrative criteria are ways of expressing each of the four narrative categories: narrative perspective, narrative mode, time, space, verbal style ...

### **Narrative perspective**

The narrative perspective belonging to the perceptive-mental plan "aims at the perception of the novelistic world by a receiver subject: narrator or actor" (*Ibidem* : 51).

In reality, it is a selection of the viewpoint, made by the narrator to be offered to the reader. Therefore, types of narrators should be considered.

In Ispirescu's fairy tales, one can identify the actor type heterodiegetic narrative. The character, Făt – Frumos, one of the actors, is the orientation center of the the perceptive-psychological, temporal, spatial and verbal plan. The story is related to the subjectivity of the character. The narrator presents the narrative in the present tense or the past, creating the sensation of simultaneous actions.

### **Temporal level**

Although representatives of the viewpoint theory accept two types of temporal relationships (the relationship between narrative and history and the relationship between story and history), the story is actually updating the narrative, while the second relation is the structurally involved essential one.

Temporal organization is determined by the actor who is able to return in time, but can not make certain assumptions. The gap in time is marked by adverbs or deictic phrases: *uneori, în vremea aceea, acum*.

### **Spatial level**

The spatial orientation center represented by the actor narrator was interpreted from two perspectives in the theory of the viewpoint: either referring to the space where events take place or the distance between the protagonists of narrative communication. However, this last point suggests the mental space of relations: "In any act of reading,

remains, therefore, a dialogue between author, narrator, other characters and reader. Each of the four can join in his relations with each other along an axis of moral, intellectual, aesthetic and even physical values" (Booth, 1976: pp. 200-201.)

The technique of the viewpoint does not put spatial relationship on the last place, but refers to the spatial position and mobility of the actor narrator.

The narrator becomes omnipresent, following his characters in their itinerary. Thus, Fat-Frumos leaves his father's kingdom and the narrative finds somewhere in the desert, „unde își împarte toată avuția pe la ostașii" (p. 10).

The mediator character, represented by horse, draws his attention that he is on a Gheonoaie's estate, "care a atât de rea, încât nimeni nu calcă pe moșia ei" (p. 10). Escaping from her, he keeps walking, "cale lungă și mai lungă" (p. 9) until he reaches a shrew's estate. Another space is the palace dwelled by *Tinerețe fără bătrânețe și viață fără de moarte*, where he spends "vreme uitată" (p. 11). This is essentially the space dominated by the omnipresent actor narrator and proposed to the reader within the narrative space of discourse.

### **Verbal Level**

The verbal level is often described in a very general way: "On the verbal level of the literary work, we will analyze the narrator-narrative relationship within the narrative discourse" (Lintvelt, 1994 :66).

The verbal level of the actor type heterodiegetic narrative is characterized in the fairy tale by the presence of a heterodiegetic narrator who narrates in the 3rd person. One can also identify features of the auctorial narrative type in homodiegetic narrative, on the verbal level: grammatical markers of the auctorial discourse: personal pronouns: *I, you, you.*

In this sense, it has been noted that the narrator who narrates in the 1st and 2nd persons in certain moments of the narrative has nothing to do with auctorial homodiegetic narration. Thus, the narrator assumes what he says, even warns or threatens those who would not believe him, which can be noticed in the final formulas: „iar eu încălecai p-o sea și vă spusei dumneavoastră aşa" (p. 13); „Eram și eu p-acolo. Si fiindcă am dobândit un os de ros, mi-am pus în gând să vă povestesc... (p. 37); „trecui și eu pe acolo și stătui de mă veselii la nuntă..." (p. 63).

The final formulas also reveal the storyteller's attitude which can be affective, thrilling or excited: „Iar eu privind cu ochii bleojditi de mirare la cele ce se întâmplaseră, mă uităsem cu gura căscată, și mi-o astupară c-o prună uscată. Si încălecai pe-o lingură scurtă, mai minciinos e cine n-o ascultă" (p. 168).

The speech of the characters engaged in action is "outside (spoken aloud) ... their words must be understood by the actor - receiver" (*Ibidem: 91*)

Thus, speech can be related to the direct style: monologue, dialogue, which is translated into more indirect style or free indirect style. It should be said that in the "interior monologue, the narrator disappears completely behind the actor's torrent of words that work as a center of orientation for the reader. Interior monologue is thus a specific feature of the actor narrative type " (*Ibidem: 93*)

The characters' monologue in Ispirescu's fairy tales has evolved in direct style. Such a situation is found in an answer showing the character's state of uncertainty: "Cum se poate, își zicea el, ca împăratul să fie atât de nătâng, încât să creză toate bârfele lepădăturelor? Ca să fie cineva împărat, trebuie să fie om frumos la minte, frumos la chip, cu înțelepciune și cu dreaptă judecată; aşa spune și moșica; aşa zice și toată lumea. De ce

*dară se ia el după muște? Nu știe el că lingăii o să-l ducă pe calea pieirei? Dară nu va fi aşa. Împăratul nostru e bun. Nu trebuie lăsat pe mâini rele.*" (p. 196).

The dialogue and monologue in Ispirescu's fairy tales are highly stylized: - Nu mă omoră, Făt – Frumos; ci mai bine dă-mi drumul în apă, că mult bine ți-oi prinde când cu gândul n-ăi gândi" (p. 40); „Făt – Frumos, Făt – Frumos, decât să-ți încarci sufletul cu mine, mai bine ai face să-mi legi aripa, că mult bine ți-oi prinde" (p. 40)...

The dialogue is said to have several functions in the folk tales: phatic, conative and aesthetic function. It should be emphasized that the elements that make the action dynamic through dialogue include interjections, exclamatory vocatives, rhetorical questions, curse, imprecation and *dicendi* verbs.

The texts analyzed within the dialogue comprise approval responses built using subjective word order and adverbs of manner: „- Dacă este aşa, pregăteşte-te şi te du.”(p. 16), „- Aşa este, tată, dar eu n-am ştiut că, ducându-mă să slujesc unui împărat, am să mă lupt şi cu fiare sălbatrice şi turbate”(p. 16), „Aşa să facem, unchiaş.”(p. 65), „- Da' bine, cucoană, ce să fie vorba ce ne-ai spus-o? Poate-se ca broaştele să mănânce mălaiul?”(p. 107)...

How Ispirescu uses grammatical person in relation to the narrator, verbal tenses, the narrator's idiolect, characterization through language, suggests the author's great availability to present facts of language in a personal manner.

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## ***CHARACTERISTICS OF NARRATION IN MATEIU CARAGIALE'S PROSE<sup>1</sup>***

***Abstract:*** The present paper is meant as an analysis of the characteristics of the narration typical of Mateiu I. Caragiale's prose. It is predominantly of the homodiegetic type, the narrator functioning as a protagonist in the plot or just as a witness of the adventures in which the other characters are involved. Both in *Remember* and in *Craii de Curtea-Veche*, the auctorial narrative type is preferred by the author. Yet, one cannot overlook those fragments in which the actorial narrative type intervenes. The heterodiegetic type of narration is present in *Craii de Curtea-Veche*, being limited to the main characters' journeys into their past.

***Key words:*** narration, homodiegetic, heterodiegetic

When analysing the types of narration, Gerard Genette (Genette, 1972: 252) draws a clear distinction between heterodiegetic narration and homodiegetic narration. In the former type of narrative, the narrator is absent from the narrated story whereas in the latter, the narrator, besides narrating the story, also plays a part in the narrated actions.

### **1. Homodiegetic narration**

As Jaap Lintvelt states, 1<sup>st</sup> person narrative coincides with the homodiegetic narration under its commonest grammatical form (Lintvelt, 1994: 94). The functions of narrator and actor are performed by one and the same character who acts in turns as "je narrant" and "je-narré". "Le je narrant" can function as a protagonist of the plot or just as a witness of the adventures and the chain of actions in which the other characters are involved.

In Mateiu Caragiale's *Remember* as well as in his two novels, *Craii de Curtea Veche* and *Sub pecetea tainei*, the narrator has an intermediate position between those described above. On the one hand, the narrator is a protagonist in the narrated story, yet he is far from enjoying the prominence of the other characters. On the other hand, the narrator acts on several occasions as the unique witness of the confessions of two of the main characters; yet he not only listens to their stories, but he also intervenes with personal opinions and advice whenever he considers it appropriate and necessary.

#### **1.1. The perceptual-psychic level**

The auctorial homodiegetic narration is written from the narrator character's perspective. In the actorial homodiegetic narration, the perspective is that of the actor character. The reader gets access to the world depicted from the actor character's perspective.

When analysing Mateiu Caragiale's prose, one can easily notice the preponderance of the auctorial homodiegetic narration over the actorial homodiegetic narration. In the story *Remember*, the author relives a chain of mysterious events that took place seven years before he recollects them with great art. Everything is seen from the perspective of the person who went through these experiences which he perceives at present in conformity with the life experience gained throughout this period.

The narrator character, when telling his story, can be different from the narrator actor, who is seven years younger than the former. On the other hand, the narrator

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character does not have an unlimited internal perception of the inner life of the main actor. Aubrey de Vere is an enigmatic young man who will continue to be so until the tragic event that leads to his death. Despite their frequent outings together, Aubrey de Vere decides not to share his present or his past life with his companion. His thoughts as well as his feelings represent an area inaccessible to the narrator: "Cu ce prilej, în ce împrejurări făcuse aşa de timpuriu călătorii atât de minunate nu spunea, precum nici cine era, ce și de unde, dacă avea părță, rude sau prieteni, unde sta cu casa măcar - nimic, cu desăvârșire. ... Dacă el nu destăinuia nimic, apoi eu îl întrebam și mai puțin și presupun că tocmai asta a fost pricina că am legat prieteșug" (35) (He would not say on what occasion, under what circumstances he had undertaken so wonderful journeys at such an early time, just like he would not say who he was, where he came from, whether he had any parents, relatives or friends, or at least where he lived - he would not say anything whatsoever. .... If he did not reveal anything, then I asked him even fewer questions and I suppose this was the very reason why we became friends).

As a consequence, the narrator's knowledge about the character is restricted to what the latter is willing to say or show. Moreover, the narrator finds it completely inappropriate to break into Aubrey's short past so masterfully shrouded in mystery.

The same type of narration is characteristic of the novel *Craii de Curtea Veche*. Between the moment of narrating these experiences and the actual moment of undergoing them, a span of several years is interposed, a span which inevitably brings a set of changes in the psychological and mental life of the narrator character. Hence, the reader sees things not from the perspective of the narrator actor who undergoes these experiences, but from the perspective of the narrator character who once lived these experiences that he recollects at present.

In the novel *Craii de Curtea Veche*, the reader deals with a narrator whose external perception of the characters is unlimited, but with a limited perception of the inner world of the characters. Pașadia, a character that the narrator wholeheartedly admires, and the narrator become inseparable friends shortly after they meet. Yet, the narrator continues to have access to his dear friend's life only through the latter's reactions and attitudes. His inner feelings are revealed to the narrator only through the mark they leave on his face: "Auzisem că aceasta și-o datoră în parte înfățișării. Ce frumos cap avea totuși! Într-însul atipea ceva nelinișitor, atâtă patimă înfrânată, atâtă trufie aprigă și haină învrăjbire se destăinuiau în trăsăturile feței sale veștede, în puterea nărilor, în acea privire tulbure între pleoapele grele" (53) (I had heard that he partly owed this to his appearance. What a beautiful head he had though! Something worrisome drowsed in it, so much restrained passion, so much ardent haughtiness and wicked feud were revealed in the traits of his withered face, in the power of his nostrils, in that dim look between the heavy eyelids).

The narrator supports Pașadia's entire description on what the latter is willing to say and show: "Presupuneam că la baza acestei hotărâri ciudate a fost întrucâtva și teama de sine însuși, fiindcă, sub încelîșul de gheăță din afară, Pașadia ascundea o fire pătimășă, întortocheată, tenebroasă care, cu toată stăpânirea, se trăda adesea în scăpărări de cinism" (54) (I reckoned that this strange decision was somehow based on his fear of himself because, under his icy exterior, Pașadia hid a passionate, intricate, dark nature that, despite all his self-control, often gave itself away in outbursts of cynism). In other words, the narrator knows nothing about the inner life of the harmful character; consequently, he can only make assumptions and inferences on the basis of what he sees.

The narrator resorts more often than not to visual and auditive means in order to get to know the other main character, Pantazi. Even after the passage of several years, the narrator still remembers the unparalleled charm of his warm voice. Just like in Paşadia's case, the narrator becomes familiar with the character's inner feelings as well as his great past thanks to the characters' repeated confessions.

There are passages in *Craii de Curtea Veche* in which the reader deals with the actorial narration. When the narrator author comments upon Pirgu's retort, the narrator actor's adverse feelings towards Pirgu are transparent, feelings which already have a definite shape at the moment of telling the story: "Scăpa de data asta Pirgu și-mi era necaz deoarece n-aveam ochi să-l văd" (53) (This time Pirgu got away with it and I felt sorry about it because I couldn't see the sight of him). The narrator actor's commentary is closely connected with "an obscure spontaneity" (Lintvelt, 1994: 104), and not with a spectator's reflection, as it is the case of the following commentaries: "Sub înalții copaci, în amurg, necunoscutul își plimba melancolia. El pășea grav, sprijinindu-se în bățul său de cireș, străbatea aleiele, oprindu-se uneori dus pe gânduri. Dar cari puteau fi ele ca, năpădindu-l, să-l miște până la lacrimi?" (63) (Under the tall trees, in the dusk, the stranger walked his melancholy. Walking with his cherry stick, he trodded along the paths, stopping at times absorbed in thoughts. But what could these thoughts be that, invading him, could move him to tears?). All these memories and thoughts are the result of some reflections that the narrator character has about his good friend, Paşadia.

This combination of auctorial narration and actorial narration can also be noticed in other fragments of Mateiu Caragiale's prose, without dealing with "divergent positions of interpretation" (Lintvelt, 1994:104), seen by Jaap Lintvelt in the novel *La Vie de Marianne* by Marivaux, a novel based on a disparity of the time of experiencing and the time of narration. Between Marianne - the fifty year old narrator and Marianne - the fifteen year old actress there are striking differences in the perception of reality in general and the perception of Monsieur de Climal in particular. A gesture interpreted as a mere sign of childishness by the actress is at present seen by the narrator as a genuine token of passion.

When analysing the novel *Craii de Curtea Veche*, one can hardly notice such striking contradictions between the narrator character and the narrator actor even if, in this case, too, a significant period of time has elapsed between the moment of narrating and that of experiencing the chain of events.

Things are different as far as the story *Remember* is concerned. The character actor perceives Aubrey de Vere differently from the way the character narrator will perceive him in seven years' time. The character actor is simply subdued by Aubrey de Vere and his strange story: "Era de prisos dar orice presupunere despre obârșia Tânărului cu pricina, făceam însă tot soiul de reflexii asupra ființei lui, unică într-adevăr și stranie, impunându-se poruncitor luărei aminte. Mă subjugase prestigiul recei trufii a Tânărului ce, în deplină frumusețe, pășea singur în viață, nepăsător, cu fruntea sus" (32) (Any assumption about the young man's origin was useless, yet I pondered over and over on his truly unique, strange and imposing nature. I was subdued by the prestige of the cold haughtiness of the young man who, in full beauty, lived his solitary life in a careless, proud manner).

The mere fact of knowing the denouement of the story makes the narrator character perceive him in a completely different way: "Altmintreli, prin ea însăși, pieirea lui Sir Aubrey n-a depășit în ochii mei, însemnatatea unui fapt divers. Ce noimă ar fi avut să împing părerea de rău cuvenită până la a plângere în acel străin necunoscut

pe un Marcellus? Că era Tânăr și frumos? Poate aşa Tânăr cum arăta nu era; sunt ființe ce înseală vârsta, iar în ce privește frumusetea nu e de prisos o anume lămurire." (41) (Otherwise, Sir Aubrey's death in itself didn't exceed the significance of an ordinary event. What was the use of pushing regrets so far as to weep for that unknown stranger as if he were a Marcellus? Because he was young and beautiful? Maybe he was not as young as he looked; there are people who look younger than they actually are and, as far as beauty is concerned, some further edification is not useless).

### **1.2 The temporal and the spatial level**

In the auctorial homodiegetic narration, it is the narrator character who is in charge of the temporal and the spatial organisation whereas in the actorial homodiegetic type of narrative it is the character actor who is responsible for them. From the point of view of the sequence of events, what is typical of the auctorial narration is the possibility to make returns back as well as anticipations.

Mateiu Caragiale's prose displays a great number of homodiegetic analepses. The story *Remember* starts with such an analepsis: "Sunt vise ce parcă le-am trăit cândva și undeva, precum sunt lucruri vietuite despre care ne întrebăm dacă n-au fost vis. La asta mă gândeam deunăzi seara când răvășind printre hârtile mele ca să văd ce se mai poate găsi de ars, am dat peste o scrisoare care mi-a deșteptat amintirea unei întâmplări ciudate" (31) (There are dreams that we seem to have lived somewhere at some point or other, just like there are experiences that we have gone through that we wonder whether they have not been dreams. This is what I was thinking about the other evening when, while rummaging through my papers to see if there was anything else to burn, I came across a letter that reminded me of a strange happening). After this analepsis, he goes back even farther into his past for the short recollection of another event: "Cu doi ani înainte văzusem în sala franțuzească a muzeului o cuconică care copia după Mignard pe Maria Mancini și avea o aşă izbitoare asemănare cu modelul, încât ai fi crezut că, privindu-se în oglindă, își zugrăvește, împodobindu-l, propriul ei chip" (32) (Two years before I had seen a young lady in the French hall of the museum. She was a copy of Mancini's Maria Mignard and there was such a striking resemblance between her and the model that you would have believed that, while looking at herself in the mirror, she is painting her own face by adorning it). This is a case of the so-called analepsis within the analepsis.

By means of the prolepsis, the writer informs the readers of Pasadia's death which will occur before the end of the novel: "Dacă, încercând a reda întrucâtva trăsurile acestui nobil chip, am stâruit atât, e pentru că n-am voit să scap prilejul de a-l face să retrăiască înaintea ochilor mei, amintirea lui fiindu-mi scumpă" (54) (If I have dwelt on the reproduction of this noble face, it is because I didn't want to miss the opportunity to bring him to life, his memory being very dear to me).

### **1.3. The verbal level**

In *Remember* as well as in the author's two novels, the story is told in the first person. In the act of speech, the beginning sentences of the story represent a bridge connecting the real world outside the text and the inner universe of the literary work. From the very first lines, the narrator reveals the identity of the protagonist – the narrator himself recalling a strange event that happened seven years ago. Hence, the writer familiarises the reader with the time and the place of

the event from the very beginning, transmitting at the same time the idea of reality combined with dreamy atmosphere.

### **1.3.1. Types of auctorial discourse**

#### a. Communicative discourse

From the point of view of the narrator-narratee relationship, Mateiu Caragiale's prose belongs to the communicative type, the narrator addressing the narratee on several occasions.

#### b. Metanarrative discourse

When analysing the relationship between the narrator and the story, Jaap Lintvelt mentions "the metanarrative function of the discourse" (Lintvelt, 1994:74) by means of which the narrator expresses his opinion about his story. In *Remember*, the narrator resorts to this type of discourse: "Altmintreli, prin ea însăși, pieirea lui sir Aubrey n-a depășit în ochii mei însemnatatea unui fapt divers. Ce noimă ar fi avut să împingă părerea de rău cuvenită până la a plângere în acel străin pe un Marcellus?" (41).

#### c. Explicative discourse

The narrator makes use of the explicative discourse to give explanations which he considers necessary for the reader's optimum understanding of the story: "Ah! zise Pirgu lui Pașadia, făcându-și privirea galeșă și glasul dulceag, ah! cu valsul sătaș să te duc la lăcașul cel din urmă, cât mai curând, cred că n-ai să mă faci să aştept mult încă această sărbătoare a tinerețelor mele" (52) (Oh, Pirgu said, making his look languid and his voice sweet, oh! with this waltz I am going to take you to your last destination as soon as possible and I believe you won't make me wait too long for this feast of my youth).

#### d. Evaluative discourse

By means of this type of discourse, the reader is given the opportunity to become familiar with the way the narrator himself thinks about the chain of events and the actors involved in them. Through the abundance of epithets and comparisons, Mateiu Caragiale never hesitates to express his opinion about his characters and their actions : "Gore Pirgu era o lichea fără seamă și fără pereche" (55) (Gore Pirgu was an unparalleled rascal) , "Pașadia era un luceafăr" (53) (Pașadia was an evening star).

#### e. Emotive discourse

The emotive discourse offers the narrator the chance to express his attitude full of admiration for the night time, the writer being unanimously seen by the Romanian literary critics as the unparalleled painter of the nocturnal side of nature (Vianu, 1973:182).

#### f. Modal discourse

By means of the modal discourse, the narrator expresses his certainty or uncertainty about what he is telling: "Presupuneam că la temelia acestei hotărâri ciudate a fost întrucâtva și teama de sine însuși" (5).

### **1.2 The heterodiegetic narration**

If in *Remember* the narration is exclusively of the homodiegetic type, in *Craii de Curtea Veche*, the homodiegetic narration mingles harmoniously with the heterodiegetic narration, restricted to the journeys Pantazi and Pașadia undertake into their past.

The actorial heterodiegetic narration is characterised by the existence of an actor around whom the perceptive-psychic level, the temporal level, the spatial and the verbal level are organised. This actor can be a protagonist of the plot or just a witness of the narrated chain of events. In the actorial heterodiegetic narration, the perception of the world is oriented by the perspective of one of the actors. The narrator adopts the point of view of one of the actors, thus being limited to his/her extrospection of the world. The internal perception of the characters is unlimited. By means of the heterodiegetic narration, Paşadia's and Pantazi's interior lives are directly known by the reader, not only through the mark their feelings leave on their faces, as it happens in the case of the homodiegetic narration. From the temporal and the spatial point of view, one can see that one of the actors serves as point of orientation. Paşadia and Pantazi fulfill, in turns, this role, the narrator respecting their temporal and spatial experience. At the verbal level, one can easily notice that in those fragments characterised by the heterodiegetic narration the story is told in the first person. The reader becomes the witness of the characters' discourse, the narrator reporting their words in their own verbal register.

To conclude with, we can say that the writer's prose owes much of its success to this minutely worked combination of the two types of narration which contributes a lot to its lack of monotony.

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## **L'INTERJECTION COMME SIGNE LINGUISTIQUE<sup>1</sup>**

**Abstract:** This paper deals with the presentation of certain particularities which led to the definition of the interjection as a linguistic sign. In order to achieve this aim, one can remark the use of a significant database which helped us identify the main features, as well as those through which the interjectional sign distinguishes from the prototypical one. Firstly, one referred to the principles presented by Ferdinand de Saussure in his *Cours de linguistique générale*, and then, to Hjelmslev's theory, because, only by means of this theory, one could emphasize the semiotic peculiarities of the interjectional sign in contrast to that onomatopoeic, as well as the features through which they resemble. The more analytic character of the glossematic theory highlighted the fact that the interjectional sign put into semiotic relation with the unstructured content of the acoustic image and the form of the expression. As to the other signs, the semiose put into relation the form of the content and the form of the expression. The new directions presented in *Gramatica limbii romane* have been also taken into account. According to these principles, the interjections and the onomatopoeia are approached within the framework of the same lexical and grammatical class.

**Key words:** interjection, linguistic sign, onomatopoeia

### 1. Le spécifique sémiotique du signe interjectionnel

1.1. Le signe linguistique a été introduit dans la linguistique moderne par Ferdinand de Saussure qui a considéré que les principes de celui-ci (le caractère arbitraire et le caractère linéaire) dominent toute la linguistique par leur importance.

Les aspects, même dans *Le Cours de linguistique générale*, ne sont pas nouveaux, parce que, dans la zone du premier principe (le signe linguistique est arbitraire) les débats avaient commencé dès l'Antiquité : la théorie du *physis* soutenait la motivation de la liaison de l'expression et du contenu, de sorte que la théorie de la *thèse* argumentait la démotivation de cette liaison.

Ultérieurement, les disputes entre les anomalistes et analogistes ont assimilé, avec insistance, supposant son importance, un tel thème.

Mais, pratiquement, le problème ne peut pas être tranché aujourd'hui très fermement. Saussure lui-même considérait qu'il existait des signes linguistiques complètement arbitraires, et en même temps des autres partiellement motivés. Les dernières sont les onomatopées et les signes symboliques.

Saussure les explique. En ce qui concerne les onomatopées, il affirme : <<On peut nous appuyer sur les onomatopées pour dire que le choix du signifiant n'est pas toujours arbitraire. Mais, elles ne sont jamais des éléments organiques d'un système linguistique. En plus, leur nombre est plus réduit qu'on peut le croire>> (Saussure, 1998 :p.88)

La sonorité suggestive que certaines d'entre elles suscitent, est, après Saussure, un résultat accidentel de l'évolution phonétique.

On reconnaît même qu'il existe aussi des onomatopées authentiques, celles du type *glou-glou*, *tic-tac*, mais << non seulement qu'elles sont peu nombreuses, mais leur choix est déjà dans une certaine mesure arbitraire, parce qu'elles ne sont que l'imitation approximative et déjà demi -conventionnelle de certains bruits>>. (*Ibidem*)

On a abordé ici aussi les exclamations (les interjections affectives), très semblables aux onomatopées, qui << suscitent des observations similaires et elles ne sont pas plus

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dangereuses pour notre thèse. On est incliné à voir des expressions spontanées de la réalité dictées – pour ainsi dire – par la nature. Mais, pour la plupart d'entre elles, on peut nier qu'il existe une liaison nécessaire entre le signifiant et le signifié (...). En résumé, les onomatopées et les exclamations sont d'importance secondaire et leur origine symbolique est, en partie, contestable >> (*ibidem*)

La légèreté avec laquelle Saussure expédie le statut des onomatopées et des interjections affectives est dégagée du désir d'établir le principe de l'arbitraire du signe, et aussi de leur spécifique structurel comme signes.

D'après la théorie structuraliste de Saussure, le signe linguistique est une entité psychique à deux aspects, qui unissent une image acoustique et un concept (pas un avec un nom). L'image acoustique n'est pas un son purement physique, mais la marque psychique de celui-ci. La deuxième partie du signe linguistique est représentée par le concept. Le problème survient ici : si tous les signes linguistiques ont une valeur conceptuelle ou s'ils ont une valeur conceptuelle d'une même manière. Le deuxième problème qui suscite un intérêt particulier est si les interjections, d'une part, et les onomatopées, d'autre part, ont le même comportement sémantique.

1.2. Pour surprendre le spécifique sémiotique de ces éléments, on peut recourir à la description plus analytique de la structure du signe, telle qu'elle est proposée par le structuralisme danois (la théorie glossématique).

Le premier argument qui rapproche les interjections (= interjections et onomatopées) aux autres signes est la fonction sémiotique, la relation qui s'établit entre deux dimensions, l'expression et le contenu. La relation est biunivoque : <<Il existe, aussi, la fonction sémiotique et les autres fonctions de celle-ci : l'expression et le contenu. Il ne peut pas exister une fonction sémiotique sans la présence simultanée de ces fonctions, ainsi qu'aucune expression et son contenu, ni un contenu et son expression ne peut jamais exister sans la fonction sémiotique par laquelle ils sont unies>> (*Ibidem*)

La théorie glossématique du signe linguistique réussit à distinguer les interjections et les onomatopées des autres signes comme structure sémiotique.

Hjelmslev fait la distinction entre l'expression et le contenu, chacun d'entre eux ayant une substance et une forme.

En comparant, par exemple, les propositions *Eu nu stiu* ; *Je ne sais pas* ; *I do not know*, on constate qu'elles ont le même sens. Le contenu de ces propositions a une substance (le sens commun, informe) et une forme, en fait plusieurs formes (la manière dans laquelle les mots en divers langues sont configurés pour l'exprimer).

Le rapport entre la forme et la substance du contenu peut être observé même dans le cas des signes simples. Par exemple, l'idée de *blanc*, au latin (la substance du contenu) a des formes différentes en roumain (*alb*) et au latin (*albus, candidus*) ; de même, pour *noir*, le latin a *ater* et *niger*.

Au niveau de l'expression, la substance de celle-ci est constituée des sons possibles aux langues. Ils sont donc sélectionnés et configurés (la forme de l'expression) par chaque langue dans une manière différente, en fonction des possibilités de la base articulatoire de la communauté respective.

En roumain, par exemple, il existe un seul phonème *e* ; de plus, en français, il y a un plus grand nombre.

Conformément à ces points de vue, Hjelmslev arrive à cette conclusion : <<On utilise le mot *signe* pour désigner l'unité composée de la forme du contenu et de la forme de l'expression et établit par la solidarité qu'on a nommé fonction sémiotique>>. (Idem : 19).

Cet aspect coïncide, dans une large mesure, à la définition du signe de la théorie saussurienne qui considère que le signe n'unit pas une chose avec une séquence sonore, mais un concept (qui suppose le découpage, la conceptualisation de la réalité, la configuration d'une forme) et une image acoustique (pas le son purement physique, mais la marque psychique de celui-ci, comme elle est modelée, formalisée par le psychique de l'homme).

Une telle définition n'est pas donc analytique et elle ne peut pas surprendre la différence de structure entre les interjections et les onomatopées, d'une part, et les autres signes, d'autre part. Comme on a déjà montré, elle ne peut faire la différence ni entre les interjections et les onomatopées.

Du point de vue de la théorie glossématique du signe, en ce qui concerne les interjections, le contenu est représenté directement par la substance affective. Il ne diffère pas en termes des locuteurs d'une langue à l'autre, d'un parleur à l'autre. La substance affective n'est pas structurée différemment ; on n'a pas une forme du contenu.

Mais, en ce qui concerne l'expression, la manifestation de cette substance est faite par formes qui sont différentes d'une langue à l'autre (un nombre différent des phonèmes et une configuration différente de ceux-ci).

Par conséquent, le signe interjectionnel ne présuppose pas la fonction sémiotique (la relation) entre une forme du contenu et une forme de l'expression, mais la relation entre la substance non-structurée du contenu et la forme (la substance structurée) de l'expression.

Cette chose peut être représentée par le schéma suivant:

CONTENU	EXPRESSION
Substance	Substance
Forme	Forme

Cela signifie que le même contenu est posé dans des formes de l'expression différentes. C'est pour ça, qu'on ne peut pas parler d'un langage interjectionnel universel.

La relation sémiotique peut être réalisée plus clairement dans le cas des onomatopées.

Si on prend **sA** (le son d'un animal de type A ; par exemple, *le coq*) on peut observer qu'il n'existe pas une différence entre le son réel **sA** en France, par exemple, et **sA** en Roumanie (à l'exception des différences individuelles, contextuelles, temporelles, ce qui ne diffère pas comme classe phonologique, mais seulement dans la sphère des équivalences allophones).

Au niveau de la langue toute même (le passage du son réel dans le langage humain, comme signe, est fait par l'imitation) le son réel est véhiculé par la forme de l'expression qui diffère d'une langue à l'autre.

La marge de la ressemblance sonore, inter linguistique, tient, dans une large mesure, du déterminisme similaire de la base articulatoire. Elle est plus large que la marge des dissemblances. Mais, pourtant, on ne peut pas parler d'une internationalisation, ni d'un langage onomatopéique, comme cette chose ne s'est produite ni dans le cas des interjections.

1.3. La grammaire roumaine décrit les interjections et les onomatopées dans la même classe lexico-grammaticale : *L'Interjection*.

Cela signifie qu'il existe certaines caractéristiques communes qui permettent leur approche ensemble. Il y a pourtant, comme on va l'observer, des différences aussi, qui les placent dans des sous-classes différentes.

1.3.1. Du point de vue des ressemblances, on a mis en évidence trois raisons par lesquelles on peut justifier leur distribution ensemble (Kleiber, 2006 :11), celles-ci étant, en fait, leurs caractéristiques importantes.

La première caractéristique est celle que les interjections tout comme les onomatopées peuvent fonctionner comme des énoncés indépendants <<comme des mots - phrases, ou phrasillons >> (*Ibidem*), ce qui signifie le fait que les correspond <<une prédication, ou phrase complète>>, étant, en fait, phrases à prédication impliquée>> (*Ibidem* :11-12).

Cet aspect est accentué par *GALR* aussi : <<Toutes les interjections (et les onomatopées aussi, s.n) peuvent constituer des énoncés indépendants, non-structurés, dans différents contextes linguistiques>> (*GALR*,I,2008 :671)

La deuxième ressemblance se réfère à leur mode de formation, différent, essentiellement, de celui des autres parties du discours, étant <<termes courts et invariable (qui) sont formés, d'une (ou deux) voyelle(s) éventuellement combinée(s) avec unes ou deux consonnes>> (Kleiber, 2006 :12)

Le fait qu'elles sont des termes courts et qu'elles peuvent transmettre chaque fois des énoncés complets (substituts des énoncés) indique qu'elles représentent une forme de manifestation du principe de l'économie de la langue.

La troisième ressemblance, la plus importante, est celle que certains linguistes ont révélée, indiquant que la plupart des interjections affectives, du type *vai* (*aie*), *ah*, *oh...*<<sont bien souvent considérées comme étant elles-mêmes de nature onomatopées (...) les interjections sont des formes simples, représentant des cris codifiés, qui sont souvent, à l'origine, des onomatopées>> (*Ibidem*)

On a montré que, tout comme une pierre est poussée par une force, tombant dans l'eau, fait *plouf*, de la même manière une émotion forte détermine spontanément l'interjection *vai !* Or, comme un animal produit les sons *ham-ham !*, de la même manière l'homme produit les sons *ha-ha-ha !*

D'autre part, ce qu'on n'a pas montré jusqu'ici, les interjections ne reproduisent pas toujours des sons exclusivement humains. Ainsi, *Sarpele ridica din iarba capul : sss !; Nu stiu de ce vorbiti atata : sss !*. Donc, le même corps phonétique peut être, dans des contextes différents, soit onomatopées que l'interjection. La différence entre elles, comme manière de production et comme manière de représentation, en ce cas, est nulle.

Voilà les arguments fondamentaux conformément auxquels les interjections et les onomatopées se regroupent ensemble dans la même classe lexico-grammaticale.

1.3.2. Du point de vue sémiotique, elles ont pourtant un statut différent, les caractéristiques qui marquent cette différence étant, aussi, importantes.

Donc, le signe onomatopéique appartient, par l'un de ses éléments constitutifs, au premier niveau de l'articulation du langage ; par le deuxième, ainsi, il participe à la double articulation.

Quand on produit sA (le son d'un animal quelconque, par exemple, le coq) il se trouve dans deux hypostases : dans la première hypostase, il n'est pas entendu et il n'est imité par personne. Il est un son quelconque de la réalité, objectif, physique. Il n'appartient pas au langage. Les onomatopées sont celles qui, par l'imitation, ouvrent la porte au langage humain, où les sons de la nature pénètrent. Quand il est imité par l'homme, dans un contexte de communication quelconque, il devient signe linguistique, entrant dans la sphère combinatoire de la double articulation du langage.

Cela a été mis en évidence : << Au niveau de la production effective du cri, niveau qu'on appellera désormais niveau 1, nous ne sommes pas dans le langage>> (*Ibidem* :14).

Du point de vue de la théorie de référence, le son, à sa première reproduction, constitue le référent, l'objet de la réalité, qui va être engagé ou non dans le processus sémiotique. Mais, dans la structure du triangle référentiel, le référent ne passe pas par la référence (concept) pour arriver au symbole vu comme forme signifiante, en tant qu'image acoustique.

Il est vrai que beaucoup de sons de la nature sont spécifiques à un certain animal ou à un certain phénomène, donc son imitation est en mesure d'évoquer à l'allocuteur le référent auquel il est spécifique. Cela, en principe, représente la valeur iconique des onomatopées.

Le chant d'un coq le matin n'est pas fidèlement copié par les imitateurs, en chaque langue, l'imitation a révélé des résultats partiellement différents : *cucurigu* (rom.), *cocorico* (fr.), *kukurijek* (sb.)

La relation par laquelle une telle sémirose est réalisée se caractérise par certaines caractéristiques importantes.

C'est une sémirose de type iconique, prenant une partie des caractéristiques du référent, justement pour avoir la force de l'évoquer chaque fois : << Cette imitation n'est pas une imitation réelle (ou fidèle ou totale), mais une reproduction verbale iconique qui choisit, à la manière d'un schéma par opposition à une photo. L'iconicité sonore des onomatopées soulignée par tous les commentateurs n'est jamais imitation totale. Ce n'est que de la ressemblance sonore, conformément au mode de relation iconique qui roule sémiotiquement sur la ressemblance>> (*Ibidem*)

Il est généralisant pour chaque langue, ce qui signifie qu'il fait abstraction des différences, soi-disant allophones de la configuration sonore qui constitue le référent.

La séquence *cocorico* représente le signe pour tous les sons particuliers qui se produisent dans la réalité de la France ; de même, *cucurigu* pour l'espace roumain, *kukuriku* pour les Bulgares etc. Il n'existe pas un autre signe pour la langue française littéraire. En chaque langue, il a acquis la valeur que les autres signes possèdent, moins le caractère arbitraire, les onomatopées étant quasi-motivées.

Pendant que les autres signes doublent le caractère arbitraire avec celui conventionnel, les onomatopées se caractérisent seulement par le dernier.

Elles ont, aussi, peut-être plus que les interjections, un caractère historique : elles sont héritées, elles évoluent. Donc, au latin, il existe le verbe *cucurrere* et l'onomatopée *cucurru* (Quicherat, Daveluy, 1922 :351) ; en ancienne Grecque, le coq était désigné par *kikirros*. Cela veut dire que la quasi-motivation (le caractère iconique) s'est manifestée pendant le temps.

En ce qui concerne les interjections, à la différence des onomatopées, ont un caractère conventionnel retrovers.

Un homme saisi brusquement d'une douleur violente émet spontanément la séquence des sons *vai !*. Il ne l'émet pas pour la communiquer, mais il l'émet s'il n'y a personne qui l'entende. Mais, la séquence respective appartient dès le commencement au langage, supposant un acte conventionnel antérieur. On peut observer ici que le référent sonore (le son purement physique) coïncide avec la forme de l'expression que le signe interjectionnel possède.

En ce qui concerne les onomatopées, le son du coq diffère strictement physiquement de ses imitations linguistiques. Peut-être seulement à la première production (personne n'assume le risque du modelage de la sémirose initiale) on peut établir l'identité entre les interjections et les onomatopées.

Les sons spécifiques à l'homme, les interjections proprement-dites, ont acquis la première propriété de la double articulation : sa fixation par convention.

Du reste, elles ont, comme les onomatopées, un caractère généralisant (résulté par convention), étant unique pour une certaine langue, même si les sons de la réalité, enregistrés, sont différents.

Pendant que les onomatopées avaient un caractère iconique prononcé, les interjections, ayant un référent abstrait (douleur, émotion, étonnement, admiration...) ont plutôt un caractère indiciel, de symptôme qui, le plus souvent, reflète le chemin de la cause à l'effet : <<On voit ainsi immédiatement quelle est l'indicialité des interjections émitives. Elles sont des indices ou index en ce qu'au moment de leur émission, elles sont reliées de manière indexicale ou causale à l'émotion éprouvée par le sujet qui le prononce>> (Kleiber, 2006 :18).

En apparence, la relation indicuelle est similaire à celle qu'on rencontre dans le cas des onomatopées, moins la distribution des segments du signe dans les différents niveaux d'articulation du langage : <<Elles sont donc identiques de ce point de vue-là aux cris et bruits de niveau 1, avec la différence décisive, qu'elles constituent, elles, des signes linguistiques, ce qui n'est pas le cas. On le rappelle, des cris et des bruits>> (*Ibidem*).

A ce qu'on observe, l'inclusion des interjections proprement-dites et des onomatopées dans la même classe lexico-grammaticale est motivée par certaines caractéristiques importantes par lesquelles elles se ressemblent, telle leur distribution dans des sous-classes différentes se soutient sur des différences aussi importantes.

La compréhension du spécifique de l'interjection comme signe linguistique est en mesure de justifier aussi leurs particularités formelles, avec lesquelles elles sont impliquées dans la structure morpho-syntactique du roumain, en tant que leur approche sémantique et pragmatique.

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## **ASPECTS OF THE POSSESSIVE OBJECT IN SPOKEN ROMANIAN<sup>1</sup>**

**Abstract:** The present paper aims to approach some particular aspects of this syntactic position, the possessive object, which are present in spoken Romanian structures and differ from the Standard Romanian structures.

**Key words:** possession, verb group, noun group, spoken Romanian, syntactic superordinate.

1. The syntactic position of possessive object, in its prototypical form, is “a component of the verbal group which occurs in a ternary structure and expresses the possessor by means of a short form of a reflexive pronoun or of a personal pronoun having the semantic feature [+Animate]; it establishes a semantic relation of possession (and other relations subsumed under possession: belonging, dependency etc.) with another *nomen* in that structure, which represents the possessed «object» (in broad terms)” (GALR, II, 2005: 441). This definition is the starting point for the present paper which aims to approach certain structures that occur in spoken Romanian and that could be considered exceptions or indefinite situations placed on the border between possessive object and other syntactic structures.

2. The solution of creating a new syntactic function for those short forms of the pronoun in the dative expressing possession is justified also by the fact that these pronominal forms have been considered to function both as a special type of indirect object and as a special type of pronominal attribute in traditional grammar studies (Rădulescu Sala, 2007: 191).

The syntactic position called possessive object is brought about by a transformation which involves a few stages and it is the final result of this series of transformed constructions. The starting level consists of a structure including a possessive adjective or a pronoun in the genitive which represents “the Possessor” and is subordinated to a *nomen* (*Copilul meu a adormit repede*). The semantic equivalence of this possessive to a short form of a pronoun in the dative (“possessive dative”) leads to a structure where the pronoun is no longer under the dominance of the noun, although it may preserve it as a phonetic prop.

“The short form of the pronoun functioning as a possessive object may sometimes use the noun with which it establishes the possession relation (*Pe umeri pletele-i curg râu./ Pe umeri pletele îi curg râu.*), or even an adjective subordinated to this noun (*Blondele-i plete flutură în vânt./ Blondele plete îi flutură în vânt.*) as a phonetic prop (but not as a single syntactic superordinator)” (GALR, II, 2005: 448).

The structure in this stage of the transformation (*Copilu-mi a adormit repede*) is similar to another structure (*Te urmează privirea-i rece*). However, there is a difference in analyzing these two structures; in the former sentence, the short form of the pronoun is a possessive object, in the latter sentence its syntactical function is an attribute.

“The attribute in the dative expressed by a short form of the pronoun («the adnominal dative») in sentences such as *Se gândește la frumusețea-i trecută* or *Mă obsedează trista-i privire* is different from the possessive object because, in this

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situation, the short form of the pronoun can not be moved in the verbal group (it does not re-categorize the verb, so it can not be subordinated to the verb)” (GALR, II, 2005: 449).

Thus, even though the transformation stops at this level, in this stage where the short form of the pronoun occurs in the proximity of a noun or an adjective, this form of the pronoun is considered to have already become subordinated to the verb, so a possessive object, if the reorganization of the sentence may continue to the next level. If this is not possible, then it is considered to be still subordinated to the noun, functioning as an attribute.

At the next level of the transformation, the short form of the pronoun gets out of the noun group and occurs in the proximity of the verb (*Copilul mi-a adormit repede.*) which is said to be re-categorized by getting a valence of the dative that was absent in its argument structure.

This is the point where the transformation stops, it is complete and the possessive object gets to establish a relation of double subordination: a syntactical one to the verb, on the one hand, a semantic one to the co-occurring noun in the ternary structure it takes part in, on the other hand.

Firstly, the present paper aims to show that there are structures where the possessive object and the *nomen* involved in the relation of possession are not co-occurring; still, these sentences belong to spoken Romanian and can be considered to be exceptions from the rules asserted in the normative grammar. “The *nomen* with which the possessive object establishes the relation of possession has to be co-occurring; therefore it can not be deleted” (GALR, II, 2005: 441). The impossibility of deleting the *nomen* in the sentences which resulted after the syntactic reorganization can be proved by examples that lack grammaticality (\**Ion își respectă*, \**Ti-am auzit*, \**Cunosc un bătrân căruia nu i-a slăbit*). Still, there are other sentences such as *Mi-a adormit repede*, *Mi-a mâncat bine astăzi și mi-a dormit mult* which can occur in spoken Romanian and the hearers can consider them to be “meaningful”. These structures are at least acceptable (and accepted as such by the speakers), if not grammatically correct. Their occurrence in spoken language requires the look for some answers to the following questions: is the expressing of possessed “object” obligatory or not? May the series of transformations which led to the presence of the possessive object syntactical function continue by deleting the *nomen*?

If the *nomen* involved in the relation of possession functions as a subject, it may not be expressed. Its absence in the surface structure correlates with the possibility of its semantic decoding in the context (-*Ce-ți face copilul?*-*Mi-a adormit repede, e bine*). As long as the *nomen* can be semantically grasped from the context by the speakers, its role of “superordinator” of the possessive object is accomplished because the subordination relation of the possessive object to the *nomen* is purely semantic.

If the sentences where the subject is missing at the surface structure are quite frequent and the semantic decoding is not complicated, in the structure *Mi-am scris pentru astăzi (tema)* the deletion of the direct object can be noticed, which is possible only if the context offer the speaker the opportunity to grasp the meaning of this *nomen*. In students’ language, for example, *Ti-ai învățat?* represents a sentence which may be assigned a meaning (it has an associated reading), because the direct object valence of the verb is accomplished by the noun *lecție* that is inferred by means of the context. This noun had been deleted from the basic structure *Ti-ai învățat lecția?*

As these types of structures occur in spoken Romanian, the emotional component may be involved, which would create the possibility of interpreting some of

them as being structures with *ethic dative*. Still, because the series of transformations can be reconstructed up to a basic construction where a possessive occurs, the short form of the personal or reflexive pronoun can be considered to function as a possessive object, without excluding the emotional involvement of the speaker.

It is obvious that these sentences where a noun group has been deleted in the surface structure are the result of the characteristics of spoken language. The possibility of inferring certain components of the sentence is given by the dialogue, as “the speaker does not repeat those terms already expressed by his interlocutor or by himself in a previous verbal intervention. The phenomenon occurs especially in those complex sentences by which the speaker answers to partial interrogative sentences.”(Irimia, 1999: 110).

3. Recent normative grammars assert that “in larger constructions (complex sentences), the *nomen* involved in the relation of possession may be realized by means of an anaphoric pronoun in the clause where the possessive object occurs” (GALR, II, 2005: 445). However, this is not the only type of constructions where the anaphor may occur. In a dialogue, therefore in spoken Romanian, a similar situation may be noticed: - *Ti-ai găsit carte? – Mi-am găsit-o!*

Besides, in spoken Romanian this pronoun may have also a deictic value, for ex. *Na-ți-l!, Iată-ți-o!*. These situations do not necessarily require the previous expressing of a noun and the utterance may be accompanied by an extra-linguistic way of indicating the element in the context which is referred to (a gesture, a look). Depending on the circumstances of the context, the ostensive deictic pronoun (-*l*, -*o*) may be decoded without using any extra-verbal indication.

4. Therefore, the indispensable element in realizing the syntactic position of possessive object is not the co-occurrence of the *nomen*, but its semantic inference.

Although in the normative grammar the position of possessive object is defined by the double subordination, in spoken language there are structures which seem to contradict this definition, because the *nomen* is not present, it is not co-occurrent. This noun may be semantically retrieved from the linguistic context or the situation of communication.

The questions that have been asked above may be answered to, taking into account the analyzed structures. The expressing of the possessed “object” is not necessary, but the inference of its meaning is obligatory and if there is a possibility to decode it using the context, this noun may be deleted. This possible deletion of the *nomen* shows that the short form of the pronoun in the dative is unbound to the noun group with respect to its syntax, but it is still involved in this group with respect to its meaning.

The occurrence of this type of structures in spoken Romanian may represent another argument for consolidating the syntactic position of possessive object.

The fact that the number of these structures in spoken Romanian is small allows us to consider them to be exceptions to the rule that states the necessity of expressing the possessed “object”. However, their existence can not be ignored and it may be taken as another argument for considering the short forms of the personal and reflexive pronouns in the dative functioning in the syntactic position of possessive object, as a part of the verbal group.

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## ***SYNTACTIC STRUCTURES IN OLD ROMANIAN: THE ADVERBIAL OF REASON AND THE ADVERBIAL CLAUSE OF REASON<sup>1</sup>***

***Abstract:*** The present paper represents an approach of the semantic field of reason in Old Romanian and studies its syntactic projection at the sentence and complex sentence level. It also aims to identify the way this relation becomes differentiated in terms of the connectors involved.

***Key words:*** adverbial of reason, clause, syntactic superordinate, connector.

1. Although reason and purpose are semantic dominants of the action (any action is determined by a reason and it aims towards a purpose), in grammar studies the secondary character of these syntactic positions is pointed out. Thus, the normative grammar asserts that “the adverbial of reason is a marginal component of the verbal group: so, the adverbial of reason may be always deleted, without influencing the grammatical correctness of the sentence” (GALR, II, 2008: 557).

The possibility of deletion (replacement by zero) is a characteristic of any adverbial. Only a few verbs require an obligatory adverbial argument: *George locuiește în cartier; Bijuteriile costă mult; Profesorul a procedat foarte corect.*

Thus, the marginal feature, if it exists, should be motivated in a different way.

An action in progress contains an implicit reason, which appears having rather a deictic role of expressing the logical and semantic relation between two actions or between an action and a phenomenon.

Space and time are described in the system of deictic elements in Romanian (space deictic and time deictic elements) (GALR, II, 2008: 737), as they represent the semantic dominant feature of existence (everything exists in time and space), but reason and purpose are not registered.

Because this is a relational deictic element, having the role of expressing the logical and semantic relation of causality, it is natural that the adverbial clause of reason be much more frequent than its correspondent at the sentence level. However, the adverbial of reason is said to be “well represented in all the texts in 16<sup>th</sup>-18<sup>th</sup> centuries” (SLR, 2007: 161).

2. The adverbial of reason is usually subordinated to a verb or an adjective and the definition includes this information: “The prototypical adverbial of reason expresses the reason of an action or of an emerging characteristic” (GBLR, 2010: 561).

As it belongs to syntactic universals, the adverbial of reason occurs also in Old Romanian: *Pentru aceia rămase șchiop* (VC: 261); *Ș-au fost drag lui Hristos foarte pentru blândețele lui și pentru credința ce avea cătră Hristos* (VO: 70); *Care om va greși din slăbiciune sau din neștiință* (AI: 122); *Beat de dragostea acei frumoseți* (AI: 14).

The substitution class of the adverbial of reason is represented by a noun (noun, pronoun, numeral) preceded by a preposition with the accusative, by adjectives, adverbs and verbs in the gerund.

A series of prepositions are used to express the adverbial of reason in the accusative (*pentru, de din/den, după*): *eram dați și vânduți pentru greșala și*

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*neascultarea strămoșului nostru, lui Adam* (VO: 76); *va plăti lui Dumnedzău pentru oameni* (VO:84); *au răbdat pentru păcatele noastre și pentru vinele noastre* (VO:79); *Ș-au fost drag lui Hristos foarte pentru blândețele lui și pentru credința ce avea cătră Hristos* (VO: 70); *Adăogându-se dupren multe părți oameni pentru bișugul și bun lăcașul acestor pământuri* (ITR: 166); *Oare uitase de frică mare ce vădzuse; din răotate și din netocmeală să ține și stă lumea* (ITR: 180); *din neorânduială, den nedreptate și din răutate să strică și să mută împărățiile* (ITR: 181); *slăbind de bătrânețe și de multe ostenele, de războaiele ce au făcut* (RP: 161); *Și era voie lu Alexandru să-i scoașă la lume de ciudă* (Alex: 136); *ce nu potem trăi de șerpi* (Alex: 214); *Nimine să nu suspine de meserătatea...Nimine să nu plângă de greșale...Nimine să nu se spare de moarte* (CLR: 71).

The same prepositions occur with pronouns: *Împărate Alexandre, că tu te-ai spăreat de eale* (Alex: 231); *Deci pentru noi chinui, pentru noi răbdă* (VO: 79); *Dereptu carile Dzeule împenseși-ne până în cumplit?* (PH: 151); *Dirept aceasta dară iaste să-i iertăm și să le creadem* (ITR: 177).

The Slave preposition *po* is imitated so the adverbial of reason may be expressed using the preposition *după*: *că amu greață easte după ei a preimi năravu* (CV: 241) (Costinescu, 1981: 161).

The preposition *derept/ dirept*, when followed by a pronoun (*dereptu carile, dirept aceasta*), manifests a disposition to join an adverbial phrase, in the context of the demonstrative *aceea* and so does the preposition *pentru*; later, in standard Romanian, the preposition *de* manifests the same disposition: *Derept aceea merg în gios și vedea-vou deaca toate au făcut* (PO: 51); *Dereptu aceaia orbii... numele acesta grăia*; (Cî: 250); *Dereptu aceaia grăiescu voao* (Cî: 300); *Pentru aceia rămase șchiop* (VC: 261); *Derept acea oamenri spunre-se-vor tie în veaci și în veacii veacilor* (PH: 126); *Nu derept aceaea că nimilea nu le poate împlea deplin; Dară derep ce le-au dat afară?* (CLR: 73); *Pentr-acea nu ne teamem cându se va smenti pământul* (PH: 126).

The pronoun *ce* without prepositions underwent the same process of turning into an adverb: *ce ai fugit fără știrea mea?* (Cî: 300); *ce sănteți fricoși* (VC: 178); *Deci ce te părăsești, păcătoase* (VO: 33); *Ce te lauzi în rreu că ești tare?* (PH: 131).

It is interesting that the same pronoun, preceded by the conjunction *că* (*căce = de ce*) also became an adverb: *Împărate căce-m ziseși acel cuvînt?* (Alex: 142); *Căce nu grăiți cătră sfânta maica lui Hristos?* (CS: 250); *O, căce n-am postit! O, căce n-am miluit mișeii* (CS: 264); *O, căce nu ne-am pocăit de să ne fie acum iertate păcatele* (CS: 264); *Căce porânci voao Dumnedzeu să nu mâncăți de tot lemnul raiului* (PO: 23).

The sentences where adjective functions as an adverbial of reason are less frequent: *Nu putea omul să o bage în gură de amară* (SLR: 160).

The best represented non-finite form of the verb is the gerund, which has a very diverse distribution in Old Romanian: *vădzând ranele lui și moartea rrea și groaznică, să umplu de dureare* (VO: 87); *Iar Alexandru, fugind la Araviia i să tăe capul* (VC: 313); *pe aceștia goti de gheti și ținem, din trachi rodul lor trăgându-se* (ITR: 150); *Vrând să se prăpădească... fugi Lot cvu muiarea lui; Și călcând muiarea porunca lui Dumnezeu... s-au prefăcut in stâlp de sare* (AI:258); *mâhnitu-se-au până în suslet, văzând și cunoscând* (RG: 202).

The examples with the verb in the infinitive (*Te depuncțez pentru a nu-ți fi îndeplinit obiectivele*) or in the supine (*De adunat peturi nu cade blazonul nimănu*) are rare even in contemporary Romanian and certain recent grammars do not even mention them any longer (GBLR, 2010: 562-563).

3. The adverbial clause of reason represents this syntactic position at the complex sentence level. The characteristic of this construction is that “it does not admit the subjunctive mood” (GBLR, 2010: 563); “the adverbial clauses of reason are not consistent with the subjunctive so, in the researched texts, they occur rather with the indicative than with the subjunctive” (Francu, 2009:221).

In Old Romanian there may occur examples of subjunctive constructions where the reason meaning is more powerful than the purpose meaning: *iar pentru să nu facă zarvă mare i-au făcut pă aceia* (LB: 141).

Regarding the syntactic connectors, it often uses conjunctions; as the reason meaning is a semantic dominant. Certain relative elements (*unde, cum*), in a reason context, become conjunctions: *Unde mă durea capul, am plecat acasă; Cum se făcuse târziu, s-au dus să se culce; De unde sănt eu apostol păgânilor, slujba mea o voi proslăvi; Si Sara cându-o dosădii, fugi de la ea* (SLR: 238).

The adverbial clauses of reason group into three types: direct, indirect and conditional.

3.1. The direct adverbial clause of reason is the most frequent. Although it has specific connectors, the most frequent connector is the complementizer *că*: *Pierde-voiu pre omul care am făcut den față pământului... că mă căiesc că am făcut jale* (PO: 29); *Și iată, stricat era, că tot trupul era stricată calea sa spre pământ* (PO: 29); *că noi acest loc văm pierde, derept aceasta că strigarea lor mare e înaintea Domnului* (PO: 53); *Grăbeaște și acolea măntuiaște-te, că până atunci nemică nu poci face* (PO: 54); *Crucea iaste mucenilor mărire și laudă, că ș-au bătut cruce ș-au băut otravă și în foc au intrat și leilor i-au aruncat și puterea sventei cruci de-acesta de toate i-au izbăvit* (VO: 54).

Also the specific connectors occur: *dară fiindcă curgerea anilor nu încontenește de a schimba și a preface pricinile vieții ceale întâmplătoare, pentru aceaia face trebuință a avea o povoață mai pe larg* (SLR: 239); *au purtat de grijă pentru măntuirea oașmenilor și a neamului omenesc, de vreme ce acesta iaste lucrul cel dintâi al bunătății lui* (AI: 3); *Cu greu, zic, foarte-m iaste, de vreme ce nu aflu eu până acum, măcară cât am ostenit* (ITR: 146); *Dachii gheților rudă sănt, de vreme ce și unii și alții aceaеаș limbă au* (ITR: 149); *De vreme ce avem de la Hristos această poruncă să ispitim... nu așea numai hiecum...* (VO: 190); *și îndemna pe domn să-i dea, de vreme ce era om mare și iubit înpărățului* (A: 105); *Ce întrucât părtași sănteți patimilor lui Hristos, bucurați-vă* (SLR: 239); *Săvai că nici celea nu-s toate adevărate, direp că și scriitorii...,unii într-un chip, alții într-alt chip, tot acea poveste o vorbesc* (ITR: 146); *Pentru că și din dachi și gheții era încă mulți rămaș* (ITR: 183).

The stacking of the connectors, from the compound conjunction *căci* up to sequences of three or four elements, is specific to Old Romanian: *dară tu, căci urăști pre fratele tău, atâtă cât nici in ochi nu vei să-l vezi...* (VC: 55); *Pentru căci-ț dzic, că te-am vădzuț supt smochin, crezi* (VO: 43); *Căci, de ar fi crezut deplin, să cuveniua să nu zică cuvintele ce au zis, nici să se teamă* (VC: 178); *mai vârtos l-au blagoslovit căci că grăiese cătră dânsul asinul mai nainte* (VC:259); *Căci că svânta cruce iaste ajutoriu credincioșilor, puteare slabilor, izbăvire celora ce sămăt în primejdie* (VO: 55); *Căci că oamenii ceia ce vădzuț ciudesa care feace Hristos când învise pre Lazăr spunea și mărturisiia tuturor in Ierusalim* (VO: 74); *Deci trebuiește tot omul creștin să se umilească pentru căci că vinele și păcatele lui au făcut munca și moartea cea grea a Domnului său* (VO: 79); *Nu căce că nu știua, Domnulu întreba pre orbi* (Cî: 252); *zice aceasta nu căce că nu știua că lipsă și scădeare avea apostolii* (Cî: 259).

In contemporary Romanian, the relative adverbial clause of reason is even less frequent and it occurs in collateral contexts; “generally, such clauses as *Nu-i tace gura de căte are de povestit*; *Nu mă doare capul de ce crezi tu*; *O admiră pentru ce a spus* are considered to be relative adverbial clauses of reason integrated in prepositional groups” (GALR, II, 2008: 561).

In Old Romanian, besides those relative pronouns there occur constructions such as *derept ce*: *Numele acesta grăiaiă derept ce amu că întru jidovi cinstiită era acestu nume* (Cf: 250).

In some grammar studies the rare characteristic of this type of adverbial clause of reason is pointed out, but there are given some inadequate examples: “the adverbial clauses of reason introduced by a pronoun rarely occur, almost exceptionally” (SLR, 2007: 241).

The following examples could illustrate it: *Și scârbit fu împăratul pentru jurământul și pentru cei ce era cu nusul nu vru ei să întoarcă*; *Craiu foarte să întristă, dară pentru giurământul și pentru ceia ce sădea cu el* (SLR: 241).

Because the phrases *cel ce*, *cei ce* are dissociable, according to the normative grammar, the structure includes both adverbials of reason (*pentru cei*, *pentru ceia*) and relative clauses introduced by the relative *ce*.

3.2. The conditional adverbial clause of reason is introduced “by *când*, *de* și *dacă* during all these three centuries, and *că*, *derept ce că*, *după ce*, *unde* join the series of connectors in the 16<sup>th</sup> century, *să* does the same in the 16<sup>th</sup> and the 17<sup>th</sup> centuries, *de vreme ce*, *dacă vreme ce* și *în vreme ce* in the 17<sup>th</sup> and the 18<sup>th</sup> centuries” (SLR: 240): *iară de nu vei face aşa, ît ești tu însuț vrăjmaș și pierzător susfletului iau* (AI: 55); *Și de nu să va încchina mie, să-l spargeți și să-ți iezi muiere și feciorii-ți* (Alex: 188) *deaca nu se satură nici dinioară cum să poată fi de oameni iubitori și cu milă cătră vecini*; *Cum voi putea ascunde de Avraam aceasta ce voi face, unde mare și puternic om va fi și in el blagoslovi-se-vor toți oamenii pre pământ*; *Iar ispravnicul nostrum au zis; deacă vreame ce l-ai ertat tu și de noi fie ertat* (SLR: 240).

3.3. The indirect adverbial clause of reason is that adverbial clause of reason subordinated to a direct interrogative sentence or to an imperative sentence, introduced by conjunctions as well as by relatives such as: *De ce vorbești dacă n-ai fost acolo*; *Cum să fii răsplătit când ai stat acasă? Pentru căte ai făcut, pleacă!*

In Old Romanian this situation is rather frequent: *De au adus cuvântul acest dulce și mânăitoriu al lui Dumnezeu atâtă frică, dară groaza judecătoriului ce va face?* *De îngrozește aşa îndemânarea a ținea legia, dară când va lua seama pentru lenevirea celor ce n-au împlinit legia, ce va lucra?* (IO: 15); *Și de voiu da toată avereala mea și de-m voiu da trupul mieu să-l arz și dragoste să nu aibă, nimic nu folosesc; și de voiu avea toată credința căt măgurile a le mută, iară dragoste să nu aibă, nimic nu sănt* (IO: 55); *și de vreme ce cel dirept abia să măntuiește, dară cel necurat și păcătos unde se va ivi; după ce se află fără păcate ce dereptate avea de-aciai spr-nsul diavolul a omorî pre el?* (SLR: 240).

3.4. The relation of the adverbial clause of reason with the syntactic superordinate involves two types of markers: junction and juxtaposition. In Old Romanian the latter (such as: *A plecat acasă. O durea capul*) is preceded by the semi-adverb *doară* which could not become an independent connector: “Some constructions introduced by *doar* represent a special situation of paratactic expression of the causal relation. This type of constructions is considered to occur as a result of the deletion of the connector in the group *că doar*, so the adverb only functions as a connector replacing the conjunction *că* to a certain extent” (GALR, II, 2008: 561).

In Old Romanian its occurrence is rather frequent: *Roagă-te și te înalță în al șaptelea ceriu... doară ne va asculta domnul nostru Isus Hristos* (CS: 257); *au doară ai obidit vrun om mișel, sau ai ucis, sau ai furat, sau doară ai vândut pre cineva, sau n-ai lăcuit bine cu vecinul tău... sau doară ai grăit menciună, sau n-ai iubit pre toți oamenii unul ca altul* (CS: 262); *corabnicii sfătuiră-secum se vânsledze de acie, doară voru putea cumva agiunge in Finichia* (CS: 314); *Doară cânva voru vedea cu ochiisi cu urechile voru audzi și cu iremile voru înțeleage...* (CS: 332-333).

4. Conclusions. The research upon the syntactic position of the adverbial of reason, at the sentence and at the complex sentence level, shows the particular complexity of the modalities of expressing. This feature is also due to the fact that the causal relation belongs to a semantic dominant which renders its importance and its essential characteristic in the sentence.

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## ***SYNTACTIC STRUCTURES IN OLD ROMANIAN: EXPRESSING THE PURPOSE AT SENTENCE AND COMPLEX SENTENCE LEVEL<sup>1</sup>***

***Abstract:*** The present paper aims to grasp the way the semantic and grammatical category of purpose is expressed and the means the substitution class of the Adverbial of Purpose (noun, verb, adverb) materializes by in the 16<sup>th</sup> – 18<sup>th</sup> centuries texts.

***Key words:*** purpose, adverbial, adverbial clause

1. The adverbial of purpose together with the adverbial of reason expresses the semantic dominant of the illocutionary act (the intention). This aspect has often been noticed in the grammar studies: “The adverbial of purpose ranges with the group of the adverbials that express logical and semantic relations. The sentence including an adverbial of purpose expresses a particular relation of causal implication: intention/purpose – achievement” (GALR, II, 2008: 572).

Like any other adverbial, it is characterized by a correlative structure where the former element dominates the substitution class of the adverbial and the latter represents the prototypic connector: *de aceea....ca să: Pentr-aceea te-am lăsat în Crit, ca să pui prin toate cetățile popi* (VO: 212). (Similarly, the correlative structure of the syntactic position of the adverbial of reason is *de aceea...fiindcă*)

The normative grammar considered that the adverbial of purpose is less frequent than the adverbial clause of purpose, like the adverbial of reason, so the conclusion asserts that “The specific realization of the adverbial of purpose is the conjunctional clause introduced by *ca să*” (GALR, II, 2008: 572).

Like in contemporary Romanian, the syntactic superordinate of an adverbial of purpose may be a verb, an adjective (participle) and, rarely, an interjection: *pentru aceasta să încină astăzi creștinii sventei cruci* (VO: 53); *E Alexandru... venre se rrăspundă gloatei* (CV: 239); *Orbii, spre cinstea aceiaia numele acesta grăiia* (Cî: 250); *zidiți întru Isus Hristos spre fapture bune* (VO: 212).

2. The substitution class of the adverbial of purpose is well represented mainly by a noun preceded by various prepositions which express the intentional meaning: *Nu în zadar și fără de tocmeală, ce pentru mare folos și pentru mare dobândă sufletelor noastre s-au tocmit aceasta* (VO: 53); *Fie căruia dă-se arătarea duhului sfântu spre folosu* (Cî: 292); *Să nu se pornească spre vindere* (Cî: 260); *Spre ocrotirea și folosul ticăloasei ţării socotind* (RG: 55); *pentru spăseniia noastră s-au răstignit* (VO: 220); *să le spunem întru vădirea ereticilor și întru iăriiia pravoslavniciilor creștini* (VO: 188); *fu în capulu un ghiului spre adunare și împreunare amândurorū părețiloru* (PO:123).

In contemporary Romanian “the adverbial of purpose may be expressed by groups with a non-finite form of the verb (especially infinitive or supine) as a head, verbal groups integrated into prepositional groups” (GALR, II, 2008: 577), but in Old Romanian the infinitive without a preposition is quite frequent: *Și slobozi un corb a zbura care ieși* (PO: 33); *Vin deaderă tatălui lor în acea noapte a bea* (PO: 54); *Și seafelor acestor orășanilor vin afară a scoate apă* (PO: 63); *S-au rădicat a fi împărat* (VC: 281); *De unde ați venit? Den pământul Canaanului a cumpăra grâu* (PO: 113).

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The structures with an infinitive integrated into a prepositional group are rarer: *Să meargă de a să așeza* (ITR: 176); *Iară neputenciosul mângâie-lu dereptu se împle legea lui* (GLRV: 194).

Moreover, the general situation of infinitive is regressive, with respect to this syntactic position and to all the syntactic positions where it manifests its noun meaning, so it is always replaced by subjunctive: “but its frequency decreases as times passes, because of the limitation of infinitive use due to the constructions with finite forms of the verb” (Francu, 2009: 194).

Regarding the supine, its reduced frequency in Old Romanian preserved in contemporary Romanian, but some examples still occur: *Să fie mai lesne spre înțeles și către cetit* (GLRV: 193).

In certain contexts also the gerund may function as an adverbial of purpose, which seems impossible in contemporary Romanian: *au lăsat... ca să se așeze aici, rămâind lăcitorii acestei țări* (ITR: 158); *să veade cum aicea de la Roma, fiind lăcitorii țării mari oameni și de mari neamuri venia* (ITR: 164).

It is noticeable that such a realization of the adverbial of purpose is omitted in the recent normative grammars (*cf.* GALR, II, 2008: 577).

The specific test for an adverbial is the possibility of replacing it by an adverb. This seems to be more difficult to accomplish even in contemporary Romanian, because the researchers have not identified the subcategory of adverbs of purpose yet. These are: *de aceea, înadins, dinadins, expré etc.*

The normative grammar includes only *de ce* and its demonstrative variants *de aceea, de asta, pentru aceea* among the realizations by means of adverb (*cf.* GALR, II, 2008: 578).

This situation is to be found in the chapter about the adverb, where the authors assert that “the number of adverbs of reason and of purpose is very small. This category includes the interrogative adverb phrase *de ce* with its informal variant *la ce* and other phrase-like structures consisting of the demonstrative pronouns in the feminine plural preceded by the prepositions *de* and *pentru*: *de aceea, pentru aceea, de asta, pentru asta, de aia*” (GALR, I, 2008: 597).

Other studies offer a correct approach of this phenomenon: “the adverbs of purpose are just a few: *anume, dinadins, expré, înadins* and *într-adins*. They function as adverbials of purpose at sentence level.” (Constantinescu-Dobridor, 2001: 192).

This misunderstanding has generated an incorrect approach of this syntactic position: “the connector of the adverbial clause of purpose may be preceded by those adverbs of specification which have their own syntactic function (adverbials of manner)” (GALR, II, 2008: 573).

Thus, the indistinct description of adverb in traditional grammars goes on and *motivat, justificat* are not considered to be adverbs of reason, as *înadins, anume* are not considered to be adverbs of purpose. In a complex sentence such as *A făcut-o intenționat (înadins) ca să te enerveze* (GALR, II, 2008: 573), the adverb *intenționat (înadins)* does not express the manner, but it specifies the intention: so, it is an adverbial of purpose.

The phenomenon may be noticed even in Old Romanian, where this kind of adverbs are involved in correlative structures: *Foarte cu de-adins aşteptăm și foarte să ne temem și să ne grijim* (VO: 36); *Ainte de toți adinsu voi iubostii pururea aibându...* (CV: 387); *Derept aceea va fi arcul miei în noor, cum eu să văz și să pomenesc de prelegătura mea de vecie* (PO: 35); *Pentr-aceea și eu, fiili miei... vă dzic... să vă îndărăpteadze* (VO: 188); *Pentr-aceaea, fiili miei întru Hristos iubiți, să murim cu*

*credința cea direaptă întru Hristos ca să fîm vii întru el* (VO: 189); *ca să-l foarte cu de-adins aşteptăm* (VO:36).

3. At the complex sentence level, purpose is expressed by the adverbial clause of purpose and the substitution class of its connectors is dominated by the complementizer *să*, which is often accompanied by *ca* or *cum* in Old Romanian, in order to get a special form for the purpose relation: *ca să, ca...să, pentru ca..să, cum să*.

When indicative mood is used in a real adverbial clause of purpose, the conjunction *de* occurs.

Researchers pointed out the great variety of connectors for the purpose relation: “the adverbial clause of purpose has a great variety of junction elements” (Costinescu, 1981:167). Still, this fact is not explained by the complexity and by the importance of this relation, but always on the analogy of Slave, the language from which the translations have often been given: “the phrase which is most often used is *cum(u) să (se)* and it usually corresponds to the Slave *da (...)*, the adverbial clause of purpose introduced by *să (se)* corresponds in the Slave version to a verb in the infinitive or to a clause introduced by *da*” (Costinescu, 1981:167).

In fact, both in Romanian and in Slave the logical and semantic complexity is the same and it requires a diversification of the means of expression.

The most frequent connector of the adverbial clause of purpose is the prototypical one, together with its variants: *Că iată, eu voi aduce potopul apeei spre pământ să pierz tot trupul... și toate ce sunt spre pământ să pieră* (PO: 30); *Și întinsă Domnedzeu pre Iafet, să poată lăcui în cortul lui Sim și Ham să fie slugă a lor* (PO: 36).

In Old Romanian the variant *ca să* occurs this way frequently, but this situation is not characteristic to contemporary Romanian any longer, although the normative grammar does not place on the first position the discontinuous variant of the conjunction: *Întâiu arătă taina credinței noastre (...) ca să-l foarte cu de-adins aşteptăm și foarte să ne temem și să ne grijim* (VO: 36); *Ne trebuiaște agiotoriu și armă... ca să ne ajutorim și să ne sprijenim de vicleșugurile diavolilor* (VO: 53); *Ca să miluiască pre noi, ca să ne mânge, ca să ne răscumpereca să ne izbăvască din moartea de veaci* (VO: 76); *Va fi rădicat ostași ca să meargă să scoață pe acei goți* (ITR: 176); *Câtă sumă de ai au stătut acel împărat aşa ca să se strângă atâta tâlhărimă de multă* (ITR: 180).

When a part of the subordinate clause moves, the conjunction occurs in its discontinuous form: *Venit-au plecat și smerit ca pre tine să te înalțe întru mărièrea cerului* (VO: 75); *ceale ce mai denainte le-au gătat Dumnezeu ca într-înse să îmblăm* (VO: 212); *Caută la ceriu și blagoslovi pitele Hristosu ca să se încredințeze și să arate că nu iaste protivitoriu lu Dumnezeu* (Cî: 260).

The conjunction phrase *pentru ca să* is not specialized in expressing the purpose relation, so it may occur expressing the result relation: *Aceste lucruri să nevoim, fraților, să facem pentru ca să ne podobască Domnul Hristos* (VO: 78); *poți cunoaște cum strimbădză svânta scriptură după cuvântul lui svântul Pătru, pentru ca să înșeale pre cei proști* (VO: 288).

In Old Romanian other connectors (*pentru să, cum să, de să*) used to occur, but they are no longer used in contemporary Romanian: *Deci, pentru să schimbe blăstămul (...) gustă de moartea cea cu blăstăm* (VO: 83); *Să ne culcăm cu el cum să putem ținea sămânță de la tatăl nostru* (PO: 54); *Și trase mâna în sus cum pre fiul său să omoară* (PO: 59); *Si Avraam duse-se cum să plângă și să jeluiască pre Sara* (PO: 61); *Nici sănțem nevoiți să aducem auru de să scumpărămu cea mai de folosu* (Cî: 257).

Sometimes, the conjunction phrases *pentru ca să* and *pentru să* may occur in the same context, which means they were in a free distribution relation: *ce-am scris, una: pentru să puteți sta împotriva când va fi vreame de nevoie; alta: pentru ca să vă aflați întru învățaturile pravoslaviei* (VO: 188).

The real adverbial clause of purpose includes a verb in the infinitive and the conjunction *de* as connector: *Apa den ceriu deșteinge, de hrănește și adapă* (Cî: 192); *Duse-se amu totu pucearniculu Domnulu (...) de învață și pre noi să ne aruncăm* (Cî: 258); *Acesta dă și dăruiaște de mâncămu* (Cî: 261); *că el îmblă iântre noi și între Dumnezeu de ne împăcă* (VO: 204).

In traditional grammar, when the adverbial clause of purpose was subordinated to a verb in the imperative, *de* was considered to be rather a co-ordinating conjunction, equivalent to *și* than a subordinating conjunction. Thus, sentences such as *Sculați și voi, alalți oameni, de vedeti și priceapeți* (VO: 90) would be compound sentences. In fact, the analogy principle, the equalization principle, does not work efficiently in grammar, so it must be replaced by the principle of adequacy to the text. Thus, comparing two sentences such as *Tata cu mama merg la film* and *Tata și mama merg la film*, one might infer that in the former sentence the co-ordinating conjunction *cu* occurs as it may be replaced by *și* and the noun *mama* is in the nominative. In fact, *cu* is a preposition (*tata cu mine*) and *mama* is in the accusative.

The same result has been achieved in the normative grammar, but the demonstration has been different: “According to this approach, sentences such as *Mergi de-mi adu dosarul!* consist of clauses of the same rank, associated by means of co-ordinating *de*” (GALR, II, 2008: 576). This analogy has been canceled and *de* has been considered to be a subordinating conjunction in this type of contexts: “this new approach gets coherence (the conjunction *de* is always subordinating). We ought to mention that this structure is placed on the border between subordination and coordination.” (GALR, II, 2008: 577).

The negative adverbial clause of purpose has had specialized connectors since Old Romanian. Unlike in contemporary Romanian, two types of connectors may be identified: one for the proper adverbial clause of purpose (*ca nu cumva să*); another for the real adverbial clause of purpose (*ca nu cândai*): *Să nu carea cumva să îndrăznească preotul* (VC: 43); *Ca nu cândai vei uita înaintea lor și cu nărvul trău te vei nebuni* (BB: 675, b); *Ca nu cândai mâncând și săturându-te și case bunew zidind și locuind intru eale... te vei înălța cu inima ta și vei uita pre Domnul Dumnažaul tău* (BB, 132, a).

4. Conclusions. As it has been pointed out, the syntactic position of purpose manifests a higher degree of complexity in Old Romanian than in contemporary Romanian, especially at the sentence level. Because this is a logical and semantic relation which functions as a semantic dominant of the action, together with the causal relation, a variety of means of expression occurred during the evolution of language so that it can be further developed. The dynamism of this transformation can be proved by the fact that there are more means of expressing the purpose which regressed than those which have been spread by the dominant norms.

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## **HYDRONYMS IN THE OLT RIVER BASIN ORIGINATING IN APPELLATIVES RELATING TO FLORA<sup>1</sup>**

**Abstract:** Hydronyms are considered to be the longer lasting and oldest toponyms, and they form a first layer in toponymy, i.e. the hydronym layer. Semantically, they fall into several categories. In this article are discussed the hydronyms in the Olt river basin, which are formed from appellatives relating to flora.

**Key words:** hydronyms, appellatives, toponymy, entopic

The Romanian hydronyms make up a microsystem that was formed and evolved over the centuries and millennia within the Romanian toponymical system. Watercourses were among the first place names individualized as such, on account of their stability over time, and their special social and geographic importance. Hydronyms, especially the names of the major watercourses and lakes, are considered the oldest toponymical layer, as the late Iorgu Iordan noticed: *the old age of watercourses and mountains is safer, because settlements change their name more easily, but the nomenclature of watercourses, mountains, etc. proves more resilient* (Iordan, Iorgu, 1963: 3)

Human settlements have borne, ever since ancient times, the names of the rivers near which they were formed, and this is accountable for by the extension of the river names to village and town names. What research has to determine is whether there first existed the name of the river, or the name of the village or town.

Research of the hydronymy of a region requires the thorough analysis not only of the rivers and lakes, but also of the names that refer to the concept of "water" in general.

Hydronyms were classified into the following categories: *micro-hydronyms* (names of springs, streams and small rivers) and *macro-hydronyms* (large watercourses, such as the rivers), and then they were further classified into: *potamonyms* (watercourses, or rivers) and *limnonyms* (standing or stagnant waters) (Conea, Ion, 1960: 63-92).

In terms of semantics, i.e. the object designated, hydronyms, in this case those in the Olt river basin, can be classified, according to Viorica Florea, as:

- Hydronyms originating in the geographical aspects of the places, regarding the flora, fauna, various aspects of the terrain, the water bed and the banks of the watercourse;
- Hydronyms indicating various attributes of the water courses;
- Hydronyms originating in place names;
- Hydronyms which, by their content, express historical and social realities;
- Hydronyms formed from anthroponyms (Florea, Viorica, 1975: 69-76)

We can say that the vegetation was, and is still, used in naming names of watercourses in a given territory; these names originate in appellatives that point to various aspects of flora, especially names of trees or plants, cultivated or not, by man. These names often refer to names of plants or trees which no longer exist today, but were, in the past, representative of a given area.

The terms either occur in the nominative singular form, coming directly from the appellatives, or are formed by derivation with collective suffixes. In this article the

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hydronyms originating in appellatives used for various aspects of flora in the Olt river basin were analyzed.

AGREŞ (AGRIŞ) – is located in the upper basin of the Olt, it is 15 km long and is a tributary of the river Cormoş, in Covasna county. Its left side tributary is Brăduţ, and, on the right hand side, Pârâul Pietros. The name is derived from the appellative **agriş** (Eng. gooseberry “species of tree, a shrub with edible fruit”, with the Hungarian etymology. *egres*).

ALUNIŞ – is located in the upper basin of the Olt, it is 15 km long and is a tributary of the river Valea Gorganului, in Covasna county. The name comes from the entopic **aluniş** “a spot covered in hazelnuts”, made up from **alun** “hazeltree” + collective suffix **-iş**.

ALUNOASA – is located in the lower basin of the Olt; it is 14 km long and is a tributary of the Olt river. The name is made from **alun** “hazel” + suffix **-oasa** (a feminine form), involving agreement with the entopic **apa** or **valea (cu apă)** “water, or valley (along a waterway)”: *the valley where hazel trees grow – so, Alunoasa*; or from the adjective **alunos** “hazelnutty”, through substantivization.

ANINOASA – 1. a stream in the village Bodeşti, rural commune of Alunu, in Vâlcea county. It is located in the middle basin of the Olt, it is 10 km long and is a tributary of the Olteţ river. 2. is located in the lower basin of the Olt, with a length of 13 km, crossing vill. Aninoasa, c. Amărăşti, in Vâlcea county, and flows, to the left, into Pesceana. The name comes from the adjective **aninos** “of the alders” (<*anin* + suffix **-os**) “an alder-grown place”, by substantivization. Iorgu Iordan explains **anin(os)** < **arin(os)** “sandy”. This watercourse flows through a mountainous area, and the presence of sand here is in contrast to the usual appearance of the terrain.

The homonymy between *anin* / *arin* “alder” (the shrub species), and *arin(ă)* “sand” makes it difficult to accurately determine the root that the hydronym was derived from. The absence of the arborescent species, on the one hand, and the sandy aspect of the soil, on the other hand, can explain to some extent the etymology of the name. Actually, the hydronym may reflect a material aspect (with regard to the nature of the soil), or a vegetable one. Emilian Buretea’s (Buretea, Emilian, 1994: 118) explanation of **aninoasa** is “a spot where alder trees used to grow”.

ARTĀROASA – is located in the lower basin of the Olt, it is 15 km long and is a tributary of the river Beica, in Olt county. The name comes from **artăr** “maple tree”, through derivation with the suffix **-oasa** (feminine form), the agreement being made with the entopic **apa** or **valea (cu apă)** “the water course or the valley” – so: *the valley where maple trees grow – Artāroasa*.

BRAD(U) – 1. is located in the upper basin of the Olt, it is 13 km long, crossing the villages Potond and Armăşeni. It receives Topliţa as its left-side tributary, and the Silaş river on the right side. 2. is located in the middle basin of the Olt, it is 8 km long and is a tributary of the river Jibrea. 3. Bradu creek, located in the lower basin of the Olt, a tributary of the river Priboiasa and flows into Otăşau near vill. Bărbăteşti.

In all the areas of the country, especially in the mountainous regions and in those of pastoral transhumance, there are many names of settlements, watercourses, valleys, mountains and springs containing the appellative *Brad* and its compounds. The wide spreading of the toponym *Brad* would be an indication that, in the Dacian era, *coniferous forests in our country us were better represented than in later ages* (Brâncuş, Grigore, 1995: 26-27).

In point of etymology, we can say that those lands were covered with firtrees, hence their name; therefore, we have to do with a name transfer from the water course to another toponym.

BRĂDIŞOR – is located in the lower basin of the Olt, it is 9 km long and is a tributary of Coișca river, in Vâlcea county; it passes through the villages Malaia, Dângești and Brădișor. Also known as Valea Mare “Big Valley”. It is formed by derivation from **brad** “fir tree”+ the diminutive suffix *-ișor*.

BRANIŞTE – is located in the lower basin of the Olt, it is 8 km long, is a tributary of the Cerna river, flows through the villages Bănțești, Mărgineni and Valea Mare, in Vâlcea county, and its tributaries are Valea Lungă and Stroiasca.

The name comes from the entopic **braniște** “a place enclosed for a given activity (such as grazing, hunting); a place covered with nut trees; a spot in a forest held off for cutting wood, and trodden (Poruciuc, *Lexicon*, Rotaru, Oprescu, *Lexicon*); a forest reserved for conservation; enclosed or preservation forest, reserve”( DLR, Scriban, DEX) . Hence, the *braniști* were places reserved or enclosed seats, where no one was allowed to come to graze their cattle, to hunt, to catch fish, to collect the fruit in the forest, to cut firewood, to mow hay, without the owner’s permission. The word is of Slavic origin: **braniti** “to stop, not to allow”.

BUJOREANCA – is located in the lower basin of the Olt, it is 7 km long, passing through vill. Bujoreni, in Vâlcea county, and is a tributary of the Olt. The name comes from the toponym **Bujoreni** + suffix *-eanca*.

CARPEN – is located in the upper basin of the Olt, it is 8 km long and is a tributary of the river Cașin, in Harghita county. The name comes from the entopic **carpen** “a place covered with a forest made up of beech, oak, fir, hornbeam, ashtree, willow, poplar, etc. ”(*cf. Lat. carpinus*).

CĂRPENIȘ – is located in the lower basin of the Olt, it is 9 km long and the name comes by derivation from the entopic **carpen** “hornbeam” with the collective suffix *-iș* (<**cărpeniș** “a spot covered with hornbeam forest”).

CEAPA – is located in the upper basin of the Olt, it is 11 km long and the name comes from the appellative **ceapă** “onion”.

COPĂCIOASA – is located in the middle basin of the Olt, it is 12 km long, passing through the village Copăcel, in Brașov county, and is a tributary of the river Berivoi. The name comes by derivation from **copac** “(big) tree” + suffix *-(i)oasa*, or the substantivized adjective **copăcios** “with trees; wooded”.

CURPĂN - is located in the lower basin of the Olt, it has a length of 10 km, crosses vill. Câineni, in Vâlcea county, and is a tributary of the Olt. The name comes from **curpăn** (*cf. curpen* “tendril, wild vine, runner or creeper”).

DEBRĂDET – is located in the lower basin of the Olt, it is 9 km long and is a tributary of the Olt river. It is probably a word composed of a noun + preposition **de** + **brădet** “firtree forest or clump”, where the first noun was lost, and only the two components have remained, which later merged. (the entopic **brădet** means “pine of firtree forest, a place covered with trees” < **brad** + collective suffix *-et*).

FAGUL MARE – is located in the upper basin of the Olt, it is 9 km long and is a tributary of the Olt. The name is formed by composition from the entopic **fag** “beech” + adjectival determiner.

FRĂSINET – is located in the lower basin of the Olt, it is 24 km long, is a tributary of the Teslui river, going through vill. Cezieni, and receiving as right side tributary Râul Lungenilor. Its name comes from the appellative **frasin** “ashtree” + collective suffix *-et* > *frăsinet*. The analyses performed by geographers (Conea, Ion, op.

*cit.: 69), for phytotponym Frasin “ashtree” and its collective derivatives frăsinet, frăsinis, confirmed Iorgu Iordan’s assumption, namely that the form *frăsinet* is more common than *frăsinis* (Nicolae, Ion, 2006: 84).*

LUNCA – 1. is located in the upper basin of the Olt, it is 12 km long and is a tributary of Rața river, 2. is located in the upper basin of the Olt, it is 7 km long and is a tributary of the river Bortofălău, in Harghita county. The name comes from the entopic **luncă** (“meadow”), meaning “a clearing with pastureland lying at the edge of a watercourse; a narrow glen, grazing land, a strip of land along a river, etc.” (*cf. Sl. lonka*).

LUNCA MARE – is located in the upper basin of the Olt, it is 16 km long, is a tributary of the Olt, in Harghita county, and its right tributary is Sadocuț. It is formed by composition from the entopic **luncă** “meadow” + adjectival determiner.

LUNCAVIȚA – is located in the lower basin of the Olt, it is 60 km long, rising from the Căpătâni mountains, and flows into the Olt on the left, crossing the following places: Vaideeni, Horezu, Oteșani, Popești, Dăiești, Ciorăști, Șirineasa, Prodănești. Its tributaries on the left are Balota, Urșani, Râmești, Horezu, Pârâul Blajului, and on the right, Curpen and Mănăstirea. It is probably formed with the Slavic suffix *-ovăt* (*cf. Bucovăț, Dunavăț, Racovăț*).

PLOPOASA – is located in the middle basin of the Olt, it is 5 km long and is a tributary of the river Șercaia, in Brașov county. Its name comes from the appellative **plop** “poplar” + suffix *-oasa* (feminine) < *plopoasa* “a land covered with forest of poplars”.

RĂCHITA – is located in the lower basin of the Olt, it is 8 km long and is a tributary of the river Horezu, in Olt county. The name comes from the entopic **răchită** “wicker; a place covered with wicker forest, floating platform made of reed, rushes” (*cf. Bulg. rakita*).

RĂCHITIȘ – is located in the upper basin of the Olt, it is 6 km long and is a tributary of the Olt river. The name comes from the entopic **răchitiș** “a place covered with wicker forest” (< *răchită* + collective suffix *-iș*).

STEJEREL – is located in the upper basin of the Olt, it is 7 km long and is a tributary of the Olt river. Its name comes from the appellative **stejar** “oak tree” + the diminutive suffix *-el*.

TRESTIA – is located in the upper basin of the Olt, it is 55 km long and is a tributary of the Bogata river, in Brașov county. The name comes from the appellative **trestie** “reed”.

ZĂVOI – is located in the middle basin of the Olt, it is 18 km long and is a tributary of the river Sibiel, in Brașov county; it goes across the village Fântânele. Its name comes from the entopic **zăvoi** “a small alder forest, a place covered with woods of oak, beech, fir, alder, wicker, etc., the place where a river floods, a boggy meadow” (*cf. Old Sl. zavoj*).

In conclusion, we can say that the hydronyms in the Old river basin, whether they are simple or compound, are mostly Romanian; though some appellatives or anthroponyms they come from are of foreign origin, they are formed in the Romanian language. Thus, the old age and the special role of hydronyms in people’s lives, along the country’s history, are once again proved.

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## **GRAMMATICAL STRUCTURES IN ANTIM IVIREANU'S “DIDAHII”<sup>1</sup>**

**Abstract:** The present study represents an approach to the grammatical expressiveness in Antim Ivireanu's “Didahii” which consists in the empathic feeling of making the message come closer by means of language, because the preacher was convinced that as he was getting closer to the people, they were getting closer to God. The forms of expressiveness range two important aspects of speech acts functionality: their intentionality and their rationality. Due to the complexity and flexibility of the grammatical structure, it may become a source of expressiveness both at morphological and syntactic level.

**Key words:** grammatical structures, empathy, morphological, syntactic.

1. Expressiveness is a concept often identified with affectivity as a result of some devices by means of which certain emotional moods become evident in language (DSL, 2001: 31), aiming to affect the hearers' perception background. According to Ch. Bally, this was the domain of stylistics for the literary text. However, the artistic effect, the emotional knowledge, does not perfectly fit in the figurative area, as many researchers considered.

Antim Ivireanu's *Didahii* is not an artistic work in the sense of the pure art gratuitousness and all the three fundamental types of speech acts are to be found in it: illocutionary, locutionary and perlocutionary acts.

At the pragmatic level, illocutionary acts reveal the position of the preacher who uses language “as a basic form of social behavior, characterized by intentionality” (Ionescu Ruxandoiu, 1991: 10). In Ivireanu's texts three cognitive areas are aimed at: making the passive hearers aware of some basic elements of Christian behavior; prevention from the permanent threat of devil's aggression; sinners' redemption by confession. None of these is considered less important, although the first and the second seem intermediary elements. The awareness should not result from an individual act, but it is institutionalized: *Și am apelat la el mai ales ca la un renumit dascăl al școlii de aici, pe care preacuvioasa-ți înălțime a înființat-o cu cheltuieli larg acordate intru iubire de Dumnezeu* (AI, 1972: 401).

The role of salvation by redemption is essential, as the Bible says that nobody is perfect, so it is often evoked by the author: *Pentru ca să ridicăm din mijlocul norodului niște vătămări sufletești, ce vedem totdeauna că se lucrează și la cei mici și la cei mari... pentru ca să nu piară sufletele în desărt...*(AI, 1972: 390).

All these aspects of *Didahii* may be approached as argumentative strategies with a great complexity. In each of them a well mastered technique of persuasion is obvious.

2. At locutionary level the use of persuasive techniques implies the tendency of permanent close relation between speaker and hearer. Ivireanu addresses to a variety of people, with pretty different levels of understanding, but his ambition is to project his message at the simplest man's level. Expressiveness with Antim Ivireanu means the very empathic feeling of making the message come closer by means of language, because the *Didahii* shows that the preacher was convinced that as he was getting closer to the people, they were getting closer to God.

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3. The forms of this expressiveness range two important aspects of speech acts use: their intentionality and their rationality.

3.1. With Ivireanu, the illocutionary component, the deliberate manipulation by impressing functions in a simple way: people understand you better if you speak like them, as they consider you one of them. So, the text should be written “in an accessible language, so that it should become easy to understand the solving of such issues which are questionable” (AI, 1972: 400). The preacher does not always make the language accessible (it is not totally popular), but he combines the spoken language elements with standard language, sometimes in adjoining contexts, to get a greater accessibility. He pointed out that *Gramatica slavoneasca* “was written in spoken language and easier to understand” (AI, 1972: 405). He sometimes used old etymological forms which were later to be found only in the Northern dialects. That was a translator’s habitude: the translated texts, which were meant to be spread all over the Romanian territory, used such a combination. It is known that the same method was used in translating the *Bible from Bucharest*, as the planned spreading power imposed the use of a greater number of Northern dialects elements than in other usual translations in Muntenia.

In this respect the most extended phenomenon which occurs in Ivireanu’s sermons consists in producing fortis consonants so the following sound, non-syllabic *-i*, disappears. The phenomenon occurs with the nouns in the plural: *cetăț* (AI: 4, 6), *bunătăț* (AI: 23, 129), *iubiț fraț* (AI: 8). The adjectives involved in this phenomenon are usually participles: *văzuț și nevăzuț* (AI: 22), *aleș și despărțit* (AI: 25), *nedechisit* (AI: 5). The pronouns are the most numerous: *toț* (AI: 13, 24), *bătându-ș* (AI: 24), *să-ș răpue* (AI: 111), *nu-ș aducea aminte* (AI: 14), *ca să-m dea putere, că-m voi fi eșit, să-m dăruiti* (AI: 23, 27, 203), *ît va da, ît voi arăta* (AI: 103). The fortis consonants occur also with verbs: *trimitet, întindet, vânaț* (AI: 5), *primit, faceț, înveț* (AI: 7), *să nu ne laș* (AI: 119). There occurs a generalized popular form of the possessive pronoun in the masculine/neuter singular and masculine plural: *iubii miei* (AI: 6), *cuvântul mieu și înțelepciunea mea* (AI: 15). In the adverb category the popular feature does not include a fortis consonant, in most situations: *nu numa* (AI: 108, 203, 205); *nimica* (AI: 16, 26), *acuma* (AI: 103), *acolea* (AI: 113, 115), *întocma* (AI: 129). Still, the fortis consonants are not absent: *încăș* (AI: 16), *astăz* (AI: 103, 120).

Due to the fact that the verb is the center of the verbal group, an important component of the sentence, it had popular features well marked in spoken language. Ivireanu frequently uses the most important ones as a method to come closer to hearers. The first important feature is the iotaism with the most usual verbs: *nu poci cunoaște* (AI: 27); *rămâiu fără de graiu* (AI: 131), *ca să rămâie* (AI: 127); *au vrut să vază și să auză* (AI: 110). It seems that in the extra-linguistic context of Ivireanu’s texts, the reverse verb forms which were rather frequent in translations were considered literary, so they little occur and are usually accompanied by common forms: *greșit-am și am încălcat* (AI: 100). Some etymological verb forms preserved in spoken language occur in Ivireanu’s texts, too: *și dede lor putere* (AI: 125); *le dede plata* (AI: 128). Besides these spoken language forms used by the author to place him in the hearers’ linguistic code, in communication there occur speech acts which seem to have this very role, to establish a relation between preacher and hearer. These are interjections, especially ostensive, considered “one of the means by which the speaker is related to the hearer” (ROVA, 2011: 310). The context of strengthening the deictic meaning is larger, involving use of imperative and nouns in the vocative. The interjections, especially the ostensive ones, seem to be required by the discursive nature of the *Didahii: Iată nor*

*luminat* (AI: 14); *Iată dară că n-avem credință* (AI: 25); *Ci iată ce vă zic, iubișilor miei* (AI: 27); *cărele sănt iată ce și iată ce* (AI: 392).

With conjunctions, the accumulation or use of certain elements, usually correlative, preserved from Latin, are rather archaic: *căci că de am avea credință* (AI: 25); *au de la vrun sat, au să le hirotonească* (AI: 390); *sânt neertate, deaca nu să va face* (AI: 123). Expressions such as *nu care cumva să*, used to introduce the negative Clause of Purpose are folkloric, but the connector is still used in the contemporary standard language as the only form of expressing that relation: *carea cumva că nu-l fac* (AI: 388). The most relevant example of adopting spoken language occurs with conjunctions: *scriu pe cei ce să postesc, pen'ca să știe cei ce nu-ș fac datoria* (AI: 204).

3.2. Like Dosoftei, Ivireanu knew spoken folk language very well, as it may be proved by all types of examples above. The circumstances of this experience have not been explained by the researchers, because he had been brought in our country for his typographer knowledge, then he became an isolated monk. But Ivireanu knew also standard Romanian at that period and these language elements represent the majority in the text structure. He could not use only them, because of the variety of cultural levels in his audience. Adaptation of language to the communication context results from a certain realism of the preacher, as well as from his wish to render everyone the opinion that the Bible message addresses directly, in everyone's language.

Not only that he adopted spoken language forms, but he practiced the theological tolerance and used the standard forms to make hearers become familiar to them. There are numerous examples of structures combining the two registers: *văzuți și nevăzuți* (AI: 8), *sluij și vă bucurați* (AI: 15), *astăz, astăzi* (AI: 110); *toți câți s-au supus* (AI: 153); *îm înfruntelez și-mi ticăloșesc* (AI: 16); *încetați, mutați, vânăți, veniți* (AI: 5); *greșit-am și am încălcăt* (AI: 100); (eu) *văz* (AI: 200); *văd lumină* (AI: 110); *să nu să lipsească, ca să se ducă* (AI: 14); *nu să odihniua* (AI: 4); *să se măntuiască* (AI: 24), *i să cuveniuia* (AI: 30), *să ducea* (AI: 43), *să tem* (AI: 44), *ti să cuvine* (AI: 45), *să se facă el însuș; să se facă zidire, să se facă văzut* (AI: 130); *ca să se lupte* (AI: 131). It is clear that these structures are adequate to the communication context, as when Ivireanu addresses to priests, not to common people, he avoids the spoken folk features of language (*Învățătură pentru taina pocăinții; Învățătură bisericiească, Capete de poruncă*).

The frequency of fortis consonants is reduced in these texts: *să-m iarte; îm vor fi greșit* (AI: 392); with verbs and participle adjectives the fortis consonants are almost absent *să faceți, lăcuiți, să cercetați, toți anii, să faceți* (AI: 388); the etymological form *mâni* (AI: 111) is replaced by the standard one: *mâini* (AI: 401). However, a few spoken language features seem to be completely adopted by Ivireanu, for example the form of possessive pronoun: *gândul meu; moștenitorii mei* (AI: 392); *al meu de bine făcătoriu* (AI: 398). Ivireanu shapes the text according to the speaker, so in the model text of a will there occur some iotaism marks, as this is not his own text and its language should be accessible to common people: *să şază; să le vânză* (AI: 389); *puind; să-și pue* (AI: 391). Another distribution of language elements can be found in *Prefețe, Dedicății, Postfețe*, where fortis consonants in verb inflection are absent: *veți avea credință; nu vă veți îndoi, veți zice* (AI: 397); *luati, veți vedea, fiți sănătoși* (AI: 409). Fortis consonants is excluded with other categories, too: *alții luminați, alții lăudați, alții vestiți* (AI: 410); *îndată-si* (AI: 409). But the phenomenon occurs with the reflexive pronoun: *i să cuvine* (AI: 399); *i se cuvin* (AI: 400).

4. The grammatical structure may represent the start point for language expressiveness, due to its complexity and flexibility, both at morphological and syntactic level, including sentence and complex sentence level. The morphological level includes the forms of each part of speech.

4.1. In Ivireanu's texts the noun is usually used according to standard Romanian norms which correspond to the contemporary ones. At the level of formal classification, the compound nouns are frequently used, some of them being part of idiomatic phrases: *faceri de bine* (AI: 3), *buna-credință* (AI: 4); *bunavestire* (AI: 5); *fărădelegile* (AI: 6, 13); *fărlegile* (AI: 13); *făcătoriul legii* (AI: 25); *purtători de grija* (AI: 7); *blagoveștenia* (AI: 18), *blagocestia* (AI: 24); *a facerilor de bine* (AI: 107, 109, 113); *fărdelege* (AI: 390); *al mieu bine făcătoriu* (AI: 398). The noun conversions frequently come from adverb: *binele cel mare* (AI: 109); *binele ce am luat* (AI: 113). A very interesting conversion which originates in spoken language comes from the possessive pronoun *al său*: *alsăuri firești* (AI: 129); *alsăuri* (AI: 64). The plural, especially with feminine and neuter nouns, is common: *valurile, vicleșugurile, cerurile* (AI: 21), *glasuri, miroșuri, duhuri, vânturi, văzduhuri, feliuri* (AI: 19), *lucruri* (AI: 26), *văetele, rosturile, plânsurile* (AI: 110). Some plural inflections are preserved with an intermediary form: *hotărăle* (AI: 6), *carăle* (AI: 106), *săboară* (AI: 117). The inflections resulted from turning –e into –i seem to belong to another dialect: *picioarilor* (AI: 8), *suspinile* (AI: 110).

At the level of the standard norms at that period, the inflections did not often corresponded to the dominant norm: *ostenele, patime, colibi* (AI: 14); *cârciume* (AI: 26); *pietri* (AI: 117); *sânurile* (AI: 20); *obiceele* (AI: 28). The genitive (Dative) forms, both those required by government and those with prepositions, usually correspond to the dominant norm: *izvorul preaînțelepciunii* (AI: 8), *dintru ocara patimilor; sănt ale sfintei Evangheliei* (AI: 9), *a facerilor de bine* (AI: 107); *înaintea dragostei voastre, prin mijlocul vorbelor mele* (AI: 16), *șăderia de-a dreapta lui Dumnezeu* (AI: 18), *înaintea lui sănt scrise* (AI: 100); *noianul Fecioarii* (AI: 131); *i-au fost lipsă lui Dumnezeu* (AI: 106).

The atomistic declension (marking the inflection with both elements of a phrase) is generalized with the demonstrative pronominal adjective: *șarpelei celui de demult* (AI: 15), *bucuriei ceii adevărate* (AI: 17), *lucrurile întunericului veacului acestuia* (AI: 26). This declension also occurs with common and proper nouns and it will persist as a Latin morphology feature: *lauda preasfintei născătoarei de Dumnezeu și pururea fecioarei Mariei* (AI: 16), *iară Sfintei Fecioarei* (AI: 17). Similarly, the adnominal dative would persist, especially as a poetic device, up to the 19<sup>th</sup> century: *păzitor sunt eu fratelui meu* (AI: 100); *părtaş împărației cerului* (AI: 101), *părtaş stricăciunii* (AI: 30). The direct object in the accusative is usually accompanied by the preposition *pre* when it is expressed by a person noun and it is not preceded by this preposition when it is expressed by a name of a thing: *cel ce ascuță pre voi, pre mine ascuță* (AI: 22); *ne arată nouă văetele, plânsurile, suspinile și dorirea păriunților* (AI: 110). The masculine nouns in the vocative preserve the Latin inflections and the atomistic declension, but the feminine inflections of Slavonic origin also occur: *Doamne* (AI: 14, 100); *Adame, unde ești* (AI: 100), *ce zici, prorocule* (AI: 111); *o, blagocestive împărate* (AI: 119); *iubite, cu adevărat i-au fost lipsă* (AI: 106); *Du-te denapoia mea, satano* (AI: 9).

4.2. The definite article present the redundant determination, as a characteristic of the previous century: *cuvântătoarea turma lui cea aleasă* (AI: 7), *preaslăvita schimbarea feții a Domnului* (AI: 9), *nemincinoasa gura lui* (AI: 15); *după marea mila*

*sa* (AI: 15). The demonstrative or adjectival article has been ranged in the subcategory of semi-independent pronoun in the normative grammar (GALR, I, 2008:245), except those contexts where it is used as a morpheme of the relative superlative and a morpheme of the genitive and dative forms, when it precedes ordinal numerals (GALR, I, 2008: 247). The prototypical form (Noun+cel+adjective) is very frequent: *mării cei neînsuflețite; meșterșugul cel păsăresc* (AI: 5); *adâncimea cea nehotărâtă, mâna cea tare și puternică* (AI: 8), *fiul lui Dumnezeu celui viu* (AI: 9); *mila sa cea veche* (AI: 13); *pohta cea nespusă, bunătatea cea negrăită; mila cea bogată și dragostea cea desăvârșită* (AI: 14); *sărbătorile cele mari, sfinții cei numiți* (AI: 27); *nărvărurile cele rele și obiceele cele necuvioase* (AI: 28).

In such contexts they are considered to be demonstrative pronominal adjectives, with an independent syntactic function: "If the noun-center on the left side of the structure including *cel* (*vinul cel vechi*) is lexicalized – not every structure above admit the noun lexicalization-, *cel* loses its pronoun meaning (becomes adjective) and functions (like other demonstrative adjectives placed after) as an emphatic determiner, which has the role to increase the degree of definiteness/ identification of the structure" (GALR, I, 2008: 140). As it has been pointed out above, there are contexts where the noun is absent and the role of semi-independent pronoun becomes obvious: *va păsa cuiva la cele sufletești* (AI: 28); *au trecut cele vechi și au înflorit cele noao* (AI: 30). The problem of noun lexicalization on the left of the pronoun is raised also with the so-called possessive article, when this is considered a possessive genitive mark: "The structure [semi-independent pronoun + possessive adjective] must not be identified to those contexts where the possessive adjective is preceded by the possessive genitive mark *al*, as a result of the strict non-adjoining the possessive adjective to a governor with a definite article: *o carte a mea; această carte a mea; cartea aceasta a mea e veche; al meu suflet e pătruns de fiori*" (GALR,I, 2008: 128). Such contexts, especially with the genitive, are frequent. The agreement rules are not strictly established, as it may be noticed in many situations: *adâncimea cea nehotărâtă a bunii îndurări* (AI: 8); *cu toți ai dumneavoastră* (AI: 8); *zile a vieții lui* (AI: 117); *păcatul a neștiinții mele* (AI: 122); *cu rugăciunile cuviosilor egumeni și a cuciarnicilor preoți* (AI: 202); *Sărbătorile cele mari, și ale Maicăi Precistii și a unora din sfinții cei numiți* (AI: 27); *postul iaste pace de suflet al sufletului* (AI: 101).

When functioning as a predicative, the group formed by *al* and a possessive or a genitive is considered differently: "The constituent functioning as a predicative is analyzed rather as a nominal group consisting of [semi-independent pronoun + nominal group in the genitive/ possessive adjective] than as a nominal group in the genitive/ possessive adjective preceded by the possessive genitive mark *al*" (GALR, I, 2008:130). There are many such contexts: *cuvintele acestea sănt ale sfintei* (AI: 9); *de vă țineți ai lui Hristos* (AI: 28); *Și această vină tot o dau să fie mai mult a preoților* (AI: 104). The semi-independent pronoun occurs when the noun with the same reference is absent: *Dată ale Chesarului Chesarului și ale lui Dumnezeu lui Dumnezeu* (AI: 28).

4.3. With respect to formal classification, the adjective presents a great number of phrases: *fără de răoitate, fără de arme* (AI: 5), *fără de putere* (AI: 119), *fără de lene, fără de prihană* (AI: 7), *fără de prihană* (AI: 12), *fără de socoteală* (AI: 26). The absolute superlative is often expressed by prefixes: *lumi preaslăvite* (AI: 4); *preascump săngele său* (AI: 7), *preaslăvită mărire* (AI: 12); the relative superlative presents the so-called construction of Hebraic superlative: *împăratul împăraților* (AI: 3). The degree number comparison is not clearly differentiated from the qualitative comparison: *mai mult decât trei apostoli* (AI: 12).

4.4. The pronoun is very diverse and Ivireanu's texts preserve forms which belonged to the norms of that period. As he used to be a translator, he often uses the personal pronouns, although the person was included in the verb inflection: *eu*, *nevrednicul* (AI: 21), *Acela și eu ... îl voiuzice* (AI: 17); *dară noi acum* (AI: 25); *sânt și eu părtaș și într-acel jug în care trageți voi trag și eu* (AI: 28). The pronouns followed by the deictic morpheme-*și* are very rare: *cel ce luiș era*; *luiș stăpânește* (AI: 200). The system of personal pronouns of reverence is fully established, even if *dânsul* rarely has a personal reference: *Adam o trage spre dânsul* (AI: 3); *marea de pre dânsa* (AI: 4). There also occur other forms: *m-au pus la dumneavoastră* (AI: 6); *dumneavoastră încă aveți datorie* (AI: 7); *măria-sa, măriei-tale* (AI: 226).

The reflexive pronouns with a short form in the dative (*iși*) and in the accusative (*se*) present fortis consonants in many situations, leading either to cancelling the non-syllabic front vowel or to turning it into a central vowel: *să asămânează* (AI: 10); *i să cuvenia* (AI: 30); *nu gândia a să părăsi* (AI: 37); *carele să văd* (AI: 51); *cei ce să cunosc* (AI: 83). There also occur common forms, but they are less frequent: *să se zidească beserici*, *să se rădice case* (AI: 117); *să se părăsească* (AI: 123). The dative forms present fortis consonants much more frequently: *ș-au prepus* (AI: 5), *nu-ș aducea aminte* (AI: 14), *ca să-m dea putere* (AI: 23), *și-ș golii capul* (AI: 117), *îl voiuz arăta* (AI: 153), *cei ce-m zic* (AI: 27), *nu-ș cauta vădiciia* (AI: 28). Sometimes, the forms in the dominant norm occur in the same sentence: *în înfruntez și-mi ticăloșesc* (AI: 16).

The demonstrative pronoun presents more subcategories than in contemporary Romanian. Firstly, there is a pronoun of close identity, which is very frequent and would persist up to the 19<sup>th</sup> century: *pre acestaș domn* (AI: 11); *acestași Dumnezeu* (AI: 106, 131), *într-aceași chip* (AI: 116), *acestași prooroc zice* (AI: 120), *întru aceastaș* (AI: 202). The semi-independent demonstrative has a form for proximity: *trupurile noastre ceste de carne; inimile cele de piatră* (AI: 16). The demonstrative of differentiated distance presents various forms including the standard ones: *celelalte limbi* (AI: 4), *toate celialalte* (AI: 19, 102, 152), *ceilalți* (AI: 115), *cialialalte* (AI: 151).

The relative pronoun varies according to gender and number in the nominative and the accusative: *carii, carele*. The feminine form is the most variable, depending on the topic and on the context: *dragostea cu carea* (AI: 111), *făgăduința carea* (AI: 126). There also occur common forms: *dintru care arătare* (AI: 114); *lărgime care* (AI: 117). The uncertain forms are written with a stress mark: *firea caré era* (AI: 121), *lumea caré* (AI: 124). In contemporary Romanian the feminine equivalent of the structure *cel ce* does not occur any longer, except the constructions with a neuter meaning, but in Ivireanu's texts the formal opposition was still present: *cel ce Dumnezeu* (AI: 8); *pacea lui cea ce covârșaște toată mintea* (AI: 8).

The number of forms of indefinite pronouns is greater than in contemporary Romanian: *fieștecările din noi* (AI: 8), *a fieștecării firea* (AI: 130), *oarece întreba, oarece și frumos lucru* (AI: 12), *neștine* (AI: 113), *verice altă cerere* (p. 23), *ver de ce boală ar fi fost* (AI: 24), *niscai bunătăț* (AI: 129). The negative pronouns occur in their spoken forms: *n-am putut afla nimica* (AI: 16), *nu s-au dat din veci nimănu* (AI: 17), *nimeni* (AI: 24), *nimica* (AI: 26), *nimeni, nimenea* (AI: 205). The nominative and the accusative form of the emphatic pronoun (*însuși*) presents a fortis production of the consonant *ș*. It is interesting that the forms of the emphatic pronoun are as frequent as those of the emphatic pronominal adjective, which represent the direction of evolution for standard Romanian: *însuș era ca un stăpân* (AI: 8), *însuș Domnul* (AI: 10), *noi înșine* (AI: 124), *ca un smerit ce era însuș* (AI: 117), *să se facă el însuș* (AI: 130); *însuș Dumnezeu* (AI: 151). Similarly, the possessive pronoun and the possessive adjective in

the masculine singular and plural are constantly used in spoken language: *iubiții miei* (AI: 6), *cuvântul meu și înțelepciunea mea* (AI: 15).

Regarding the inflection, the whole range of instruments which achieve the syntactic relations can be noticed. The dative meaning is expressed both by inflections and by the prepositions with the genitive and even with the preposition *la* in the accusative: *nu s-au dat nimănuți* (AI: 17), *vărsă asupră-i mila* (AI: 17). The genitive meaning is also expressed by the prepositional form of accusative: *har înaintea mea* (AI: 17), *sfârșitul a tot cuvântul* (AI: 104).

4.5. The numeral is well established in the basic categories (cardinal and ordinal), the ordinal morpheme corresponding to the dominant usage: *al treilea lucru* (AI: 103), *al unsprăzecilea* (AI: 7), *la al doilea psalom* (AI: 15), *la al patrulea cap* (AI: 17). In enumerations, the agreement is preserved in appositions: *și sănătățile de moarte 7: păcatul cel dintâi iaste trufia, al doilea iaste zavistia, al treilea, al patrulea, al cincilea, al șaselea, al șaptelea* (AI: 123). Still, there are contexts where the agreement disappears: *cuprinde în sine trei lucruri: una, a dooa, a treia* (AI: 18). There also occur collective numerals: *amândouă sănătăți adevărate* (AI: 112); *voința a amândurorii obrazelor* (p. 393), distributive numeral adjectives: *câte un ban* (AI: 128) and fractionary numeral phrases: *a treia parte* (AI: 393).

4.6. With the verb, there occur many idiomatic phrases: *nu-s aducea aminte* (AI: 14), *luând seama vorbei* (AI: 14), *luând trup* (AI: 109). Grouping the verbs into conjugations does not always correspond to the contemporary situation: *adeverea* (AI: 7), *să asămănează* (AI: 10), *a le ținea* (AI: 23), *a ședa* (AI: 117). Certain verbs have an argument structure different from the one required by the dominant usage: *vă cucerîți lor* (AI: 7), *de care foarte doriia; atâtă doriia de păharul acesta* (AI: 113); *luând seama vorbei* (AI: 14), *să fugim desărăciunile* (AI: 206), *nu să va era oamenilor* (AI: 123), *să se părăsească de dânsul* (AI: 123).

4.7. With the adverb, as it has been pointed out previously, a great frequency is to be found with those used in spoken Romanian: *mai nainte* (AI: 17), *din ceput* (AI: 130), *acuma* (AI: 103), *nu numa* (AI: 108, 203), *petutindenea* (AI: 203), *amintrilea* (AI: 111), *încăilea* (AI: 226). The adverbs of manner and modal adverbs, including the predicative ones, occur frequently: *sufletește și trupește* (AI: 204), *sufletește, înțelepește* (AI: 28). The predicative adverbs function as a regent of the Subject Clause: *poate doară că am avea și nădajde* (AI: 25); *poate că vom fi socotind că numai căci ne numim creștinine vom spăsi* (AI: 27). When they are used in parenthetical structures, they function as adverbials of manner: *iar în cartea bisericii iaste, negreșit, scriș tot, și cei tineri, și cei bătrâni* (AI: 204).

4.8. The prepositions are used with all the prepositional cases: genitive, dative and accusative. The prepositions of the genitive may impose, firstly, the genitive: *deasupra mării* (AI: 5), *te milostivești asupra lor* (AI: 21), but they may impose also the accusative, when followed by possessives: *înaintea mea* (AI: 17), *du-te denapoia mea* (AI: 1); they may impose even the dative: *vărsă asupră-i mila* (AI: 17). The dative prepositions, whether considered as such or analyzed as adverbs rarely occur: *meșterșuguri asemenea acestora* (AI: 4). In the accusative, the intermediary forms *pre* and *preste* are almost general: *apa mării pre pământ* (AI: 5), *pre calea cea dreaptă* (AI: 7); *preste puțin* (AI: 8). The standard forms rarely occur: *putem lua pildă de pe vameșul* (AI: 24), *peste trupul vostru* (AI: 126).

4.9. At the conjunction level, the accumulation of elements must be pointed out, though this seemed to be the norm of that period: *pentru căci că ar fi putut* (AI: 130). Ivireanu's text preserves the intermediary form of *dacă*: *iară noi deaca auzim pre*

*cineva* (AI: 26). The correlative structures are frequent in coordination: *Nu numai singură mărireia lui Hristos, ce și a lui Moisi* (AI: 11), *Au doară ai băgat vreun sărac în nevoie? Au doară faci năpaste cuiva, au ai făcut?* (AI: 235). The synonymy of the constructions allows their alternation with the form in the dominant usage: *sau ai vărsat ceară sau plumbu? Au doară le faci tu însuți, sau le-ai făcut vreodată?* (AI: 235).

4.10. The most frequent interjections are ostensive and affective, in parenthetical structures or in related syntactic structures, functioning as regents: *Iată că acum veți ști* (AI: 28); *Că iată, vestesc vouă bucurie mare* (AI: 194); *O, vai de capetele noastre!* (AI: 27).

5. The language expressiveness of the texts in *Didahii* comes from the interference between spoken oratorical style and the literary register, from the frequency of illocutionary speech acts and from the relation between the forms of the standard norm in that period and those in spoken Romanian.

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## **STYLISTIC PROCESSES OF THE COMIC<sup>1</sup>**

**Abstract:** The relationship between idea and expression gives figurative or nonfigurative character to the spirit. In the nonfigurative spirit, the reason has a decisive role; in the other, the imagination.

**Key words:** figurative language, homogeneous series, heterogeneous series.

**1.** The analysis of the comic of language requires some preliminary observations.

Making a distinction between spirit, comic and humour, Freud concludes that the first is an economy of power expense necessary to inhibition; the second is an economy of power expense destined to representation; the third is an economy of sentiment (Freud, 1905). The spirit comes from the possibility to give to an idea different verbal expressions or, viceversa, to give more ideas to the same expression.

The comic can be generated at any level of the language: phonetical, lexical, morphological or syntactical. There are different processes for achieving the comic. Comic effects are obtained with the homogeneous and heterogeneous successions: the enumeration, the accumulation, the collision, by the overbid or the frustration of the prospects (Popa, 2010: 353). The homogeneous and heterogeneous successions illustrate the comic in figurative language.

The processes of the comic (the repetition, the inversion, the interference of the series) consist in the mechanization of the life. The comic of language is suggestive, rich; it allows a supplementary development of the language; it exploits all the virtualities, inclusively those which contradict the grammar, the logic, the decency (Defays, 2000: 35).

**2.** The homogeneous series are not based on a contrast, but on an outrunning of the imagination: "Seriile omogene, ilustrând comicul preaplinului, excedentul vital, nu mizează pe-o aşteptare contrazisă, deci pe-un contrast, ci pe o supraservire a aşteptării, previzibilitatea fiind depăşită, dar în sensul ei." (Popa, 2010: 353) [The homogeneous series, depicting the comic of the superabundance, the vital surplus, not bank on a contradicted expectation, so a contrast, but on a superservicing of the expectation, the predictability being exceeded, but in its sense]. The homogeneous successions have effect on the words (nouns, adjectives, verbs, adverbs), mixtures of words and syntagms. The series of sentences or phrases can be comic. The accumulation is involuntary or deliberate, it belongs to the author or it is attributed to a personage. The comic effect is zero if the accumulation is enormous. In this case, it generates the boredom (Cf. Hartmann, 1953). Jean Paul says that a succession without rest is not effective (*Apud* Popa, 2010: 383).

**2.1.** The enumeration, as figure of speech, is a homogeneous accumulation through the organization into a class, but heterogeneous through the individuality of the words: "În același timp, cuvintele au și o funcție individualizatoare, de a denumi obiecte. Prin *brad*, se indică noțiunea, adică o clasă de obiecte, dar prin *brad* se poate indica și un obiect din aceeași clasă (reprezentare)." (Bănică, Mocanu, 2005: 14) [At the

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same time, the words have a distinguishing feature, to name objects. By *fir*, it is indicated the notion, a class of objects, but by *fir* it can be indicated an object of the same class (representation).]. The effect is comic by the reflection of the mechanicalism: "JUPÎN DUMITRACHE (*urmînd o vorbă începută*): [...] Mănîncă pe datorie, bea pe veresie, trag lumea pe sfoară cu pișicherlicuri... și seara... se gătesc frumos și umblă după nevestele oamenilor [...]" (Caragiale, 1971, a: 22); "RICĂ: [...] Rică Venturiano, arhivar la judecătoria de pace circumscriptia de galben, poet lîric, colaboratore la ziarul *Vocea patriotului națională*, publicist și studinte în drept..." (*Ibidem*: 55); "TRAHANACHE: [...] Mai ales noi trei suntem stîlpii puterii: proprietari, membri Comitetului permanent, ai Comitetului electoral, ai Comitetului școlar, ai Comitetului pentru statua lui Traian, ai Comițîului agricol și eșterea. [...]" (Idem, 1971, b: 122).

**2.2.** The repetition is a homogeneous accumulation through stereotypy. The repetition is comic in its uniformity, because it emphasizes the unchanging idea and this expresses the mental vacuum (Philbert, 1883). The effect reflects mechanical conceptions: "LUNĂTESCU: Ian dă, ian dă, să te văd... Ian dă..." (Alecsandri, 2002, a: 48); "ZAMFIRA: Și bine faceți, bine faceți." (Idem, 2002, b: 65); "TIPĂTESCU (*oferindu-le locuri*): Ia poftiți, ia poftiți, mă rog." (Caragiale, 1971, b: 111); "BRÎNZOVENESCU: Mulțumim, mulțumim, stimabile, dar ne cam grăbim [...]" (*Ibidem*).

**2.2.1.** When the same expression is repeated, then it comes to the naive comic (the tic). The comic language is achieved by the personage's verbal tic: "IPINGESCU: Rezon!" (Idem, 1971, a: 73); "PRISTANDA: Curat, să-l lucrăm!" (Idem, 1971, b: 102); "TRAHANACHE: Ai puțintică răbdare! [...]" (*Ibidem*: 105). The most rudimentary form is considered the repetition of words (Bergson, 1978). As a literary technique, the repetition will be more comic if it will be more detailed. The repetition was used humorously especially by Caragiale.

**2.2.2.** "Filosofic, ea reflectă uniformitatea schematică, formală și de conținut a lumii, principiile simetriei și imitației." (Popa, 2010: 354) [Philosophically, it reflects the schematic, formal and of content world's uniformity, the principles of the symmetry and imitation]. The repetition can be personal (an individual repeats something) or it is taken over by others. The individual appears as a repetition of another or others: "MIȚA: Aș! Crăcanel! îți spui că sunt nenorocită..." (Caragiale, 1971, c: 204); "IORDACHE: Aș!" (*Ibidem*); "PAMPON: Aș! la mine nu e noroc, e știință: îi iau la sigur... [...]" (*Ibidem*: 211); "CATINDATUL: Aș! îl aşteptă degeaba: nenea Iancu e la Ploësti..." (*Ibidem*: 233); "CRĂCĂNEL: Aș! era un fel de cerneală violentă. [...]" (*Ibidem*: 266). Bergson says that the comic effect will be intense if two individuals present simultaneously the same gestures and attitudes and will increase by increasing the number of individuals (Bergson, 1978). In reality, the excessive growth in the number of individuals defined by uniform repeated notes eliminates the comic. The form of the repetition that underlies the parody and irony is the imitation (Popa, 2010: 354). It was observed that the imitation of a comic movement is not comic, but the imitation of a spontaneous movement is usually comic.

**2.2.3.** The repetitions are "de materie" [of matter], when they are confused with the identities and "de schemă funcțională" [of functional scheme], when the synonymies are used (*Ibidem*). If the first sort is deprived of variation, the second is characterized by the repetition of the same signification by different sonorous complex. The pleonasm, as figure of speech, expresses strongly or in a convincing way the idea or respective image (Tibrian, 2005: 81). For example: "CHIRIAC: M-am dus eu la el chiar în persoană [...]"

(Caragiale, 1971, a: 28); "IPINGESCU: D-apoi ce crezi! chiar el însuși în persoană: e băiat bun, d-ai noștri, din popor. [...]" (*Ibidem*: 69); "CAȚAVENCU: [...] pînă și chiar Austria-și are faliții săi [...]" (Idem, 1971, b: 164).

**2.2.4.** A variant of the repetition of words with semantic and syntactical changes is the tautology that "exploatează schema ciclică" (Popa, 2010: 355) [exploits the cyclic scheme]. The tautology is the reiteration of a part of sentence with different syntactical function, with the aim to attract the attention (*Cf.* Dragomirescu, 1975: 61). In the example: "VETA: [...] Mă știi tu; cînd zic o vorbă e vorbă." (Caragiale, 1971, a: 42), the term repeated suggests "cuvântul dat trebuie respectat, promisiunea dată e datorie curată" (coord.: Coteanu, Seche *et alii*, 1998: 1170) [the given word must be respected, the given promise is real duty]. Therefore, the repeated word brings a novelty or it implies a conclusion: "PRISTANDA (*singur*): [...] moșia moșie, foncția foncție, coana Joițica, coana Joițica [...]" (Caragiale, 1971, b: 102).

**3.** The heterogeneous series are explained by the fact that in a homogeneous series are comprised terms that contradict the expectation: "Seriile neomogene se bazează pe un procedeu care respectă definiția kantiană a râsului: într-o serie socotită omogenă intervin unul sau mai mulți termeni care contrazic previzibilitatea, inerția sau aşteptarea și introduc eterogenitatea." (Popa, 2010: 356) [The heterogeneous series are based on a process which comply with Kant's definition about laughter: in a homogeneous series intervene one or more terms that contradict the foreseeing, the inertia or the expectation and introduce the heterogeneousness.]. The intellectualist theory, inaugurated by Kant, emphasizes the cognitive factors of the laughter. The laughter is associated with the sudden perception of an abnormal and unexpected fact. In front of the absurd, the spirit is strained, then it relaxes. The heterogeneous series bank on a contradicted expectation, so on a contrast: "cu cât opoziția va fi mai netă, cu atât mai mare va fi efectul comic" (*Ibidem*) [clearer opposition, greater comic effect].

**3.1.** The heterogeneous series contain objects or actions. A particular form is the series of languages (*Ibidem*). Terms from other language are comprised in a given language. The comic effect is obtained if there is a big difference between languages.

The comic mixtures of Romanian and French; Romanian, French and regionalisms or Romanian, Latin and French are practised by Alecsandri and Caragiale: "LEONIL: Ai ghicit, o! preacinstite Vadră!... Acum te sfătuiesc să ții nasul tot mai sus, pentru că suntem într-o vreme unde ridicatul nasului e de *bon ton*." (Alecsandri, 2002, a: 34); "LULUȚA: *Maman, maman!*... vine mătușica..." (Idem, 2002, c: 126); "ȘARL: *Oui...* copil... obraznic." (Idem, 2002, d: 152); "CHIRIȚA: Tacă-ți gura, plodule!... Monsiu řarlă... ian *dites-moi, je vous prie: est-ce que vous êtes...* multămit de Gulită?" (*Ibidem*: 157); "ZIȚA [...] (*Merge la o parte și citește:*) „[...] Te iubesc la nemurire. *Je vous aime et vous adore: que prétendez-vous encore?* Inima-mi palpită de amoare. [...] *Al tău pentru o eternitate și per toujoures*” [...]” (Caragiale, 1971, a: 37-38). It is the incorrect form of the French expression *pour toujours* "pentru totdeauna" [definitively], the French word *pour* is replaced by the Latin word *per*. The mixed languages are satirical, the pedantry is emphasized. The mixed languages "constituie și o manieră academică, de distracție filologică, precum și una particulară clovnilor" (Popa, 2010: 357) [constitute an academic manner, of philological fun, and one specific to clowns].

**3.2.** The collision of languages can occur in two ways: in the current language (familiar, trivial, normal) is integrated the language considered unwonted (erudite, pedantic, stilted) or viceversa. The two processes are burlesque.

**3.2.1.** The jargon is defined as:

Variantă a limbii naționale, delimitată mai ales după criterii sociale, culturale sau profesionale; limbaj specific anumitor categorii sociale, profesionale etc., cu un fond de cuvinte particulare, de circulație restrânsă, uneori și cu o sintaxă deosebită, care reflectă fie dorința celor ce îl vorbesc de a se distinge de masa mare a vorbitorilor, fie tendința de a folosi termeni specifici profesiunilor respective și care se caracterizează prin abundența cuvintelor și expresiilor pretențioase, de obicei împrumutate din alte limbi, sau a celor de strictă specialitate; (*inv.*) dialect, grai; (*inv.*) limba idîș a evreilor din România (coord.: Dima, 2007: 998) [Variant of the national language, defined especially after social, cultural or professional criteria; specific language to certain social, professional categories etcetera, with particular words, of small circulation, sometimes with a special syntax, that reflects the desire of those who speak it to stand out of population's great mass or the tendency to use specific terms to respective professions and which is characterised by the abundance of exacting words and expressions, usually demanded in other languages, or of strict speciality; (*old*) dialect, patois; (*old*) Jews's Yiddish language from Romania].

It can speak of a Turkish jargon, a Greek jargon, a mixed Greek-Turkish jargon, an Italian jargon, a Latin jargon, a French jargon. Many neological French elements are introduced in the Romanian vocabulary; it is creating the Francophilia (the Gallomania). Alecsandri and Caragiale ridiculed in their pieces of theatre the Francophilia. For example: "LULUȚA [...] Parol că-i fi supus la toate?" (Alecsandri, 2002, d: 196); "GULIȚĂ: Parol." (*Ibidem*); "CHIRIȚA [...] - «Mersi, monșer... nu poti crede ce bine-mi pare că m-am învrednicit să văd Beligradu cu ochiii, că mere mult am auzit pe bărbatu-meu pomenind de el.»" (Idem, 2002, e: 218); "ZIȚA: [...] Uf! tățico, mașer, bine că m-a scăpat Dumnezeu de traiul cu pastramagiul! [...] Aşa – să nu-mi uit vorba – zic mitocanului: „Nu-ți permit, domnule, să te naintezi la un aşa afront!” [...]” (Caragiale, 1971, a: 40); "JUPÎN DUMITRACHE: Nu rîde, cocoană, după ce că paț un afront tocmai la ce-am ținut eu, nu rîde; du-te dincolo, cocoană!... De ce nu te-ai culcat pîn-acum?” (*Ibidem*: 57); "IPINGESCU: Parol." (*Ibidem*: 69); "LEONIDA: Parol... Par egzamplu, eu..." (Idem, 1971, d: 83); "POPESCU: Parol?... Numai dacă t-ei ținea de vorbă. (*Rîsețe în partea unde sunt dascălii.*)" (Idem, 1971, b: 149).

**3.2.2.** The foreign words and the dialectal elements are interested of comic. A foreigner uses with errors the local official language, written and oral: "LULUȚA (*În parte*): *C'est un bon garcon. (Tare.) Ascultă...*" (Alecsandri, 2002, c: 132); "CHIRIȚA: *Dedans... înuntru... nous disons comme ca en moldave.*" (Idem, 2002, d: 157); "CHIRIȚA: *Merci... j'ai apprendre toute seulette la français!... pre legea mea.*" (*Ibidem*: 158); "CHIRIȚA: *Tout a fait... [...]*" (*Ibidem*: 162).

**3.2.3.** The accommodation is specific to parody and travesty (Popa, 2010: 357). The use of the words: *amabil, onorabil, stimabil, venerabil* illustrates the accommodation which may be deliberate or not: "TIPĂTESCU (*citind*): „Stimabilă doamnă, la redacția noastră se află un document iscălit de amabilul nostru prefect și adresat d-voastre. [...]” (*Cu desprere*:) Cum? cum? cînd ai pierdut biletul, Zoe?" (Caragiale, 1971, b: 109); "FARFURIDI: Să nu ne iuțim, stimabile..." (*Ibidem*: 112); "TIPĂTESCU: Cum să nu mă iuțesc, onorabile? [...] d-voastră veniți la mine acasă să mă numiți pe față trădător... A! asta nu pot să v-o permit..." (*Ibidem*: 112-113); "FARFURIDI: Să mai așteptăm? Pînă cînd să mai așteptăm?... Deseară, la sfîrșitul întrunirii, parcă-l văz pe venerabilul că se scoală și trage clopoțelul: *Stimabililor, aveți puțințică răbdare: Candidatul Comitetului nostru este onor. d. Nae Cațavencu...*" (*Ibidem*: 125). The translation of the word *Domnilor* in *Stimabililor* illustrates also the accommodation.

**3.2.4.** The ambiguity is entered in the category of the series of collision (Popa, 2010: 358). "Dacă enumerarea constituie o interferență de sfere *în prezență*, echivocul e interferența *în absență* formală a unei sfere, bazată pe-o indecizie: o situație sau un

obiect aparțin simultan la două serii sau clase independente." (*Ibidem*) [If the enumeration is an interference of spheres *in presence*, the ambiguity is the interference of spheres in absence, based on an indecision: a situation or an object belong simultaneously to two independent series or classes.]. At the level of the words, the ambiguity appears; at the level of the human situations, the ambiguity is illustrated by travesti and quiproquo. The transition from the false reason to the true reason and the oscillation of significations determine the comic: "CATAVENCU (*ridicîndu-se și el*): Ce vreau? ce vreau? Știi bine ce vreau. Vreau ce mi se cuvine după o luptă de atîta vreme; vreau ceea ce merit în orașul ăsta de gogomani, unde sunt cel d-întîi... între fruntașii politici... Vreau..." (Caragiale, 1971, b: 138).

Pierre Guiraud placed the play on words between the accidents in language (ambiguity, slip, fallacious pronunciation) that can reproduce deliberately and the literary reasonings that demonstrate a perfect mastery of language (Guiraud, 1976). Bergson pointed out already this double filiation since only finds a difference in hue between the play on words on the one hand and the poetic metaphor or the instructive comparison on the other hand, with the adjustment: "jocul de cuvinte ne face să gândim la o lăsare în voia sortii [...], la o distracție a limbajului" (Bergson, 1978: 92) [the play on words makes us think at a drop in the will of the fate [...], at a fun of the language].

#### 4. Conclusions

A quality of the comic is the verve. V. Alecsandri and I. L. Caragiale have verve. The comic of their works is not monotonous, because it is delivered by limit. Jean Paul said that the amount of the spirit is given for the intelligence of the distribution (*Apud Popa*, 2010: 382). The laugh must be aroused, but also controlled.

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# **LES SOURCES D'AMBIGUITÉ DANS LES PETITES ANNONCES<sup>1</sup>**

**Abstract :** The present paper aims to provide analysis of the phenomenon of double reading possible in the case of classified ads. After identifying the sources of ambiguity and classifying them according to the level at which they intervene in this type of messages, we will try, in the conclusion, to point out why the receiver, although identifying several possible readings of the message, will select those that the sender wanted to communicate.

**Keywords :** syntactico-semantic ambiguities, polysemy, word order.

## **1. Un seul message à transmettre, plusieurs lectures possibles**

Le corpus d'exemples qui fera l'objet de l'analyse dans le présent article est tiré de la presse roumaine. On s'est proposé d'étudier, d'une part, les sources d'ambiguïté dans les petites annonces et, d'autre part, d'expliquer pourquoi, même si les énoncés étudiés donnent lieu à plusieurs lectures possibles, le message que le locuteur (non linguiste) a voulu transmettre, sera le message que le lecteur (toujours non linguiste) va sélectionner. Les petites annonces se caractérisent par quelques traits spécifiques. D'abord, l'émetteur de ces messages est un locuteur non linguiste. C'est pourquoi il ne saura pas éviter les « piéges » linguistiques qui conduisent à plusieurs lectures possibles de son message. Ensuite, ce sont les traits spécifiques des petites annonces : contexte réduit (le plus souvent, une seule phrase), suppression des prépositions (pouvant conduire à la confusion des rôles). A ceci s'ajoute l'inversion des déterminants, pouvant aussi conduire à la confusion de prédicat logique et à la variation interprétative.

## **2. L'ambiguïté au niveau sémantique. La polysémie**

Les exemples dont on va s'occuper dans ce paragraphe sont, pour la plupart, célèbres parmi les locuteurs roumains. Ce sont des situations où un polysème, introduit dans un contexte restreint, donne lieu à plusieurs interprétations de l'énoncé concerné.

- *Vând câine ; mănâncă orice și îi plac foarte mult copiii.* (Chien à vendre ; il mange n'importe quoi et il aime beaucoup les enfants).
- *Vând pătuț copil făcut la comandă pentru pretențioși.* (À vendre berceau enfant fait à commande pour des prétentieux.)
- *Confecționăm genți din pielea clientului.<sup>2</sup>*
- *Vând pătuț copil cu picioare de fier.* (À vendre berceau enfant pieds de fer.) ; *De vânzare birou de epocă pentru dame cu picioare subțiri și sertare largi.* (À vendre bureau époque pour dame à pieds fins et tiroirs larges).

L'inventaire pourrait continuer. Ce que les énoncés ci-dessus ont en commun c'est la présence d'un polysème (*a plăcea* – aimer ; *a face* – faire ; *picioare* – pieds, *piele-cuir/peau*) qui donne lieu à plus d'une lecture. Dans le premier exemple, les éléments conduisant à l'ambiguïté sont, d'une part, la polysémie du verbe *a plăcea* (qui inclut, parmi ses sens possibles, aussi « *aimer manger* ») et, d'autre part, la présence dans le même énoncé du verbe *a mâncă* (*manger*) qui maintient le verbe *a plăcea* dans la même référence sémantique.

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<sup>2</sup> en roumain, „piele”= „cuir”; „peau”

Dans le deuxième exemple, à la polysémie du verbe générique *a face / faire* (« a face/ a fabrica un pătuț – faire, fabriquer un berceau » / « a face / a concepe, a procrea – faire/concevoir / procréer un enfant ) il s'ajoute l'ambiguïté syntaxique due à la confusion des rôles : le lecteur peut sélectionner comme thème<sup>1</sup> du verbe *faire* soit *enfant*, soit *berceau*.

Le troisième exemple surprend l'utilisation d'un item lexical polysémique (*piele*) ayant deux acceptations différentes et permettant deux lectures possibles de l'énoncé. Les derniers exemples sélectionnés pour ce paragraphe sont l'illustration du même phénomène : il s'agit, d'une part, de la polysémie du mot *picioară – pied* et, d'autre part, d'une ambiguïté syntaxique : les pieds du berceau / du bureau ou les pieds de l'enfant / de la dame ? C'est qu'un même mot peut être lu comme renvoyant à des référents différents.

Ce qu'il faut observer dans tous les exemples de ce paragraphe est que dans chaque terme polysémique, « tout sens partage au moins une propriété avec un autre [...] et le sens lexical ne peut être un éparpillement arbitraire de sens non reliés » (Kleiber, 1990, p.179). Autrement dit, il y a un noyau sémantique commun.

### **3. L'ambiguïté au niveau sémantico - syntaxique. La confusion de prédicat logique**

À côté de la polysémie discutée dans le paragraphe précédent, un autre élément qui peut être observé dans les petites annonces est le non respect des canons de la *structure syntaxique* (GALR II, 2005, p.871)<sup>2</sup>, et des exigences concernant *l'ordre linéaire* (GALR II, 2005,p.871-872)<sup>3</sup>. Ceci peut aussi aboutir à un changement de prédicat dans l'énoncé en question, à une possible double lecture.

- *Nu primim buteliile clientilor care explodează.* (On ne reçoit pas les bouteilles des clients qui s'explosent.)
- *Căutăm bonă la fetiță nefumătoare.* (On cherche nounrice pour fillette non fumeuse.)
- *Nu servim în stare de ebrietate.* (On ne sert pas en état d'ébriété)
- *Vând mașină de cusut, mâna și picior.* (À vendre machine à coudre, main et pied.)

Les deux premiers exemples offrent l'illustration de l'effet obtenu par le non respect de l'ordre linéaire, canonique (*Nu primim buteliile care explodează. Căutăm bonă nefumătoare la fetiță*) dans un énoncé. Cela permet une double lecture : des clients qui s'explosent / des bouteilles qui s'explosent, fillete non fumeuse / nounrice non

<sup>1</sup> Cf. La théorie des rôles thématiques ou rôles théta de Ch. Fillmore.

<sup>2</sup> „Centrul de grup are prevalență tematică față de determinativii lor; subiectul are prevalență tematică față de predicat, apoi, regresiv, față de obiectul direct, față de obiectul indirect, față de complementele prepoziționale și de complementul de agent, față de circumstanțiale”(les centres de groupe ont une prévalence thématique par rapport à leurs déterminants; le sujet à une prévalence thématique envers le prédicat, puis, régressivement, envers l'objet direct, envers l'objet indirect, envers les compléments prépositionnels et le complément d'agent, envers les circonstances).

<sup>3</sup> „...o succesiune strictă a operațiunilor de decodificare primară: latențele combinatorii ale primului element din lanțul sintagmatic sunt restrânsă prin apariția elementului următor și aşa mai departe, ceea ce echivalează cu precizări aduse progresiv informației purtate de un element de expresie de către elementele de expresie aflate „la dreapta” sa, deci cu o *tematizare lineară, progresivă...*”.

fumeuse. L'ambiguïté de ces énoncés est le résultat du fait que le locuteur, non linguiste, ne tient pas compte des règles de construction syntaxique de l'énoncé. Les exemples de ce type sont assez fréquents.

Dans l'exemple « *Nu servim în stare de ebrietate.* » il y a l'ellipse du *bénéficiaire* objet direct *les clients*. Même si celui-ci est récupérable sémantiquement du contexte, son absence donne lieu à la possibilité de double lecture de l'énoncé : le personnel du restaurant en état d'ébriété / les clients en état d'ébriété.

L'énoncé « *Vând mașină de cusut, mâna și picior* » doit son ambiguïté à la suppression de la préposition *de/pentru* (*mașină de cusut de/pentru mană și picior*). Contraint par l'exigence de l'économie de langage dans le cas de ces petites annonces, le locuteur choisit d'introduire dans l'énoncé seulement les éléments qu'il considère strictement nécessaires pour la compréhension du message, éliminant, dans ce cas, la préposition (que la tradition linguistique avait longtemps considérée comme étant non porteuse de signification, mais à laquelle la recherche linguistique moderne s'accorde à reconnaître l'importance, voir Pană-Dindelegan, 2003, p.169)<sup>1</sup>. Dans l'exemple ci-dessus, la présence des prépositions *de/pentru* aurait empêché la lecture de «*mâna și picior* » comme thèmes du verbe « *a coase* », entraînant ainsi un changement de prédicat logique.

#### 4. Conclusions

L'analyse des sources d'ambiguïté dans les petites annonces (ce ne sont pas les seules sources d'ambiguïté, on pourrait aussi parler de la ponctuation, ou de l'absence de toute ponctuation) conduit à une question : comment le lecteur récepteur de ces messages parvient à les déceler tels que l'émetteur a voulu les transmettre ? Comment il parvient à identifier la variation référentielle discursive, comment il sélectionne, parmi les sens multiples, l'interprétation adéquate d'un polysème. Les chercheurs s'accordent sur le fait que c'est le texte qui sélectionne tel ou tel sens polysémique. Autrement dit, « un terme n'aurait pas de sens préétabli [...] et verrait son interprétation négociée ou renégociée par les interlocuteurs à chacun de ses emplois, soit construite chaque fois contextuellement, c'est-à-dire par son environnement linguistique » (Kleiber, 1999, p.35). On parle de *prototype exemplaire saillant* (Kleiber, 1999, p.97), c'est-à-dire la sous-catégorie référentielle, l'emploi ou le sens que le lecteur juge comme basique, premier ou central. Autrement dit, s'il sélectionne entre *piele-cuir* et *piele-peau*, il le fera parce que, dans ce contexte-là, il aperçoit ce sens comme étant le sens central, basique. Même non linguiste, le lecteur saura déceler l'emploi d'un polysème à l'écart de son emploi naturel. G. Kleiber (1999, p. 167), reprend l'observation de C.J. Fillmore à partir du double possible emploi de *long* en anglais, soit comme spatial soit comme temporel, qui observe que « les *native speakers* s'accordent à reconnaître dans le sens spatial de *long* un emploi plus basique que l'usage temporel ». Des discussions pourraient encore y avoir. Parce qu'il peut y intervenir le problème de la variation individuelle, plus précisément il serait possible que deux lecteurs du message ne voient pas le même sens comme étant celui basique pour le contexte donné.

<sup>1</sup> „a)des prépositions attribuant, en tant que têtes lexicales de groupes, des rôles thématiques, situation qui correspond aux prépositions lexicales pleines ; b)des prépositions transmettant des rôles thématiques, étant une « maille » qui transmet les rôles attribués par les catégories qui les régissent, situation correspondant aux prépositions régies ; c)des prépositions non-référentielles, constituant elles-mêmes des marques des rôles thématiques ou bien, autrement dit, situation incluant les prépositions grammaticalisées. »

En ce qui concerne la variation, le changement du prédicat logique des éléments analysés dans les exemples présentés, le lecteur récepteur saura les récupérer à partir du contexte à l'aide de sa compétence linguistique de locuteur natif, et aussi en se rapportant au contexte extralinguistique.

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## **THE SEMANTIC FIELD OF QUANTITY IN THE LANGUAGE OF THE PRESS – THE PSYCHOLOGICAL IMPACT OF THE WRITTEN WORD<sup>1</sup>**

**Abstract:** *The semantic field of quantity is a relevant coordinate both in the lexical-grammatical classes of the noun, pronoun, numeral and adverb, and the language of the written press. As a dynamic agent for the direction of lexical innovation, the written press, along with other means of mass communication, enjoys a significant reputation as compared to oral communication. In its complexity, the word encompasses a huge amount of emotions and information, with a strong psychological impact on the receiver. It has been chosen the language of the written press, since it best renders the tendencies of present language, the frequent changes, thus representing an inexhaustible source of new terms, phrases and meanings. Hasty and superficial, obsessed with novelty, the mass-media have generated an ethics of authenticity by which the transmitter or receiver of the message excludes self-control, with obvious repercussions on the way of expressing himself. The language of contemporary press, especially the political discourse abounds in quantifying structures, usually perceived as deplorable forms of false humour and irony. Today's politicians ramble and twaddle, creating a river of sterile words, lacking logical consistency. The present study illustrates the wealth of quantifying terms, as well as their semantic and stylistic nuances. In order to better emphasize the role and nature of these structures, we have selected a few reference journals in the Romanian press: Jurnalul National, Evenimentul Zilei, Dilema Veche, Revista 22, and other sources relevant for the semantic field of quantity.*

**Key words:** quantity, lexical innovation, logical consistency

The semantic field of quantity is a relevant coordinate both in the lexical-grammatical classes of the noun, pronoun, numeral and adverb, and the language of the written press. A series of characteristics of the mass-media are influenced by the journalists' need to discover new elements, to create new stylistic nuances, with a view to fulfill an efficient communication. The written word has an unimaginable force to manipulate the public opinion. This idea is strengthened by Tatiana Slama-Cazacu, who stated that "I consider corruption of the communicative act by the misuse of words, communication diversion by changing the meanings of certain words, by using seduction of certain words, in order to deflect or confuse the receivers' thinking."<sup>2</sup>

### **General framework**

The globalization phenomenon has generated stylistic diversity of the Romanian language by creating unique communication situations. Following this diversity, the mass-media, particularly journalism and television have given rise to new directions and discourses with strong public manifestation. Familiar phrases and slang have replaced the impersonal style, generating a linguistic register rich in clichés and expressive methods, designed to refine or to convey a negative connotation. Complexity of stylistic effects is in strict compliance with social and cultural factors. Any statement becomes subversive, the assertion is perceived as a hint, whereas praise turns into irony. The language of the press is the most eloquent through the complexity of the word which carries a huge amount of emotions and information. Mass-media stand for an inexhaustible source of new terms and phrases and help to expand the already existing

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<sup>2</sup> The author's translation according to Tatiana Slama-Cazacu, SC, 1999: 577-578

terms, by creating new meanings. Being in a permanent search to decipher the messages, people tend to embellish interpersonal communication with a number of expressive words and phrases in order to reveal the speaker's meaningful intention. As actors of social communication, the journalists have the key role to choose a high-sounding *signifier*, so that the *signified* should render the communicative act authentically. Transgression of border between formal and informal language is felt in numerous periodicals, making use of vulgar expressions, in the account of serious information of high importance.

In terms of this transgression, the acts of language are shallow and inappropriate semantically or stylistically. The written text must be based on a spatial or temporal circumstance and emphatic language must match in a concise or rich form with a certain degree of culture, which in turn, can create seriousness or humour. In the absence of such circumstance, the lack of responsibility towards the printed word leads to "corruption of language" or the reader's inability to distinguish between the literary and non-literary version of the language. The frequently employed concept of *wooden language* gradually turns communication into a ritual devoid of meaning, in which the form becomes confused and the exchange of information is random and arbitrary. In actual conversation, large categories of speakers tend to exhibit certain lexical preferences, interpreted as *fashionable words*, which, in spite of their ephemeral nature, create by their frequency an important impact in a certain context or language stage. The phenomenon, known as *linguistic trend* is used more or less imitatively and consists in the obsessive use of words and phrases that ornate the communicated message.

### **Quantifying constructions and humour**

Humour as a typically cultural element, comprises four specific aspects: irony, comedy, burlesque and wordplay and is advisable to those practicing linguistic exchange. From humorous adverts or funny remarks in opinion articles to sitcoms or Internet gags, the written press highlights a wide range of linguistic manifestations of humour. Whether it is conceived as a marketing strategy, a playful distraction or a device to emphasize a point of view, humour is worth mentioning both as a discourse device and a sociolinguistic phenomenon. It conveys an optimistic state by which the transmitter and receiver's spirit survives social and cultural challenges. Humour plays various roles in mass-media, by the forms it takes, the purpose it serves, the outcomes it conveys or the differences it triggers across cultures.

In general, humour and politics are closely linked, therefore, the language of the press is strewn with humorous quantifying structures specific to the political stage. Politicians' abilities and the lack of consistency in their discourses disclose useful humorous contexts and contribute to the wealth of theoretical angles which help analyzing the phenomenon of humorous language in the written press. Words and phrases of the type *un soi de, oarece, cât de cât, cât, niscai* etc., are frequently used in the political discourse with a view to render negative connotations, inaccuracy of information or even distrust in a position occupied by a politician. The Romanian president's speech is the one leading the fashion of such phrases: *Ăla e un soi de caricatură. Și de partid și de politician* (Jurnalul Național, 31 mai 2012), *UE e un soi de nouă religie* (Capital, 9 noiembrie 2011), *O face, repet, legal, lăsându-i în urma lui pe procurorii DIICOT cu buza umflată și un scandal cât casa* (Revista 22, 27 martie 2012). The tendency to exaggerate is eloquent in the last example and suggests an intensive semantic value with a huge impact on the target audience. Instead of using a

neutral adjective *un scandal mare*, the editor chooses a more emphatic style to render the intended message.

### Quantifying expressions and figures of speech

The field of quantity can also be explored from the perspective of figures of speech or other neutral quantity-related constructions, which determine a semantic – informative concentration of the text. Studies of classical rhetoric usually approach the figures of speech outside the context. However, understanding tropes in a situational framework is not simply the processes of speech, but must also take into account the concrete conditions of their apprehension. These are defined depending on the type of text, lecturer and his representation in front of the audience.

Analysis of figures of speech does not necessarily require an individual approach, but they are incorporated into a discourse having its own rules and objectives. By the mission and economy of language, specialized media must reach a wide audience, two of its objectives being to inform and to capture public attention. The first objective has in view the idea of credibility, while the second aims to impress the public. In the rhetoric tradition, figures of speech have a special importance for the linguist, giving the impression of exaggeration of grammatical or lexical facts, in the sense of their transgression.

For example, syllepsis favors encountering of two meanings of a polysemantic term (literal and figurative) in the same occurrence *Ea vinde săptămânalele Capital și Magazin și anunță evenimentele cele mai importante*. In this construction, the term *săptămânalele* designates both the finished product and the abstract meaning aiming at the editorial activity. The effect of tropes can be focused on the stylistic or ludic dimension of the message, but can be equally directed to the speaker fulfilling a perlocutionary purpose.

The figures of speech based on a plural reference render distributive and collective understanding of this reference. Assemblies denoted by nominal groups of plural or collective nouns can be understood distributively (reference to the group members) or collectively (reference to the group itself). The utterance *The association was set up in 2006* (Asociația a fost înființată în 2006) makes reference to *association* as a whole, in contrast to *The association got together on Thursday* (Asociația s-a întrunit joi) which refers to the members of the association.

There are cases which show the figurative exploitation of the distributive / collective opposition. They are expressed together and put in a close syntactic relation. Such is the example *Ne putem imagina calvarul Kosovarilor...privind fețele nenumărate ale acestui popor în lacrimi* (Internet). *Fețele nenumărate* sends to the elements of the assembly expressed collectively by the noun *popor*. Showing the whole (*popor*) and the individuals (*fețele*) has a strong evocative power, when dramatization of the situation is required.

In terms of hyperbole, it can be stated that the perception of its limits cannot be based on an objective analysis. The importance of a trope lies in the receiver's intuitive perception and the speaker's desire to exaggerate. Emphasis starting from plural references is a frequently used technique, the figurative effect creating the impression of an agreement between transmitter and receiver. Collective nouns, rather than definite nominal groups in the plural, are the privileged place of hyperbole, because the distinction distributive / collective is usually canceled.

The quantitative aspect of plurality and the abstract character of the collective entity act together to produce the appropriate figurative meaning. In the statement

*Occidentul descoperă că nu este la adăpost de umbrele trecutului*, the hyperbolic role is played by the collective noun *occidentul*, the dramatic effect being enhanced by the figurative phrase *umbrele trecutului*. The hyperbole can be seen in qualification and quantification, expressing a feeling or perception in various grammatical classes: noun, verb, adjective, adverb, etc. This variety of instances leads to the idea that hyperbole is to be understood beyond the language. It assimilates the speaker's intention and its acknowledgment by the receiver, the only capable to capture the specific nature of the trope.

One can also notice the hyperbolic use of quantifying structures in the following utterance: *Ştia că nu sunt bani pentru a respecta nicio fărâmă din delirul de promisiuni* (Evenimentul Zilei, 4 mai 2012). The pathological disorder of consciousness expressed by *delir* can also grasp a figurative meaning, suggestive for irrational excess or abundance.

Other hyperbolic phrases comprise such elements as: *fluiu - Uneori avem de-a face cu zicri fluiu, lipsite de textură logică, voit aglomerate și care nu spun nimic* (Revista 22, 24 octombrie 2007), *munte – Demiterea lui Sorin Blejnar de la conducerea ANAF lasă nerezolvate un munte de acuzații, de suspiciuni, de situații* (Jurnalul Național, 13 mai 2012), *cascadă – Emisiunile au fost întrerupte de breaking news-uri în cascadă, urmate de supozitii și speculații* (Revista 22, 18 august 2011).

There are also hyperbolic constructions showing a high degree of intensity and include: *în neștiere, cu nemiluita, cu toptanul, cu ghiotura, în disperare, în prostie, într-o veselie* etc. They represent a productive pattern in Romanian and are used mostly for their expressive value and to highlight the negative character of information or action. By associating these words with the idea of quantity, the journalist indicates exceeding of the normal limit, or the unimaginable. Most contexts in which these phrases occur deviate from their original meaning, creating a striking contrast and marking various stylistic nuances.

*La vrac* is a widespread phrase that has extended its meaning to the cultural events. Its role is to ironize the alleged cultural activities and emphasize the shallowness of the artistic phenomenon. The term *vrac* generally denotes the disordered arrangement of unpackaged goods. Following the same semantic direction, the journalist mentions the chaotic organization of certain cultural events as expressed in *Cultură la vrac* (Evenimentul Zilei, 26 octombrie 2007).

It has been asserted that people's need to communicate is felt increasingly in their desire to use a suggestive language, whose role is to clearly express the writer's intention. For instance, the repetitive use of *niste* suggests the futility and irrationality of the application of things as well as the ironic tone of the author: *Ce a lăsat în urma lui în ultimii ani se vede: niste asfaltări în care îți rupi mașina...niste zdrențe de plastic delimitând axul arterelor, niste pași verzi ducând spre nicăieri, niste ceasuri aurite și promisiunea altor și altor proiecte megalomane* (Revista 22, 6 martie 2012). The same ironic attitude results from the suggestive title *Baronii, cancerul partidelor*, in which the author highlights a politician's lack of loyalty to the party whose ideology he used to strongly support: *Plecarea lui Sorin Frunzăverde din PDL, însoțit de un alai de parlamentari de Caraș-Severin, amintește de practica medievală a seniorului...* (Revista 22, 3 aprilie 2012).

The journalistic discourse also works with a number of quotes or well-worn tropes designed to enliven the language or to create "echo" messages that capture the readers' attention. Many of these clichés express general, unspecific ideas, being in an oppositional relationship: much / little, significant / insignificant, increase / decrease.

They are rather general conceptual frameworks, analogies and associations in everyday life and in everyday language. These figures of speech are already common, or become so within journalistic style. They become irritating due to frequent repetition, but have the advantage of accessibility in receiving the text.

Journalistic clichés and metaphors may also include: *pleiadă, panoplie, plotoră* etc., which are occurrences of the same kind, and are part of a series of metaphors employed to express a very general idea of quantity and variety. Other terms have gained abstract meaning: *evantai, gamă, cascadă, val* etc.; they are metaphors of multitude, occurring most often in a syntactical pattern with prepositional determiner: *un evantai de, o cascadă de, un val de* etc.: *Dă bine în fața șefilor să te duci la trening, să ieși în lume... și să-ți treci în CV panopia de diplome adunate la cursuri* (Adevarul, 3 mai 2012).

*Panoplie* is an international cliché, which is hard to say whether or not it was taken from one language into another or developed independently. The basic meaning of the word "collection of weapons arranged on a panel", according to DULR has preserved the idea of *crowd* or *large number*. Speaking of a writer's *panoplia de idei / argumente* is to emphasize the "weapons" (devices) by which he enters the reader's world, thus marking a positive connotation. The frequent use of the word denotes an elaborate style, characterized by preciousity. In the current press, it has lost its original meaning, being transferred in the quantifying field, which shows the frequency of the cliché, even if sometimes it generates derogatory tones: *Cititorului îi este prezentată o panoplie a valorilor etice și morale pe care Obama le consideră esențiale în viața sa.* (Dilema Veche, Anul IV, Nr. 157, Februarie 2007)

*Valul*, associated with the idea of water movement, has extended its semantics, denoting metaphorically a large amount of concrete or abstract matter, the forward movement of a large number of persons and things: *Valul de plecări din PDL la USL stârnește comentarii acide...* (Revista 22, 24 aprilie 2012), ...*insula Cipru a fost și ea lovită de un puternic val de căldură.* (Jurnalul Național, 3 august 2010)

Other suggestive quantifying phrases include nouns (*învălmășeala, bulibășeală, forfotă, noian, urgie* etc.), verbs (*a roi, a invada, a se revârsa, a împânzi, a inundă* etc.), constructions with prepositional determiner (*o revârsare de, o umbră de, o groază de, un grăunte de* etc.) and fixed phrases (*vrute și nevrute, câte și mai câte, verzi și uscate, câte-n lună și-n stele, alte și alte* etc.)

### Concluding remarks

The analysis of tropes depicting the journalists' tendency to exaggerate, and the phrases with quantifying role, highlight a rich inventory of expressive means, aiming to introduce the reader into a diversified communicative framework from which he can take and interpret information according to his language skills. Excessive use of terms should be in accordance with a certain historical stage of the language or the demands of the respective society.

Far from being an exhaustive analysis of quantifying construction, the study remains open to further research aimed to highlight the complexity of this semantic class.

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## ***AN INVESTIGATION INTO THE LOAN-TRANSLATIONS IN OLD ROMANIAN. CASE STUDY: GRAMATICA FIZICII<sup>1</sup>***

***Abstract:*** The present paper examines the role played by loan-translations in the constitution process of the Romanian scientific lexicon. The text examined, a translation and adaptation of an Italian treaty of natural science, was elaborated by bishop Amphiloch of Hotin at the end of the 18<sup>th</sup> century and it is of a paramount importance for the history of our scientific terminology. The author presents the lexical loan-translations excerpted from the text, depending on their appurtenance to a specific scientific field (anatomy, physics, geography, astronomy), together with their etymons, and examines the way in which the scholar resorted to lexical loan-translations to render various scientific notions. The author also analyses the causes which led to their appearance in the scientific literature of the period in general and in this text, in particular.

***Key words:*** loan-translations, old Romanian, scientific terminologies

0. There is a vast specialty literature as regards loan-translations, emphasizing its role in enriching the literary language by adaptation or changes of form and/or content<sup>2</sup>; the Romanian linguistics benefits by a systematic and coherent classification of the phenomenon<sup>3</sup>. Those studies examining the diachronic aspect of loan-translations<sup>4</sup> and, especially, those examining the lexical loan-translations used in the scientific texts elaborated in the old and pre-modern stage of the Romanian language are less numerous<sup>5</sup>. In our attempt at studying the influence this linguistic mechanism had on the constitution of Romanian scientific terminology, we focus on a text of a major importance in the process of Romanian scientific vocabulary constitution, which, unfortunately, has not profited up to now by a closely examination<sup>6</sup>. Our paper aims at underlining the way in which the author of *Gramatica fizică* [The Grammar of Physics],

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<sup>2</sup> Out of the vast bibliography of the problem, we mention: I. Rizescu, *Contribuții la studiul calculului lingvistic*, București, 1958; I. Ștefan, *Calcul lingvistic*, in „Limba română”, XII, 1963, nr. 4, p. 335-346; C. Apreutesei, *Unele probleme ale calculului lingvistic*, in „Studii și cercetări lingvistice”, XXXI, 1980, nr. 4, p. 349-352; Th. Hristea, *Calcul lingvistic ca procedeu de îmbogățire a vocabularului*, in *Sinteze de limba română*, p. 100-121; idem, *Tipuri de calc lingvistic*, in „Studii și cercetări lingvistice”, XVIII, 1967, nr. 5, p. 507-527; idem, *Le calque de structure dans la langue roumaine*, in *revue Roumaine de Linguistique*, XII, 1967, nr. 4, p. 279-288; idem, *Tipuri de calc în limba română*, in „Limbă și literatură”, III-IV, 1997, p. 10-29; S. Vaimberg, *Contribuții la problema calculului lingvistic* (the summary of the doctoral dissertation), București, 1970; idem, *Considerații asupra tipologiei calculului lingvistic*, in „Analele Universității din București”, seria filologie, XX, 1971, p. 91-100; idem, *Calque and Borrowing*, in „Revue roumaine de linguistique”, XX, 1975, nr. 4, p. 435-437; Maria Stanciu-Istrate, *Calcul lingvistic în limba română (cu specială referire la scrierile belletristice din secolul al XIX-lea)*, București, 2006.

<sup>3</sup> V. Th. Hristea, *Tipuri de calc în limba română*, p. 10-29; Maria Stanciu-Istrate, *op. cit.*, p. 61-140.

<sup>4</sup> For the loan-translations in belletristic texts elaborated in old Romanian, see Maria Stanciu-Istrate, *op. cit.*, p. 281-308.

<sup>5</sup> Among these studies, we mention only the most pertinent ones: N. A. Ursu, Ursu, *Formarea terminologiei științifice românești*, București, 1962 and Gh. Chivu, *Stilul celor mai vechi texte științifice românești (1640-1780)*, I, in „Limba română”, XXIX, 1980, nr. 2; II. *Stilul textelor lingvistice*, XXX, 1981, nr. 1; III. *Stilul textelor matematice*, XXX, 1981, nr. 2; IV. *Stilul textelor medicale*, XXX, 1981, nr. 3; V. *Stilul textelor filozofice*, XXX, 1981, nr. 5.

<sup>6</sup> Valuable information on the scientific terminology used in this text is offered by N. A. Ursu, *op. cit.*, p. 19-21, 78-79.

Amphiloch, the bishop of Hotin, resorted to lexical loan-translations in order to render various scientific notions.

1. *Gramatica de la învățatura fizicii*, written around 1790 (N. A. Ursu, 1962:19), is the only text of science popularization that was not published in the author's life, remaining as a manuscript for almost 200 years. The writing is known to have two copies; one is kept at the Library of the Romanian Academy, the other at the Library of the Academy of Kiev. The latter copy, entitled *Gramatica de la învățatura fizicii, scoasă de pre limba italienească pre limba moldovenească, întru care să cuprindă tot ceea ce omul voiește a ști și a învăța în cer și pre pământ din lucrurile cele mai cunoscute și mai trebuincioase. Anul 1796, april 10*, had the chance of being edited by two researchers from the Republic of Moldova with Russian characters. The paper puts into circulation, in its four parts, incipient specialty terminologies in several fields: astronomy, geography, botany, zoology, anatomy, physics and chemistry. A translation and adaptation of an Italian treaty of natural science, the writing had a broad circulation in that time, being used as a textbook in the Princely Academy in Iași, where the study of certain disciplines was about to be reorganized on modern basis by the metropolitan bishop Iacob Stamati; *Gramatica fizicii*, as well as the other three textbooks published by the author in 1795 in Iași, had an important role in disseminating culture among the masses and in the constitution of the Romanian scientific terminology (see Rodica Șuiu, 1979:33-34).

2. It was observed that the lexical borrowings used in this text are numerous<sup>1</sup>. However, a minute analysis of the lexicon also reveals the high weight of lexical loan-translations, especially in certain specialized languages. The relative reticence towards lexical borrowings displayed by the scholar materializes in „încercări de transpunere interpretativă a împrumutului neologic prin echivalente aproximative căutate în lexicul tradițional, prin traducere, cuvânt vechi derivat sau prin calc” [attempts of interpretative transposing of the lexical borrowing through approximate equivalents taken from the common, old lexicon, through translation, old term or loan-translation] (our translation) (Doina David, 1986:28). The consequence of this manifestation is the high number of lexical loan-translation of morphologic and semantic structure. The lexicon used is characterized mainly by semantic extensions of some terms from the common stock of the language which presents certain similarities with the neologic scientific ones, even if they do not always share a common meaning.

In order to observe the way in which the author uses and integrates the loan-translation in exposing specialty knowledge, we offer several examples: „Tările este apropiere a materiei prin mijlocire de care un trup sprijinește pre altile toate că-l strâng den toate părțile poprindu-le întrarea în locul carele el cuprinde” (90); „Rădicare să zice și elasticita” (103); „Vapori ori ceți sănt o mulțime de părticeli apoase osebite de la față apei și de pe a pământului umed” (131); „Un zgârciu lat este netid și vârtos, dar mai moale decât un os. Nu are găvănare, ori deschideri împlete cu măduhă și nu esti acoperit

<sup>1</sup> N. A. Ursu, *op. cit.*, p. 139-300 passim; Liliana Soare, „Gramatica de la învățatura fizicii”. Remarks on anatomical terminology, in “Analele Universității din Craiova”, seria Științe filologice, Lingvistică, anul XXXIII, nr. 1-2, 2011, p. 474-480; idem, Remarks on physics terminology in Amphiloch of Hotin's Gramatica fizicii, in “Language and Literature. European Landmarks of Identity”, Editura Universității, Pitesti, 2011, p. 135-138; idem, Gramatica de la învățatura fizicii. Considerații asupra terminologiei astronomice, in Gheorghe Chivu, Alexandru Gafton, Adina Chirilă (eds.), *Filologie și bibliologie. Studii*, Timișoara, Editura Universității de Vest, 2011, p. 343-349.

ca osul cu vreo membrană, ca să-l facă *simțitoriu*" (176); „Folosul cel mai dintâi al inimii în trupul omenesc este că acest muscul minunat are doao clătiri, una să chiamă *scurtare*, alta să chiamă *alegire ori osebire*. Scurtarea să face atunce când vițioarele să trag și să strâng la adâncimea inimii. Iar *alegire* să face atunce când acest muscul au stătut de-a lucra și atunce aceli vițioare să întorc întru a lor stare și întru a lor chipuri firești" (181); „Obiceiul stomahului este că slujește pentru *mistuire* adică a disface și a despărți bucatile în particeli foarte mici" (182); „Dinapoie de acest umore (albicios) în fundul ochiului să găsește o membrană subțire și gingăse, numită *popreală*, asupra căreia sănă întinse vițioarele de la măduha nervilor de la urechi, care vin de la crier" (184); „Dinapoia acestii membrane au piele este o mare *disertare*, la care cu această membrană au piele fiind acoperită, se numește timpanu ori doba urechii, pentru ce să asamănă cu o dobă" (185) etc.

3. Due to the structure of this complex popularization text, we present the lexical loan-translation excerpted depending on the specialized lexicon they belong to, with the hope that our research will arise the interest of specialists in terminology, lexicology and lexicography.

**3.1. The anatomical terminology** is characterized by a high amount of loan-translations. The most frequent are the loan-translations of semantic structure: *alegire*, *osebire* „diastolă” [diastole] (181, after Fr. *diastole*, Ngr. *διαστολή*), *beșicuțe* „alveole” [alveolus] (180, after Fr. *alvéole*), *cale* (*auzitoare*) „canal” [auditive] [auditory channel] (185, after Lat. *canalis*, Fr. *canal*), *cămeșă* „membrană” [membrane] (183, Lat. It., *membrana*, Fr. *membrane*), *clătirea* (*sângelui*) „circulație” [sanguine circulation] (187, after Lat. *circulatio*, Fr. *circulation*), *disertare* „cavitate” [cavity] (185, *diserturi*, 185, after Lat. *cavitas*, Fr. *cavité*), *mistuire* „digestie” [digestion] (182, after Lat. *digestio*, Fr. *digestion*), *mustul* (*pancreaticu*) „suc” [pancreatic juice] (186, after Lat. *succus*, It. *succo*, Fr. *suc*), *obicei* „funcție a unui organ” [organ function] (180, after Lat. *functio* „executare, săvârșire”), *pântece* „uter” [uterus] (189, after Lat. *uterus*, Fr. *utérus*), *popreală* „retină” [retina] (184, after Lat. *retinaculum* „legătură care ține pe loc, funie”, Fr. *rétine*), *scurtare* „sistolă” [systole] (181, after Ngr. *συστολή*, Fr. *systole*), *strânsoare* „presiune” [pressure] (165, 180, after Lat. *pressio*, Fr. *pression*), *țevia* (*fierii*) „duct” [biliary] [bile duct] (182, after Lat. *ductus*), (vâna) *deșartă* „(vena) cavă” [vena cava] (179, after Lat. *cavus*, Fr. *cave*), ~ *poartă* „vena portă” [portal vein] (179, after Fr. *porte*), *vintricel* „ventricul” [ventricle] (181, after Lat. *ventriculus*, It. *ventricolo*, Fr. *ventricule*).

The loan-translation of morphological structure are less numerous: *ajun* „jejun, parte a intestinului subțire” [jejunum] (186, after Lat. *jejunum*, Fr. *jéjunum*), *auzitoriu* „auditiv” [auditive] (185, after Fr. *auditif*), (nerv) *mirositoriu* „olfactiv” [olfactory nerve] (185, after Lat. *olfactorius*, It. *olfattorio*, Fr. *olfactif*), *simțitoriu* „sensibil” [sensitive] (176, after Lat. *sensibilis*, -e, It. *sensibile*, Fr. *sensible*), *supstare* „substanță” [substance] (76, 177, after Lat. *substantia*, It. *sostanza*, Fr. *substance*), (vâna) *suitoare* „vena superioară” [upper vein] (179, after Lat. *superior*, Fr. *supérieur*).

**3.2. The physics terminology** also presents numerous loan-translation of semantic structure: *apropiere* „proprietate” [property] (91, after Lat. *proprietas*, It. *proprietà*, Fr. *propriété*), *arătare* „demonstrație” [demonstration] (96, after Lat. *demonstratio*, Fr. *démonstration*, Ngr. *ἀπόδειξις*, (cămări) *întunecate* „cameră obscură” [camera obscura] (83, after Lat. *obscurus*, Fr. *obscur*), *curgătoriu* „fluid” [fluid] (102, after Lat. *fluidus*, It. *fluido*, Fr. *fluide*), *curgire* „fluiditate” [fluidity] (101, after Lat. *fluiditas*, Fr. *fluidité*), *cutremura* „vibra” [viber] (93, after Lat. *vibrare*, Fr. *vibrer*), *desert* „vid” [vacuum] (105, *disert*, 93, after Lat. *viduus*, Fr. *vide*), *fânare* (maghice)

„lanternă magică”<sup>1</sup> [magic lantern] (83, after Lat., It. *lanterna*, Fr. *lanterne*), *frângerea* „au îndoirea „refracție” [refraction] (95, after Lat. *refractio*, It. *rifrazione*, Fr. *réfraction*), *greutate „gravitație”* [gravity] (97, after Lat. *gravitas*, It. *gravitazione*, Fr. *gravitation*), *grăunțe „molecule”* [molecule] (165, after Lat., It. *molecula*, Fr. *molécule*), *greutatea (aerii) „presiune”* [atmospheric pressure] (124, after Lat. *pressio*, Fr. *pression*), *îndreptare „direcție”* [direction] (91, after Lat. *directio*, Fr. *direction*), *întinsoare „dimensiune”* [dimension] (87, after Lat. *dimensio*, Fr. *dimension*), *întunecare, umbrire „opacitate”* [opacity] (100, after It. *opacità*, Fr. *opacité*), *învârtoșare „solidificare”* [solidification] (68, after Fr. *solidification*), *lărgime „distanță”* [distance] (91, after Lat. *distancia*, Fr. *distance*), *moliciune „maleabilitate”* [malleability] (68, after Fr. *malléabilité*), *odihnă „repaus”* [repose] (91, after Lat. *repausum*), *(oglinde) netede „plane”* [flat, plane] (83, after Lat. *planus*, Fr. *plan*), *întoarse „convexe”* [convex] (83, after Lat. *convexus*, Fr. *convexe*), *adâncate „concave”* [concave] (83, after Lat. *concavus*, Fr. *concave*), *rătunde (împregiur) „sferice”* [spherical mirrors] (83, after Lat. *sphaericus*, It. *sferico*, Fr. *sphérique*), *privederea „transparentă”* [transparency] (92), *priveditoare „transparente”* [transparent] (100, after It. *trasparenza*, Fr. *transparence*), *orânduiala „principiu”* [principle] (77, after Lat. *principium*, It. *principio*, Fr. *principe*), *părticeli „particule”* [particles] (93, 131, after Lat. *particula*, Fr. *particule*), *rădicare „elasticitate”* [elasticity] (103, after It. *elasticità*, Lat. *elasticitas*, Fr. *élasticité*), *repejune „viteză”* [speed] (91, after It. *velocità* or *rapiditate*, Fr. *vitesse*), *sfărâmare „disipare”* [dissipation] (87, after Fr. *dissiper*), *tărie „soliditate”* [solidity] (87, after Lat. *soliditas*, It. *solidità*), *tragire „atracție”* [attraction] (97, after Lat. *attractio*, Fr. *attraction*).

The loan-translations of morphological structure are less numerous: *asprime „asperitate”* [asperity] (68, after Lat. *asper*, *-itatis*, cf. Fr. *aspérité*), *desime „densitate”* [density] (92, after Lat. *densitas*, Fr. *densité*), *despărțire „divizibilitate”* [divisibility] (87, after It. *divisibilità*, Fr. *divisibilité*), *rărime „rarefiere”* [rarefaction] (100, after Fr. *raréfier*).

**3.3. Geographical and astronomic terminologies** contain just a few loan-translations. As regards the geographical terminology, we have identified the following loan-translations of a semantic, respectively morphological structure: *aratare „fenomen atmosferic”* [atmospheric phenomenon] (77, after Lat. *phaenomenum*, Fr. *phénomène*), *cap „promontoriu”* [promontory] (140, after Lat. *promontorium*, Fr. *promontoire*); *lățime „latitudine”* [latitude] (122, after Lat. *latitudo*, It. *latitudine*, Fr. *latitude*), *lungime „longitudine”* [longitude] (122, after Lat. *longitudo*, It. *longitudine*, Fr. *longitude*). The examination of astronomic terminology brought about a single loan-translation of a semantic structure: *așezământ „sistem”* [system] (105, after Lat. *systema*, It. *sistema*, Fr. *système*, Rus. *система*, Ngr. *σύστημα*).

4. Examining the reasons the scholar resorts to loan-translations in rendering various scientific concepts, it can be observed that they are identical with and specific to all scientific texts elaborated at the end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> century<sup>2</sup>. In this period, when the scholars permanently affirm their conceptions regarding the necessity of neologisms, the loan-translations appear as a natural alternative to the lexical borrowing. The loan-translations met the internal necessity of enriching the literary language by using the autochthonous linguistic material. The presence of loan-translations can also be explained by the imitation of the models

<sup>1</sup> The first projector of static images.

<sup>2</sup> see Maria Stanciu-Istrate, *op. cit.*, p. 51-58.

offered by the translations the scholars make from various languages of culture (Italian, in our case); however, this phenomenon does not represent a state of servitude to the model, but it can be interpreted as a consequence of a cultural attitude which aimed at correlating the new terms with the European neologic terminology.

Besides, one must not neglect the cautious attitude of scholars concerning the lexical borrowings out of the express desire to provide the accessibility and popularization of the new notions. In the process of constitution of Romanian scientific terminology, at the end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> century, the loan-translation represents a favorite mechanism for the translators and not just an alternative to lexical borrowings. N. A. Ursu grasps this phenomenon very well: „...pentru nivelul cultural scăzut pe care-l aveau românii în jurul anului 1800, calcurile lingvistice constituiau, într-o anumită măsură, o necesitate. Dacă în locul lor traducătorii diferitelor scrieri cu conținut științific ar fi folosit termenii străini corespunzători, nu să ar mai fi atins scopul urmărit de ei: popularizarea cunoștințelor respective” [...]for the low cultural level the Romanian people had around 1800, the loan-translations represented, to a certain extent, a necessity. If the translators of the various scientific texts had used the corresponding foreign terms, the aim they pursued, i.e. the popularization of the new terms, would not have been attained] (our translation) (N. A. Ursu, *op. cit.*: 117). Exemplifying, the author shows that terms like: *acrine*, *curgere*, *grăunțos*, *mumesc*, *soresc*, *stoarcere* were easier to understand by those who could not speak the donor foreign languages: *acid*, *current*, *granulos*, *matern*, *solar*, *secreție* (N. A. Ursu, *ibidem*). In other words, the terms created by loan-translation have the advantage of seeming Romanian, although their internal form copies a foreign pattern, and of being easily decoded by the readers with a low level of culture and instruction.

It also must not be neglected the stage in which Romanian found itself at the end of the 18<sup>th</sup> century: a young language of culture, without many possibilities of integrating the new and numerous terms, of various origins, thus forced to appeal to the internal mechanism of lexical enrichment. The resort to copying a new term is also a consequence of scholars' cult, erudite orientation. The loan-translations played an important role in the process of neologism penetration, allowing for their adaptation and integration in less aggressive forms<sup>1</sup>, by appealing to their internal form, i.e. the transposing of the foreign pattern with the specific means of the Romanian language.

5. The application of the Enlightenment principle according to which literary language, as a vehicle of culture, should be adapted in order to meet the needs of the readers with a lower cultural level is relevant for the configuration of the scientific terminology used by bishop Amphiloch. There are numerous cases in which the lexical borrowing is doubled by loan-translation, as well as numerous situations in which the scholar, due to certain reasons (besides the ones mentioned above, we can add his uncertainty as regards the pattern of the phonetic and morphological adaptation used) prefers the loan-translation. Considering the cultural formation of this erudite scholar, who knew several foreign languages (Latin, Neogreek, Italian, Russian, Slavonic), it can be observed that the models for the loan-translations used originate in these languages, adding that the Latin-Romance model holds the highest weight. Yet, none of the loan-translations used by Amphiloch in this text imposed itself in the literary language. In the moment of their appearance, they certainly represented a rapid and handy solution for

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<sup>1</sup> L. Deroy considers that loan-translations have the advantage of not hurting the linguistic feeling of speakers, giving them the impression that the new terms are autochthonous (*L'emprunt linistique*, apud Maria Stanciu-Istrate, *op. cit.*, p. 286).

naming and disseminating the new concepts. However, because of their artificial character and internationalization of the scientific lexicon, the loan-translations used in this did not survive in the literary language with their scientific meaning.

**Source**

Amfilohie HOTINIUL, *Gramatica de la învățătura fizică* (1796), responsible editor L. S. DERGACIOVA, preface by A. I. BABII and Șt. LUPAN, glossary by Șt. LUPAN, notes by A. I. BABII, Chișinău, Știința Press, 1990.

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## **PRAGMATIC ASPECTS IN DIMITRIE BOLINTINEANU'S NOVELS<sup>1</sup>**

**Abstract:** This paper aims to point out specific features of the situation of communication found in Bolintineanu's novels, both in the epistolary novel, *Manoil*, and in the novel of balzacian type, *Elena*. In this respect, there are analysed the main marks of communication in the different situations that conversation may have, i.e.: interactive, contextual and structural. As specific elements of the pragmatic analysis, there are also mentioned different types of deixis that are found in D. Bolintineanu's novels: personal, social, spatial, temporal and textual deixis.

**Key words:** speaker, receiver, deixis

The epistle has replaced the verbal communication even from the appearance of the first texts that have created the need for receiving and transmitting information.

In the Latin era, the diversity of the topics broached by the writers made the letter be considered a literary species and, alongside the appearance of the novel, this led to the epistolary novel and to the whole theory of relativism, offering the text authenticity and originality.

In a particular way, the exchange of letters may represent a situation of communication. This does not imply any other adjacent element involving the interaction between two persons facing each other: gesture, mimic, posture of the body.

In the epistolary novel, the situation of communication is atypical. From a pragmatic point of view, the letters contained in the novel *Manoil* do not reproduce a normal situation of communication as the receiver (R) is not involved either directly, or not even by responding to letters. The receiver (R) is only assumed, playing the role of the addressee, while the transmitter (T) is the one that controls and maintains the conversation in the text by the presence of dialogues interspersed in the story, and the forms of feedback generated by his or her own account.

The marks of the phatic communion, used, as a rule, to capture the receiver's attention, are frequently found in the letters of the novel *Manoil*, especially at the beginning:

"Puteam eu, cu timiditatea mea, să răspund ceva? Știi, amice, ... poetul se găsește uneori în poziția cea mai nenorocită în societate: se vede astfel osândit, încât trebuie să facă sau figură de nătărău, sau de impertinent." (Bolintineanu, 1984: 6).

"Știi tu, pentru ce această Mărioara este totdeauna în închipuirea mea? «Ți-e dragă», îmi zici..." (*Ibidem* 9).

"Ai auzit, iubite B..., ce prințipuri are acest Alexandru?" (*Ibidem* 13)

The situation of communication also requires a context that at the level of Bolintineanu's epistolary novel can take many forms, communication taking place both at the macrostructural level in the ample context generated by the narrator's letters addressed to the addressee, *iubitul B...* (*the beloved B...*), and at the microstructural level that refers to the context in which the dialogues rendered by the initial transmitter take place.

Thus, the overall communicative context is represented by the situation in which the narrator, who is also a character of the novel, recounts the stories about

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Manoil's life and the situation of communication is to be found in a particular context generated by a particular story.

What is to be noted in the case of the epistolary novel is that the emitter (E) of the letters is overlapped to the transmitter of the related situation of communication, being, on the one hand, the source of the respective statement and, on the other hand, this transmitter repeats in the direct speech somebody else's words.

Marioara și cu Zoe, îndemnate de Smărăndița, îmi aduseră în triumf o ghirlandă.  
Duduca, puindu-se între ele:  
– Iaca ghirlanda care-ți trebuie!  
– Dar dați-o autorului, zisei.  
– Ce! Nu e de d-ta făcut versul acesta?  
– Nu! Autorul este la Moldova. Numele lui, Sion.  
– Sion? acest nume adevărat este? unii cred că e un nume fictiv, un ideal.  
– Ba foarte adevărat. Eu îl cunosc din corispondință, și am o mare simpatie pentru el. Are talent acest Tânăr, dar pătimește de două boale, ca și mine, de neavere și de lene. Altfel ar avea și nume mai mare, și ar și lucra mai mult. (Bolintineanu, 1984: 8-9).

In the given example, Manoil is both the narrator of the letter that he recounts and the transmitter, the source of the statements that come as replies to the receiver, in this case represented by Duduca.

It is also to be mentioned that in the given excerpt the conversation between the two of them follows closely the general and defining features of the conversation (cf. Ionescu-Ruxandoiu, 1999: 39-42) which is:

- *interactive*, a feature that takes into account primarily the existing code between the two partners (Stubbs, 1983: 21), but also the marks of the phatic function of language that may be noted by words that highlight the receiver's attention or by repetition of different terms:

– Ce! Nu e de d-ta făcut versul acesta?  
– Nu! Autorul este la Moldova. Numele lui, *Sion*.  
– *Sion?* acest nume adevărat este?"

- *contextual*, the conversation in this case takes place after Manoil has read one of G. Sion's poems which has as a key element the word *ghirlandă* (*garland*).

- *structured*, a feature that emphasizes the role of the transmitter and receiver and the orderly exchange of words between the two of them.

Besides the transmitter and the receiver, in a conversation, there can participate other persons who serve as auditor (cf. Goffman, 1981:9-10). In the given fragment, the role of the auditor can be played by: Marioara, Zoe and Smaranda.

At the structural level of the novel *Manoil*, such conversations are common.

The situation of communication rendered by the letters present in the novels *Elena* and *Doritorii nebuni* does not present the same problems as in the epistolary novel.

The sender of the letter who has also the role of the transmitter, has as his or her correspondent an addressee with the function of a receptor, who in his turn becomes a transmitter, and respectively a sender, restoring in a particular way the situation of communication, even if it does not necessarily imply the presence of the participants in the dialogue.

The exchange of replies occurs through letters that follow the scheme: letter - reply (letter) - letter - reply (letter), just as in a dialogue:

*Domnule!*

*Am auzit să ai fost indispus. Este adevărat?... Daca nu ai venit căci ai fost bolnav, îmi pare destul de rău; daca însă cauza nevenirii aici nu a fost boala, ci neglijința, atunci îți mărturisesc că și mai rău îmi pare. Buchetul d-le a vestejît dupe trei zile, și poți să fi sigur că nu i-a lipsit îngrijirea. Vai! nu putea să trăiască mai mult!... Cealăi oaspeți au plecat. A rămas numai Caterina, cu care vorbim de multe ori despre domnia-ta. Ea este rouă cugetărilor mele întristate încă din copilărie. Întoarce-te aici ca să consoli cu prezința-ți pe acei ce cugetă totdauna la d-ta.* (Bolintineanu, 1984: 175-176)

*Doamnă!*

*Tara noastră este locul privilegiat unde tot sufletul ce a priimit mai multă favoare de la providență trebuie să sufere. Nimeni nu a băut din această cupă de amărăciune mai mult decât mine în timpul din urmă. Cu toate acestea, sunt oameni ridiculi, care vin să ne distreze câteodată. Bar, dupe ce a venit la București, începu să se căiască serios că ceruse mâna Sofiei... Căuta să-și ia vorba înapoi și nu găsea nicio idee.*

*Sereștii îl siliră să hotărască ziua de nunătă... le răspunse că peste zece zile. Atunci îi veni o idee originală. Voia cel puțin să mai întârzie până când va avea cea din urmă explicare cu Caterina. Știi ce și-a închipuit să facă ca să amâne nunta? Să dărâme plafondul din salonul său și să zică că a căzut singur și că, prin urmare, nu poate face nunta până nu se va repară plafondul. Dar, în fine, s-a hotărât pentru Sofia.*

*Sofia, din parte-i, anunță de acum ce are să fie. În zilele din urmă, Bar era la dânsa. Era vorbă de cai. Sofia zise că ar fi fericită când ar avea caii d-nei N... Bar nu zise nimic. Peste zece minute plecă. Se duse la d-na N... «Ce te-a costat caii d-le?» - «Cinci sute de galbeni, răspunse ea. Dar nu-i am de vânzare.» «O mie! răspunse el, numai să mi-i vinzi!...» D-na N... văzând că ține atât la cai, îi vându pentru o mie de galbeni. A doua zi caii fură duși și puși sub ochii Sofiei. Toate acestea le face ca să necăjească pe Caterina!*

*O nouătate! D-na Zoe a renunțat la amantul său din popol; un judecător de boier, bogat, elegant și foarte frumos, din Moldova, i-a luat locul. Ea îl prezintă la toți. El trece zilele în salonul ei. Elogiurile ce ea îi face la toți sunt atât de exagerate, încât lumea aici a început să vorbească.*

*Ieri am văzut-o, mi-a zis că are să vie la Fănești peste zece zile și o să aducă și pe junele Ranu. Aceasta este numele nouului Adonis. (Ibidem 176-177)*

The particularity of the situation of communication in this case, as in the whole epistolary novel is the fact that it excludes an important feature of the common conversation and that is the direct interaction between individuals, a characteristic which, most of the times, gives vitality and verve to the speech act.

For written communication, "the context of the object of communication is essential" (Ionescu-Ruxandoiu, 1999: 12), the written message involving formulations that can not be negotiated between the transmitter and receiver.

The series of letters between Elena and Alexandru Elescu characterizes, in fact, the oral expression of each of the two characters, the elements related to the introduction and conclusion being the only items belonging to a higher level style.

Bolintineanu renders in his novels specific fragments to the oral discourse containing elements such as ellipses, parataxis - juxtaposition, unfinished utterances, repetitions, comments, explanations etc..

Către acestea el nu știa încă daca o iubește! Ocaziunea nu se prezintase încă ca să poată înțelege aceasta.

– Daca ai sta câteva zile încă aici, am face partide de călărie... ești cavaler? Întrebă Elena pe Elescu.

– Cavaler? ... răspunse Alexandru distract, da! da! ... De ce nu?

– Vom vedea monastirile, munții noștri... Sunt locuri cu totul frumoase spre munți... dar nici nu mă ascultă! La ce te gândești?

– Cine ar ghici mi-ar da dreptate să mă las a mă răpi atât de dulce...

– Știi că nu ești polit pentru mine?...oricare ar fi acele obiecte ce te răpesc, crezi că aş merită cea mai mică atențiuine?...

– Ești totdeauna amestecată cu visele mele!

– Acum complimânte! ... De când?... de ieri seară? nu este aşa?

– De ieri seară sunt altul... de ieri seară am început a trăi de o altă viață!...

– Pastorală, negreșit... suntem la țară... Aici aerul e curat și îmbălsămit...

– Aerul? ... nu mai vorbesc nimic, toate zisele mele le interpretezi într-un simț cu totul contrarui.

– Nu te supără! ...

– Aș fi voit să nu te cunosc!

Vorbind astfel, ajunseră la chiosc. (Bolintineanu, 1984: 154-155).

Bolintineanu respects the construction technique of the oral discourse which is formed under the reader's eyes just like in the case of an ordinary conversation.

The forms of deixis have an important role in the discourse, too. They appear in Bolintineanu's novels closely related to the features of the communicative context.

Deixis has generally three types: personal, spatial and temporal, but recent studies have also implied the idea of a textual deixis and of a social deixis (cf. Levison, 1983: 62 - 63).

*Personal deixis* is represented by the forms of the first and second personal pronouns, used both to resume and to anticipate a syntactic function. Most of the time, the first and second personal pronouns with deictic function are harder to be identified in the text, this function being rendered in Romanian by the desinences of the verb to be conjugated.

Tot se schimbă în lume! Pentru ce amicia nu se va schimba? Numeroasele ocupări nu-*ți* vor permite să *vii*, astfel mă resemnez a nu *te* mai vedea poate niciodată. Către acestea proiectul ce aveai de a veni printre noi ne făcuse mare plăcere. *Noi suntem* așezate aici pentru viață, și daca ar trebui să părăsească acest loc, în contra căruia murmur de multe ori, ei, bine! *m-aș crede* mai nefericită decât oriunde. *Mă bucuram* de apropierea primăverei, cari avea în toți anii o înrăurire binefăcătoare asupra mea; dar, în acest an, nu știu pentru ce nu mă mulțumește, poate că sunt bolnavă și din aceasta văd toate în negru? *Să sperăm* că va trece! (Bolintineanu, 1984: 178-179).

Unlike the texts that reproduce a casual conversation, the structure of the epistolary novel requires a certain feature related to the nature of the transmitter, the story being told, in this case, in the first person singular.

Ai auzit, iubite B..., ce principuri are acest Alexandru? sunt mai mulți ca el aice; oameni pentru care moral, onor, patrie nimic sunt!... La dânsul aceasta nu vine din supărare, din suferință, precum zice el... ci din lipsa cunoștințelor; felul cu care a expus aceasta o dovedește curat.

Eu am dat brațul Mărioarei... brațul ei pe brațul meu!... o, fermec necunoscut!... credeam că o să mor de multămire!... Niciodată n-am văzut ceva mai gratios. (*Ibidem* 13)

Using the second person singular in the epistolary novel does not have the same value as that of presenting somebody's point of view or his own experience as there is no direct interaction in the given text.

The vocative forms found in the dialogues transposed in the letters forming the epistolary novel serve to delimit the receptors between themselves, but, indirectly, also to identify the emitters.

Ne întoarserăm dar acasă, să primim grațioasele nimfe ce trebuiau să vie.

– Nu mai este îndoială, zisei; Zoe e percută!...

Abia intrărăm în casă și lacheul îmi anunță sosirea unei frice a Vinerii.

Zisei să intre.

– Cum te cheamă, *drăgulită*? o întrebai.

– Din ce tărâmuri vii, *neiculită*? îmi răspunse ea. Aolio! una este Zlatca Evreica, de la munte până la Dunăre, în Țara Românească. (*ibidem* 89)

The vocatives as *drăgulită*, *neiculită* replace the presence of the subjects expressed by the pronouns in the first and second person, pronouns which repeated lead to a too busy text.

*Social deixis* is characterized by the nominal forms of deference, by the titles of addressing, by a few particularities of the agreement of the predicate with the subject or by adjectival determinants with the determined elements (cf. Levison, 1983: 89)

Similar to the dialectal texts, Bolintineanu often uses the formula: *dumneata + verb* (*you + verb*).

– A avut o soră, care a murit?

– Dar... chiar astăzi am îngropat-o. Ați văzut și *d-voastră*.

– Tânără care a-ngrapat-o astăzi?

– Aşa, *domnule!* ea a murit jărtă fratele meu.

– Așadar, fratele *d-tale* este un monstru, pentru Dumnezeu!

– Ce! *d-ta* știi?

– Știu toată istoria, dar nu știam că fratele *d-tale* era care... dar sora *d-tale* ce va face?

– Ea va face ceea ce voi face eu, ea nu este hotărâtoare.

– Ascultă, *domnișoară*. Deși sunt Tânăr, încrude-te în sfatul meu. Cu fratele nu e nimică de făcut; el este fără inimă și foarte hotărât. Nime nu poate să-ți dea niciun ajutor. Cu toată inima aş vra să-ți dau orice ajutor, dar îmi e cu neputință. Să-ți pierzi viața e păcat și cu aceasta ți-ai

ucide amantul care știu că are o inimă simțitoare. Să te împotrivești este în deșert, căci vei fi expusă la torturile fratelui. Călugărește-te și aceasta nu te poate opri a trăi cu omul care iubești.

– Să înșel pe D-zeu? o! asta n-oi face.

– D-zeu, care le este drept, nu va privi ca neleguire amorul *d-tale*. Rasa care-ți vor pune e cu sila. D-zeu îți va da voie să o lepezi când nu vei fi vrednică a o purta.

– O, Dumnezeul meu! zisă biata copilă; fie după voia ta! (Bolintineanu, 1984: 45-46).

Sometimes, *dumneata* (*you*) is used as a deferential form for *tu* (*you*) and *dumneavoastră* (*you*) for *voi* (*you*).

*Space deixis* is marked by the literary and regional forms of the demonstrative adverbs and pronouns: *aici / aci, acolo / colo, acesta / cesta, acela / cela* (*here / here, there / there, this / this, that / that*).

The issues of spatial deixis refer to what distance the transmitter and receiver are from the place they refer to.

For example, in the passage: "Aici se joacă *préférence illustrée*, care se mai zice și ruseșc ... dincolo preferanț simplu... mai *colo* vist... apoi vist- preferanț... mai dincolo pichet, mai dincolo otuz- bir... *albăvelvele*... ecarte! Sfichiу, panțarola... ghiordum... stos... și altele multe, de care, deși învățasem multe pe unde am umblat, dar, drept să-ți spun, nu le știam pe toate." (*Ibidem* 62)

The word *colo* (*there*) shows that both the transmitter and receiver know the place it is spoken of, *colo* becoming a deixis of small distances, in comparison with the literary form *acolo* (*there*), which is opposite to the deixis *aici* (*here*), used to refer to just the area where the transmitter and receiver are at the moment of speaking.

The spatial deixis of approach such as *aici / aci / aicea* (*here / here / here*) mark the fact that the place or the objects located in that area are well known by the transmitter and receiver.

"Zicând aşa, salutai și plecai spre ușă. *Aici* însă mă întâlnii față-n față cu Zoe." (*Ibidem* 84)

The deixis *acolo* (*there*) and its popular variants are used anaphoric to describe a place which appears to be anterior in the text and cataphoric to describe a place which is posterior in the text.

"– *Acolo! acolo!* îmi zisă ea, arătându-mi heleșteul și trăgându-se spre el." (*Ibidem* 44)

"Când mă trezii eram afară de barieră, în mijlocul câmpului... eram ostenit... șezui la rădăcina unui tei de lângă șosea. *Acolo* auzii urletul unui lup, nu departe." (Bolintineanu, 1984: 85)

In addition to the forms of the adverbs of time or to adverbial constructions involving reference to natural cycles, days, hours, weeks, months, years, seasons: *ieri, alătăieri, azi, mâine, peste o oră, la anul, la vară, săptămâna viitoare, duminica trecuta*, (*yesterday, the day before yesterday, today, tomorrow, after an hour, next year, next summer, next week, last Sunday*), the temporal deixis is most commonly found in the temporal forms of verbs.

An important difference is observed in the usage of the simple and compound perfect, in Bolintineanu's work, these being used with the same meaning they have in the contemporary idioms used in Oltenia.

While the simple perfect refers to past actions that occurred during the same day, being used in close connection with the deixis *azi* (*today*), the compound perfect refers to a distant period in time, the correlative deixis being: *ieri*, *alătăieri* etc. (*yesterday*, *the day before yesterday* etc.).

"Sunt pe aproape de fericire; pe aproape de a-mi realiza planul. Frosa mă iubește; *am înțeles* că mă iubește. Astăzi, ducându-mă la ea, îmi spuse că bărbatu-său s-a dus la țară și că dorește să cineze deseară la mine acasă, fără altă condițiune decât să fiu discret." (*Ibidem* 73)

In what the pair *acum / atunci* (*now / then*) regards, it is to be noted that *acum* (*now*) refers only to the moment of speaking, while *atunci* (*then*) may appoint any period in the past.

"– Dar, Zoica mea!... *acum* să te duci... ai făcut un om fericit, ai rădicat un om din tina ticăloșiei... *acum* poți să te duci și fii mulțumită cu inima ta... aducerea- aminte a cuvintelor tale va rămânea să mă mângâie în singurătatea mea!..." (*Ibidem* 101)

The pair *acum / atunci* (*now / then*) usually marks the reference to a moment from the current or from a prior period of time, the interval between the two being indefinite.

The temporal, spatial and manner deixis have a special role when referring to the place from the structure of the discourse, in which situation they are considered textual deixis.

"Uf! ce nume! ce grozăvii! cum v-ați stricat gustul! *acuma*, întăleg;" (*Ibidem* 50).

"– Ascultă, Manoile! Te îndoiești de provedință, te îndoiești de toate de la un timp încocace... o știu... de *aice* purcede dezgustul ce cerci..." (*Ibidem* 53).

"Limba ce se vorbește este mai mult o franțuzască, umplută pe ici pe cole cu vorbe românești" (*Ibidem* 72).

It is to be noted that there is "a certain functional ambiguity of these marks: they relate cataphoric and respectively anaphoric to the text they delimit. Unlike the proper anaphora or cataphora, these marks are not substitutes for certain referential units of text, but they refer to the text as a whole." (Ionescu-Ruxandoiu, 1999: 104).

The general idea that emerges from the marks of the textual deixis is the fact that it is not original, but it rather borrows characteristics of other types of deixis.

In conclusion, from a pragmatic point of view, there are some elements that characterize Bolintineanu's novels. The most important are the situation of communication with its specific features and the different types of deixis.

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## ***ROMANIAN – A UNITARY AND INDIVIDUAL ROMANCE LANGUAGE<sup>1</sup>***

***Abstract:*** The paper presents the formation process the stages of Romanian language evolution from its origins to the present day. At the beginning, the author points out the place of the Romanian language in the large family of the Romanic languages. Then, the author makes a survey of the intrinsic features which differentiate and impose Romanian as an unitary language with a prominent individuality. These valences are the expression of its perpetuation force based on a phonetic and grammatical system of a Latin type and on a main word stock made up of Latin and autochthonous elements with a large derivative availability and a remarkable functional capability.

***Key words:*** Romance origin, Latin language, Romanian language, phonemic morphological and syntactical system, linguistic cohesion, unity and individuality.

The Romanian language is the Latin spoken continuously in the space between the Carpathian Mountains and the Danube. Used continually from the Roman colonization until the contemporaneous epoch, the Romanian language has continuity in time, being situated in all the stages of its evolution in opposition with the languages from the South-East of Europe. In the epoch of the genesis of a language, there are many and important transformations, mainly of a phonetic nature.

Regarding the Romanian language, the majority of the phonetic transformations with major consequences at the morphological level occurred in the period of the common Romanian language (17<sup>th</sup> – 18<sup>th</sup> centuries), before the Slavic language exercised its influence.

A proof in this respect is the fact that the phonetic rules which individualize the Romanian language, driving it apart from the Late Latin and the other Romance languages did not influence the borrowings from the Slavic language.

In Dacia and in the two Moesias, the linguistic Latinity was preserved with more fidelity than in the Occident, a fact attributed by some linguists to the popular and colloquial character of the Latin from this side area of the colonized territory.

The Romanian preserved the ancient traits common to the Romanic languages accurately. Yet, during its history, the Romanian language has acquired some individual traits which ensure its originality within the community of Romance languages.

Among these, we have to mention: the enclitic position of the definite article, the preservation of the neutral gender, the retention of the Vocative in -e (*frate!*!), the forming of the future with the help of the auxiliary *a vrea (to want)*, and the broadening of the use of the Conjunctive mood, to the detriment of the infinitive. These linguistic facts, which represent some innovations proper to the Romanian language (attributed either to the influence of the substratum, or to the influence of the Balkan environment), do not isolate it from the other Romance languages.

The Romance character of the Romanian language is sustained by the internal organization system, which is based on a solid Latin structure (the morphemes and the grammatical instruments are of Latin origin).

The Thracian-Dacian substratum confers to the Danubian Latin a specific character, a reality which completes its physiognomy. Occurred in the special conditions of bilingualism, the autochthonous influence on the Latin had a homogenous character in general. This thing is explained by the assimilation of the pre-Latin elements by the Danubian Latin during the

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process of Romanization. Thus, these influences are inherited as a Latin stock proper, the fact that the autochthonous material has underwent the same type of changes as the Latin one, also pleads in favor of this statement.

Nowadays, there is a general consensus of the linguists regarding the acceptation of an archaic development stage of the Romanian language, usually placed before the separation of the four dialects: Daco-Romanian, Aromanian, Megleno-Romanian and Istro-Romanian, a stage known in the specialty literature under different names, among which the more used are the following: *the archaic Romanian* (S.Pușcariu), *the primitive Romanian* (Al. Philippide, G. Ivănescu), *the common Romanian* (Al. Rosetti), *the common primitive Romanian* (D. Macrea), *the Balkan Romanian* (Ov. Densusianu), *the Danubian Roman Language* (E. Petrovici) and *the Proto-Romanian* (I. Coteanu).

Sextil Pușcariu understands by *primitive Romanian* or *archaic Romanian* the language spoken by the ancestors of Daco-Romanians, Aromanians, Megleno-Romanians and the Istro-Romanians from nowadays, before any connection between them was interrupted.

S. Pușcariu remarks also the fact that all four dialects develop according to the same general tendencies of a Latin type, which may be considered as forming the national character of our language. The acknowledgment of the unity of Proto-Romanian leads to the conclusion that in the epoch of the genesis of Romanian language, our ancestors were not yet divided and that between those who were speaking Romanian there was a geographical community, an important fact for the subsequent development of the Romanian language.

Formed on an extended Romanized area, North and South of the Danube, *the common Romanian* reflects, by its unitary character, a popular civilization and culture of a pastoral and agricultural type, being the way by which the unity of the social groups of Romanians is ensured.

*The common Romanian* is the result of comparing the dialects from the North and South of the Danube, representing the intermediate stage of reporting the Romanian dialects to Latin. The phenomena found approximately in the four dialects are characteristic to the common Romanian.

The unity of the common Romanian is continued in the Daco-Romanian, an idiom characterized by a special dialectical unity. The differences between the patois of the Daco-Romanian are not significant. They are of a phonetic, lexical nature and they are found, in an exceptional way, at the grammar level.

Eugeniu Coșeriu noticed the superiority of our language in the context of the Roman languages, stating that the Romanian language represents an *autonomous unity*, by the fact that, in its very ancient stage:

- the influence of the Classic Latin lacked
- its substratum is different from that of the western Roman languages
- the foreign influences were others than those of the Roman occident - the Slavic, Byzantine, Hungarian, Turkish and Neo-Greek influence (Coșeriu Eugeniu, 1994: 12)

The unitary character of the Romanian language, as an expression of the Romanian spiritual unity from the times of the Dacians until nowadays, was claimed for the first time in the modern epoch by B. P. Hasdeu. The contact of the Romanian language with the Balkan languages proved the resistance of its Latin character. Even if it developed in isolation from the other Romanic idioms, the Romanian became the vitality of the elements of Latin origin, the resistance of the structures specific to the Latin and the capacity of assimilation of the foreign elements. For example, the

generalization of the constructions with the help of the Conjunctive instead of the Infinitive marks the preference of the Romanian language for the analytical structures, specific to the concrete popular language, like the common Romanian.

The Romanian language has a distinct **individuality** as compared with the popular Latin and with the other Roman languages.

The Romanian language had the conditions to get formed earlier than the other Romance languages. After the partition of the Roman Empire, the Eastern Roman peoples remained isolated from the Western ones. On the territory of the Eastern Empire, the Greek became the official language, the classical Latin ceasing to exert an influence upon the spoken language. This thing didn't happen in the Western Roman Empire. Here, the influence of classical Latin exerted permanently through administration, school and church. This is why the Romanian language offers to the researchers a rich linguistic material which allows them to settle the elements inherited by the Romanic languages from the popular Latin, as well as the borrowings from the classical Latin.

Beginning with the 7<sup>th</sup> century, when the contact with the Slavonic people became more active, the Roman language was already formed in its fundamental compartments. The proof of this fact is that the grammatical structure of the Romanian language contains few Slavonic elements, and the lexis does not take part to the settling of the phonetic laws.

In the **phonetic system** of the Romanian language, Latin in its essence, there are some specific traits due to the historical evolution of our language. Thus, the vocalic system enriched with the vowels **ă** and **î** and with a considerable number of diphthongs and triphthongs, and the consonant system with the affricates **č**, **ş**, **t** and the fricatives **ş** and **j**.

A characteristic of the Romanian language in comparison with the other Romance languages is the development of the *system of phonetic alternations* (vocalic, semi-vocalic and consonant), frequently used in flexion (in order to mark some grammatical categories) and in the word-forming process. Under the Slavic influence the semi-vowel **i** before the initial **e** developed [*iel, ieste, iera*], and the laryngeal consonant **h** entered the Romanian language.

The **morphologic system** had, even from the beginning period, a visible tendency of simplification and systematization of paradigms: the flexion of the noun was reduced and the verbal system simplified itself by the analogical reconstruction of some equivocal forms.

The morphological categories of the Romanian language are those of the popular Latin:

- the three grammatical genders: masculine, feminine and neutral were preserved in the Romanian language from Latin;
- the endings of each gender are the Latin ones;
- the neutral gender, disappeared from the other Romanic languages, but kept in Romanian only in the case of the noun, knows a reorganization on the Romanian territory.

From the popular Latin, the Romanian language preserved:

- the adjective and the comparison category;
- all types of pronouns with their entire flexion;
- the auxiliary verbs and the four conjugations;

- the Romanian numeral from one (unu) to ten (zece) is the Latin one, the numeral from eleven (unsprezece) to one hundred (sută) is formed with a Latin material, but following the model of the Balkan numbering system (also met in the Bulgarian, the Albanian and the Neo-Greek);
  - the numeral thousand (mie) is Latin;
  - the adverbs, prepositions and the conjunctions, with some exceptions, are also of Latin provenience.

Due to the reorganization of the morphological structure there appeared, in all Roman languages, some inexistent grammatical forms: the article, the conditional mood.

The numeral **sută** is Slavic, and the use of the reflexive voice registered in the Romanian language a great amplexness, probably under the Slavic influence. In neither of the Roman languages is the reflexive voice as frequent as in the Romanian language.

**The derivative system** of the Romanian language is, in majority, the Latin one, completed with numerous suffixes and prefixes of a Slavic origin, some of them really productive (-ean, -iș, -iță, răs-, ne-).

In the **syntactical system** of the Romanian language we may list some essential characteristics, which represented in the popular Latin some constant tendencies:

- the usual topic of the words in the phrase: subject, predicate, complement, is, in the Romanian language, the one from the popular Latin and from the other Roman languages;
  - the development and the extension of the analytical flexion;
  - the disappearance of the sequence of tenses;
  - the reduced proportion of subordinate clauses;
  - the simplifying of the case system;
  - the reinforcement of the conjunctive to the detriment of the infinitive.

The reduced presence of the non-Latin elements in the Romanian language, in spite of the long relations with other peoples, especially with the Slavs, is explained by the fact that the grammatical structure, as the most stable compartment of a language, is also the most resistant to the entrance of new elements.

If in the grammatical structure of the Romanian language few non-Latin elements entered, in the lexis they are numerous. The part of the vocabulary resistant to the entrance of new elements is the **main word stock**, which represents the second element of the individuality of a language.

Analyzing the origin, the structure and the evolution of the Romanian language through its main word stock, its predominant Latin character can be noticed within the system. As opposed to the grammatical structure, the main Romanian stock comprises a relatively important number of Slavic elements, as well as a more reduced number of words borrowed from the: Hungarian, Turkish, Neo-Greek, and French language or from the Thracian-Dacian substratum etc.

As a result of a group of evolutions underwent by the popular Latin brought in Dacia and in other Danubian provinces of the Roman Empire and spoken continually on the Northern-Danubian territory where the Romanians live today (from the colonization until nowadays), the Romanian is a Romanic language with an individual personality and physiognomy. The personality is given by its great perpetuation resistance based on a phonemic and grammatical system of the Latin type and on a *basic vocabulary*,

formed of the ancient Latin and autochthonous elements in the first instance, with a special derivation force and with a great functional capacity.

The close solidarity between the phonetic, morphological and lexical factors made that this neo-Latin language, acquire the individuality before the exerting of the Slavic influence and admit foreign influences in its phonological and morphological system only in the peripheral points (the feminine vocative in *-o*, considered to be of Slavic, Bulgarian origin).

A rustic civilization, the lack of cultural centers in the ancient epoch, the pastoral transhumance (which favored the permanent contact between the social groups from all Romanian provinces), a “weak” feudalism in comparison with the Western one are external factors which favored the permanent up-keeping of the spiritual and linguistic unity of Romanians. To these facts, we may add the fact that the Romanian language developed in a side area of the Romance peoples, as a Latin idiom in a non-Romanic neighborhood.

The close contact of Romanians with their neighbors determined a tenacious preservation of the Latinity of the language, of its unity, so that the Romanian appears as a unitary language in all its evolution stages, from the origins until nowadays. It reflects the civilization and cultural unity of the Romanian people trustily, along the entire course of its history.

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## **THE EMPIRICAL THERAPEUTICS OF NOSTRUMS AND QUACK REMEDIES IN THE CYCLE „BY THE LILAC TREES” BY MARIN SORESCU<sup>1</sup>**

*Abstract:* The village of Oltenia, seen in its existential structures, lives beyond the Easter and Christmas holiday and beyond the ritualic complex of the main important moments of man's life, like birth, marriage and death, also numerous magical beliefs, practised along the years and adapted since then to many situations of the profane space. The magical practices and myths evoked by Marin Sorescu are integrated in the local people's life like existential reasons based on an empirical therapeutics of nostrums and quack remedies, in which the peasant from Bulzești manifests an implicit faith. People's sufferings can be treated with „medicines” like weeds, plants, victuals, with rubbings, called pulling in the countryside, snuffs in the ears, lit candles, but also with magical formulas in verse, accompanied by gestures, called spells which mostly have a thaumaturgic role.

**Key words:** the village of Oltenia, incantation, empirical therapy

Whether influenced or not by the young American poetry which he came in touch with on the occasion of a visit to America and whose tendencies were towards an epic character of lyricism, the use of monologue in poetry, a quantity of apotactical and prosaic concrete as well as towards a scurrilous language, Marin Sorescu proposes a unique experience in Romanian literature, introducing himself as a *lyrical poet emerging into prose*.

Considered by the literary critics as a *lyrical monography* of the Romanian village, especially of the Oltenia one, the cycle *By the Lilac Trees* is seen as an affective re-enactment of memory, as a complex vision of the rural universe; it is achieved not in the prose domain but within poetry, an opening of the lyrical into the epic becoming possible as such.

Actually, the idea of recomposing *the image of the patriarchal village from a few hundreds years ago* occurred to Marin Sorescu when he was in the 6th grade, when he wrote an essay, named predictively, *My village*. The schoolboy's then idea, confessed in *Autobiographical Pages*, has not been forgotten, as it can be seen, being turned later into something real, *due to the wish to leave an authentic icon of a twilight world to the posterity, threatened by modernization which leads to the destruction of the Romanian village* (Albu, Istocescu, 2006: 28).

In the six books of the cycle *By the Lilac Trees*, the evocation of his birthplace, the village of Bulzești, with its events and its characters, gives the impression of a *mirror of the Romanian village, unmatched in authenticity until now*, as Ov. S. Crohmălniceanu has remarked, comparing *By the Lilac Trees* with *Moromeții* in the sense that *Sorescu imposed a personal vision, as a true to life image* (Crohmălniceanu, 1989: 3)

Coming back to the spirituality of his native Oltenia, Marin Sorescu creates a *lyrical mythology based on the data of the Oltenia existence* (Simion, 1981: 3), in an evocation of the native village, as he is a participant in the great existential events : birth, christening, wedding, death, as well as love, jealousy or animosities and friendships.

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The life of the village is lived from the interior, with an emphasis on the real, on the unimportant details which give the image of the Oltenia village, while Marin Sorescu seems to have discovered *the secret that the road to universality passes through Bulzești* (Simion, 1986: 32).

The name of the six books of the cycle *By the Lilac Trees* represents the generic name given by Maria Bălii (a character in the cycle and the neighbour of the poet's father since childhood) to the village cemetery, where many lilac trees grew and where, according to tradition, *the table used to be laid on the grass, in the shadow of the riven church on All Souls' Day*, when alms were given.

*Nowhere else can you eat a more tasteful sauerkraut / Than in the cemetery,* the poet says, and the atmosphere is that of a feast day : *The neighbours wine you with plum brandy above the potage fumes, ... You drink from each other, crosswise, and you say, glowing: <May Good received it>*.

The poet describes the cemetery of the old church from Săliște as the inhabitants' place of passing away, a natural place of the eternal rest, inherent to everyone and consequently to each inhabitant of the village.

*On the Săliște church, the cuckoo is singing, the cemetery has an important, self-reconciliation atmosphere. / It is so good to be buried here, between the woods, the place is hidden, besides it doesn't draw, / The bell does not disturb you as it chimes only on holidays.*

But, until they come here, in the cemetery, where *birds sing and there is a smell of blooming lilacs*, the inhabitants of Oltenia repeat periodically what their ancestors used to do: give birth, grow, work, face difficulties and enjoy life, each in his own invariable way.

Evoking the village of Oltenia, in general, and the village of Bulzești, in particular, Marin Sorescu has in mind to portray particular features, which include mentalities, customs, beliefs, language or way of life.

In the life of the village, numerous magical beliefs are recaptured, practised by the villagers through ages and integrated in their life as existential beliefs. Wishing to complete the image of the rural spirituality and to capitalize the folkloric resources from the village world, Marin Sorescu presents, in connection to man's natural desire for health, an empirical therapeutics of nostrums and quack remedies, valid for several sufferings, with an implicit faith in weeds, plants, victuals but also in pulling or in spells.

Preoccupied either by their own or by their family's health, the villagers feel closer to the quacks, the healers or even the witches than to the health officers who began to arrive in their village, and who were treated with disbelief and dissatisfaction on every occasion.

During a long conversation, Nae Banța and Moș Gheorghe, godson and godfather, come to ask each other about health : *And how are you godfather? / - What can I say dear godson? / To the devil with the health officers / Eh, the one who was better, / He knew how to give injection / But the new one who came, / Listen, he throws the syringe in my arse from the door.*

If old Gheorghe accepts a modern treatment willy nilly, Mitru Ceapă resorts to a famous village quack, Țoțuleasa, to cure his ear pains and headaches, *his choking, his gall bladder fits or his pangs*. Mitru Ceapă is really sick and all empirical therapies applied by Țoțuleasa are useless. Suspected for a swelling, the invalid is given a spell, with a coal in a pipkin, after he had been rubbed with fresh butter. A huge black man woke up / And yoked two huge black oxen / To a huge black plough / and sewed huge black wheat.

Seeing that *the patient was getting worse*, Toțuleasca also rubbed his *red stones*, after which, helpless, she agrees to call the priest. The belief in the viaticum and in fate holds true finally, ... *after that Mitru Ceapă felt better*, and after he *went out and saw his handmill, the sheep, the fowl*, he came *peacefully in the house*, he laid down, and *he passed away*.

To the last, *that was his fate*, and all treatment proved ineffective, *in vain, as he was not long for this world*.

Toțuleasa was well-known because she was a healer for many diseases, that is she knew all the unwritten book of ancestral remedies, from the incantation to the mourning.

Introducing other incantations in many of the poems of the cycle, among which we cite those for healing the toothache , Marin Sorescu notes in the *Diary*: *If I could not grasp the garb, the customs, the old things in my childhood, I would think they never existed* (Sorescu, 1999 : 232).

Among all the village witches, Cismăroaica was *damned good at incantations*, as her questions about other diseases of the patient or about his parents'diseases, followed what we call today hereditary diseases. She got those who knew to write / *To sign on a tray filled with sand, / That she may read the character / As this also determine the disease*. She uttered *some magic /one could not understand [...] until disease got bored*.

A magic water having a thaumaturgic role is also prepared by means of incantations by Roncioaica, water which brings all man's diseases to disappear, when drunk. The magic water was stuck with a spit rod, *appeased* with a coal and brought calm to the patient. Actually, many female patients found remedy in self-suggestion.

Roncioaica, *a beautiful red woman* healed through incantations only her acquaintances: *It's for her, I will do it for her, As I feel sorry for her*, because diseases, she said, came over and would not let her sleep at night.

Since specialized medical officers were absent from the village, the sick had implicit faith in old women who knew spells and other empirical cures with dubious results.

Mitra lui Tudoran, a talkative woman, a woman *who talks much and does not know what she says*, or *the chatterbox* , or *the one penny woman*, offers to heal Florea of Ghiță and to cup him. Not having the right thing for that, the woman uses *some metal half a kilo jugs*, which get warm and make him scream with pain, the patient remaining with a burnt back and sizzled ribs after the treatment. The therapeutic quack procedure is certainly rallied, because, seeing that she could not heal him, the woman excuses herself: *Who is struck by the disease on Saturday, will not cure*.

Hearing that lungwort is a miraculous weed in treating rheumatism, Anica lui Dărmon very sick, worn out searches the healing plant, in the forest, far away from the house, in vain.

Goody Ioana of Măi, another healing quack, diagnoses a woman who had headaches every day *at noon* with *dry sun*, since everybody must feel pain somehow. The sick woman must go to the fountain where, seeing her face in the water, she says: *The sun is here in the lake /Not in my head*, while she splashes *her head and over her shoulders*. If for some people the pain is relieved, for Marin Sorescu, then, a child, the treatment does not give results, even repeated.

It is more difficult with children, the poet tells us, *it's a pickle with small children when they get ill, they fade like candlelight*,, because they *do not know to tell where is the pain and what is wrong*. In order to save the suffering child, a more or less

cunning quack, gives the diagnosis: *Hold on, we must find/ The pang*. This time, the treatment is based on victuals as medicines. After having been washed properly, an egg is broken on the child's chest. The yoke is chosen and then pushed with *the finger, / Here and there* and the pang lies in the place where it breaks. In this happy case, the place is rubbed and covered with a *poulte* made up from a tobacco leaf, a mustard one, onion and oil.

*The child begins to laugh as he feels the illness passing.*

However, the situation is dramatic for other children. The yoke does not break, the pang is not found, which means it is beyond cure, *it means that death inhabited him and there is nothing to be done.*

The miracle happened for a child from Seculeşti who escaped from being buried alive, was of ill omen. Forgotten on a porch by *his mother when she went sowing*, pigs ate him *literally*.

Eugen Simion mentions a code of the poems, which he summarizes as such: a *negation on the first level of the poem (the visible level, the manifest level) and a meaning on the second (the implicit level) which contradicts the first one [...]. Anyhow, a reverse meaning, as a rule a bitter philosophical meaning, hidden under the silks of irony* (Simion, 1978 : 128). This *code, reverse meaning* gives the originality and the uniqueness of Marin Sorescu's poems.

Goody Anica cures quinsy by incantation, as she was *a witch*, who knew *a lot of remedies* and healed a chicken which pricked in a thorn; the incantation prevented the wound from swelling. She also cured the poet by incantation when he was a child, when he preferred her spell, than *mother's pointer, dabbled in salt*. Goody Anica twisted a coal in a glass of water and said: *quinsies/ bunches, / Left with the turkeys, / Turkeys came back / Quinsies did not*. Another valid treatment for quinsies was *a wet cloth round the neck* with maize flour, which made him resemble a lord *as I saw later the English wore / Stiff, with upward chin, because the laced collar*.

Marin Sorescu's poems reduce the existential mystery (as compared to Lucian Blaga) in an ironical significant language. For headaches, Floarea had an original treatment. *She said: <Stand still I will fasten it, /and measure it>*. Then, a complicated procedure followed: *She tied a thread round the head / She took a coal and made / Four marks on the thread, / One on the front, above the nose, / Two at the ears and one on the nape of the neck*. After that, *she put a spinner on the front [...] And you also had a pail of water on the head*. After other complicated procedures with the thread and the pail, Floarea was attentive *if signs match , / Sign in sign*. It was beneficial they do not match, as it was the only way she could see *how much your head had been cleft. / And she measured with her finger on the thread. And you recovered*.

Deliberately evoked by Marin Sorescu, all this folkloric and magical thesaurus represents an authentic image of a world which tried to save from destruction the peculiarity of the Romanian village and especially the Oltenia village.

In the village *closed as a fortress*, as a sign of respect or of preserving certain traditions understood only there, *Pregnant women carrying the hayfork on the shoulder / Say good afternoon, / Even if they do not know you*, because in Bulzeşti everything happens / Normally, / Without surprises.

Perhaps, that is why Mărin al lui Moş Pătru, who *hasn't decided to marry yet* and consequently bearing the nickname Later, *wept dryly for the deterioration of the order [...] Their old house with peaceful gentle peasants, / Entered slowly into the ground*.

In the poems belonging to the cycle *By the Lilac Trees*, Marin Sorescu is animated by a pertinent feeling emerging from the creation freedom, which conveys the most convincing things about world's instability and transience by means of common, almost banal language of human existence. It seems as if Marin Sorescu said 'Life is a show; please, look at it and pay attention! '.

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## ***LA PROSE DE LA GÉNÉRATION DE CRÉATION DES ANNÉES***

***2000<sup>1</sup>***

***Abstract:*** After 1989, the change of the social-political context permitted a normal and necessary innovation of the Romanian literature, both on a thematic and language level. It was talked and it is still talking about “the new writers”, about “the new poets” and about “the new criticism and literary history”. The beginning of the third millennium brought in the Romanian literature many novelties and especially many new people, that is young men of promise.

***Keywords:*** The 2000 generation, prose, the minimalism

La révolution de 1989 a été un moment décisif pas seulement dans le plan politique et social, mais aussi culturel. Dans les conditions de la liberté, la littérature a trouvé, bizarrement, lentement son rythme et son souffle. La culture et la littérature roumaine sont entrées dans une nouvelle étape de synchronisation, après presque 5 décennies de communisme.

Les noms nouveaux se groupent dans plusieurs orientations et écoles. Quelques écrivains se forment dans des cénacles qui ont fonctionnés après 1990 (un conduit par Mircea Cărtărescu jusqu'à 1998, un autre, par Marin Mincu après 2000). En automne de 2000, Marius Ianuș et Dominica Drumea ont créé le cénacle Litere 2000, nommé plus tard *Abator Fracturi*, réunissant dans ce groupe une série des jeunes : Răzvan Tupa, Claudiu Komartin, Doina Ioanid, Florea Tuțuianu, Ioana Nicolaie, Mihail Vakulovski, Ruxandra Novac etc. Des noms nouveaux qui ont déjà quelques livres publiés sont: Răzvan Rădulescu, Radu Aldulescu, T. O. Bobe, Cezar-Paul Bădescu, Ovidiu Verdes, Daniel Bănulescu, Ion Manolescu, Filip Florian, Dan Lungu, Lucian Dan Teodorovici, Radu Pavel Gheo, Adrian Schiop, Alexandru Vakulovski, Ionuț Chiva. On peut parler à ces auteurs d'une prose parabolique, allégorique, représentée par Mircea Cărtărescu (*Orbitor*), sur la prose de la transition communiste, qui est parue assez tard après le changement du régime de 1989 et où l'on peut mentionner : Florina Ilis, Dan Lungu, Filip Florian.

Une tendance intéressante de la prose actuelle est constituée par la prose pour les enfants. Les plus intéressantes titres de ce thème sont : *Cruciada copiilor* – Florina Ilis et *Cum mi-am petrecut vacanța de vară* – T.O. Bobe. Une figure distincte dans ce paysage est représentée par Claudia Golea, une des plus transgressive et érotique femme- écrivain de la génération 2000 qui explore dans sa prose des espaces de plus exotiques.

Avec une importance plus grande pour le public, la prose de dernières années, a la chance de s'imposer et d'imposer d'une manière organisée l'existence d'une génération littéraire 2000. Nous avons vu en 2004 ce qu'une campagne intelligente, même agressive peut faire, dans le sens de promouvoir d'une manière publique un contingent de prosateurs débutants (il s'agit de la campagne de Polirom à l'aide de la littérature jeune). Il y a aussi des livres pas assez concluants (Dan Tăranu – *Al patrulea element* ; Ioana Baetica – *Fișă de înregistrare* ; Dragoș Bucurenci – *Realk*), mais aussi quelques débuts spectaculaires, tellement débattus, mais pas de romans assez valeureux (Ioana Bradea – *Băgău*, Ionuț Chiva -69, Adrian Schiop – *Pe bune/pe invers*). Il y a

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encore de bons livres : Cezar-Paul Bădescu- un début tardif avec *Tinerețile lui Daniel Abagiu*, T.O.Bobe și Dan Lungu. A Cluj, un début prometteur c'est Mihai Goțiu et Dorin Mureșan. Un artiste polyvalent est Mitoș Micleușanu, prosateur, graphicien et compositeur, fondateur de la bien connue *Planeta Moldova*, qui a publié aussi un volume de prose courte, *Organismecanisme* (2002) et les romans *Tuba mirum* (2003) et *Kasa Poporului* (2008).

Le nom des prosateurs de la dernière génération est lié d'une façon programmatique aux Editions Polirom qui, au printemps de 2004, sous le slogan *Votez la jeune littérature!*, lançait sur le marché de livre roumaine la première vague de 7 prosateurs débutants, unis dans la collection *Ego. Proză*. Quelques diverses qu'elles soient les écritures qui ont bénéficié de la promotion, il y a eu de nombreuses réactions qui ont conduit à la formation d'une longue onde de choc. Des débats publiques, des confrontations médiatiques, des chroniques pleines d'éloges ou critiques ont eu un retentissement qui a contribué à la promotion d'envergure, ce qui a consacré *Ego. Proză*. dans un pays où l'achat de livre devient un luxe et la lecture pour le plaisir, un desideratum. Suivie par des initiatives similaires de quelques Editions comme Humanitas, Cartea Românească de Bucarest et Brumar de Timișoara, ou Paralela 45 de Pitești, l'offensive de Polirom continue , ayant le mérite incontestable d'avoir imposé une série de noms d'où le temps et leurs écritures vont cerner les écrivains meritoires.

C'est ainsi que l'on a préfiguré la parution d'une nouvelle génération de prosateurs dont on a beaucoup écrit dans les revues. L'idée d'une nouvelle génération littéraire a suscité les esprits, les voix critiques occupant immédiatement des positions *pro* ou *contre*. Cela ne doit pas nous étonner car les premiers volumes publiés ont été signés par Ioana Baetica, Ionuț Chiva, Dan Lungu, Lucian Dan Teodorovici, Radu Pavel Gheo, Adrian Schiop, T.O. Bobe, Cosmin Manolache.

La facture éclectique du groupe proposé par Polirom explique, le plus probable, l'inexistence jusqu'à ce moment-là d'une recherche systématique sur la jeune littérature de facture récente, malgré les nombreuses échos provoqués dans la presse de spécialité et ailleurs. Si, d'une part, les textes de Ioana Baetica, Ionuț Chiva, Adrian Schiop ou le surdosage administré par Dragoș Bucurenci et Claudia Golea mettent l'accent sur les électrochocs dénominatifs avec une non-dissimulée direction sexuelle, il y a une alternative considérable qui fonctionne en parallèle et réalise un équilibre dans la balance des jeux de langage.

La littérature visant les thèmes érotiques prend des formes agressives et défiantes, devenant fréquemment licencieuse, comme une réplique au puritanisme imposé par la censure communiste. Avant 1989 on éliminait des livres même les mots inoffensifs *baiser* ou *seins*, pour ne plus parler d'*orgasme*, *pubis*, *éjaculation* etc. Assez longtemps réprimé, le désir de nommer l'acte sexuel, de le décrire, de suivre ses échos dans la conscience se manifeste d'une manière explosive. Ce déroulement s'associe à la tentation d'écrire une littérature commerciale, qui doit se vendre rapidement et assurer de grands revenus. On cultive maintenant dans la poésie, dans le théâtre et dans la prose toutes les formes d'évocation de la sexualité, des plus vulgaires jusqu'au plus raffinées.

Tout comme le sexe, les drogues représentent un thème littéraire *tricky* et c'est encore plus difficile: c'est incitant, c'est spectaculaire et cela donne l'impression des zones illimitées d'exploration. Mais entre les drogues et la littérature il n'y a aucune relation de dépendance, et ce n'est pas l'expérience celle qui fait la différence de la valeur. C'est pour cela que les grands livres de ce type sont nombreux peu.

D'une manière naturelle, cette direction dans la jeune littérature roumaine s'est synchronisée aux tendances similaires des autres pays sortis du communisme. Il ne

s'agit pas ici de mimer les livres de la littérature occidentale. Les mêmes coordonnées politiques et économiques ont géré les mêmes maladies socio-mentales et finalement le même type de produits culturels. Quelques jeunes écrivains de l'est de l'Europe ont abordé dans les dernières 10-15 années de tels sujets : de jeunes gens rebelles, des réactions anarchiques et très gauchistes, des communautés marginales et sociopathes, le manque des perspectives, la consommation des drogues et le sevrage, la pratique du sexe libre, l'ivresse et la vie des bandes de quartier, l'entourage des troupes rock etc.

Dans les dernières années, le courage de parler des vices devient une vertu. Dans la littérature roumaine seulement 3 auteurs ont fait de la dépendance des drogues le thème principal de leurs romans. Alexandru Vakulovski a débuté avec le roman *grunge Pizdeț* (Aula, 2001), suivi de *Letopizdeț* (*Cactuși albi pentru iubita mea*) (Idea Design&Print, 2004), les deux quasi biographiques et placés au milieu estudiantin de provence, caractérisés par un mélange ethnique, une attitude anti-establishment, la tentation d'évader et de se détruire par l'ivresse et les narcotiques, ces *rêves gratuites vers le ciel*. Dragoș Bucurenci a intitulé son roman *techno* avec la dénomination alternative: *RealK* (Polirom, 2004). Le roman s'ouvre sur une convention romanesque du XVIII-ème siècle liée à la réalité de l'Internaute: un *clubber* renonce soudainement à la drogue et offre à son camarade son journal écrit sur *weblog* où il avait enregistré avec intermittences son expérience en entière. Assez peu vérifique et laissant une sensation d'une fausse authenticité en tant que l'histoire, le roman a une valeur plutôt éducative: il y a là des notes *techniques* de sous-sol par l'intermédiaire desquelles on explique le jargon narcotique (*shot, sharf, pill, acid, timbre, ex, palm, blunt, bong etc.*) et on donne des informations supplémentaires sur le type et l'effet des drogues.

Les prosateurs *du moi* sont par excellence les représentants des *univers fragmentaires*. Tout comme peu de leurs livres ont la cohérence épique d'un roman, la population qui sorte de leurs pages semble plutôt le produit final d'un jeu de puzzle identitaire. Les caractères se composent et se décomposent de fragments d'action (réelle, imaginaire ou souvenue), de notes plus ou moins isolées traitant sa propre existence du passé récent ou du futur proche. T.O.Bobe, Lucian Dan Teodorovici, Cezar-Paul Bădescu par exemple ont fait leur option pour le discours formatif. Leurs héros sont les possesseurs d'un charme spécial doué au réalisme naïf de la jeunesse. Le pari sur l'enfance et les dilemmes de la sortie de cet âge aident de couvrir un espace moins exploré, celui du voyage vers soi-même.

Le contact continual avec le public représente une coordonnée de base des romans d'*Ego.Proză*. Les personnages sont parfaitement conscients de l'importance de l'altérité pour leur propre développement. Même comme ça, plusieurs fois *l'autre* n'est pas un partenaire, il peut être représenté par toute la communauté qui contribue directement et indirectement aux aventures du soi qu'elles transforment. Des exemples concluants dans ce sens sont offerts par les livres de Dan Lungu, Filip Florian, Sorin Stoica – toutes les 3 épopies de la vie vécue dans le cercle étouffé d'une collectivité aussi restreinte et organiquement soudée, qu'oppressive à l'égard de l'individu par les dictées et les attentes formulées.

En 2012 nous observons avec surprise qu'une décennie du III-ème millénaire est passée, cela veut dire presque tout l'apogée d'une génération de création littéraire, selon l'opinion de quelques critiques et historiens qui, par des raisons plus ou moins fondées, plus ou moins suffisantes, ont partagé, ou mieux dire, ont séparé arbitrairement les principaux écrivains roumains de ces dernières 50 années, les appelant selon la décennie correspondante: les écrivains des années '60, '70, '80, '90 et après beaucoup de controverses, les écrivains des années 2000.

Tout ce regard d'ensemble envisage de montrer que les écrivains de la Génération 2000 sont devenus des présences courantes dans notre monde culturel, ayant des raisons suffisantes de parler d'une nouvelle génération de création dans l'histoire de la littérature roumaine.

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## **IMPRECATION IN BOOKS OF CURSES<sup>1</sup>**

**Abstract:** Romanian eighteenth century reflects a cultural dialogue where the Greek tutelage appears as defining against the expansion of the ideas of the French ‘Lumières.’ In this context of cultural confluences characterizing the Romanian space, we propose to approach the first Romanian rhetoric from the perspective of the immutable versus the ‘esprit du siècle.’ We track in a diachronic perspective the evolution of a figure coming from the classical rhetoric to the one adapted to the Romanian space (Rhetoric of Piuariu Molnar, chapter 34 ‘To Curse’) and its impact on customary and normative law of the analyzed century.

**Key words:** rhetoric, books of curses, re diplomatica.

### **Romanian Rhetoric: Between Implicit and Theory**

Rhetoric manifested itself in our old culture as a rhetoric implicitly stated through the scholar aspect of the literary language, which had undergone a long process of honing due to the writings of Miron Costin, Dimitrie Cantemir, Dosoftei, Antim and so on. The acquisition of the art of rhetoric occurred in an early era of Romanian usage, following patterns derived from Slavonic, Latin or Greek, whose mastering required considerable effort, as highlighted by linguists and historians of literary Romanian. This accumulation and adaptation of formulas, rules and patterns was achieved in the peculiar circumstances of the birth of a literature in the vernacular language, although the mechanism of this process may be correlated, apart from the works of the aforementioned writers, with the teaching of grammar and rhetoric in the princely and monastery academies that existed in the 17<sup>th</sup> century and the following centuries.

In Romanian diplomacy, or more exactly in the ecclesiastical documents we shall refer to in the following, the borrowing of terms or formulas excluded to a large extent the notion of innovation or coinage. We do not refer here to the general adoption of the diplomatic terminology, signalled in Romanian studies ever since the beginning of the 19<sup>th</sup> century, but especially to a single subdivision, namely that of *sanctio*. From a rhetoric perspective, this subdivision may be identified with *imprecatio*, and from the perspective of its content and finality it may be assimilated to the *anathema*. The peculiarity of this subdivision in the Orthodox-rite Romanian diplomacy lies in the fact that certain documents in which it was introduced acquired a juridical specialization. We refer here to the so-called *books of curses*, which are documents attested in Romanian in Wallachia and Moldavia starting with the 16<sup>th</sup> century and lasting until the beginning of the 19<sup>th</sup> century. In these documents, which served as items of evidence in secular and ecclesiastical courts of law, *imprecatio*, commonly assimilated with the *curse*, is shaped within the predetermined patterns of an impressive *re diplomatica*, which was only partially identified in theoretical writings in the Romanian space, though at a later date, after the appearance of the first work of rhetoric.

As it is known, the name of Ioan Piuariu Molnar is relevant to this moment in time. Reputable researchers of the history of culture and literary language have disputed Molnar’s paternity of the manual called *Rhetoric, Namely the Teaching and Drawing*

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*Up of Beautiful Discourse* (Buda, 1798), hypothesizing that he only edited it.<sup>1</sup> Thus, although this first rhetoric can no longer be numbered among the original writings of Romanian culture, its appearance may be correlated with the didactic finality<sup>2</sup> and the effort to adapt Romanian language to the elitist norms that the translation of such a treatise requires even nowadays is extremely laudable. The option to edit a manual of rhetoric illustrated prevalently by examples taken from patristic literature<sup>3</sup> during a period marked by a surge of enlightenment will most likely have been taken in the spirit of exemplary models, since the range of religious problems had witnessed a comeback in the whole of Europe. It is not without significance that among the first such theoretical preoccupations for Romanian we can number those aimed to draw up a sacred rhetoric, following patterns with a long practice in the West. Here we shall only draw attention to the treatise entitled *Principii de retorică și elocuință amvonului* (=Principles of Rhetoric and Eloquence at the Pulpit), projected both as a rhetoric of argumentation and of the ornate discourse ('It is not enough that the author should only have a good plan and solid proof, but he should also embellish them with vivid and powerful expressions,' p. 108).

### **Imprecatio in Treatises of Rhetoric and in Diplomacy**

The tradition of analysis of this figure asserts itself on the line of biblical hermeneutics, liberal arts and patristic writings (see for example Cassiodor's *Expositio Psalmorum* or the *Sermon on Whitsuntide Sunday* of Saint Chiril from Turov). Equally, *imprecatio* was correlated with *sanctio* in pontifical offices (see Le *Liber diurnus*) and lasted up to the dictaminis treatises (such as Alberic du Monte Cassino's *Breviarum de dictamine*) and further on to documents serving as models included in pontifical diplomatic manuals that were widespread in Western Europe<sup>4</sup> for a long time.

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<sup>1</sup> The researchers pointed out not only the similarities with fragments from various writings (see Antim Ivireanul's *Didahiile*), but also the fact that the language and stylistic peculiarities from the manual of *Rhetoric* do not identify with those present in the Transylvanian scholar's other books (*Economia stupilor* or *Istoria universală*) (= Economy of Bee-Breeding or Universal History). The comparative philological study written by professor N. A. Ursu demonstrated that the first rhetoric manual in Romanian reproduces, all but entirely, Francis Scufos's manual, entitled *Téhni ritorikis* (Venice, 1681).

<sup>2</sup> At the time, the *Rhetoric* had been announced by Samuil Micu in *Historia Daco-Romanorum sive Valachorum* and by Radu Tempea in *Cuvântare înainte* (=Foreword) to *Gramatica românească* (=Romanian grammar) (1797) as being an integral part of the effort to eliminate 'all the chaff that had invaded our language'.

<sup>3</sup> See the introductory study of the edition of the Rhetoric, where A. Sasu (p. 6 and the following) notices, alongside these, other examples from Plato, Demosthenes, Pindar, Euclid, Prometheus, Thucydides or Plutarch, but also from similar works by Aristotle, Cicero, and Quintilian.

<sup>4</sup> See A. de Boüard. *Manuel de diplomatique française et pontificale*, II, Paris, Editions A. et J. Picard & Cie, 1952, p. 15-16: 'Ea vero racione quod ipsi canonici qui ibi Deum serviunt ipsa vinea teneant sine jussione de nullo episcopo nec de abato; et si episcopus aut abas vel ullus omo aut ulla oposita persona(t) ea tenere voluerit, primus ira Dei omnipotentis et omnium sanctorum incurat et cum Juda traitore qui Deum trait participationem abet, et postea ad eredes meos reverted. Sane si quis, ego aut eredes mei vell omo, qui contra donacione vel elemosione iste ulloque tempore ire, inquietare aut intrumpere voluerit, non vale[at vi]ndicare quod repetid sed comp[o]net in vinculo auri obtimi libra I, et in antea donacio ista omniq[ue] tempore firma stabilis permaneat omniq[ue] tempore, cum stipulacione interposita pro omni firmitate subnixa.' (Fragment from the Act of Donation drawn up by Marcia to the Saint Pierre church..., March 1010).

Close to the century when the books of curses became more and more widespread, the impressive volume *De Re Diplomatica* written by Johannis Mabillon had been printed in several editions. Dealing with all the subdivisions of the epistolary range of formulas, Mabillon drew up, just like his illustrious predecessor, Marculf, a list of *imprecatio* formulas, which he inserted in a detailed history of their use in royal and ecclesiastical offices, in private or public documents<sup>1</sup>.

In the Romanian manuals and treatises of rhetoric<sup>2</sup>, used either in secular or ecclesiastical schools<sup>3</sup>, whether they were printed or left in manuscript form, the illustration of *imprecatio* was carried out with enough diligence and skill. If in the *Rhetoric* edited by Molnar<sup>4</sup> or in that of Archimandrite Dionisie<sup>1</sup> the trope had been

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<sup>1</sup> See Chapter VIII: I. Diplomatū imprecationes an ferendae. II. Poenarum quatuor genera in chartis apponi solita. III. Multa seu mulcta corporalis & pecuniaria in regiis & imperialibus. IV. Item in ecclesiasticis, in quibus sapius occurunt imprecationes. V. Earum exempla aud Graecos. VI & VII. Apud Latinos formulae earumdem ex Conciliis & legibus. VIII. Item exempla in testamentis Aredii Abbatis. IX. Radegundis, & Bertchramni Episcopi. X. Theudelindae Reginae. XI & XII. & aliorum. XIII. Ad hoc imprecationes Synodi Romane. XIV. Chrothildis matrone. XV. Sanctorum Bonifacii & Arnulf Episcoporum in scippos. XVI. Zacharie Pape. XVII. Johannis Ravennatis. XVIII & XIX Reges Francorum Merovingici & Carolingi rarius utuntur imprecationibus. XX. An etiam Imperatores Caroline stirpis. XXI & Capevingi Reges. XXII. Anglicani eis untuntur. XXIII. Item Hispanici. XXIV raro Germani. Cap XIX: I. Privilegii Aeduensis imprecationes expendutur: II & III. Opposite de eis eruditorum sententie. IV. Sententia media. V, VI & VII Admissa imprecatione depositionis quid afferi pobit? Pro Gregorio M. VIII. Unde hec imprecatio desumta. IX. Que mens hac in re Gregorio fuisse etc.

<sup>2</sup> Ioan Piuaru Molnar, cited work, 1798 ed., pp. 271-274; Romanian manuscript 43: I. Maiorescu's Curs pentru retorică (=Course of Rhetoric) (A. Nestorescu edition, 2002, p. 220); D. Gusti, *Ritorica română pentru tinerime* (=Romanian Rhetoric for Youth), M. Frânculescu edition, 1980, p. 155.

<sup>3</sup> Archimandrite Dionisie, cited work, 1859 edition, p 137-138; Romanian manuscript 520: *Curs începătoriu de ritorică, sau regule pentru frumoasa vorbire (eloquentia)* (=A course of Rhetoric for Beginners, or Rules for Beautiful Speech (eloquentia) – 19<sup>th</sup> century, f. 149 and others).

<sup>4</sup> See the 1798 edition, pp 271-274 : "Să face blestemul, când cineva neputând cu fapta a păgubi pre vrăjmaș, îl blestemă cu limba, și fiincă iaste cu neputință, cu mâna și cu fier să-l piarză din lume, și poftea din inimă și din suflet boli, săracii, înneare, moarte, și după cum zice pilda, o Iliadă de răuți și un mușuroiu de săracie. De această shamă trebue să să ferească ritorul cel creștin pre căt să poate, fiindcă Învățătorul nostru Hc nu numai cu cuvinte și cu fapte ne-au sfătuință, ci și cu groaznică poruncă ne-au poruncit ca să iubim pre brâjmași, și să nu le poftim niciodată vreun rău, însă pentru ca să dăm și aici pildă, chipul blestemului va fi vânzătorul Iuda, căruia să cuvin toate blestemele lumii, fiindcă au vândut pre acela, care, cum zice Pavel, s-au făcut blestem, pentru ca să ne slobozească pre noi oamenii din blestemul păcatului. Unde ești Iudo, noule Luțifere al Ierarhiei Apostolești? Încă trăiești? Încă răsuflă, o vicleanule? Încă vezi lumina Soarelui tu, care ai vândut pre Lumina cea adevărată, și o ai stins cu întunecarecul morții? (...)" (= 'The curse is come true, when someone who cannot harm his enemy with his deeds, curses him with his tongue, and since it is beyond his power to waste him from this world with his hands or sword, whole-heartedly casts on him diseases, poverty, drowning, death, and, as the saying goes, an Iliad of wicked things and a mountain of scarcity. The Christian believer should keep away from this habit as much as possible, because our Teacher J. Christ counselled us not only by means of words and deeds, but also ordered us with a most terrible order, to love our enemies, and to never wish them harm, but if we are to serve an example too, we say that the face of the curse is Judas the traitor, who merits all the curses in the world, because he betrayed the one who, as Paul says, turned to curse, so that we people may be freed from the curse of sin. Where are you, Judas, the new Lucifer of the Hierarchy of the Apostles? You still alive? You still

illustrated by examples from the Bible, but also from light and measurable books, in the former through the assimilation and interpretation of examples, in the latter by reproducing the examples, in the manuals of rhetoric and epistolary manuals that would later appear, the examples taken from sacred literature would become more and more scarce, until they eventually disappeared altogether.<sup>2</sup>

In this manner, the trope reflects the major changes that occurred in society together with the modification towards reading becoming a leisure activity and opting for a certain manner of presenting the examples. After studying the theoretical texts that illustrated the trope until the first half of the 19<sup>th</sup> century, we notice that the formulas of the curse proclaimed by a bishop were not used in order to illustrate the former (we refer here mainly to the curse stipulated in the books of curses or in *sanctio* in certain acts, written especially on matters pertaining to monastery matters: property, will, etc.), not even when examples from patristic writings were extracted. This fact confirms the major difference that was applied, because if the curse pronounced by a bishop does not illustrate the *imprecatio* category, this shows that on the one hand it had a totally different function or well-determined finality at the time, and on the other, that its impact was especially powerful, so much so that it was also used for matters other than the normed ones.

### **Imprecatio and the bishop's curse**

Due to reasons that belong to the diplomatic subdivisions of the documents issued by Romanian offices, we consider that *sanctio* from the books of curses identifies

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breathe, you, slyest of all? You still see the light of the Sun, you, who sold the real Light, and put It out with the darkness of death? (...)'.

<sup>1</sup> Dionisie the Arhimandrite, *cited work*, vol. II, p 137: 'Imprăcațiunea, blestemu, este o figură prin care Oratorulu, pătrunse fiindu de sentimente de mânie, de despreț, de ură, chiamă asupra cuiva răsbunarea cerească, pedepse, nenorociri, nevoi etc. Psalmul 108 ne înfățișază unu modelu de imprecațiune. Asemene și exemplele următoare: <<Blestemat pământul întru lucrurile tale; în necazuri vei mâncă dintr-însul în zilele vieții tale, spini și pălămidă va răsări ție, păna te vei întoarce în pământ că pământ ești și în pământ te vei întoarce>> (Facere cap 3, v. 17). <<Oriunde vei merge să calci, o stăpâne! Pe trup făr de viață și-n visu-ți să-l vezi! Să strângi tu în mână, mâni de sânge pline! Si orice ț-or spune tu toate să crezi! Să-ti ardă plămânnii d-o sete adâncă, / Si apă, sărmane, să nu poți să bei! Să simți totdeauna pe capu-ți o stâncă/ Să pleci a ta frunte la cine nu vrei! Să nu se cunoască ce bine vei face! Să plângi, însă lacrămi să nu poți vârsa! Si orice dorință, și orice-ți va place,/ Să sece îndată ce tu vei gusta.>> (= 'The imprecation, the curse, is a figure by which the Orator, filled by feelings of anger, contempt, hate, calls upon someone the holy revenge, punishment, misfortunes, needs, etc. Psalm 108 illustrates a model of imprecation. Just like the following examples: Cursed be the earth and your works; in misfortunes you shall eat from it for the rest of your days, thorns and horse thistles will sprout from the ground for you, until you return to the ground because that's what you are and to the ground you shall return' Genesis chap. 3, v. 17). 'Wherever your steps may take you, oh, Master! /May you step on a lifeless dream and see your dream too! /May you clasp in your hand hands full of blood! /And whatever they tell you you shall believe! / May your lungs be scorched by deep thirst, / And water, you wretched man, may you not find! May you always feel the burden of a rock on your head/ May you lower your forehead to those you refute! / May no one know your good deeds! May you cry, yet not be able to shed tears!/ And any wish you may have, and whatever you may like, may it run dry as soon as as you taste it.' Bolintineanu" .)

<sup>2</sup> See Ioan Maiorescu, *Retorica* (= Rhetoric), edition and introductory study by Andrei Nestorescu, p.220; Romanian Manuscript 520 (19<sup>th</sup> century) *Curs începătoriu de ritorică, sau regule pentru frumoasa vorbire (eloquentia)* (=A Course of Rhetoric for Beginners, or Rules for Beautiful Speech (eloquentia), f. 149, Blestemu (= Curse) (*Imprecatio*).

with *imprecatio* in its religious extension that we called *the bishop's curse*. We do not refer to the official documents<sup>1</sup> issued by the church in order to anathematize, but only to the books of curses, Romanian acts in which the curse proclaimed by a bishop has a firm finality, on the basis of which the subsequent declarations of a recipient (often a multiple one) are considered as irrefutable evidence. As is known, the books of curses were issued by the top hierarchs of the Romanian Church or from Jerusalem in order to find out the truth in well-determined cases (most frequently in trials aimed to establish the boundaries of estates, of forests, etc.). The circulation of books of curses in Greek dwindles at the dawn of the 15<sup>th</sup> century and attests, insofar as the Romanian space is concerned, the subordination of our churches and monasteries to Jerusalem or Athos.

The recipients of books of curses were made to confess in writing, sometimes even on the back side of the document, everything they believed, had heard or knew to be right with regard to the cause that formed the object of the act. This confession was supposed to be entirely true, otherwise the curse proclaimed by a bishop would fall on them in a most frightening manner.

The wide use of these documents at the dawn of modernity has a statistical support. We should point out that the National Archives in Bucharest and the corpus of documents preserved in the stock of books of the Metropolitan church, dioceses, monasteries and convents from Wallachia total approximately 351 such acts written by patriarchs of Jerusalem, metropolitan bishops or bishops in the interval between the 17<sup>th</sup> century and the beginning of the 19<sup>th</sup> century. For the latter century, the most representative are the two registries preserved at the Library of the Romanian Academy, namely *Romanian manuscript 3989* and *Romanian manuscript 3990* respectively.

Thus, *Romanian manuscript 3989 – Registry comprising the decisions of the Metropolitan Church of Wallachia to issue books of curses in various cases, especially those concerning properties and trespassing of estates, for the years 1847-1850* – comprises the written reference to the issuing of 75 books of curses in 1850, while the *Romanian manuscript 3990 – Registry comprising the decisions of the Metropolitan Church of Wallachia to issue books of curses in various cases, especially those concerning freedoms and trespassing of estates (1859-1862)* mentioned the issuing of 48 books of curses during the year of 1860; 49 books of curses in 1861; two books of curses in 1862.

Beyond these attestations, which confirm the existence of a category of juridical and administrative acts, we notice that the curse proclaimed by a bishop appears to have been almost standard. It is very likely that this aspect too, that of the immutable formula, contributed to its not serving as an example for the illustration of the trope in treatises of rhetoric.

If we refer to the European bibliography for this field preceding the 18<sup>th</sup> century, we notice nevertheless that among the *imprecatio* formulas<sup>2</sup> from *De Re Diplomatica* used in kingly and ecclesiastical offices, phrases appear that form what we nowadays call a bishop's curse. The wide dissemination of these phrases in Western diplomacy until the 12<sup>th</sup> century is attested by documents not only in the afore-

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<sup>1</sup> The curse pronounced by a bishop may be encountered in a variety of acts, from documents attesting someone's property to the books of consigning to damnation or of strengthening through curse (documents issued by the patriarch or metropolitan bishop with the aim of enforcing a decision taken by the ruler and related to administrative or juridical matters).

<sup>2</sup> See cited edition pp. 96-106.

mentioned volume, but also later on, in A. de Boüard's<sup>1</sup> treatises and shows us that in those times *imprecatio* had not become specialized and also that the separation of sacred and profane formulas had not yet occurred. It is likely that only the history of ecclesiastical law will provide references to exactly when this specialization did occur. This is especially true since the Orthodox space was normed almost exclusively by the Nomocanon until the great Schism. The procedure of anathematization included in the Nomocanon with all that it entails (from the one who had the right to issue it to the one who is its addressee, all the way up to spiritual and material formulas and punishments) started to be used by almost all Orthodox peoples,<sup>2</sup> reaching even the status of a practice that due to its high frequency eventually fell in disgrace and was condemned (as attested by the history of the Russian Church).

The fact that in our country there occurred a specialization amounting to a juridical value of the oath is doubtless due to the role that the Orthodox church had in Romanian society and its involvement in the courts of law of the Divan. Owing to *Correcting the Law*, this procedure became well-known in the Romanian Orthodox space too, entering the collective memory under various forms<sup>3</sup>.

As a matter of fact, the curse proclaimed by a bishop with formulas that are very close or even identical with the ones used in our country is encountered in Russian documents until the time of Patriarch Nifon<sup>4</sup>, in Serbian documents<sup>5</sup>, and, most certainly, in Greek acts. The fact that in some Serbian and Russian documents the curse proclaimed by a bishop is inserted at the *sanctio* level shows that it had the status of usual practice, and was as widespread as in our country. Even if the curse cast by a bishop from the *sanctio* in the Serbian and Russian diplomatarium studied so far appears more as a reminiscence of the epistolary formulas, because it does not have the same finality, nor the same impact (which is proved by the simplification of the formulas of *sanctio* to a single word: *anathema*), it nevertheless attests a procedural unity and a common imaginary realm. It would be significant to prove that it was used exclusively in ecclesiastical documents and to delimit it from the curses in folklore/literary usage, even if was absent in treatises of rhetoric and in epistolary manuals.

As far as the Romanian books of curses are concerned, we consider that on the level of *sanctio* the specialization of *imprecatio* occurred due to the old ecclesiastical normative juridical texts, not through treatises of rhetoric or manuals of epistolography. The entire complex of circumstances in which the books of curses appeared and functioned lead to the specialization of the curse pronounced by a bishop and to its

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<sup>1</sup> See A. de Boüard, *Manual de diplomatique française et potificale*, I-II, Paris, Editions de Auguste Picard, 1929, 1948 ; 1-281-290 passim; II 143, 251-253.

<sup>2</sup> See J.M. Hussey, *The Orthodox Church in the Byzantine Empire*, Oxford, Clarendon Press, 1986, pp. 304-310.

<sup>3</sup> On the topic of the common places from normative texts and books of curses, see Laura Bădescu, 'Books of curses and normative codes in the 18<sup>th</sup> century,' in Language and Literature – European landmarks of identity, nr. 8/2011, Pitești, Editura Universității din Pitești, pp. 171-179; Laura Bădescu, „Les Lettres de malédiction et la norme“, in vol. ‘Contemporary Perspectives On the Medieval World,’ nr. 2, 2010, Pitești, Editura Tiparg.

<sup>4</sup> See for example William Palmer, *The patriarch and the tsar*, vol III – *Condemnation of the Patriarch Nicon by a plenary Council of the orthodox catholic eastern church*, London, Trubner and Co., 1873, pp. 76, 431.

<sup>5</sup> See *Шематизам, православне енапхие*, 1899, pp. 44-45.

identification with the official oath at the beginning of the 19<sup>th</sup> century, which is confirmed in Caragea's *Legislation* (1818).

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## **THE INTRODUCTION OF FICTION IN ROMANIAN FOLK TALE BOOKS<sup>1</sup>**

**Abstract:** The folk tale books gave the satisfaction of discovering reflections and thoughts on life, but the biggest benefit was that of understanding the world. Not the ancient world, but the one which existed and was retold omitting details in order to embellish the stories and constantly enrich the text. The novel encompasses various episodes, with artistic rationales and various feelings, becoming in itself a portative library: inside, the reader can find ancient history, but mostly adventure and the escape from reality into a perfect world, or even the escape which falls prey to the horror of being attacked by never before seen creatures and ends in experiencing the delights of their defeat (for example, in 'Alexandria' there were fights with carnivorous birds of prey, ogres and barbarians with six hands and six feet). The passage from reality to fiction and vice versa is what mostly attracts the audience, all these transformations happening in true Romanian spirit.

**Key words:** Folk tale books, fiction, artistic imaginary

The descending or ascending trajectory of folk tale books through the social strata is difficult to demonstrate in the case of some social categories 'leveled by the absence of culture' (Haşdeu, 1879-1880: XXII-XXIII). While the theory of the descent of folk tale books from the higher classes to the lower classes and their infiltration in folklore is not demonstrated (the majority of copyists and translators were monks), it is obvious that the perception of their fictional character emerges firstly among the cultivated people, who could have been familiar with the historical sources of the events and characters. M. Moraru, in his postface to the book called *Folk tale books in Romanian literature* (Cartojan, 1974:42), asks himself whether the most popular testimonials (M. Costin, the High Steward Constantin Cantacuzino) imply any perception of the artistic fictional character that these books could have, and his answer is negative. For that matter, this question needs to be extended to our entire ancient literature: the sociological study should focus on the period marked by the emergence of the conscience of artistic fiction, as it is assimilated with the writer's intention.

In fairy tales, entering the realm of fiction is marked by stereotypical formulas; through their titles and tones, folk tale books aim to inspire trust and, at the same time, to be anchored in reality.

The heroic novel contains apogues, maxims, fables, proverbs, and verbalisms. Moreover, it has a moralizing character. M. Moraru considers that the difference between the heroic novel with a moralizing character and the florilegium (including anthologies of fables centered on one character, the proverbs of Archirie) is only in the formal plan; both are open to reception, but they are of different types. Then he illustrates the two main schemes: the journey and the context. The journey is rarely shown in full, as we can see in *Alexandria*; the majority of folk tale books which can be counted as using this scheme show an episode or other of this, which, if developed, acquire the proportions of a book. Only from this point of view, adds M. Moraru, if we find two motifs in a book (for example: the miraculous birth or the initiation), they have to closely follow one another. For books that contain the

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integral scheme, it is evident that this succession exists mostly because it sums up the existential trajectory (the succession is chronological).

What is really important is the fact that it's not the spirit of a folk tale book that is defining. The book always allows different interpretations. It is the case of *Alexandria*, which was interpreted in various ways. Therefore, it was seen as an example of perishability of the human condition, mostly fame, as a boundless wish for the fabulous and for transcending the known, and entering the unknown, as a stimulation of national heroism through the example of bravery acts, of Messianic heroism for the time after the Romanian 1848 Revolution<sup>1</sup>. *Alexandria* was influenced by many Christian customs: Alexander learns the *Psalms and the Psalm Book* from Aristotle, at Rim he is augured that he will defeat the ram – King Porus. Alexander said that all these happened through “God’s will” and at Jerusalem he bows to Savaot. From all of the above, we can imply that *Alexandria* could never be classified with certainty into a specific genre. Thus, it was included in various categories: ethical literature, pseudo-historical literature, romantic literature<sup>2</sup>.

Another interesting element is that a folk tale book, which in its spirit is close to the medieval morals, also assimilates in its construction, as a freestanding structure, the transformation of a moment of heroic epos. The confronting forces, as it always is the case whenever the fight motif occurs, have different positions in the rigorous hierarchy of the medieval values (allegorical carriages, pageants, the triumphs define the fame, the glory which transcends Death, but is worn by the passing of Time). This concept is present in the text of *Alexandria*, determining much lamentation on the destiny of Alexander, as well as the appearance of his name in a series of versified reflections around the *ubi sunt* motif. The characters in this kind of productions have to be prominent. This hierarchy only applies to the main hero, whereas the common man, in his confrontation with death, does not achieve posthumous fame, and in the true spirit of the ecclesiastic preaching, only benefits from his good deeds, “which will also follow him after death”.

Having reached this point in enumerating assimilations and influences, we need to mention the “romances” and their role in the Romanian literature.

Romanian specialists classify the following “folk tale books” among the “romances” translated into Romanian: *Alexandria*, *The History of Troy (Historia Destructionis Troiae)*, *The Story of Imberie* (based on *Pierre et la belle Maguelonne*), *The Story of Erotocrit* (the Greek version of *Pierre et Vienne*), *Filerot and Antusa* (the Romanian version of the book *Erotokritos*), *Iliodor* (based on *Aithiopika* by Heliodorus) and *Polotion* (a translation of an original work that is still missing; the brave Polition crossing over Ukraine, Spain, Italy, Turkey and India) (Chițimia, Simionescu, 1963: 83). The first and the second book, *Alexandria* and *The History of Troy*, are also classified in the category of „pseudo-historical” novels; this classification, and their inclusion into the romance genre, can be thoroughly done if one takes into account their content and their popularity.

During the XIX century, Romanian books became more and more popular. The fact that, in the beginning, romances were read by boyars and later by merchants, does not indicate a “descending” trajectory of that kind of literature from

<sup>1</sup> In *Versuri și Proză*, he confesses to have known the novel *Încercările și dispozițiile mele de lectură*.

<sup>2</sup> M. Gaster includes it in this category, referring mainly to the primary meaning of the term ‘romantic’

aristocracy towards the lower classes; because when acquiring a copy, a local dignitary did not hesitate to read it out at local ceremonies, and the peasants would listen attentively to *The History of Troy*, “written in the country of Olt” by Matei Voileanu, or to *Alexandria* read out loud in the markets of Bucharest, or to any other folk tale told in the villages of Transylvania.

These new approaches gave fantastic traits into the imaginary of the historical, sapiential and traditional literature. Thus, the chivalrous book brought new elements to the writings on the lives of kings, saints and the spectacular collapses of the empires. These new elements entered the sphere of the fantastic depending on the mentality of the readers and, more importantly, that of the “peddlers”. Thus, we can explain events which can only be found in the Romanian literature, events that are specific or adapted to the Romanian spirit (profoundly Orthodox). Generation after generation, the imagination of both translators and readers was stimulated.

At the same time, there was an outward shift of insight values. The “Outer wisdom”, which dominates this world, became more fascinating than the “Inner wisdom”, which lead the debates between reflection and principles, or the parley of the reasoning with the world of passion. The inner struggle of the philosopher, of the man meditating on the human condition and the destiny of man, changed into a “dialogue” with the forces outside the circle bounded by intrinsic wisdom. The universe, in its smallest components, offered a source for discovering life, learning, evolving.

The destiny of the chivalrous novels is a small part of the destiny of folk tale books, which always embraced the imaginary born at the meeting point between the human mind and the sapiential stories. Through the ages, the folk tale books shifted between areas of the imaginary, following the evolution of imagination within inner strength.

It can be said that there is an inner circle of principles, rigorously preserved, and an outer circle of happenings and significant destinies, retained because of their distinctive value; the two circles intersect and support each other. The memorable events became myths and the singular adventures became moralizing episodes, until the ephemeral and the singular stirred the interest for the balance between reality and appearance. Thus, one can notice a continuous and visible tendency to transform everything worth remembering in the legends where reality meets the fabulous, in such a manner that the clear separation of the two is not easily perceivable. In the XVII century, this reality-fiction or stability-instability game triggered the emergence of baroque elements in literature and art.

The fantasy in folk tale books did not serve in discovering new truths, but to explain the ones learned before. Being considered a part of the mind, just like, for instance, the taste serves the body, the imagination gave meaning to concepts, in a more efficient manner. This approach, also present in a book read by M. Eminescu (*Guarding the five senses*, Neamț Monastery, 1826), helps us understand the role of imagination in “traditional” books.

The specific elements of the imaginary, as they appear in folk tale books, throw a strong light upon the relation between intelligence and imagination in our culture.

Since it is well known that in every culture “the folk tale book” adapted to collective mentality, we can rediscover people of older times when reading about

Ducipal fighting the bear, or Jason's sea travels or Barlaam teaching Josaphat how to escape danger. Wisdom is omnipresent, embracing the enchanting game of fantasy.

In the XVII century, the spectacular blossoming of the historical literature in the spoken language triggered important structural changes in the written Romanian culture. Significantly, the High Steward Cantacuzino and Miron Costin rejected the "tales" from *Alexandria* as they had a different perception of the great ruler of Antiquity; they also gave recognition to leisure literature driven by fantasy.

Those who compare the folk tale books in the old original languages to their newer translations from the following centuries, can see big differences, because, as Hasdeu said "they are nowhere translated, but transformed". Hence, the many Romanian copyists modified the text in order to bring it closer to the Romanian condition and give it Romanian traits. The translated and then localized and adopted folk tale books brought useful knowledge for the understanding of the ancient and medieval world to the old Romanian culture.

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## **OCTAVIAN PALER'S IMAGINARY LETTERS AS A WAY FOR EXPOSING HIS OWN UNIVERSE<sup>1</sup>**

**Abstract:** Octavian Paler's essays celebrate culture, as a way of existence in the world, through an obvious inclination to the intellectual speculation and the righteous aspiration, through meditative solitude and solidary conscience, through memory, lucidity and rigor. Through the essay Paler seems to assume the myths and the essential problems of the entire world. He projects the myths into his inner world, contaminating them with his existential obsessions through which he assigns them his own judgments. Paler's qualities as an essayist are also visible in the volume *Scrisori imaginare* (Imaginary Letters), that sums up a series of fictitious letters, messages addressed to some of Europe's elected figures, such as Miguel de Unamuno, Albert Camus, Erasmus of Rotterdam, Franz Kafka, Marcel Proust, etc., to whom history mirrored itself differently. In this writing the imaginary blends with the reality, becoming just a pretext for exposing the author's soul.

**Key words:** essay, culture, letter, world, memory

Octavian Paler's essayistic works are reevaluated by placing them within the structure of the essay. The advantages that this species found at the border of literature are highlighted: *the essay*, as well as the freedom it grants to writing. His essay works: *Scrisori imaginare* (Imaginary Letters), *Polemici cordiale* (Cordial Polemics), *Aventuri solitare* (Solitary Adventures), *Rugați-vă să nu vă crească aripi* (Pray You Don't Grow Wings) emphasize the ease with which their author expresses his free spirit, unconstrained by patterns, through an obvious tendency of involving it into the text, whose consequence is the sliding of literary genres. An unprecedented book, expertly build by the refined essayist, proves to be *Imaginary Letters* (1979), which sums up a series of fictitious letters, messages addressed to some of Europe's elected figures, such as Miguel de Unamuno, Albert Camus, Erasmus of Rotterdam, Franz Kafka, Marcel Proust, etc., to whom history mirrored itself differently. The autobiographical insertion subtly recognized in the former writings, is found here clearly for the first time “(...) the author's thinking tries to reflect itself in the prism of this continental consciousness, represented by the splendid constellation of recipients of some letters who, obviously, can never receive an answer” (Vîjeu, Titus, 2004: 229).

The volume *Imaginary Letters* is interesting through the way of organizing the discourse, through the author's ability and capacity of reaching to himself through others, for: “In order to give another appearance to confession, he invents letters to the great spirits (*Unamuno, Camus, Erasmus, Proust, Seneca, Gide*) and accompanies the imaginary letters with reflexive poems” (Simion, Eugen, 1984: 520). The book is symbolically structured into three themes: *love, loneliness and wisdom*, each having seven letters. The titles of the essays are both thematic and metaphorical, the latter designating a poem found at the end of the work. Though it remains interesting this affinity for the number seven, the number of perfection, motivated maybe, through its inexhaustible symbolism, for seven indicates the passing from a just finished cycle to another that is merely beginning: “Thus the number seven illuminates the passing of the human essence through time and metamorphoses the image from one stage to another” (Bidel, Eugen, 1997: 120). According to some specialists, the number seven can be directly put as against man, in whose life appear at regulate intervals of seven years important changes of physical, psychic and intellectual nature, the action of this number

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being temporal. In ancient times there was a true cult of numbers, the ancients showing a great wisdom regarding them and it is no wonder that Paler is attracted to this numerological symbolism. The *Imaginary Letters*, veritable inner dialogues full of drama, pass beyond the spatial-temporal limitations, in fact revealing us a reflection of the author in his own being, in a narcissist attempt to self-assess and contemplate his *ego*. This epistolary setting can be but “an artifice of display” (Pamfil, Alina, 2000: 196), for all these letters addressed to some gone recipients are already compromised. The text is filled with philosophical speculations on the fertile field of the writer’s imagination, which oscillates between doubt and Epicureanism.

In *Letter to Mister Unamuno* or *The First Love* Paler intentionally reports himself to “the knight with the sad looks” (Don Quixote), whom he mentions in some of his works and to whom he identifies in the rush for illusions. A man irremediably subject to utopia can only be defended by arguments, in a world that forgot how to dream: (...) does the fact that we will never get to touch the horizon really mean that we should not reach for it? (...) And let the detractors of the Knight tell us what a world without illusions would look like” (Paler, Octavian, 1998: 10-11). As he would want us to believe, the author emphasizes the fact that “a world without illusions”, without a Don Quixote, can be but one that refuses its own knowing and transcendence, a self-sufficient world, that distracts itself the hope and existential motivation through lucidity: “And wherever there is no more hope we should call our Knight” (*Ibidem*: 13). The same idea, transposed in the space of the ancient Egypt, shows us in a merging of meanings that beyond the pyramids’ purpose of guarding “the pharaohs’ peace” there is that of “contesting the desert” and death and to show: “(...) to the living that man has never entirely accepted the idea of death” (*Ibidem*: 16). We notice a strange association of Don Quixote with the Sphinx, for: “the Sphinx’s smile resembles the knight’s” (*Ibidem*: 17). From behind these masks of duality, the ephemeral of the world shows itself in all its splendour. The solution of salvation of this world is not resignation but the fight beyond it, the freedom behind the masks. Behind the pyramids hope remains among the grains of sand, invisible for those who “(...) believe in nothing but the desert in themselves” (*Ibidem*). And for those who “are made of sand before dying”, for those sceptics that having a good laugh “do but agree with us”, there will come “the same age”, of one’s own initiating adventure, “the age at which Don Quixote started his adventures” (*Ibidem*: 20-23). Love finally remains the one that enlightens, beyond any mask and beyond any desert: “To love means, perhaps, to light our most beautiful part.” (*Ibidem*: 19). The poem that ends the letter-essay, dedicated to that we will meet again under a form or another in the pages of Paler’s texts, Don Quixote, is like a beginning of a journey through the labyrinth of a soul that has the same need to believe.

In the *second love*, that for poetry, Paler addresses to Hölderlin, to a great poet, who has the mission of bringing hope to the people’s hearts, hope that: “(...) in front of a burnt sky, in front of a burnt field / that is incapable of believing in rains, / let it remind us that rain exists” (*Ibidem*: 26). The face of poetry that the poem chants moves to Sisyphus’s mountain, through the third letter addressed to Camus. Paler, through his imaginary dialogue with Camus about Sisyphus, shows that myths revive possible experiences of humanity, there existing “(...) entire lists about the participation of suffering to the history of art and literature” (*Ibidem*: 32). On the mountain, as a space of existence, are discovered the great tragedies consumed throughout history, but also love, as a solution against the *fatum*, for Sisyphus “(...) takes his revenge on destiny loving the mountain he climbs” (*Ibidem*: 37). The entire tragedy of Sisyphus, subject to a “vain and hopeless work” (Camus, Albert, 1994: 191), from the essayist’s perspective,

is the solution to discovering every minute the climb, the miracle of life and the refuse to give up: "While rolling up his rock again and again, he had time to think about his mountain and himself and learned to understand the painful beauty of a sunrise" (*Ibidem*). This ascendant metaphor of the mountain is also found at the level of creation, of suffering through and for art, which "(...) is a wound transformed into light" (*Ibidem*: 34).

Besides, the existence cannot be refused: "If nothing justifies death, life has all the justifications" (*Ibidem*: 38), and suicide cannot be "(...) a solution against the absurd" (Camus, Albert, *op.cit.*: 192), but a defiance of the laws of the entire universe. Suicide is nothing but the pettiness of our own being, the surrender to the burdens of life, we become our own executioners, arguing ceaselessly that the great geniuses were born out of suffering and always only remembering that "(...) Homer was blind, Dostoevsky was epileptic (...) or that Baudelaire had syphilis" (*Ibidem*: 38-39). Overcoming their helplessnesses, purifying themselves through art, Van Gogh, Goya, Proust, Keats, Leopardi, Nietzsche, Dostoievski, Gogol, etc., though under the mark of an absurd human condition, they have conquered eternity through their act of creation: "Many of those whose heart bled were vanquished as people, but they were victorious as artists. Art was their revenge. The only justice they had left" (*Ibidem*: 43). The paradox of this world is that those who pity Baudelaire's or Kafka's incurable diseases are those who are barren, subject to their own helplessnesses, those who will turn to dust in front of the pyramids: "After all, what is the purpose of these habits of dividing people into healthy or sick people when we should divide it into those who exist and those who burn?" (*Ibidem*: 42). The inner burning, the suffering reminds us in a strange way about life, about existence, about the fact that: "(...) prisons help us talk even more convincingly about freedom, that judicial errors have stimulated justice, that we owe solidarity to solitude and dignity to the disgust for the cowards" (*Ibidem*: 40). And maybe, understanding that "(...) the road to Paradise goes compulsorily through the Inferno", will we know that "Only he who has known despair can understand the violence of the light from Van Gogh's paintings" (*Ibidem*: 39).

The end of *The Letter to Camus* is a contemplative one, showing us the picture of a Sisyphus under the sign of the absolute silence, stopping for a moment time and the entire universe, for "Somewhere, halfway along the climb, he has stopped and is watching the stars" (*Ibidem*: 47). The poem that continues Sisyphus's reverie, suggestively entitled *The Nights*, comes as a natural flow towards love, that love which maybe will not climb the mountain the next day. The successive passings through the feelings of a Zweig, Loti, Burkhart, could not stop but at Chamfort, the one who denying love does nothing but "(...) demolish the statues of the goddess of love, ending by demolishing as well the statues of hope and happiness, raising on the empty socles the terrible conclusion that the only true language is that of nothingness" (*Ibidem*: 103). Only the sea, the first and last love of the author, is called to permanently remind of love, "continuously hitting the breakwater" (*Ibidem*: 109).

*The First Solitude* is a confession addressed to Rilke, resembling rather an attempt to break free from the trap of solitude, through dialogue, the writer's solitude being "haunted by words" (Sorescu, Radu, 1996: 84). Solitude is a recurrent theme in Paler's work, all his characters suffering from a suspect solitude. Sign of a melancholic temper, inclined to watch the world from the outside, solitude is not intentionally searched, or aesthetically exploited, but we deal with a psychic constant. One of the solutions proposed by the author would be memory, as an experience of recovering the past time through "the fascination of memory". Paler proposes a return to the past, for

“we cannot hold public conferences” about solitude (Paler, Octavian, 1998: 110), and not in the sense of Proust’s recovery of the past time, but to reconstruct the line of errors and acknowledge the refuse of our own human experience, of the imperious need to deliver ourselves through love: “We need somebody to love us, and especially somebody to love. Maybe our great problem is not to be happy, but to be less alone.” (*Ibidem*: 115). The lesson that Rilke proposes us about solitude as it is identified by Paler, is that it can protect us, can hide us from the world and from ourselves, that “life is always right, any way we look at it and that, given the perils, we must try to love them” (*Ibidem*: 111). Between solitude and existence there goes our way through the labyrinth, at the crossroad of two ways: “one that leads to the deepest wound of our solitude (...) and the other to what will deliver us” (*Ibidem*: 120). Solitude is a way that one learns, that one assumes, being aware that “the fruit of this learning will never satiate us”, for we cannot share them with anyone (*Ibidem*: 120-121). The perfect antidote for solitude is sincerity, being aware of it until saturation: “(...) I lack the courage for the wedding with solitude and only my pride has prevented me from recognizing earlier how many times I have realized it. It is like a tight coat in which I suffocate; it does not fit me or I do not fit it. And it is better to face the truth without deceiving myself. Even when I desired solitude I was afraid of it.” (*Ibidem*: 120). The selfish need for ourselves condemns us to solitude, for not being alone means to give up “(...) the pride to consider us the most important truth of the world” (*Ibidem*: 122). Paler remains tempted by the need for confession, though he vindicates a silent solitude, each phrase becoming a confession and each silence turning into word: “But you are right, Mr Rilke, at least in certain circumstances we are alone, with or against our will. (...) And what could we do? First, we should probably know that solitudes do not resemble each other. (...) Books are written in solitude, but against it. At the end of this solitude bloom the sunny gardens of solidarity” (*Ibidem*: 85). The poem of the essay addressed to Rilke and entitled *Solitude* penetrates like an echo our own solitudes: “You who return home / and after closing the door / say “good evening” / you do not know what it means / to enter a door being silent” (*Ibidem*: 124).

*The Third Solitude*, or *Letter to Mr Proust*, is a reference to memory as a possible salvation from solitude. In the essay the problematic of the memory is filtered through the vision of the French writer, but also by telling some stories where the allegorized memory has its own senses. Reflection, or better said auto-reflection, analyses heard, lived, read life experiences and transposes them into a discourse whose nature is essentially dubitative: “One might say, Mr Proust, that memories cannot kill us anymore. (...); “But if things are not this way (...); “And maybe each one has his own wolf” (*Ibidem*: 138-139).

The essay begins with doubting the belief on which is based *In Search of Lost Time* – that is that memories cannot kill, that in their labyrinth there is no Minotaur – memories helping is forget the real threats, that “involuntary memory” would be a paradoxical form of oblivion (Paler, Octavian, *op. cit.*: 138). In fact, through the parable of a winter night spent in the mountains when wolves were hauling and circling around the cabin, the essayist does not want but to trigger the memory in which: “(...) our memories haunt us and want to tear us up” (*Ibidem*: 139). The text returns to Proust’s vision of the past, now expressed in time, in the duration with the help of which “(...) we can build, if needed, from the mere perfume of a flower, a shelter against death” (*Ibidem*). The essayist highlights the permanence of Proust’s regained moment also from within an imaginary scenario, built with elegance and subtlety: “As for you (Mr Proust), I imagine a discrete Antaeus who exchanged the earth with his own memory

and, with its help, tries to transform the phosphorescence of a moment into an inexhaustible light. But how much sadness do we need in order to reach a happiness defended by turned back hours?" (*Ibidem*: 140).

The discourse strategy is radically modified. For direct reflections on Proust's vision are replaced with the presentation of the experiences lived by the essayist after returning to the city of his adolescence, because of a need of regression to the memory of that age. All the stories in this text-letter intersect, include one another, they all interweave in the essayist's story. It comprises, along with the facts, an explicit dialogue with the French writer, a dialogue that always puts in balance Proust's vision and the image of the memories that kill, a dialogue that reiterates the question: "(...) are we not born without a destiny, but we gradually receive one, our memory" (*Ibidem*: 142). The problematic of memory thus gains an explicit status, that of memory-destiny, that can any time incline the pointer of the balance either to the hospitable past or to the other, where memory wolves stay. The end of the essay is made up of interrogative phrases in which are comprised "the force of memory" and "the logic of unfair destinies" (Pamfil, Alina, *op. cit.*: 29), in which memory can haunt and kill: "Maybe, indeed, each has his own wolf that lies dormant or is waiting for the right moment to leap" (*Ibidem*: 165). The final poem is a reopening of the perspective on the subject of reflection, memory being more than a problem, it is a wound in the wing of a bird torn between flying in its sleep and the silence of the light, "(...) a bird with a wing left to hope (...)" (*Ibidem*: 167).

The voyage of solitude seems longer than love's, through the overwhelming solitude and through scattering the ashes in us. The *seventh solitude* is the letter addressed to Mr Kafka. The essayistic pretext is constituted by an analogy between two trials: Socrates's and Kafka's, an analogy only possible in the plan of ideas. Though, this reference of Socrates's trial to Josef K's is somehow forced, for we deal with two different dimensional universes, one situated in the plan of reality and the second in the plan of fiction. *The Trial* is about, as Camus states, "an image of the human condition" (Camus, Albert, *op. cit.*: 198) in which "the spirit casts on the concrete its spiritual tragedy" (*Ibidem*). Socrates, instead, knows why he is going to die and is free to refuse the cup of hemlock, but his choice will be that of drinking it with dignity "(...) with the greatest peace of mind" (*Ibidem*: 220). Josef K seems to have missed this inner peace, the representative of all who accept the sentence of conviction to their own ignorance. Built on the theme of Borges's *Sand Book*, for "neither the book, nor the sand have a beginning or an end", the poem entitled suggestively *The Death of Words*, is a return to silence, among the grains of sand scattered by the hand of the past: "All that I have loved has turned to sand / all that I have done wrong has turned to sand / and sand judges / judge me / and sentence me to death / on a sand scaffold" (Paler, Octavian, *op. cit.*: 230).

The cycle of the seven wisdoms that close the volume of *Imaginary Letters* could start but with a letter addressed to Lucius Annaeus Seneca. On this occasion the writer comes back to an older obsession, that of comparing the wisdom and the tyranny. The stoic philosopher, Nero's counsellor, who has become an accomplice to the emperor's horrors, lets himself to be devoured by the remorse demons: "If philosophy does not reside in words, but in facts, what is your true philosophy? The one you have lived by or the one you have died by? The one by which you have remained silent in front of the horrors that came over Rome or the remorse you have probably felt in your villa in Campania where you have retired? (...) Have you regretted not protesting against the crimes committed by the emperor or have regretted criticizing his poetry at a

reckless point? And maybe Nero would have rather tolerated reproaching him with his crimes than criticize his poetry. Executioners are sometimes strange. (...) But you knew. You knew, Lucius Annaeus Seneca! That is the problem. You knew and you have remained silent. You knew and you have consented to it. You knew and you have not been terrified, overwhelmed with horror. You have remained Nero's counsellor even after Rome had no more doubts that he lived like a monster. You have remained around him, and by your silence, you have approved of his crimes" (*Ibidem*: 235-237). The moralizing tone undoubtedly hides the message of an actual parable, for "the artists' pride and desire to live in the circles of power have been sometimes stronger than ethical principles" (Sorescu, Radu, *op. cit.*: 86). The final *Elegy* is a contraposition to "the craters" inside us, through an acceptance of the humane and its limits, "(...) before saying that all this is natural" (*Ibidem*: 242).

Octavian Paler's journey among the wise of the world stops at *Erasmus*, the scholar of Rotterdam, situated at Seneca's antipode, through his refractory attitude toward any social status, through his *home per se* attitude, through criticizing an excessive and arbitrary wisdom: "Nothing too much, that is what some wise men have kept telling us. Nothing too much, so half of everything. Even the suffering but also the victory on it. Even the risks, but also the pride to face them. These wise men have mastered in detail the art of not losing, but maybe they have never entirely known the art of winning. And who praises wisdom after all? The wise men again" (*Ibidem*: 274-274). It seems that Paler meets Erasmus in the same solitude, built almost involuntarily by the two through the fact that they let themselves surrounded by books: "Of course, we will always have the books, no matter what happens. They never leave us and are always ready to compensate for the gaps that ache" (*Ibidem*: 269). But the salvation from loneliness must be discovered in its very denial, cancellation: "If we do nothing about sadness, we should do nothing against it" (*Ibidem*: 275). An still, the stone lips of sadness can remain sealed with a smile, the smile on "my living cheek" (*Ibidem*: 279).

The last letter, the one addressed to Lucian Blaga, has the meaning of a return to the origins, to that simple "at home", where "(...) the heart speaks its own language." (*Ibidem*: 310). In this space of revelation, love, solitude, wisdom redefine themselves, gaining new connotations: "The greatest misery is probably not to be alone, but not to believe in anything anymore" (*Ibidem*: 315). The world of memories is felt in the idyllic picture of the mountain Romanian village, so dear to the writer and that represents that "profound love" that cannot be explained (Paler, Octavian, *op. cit.*: 316). The echoes of melancholy are felt at the end of the essay, as the author has accustomed us so far, in a lyrical poem of profound sincerity and solitude that wants to be an attempt to eternize the time recovered: "(...) and only light is full of remorse / for the youth of nut trees and mine" (*Ibidem*: 322).

Octavian Paler's *Imaginary Letters*, in which one encounters the simultaneous, continuous and living dialogue of the essay with the lyrical and the epic, are an exciting journey among the great themes of the universal culture and at the same time a fascinating confrontation with the self. The three cycles of confessions, symmetrically grouped around three fundamental attitudes as against the world, the absolute and the self, that is love, solitude and wisdom, confer to the text a touch of profound understanding of the human condition. The letters bear the whole melancholic load and confessionary passion of the writer who "(...) uses this literarily and culturally impressive figuration in order to reveal himself as active subjectivity and to involve himself in each letter with the energy and the pleasure of a spiritual liberation" (Iorgulescu, Mircea, 1982: 210). These letters-essay of Octavian Paler do not

necessarily look for a real recipient, but they are searches and rediscoveries of the self, they are a climb of an inner Golgotha: “to shout out there on the top his (...) brutal love of life” (*Ibidem*: 227). The book on the whole is a vast poem dedicated to love as an attitude in front of life: “I have not tried here – the author notes in the *Foreword* of the book – more than confessing what my heart helped me find out from life. And, probably, for the same reason, I have placed a poem after each letter, decided not to respect the literary rules, but the rules of the melancholies that have pushed me to confessions.”

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## **ASPECTS CONCERNING THE IMAGINARY IN THE WORK OF FĂNUŞ NEAGU<sup>1</sup>**

**Abstract :** Aspects concerning the imaginary in the work of Fănuş Neagu is meant to observe the different forms of this medium of literary expression, as it shows oneself within the European literature of the 20th C, approaching the concept from both a practical and a theoretical angle. During all the paper, we have tried to demonstrate that the means of expressing the imaginary in Fănuş Neagu's prose are oriented, passing through a special form, from a deadly destiny to an ontological triumph. Consequently, the imaginary has become manifest as a creative imagination, and moreover, as an euphemistic transformation of the world, as a human being order.

**Key words:** Fănuş Neagu; imaginary; Brăila

Aspects concerning the imaginary in the work of Fănuş Neagu is meant to observe the different forms of this medium of literary expression, approaching the concept from both a practical and a theoretical angle.

In modernity, the imaginary was given a permanent and close attention in the field of literary and aesthetical research, gaining various theoretical tones and foundations. During the past decades, the number of exegeses has increased remarkably. Some of them have in view the consolidation of a theory on the manifestation of the imaginary in literature and art; others are mere notes made more or less at random, which, most of the time, cannot resist the temptation of a definition. This theoretical and critical interest gave birth to a huge number of actions, each bringing crucial elements for both understanding and interpreting the imaginary art and literature, as well as their particularity in relation to other literary or artistic phenomena.

As a whole, the critical exegesis reveals a variety of opinions, suppositions, modes of approach and use, and the tendencies balancing – as in many other sectors of literary theory and aesthetics - between restrictive formulations and comprehensive considerations. The common and invariable idea to be found in the approaches of a number of theoreticians and literary historians dealing with the imaginary, in spite of some specific nuances and differences, such as Gilbert Durand, Gaston Bachelar, Roger Caillois, Tzvetan Todorov, Jean Burgos, Jean Jacques Wunenburger, Faulkner, Corin Braga, Lucian Boia, etc is that of a rupture; the imaginary is at bottom the conflict between a rational and explainable order of the world and a surprising, unacceptable and unexplainable order, opposing the first one.

“The imaginary is the freedom we take upon ourselves to relate to the world so as it appears to us as intuitively absent. The imaginary is not intended to express essential truths in short or combined forms; it is the poetry of pure sensitivity, the poetry of the imagination whose sole aim is to express itself”( Antohi, 1991:78).

Relating the above to Fănuş Neagu's writings, we easily identify the literary imaginary since the first reading of his work and we can also talk about the symbolism of the imaginary, which is one of the elements of originality of the work.

In this paper , we have tried to demonstrate that the means of expressing the imaginary in Fănuş Neagu's prose are oriented, passing through a special form, from a

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deadly destiny to an ontological triumph. Consequently, the imaginary has become manifest as a creative imagination, and moreover, as an euphemistic transformation of the world, as a human being order.

Fănuș Neagu rediscovers and turns to account the ancient implications of the epic. The prose writer looks for the popular melos simplicity, adorned with the picturesqueness and the sensational of archaic forms of life, that he is going to reveal. His epic is a way of reflecting the human reality which is projected on a vast screen of the eternal and of the absolute. As Nicolae Balotă also noticed, the writer configures his own imaginary space of the plain of Brăila. His characters are influenced by the place they live in, a place that they love passionately or hate obstinately without being able to flee from their destiny. In Fănuș Neagu's work, the ascent, the rituals of verticality, and of purification are correlated with the light and with the visual perception. "The sceptre", a Durand's metaphor, recovers itself like a representative symbol of the notion of the artist's beneficial omnipotence, who associates the destiny's virility to himself. During the day time imaginary journey, Fănuș Neagu's "sceptre" separates light from darkness and sets up the transcendental thoughts in opposition to the irreversible time's passing. The strong humanity, the vegetal brightness, the characters' heroism and liveliness are reverberations of Brăila's imaginary region with ascensional significations.

In the prose of Fănuș Neagu we identify symbology of Gilbert Durand's day time regime, which includes the scheme of raising, of light and that of verticality. Bachelard considered that the upward verticality is the only direction with an active and spiritual significance according to the human being's position. As regards this axis of human representation one can notice the straight connection between the moral and metaphysical attitudes and the imagination suggestions.

In Fănuș Neagu's work, the ascent, the rituals of verticality, and of purification are correlated with the light and with the visual perception. "The sceptre", a Durand's metaphor, recovers itself like a representative symbol of the notion of the artist's beneficial omnipotence, who associates the destiny's virility to himself. During the day time imaginary journey, Fănuș Neagu's "sceptre" separates light from darkness and sets up the transcendental thoughts in opposition to the irreversible time's passing. The strong humanity, the vegetal brightness, the characters' heroism and liveliness are reverberations of Brăila's imaginary region with ascensional significations.

In this literature, *the horse* is the characters' companion in their destiny, in their way towards the hope land, in their revengeful adventures, on their love or turmoil paths. "The horse thieves" world is a kingdom, an immense horizontal space, where man and "animal" both elude the civilized world going back to their native condition. Instead of the cosmic felling brought by "the depth" and by "the high" to the man, the plain gives to him imagination, ardent passions and thirst for dreams.

In this imaginary space, we can perceive some symbols aspiring to pure verticality, wishing to escape from time's passing and from death and to go to an eternal superreality: *the clownhero; the hypervital and outsized hero; the burning desire* to live; *fatheras* a symbol of ambitious raising; *water* – a symbol of creation and mobility; *the beneficial horse* – as a symbol of adventure; *the plain* – as an imaginary geography.

"Neagu's world lives at the outskirts of the Danube *plain*, seen as a Faulkner's territory, imaginary and real at the same time, giving us the feeling of mirage. The plain is a "spacial infinity" where the place or the locality are lost "points" on a map and the man is a mobile "point". As most of the characters are wandering, their space is limited to their horizon. The prose writer is profoundly attached to the Bărăgan plain, to Brăila

and to the Danube. Vacillating between “plain” and “water”, Neagu’s hero is, otherwise marked by two infinite spaces: one of mobility and the other of inertia” (Grigor,2002:63). The moon is a dominant element in terms of the nighttime imaginary in Fănuș Neagu's work , looks for steadiness and it will concentrate its aspirations to a transcendental world. It gathers the archetypes and the returning symbol together with the dramatic adventures of time. Mircea Eliade considered the cyclic time playing the role of an identity principle applied to the reduction of human life diversity. As a consequence, time regeneration as a reiteration of the cosmological act of creation determines the abolition of destiny as a blind fatality. In order to overcome time which determines death, in Fănuș Neagu’s prose there are cyclic images related to moon phases, standing for the fact that man repeats the act of creation. The moon symbology influences birth, becoming, death, waters, woman, fertility, destiny and time. In this prose, “moon” is both a metaphor and a sign for life stages and a fantastic element. It is a grotesque moon which makes people become mad or infested and their life is determined by the moon light.

Because of the archaic way of perceiving reality, the image of the moon with Neagu’s prose is unique in our literature. Moon influences characters through its magic, predicting their tragedies and accompanying their way in life. Man’s communion with nature can’t be destroyed being a condition of an ever return. Time is seen as becoming and it succeeds in conquering fatality of history.

Fănuș Neagu’s characters are genuine projections of the “moon’s flame”, because moon is the star of life’s rhythms and which practises its mirage on their trajectory. The whole Neagu’s prose is placed under the sign of a “synaesthesia” ritual that integrates themselves in an atmosphere with lively olfactory accents, mixing states of dizziness, frenziness, madness, nocturnal soaring. We can meet situations of the hallucinated who, slipping through turbid waters of a decomposing world, seem to find themselves again in it, and to discover troubling meanings. Because of the archaic manner of perceiving the world, the moon image with Fănuș Neagu is special.

This type of the nocturnal imaginary with Fănuș Neagu gathers, under the symbol of “moon”, other elements of natural cyclic movements and returning in time: *moon* – a symbol of life rhythms; *initiation and revelation*; *the orphan heroes*; *the removal and the straying*; *the circle and the cross*; *music* as a symbol of time domination; the sensual and unstatic *love*.

Fănuș Neagu’s writings have an ingenious architecture, an outstanding vocabulary proving the writer’s exceptional native talent. He is a story teller by excellence, like Balzac was, each element of these writers’ prose being destined to tell something, in a captivating way, animating the epical structure and making it speak. Neagu’s literature configures his own artistic universe, first lived and then written, without deteriorating other “universes”, but introducing them in a panorama vision of the human existence.

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## **L'IMAGINAIRE POÉTIQUE CHEZ ADRIAN MANIU. LE JEU DES CONVENTIONS ENTRE LE PICTURAL ET LE SCRIPTURAL<sup>1</sup>**

**Abstract:** Precursor of traditional literary patterns, Adrian Maniu is the poet highly impressed with color, mythology and legend within a clear national framework. His traditionalism is a form of modernism, a stylized game in which natural and native elements continuously match together in numberless nuances, in impressionistic landscapes and living pictures.

**Key words:** paysagist, imagism, pictural emphasis

Un des effets du changement existentiel d'après l'année 1944, s'est manifesté dans la littérature par une véritable éruption lyrique, surtout par l'apparition d'une nouvelle génération d'artistes. « Conduites par des principes esthétiques différentes, les démarches poétisantes des composants de cette génération sont convergentes dans une seule direction : *la modernité* »<sup>2</sup> (Micu, Dumitru, 1986: 8).

Ainsi, on crée un précédent ; la majorité de jeunes poètes écrivent dans la manière de l'esthétique française, à partir de Baudelaire, Verlaine, Rimbaud, Corbière jusqu'à Laforgue. En se déclarant *décadent*, chaque auteur cherche à se différencier et il réussit, dans les limites de son talent, en étalant, d'une part le laid et le mal, et de l'autre part en les réfutant, par le rêve et par des évasions imaginaires de l'horizon gri de l'époque.

Dans ce contexte social et artistique, Adrian Maniu occupe une position privilégiée, comme point de rencontre de trois grandes directions de la poésie du XXè siècle: le symbolisme, l'expressionnisme et le traditionalisme.

A partir de cette hypothèse, de cette plurivalence du poète roumain, on peut le désigner comme précurseur du modernisme et pas comme le représentant d'un courant littéraire, comme on est tenté de croire. De cette manière, on parle de deux périodes distinctes dans la création poétique d'Adrian Maniu. Il s'agit, d'une part, de la période du début littéraire, sous l'influence du symbolisme et de Jules Laforgue, Oscar Wilde et Corbière, et, d'autre part, de la période traditionaliste, folklorique dont le commencement est marqué par l'apparition, en 1924, du volume **Lângă pământ** (**Près de la terre**, n.t.).

A partir de cette double hypostase, le poète a été encadré différemment dans l'ordre littéraire roumaine. G. Călinescu le considérait moderniste, E. Lovinescu l'encadre toujours aux modernistes (**Falsul modernism** dans le volume **Critice**, vol. IX, 1923 et **Poezia modernistă** dans l' **Istoria literaturii române contemporane**, 1927, vol. III), pour qu'à plus tard, le considérer traditionaliste (**Istoria literaturii române contemporane** (1900 -1937), de 1937), pendant que le critique Ovid. S. Crohmălniceanu l'inclut dans le chapitre **Poezia chtonică** (Crohmălniceanu, S. Ovid, 2003: 73 – 87).

Comme réponse à toutes ces affirmations, Vladimir Streinu affirmait en 1938, dans un article sur l'édition définitive de **Versuri** (**Vers**, n.t.) que l'œuvre de Maniu ne peut pas être divisée, puisque des motifs bibliques, folkloriques et paysagistes apparaissent aussi dans la période moderniste que dans celle traditionaliste de sa création.

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<sup>2</sup> On fait la remarque générale, pour tout l'article présent, que toutes les citations représentent notre traduction (n.t.)

En accord avec cette idée, on considère que l'œuvre du poète est une mixture de thèmes et motifs vus dans une manière personnelle subjective, spécifique pour son ingéniosité et son originalité.

Conduit par un esprit ironique et une forte attitude frondeuse, le poète Adrian Maniu est doublé discrètement d'un explorateur archaïque, saturé de poporanism<sup>1</sup> et de romantisme, ennuyé «par dessus la tête de la stupidité du soi-disant matériel poétique, formé de comparaisons utilisées par plusieurs et tant de fois qu'elles n'ont aucune valeur et aucun sens» (Maniu, Adrian, 1916: 277).

Sur la voie de la nouveauté artistique et du nonconventionnel, il réinvente et donne un sens surprenant aux thèmes et aux motifs littéraires traditionnels. Dans ses pensées réunies en 1914 sous le titre *Cicatrizarea rânilor de lance pe pavăza lunei*, le poète affirmait « On a dit que c'est une honte vouloir être originel, c'est une plus grande : ne pas vouloir et ne pas pouvoir être » (Maniu, Adrian, 1914: 75).

Le but principal, la laïcisation de la poésie a constitué pour Maniu, avant ses contemporains, « un imperatif antiorphique » (Grigurcu, Gheorghe, 1989: 159). Le poète antiorphique comprend le monde, le récrée et il l'identifie avec une image correspondante à « son système plastique » (Grigurcu, Gheorghe, *op. cit.*: 160).

On connaît le fait que porté par l'émotion fulgurante du moment et d'une perspective personnelle sur les choses, le poète, en général, crée une vision propre sur le monde, différente de la connaissance rationnelle, comme dans le cas des philosophes. Il édifie un style propre, subjectif, une direction unique dans la tradition littéraire de laquelle il s'inspire et qui se conjugue avec un modèle éternel, avec la tradition, avec « un certain état d'esprit présent de la poésie qui lui inspire » (Dufrenne, Mikel, 1971: 23). Ainsi, la tonalité de la vie sentimentale cherche, produit et configure « un mode d'existence de la réalité » (Amando, Alonso, 1982: 17).

Maniu garde cette empreinte pure nationale, le ton prosaïque et familier, conjugués avec les éléments de la modernité et avec son esprit de fronde littéraire. Par l'inspiration textuelle inovatrice qui défie le vers traditionnel et le réthorisme, le poète publie « une sorte de poésie scandaleuse » (Streinu, Vladimir, 1983: 290). En mettant l'accent sur le détail imagistique et en libérant le vers des chaînes formelles, celui-ci milite pour l'idée, pour la démocratie lyrique : « Tout ce qui nous entoure mérite l'honneur d'être transposé dans un vers » (Maniu, Adrian, 1916: 278).

C'est le point et l'attitude qui produisent la grande éclosion vers *l'imagisme*. Chaque sujet, sans tenir compte de sa nature, devient sous la plume du poète, occasion d'écriture, d'élaboration artistique, de présentation ou d'exercice de création (surtout dans les poèmes en prose).

«Acuma, trenurile, cu ochii roșii, gem neînțelesse pe câmpuri. Și călătorii joacă cărți, sau se împușcă pe catifeaua vagoanelor. [...] Și femeile petrecerii tremură pe străzi, fiindcă nu mai sunt petrecerea nimănui. Și poeziile care trebuiau să te înduioșeze te fac să râzi». (*Întunecatele*)

Dans le nouveau vers apparaissent le paradoxe et l'ironie, les exceptions à la règle linguistique où on dépasse la limite de la convention artistique. Le volume *Figurile de ceară* (*Les figures en cire*) avec des accents fantaisistes et ironiques, découvre le goût du poète Maniu pour les associations insolites de termes, pour le symbolisme décadent et les intentions subversives vis-à-vis des thèmes sacrés.

<sup>1</sup> Poporanism c'est un courant politique culturel en Roumanie à la fin du XIX<sup>e</sup> siècle qui préconisait le développement prioritaire de la paysannerie, considérant celle-ci comme l'élément de base de la nation ; c'est l'intérêt pour le peuple et ses soucis.

*Le paysage*, terme clé dans la lyrique de Maniu reçoit des valences presque cinématographiques, saturées des valeurs symboliques, le poète étant en grande partie, préoccupé par des manifestations affectives, nostalgiques. «A première vue, les pastels d'Adrian Maniu semblent des poésies de notation, mais les meilleurs visent une intention parabolique» (Iordache, Mihail, 1979: 76).

Le tableau autochtone croît avec chaque vers, par l'addition d'éléments de valeur plastique ou auditive, qui communiquent subtilement dans le plan de l'émotion. G. Călinescu observait, dans ce sens, que la peinture vive, polychrome, avec odeur de couleurs est plutôt expressionniste que impressionniste.

« Din vasul de aramă veche, tăiată cu săpături măiestrite, iese, în fir vioriu, secretul miresmelor aruncate în jăratec ».

De cette manière, la nature et biensûr le paysage, sont constitués comme des prétextes pour exprimer des états d'âme et le tumulte interieur. « Des toutes les intuitions qui lui arrivent dans l'âme, le poète inspiré choisit celles qui collaborent le mieux pour exprimer le sentiment » (Amando, Alonso, *op. cit.*: 21).

« În seara asta amurgul a fost mai trist ca niciodată. Și vezi, sunt unii oameni cărora le place să vadă soarele murind; dar e tot atât de hâd ca un bou, care rănit mugește și, prăvălindu-se, își mușcă, în dinți murdari, limba moleștită ».

Ainsi, comme artiste, le poète refuse imiter la réalité extérieure; il préfère *peindre* ce qu'il voit et ce qu'il sent. La réalité devient source d'inspiration lyrique, relation entre la projection du *je lyrique* et l'espace extérieur (dans toutes ses formes: la nature, l'histoire, l'idée). Aucune poésie n'exprime la nature d'après le principe *ut pictura poesis* puisque l'objet de l'art n'est pas le réel objectif, mais « l'orientation vers le réel » (Aug. Doinaș, Stefan, 1970: 14) et la sélection des impressions sous l'influence de la personnalité créatrice de l'artiste.

« Acum scoici mărunte zac pretutindeni scuturate... / Rămășița florilor ucise în primăvară de ger, / Flori care fără folos, pier nevinovate, / Copilași morți, ce în pământ se duc la cer » // (*Flori ucise de ger*)

En accord avec l'esprit expressionniste, Maniu continue cette technique où la couleur exprime un sentiment, une expérience spirituelle. La couleur n'est pas choisie au hasard, elle s'accorde au sentiment du créateur, c'est l'expression des passions et des sentiments humains, modalité d'introspection et d'exprimer une émotion profonde, puisque « Je veux exprimer en rouge et en jaune les terribles passions humaines »<sup>1</sup> (Cf. Grigorescu, Dan, 1969: 19).

Dans le premier numéro de la revue *Gândirea* (*La Pensée*), dont le fondateur est aussi le poète, apparaît la poésie *Rătăcire* (*Errance*), qui « éclaire la première page, comme une fenêtre » (Micu, D., 1975: 419) où le poète évoque l'espace de l'enfance perdue et la maison paternelle. L'artiste réalise un acte de contemplation, situé en dehors du paysage, comme spectateur, par le pastel – méditation, genre littéraire spécifique à l'époque par le représentant Ion Pillat. Le texte nous rappelle du manoir de Florica:

« Aleea cu pomi negri și casa aplecată / Pe care cade seara și ciorile din crâng. / Aici copilăria mi-am petrecut odată, / Azi m-am întors: de vânturi copacii grei se frâng //».

<sup>1</sup> Les paroles considérées l'origine de l'esthétique expressionniste appartiennent à Van Gogh, dans une lettre pour son frère Théo.

La saison décrite par Maniu est sombre, gri, déserte, d'une solitude accablante, sans avoir rien de la clarté et de la luminosité riche proposées autrefois par Pillat. Le je lyrique descend dans le souvenir «comme dans un vieux tombeau», pas comme dans un univers paradisiaque de l'enfance merveilleuse. «Le poète se voit totalement éloigné du passé, même incapable de pleurer sur ses ruines» (Iordache, Mihail, *op. cit.*: 86). Il ne peut pas accepter la fuite irréversible et impitoyable du temps.

A partir de l'idée que «dans le texte poétique la même image peut acquérir des semnifications extrêmement différentes» (Burgos, Jean, 1988 : 185) la maison devient l'image d'un univers où on garde les souvenirs. L'image de cet espace fermé devient la topographie de l'être humain, de l'intimité, un instrument d'analyse de l'esprit, notre „coin” terrestre. Pour Maniu le passé et le présent n'offrent plus une continuité à cet espace, mais une dynamique différente, antithétique. Si le passé de l'enfance était serein, le présent de la maturité tuérait la continuité et la contingence de cet espace. L'être devient un univers désert:

« Mai trebuie clopot jeluitor să geamă / Când s-a făcut străină și vreme și poveste? / Fără durere norii în lacrimi se destramă, / Iar ochii seci stau țintă spre tot ce nu mai este// »

La Syntaxe de l'Imaginaire poétique correspond à une attitude de révolte devant le temps physique et l'avilissement.

A partir des idées données, on considère que Maniu ne peut pas être interprété comme un poète purement traditionaliste. Ses moyens de création s'avèrent être tout à fait modernistes, même avangardistes, plutôt pour le pastel pur, libéré de tout intention, où le mot est subordonné aux valeurs plastiques, à l'expressivité de la couleur et de la lumière.

Le poète typiquement symboliste sent, comme autrefois Mallarmé, l'incapacité du langage d'exprimer le matériel sensoriel:

« Poetul ar fi vrut să scrie cu miresme și culori. Dar culori și miruri se prefăceau în cuvinte negre, la fel cu toate cuvintele... Poetul ar fi vrut să scrie numai în cântec, și se simțea batjocorit de toată frumusețea noptii, de adierea pe care o revârsau cădelnițele florilor, de mierea lunii ce începuse să aurească peste dealuri, și de cântecul de argint al păsării » (Maniu, Adrian, *Taina cântecului*, 1929).

Ainsi, on sent la crise du poète roumain, l'impossibilité de s'exprimer dans le langage commun, puisque «les mots restaient en arrière des sens». De ce point de vue naît le conflit entre l'aspiration poétique et le langage, entre l'Imaginaire et le scriptural:

« Din trandafiri sălbatici și flori culese-n lan, / Mănușchiul își resfiră lumina în pahar, / Sunt picături de sânge și ramuri de mărgean, / În apa cu bobite din verdele cleștar. //

Buchetul ofilește pe albul trist al zilei, / Cad desfrunziri de stoluri ca porumbei în seară, / Iar lângă minge, tocul și cărtile copilei, / Micuț coșciug, stă neagra cutie de vioară//». (*Natură moartă*)

Le visuel et l'olfactif se conjuguent pour construire un monde de sensations. La vie désignée par son absence, et le signe - porte parole - sont représentés par le parfum ou par la couleur.

La manière traditionaliste de Maniu n'est qu'une forme de modernité, un jeu stylisé où les éléments naturels, autochtones s'harmonisent dans un style moderne, nouveau. Le poète peint avec des mots, perçoit le paysage avec les yeux d'un excellent dessinateur par une loupe qui gèle les lointanis, qui les enveloppe en or, en rouge et les projette sur le bleu du ciel. On voit le monde comme un spectacle dont les accessoires sont sélectionnés d'après le goût de l'esthète.

Le paysage devient le réel sous le masque décoratif, la spontanéité naturelle devient l'ordre de l'esprit contemplatif. L'agent esthétique de la création de Maniu c'est *le regard*, le visuel, concept caractéristique pour la modernité littéraire.

« Mari sălcii străvezii își despleteau, / Închipuirea unor harfe îngerești, / În ceața unei înserări de primăvară, / Din oglindiri de ape liniștite. // Pe lângă drumul cenușiu de umbră, / Legănău crinii stele de ivoriu, / Și mâini ce se întind din altă lume, / Să ne opreasă mersul îndrăznit // (*Însemnări*)

Les paysages autochtones, par leurs couleurs et leurs formes sont des projections du je lyrique, cette fois-ci objectif. Les tableaux peints avec des mots suggestifs foisonnent des signes qui predisent le malheur. De plus, les espaces sont hantés, dévastés par des forces de la terre mystérieuses. La nature est demonisée:

« Nori adânci se dărăcesc, / Destrămați se vârcolesc, / Cearcă vânăt ruginesc. / Lună vechie, stând să moară, / Aur bătrân de comoară, / Peste zări vrea să se-ascundă, / Și în negură se-afundă, / Într-o neființei ape, / Singură să se adapte. » (*Cântec de lună vechie*)

Le motif plastique, miroir de l'intérieur troublé du poète se métamorphose dans des combinaisons surprenantes pour créer une nouvelle vision. Dans la poétique de Maniu les éléments d'un tableau doivent „se parler” par la création d'un équilibre plastique. Ainsi la poésie *Într-o grădină veche* (*Dans un vieux jardin*) a la structure d'un conte. Le poète ajoute au décor du jardin abandonné, désert, quelques éléments du surnaturel folklorique sans quitter le cadre réel:

« Într-o grădină veche, cu trandafiri de sânge, / Cu drumuri tremurate prin iarbă năpărătă, / Stejarii, cu coroane de vreme înnegrită, / Acoperă izvorul, să nu mai poată plângă. // Un stol de vrăbiță tipă în vișinii uscați / Pe care cleiul galben bășici bătu topazul, / O coțofană sare pe drum în pași săltăți / Spre clopotul de broaște ce pomenește iazul. / Pe cerul roz, ca roza trec, palizi, nori ca ceară, / Sub ziduri dărămate, în funduri de alei, / Desfășoară păunii ochi verzi de curcubee, / Într-o grădină veche în care curge seara. // Pe flori coboară fluturi, cenușe de amurg. / Răzorul ploie de stele din desfrunziri își strângă. »

Le poète ne rejette pas la nature, il s'approche de soi-même par sa finitude, en exprimant le mieux le sentiment de la mort:

« Din trandafiri sălbatici și flori culese-n lan, / Mănunchiul își răsfiră lumina în pahar. / Sunt picături de sânge și ramuri de mărgean, / În apa cu bobîte, din verdele de cleștar. / Buchetul ofilește pe albul trist al zilei, / Cad desfrunziri în stoluri, ca porumbie în seară, / Iar lângă mingea, tocul și cărtile copilei, / Micuț cosciug, stă neagra cutie de vioară. » (*Natură moartă*)

Le même sentiment de détresse affligeante dans une atmosphère de mystère offrent les poésies: *Furtună de toamnă* (*Tempête d'automne*), *Amurg de toamnă* (*Declin d'automne*), considérées des critiques comme « l'apogée de notre poésie » (Negoitescu, I., 2002: 352) des véritables pastels sombres d'un lyrisme objectif.

A la quête de nouvelles méthodes littéraires, Adrian Maniu adopte le procédé symboliste de l'amas d'images hétérogènes, mais convergentes, *l'imagisme*, « comme sens émotif qui refait une atmosphère unitaire » (Vianu, Tudor, 1981: 305).

« Fântâniile spânzură-n pârghii burduful vechi, sau o / găleată / Cu șarpe-n plisc, se lasă barza pe cerul de apus / strivit, / Agale, vacile de-a rândul pornesc făptura lor bălțată, / Și, rumegând în tihă, botul lor picură argint topit » (*Tară*)

La poésie est connue comme un jeu des conventions plastiques et littéraires où il a toujours manifesté le goût pour la liberté, comme nécessité de création ou de stylistique. On reconnaît le fait que Maniu a créé des images artistiques choquantes, par

la jonction ou la connexion des termes qui stimulent l'admiration esthétique. La fantaisie créatrice est nourrie par la culture plastique développée comme rédacteur aux chroniques d'art, pour différentes revues littéraires.

D'après l'opinion ferme des connaisseurs de son oeuvre et de son activité artistique, la première vocation du poète est celle de paysagiste, sous la frénésie de l'inspiration en rejetant les procédés intelectuels de la composition. Il n'accepte pas l'image pure, mais une nature, un univers de sensations.

Pour l'espace ouvert, le poète cultive l'espace champêtre qui sollicite les limites horizontales, parfois sans avoir des formes spectaculeuses. Chaque fois qu'on atteint la verticalité, il appelle la fantaisie; le sacre, la nature deviennent légende ou récit merveilleux:

« Pelin amar argintiu, în bătaia vântului... / Stâlpi de praf se-nalță în văzduh fără soare. / Dealul se face cărmă de capăt al pământului, / Și mai departe e numai cer și mare... / Peste pustietăți rămase fără nume, fără flori / Talanca unei turme sună din trecut domol. / Și din când în când, se-aruncă tipând, spre nori / Șoimul, să facă un cerc în gol ». (*Măgura cea mare*)

Malgré les apparences et la pregnance des couleurs dorées, Maniu n'est pas un poète lumineux ou solaire. La grande partie de son oeuvre démontre la prédisposition pour la lumière „basse”, pour le crépuscule. Il est plutôt fasciné par les tons de jaune, rouge ou violet. Cette palette chromatique tente pour le suppression des couleurs jusqu'à noir ou blanc.

« Seara se avântă. / Norii îi destramă, / În apus de-aramă, / Soarele, ce varsă, / Dintr-o rană stoarsă, / De pe muntej goi, / Sâangele pe noi. » (*Înnoptare*)

Le bleu du ciel et aussi la grandeur céleste sous toutes ses formes (nuages, étoiles, lune) devient un nirvana visuel de l'esprit étouffé par le terrestre; le ciel est le symbole de l'évasion de l'esprit.

Entre le modernisme et le traditionalisme, entre vibration authentique et maniériste, entre passion et lucidité, Adrian Maniu s'échappe des classifications étroites de la littérature, en réalisant de l'art véritable. Sa lyrique est caractérisée par la couleur ou par la nuance. « Sa poésie est pleine d'adjectifs de couleurs ou de l'importance des objets lumineux ou colorés » (Șuluțiu, Octav, 1974: 147) surpris avec l'oeil d'un peintre qui enregistre, plein de passion, le paysage.

Visant l'affirmation célèbre - la langue est la matière première pour la poésie « comme les couleurs pour la peinture et les sons pour la musique » (Amando, Alonso, *op. cit.*: 29) -, on se permet d'ajouter que Maniu a créé des couleurs et de la musique la matière première pour la poésie ayant comme „emballage” la langue. La forme presque naïve de sa poésie atteint des accents de musique diaphane, cosmique, auréolés des parfums angéliques et des odeurs fortes d'herbe et des fleurs mortes.

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## **THE MORPHOLOGY OF THE IMAGINARY IN ROMANIAN TALES (SEVERAL ASPECTS)<sup>1</sup>**

**Abstract:** If we are to consider the relationship between the real and the imaginary, we ought to stipulate that the real is subscribed under the ontic and ontological, whereas the imaginary (even if it has an ontological statute) is a substitute to the gnosioologic perimeter. Deeply “rooted” into the previous human experience, the imaginary represents, as an instrument of the imperfect comparison, an area of stimulation for the strategic wanders into the field of the possible. The imagination holds one of the most important roles regarding the good conduct and function of thinking. Placed in imponderability from the concrete and the real, imagination becomes a „shape”, a concrete base for individual thinking, being destined to „grant itself a conscience of the inner reason, yet not under the form of general judgement and representations, but under the actual form of an individual reality” (Hegel). The two of them – the real and the imaginary – are completing each other continuously in daily practice of knowledge, often junctioning. This „encounter” is realised due to the structuring virtues which, in a superior plan, are conceptualised into symbols, the oldest of them being the archetypes. Through the symbol, which has a highly ordering function, the narrative fantasy regains its own morphological background under the form of a paradigm (base structure of the shape). These concepts have a suitable ground of manifestation in the connotative structure of the tale and story, as narrative shapers, and make up a dynamic system of symbols, archetypes and layouts, crystallisations. For instance, one can draw the conclusion that the way of „organising” the imaginary places in the Romanian tales and stories follow a structural logic that would allow us to easily comprise them in a hypothetical table, like the one of Mendeleev. The present text disseminates results of the research made by a multinational team (Romanian – Moroccan – French) within the grant called *Espaces et identités dans la littérature d'enfance. Du local à l'universel* (carried during 2004-2007)

**Key words:** imaginary, tale/story, structure

**I.** Our research turns to account only a small part of the results achieved during the research project on *Imaginary places in children's literature*, carried by a team of researchers from Romania, France and Morocco during. Its subject was targeting the imaginary places as an exclusive result of thinking (telling the story), thus situated outside the perceptible reality, yet from the ontological point of view, being projected from a threshold of the real. The conclusions over the entire research have been presented in two printed appearances, the first one in Romanian (Bârlea, P.G, coord. 2006), and the second one in French Foucault, J., Constantinescu, M., 2007) and followed by a *Dictionary of imaginary places* ( Bârlea, P.G., coord. 2009).

Signalling the prejudice of considering that the folkloric culture writings – which make the object of this analysis – would be exclusively produced by the so-called „naïve” imagination, we will show that the parallel between the real and the imaginary can be subject to this area of interest, being one of the most important. Against the fact that the original meaning and tenor of the related terms (*imaginary - imagination*) expresses, indeed, a form of absolute and uncontrolled freedom of thinking, we join the researchers who have pointed out the existence of an authentic inner, structural organising, of the locations of the imaginary. In this respect, we intend to treat several aspects.

In our study called „*The realms*” of thinking (Chișu, L., 2006: 36-56), we have approached the following issues: (A) a summarising definition of the concept of

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imaginary, and its connections with the real and the fantastic, as elements which define or contain it; (B) establishing a peculiarity of the imaginary, according to the type of linguistic discourse, which is different from a culture to another and tightly connected to the environment and social evolution; (C) designing a panoramic picture of structures that are representative for the imaginary (especially from Romanian tales and stories); (D) the analysis of these structures, their distribution in subordinate units (nuclei) and their contribution to establishing the componence of the imaginary; (E) conclusions.

Summarising these components from the published article, under the first point (A) there have been discussed the contributions of certain thinkers, philosophers and writers, who have offered stability to the treated concepts. Among the ones invoked, one can count Aristotle, Hegel, Jung, Bachelard, Caillois, Durand, Piaget, Vianu, Starobinsky, whose references are to be found in the bibliography of this study (Aristotle, 1967; Hegel, G.W.F., 1966; Jung, C.G., 1998; Bachelard, G., 1948 and 2003; Caillois, R., 1969 a and b; Caillois, R., 1971 and 2002; Durand, D., 1998; Piaget, J., 1973; Starobinski, J., 1974; Vianu, T., 1968). The summary of these points of view is:

The real abides to the ontic and ontological, whereas the imaginary (even though it has another ontological statute), substitutes the gnosiological perimeter. The result is that the imaginary is deeply rooted into the previous experience of the human, being itself a part of the „strategy” of wanders into the area of the possible. Between perception and imagination, there is always a stimulation area of the latter.

The specificity of the imaginary according to the linguistic code, different from culture to culture but in close relation with the natural environment and social evolution (B) has been pointed out through the concept *forma mentis*, as Sextil Pușcariu has described it (Pușcariu, S., 1940: 10).

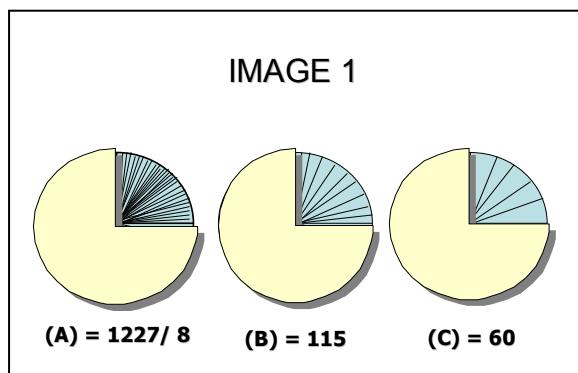
In order to understand how imagination works, we should reduce it to patterns (archetypes) of this *forma mentis*, that is correspondent to the environment and type of experience shared by every nation. This is where the great vision differences originate, and they deepen through imagination. This represents a continuous way of thinking forward, as well as outside the real. Thinking is the only one productive, and reality, as well as accumulated (hereditary) experience, along with thinking, and stimulated by routine and chance, give the turn of a new product that we will call identity, national imagination. The imaginative diversification manifests through it, the continuous tendency to transform in an own manner the least perceptive environment and unknown into a perceptible area, known due to our senses, ordered into the structures of language.

Regarding the panoramic picture of structures representative for the imaginary, mostly in Romanian tales and stories (C), rerunning the statement that, in a tale, nothing is unnecessary, much dissociation has resulted, and it has been applied within the gradual stages of structuring the 1277 entries/selections (Bârlea, P.G., Chișu, L., Bârlea, R., coord., 2006), representing the imaginary places in the initial research. Those, as well, have merged into 115 semantic units, gathered based on the principle of synonyms, also grouped into 60 components (Bârlea, P.G., coord., 2006: 265-266), internally restructured into another 9, ordered according to environment (1-3), „social” ambiance (4-7), spatial delimitations (8), and miraculous objects (9). The inclusion relationship works in a totalising sense, in a last analysis, all the 1277 repartitions „narrowing down” semantically and logically to the notion of *realm*. It also enables another operating method, in pyramid-type structures:

Proceeding in the sense of our investigation, we will conclude that the imaginary space splits into two main symmetrical components: (a) this realm and (b) the other realm. In turn, they form the space (universe) of popular and cult Romanian tales and stories. The unbreakable unity between existence and spatial structures, even though the horizon of fantasy is in view, gains consistency due to the relation between space (spread, shape, volume) and its systemic creation. The contingency of *the realm* with the imaginary is a conventional and congruent one, hence the game between the real and the imaginary is marked by numerous symbols whose branching is manifested even including through atomising units.

**II.** The morphological analysis of structures that contribute to establishing the compentence of the imaginary as well as their repartition into subordinate nuclei (D) makes the purpose of the present research, as the title states. For a fast (and easy) evaluation, we will present their structural organisation under the form of synoptic tables.

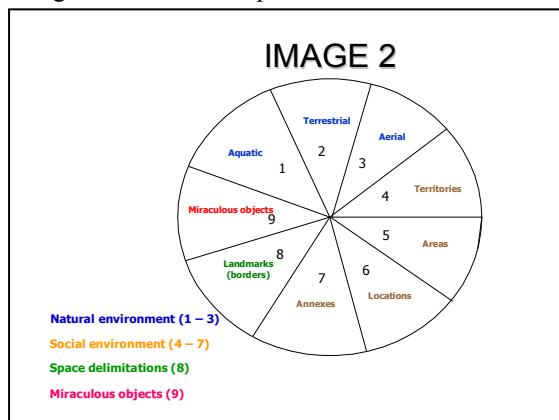
1. In IMAGE 1 we have, under a circular representation the internal narrowing from 1227 to 115 and, namely, 60 locations. They define the same concentric universe, which manifests itself with a term from linguistic, similar to a *diasystem*.



2. IMAGE 2, shows, by using location as structural criteria, the three environments (land, air and water), along with other special delimitations, whose functional acception is that of border / limit, reason for holding an essential place in the story. The various forms of representation have also been taken into consideration, some only being related to nature (landscape elements), and others being the result of social relations installed in tales and stories, which cannot be ignored. In tales / stories, one can also find territories (others than the two worlds / „realms”), symbolically conceptualised into countries of the blind, crippled, mice, etc.

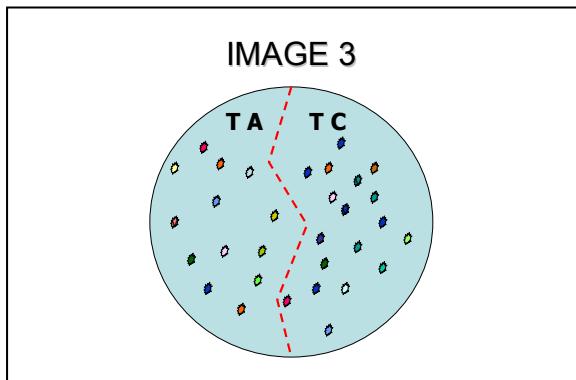
Furthermore, we should note the presence of „miraculous objects” which hold metamorphic abilities, including territorial significance. Therefore, we add the exceptions denominated through the syntagm above to the universe formed from successive internal structures; the presence of miraculous objects gives fantastic turns to imagination, also marked by the stylistic cumulus (epithet, hyperbole, metaphor, personification). During the typologisation, the miraculous objects remain individualised and unpartable, they are not subject of an organisation within the system, but take part and hold an exceptional role every time needed in the evolution of the epics. However, these are abstracted to the real – imaginary analogy, breaking the

conventional patterns, as well as those based on the logic of thinking. They are extremely varied, not only by quantity and quality, but mostly by their spreading on the entire space of the two realms. By determining that, through the game of interpretation, their number is much larger, we notice that the particular segment does not follow the rationalist rigor, having a more non-entropic character.



**3. IMAGE 3 narrows down the 1277 entries / locations to the two realms that are specific for the tale and story imaginary: “our” realm and “the other one”. Under several aspects, the other realm is the exclusive result of folkloric imagination and shows characteristics in the way of projecting the unknown. It is noticed that, due to structural thinking, the unknown is not completely opposed to reality. Even though the main characteristic of the other realm is represented by its antagonistic profile, the differential accents are the grading ones and do not alter the structures of thinking. That is also why, in describing the other realm, it is presented as being analogically remade in resemblance to the real (our realm). Despite the complete opposition, the resemblance goes very far, regarding the structural point of view; in the imagistic side is mostly made up of overdoings of the reality. From the grammar (lexical) point of view, the antonyms and superlatives demarcate the two realms, just like symmetrical in function – yet opposite as function – poles of magnetic forces. In both of them, one can find structures that are easily to present (on all levels of organisation), configuring a network of relations through which the directions run similarly to communicating liquid containers. They allow us to notice that the real is comprised by the ontic and ontological, whereas the imaginary (even though it has an ontological statute) substitutes the gnosiological perimeter. Deeply “rooted” into the previous human experience, the imaginary represents, as an instrument of imperfect comparison, an area of stimulation of the strategic wanders into the area of the possible. If we are to consider the relation between the real and the imaginary, we ought to mention that the imagination holds one of the most important roles regarding the good administration and functioning of thinking. Placed in imponderability from the concrete and the real, the imagination becomes a “shape”, meaning a concrete support of individual thinking, aiming to “grant itself a conscience of the inner reason, yet not under the form of general judgement and representations, but under the actual form of an individual reality” (Hegel, G.W.F., 1966). The two of them – the real and the imaginary – are completing each other continuously in daily practice of knowledge, often junctioning. This „encounter” is realised due to the structuring virtues which, in a superior plan, are**

conceptualised into symbols, the oldest of them being the archetypes. Through the symbol, which has a highly ordering function, the narrative fantasy regains its own morphological background under the form of a *paradigm* (base structure of the shape).



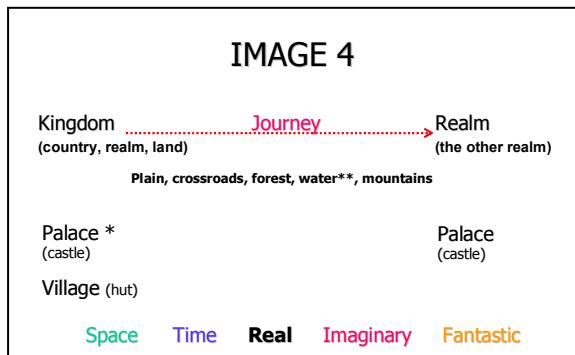
**III.** The connection between the realms (IMAGE 4) is realised after the travel of the heroes, as the characters are personally responsible for assuming the imaginary places. For that reason, the road (the journey) becomes an essential component of the imaginary space, because it turns the matter of space into a process, by several stylistic elements:

Without getting into all the details, it is concluded that the transformation of the imaginary into the fantasy is activated by a series of space-time formulas („they have walked and walked”, „after a number of time”, „he walked and walked”, „first and first of all”, „crossed seas, streams, waters as big as the land”, „wandered through countries and deserts”, „set himself over gulches, craters, ravines, mountains”, „flew like an eidolon over mountains and valleys”, „finally found”). The stylistic effects originated in the affective language are also present, in „they immediately see”, „it once begins”, „as he throws it”, „only and only”, „managed to find”, „started to oppose each other”.

**IV.** The journey starts from one of the nuclei. Frequently, the initial nucleus is the palace or the scrappy dwelling (house/hut). From this one towards the nucleus that will constitute the culminating point, in Romanian tales, the journey takes the shape of a road that can be reduced to an invariant. Commonly, the hero accesses the imaginary places starting off on a path (road, lane, trail, pathway, ski lane, labyrinth, road crossing, road split, valley), goes through a plain (glade, clearing, flat, field, pasture, desert), invariably reaches a source of water (spring, fleet, waterfall, river, Danube, fountain, slop, pond, sea), goes through a forest (timberland, woodland), reaches a mountain (rocks, cliffs), and, finally, to the other realm.

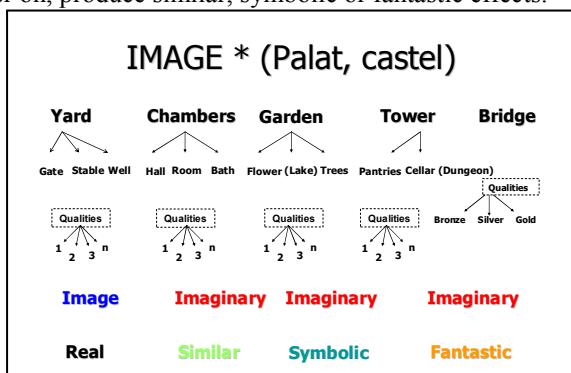
1. The reader has a horizon of expectations regarding the routine trail; each of the *lands* constitute a paradigm of the imaginary, and present at least one unpredicted / miraculous situation, with the purpose of dynamising or trammelling the action, to surprise or to deceit expectations. Due to this epic artifice, the nuclei have a covalent, radiating role. Regarding the other realm, even though the structure keeps its stability, the various forms of overdoing it determine the emergence of the unusual, which can advance to absurd. As the hero goes forward on his journey (whose initiation role we should not neglect), the notion of space melts into the one of time, the real is

transformed into the imaginary and, once arrived on the other realm, it becomes the fantasy. From an initiatic point of view, each of the invoked elements aims to tease the reasoning which, in fact, rules the text on the epic system and circular action feature levels.

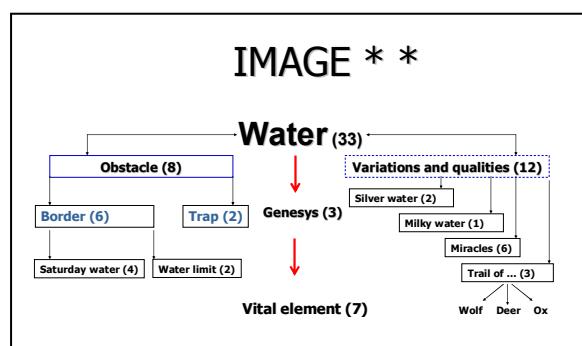


As it was already stated, radiating nuclei can be delimited, after searching the structures / places that the hero wanders through, being toolled along by his own impulses, but also by the ones that his (generally given) destiny gives. They can be hypothetically found in the structures / higher levels of the diasystem, transforming themselves from concrete aspects, as selected, into systemic, abstract elements. In order to describe the nuclei within it, we need identification as well as differentiation elements. Hence, they can be obtained from the subdivided unitary format, with semantic indexes that are stable on a systemic level, as well as in diasystem. The most important aspects of the relation between the nuclei and their type of constitution refer to the need to keep them differentiated and to integrate the imaginary into a functional structure, under the influence of a better representation organising. These constitute polarising lines of the internal structure of a nucleus. They lead, among others, to considering the shape that a nucleus takes as a variant, while, as a means of functional design of the diasystem, the nucleus represents the invariant. Due to its character of invariant, the standard (semantic) nuclei dominate their own individual marking, functioning as a stable reference, adaption, correction and perfection point.

2. The more unitary we look at them, the more cumulative the structures of imaginary become, and their complexity can be detailed. See, for instance, (IMAGE\*) the Palace/the Castle, under which the generative structure comprises elements such as the yard (with forming elements such as the gate, the stables, the well), the rooms (structured into chambers, baths), the garden (which has flowers, trees and lakes), the tower (from where one can reach the pantries, as well as the basement / cellar), the bridge. In turn, the subparts have different characteristics. Take the ones referring to the bridge: it can be made of lead / copper, silver, gold. In this context, the representation of little things starts from the real to its representation in order to challenge the imagination to, later on, produce similar, symbolic or fantastic effects.



3. The facts in the 33 water locations (IMAGE \*\*\*) are presented in the same manner, being semantically partitioned in nuclei indicating obstacles (with subdivisions like „Saturday water”/border between realms or landmark), but also characteristics of the water (silver), or under the seal left by various animals (wolf, deer, ox), with miraculous traits. From the symbolism of water, which has one of the best representations (Chevalier, J., Gheerbrant, A., 1994: 107-117), we can find the „creation” water and the „vital element” water.



#### IV. Conclusions

Far from being exclusively „naive”, this type of imagination has several particular attributes. The specificity of the imagination process in tales and stories is granted, on one hand, by the maximum functionality of the cultural phenomena (no folkloric product, no gesture or attitude is meaningless), and, on the other hand, the general view over the traditional inhabitancy that perceives the real on a bidimensional scale: the objective real and the imaginary „real”, the mythical realm. The ethical or affective vector fully crosses over the imagination of man in the folkloric space, in which stories and tales are comprised.

This split repartition must be connected to the raising interest for the folklore epos at romanticism dawn, when the way of thinking was functioning under this imperative.

As stated, the two realms are interconnected by the requests of the epic, better said, by the need that the hero crosses all the obstacles. On this entire course, the imaginary space is located in structures which contain hierarchically ranged elements, able of being conceptualised, through generalisation and abstractisation, into symbolic nuclei. The logical ordering (through symbol) of all the stances of the real, the permanent wander into the imaginary space, propels both the human existence and the internal structure of creativity into a permanent process of eliminating the effects of the entropy. When the fantastic, abrupting the order of the real or the mythical order, is temporarily installed in this space, it is temporarily settled into this space and shatters, for the moment, the meaning of the discourse, a sense in which the imaginary becomes a *discourse*, and, simultaneously, a *behaviour*, thus calling for *reasoning* and *affect*. Through myth and symbol, the imaginary space re-harmonises itself and gains symmetry. The path is „visualised”, imaginarily speaking, into gradual narrative events, which, on the rational level, function as symbols and, on the narrative level function as images, according to the degree of text rationality. The two concrete forms of manifestation complete each other, especially as symbols, favouring the whole, with the result that symbolic nuclei can trigger, into every reader, the personalised vision effect.

We believe it is important to note the fact that the path (journey) works as a constant obstacle, fact that one can notice by the grading difficulties, while the hero closes to the finale.

It can be concluded that the way of „organising” the imaginary places in the Romanian stories and tales follow a structural logic, which would rather easily allow us to comprise them in a table. According to this vision, establishing the possible combinations is given, among others, by the emergence into the narrative text of the „polyvalent free connections”, whose intrusion into the epic is aimed to take it out of the patterns and logic of the real, transferring the meanings into the zodiac sign of fantastic, which these miraculous elements satisfy, and grant a temporarily new turn to the invariable nuclei. But, in their own regard, the miraculous elements keep their independent standing unity. They require a specific attention and a nuanced interpretation regarding the part they play in the narrative. The role of miraculous objects encountered during the journey is to make interventions that can be characterised, *in corpore*, through the ancient *deus ex machina* procedure.

From the gradual process of the research, one can note the totalising observation of Jean Starobinsky. The French medic and erudite brings a real clarification to the epistemological understanding of the imaginary: What we must remember is that „there is no pure imagination, an imagination that is not a behaviour, an imagination that would not be propelled by an ethical or affective vector, or positively or negatively oriented towards a social aspect” Starobinski, J., 1974: 175).

The imaginary spaces presented before, envision the real – imaginary relation in the Romanian tales and stories. Detailed as revelation (already a work tool), the facts entitle us to consider them susceptible of forming a body of texts that would be able to hypothetically and hierarchically represent a way of organisation. Our analysis has stressed that it was possible to include 1277 terms in the disposition of the paradigm.

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## **THE DREAM – IMAGINATION AND MYSTERY. MESSAGE FROM THE WORLD BEYOND<sup>1</sup>**

**Abstract:** Night dreaming phenomenon and particularly the dream itself have stirred numerous controversial debates in the course of time. The understanding of the dreaming phenomenon goes through different stages starting from popular beliefs, to religious faith and up to the modern psychoanalysis. Bringing all the above to a conclusion or to a basic idea, one can say that dreams are a symbolic language that operates by opening gates within us. Therefore, dreams are sometimes considered messages from the World Beyond. Lying somewhere between imagination and mystery, dreams are a realm where the sleeping person meets and communicates with other souls, according to Bogdan Petriceicu Hașdeu. In a dream souls are free of time and live a life within minutes; they are free of space and cross the world in a blink of eye. In a dream souls talk to each other and understand each other regardless the language, because they are free of speech, too and above all they can free themselves from the free realm of a dream by dreaming a second sleeping with its new dream within the first dream. In this freedom souls feel and become immortal in their return to the infinite... to the primal impulsive longing of the Self. According to Bogdan Petriceicu Hașdeu, man, unlike plants or animals, is aware of his freedom grace to his ideals and because he is a piece of God Himself.

**Key words:** dream, mystery, imagination

Night dreaming phenomenon and particularly the dream itself have stirred numerous controversial debates in the course of time. The understanding of the dreaming phenomenon goes through different stages starting from popular beliefs, to religious faith and up to the modern psychoanalysis.

In Romanian tradition, dreams are signs of positive or negative events. These signs have a general / universal character and can decode any person's future. In this way a decoding sign is equal to a real common law. Its positive or negative character influences the human subconscious and thus it has impact upon different activities. Scientifically speaking, man's neuro-lingvistic programmed thinking is stimulated one way or another by the conventional significance of dreams. One can say that dream meanings have become part of people's customs and traditions, respected and observed from generation to generation.

Concerning religious faith, a dream's feature changes and acquires a double representation. In the Holy Bible dreams are devil's deceptive tools that enable evil to appear under the disguise of an angel. As a consequence, believing in dreams is not encouraged by the Holy Scripture. And yet, there are special instances in the Old Testament when dreams have predicting character and require a corresponding interpretation.

Thus we all remember the Pharaoh's dreams and Joseph's interpretation of them due to the divine inspiration.

This is an example of how the chosen get the power to change destinies.

The psychological and psycho-analytical view in understanding the dream phenomenon differs from the traditional and the religious ones.

The sciences of medicine and psychology approach dream from the four stages of sleeping. These stages have been defined in accordance with the cerebral waves which the human brain rhythmically produces at different stages of consciousness:

- Beta – is the brain normal rhythm while being awake;

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- Alpha – is a slow rhythm which the brain produces while we are deeply relaxed and drowsy ( such as when we listen to slow music or when we relax in warm water ) ;
- Theta – is slower than alpha rhythm and it marks the beginning of sleeping;
- Delta ( according to Berry R., *Encountering dreams. How to choose dreams and use them in self development*, : 16. ) – is the slowest brain rhythm and it marks deep sleeping of deep meditation.

Hans Berges<sup>1</sup>, the physician who invented the electroencephalograph<sup>2</sup>, made research on the characteristics and duration of certain levels of sleep.

In the first stage – Beta – cerebellum produces rapid electrical pulses ( 30 / s ) of low amplitude and mark the awakening stage.

In the 2nd stage – Alpha – the brain produces electrical pulses of 8 – 10 / s which mark the preparatory phase before sleeping.

In the 3rd stage – Theta – the brain produces slow waves of 4 – 6 / s with a duration of 5 – 20 min.

In the 4th stage – Sigma – the brain produces rapid waves of high amplitude, that is 12 – 15 / s with a duration of 10 – 40 min.

In the 5th stage – Delta – the brain produces rapid very slow rhythm waves, 2 – 4 / s, which mark deep sleeping, with a duration of 10' – 30'.

In the 6th stage – or the deep sleeping stage – the brain produces rapid very slow waves with duration of 10 – 20 min. This stage is characteristic to childhood and it disappear after the age of 30.

In the 7th stage is the one with dreams, the so called paradoxical sleeping.

In the 8th stage, the brain produces waves like the Alpha (Modreanu, S., 1994: 134 – 140, 145 – 146) ones which make the steeping vulnerable to any noise.

One can notice that the four stages described by psychology are among the eight stages described by medicine. It is important to underline that neither of the two sciences could explain the cause of dreaming; although they both consider dreams as being products of the subconscious they approach the phenomenon from different points of view.

Psychoanalysis – mainly the Freudian one – considers a dream as a desire rejected by the consciousness then taken over and exposed by the unconsciousness, while psychology considers dreams as a therapeutic function and a way to get a deeper knowledge of the self. After the Freudian approach, Carl Gustav Jung's theory render dreams a psychological having a self-adjusting function which obeys biological demands necessary to the individual's adaptation, growth, and survival. In other words, dreams have a compensatory function of balancing the unilateral attitudes of the Self, thus correlating to the concept of psychic homoeostasis<sup>3</sup>.

Referring to the human psychic structure and to the relationship between awareness and unawareness, Jung said : psychic is a self-adjusting system which seeks balance in the same way as the body. Jung's dream theory has four main ideas:

- dreams are natural and spontaneous events which act independently of conscious will or intention ;

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<sup>1</sup> born 21.05.1873 (Neuses, Saxe-Coburg and Gotha) – died 1.06.1941 (Jena, Suicide) – nationality : German.

<sup>2</sup> a device which amplifies the bioelectrical variations of the brain.

<sup>3</sup> Self- adjustment.

- dreams are both functional and compensatory and serve to keep the personality balance ;
- dreams symbols are not signs, they are real symbols are having a transcendent function ;
- therapeutic function of dreams is better served nation than by free-association interpretation (according to Stevens, A.: 123).

Psychologist Erich Fromm identified three types of dream-symbols which can be considered general and applicable to each person :

- Accidental – symbols which have a personal and individual Significance;
- Conventional – symbols which have the same Significance for most of the people ( e.g. a car means a voyage );
- Universal – symbols which have a common Significance (e.g. a car the sun means light and warmth) – (Berry, R., *op. cit.* : 20).

Bringing all the above to a conclusion or to a basic idea, one can say that dreams are a symbolic language that operates by opening gates within us.

Therefore, dreams are sometimes considered messages from the World Beyond. Lying somewhere between imagination and mystery, dreams are a realm<sup>1</sup> where the sleeping person meets and communicates with other souls, according to Bogdan Petriceicu Hașdeu. In a dream souls are free of time and live a life within minutes; they are free of space and cross the world in a blink of eye. In a dream souls talk to each other and understand each other regardless the language, because they are free of speech, too and above all they can free themselves from the free realm of a dream by dreaming a second sleeping with its new dream within the first dream...

In this freedom souls feel and become immortal lin their return to the infinite... to the primal impulsive longing of the Self (Hașdeu, Petriceicu, B., *Sic Cogito – The Science of Soul – Life. Death.Man:* 45, 62) ... According to Bogdan Petriceicu Hașdeu man, unlike plants or animals, is aware of his freedom grace to his ideals and because he is a piece of God Himself...

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<sup>1</sup> a subtle message from the Self (according to psychologists ) or a message from the dead (according to traditional beliefs ).

## **MODERNITY OF TRADITION IN THE POETRY OF ION PILLAT<sup>1</sup>**

**Abstract:** The present paper presents the traditional stage of creation of Ion Pillat and the modern influences that represent the innovation and also the originality of his creation. The background of this stage of creation is represented by the lost childhood, a happy past time .The poet highlights the fact that only pure poetry is able to render the purity of feelings and poetic beauty and force as they are.

**Key words:** modernity of tradition, pure poetry, lost childhood.

After the trauma caused by the First World War drama, the young generation of Ion Pillat was detached from symbolism in two ways.

Some highlighted the direction of aggressive avant-garde, of the "decadent" seeking to implant, on the ruins of an unstructured society, a disorder which stated itself as the ideal.

From an artistic point of view, the formula "art for art" became "anti-art for anti-art" as absolute nonconformity, pseudo-motivated by the proclamation of a revolutionary, innovative visionarism.

Without taking into account Benjamin Fundoianu's warning, according to which "not those that are more in the line with the times, come to represent the times later on"(Pop.I., 1990: 111), the latter preceded to violation of the language codes, at every level.

Nowadays more magazines are published: *75HP* (1924, a single edition), *Punct* (1924-1925); *Contimporanul* (1922-1932); *Integral* (1925-1928)

The programs of several poets as Ion Vinea, Ilarie Voronca, Șt. Roll, Saşa Pană, Tristan Tzara, Geo Bogza launch multiple concepts as *Futurism*, *Dadaism*, *Constructivism*, *Integralism*..., subordinated later on to *Surrealism*. From a theoretical point of view and, often, practically, lyricism is banished from poets concerns, by exacerbated violence of poetic principles.

Technical accessibility of avant-garde poetry, placing talent on a second place, made Romanian avant-garde quite vigorous, lasting up to the Second World War, having significant representatives (Gellu Naum, Virgil Teodorescu). The history of poetry, however, did not note avant-garde masterpieces, most of creations remaining as language and information experiments that made a historical record of the phenomenon.

The other, oriented towards indigenous realities, supported by tradition continuity, used, along with Ion Pillat, a great number of creators, both in poetry and in prose.

Some continue their previous activity (Nichifor Crainic, 1920, the volume of poetry *Darurile pământului*; Liviu Rebreanu, 1920, the novel *Ion*, then *Răscoala*; Cezar Petrescu, 1922, short stories volume *Scrisorile unui răzeș*, Ioan Slavici, *Cel din urmă arămaș*; Mihail Sadoveanu, with all his creations in this period; Ionel Teodoreanu, 1923, *Ulița copilăriei*, then *La Medeleni*).

As a background observation, the comparison between values generated by post-symbolist and traditional avant-garde, is much in favor of the latter, significantly enriching the heritage of Romanian literature masterpiece.

Ion Pillat is part of those that separated from the above mentioned literary currents, denying the Parnasian-Symbolist poetry: "I only want you to remember that starting with 1910, until 1918, my poetry was diverted from its natural womb, by sudden

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transplant and foreign intake"; "My lyrics from adolescence have not been the ripe fruit of the soul and indigenous land, but the forced fruit of the brain and foreign libraries" (Pillat, I., 2003: 76).

It showed that the traditional reorientation of Ion Pillat was not a singular gesture. Neither was it spontaneous.

In 1912, when writing the lyrics of *Dor*, the wonderful landscape did not have the power to engage the remembrance: *Căzută-i bruma sus la vie; / Pustiu e drumul spre izvor; / Căci, vezi, trecutul nu învie; / Doruri ce-au fost de-a pururi mor* (Pillat, I., I, 1983: 298, *Cântec de dor*).

However, the experience of war decisively changed the existentialist orientation of the poet. The inner time re-established the hierarchy of their own life experiences in face of war brutalities. In front of decisive questions, steady things can be found, things that could support its sensitivity shaken by war trauma.

Horia Furtună, sharing many of his Parisian experiences with his friend Ion Pillat, notes the time of such decision: "In July 1918, after demobilization, Pillat took me with me at Miorcani [...]. Here we would rest after the long turmoil of war and would write poetry. Miorcani was for us a place of decisive orientation. War, as I mentioned to Pillat, showed me the great reality of the country and the Romanian language. He shared my belief. We decided to finish poems started under the old literary signs and to listen to our new soul's command." (Papadima O., 1974: 77).

This is a comeback, since in the first volume of poetry, *Casa amintirii*, besides the temptation of modern experiments, the poet confronted the mysteries of his own experiences (*Casa amintirii, Întoarcere, A doua moarte...*). Later on, in *Grădina între ziduri*, he wrote *Aci sosi pe vremuri*, which, according to Cornelia Pillat, the poet included further on in *Pe Argeș în sus*: "... the poem *Aci sosi pe vremuri*, written in 1918 and published in *Grădina între ziduri* – therefore, a few years before creating the volume *Pe Argeș în sus* – in 1923, the philosophical sense of the whole volume was removed from the initial gearing and placed among the last poems of the volume..., being given, not only an incredibly adequate frame, but the purpose of naturally expression" (Pillat, C., 1985: IX).

The detachment of *Aci sosi pe vremuri* drew the attention of critics, who did not hesitate to acknowledge the uncontested masterpiece of Pillat poetry.

However, the poet did not recover similar poems from his first volume, for instance, the poem *Întoarcere*, being at least at the same value level as *Aci sosi pe vremuri*. It is still a poem of objects that awaken reliving in an interior time, with the existential thrill fairly obviously marked: *Si zilele pierdute revin. Simt că mă cheamă/Privirea mea uitată din poza prinsă-n ramă* (Pillat, I., I, 1983: 23, *Întoarcere*).

This poem was rewritten for the last volume, under the title *Înapoiere*, having the same masterpiece regime.

If in *Întoarcere*, the emotions of past experiences, as a substance of the interior time, are covered by the shroud of memory (... și simt în piept / Cum giulgiul amintirii se lasă – și deștept / Privesc cum îl atârnă drept coviltir pe toate – (Pillat, I., I, 1983: 23), in *Înapoiere*, the comeback time is spatialised, marking the passing by the stay of windmills, hills and fields, following caravanes, as in a temporal flow: *Si lanurile de secără, de grâu și de porumb/Fugeau și ele-n urma văzduhului de plumb* (Pillat. I.,II, 1985: 44, *Înapoiere*).

The memory shroud no longer covers anymore the mystery of life in closure; it comes into force at the meeting with time, because the poet is now aware that here the

authentic feelings of his existence have been developed: *În pocnete de bice și-n tropote de cai/Intrai în amintire cu zgomotos alai* (Pillat. I.,II, 1985: 44, *Înapoiere*).

Critics did not comment on the significance of a traditional-type group of poems, as thematic, in the first state, the Parnasian stage of Pillat poetry.

In 1939, Pillat, the exegete, held the conference *Francis Jammes's poetry*, where he explains the detachment of the French poet from Symbolism, following a traditional theme, which truly represented his originality back in the days: "Here's how, for instance, and in what original way, the poet renders the hidden, but more disturbing life of an antique house where, in turn, their grandparents and parents lived. His poetry was translated back then" (Pillat, I., 1990: 199).

It can be understood that the group of poems could have been written under the direct influence of Francis Jammes, his name being recalled in the text of *Aci sosi pe vremuri*.

The appeal to tradition meant programmatic breakup for Ion Pillat, starting with 1918, from *Viața nouă* magazine, where Ovid Densusianu still held high the flag of Romanian. He insisted to mark this reorientation by publishing, for the admiration of Nicolae Iorga, a monumental cycle, *Bătrâni*, programmatic collection of the connection with the literary and bookish tradition of predecessors.

The second stage, the traditional one, is not homogenous, but, depending on the type of evoking practiced by the poet, can be held in three directions: the passeistic phase was emphasized in order to establish Romanian and universal culture and spirituality (*Bătrâni*, *Biserica de altădată...*); ethnographic rather than poetic portraits (*Satul meu, Calendarul viei*, the latter being a cycle from the final volume *Limpezimi...*).

The third direction, and the most important one, represented by the volume *Pe Argeș în sus*, by means of many of its accomplishments, granted Ion Pillat, as national poet, a literary geography that was less explored with passion before.

The latter should be properly analyzed in more detail, because it is one that rendered Pillat the title of the greatest Romanian landscape designer.

In *Pe Argeș în sus*, the mutation versus the Parnasian-Symbolist stage is highly obvious.

In the first stage poetry, inspiration was bookish, with mythological allusions and scholarly information, the main concern, that remained constant during his entire career, being, as in the Antique Alexandrism, that of formal perfection. The poet does no longer subject himself to the Parnasian imperative of banishing message affectivity.

In the traditional stage of Ion Pillat and, particularly in the volume *Pe Argeș în sus*, we feel the emotional intelligence spreading throughout the poems of the volume, the poet remaining to write, according to his own words, a traditional, indigenous, simple and sentimental poem.

As it was shown, from Parnasianism remained only the temptation of perfect forms.

Actually, in poems where rationality has fully vanished and where the poet emotionally evokes landscape elements, the poetic value remains as sentimental lyrics. Almost all poems considered valuable have a rational area: the meditative thrill of the irreversible flow of time and life fragility opposed to it. In this case, human existence is left only with the chance of its many forms being continuously repeated in order to forever remain the same.

The existential feeling in Pillat poetry has unmistakeable characteristics: the poet descends among things, practising a painting perception, as it seems issued by the objects themselves, reasoning in universal dimensions (Călinescu, 1973: 167).

We need to highlight a few aspects: thematic similarity often emphasized by critics, with Marcel Proust's roman fleuve, *In Search of Lost Time*; the characteristics of Pillat's descriptive art, the shift from a simple description of an object towards a painting, spatial vision.

The thematic obsession of Ion Pillat, in this creation stage, the same as that of Marcel Proust, was exploration, the recovery of the golden age, of the childhood lost paradise: "Regarding poetry and soul structure, the role of memories, experiences and childhood influences, even from adolescence, they all seem capital" (Pillat, I., 2003: 67).

Empathising with the purity of feelings back then could be lived either as a human close-up to perfection or as creating a distance from the inevitable time of death. The stages of this alternative are not always in adversity in case of the Romanian poet. As it will be observed, at language level, semantic spheres of the two topics are both well represented.

It was proven that, whereas for Proust, magnitude, diversity and affective depth succeed to dilate existential dimensions, in most poems having the "vision of Ion Pillat, his representations on the past do not exceed, however, most often, the stage of visual impressions" (Anghelescu, A., 1983: XVII).

This is true, but it actually means that, by not writing a novel, the Romanian poet, for which knowledge of painting is equal with that of poetry, complies, as it will be shown, to the saying *ut pictura poesis*.

In the study *Poezie și plastic*, by theorizing on basic concepts, Ion Pillat shows that for certain types of poetry, plastic character is essential.

It is true that poetry has as artistic material the word, but words have objects as reference, the latter having plastic existence: spatiality, figurative aspect and a certain chromatic order.

Descriptive procedures of combining music and painting, into poetry, were always common to creation, but Ion Pillat notes, in the XIXth century, a prevalence of music in English and German poetry, influenced by the song and lied and a preponderance of painting in Romanic (French, Italian, Spanish) poetry.

Some paintings are created along the structure of the paintings, as in Musset's *Veneția: Dans la Venice la rouge / Pas un bateau qui bouge, / Pas un pecheur dans l'eau, / Pas un falot* (Pillat, I., 1990: 351).

For symbolists, as Baudelaire has demonstrated, the law of correspondence diversifies the sensorial: *Comme les longs échos qui de loin se confondent [...] / Les parfums, les couleurs et les sons se répondent* (*Ibidem*: 360).

But even about these, Ion Pillat states: "I do not know another poet, not even Gautier, for whom the plastic interest plays a greater part as compared to Baudelaire" (Pillat, I., 1990: 360).

While describing the chromatics of Pillat poetry, L. Vasiluță notes: "from everything surrounding us, the writer feels attracted to the harmony of cultures and sounds, finding their immediate reflex in plastic and sound images that create together a sensitive painting with great artistic force" (Vasiluță, L., 1973: 138; acc. to Călinescu, 1973: 298).

Literary critics have frequently recorded that the everlasting values of Ion Pillat, (who actually has a cycle of poems called *Pictor ignotus*) are generated by visual structure and affective nostalgia. Therefore "In Ion Pillat's poetry existed, even from its beginning, full sensitivity, a natural sense of beauty, a lack of metaphoric ostentation and [...] and, especially, a permanent inner fire" (Tăușan, V., A., 1972: 7-8).

By edifying the intensity and depth of the sense of nature, landscaping art was considered a fundamental theme, "imposing the author as one of the most important Romanian poets" (Anghelescu, A., 1983: XVIII).

When discussing the unexpected life of "soul landscapes", the poet marks, by his own confession, the fundamental signs: "poem of the earth spiritualized in time"; "time materialized in memory"; "the ripe fruit of the soul"; "the soul of a child once before"; "nostalgia after the lost heaven of childhood"...(acc. to Pillat, 2003: 70)

Some of the images are alive and attract senses and imagination by their secret to cause deep affective disorders: "As time passes we grow tired of anything: mountain, forest, hill. However, you cannot grow tired of a simple image in its hidden architecture, since all its richness and its entire charm is given not only by the light of an enormous sky but the shadows of clouds built in the surreal of forever dying and reviving time"(Anghelescu, A., 1983: XXIX).

By returning into childhood and feeling, the poet has the revelation of objects generating images and surprises them as such, applying like no other, the antique principle *ut pictura poesis*.

Critics have seldom noted the poet's preference for the visual:"Ion Pillat is, in poetry, the painter; since he has plastic and decorative imagination" ( Manolescu, N., 1987: 215).

This suggestion comes from Nicolae Grigorescu, the penultimate mentors portrayed in *Bătrâni: N-aș mai picta cu pensule de păr, ci aș privi/În rama lor firească priveliștile vii ... / Închide casa, trage obloanele și vină.../Ne-așteaptă drumuri albe și-o tară de lumină* (Pillat, I., II, 1985: 91, *Cel din urmă*)

Objectology, as a branch of poetry uses a method of creation passed for centuries, based on the substitution of images with the acute-sensorial presentation of objects generating them: «Nous remontons de l'image à ce qui est à son origine, c'est-à-dire aux objets sensoriels... Les objets n'ont pas besoins de devenir une image, c'est-à-dire une figure de style pour jouer un rôle en poésie» ( Varga, K., 1967: 559).

A definition of poetry from an objectology point of view was elaborated: «La belle et noble Poësia... il faut qu'elle représente les objets dans leur vérité et leur naïveté toutes pures» (Varga, K., 1967: 559).

The most often used procedure in baroque poetry, diversity in object unity, represented an important direction in baroque ornamentation. This generated the literary critics illusion to consider Ion Pillat as a baroque poet *par excellence*: "the baroque crisis of Pillat"; "baroque transformation of Pillat's poetry"; "whoever doubts the baroque of our poet", „Pillat-baroquist"( Miclău, P., 1983: 111).

This procedure was resumed with great repercussions in Surrealism, literary current to which Ion Pillat did not adhere.

Entire poems are composed by crowding objects from one verse to another:*Din bulgării vin care cu vineți și verze, / Se-afundă-n zări, departe, un unghi obtuz de berze. / Am întâlnit o fată cu tufănele-n brațe. / Un vânător, la iazuri, a tras cu pușca-n răte./ Aud prin porumbiște chelălăind ogarul. /Lovește rar și ritmic, butoiul gol, dogarul* ( Pillat, I., II, 1985: 35, *Septembrie*).

Discontinuity created by the diversity of objects generates atmosphere, becoming stronger as the distance between objects increases: *carriages with eggplants and cabbage-obtuse stork angle; girl / arms – hunter / ducks*.

Such example of text illustrates the characteristics of objectology, as depicted by Kibédi Varga: « Dans ce poème, les objets surgissent les uns après les autres, sans précision supplémentaire, presque sans épithètes» ( Varga, K., 1967: 563).

Regarding language, the poem text comprises mostly nouns (33), whereas verbs are less than half (15). Objectology does not harvest the epithet: in the analyzed text only 3 adjectives can be found. When using the epithet, in a text of this type, the force of suggestion that should generate the message is diminished: *Pădurea arde-n toamnă cu flăcări vegetale / Și plopii urcă-n ceruri ca facile rituale; / Și ulmii lui Vergiliu, eminescianii tei, / Cireșii – roșii focuri, cu foile scântezi / De la vânjosul carpen la frageda ferigă...* (Pillat, I., II, 1985: 58, *Așteptându-i*).

For Florica however, *Pe Argeș în sus*, the critic acknowledges the peace of Vergilian bucolic and the rest of Alecsandri's pastels, which Pillat got to know later on.

Poems represent nevertheless the mirage of a return, of resizing existence: "Florica, the cycle of poems which I wrote post-war, is the soul transposition of my childhood [...] This poem of earth spiritualized in time, of time materialized in memory, is the direct product of the life I had in childhood" ( Pillat, I., 2003: 63).

Objects are not only the return of image to its source but have, above all, the magic role of a time travel, something we can see elsewhere too, not only in poetry.

By describing objects in his grandfather's chamber, the poem notes: "His chamber was left unchanged, from the smallest trinket, his horn wood cane, his soft felt hat and his junker uniform back from Ghica Vodă's time... kept together with my grandmother's wedding dress, in a glass cabinet, up to the primitive bathroom with wooden tub still smelling as walnut leaves" (Papadima, O., 1974: 69-70).

Poetry hardly changes the ceremony of object presentation, introducing only time perspective: *Văd rochia bunicii cu șal și malacov, / Văd uniforma veche de „ofițir” la modă / Pe când era el Junker – de mult – sub Ghica Vodă... / Și ceasul vechi tot bate, tic-tic, la poarta vremii* (Pillat, I., II, 1985: 24, *Odaia bunicului*).

By reviewing fundamental subjects of the volume *Pe Argeș în sus* (memory – 9 entries; *past* – 9; *grandpa, grandma* – 21; *dead, grave, death* – 13; *autumn* – 11, *childhood* – 7, *dream* – 5...) we observe that the poet does not stop at objective empathy level, the building objects by their sensorial features, but they determine the poet's existential universe.

First of all, pictorial view lays objects according to spatial perspective. This was observed by the critics of Ion Pillat: "The poet proves an exquisite pictorial sense in perceiving nature. Beyond the pictorial aspect, the poet pursues in a landscape the coherence of a compositional structure[...]a dosing an alternation of light and shadow sourced, usually hidden to the eye." ( Anghelușcu, A., 1983: 30).

It is not a three-dimensional perspective, as in usual painting techniques, but the summoning of a fourth spatial-temporal dimension that actually involves the purpose of experiences conveyed by the message (Genette, G., 1978: 143 ).

Although the fundamental themes of the volume could be named nostalgic, the poet is not a pessimist. He does not wail. The romance of experiences comes from the theme specifics, excessively cultivated by Romantics, but Pillat realistically reports, as a life style, without exacerbating soul tensions: "I gaze upon old elms, childhood friends and the my friends today. Such greatness and nobility of plant life to the animal kingdom [...] Such reconciliation of self, with the sky and with the earth, such creating modesty" ( Pillat, I., 2003: 94;).

Assaulted by memories and nostalgia, the poet seems to be in the way of spiritual desolation: *În zare cine-nscrive al berzelor triungi? / În inimi cine-nfige trecutul ca un jungii? / Vezi Toamna și-amintire – surorile divine – /Când una ne sosește și cealaltă revine* (Pillat, I., II, 1985: 33, *Septembrie*).

A fourth dimension assumes connecting time to space and brings the poet again in the world of object, the multitude of feelings functioning as therapy for the existential pain (Dilthey,W., 1977: 204): *Zadarnic cred că vremea cu anii a crescut./ În fiecare toamnă reintru în trecut./ Copilaria-mi toată dă buzna la uluci,/ Când stă la poartă coșul cu struguri și cu nuci (ibidem).*

The volume *Pe Argeș în sus* contains Ion Pillat's most beautiful poems: *Înapoiere, Aci sosi pe vremuri, Inscriptii pentru o săntână, Toaca, Rusalii, Înăltarea, Hanul cu rândunici, Toamnă la Florica, Toamnă la Miorcani...*

They are representative not only for the poet's creation, but for Romanian Poetry Traditionalism, in general: "The Poet that most clearly embodies Traditionalism here is, of course, Ion Pillat, even though along his literary production he tried everything" ( Manolescu, N., 1987: 214).

They are a measure of poetic talent of their creator, creating, along with the other, a representative *topos* of the Romanian poetry universe.

Concluding, Pillat's literary creation keeps in the structure of the poetry he wrote a constant balance between tradition and modernity, in each volume presenting the relation between new and old from different perspectives, in a poetic journey of over forty years of sustained search, experiments, with social, human and cultural transformations, associations of words in their purest forms, proving that the way Pillat created his poetry made him worthy to be placed together with well known universal modern poets, but at the same time finding his well deserved place next to the national traditional poets of all times.

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## **L'IMAGINAIRE CHEZ HORIA VINTILĂ<sup>1</sup>**

**Abstract:** *God Was Born in Exile* is written in the form of a personal journal – the chronicle of Ovid's exile in Tomis. The novel's objective is to offer an exemplary model of the ideal spiritual development of the exiled artist. Vintilă Horia's imaginary worlds thus reveal their function of “alternative realities;” they are reflections of the poet's interior universe.

**Keywords:** imagination, exile, spiritual.

La science de l'imaginaire a été fondée au XX ème siècle, par les efforts de Mircea Eliade, Gilbert Durand, Charles Mauron et autres. „Imaginarul este activitatea psihică producătoare de imagini prin traversarea a două sau a mai multor nivele de Realitate.” (Basarab Nicolescu, 2006)

Je me propose à réaliser une étude concernant les différents formes de l'imaginaire dans l'oeuvre de Vintilă Horia.

L'imaginaire peut être défini comme la production des images, de visions d'un individu, pour exprimer sa façon de concevoir sa relation au monde. Sur le plan individuel, l'imaginaire représente la subjectivité de la personne. La démarche psychanalytique et sa technique de libre association représente une des voies d'investigation de l'imaginaire personnel.

Vintilă Horia est un grand écrivain roumain qui a quitté le pays natal et il s'installe à l'étranger. Il est l'unique écrivain roumain qui a reçu le Prix Goncourt pour son roman *Dieu est né en exil*.

Dans le roman *Dieu est né en exil* il y a deux lieux qui ont la valeur d'un archétype. Le premier lieu est Valahia qui est un espace insulaire de la forêt. La forêt représente un symbole de la liberté, de la résistance devant les envahisseurs, mais un espace édenien de l'enfance. Venetia, le deuxième lieu, «un territoire fabuleux d'un monde libre» et aussi Venetia est une représentation de la liberté et de la culture.

« Je n'ai jamais oublié pourtant ces pages cachées, mais j'ai vécu avec émotion l'espoir du retour et ce sentiment d'orgueil extérieur m'a empêché d'être juste envers moi-même, c'est-à-dire de reconnaître la vérité et de l'écrire. Pendant de longs mois, je lui ai préféré le mensonge, l'ancien, le fidèle, le familier mensonge. Revenir à la réalité que je me suis obligé de dire dans ces pages, c'eût été me donner pour vaincu, accepter le désespoir avec stoïcisme et renoncer à l'illusion du retour, pour consacrer de nouveau mon attention aux personnages et aux faits réels qui m'entourent, à ma vie telle que le destin l'a voulu. » (Vintila Horia, 1960: 85)

L'auteur situe la discussion entre les limites de la vérité et de l'imaginaire, de l'histoire et du mythe. Dans son oeuvre on peut retrouver un profond traditionalisme :

«Pendant des années de suite j'ai assez souvent rêvé de la maison d'Aldeshti, en Moldavie, où j'ai passé une partie de mon enfance. C'est là que mon âme s'est formée et c'est ce paysage qui a engendré mon four à images, mon horizon et mon style, les modelant en même temps à la mesure de mes instincts. C'est là que j'ai commencé à lire et que j'ai vu pour la première fois un mort. C'est là

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que j'ai appris à aimer. La nature ne connaît pas de demi-mesure. Seul l'homme de la ville est incomplet, je veux dire unilatéral, donc invalide. Le paysan est un tout, dès son enfance. Le paysan du Danube surtout... » (Vintila Horia, 1966: 19)

Dans le roman *Dieu est né en exil*, Ovidiu se trouve dans une grotte et il a la révélation du dieu unique, après qu'il a une conversation avec un prêtre dace:

„a pus să i se construiască o încăpere subterană și însotit de plâncetele numerosilor săi prieteni s-a lăsat îngropat de viu. Dar după trei ani de moarte reveni la viață, plin de înțelepciunea pe care o dobândise în timpul îndelungatei sale călătorii în lumea de dincolo”. (Vintilă, Horia, 1990: 99)

L'auteur choisit un discours fantastique. Ce type de discours lui offre la possibilité d'avoir accès aux modalités d'expression narrative.

L'auteur a une relation avec le temps, ainsi on peut parler d'un *imaginaire personnel* (Georgeta Orian, 2008: 113). Il utilise un *imaginaire affectif*, il nous présente l'image de sa mère, la description est réalisée conformément aux détails biographiques. Cette image devient un personnage, un repère identitaire, *un symbole* de son imaginaire personnel:

„Mama mea se așeza, frântă după o zi întreagă de robotit, în fața cuptorului încins, cu mâinile odihnindu-i-se în poală. Tocmai pusese la copt o duzină bună de pâinile rotunde, sculptate de mâinile-i minunate ce însuflareau deîndată tot ce atingeau. Miscările lor erau dibace, armonioase, iuți, săvârșind parcă un ritual milenar. Coca îi fășnea printre degete, ca izvorând din ele, se transforma în ondulații, în moi forme parfumate și, într-o clipită, devineau pâinișe și luau loc cuminții lângă celealte. Apoi se făceau nevăzute una după alta în vâlvătaia focului dătător de viață ultimă și de înțeles uman.[...] Si astfel întregă casă era populată cu imaginea sa, pentru că tot ce atingea devineea artă, artă domestică desigur, broderii, cearceafuri, haine, veste de lână, basmale înflorante, înflorituri cu arnici, turte și prăjiturele de Crăciun, totul purta pecetea geniului ei creator.” (Vintilă, Horia, 1994: 23-24)

L'imaginaire représente une dépassement de la limite de la connaissance expérimentale, les personnages imaginaires deviennent des personnages avec une existence individuelle (Horia Vintilă, 1999: 8). Le territoire de l'imaginaire aspire vers l'infini. Il apparaît partout comme le double immatériel d'un monde concret. Il marque nos liens avec l'univers, le temps et l'espace. L'imaginaire actualise les images primordiales inscrites dans l'inconscient.

L'image va actualiser l'imaginaire par son caractère de médiation, qui ne le met en relief suffisamment:

«[...] quand je parle d'image je n'entends pas la simple copie psychique de l'objet externe, mais une sorte de représentation immédiate, bien décrite par le langage poétique, phénomène imaginatif qui n'a, avec la perception des objets, que des rapports indirects; produit plutôt de l'activité imaginative de l'inconscient, elle se manifeste à la conscience de manière plus ou moins subite comme une vision, ou une hallucination, sans en avoir le caractère pathologique [...]» (C. G. Jung, 1997: 453)

Dans le discours individuel, entre *l'imaginaire politique* – historique et identité / altérité se produit une cohésion au niveau psychique, affectif, émotionnel, un drame qui ne peut pas être dépassé. Radu – Negru n'est pas ancré dans le groupe de l'appartenance. Il y a un „Autre” dans l'intérieur du groupe (le traître Dragomir), mais l'autre de l'extérieur est représenté par les turcs qui refusent donner de l'aide. On parle du complexe de la citadelle bloquée, le mythe de l'identité, qui doit être conservé. On produit une fusion de l'imaginaire politique – historique avec l'imaginaire de l'identité / d'altérité, un événement produit par un trauma complexe.

La structure mythique est complexe. Nous allons nous attarder sur le concept de vérité qu'elle modèle et sur la vision spatio-temporelle qu'elle germe dans l'imaginaire de l'exilé roumain.

Le conte met en discussion les limites entre la réalité et la fiction que la narration rend fluides. L'auteur utilise le procédé de la mise en abyme, car l'histoire d'Artémis est intégrée dans le conte d'Ovide et qui a, dans le texte de Vintilă Horia, le statut d'un souvenir.

Ces stéréotypes donnent l'impression que l'auteur sait vraiment de quoi il parle, le texte a un air de véracité. La marque typique de ce genre de clichés est le pronom «on» qui pose l'action sous le signe d'une présumée certitude.

«On l'adore comme dieu, mais personne ne l'aime» (Vintila Horia, 1960:17)

«On ne peut se fier à rien dans ce pays» (Vintila Horia, 1960: 34)

«Ce pays se trouve, comment dirais-je, au centre du monde» (Vintila Horia, 1960: 250)

Les œuvres *Despre moartea imposibilă a lui Vladimir Noapteș* et *Aventură sub lună* se font remarquer par l'imaginaire. Le thème du dédoublement nous présente que l'homme n'existe pas non seulement comme un être matériel, mais comme un être spirituel:

„alături de mine răsărise celălalt, personajul care întruchipa trecutul meu și care trăia acum o viață independentă alături de mine, mereu alături mereu prezent, ca o cumpătă remușcare. Existam deodată în două ființe. În mine, care eram un om din care lipsea ceva, și în Vladimir Noapteș, care purta în el ceea ce nu mai aveam eu și-i lipsea ceea ce eu nădăjduiam să am, adică viitorul meu [...].” (*ibidem*: 8).

Dans *Les impossibles* (1962) apparaît le leitmotive des « racines coupées », qui représente l'homme qui a coupé ses liens avec son milieu original, l'enfance, la nature. Le personnage du roman *Les Impossibles* est un personnage avec les pieds amputés. Il s'imagine que le personnage a la condition d'un animal, l'homme doit essayer survivre dans les conditions d'une nouvelle époque qui n'apporte pas quelque chose du bon:

«Nous étions plusieurs milliers de jeunes gens de toute l'Europe, Espagnols, Français, Allemands, Italiens, Hongrois et Roumains, tout ce qu'il avait de mieux en ce temps, je veux dire tous ceux qui avaient combattu le communisme avec foi et courage. [...] On ne mangeait presque rien, on ne fumait pas, on ne dormait presque pas, on ne faisait pas l'amour, mais on continuait à vivre, je ne sais pas comment ni pourquoi. La seule force intacte en nous était l'espoir. On dormait sur l'espoir et on en mangeait, comme des vaches sur la paille. Quand les vaches ont

faim, en hiver, et le bon foin fini, elles mangent la paille sur laquelle elles couchent. Cette paille était pour nous l'espoir quotidien.» (Vintilă Horia, 1963: 80)

Le roman *Une femme pour l'Apocalypse* présente la rupture de l'individu avec son milieu d'origine. Il est un roman d'amour, un vrai poème en prose.

La narration est faite à la première personne, mais le premier paragraphe du roman est présentée à la troisième personne par le narrateur omniscient. L'auteur nous présente Blanca, le personnage principal, qui hésite dans le choix des tons et des couleurs:

„Couverte de boue et peut-être de larmes, (je dois me décider, je dois m'arrêter), elle se décide brusquement. [...] La fumée couvre le village, l'engouffre, l'éloigne, le sépare du château et de sa colline, happes vers le haut par le ciel avide de tourbillons et de cris, disparus pour toujours. L'homme lui fait face, surpris par cet arrêt qui lui impose une décision. Je vais lui crever les yeux de mes ongles pointus s'il veut de mon corps, je vais le laisser faire s'il leve puis laisse tomber sur moi son sabre de lune. Mourir devient aussi désirable qu'aimer.” (V. Horia, 1968 : 11)

Vintilă Horia est un écrivain exilé, il a eu une carrière à l'étranger. Il a écrit des œuvres en roumain, en français, en italien, en espagnole. Ainsi on peut parler d'un *imaginaire politique*:

„Mitologia celuilalt oferă propagandei politice un instrument de neprețuit. O dată ce din istorie se poate alege orice, imaginariul istoric devine suport al dezinformării și manipulării. Fiecare nație își are stocul său de prieteni traditionali și de dușmani, iar acesta poate fi revizuit în funcție de circumstanțe. [...] *Mitul conspirației* reprezintă una din figurile cele mai comune ale imaginariului istorico-politic. Înțâlnim, evident, și la români, și chiar în forme agravate, dat fiind amintițul complex de cetate asediată. [...] «Complotul împotriva României» pare un dat al istoriei: este crucea pe care trebuie să o purtăm.” (Lucian Boia, 1997: 205-209)

R. Girardet parle de l'origine de *l'imaginaire politique*: „Imaginarul politic se dezvoltă, în genere, într-un climat de vacuitate socială, este instrumentul recuceririi unei identități compromise.” (R. Girardet, 1986: 180-181) La collectivité (la société) projette l'angoisse dans cet espace, elle présente les crises les plus profondes, les déséquilibres sociales.

Le roman *Journal d'un paysan du Danube* est un journal-bilan que Vintila Horia rédige de novembre 1964 à novembre 1965. Daniel Florin Predoiu présente une définition du roman de Vintila Horia, une biographie intéressante:

«Intime dans la mesure où il retrace un destin - celui de l'auteur - à travers les souvenirs, les rêves, les rencontres ou les voyages de celui-ci, publique dans la mesure où il sera publié tout de suite après la fin de sa rédaction, ce journal philosophique consacré à une minutieuse investigation de soi, évoque merveilleusement - sous forme de *flash* successifs - les étapes cruciales qui ont mené un important écrivain roumain du XX<sup>e</sup> siècle vers une brutale et troublante révélation, celle de la Vérité. L'ensemble de toutes ces étapes s'articule organiquement dans une longue quête identitaire, à la fin de laquelle le « paysan » du Bas-Danube exilé à Madrid, en Espagne, se dira réconcilié

avec la Vie. C'est sur ce compliqué parcours identitaire que le présent chapitre se concentrera, pas avant d'esquisser - dans ses grandes lignes - la biographie roumaine de Vintila Horia, une démarche nécessaire, selon nous, car « les années roumaines » de celui-ci vont peser lourdement sur son évolution intellectuelle ultérieure.» (Daniel Florin Predoiu, 2007: 63)

L'auteur s'imagine une forêt personnifiée dans une harmonie, dans un paysage romantique:

„Flori creșteau pe sub frunzele uscate, poate niște violete, și aerul era înmiresmat de ele. Aproape că se putea auzi cum înmugureau frunzele proaspete pe vârfurile crengilor și unzgomot de ape îndepărtate ajungeau până la el, un pârâu sau poate seva care urca de pretutindeni la întâia chemare a căldurii.” (Horia, Vintila, 1991: 12)

En conclusion, l'imaginaire dans l'oeuvre de Vintila Horia a plusieurs «visages»: *l'imaginaire affectif, personnel, politique*. Son oeuvre est très complexe et l'imaginaire symbolique nous dévoile un esprit aristocratique, traditionaliste, sans être ostentatoire.

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## WASTELAND –IMAGINARY CHRONOTOPE IN THE WORK OF IOAN ALEXANDRU<sup>1</sup>

**Abstract:** In Ioan Alexandru's work we can often note imaginary structures that go beyond the mere activation of those common topoi and create magnificent complexes amazing by the grand construction, the insistence on details besides the overview, the transition from pagan mythological motifs to Christian symbols. This rhetoric is especially evident in the poems in which the wasteland motif is used and ambiguity joins clarity, just as much as the imaginary joins mimesis.

**Key words:** Ioan, Alexandru, wasteland.

The work of Ioan Alexandru deals with various themes such as the childhood in the patriarchal environment of the native village or cosmogony, all being centred on two key coordinates: millenary tradition and Christianity.

Emphasis should be given to the fact that in view of the religious feeling the poet's work may be divided in two periods: the period of the secular poetry that corresponds to the first three volumes, and the period of Christian poetry, and between these two periods the volume *Vămile pustiei* (*The Wasteland Customs*), the title of this volume being reminiscent of the Christian tradition of the IV<sup>th</sup> century B.C.

The poetic discourse of this volume focuses on the *Wasteland*<sup>2</sup> motif, that is seen in different perspectives, a significant poem (*What is the Wasteland?*) being the one that attempts at outlining this space and begins precisely by asking „what is the Wasteland?”, hubris-question as it unleashes the force of nature („What is the Wasteland/ The poet has asked/ The thunder in the mid of the night/ And by lightning the thunder answered”<sup>3</sup>). The answer has elegiac notes because defining this space means secrecy and abandonment, it is thus a topos of mythification placed between the *Spring* signifying dynamism and becoming and the *Sea* – symbol of motionlessness and of origins („Oh, alas the Wasteland! – parchment of the skies/ Outstretched between Spring and Sea/ The rivers flowing underneath/ Full of secrets and abandonment”<sup>4</sup>).

The Wasteland also has characteristics that remind of the ancient myth of Sisif with the difference that the movement is not the effort to push up the stone, but the effort to overcome the daily difficulties symbolised by millstones („We are built on the Great Spring/ That up and down always runs/ The Wasteland lies between us and it/ With the huge millstones”<sup>5</sup>). Evocation of a character from the ancient Greek mythology besides Christian symbols is characteristic of Ioan Alexandru's whole work, starting with this volume.

*Wasteland Customs* means, in the context of Ioan Alexandru's poetry, an attempt to reduce the world to essence as well as a meditation on the human

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<sup>2</sup> George Alboiu argues that in this volume „the poet suddenly adopts the idea of *wasteland*, aiming at achieving a concept-metaphor” (Alboiu, George, 1979: 104).

<sup>3</sup> „Ce este Pustia/ Poetul a întrebat/ De tunet într-un miez de noapte/ și tunetul cu trăsnet a răspuns”.

<sup>4</sup> “O, vai Pustia! – pergament ceresc/ Întins între Izvor și Mare/ Sub care fluviile umblă dedesupt/ Pline de taină și de renunțare”.

<sup>5</sup> “Suntem clădiți pe Marele Izvor/ Ce urcă-ntruna și coboară/ Pustia se întinde între noi și el/ Cu uriașe pietrele-i de moară”.

condition. Oedipus, Sisyphus and Job, three stances of the human in the previous volumes meet here in a common experience<sup>1</sup> (Alexiu, Lucian, 1977: 45).

Another characteristic of the Wasteland is ubiquity, as it overwhelms the matter, the space by its magnitude („The Poet and the Wasteland, brothers forever/ Set out in search through the Wasteland/ Their mother is the Wasteland and embarked are they/ On a ship stuck in the Wasteland”<sup>2</sup>). By the Poet’s incorporation in this space, as the lines quoted above suggest, the *Wasteland* acquires the attributes of a *topos* of creation. However if the creation referred to in these lines is literary, in another poem, *Marea Moartă (The Dead Sea)*, the Wasteland is crossed by *anchorites* whose creation is spiritual and is formed of the deeds of faith gathered in the jug wetting the divine tree: „The anchorites of the East lining up in the Wasteland/ Pass a jug from hand to hand/ In which the Dead Sea is closed/ under the burning sun/[...]//In the middle of the Wasteland a tree/ That feeds on the dead water/ Coming from the edges of the world/ And even farther”<sup>3</sup>. Thus the poet and the anchorites coinhabit the *Wasteland*, both poetry and the Christian belief having as foundations *love*, as Ioan Alexandru himself argues in an interview in 1976:

Poetry is call and ministration. It originates from love. Love is the empress of all virtues; by love the man knows deeply the most terrible, often unspeakable, beauties and realities. Fruit of the joy of love is *poetry*, a state of grace and celebration even in suffering (Corbea, Florescu, 1976: 10).

A striking characteristic of this volume is the plasticity of the Wasteland acquired by the force given to this word by the poet. This force is achieved by the various roles in which the Wasteland appears in the poet’s discourse.

Thus the Wasteland is sludgy as in *Uncreated Light (Lumina necreată)* the mud being an obstacle to crusaders, or in *The Ascension (Ascensiunea)* in which the atmosphere itself becomes thick („And this darkness is suffocating as never felt/ Such a cerement over the world endlessly spread and thick”<sup>4</sup>). A higher step of the Wasteland materiality is its capacity of incorporating the mineral, of dominating even the stone as in *What is the Wasteland?*, where, as mentioned above, the being is nullified being ground in „the huge Millstones”.

Fire is another element associated with the symbol of the Wasteland (*Ego sum via*), however being evoked for its purifying function („The path is lost. The cries have darkened it/ Until this fire angle came from the Wasteland/ And laid foundations in the middle of the crossroads”<sup>5</sup>), the association with the Christian symbols being obvious,

<sup>1</sup> „Vămile pustiei, înseamnă, în contextul poeziei lui Ioan Alexandru, o încercare de reducere a lumii la esențe și o meditație asupra condiției existențiale a omului. Oedip, Sisif și Iov, trei ipostaze ale umanului în volumele anterioare, se întâlnesc, aici, într-o experiență comună”.

<sup>2</sup> „Poetul și Pustia, pururi frați/ Porniți în căutare prin Pustie/ Maica lor e Pustia și ei sunt îmbarcați/ Pe-o navă-mpotmolită în Pustie”.

<sup>3</sup> „Asceții Răsăritului înșirați în Pustie/ Își dau din mâna-n mâna un urcior/ În care Marea Moartă-i închisă/ sub soarele dogorâtor// [...]// În miezul Pustiei e un copac/ Ce se hrănește cu apele moarte/ Care vin de pe margini de lumi/ și mai de departe”.

<sup>4</sup> “Și bezna asta-i înădușitoare cum nu s-a mai văzut/ Un astfel de linșoliu peste lume lătit și gros la nesfărșit”.

<sup>5</sup> „Calea se pierdu. Strigătele o înnegură/ Până când veni acest unghi de foc din Pustie/ și se intemeie în miezul răspântiilor”.

because the phrase „angle of fire” reminds of the phrase „the stone that is the head of the corner” of which Christ speaks before the scholars and pharisees, other elements such as the „stag”, and the „Groom” is found in next verses („No going up or down any longer/ Nobody knows what has been/ Near the springs the stag brought down becomes a golden ring/ On the Grooms’s writing”<sup>1</sup>).

The relationship between the Wasteland and fire is also present in the poem *The Dead Sea* where the „core of the Wasteland” („When in the core of the Wasteland the jug/ is emptied and sent back”) reminds of the „fire core” occurring in some poems of Ioan Alexandru, of which we shall only quote *Ascensiune (Ascension)* („The voyage of yours/ And not of somebody else, your road across big waters, / To that fire core”<sup>2</sup>), both expressions metaphorically veiling the idea of divinity whose first attribute is universal harmony yearned for by those initiated by transcendence.

The Wasteland is also anthropomorphic as sight is assigned thereto and thus it watches over the rivers („The eye of the Wasteland watches/ Eternal lights coming down/ Below the midday fire”<sup>3</sup>), this attribute being associated with the symbolism of fire.

The poem „Black Butterflies” is another important poem of this volume, being structured in two parts and crossed by antonymies, the „coincidentia oppositorum” motif being employed at large. Thus we find out that „in the Wasteland everything stays, in the Wasteland/ Everything becomes. There is no beginning, nor end”<sup>4</sup>, thus it is a space of becoming but also of standing stone-still, which gives it the status of uncreated. In this space the ontological liminality is cancelled by the impossibility of birth and of death („In the Wasteland nothing can be born/ In the Wasteland nothing can die/ What it is will remain forever/ Everything is closed and forgotten”<sup>5</sup>). The presence of the Wasteland may be a catastrophe, but its absence is a sorrowful lack for „the people to which it was given”.

*The Wasteland* is obviously a mytheme of Ioan Alexandru’s poetry, symbolising by the particularities identified above a space beyond the daily, a chronotope different from that of the contingent humanity, an additional defining attribute being that it is inhabited by „the anchorites of the East” (*The Dead Sea*), those fathers of the Christian belief, living in the first centuries after Christ in seclusion, far from the world, movingly invoked by the poet in the referred poem by the significances acquired by the text. Thus we find out that the „anchorites of the East lining up in the Wasteland/ Pass a jug from hand to hand/ In which the Dead Sea is closed/ Under the burning sun”, the Wasteland being thus crossed by a line of anchorites passing their good deeds one from another, such passing can be placed in the paradigm of Christ archetype. The Dead Sea evokes the episode when Moses liberated the Jews from the Egyptian bondage, the crossing of the Sea during the exodus being the prefiguration of the Christian baptism. By such occurrence Ioan Alexandru sets a relation between the liberation of the Jew people and the saints’ fight for liberating manhood from the slavery of sin permanently under the threat of the *burning* temptation.

<sup>1</sup> „De acum nu se mai urcă nici coboară/ Nu mai știe nimeni ce-a fost/ Lângă izvoare doborât cerbul devine inel de aur/ Pe inscripția Mirelui”.

<sup>2</sup> „Călătoria ta/ Și nu a altuia, drumul tău peste apele mari,/ Spre miezul acela de foc”.

<sup>3</sup> „Ochiul Pustiei veghează/ Lumini eterne coborând/ Pe dedesubt din focul din amiază”.

<sup>4</sup> „în Pustie totul stă, în Pustie/ Totul devine. Nu există început și sfârșit”.

<sup>5</sup> „În Pustie nu se poate naște nimic/ În Pustie nu poate muri nimic/ Ce este va rămâne în eternitate/ Totul e-nchis și lăsat în uitare”.

We should also emphasise that the Wasteland symbol is constructed not only on the visual, but also on the hearing level, by the roars which accompany it in *Joy* („behind howls the wasteland”<sup>1</sup>) or in *Ascension* („To roar the large wastelands coming here laying waste”<sup>2</sup>).

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<sup>1</sup> „îndărăt urlă pustia”.

<sup>2</sup> „Să urle marile pustiuri ce vin încocace pustiind”.

## ***LE MYTHE DE L'IMMORTALITÉ ET DE LA JOUVENCE DANS LA NOUVELLE LA JEUNESSE SANS LA JEUNESSE DE MIRCEA ELIADE<sup>1</sup>***

***Abstract:*** The myth of immortality and of the youth without death in Mircea Eliade's short story *Tinerețe fără de tinerețe*. The purpose of this article is to analyse this particular myth in the Romanian's writer short story. This work belongs to his late creative period and deals with a metaphysical kind of fantastic having an experimental character. Symbols and themes that he loves are to be found in this exceptional literary work: going back in time, the origins of the language, the memory and the hypermnesia, the problem of man's identity, death and resurrection and the eternal rebirth.

***Key-words:*** youth, fantastic, memory

Nous nous proposons de suivre les mythes de l'immortalité et de la jouvence dans une des nouvelles d'Eliade écrite en 1976 et traduite par Alain Paruit sous le titre *Le Temps d'un centenaire*. Cette traduction a été publiée en 1980, mais nous n'en avons malheureusement pas disposé, étant obligée de traduire nous-mêmes les fragments cités du texte.

La nouvelle est inspirée du conte populaire roumain *Jeunesse sans vieillesse et vie sans mort* et fait partie de la dernière période de création de Mircea Eliade où l'écrivain pratique une formule de fantastique à caractère expérimental. Nous y retrouvons des éléments du conte populaire roumain, des mythes et des symboles chers à l'oeuvre scientifique d'Eliade, un élément SF (la jeunesse donnée par la décharge d'électricité) et des thèmes de méditation sur le langage et son origine, sur l'origine des langues, sur l'identité et sur le mystère existentiel.

La nouvelle se constitue en un texte présentant des valences métaphysiques multiples, des méditations profondes et complexes sur l'immortalité, une formule de fantastique métaphysique mêlé à cet élément SF, mais aussi à des aspects de roman d'amour, d'espionnage et d'intrigue policière. Le texte frémit d'ambitions intellectuelles et philosophiques et transpose en des formules inédites, de grande fraîcheur et désinvolture, les grands thèmes de l'oeuvre théorique dans une narration fascinante par l'histoire parsemée de débats qui sollicitent beaucoup l'attention du lecteur, par sa texture labyrinthique, mais aussi par l'invitation ou même le défi de celui-ci à une lecture de type herméneutique. Comme dans un mirage, nous pénétrons dans un labyrinthe d'histoires étranges, parsemé de signes et de symboles où les sens se dévoilent et s'occultent à la fois dans une narration envoûtante qui traite des grands thèmes de l'oeuvre d'Eliade tels le temps historique et l'immortalité, la sortie du temps, l'amour et la mort, la jouvence et l'immortalité, l'amnésie et la mémoire, l'anamnèse et l'hypermnésie, l'identité existentielle et la jeunesse de l'esprit, la mort et la renaissance, l'éternel retour aux origines.

Le texte se caractérise par une grande abondance fictionnelle qui semble inépuisable, le narrateur passe avec aisance d'un thème et d'un sujet à l'autre, ouvrant tout le temps de nouvelles pistes d'interprétation, faisant proliférer les héros et usant de la technique du dédoublement qui permet aux protagonistes de retrouver leur moi profond et leur être astral.

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L'impression générale du lecteur est que, dans cette nouvelle, comme dans toutes les nouvelles fantastiques de cette période de création, Eliade expérimente, donnant libre cours à l'imagination qui est pour lui la grande source de la narration, étant appelée « la fille de la mythologie »: « la littérature orale ou écrite est la fille de la mythologie et elle a hérité certaines fonctions de celles-ci: raconter des histoires, raconter quelque chose de significatif qui se soit passé dans le monde » (Mircea Eliade, M., 1978 :48)

Les grandes sources du fantastique chez Mircea Eliade sont la théorie du sacré camouflé dans le profane et la persistance du mythe dans la vie de l'homme désacralisé. L'imagination et le sacré sont les plus importantes racines de l'action humaine et la rencontre du miracle méconnaissable donne à l'homme la chance de se connecter au temps mythique, au Grand Temps, en récupérant par cela même la cohérence et l'harmonie perdues. Pour Eliade, le mythe est la voie royale de la littérature et l'homme désacralisé porte des mythes sans le savoir : se rapporter au mythe est une condition pour retrouver les sens et pour unifier les niveaux du réel par l'intermédiaire des systèmes de signes et des hiérophanies, tout comme Eliade le précise dans ses *Mémoires* : « Il y a encore un aspect de mon activité qui devrait être explicité c'est à dire : la tendance d'intégrer (de totaliser) tous les niveaux de connaissance (théorique, psychologique, littéraire, historiographique etc.). Je crois que l'homme contemporain et surtout l'homme de demain – sera obligé d'intégrer la connaissance logico-rationnelle et celle symbolique et poétique ». (Eliade, M., 1988 : 227.)

*La Jeunesse sans la jeunesse* projette la narration sur deux plans incidents : le temps réel et le rêve (mêlé aussi à la rêverie), le temps historique et le Grand Temps, le fantastique semblant être le ressort qui permet les jeux du temps, la conjonction entre le temps historique et l'éternité, la jouvence étant possible par l'immense décharge d'énergie donnée par la foudre. La conjonction du temps historique et fantastique permet la rencontre du double comme matrice primordiale, connectée à l'éternité, au Grand Temps. Dans cette perspective, la nouvelle devrait être lue comme une fable métaphysique et une nouvelle fantastico-mythologique sur le temps et l'immortalité, sur la renaissance, sur la force de l'esprit et sur l'importance cruciale de la mémoire pour le destin de l'humanité. Le mythe, le symbole et le sacré y reçoivent un traitement fantastique, le fantastique assumant la fonction de vecteur de la fiction et de « support » du métaphysique et du spirituel, incitant à la réflexion sur les grandes interrogations et intuitions de l'homme : le temps, la transmigration de l'âme, les origines de la conscience, du langage et des langues, le dédoublement de la personnalité, l'intrusion brutale du miracle dans les cadres de la vie quotidienne. Le message du texte est que, par le mythe, l'homme peut se connecter au Temps origininaire, primordial où fusionnent le temps de la conscience individuelle, le temps historique et le temps de la mort. Raconter signifie pour Eliade relater les grandes histoires narrées par les mythes, le conte tenant de l'essence même de la condition humaine, de la manière de l'homme d'exister dans le monde et ayant la force de le protéger de la « terreur de l'histoire ». Raconter ne signifie en réalité que survivre, remplir le vide laissé par l'amnésie historique de l'homme.

Le professeur septuagénaire de langues classiques Dominique Matei, originaire de Piatra Neamț, effrayé par le sénescence et hanté par le sentiment d'être raté pour ne pas avoir réussi àachever son œuvre sur l'origine du langage, désespéré aussi à cause de la perte de son amour unique Laura, part pour Bucarest avec l'intention de se suicider. Frappé par la foudre dans la proximité de la Gare du Nord dans un orage déclenché de manière intempestive, le héros est hospitalisé sans chances et rajeunit en prenant l'allure

d'un homme de moins de 40 ans. Le fait produit de la stupeur dans le monde scientifique, le héros est poursuivi par la police politique et ensuite par des espions allemands, s'évade avec la complicité des médecins roumains qui l'aident à échapper au Gestapo et aussi à l'imminence des recherches à faire sur lui liées à la thèse du rajeunissement par l'électricité appartenant au médecin nazi Rudolf. Dominique s'enfuit en Suisse, change d'identité, se cache tout le temps et découvre avoir des capacités surhumaines : il connaît des langues qu'il n'a jamais apprises, expérimente une espèce d'agrandissement de toutes ses capacités mentales et sensorielles et rencontre Véronique (avatar de Laura) dont l'expérience lui confirme comme dans un « négatif » photographique la régénération par l'électricité, non dans le sens d'un rajeunissement biologique, mais dans celui de la régression temporelle, dans ce cas. Véronique rencontre elle-même un avatar ancestral dans la personne de la princesse hindoue Rupini, elle parle sanscrit comme celle-ci autrefois et continue de régresser plus profondément encore jusqu'à un stage préhumain du langage. La proximité de Dominique la fait vieillir, la solution étant le renoncement à l'amour par le sacrifice.

Le périple du héros continue, il rencontre toutes sortes de personnages bizarres tel le comte de Saint-Germain qui le consulte par rapport à ce que devrait contenir l'arche (la réplique postmoderne de l'arche de Noé). Il est découvert par un journaliste américain Ted Jones Junior qui lui parle du roman *Jouvence par l'électricité* qui traite justement l'aventure de Dominique. Il rencontre un être pareil à lui, Colomban, qui déclare être condamné à vivre 100 ans, tout le temps préoccupé par la question : *qu'est-ce qu'on fait avec le temps ?* C'est toujours lui qui parle à Dominique de la foudre qui avait frappé un chêne au jour même où celui-ci comptait 100 ans. Le chêne est, paraît-il, le double végétal de Dominique et la foudre qui tombe sur lui est pour le héros l'anticipation de la mort proche. Colomban qui est lui aussi un mutant croit à l'eschatologie de l'électricité comme reconstruction de la civilisation posthistorique et comme chance de salut de la mémoire dans l'éventualité de la destruction. Après avoir fêté son centenaire, Dominique est attiré par les images de l'album de famille dans lequel il trouve, toute fraîche, récemment cueillie, la troisième rose, la rose mauve qui suscite en lui la nostalgie des origines et de son lieu de naissance. Il revient à Piatra Neamț (de 1968 il retourne en 1938, c'est à dire à quelques mois après l'incident), relate au café Select des événements qui n'ont pas encore eu lieu, s'en retire solitaire et le lendemain on découvre dans la neige un homme très vieux dont les papiers attestent qu'il s'appelle Martin Audrincourt né en Honduras en 1939.

C'est le mythe de l'immortalité qui relie d'abord la nouvelle au conte populaire *Tinerețe fără bâtrânețe și viață fără de moarte*. Dans les deux textes, le mythe subit des traitements différents qui gardent cependant une certaine similarité. Le conte en question occupe une place à part dans le folklore roumain, exprimant la façon particulière des Roumains de se rapporter au temps et à l'éternité, à la vie et à la mort, de comprendre le lieu et le rôle de l'homme dans le monde. Le conte reprend le thème de l'empereur sans enfants dont l'héritier tant désiré ne veut venir au monde avant qu'on ne lui promette la jeunesse éternelle. Comme personne ne peut la lui donner, il part à la quête de celle-ci, il traverse des épreuves, arrive dans la Vallée des Pleurs, mais est envahi par la nostalgie des parents et des lieux d'enfance. Cette nostalgie n'est que la dominante de la nature humaine et, par conséquent, elle entraîne le retour à la condition humaine. Revenu chez soi, il ne reconnaît plus les lieux, vieillit subitement et meurt. Dans le conte, l'appel de la jeunesse éternelle correspond à la grande épreuve, au départ pour le grand voyage, à l'affrontement de la limite et à la nostalgie de l'état paradisiaque. Le retour du prince aux lieux d'origine s'explique par le fait que : « nous

possédons les vérités ultimes, et nous avons besoin d'un lieu pour les révéler. Celui qui retourne pour mourir chez soi est en possession de cette vérité unique, non -révélée » (Alui Gheorghe, A., 2004 : 92).

Comme Doina Ruști le précise, dans le conte populaire : « la jeunesse éternelle symbolise le refus de l'être d'entrer sous la pression de l'histoire et d'exister entre des limites. Si, dans les mentalités d'autres peuples, l'accès à l'immortalité est déterminé par des épreuves héroïques et spirituelles, dans la vision roumaine, il n'y a qu'une voie: le refus de descendre dans le temps fragmentaire; C'est pour cela que le prince ne veut pas venir au monde pour vieillir, il rejette l'évolution et la fuite du temps non au profit de la jeunesse comme état de grâce, mais au profit de l'harmonie du paradis » (Ruști, D., 2001 : 163). La jouvence suppose, comme l'affirme le même critique « le retour à la condition paradisiaque ou l'intuition de la sortie du monde infernal, la reprise de gestes archétypaux, l'existence ancrée au noyau de la vie générale et le fait d'ignorer le temps » (*Ibidem*). Il en résulte que dans le conte populaire, comme dans la nouvelle d'Eliade, la jeunesse sans la vieillesse et la vie sans la mort sont incompatibles avec la condition humaine. Attiré par la nostalgie des origines, le héros des deux textes revient, se réinscrit dans le temps et vieillit subitement. Dans la nouvelle, nous assistons à une solution fantastique où le filon folklorique s'enrichit de thèmes et symboles chers à Eliade. Il s'agit d'une renaissance, d'un voyage de vie et de mort qui prend la forme d'une spirale se superposant fatallement sur la boucle du temps.

Les aspects que nous nous proposons d'approfondir par la suite dans notre analyse sont: le double, l'espace et le temps, la mémoire et l'hypermnésie et le problème du salut de la civilisation humaine. Au double plan temporel formé du temps historique et du temps fantastique (qui refont le binôme temps profane / temps sacré) correspond au plan narratif l'oscillation entre le réel et le fantastique, entre le rêve et la réalité, avec leur confusion envirante, avec le mystère qui hante en s'amplifiant par le dénouement stupéfiant. Le réel et le surnaturel se disputent la primauté dans un jeu abracadabrant avec le temps, la jouvence, l'immortalité et la mort. Peut-être que, par Dominique Matei, Eliade a immortalisé son désir d'achever l'œuvre de sa vie, peut-être qu'il a mis dans son personnage sa soif inassouvie de connaissance, de perfection spirituelle et de « mission » à remplir avec le sacrifice de soi. Le héros d'Eliade traverse les événements majeurs de l'histoire, sans qu'ils affectent son vécu et sa façon de penser.. En fait, il réussit à se soustraire à la pression de l'histoire, mais pas à celle du temps. Par le fait de changer d'identité et de lieux, le héros nie le fragment d'histoire qui lui a été donné et sur le fond duquel évolue comme une ombre.

La narration est baignée dans une atmosphère fantasmatische et onirique où le lecteur a le sentiment puissant de vertige du temps et des sens et où, à la fin, il est laissé trouver soi-même les réponses aux énigmes que le texte suscite. Au final, le temps nié envahit le héros ayant franchi accidentellement les frontières secrètes entre le temps et l'éternité, entre l'immanent et le transcendent, entre le sacré et le profane, entre la mémoire et l'oubli. Embrayé accidentellement, l'irréel se convertit dans un plan de la jeunesse éternelle, interdite à l'homme et se venge en tuant le héros. Le texte est donc plein de sens et de mystères indéchiffrés qui conservent, en bonne tradition fantastique, l'incertitude jusqu'à la fin, en embrouillant les pistes de lecture et en projetant le lecteur dans un vertige des sens camouflés, dans les épisodes dramatiques d'un voyage initiatique à travers le temps et à travers le moi profond de l'être.

Les mythes s'actualisent par des signes et des symboles archaïques et les sens révélés conduisent à l'hypermnésie du héros devenu surhomme car le cerveau travaille avec une efficacité ahurissante. Dominique rajeunit, ses sens sont revitalisés et il

franchit le seuil d'une autre vie en actualisant aussi une mémoire ancestrale. Il maîtrise des informations qu'il n'a jamais apprises, il récupère le passé et anticipe l'avenir. Cela veut dire qu'il atteint un niveau supérieur de connaissance ou une supraconnaissance. Il est un mutant, cela veut dire un être qui a modifié les lois de l'évolution humaine, vivant, pour quelque temps, de manière anhistorique, cela veut dire indifférent au passage du temps. Pour lui, le dédoublement suppose non seulement la distance ontologique réduite au souvenir de Dominique vieux dans la mémoire de Dominique jeune, mais aussi, au plan personnel, la chance de retrouver son amour perdu par l'intermédiaire de Véronique et le prolongement nécessaire pour accomplir son oeuvre dédiée à l'origine du langage. Le double représente sa matrice spirituelle éternelle et le dédoublement n'engendre pas l'inquiétude, mais le rassurement éclairant et connoté dans un registre chrétien: le personnage est frappé par la foudre la nuit de Pâques dans la proximité d'une église. Le double lui-même est une sorte de « négatif » de son être, un ange gardien capable d'analyser son destin et par cela une réminiscence de l'état paradisiaque. Le fait de découvrir son double vient de manière naturelle, par déduction faite par le héros lui-même: « mais cette décharge électrique a rendu également possible l'apparition d'une nouvelle personnalité, une sorte de double, une personne qu'il écoute lui parlant surtout pendant le sommeil et avec laquelle il discute des fois amicalement ou en contradictoire. Il est fort probable que cette nouvelle personnalité se soit formée en plusieurs étapes pendant sa convalescence, venant des plus profondes couches de l'inconscient. Toutes les fois qu'il se répétait cette explication, il s'entendait penser: „très exact! La formule du double est correcte et utile” » (Eliade, M., 1992 : 191) .

Le double est ainsi une voix de l'esprit qui a des pouvoirs illimités : il suggère à Dominique de ne jamais dire intégralement la vérité pour se protéger. Il l'aide à voir dans l'avenir et il lui re-présente les trois roses comme symboles de la renaissance et de la mort (la rose mauve), comprise toujours comme promesse de renaissance. D'une certaine manière, le double est un fragment de l'esprit universel, son rôle étant donc rassurant, protecteur et récupérateur. Avec son aide, Dominique récupère son passé et anticipe son avenir et c'est toujours lui qui lui confère l'hypermnésie. Sa mission est de miroiter dans le transcendent par la projection au-delà de l'histoire et du temps. C'est toujours par lui que Dominique acquiert une responsabilité dans la perspective de l'urgence de la sauvegarde de la civilisation humaine par le fait de conserver et d'archiver ce qui lui est arrivé tout comme par la participation au débat autour d'une nouvelle « arche de Noé » qui pourrait la reconstruire .Mais il semble que c'est le même double qui précipite la chute du héros dans le temps. Après avoir fêté son centième anniversaire, Dominique retrouve la rose mauve entre les pages de son album de famille: « avec grand soin et émotion, il ouvrit l'album. Une rose récemment cueillie, comme il n'en avait jamais vu jusque-là, l'accueillit au milieu de la page. Il la prit tout heureux. Il ne croyait pas qu'une seule rose puisse embaumer une pièce entière. Il hésita longtemps. Ensuite, il la mit à son côté au bord du fauteuil et il fixa ses yeux sur la première photo. Elle était pâle, décolorée, confuse, mais il reconnut facilement sa maison paternelle de Piatra Neamț » (*Ibidem*, p.245).

Accablé par l'éternelle nostalgie des origines, Dominique est jeté dans le temps de départ. Le retour dans le temps profane refait l'unité de son voyage vers le centre de l'être, renvoyant au mythe de l'éternel retour, mais aussi au sens du sacrifice assumé: « J'ai été destiné à perdre tout ce que j'aime » (*Ibidem*, p. 234). En perdant l'amour, le héros se réconcilie dans sa propre mort qui l'accomplit par le fait de retrouver l'identité, de se mirer dans l'archétype, de retrouver le centre comme lieu de manifestation du sacré dans le monde. Mais il n'est pas le seul personnage dédoublé de la nouvelle parce

que son histoire se répète sous ses yeux mêmes avec Véronique, la femme vers laquelle il est poussé comme pour avoir la chance de voir confirmée son aventure. Nous dirions que le rajeunissement de Dominique n'équivaut pas à « la jeunesse sans la vieillesse et à la vie sans la mort », mais à « la jeunesse sans la jeunesse », tout comme le titre le dit d'ailleurs. Le rajeunissement s'est produit, paraît-il, pour l'intensification de la compréhension et de la connaissance, or cela le projette dans une solitude parfaite car rien et personne ne l'a suivi dans cette aventure existentielle. Rajeuni de 30 ans, il se retrouve seul dans cette jeunesse strictement individuelle et relative, intervenue sous le signe d'une compréhension et non pas d'une jouvence absolue, plénière.

En ce qui concerne l'espace et le temps, chez Eliade il y a un parallélisme: au labyrinthe temporel, correspond un labyrinthe spatial. En s'éloignant de sa propre vie (par la prise de la décision du suicide), Dominique se détache d'un centre et part à la recherche d'un autre. A l'évasion spatiale, vient s'ajouter accidentellement la pénétration miraculeuse dans un autre temps de l'être, c'est à dire dans un temps sacré, régénérateur, qui le transforme radicalement tant physiquement que spirituellement. Le voyage dans l'espace est, pour le personnage d'Eliade, ce qu'il est pour son auteur, paraît-il: « d'une manière ou d'une autre -avoue Eliade dans ses *Mémoires* - lorsque je traverse des espaces géographiques familiers ou inconnus, je voyage en même temps dans mon propre passé, dans ma propre histoire » (Eliade, M., 1988 : 225). C'est la foudre qui a marqué Dominique en le transformant dans un grand mystère, *mysterium tremendum*, en le projetant dans une jeunesse éternelle, mais illusoire et relative à cause de la condition humaine imparfaite. Mais l'idée de responsabilité et de mémoire est induite par l'aventure temporelle car le héros s'élève au-dessus de l'histoire et du temps, en prenant conscience du rôle qu'il a à jouer dans le salut de la mémoire collective du monde.

L'espace réel que Dominique parcourt (de Bucarest en Suisse, ensuite aux Indes et en Malte et finalement à Piatra Neamț) configure un labyrinthe spatial qui correspond à l'appropriation du temps. Rester sur place équivaut à l'immobilité, à l'oubli et à la mort, tandis que se déplacer dans l'espace renvoie à l'idée de salut, par la régénération spirituelle et l'hypermnésie. La maison paternelle de Piatra Neamț correspond à un centre ayant des valeurs symboliques d'*axis mundi*, de seuil par lequel se réalise la communication entre la vie et la mort et se fait l'initiation. D'autres espaces symboliques du texte, à identifier selon Doina Ruști sont: l'église, la grotte, la montagne, l'île, le jardin et le chêne (Doina Rusti, D., 1997).

Les « figures » du temps sont l'oubli, l'anamnèse et l'hypermnésie. Epuisé physiquement et spirituellement, Dominique décide de se suicider, mais, au lieu de la mort, se produit la renaissance, la jouvence par l'atteinte du temps sacré et ensuite par l'atteinte du centre de l'être comme source de la résurrection spirituelle. En résistant à l'énorme quantité d'électricité de la foudre, Dominique est désigné à renaître pour une autre vie, rajeunit, mais surtout acquiert une fabuleuse mémoire qui le met en contact avec la mémoire universelle. Véronique n'a pas d'autre parcourt, en fait, parce qu'elle acquiert elle aussi un autre temps de l'être qui lui permet de refaire la mémoire de son avatar. Par l'évasion temporelle, les deux personnages récupèrent et anticipent des étapes d'évolution pré-historique ou post-historique. Le salut peut se faire par la mémoire, l'amnésie étant la grande menace de la condition profane. C'est l'anamnèse qui doit récupérer la mémoire, en rendant possible l'illumination comme hiérophanie, comme résurrection de la mémoire mythique.

Plus encore, l'hypermnésie est la forme la plus spectaculaire de récupérer la mémoire. Dimension du mythe, celle-ci permet à Dominique de récupérer mentalement

des connaissances et des découvertes de la mémoire collective et même de participer à des débats théoriques, scientifiques, philosophiques ou politiques de première importance pour le sort de l'humanité après une éventuelle destruction. C'est lui-même qui attire comme un aimant de tels débats, par les expériences qu'il vit, devenant ainsi une occasion de problématiser certains aspects de l'histoire ou de la philosophie du XX-e siècle, tel la jouvence par la foudre comme chance d'une mutation radicale de l'espèce humaine qui rendrait possible la longévité avec la mention si vraie formulée par Colomban: « la longévité ne devient supportable et même intéressante que si l'on découvre au préalable la technique des béatitudes simples » (Eliade, M., 1992 : 235). Tant Colomban que Dominique semblent convaincus de l'utilité d'une eschatologie de l'électricité par laquelle, comme pour les philosophes chinois ou indiens, les contraires s'annulent et, si l'on regarde d'une certaine perspective, le bien et le mal perdent leur sens, et, dans l'absolu, l'être coïncide avec le non-être : l'électricité pourrait donc produire la mutation par l'intermédiaire du surhomme par lequel on pourrait récupérer la mémoire de l'humanité dans un temps record : « Ce n'est qu'une quantité énorme d'électricité déchargée en quelques heures ou quelques minutes qui pourrait modifier la structure psychomентale du pauvre *homo sapiens* qui a dominé l'histoire jusqu'à présent. Tenant compte des possibilités limitées de l'homme posthistorique, la reconstruction d'une civilisation planétaire pourra se réaliser dans un temps record » (*Ibidem*, p. 242). Et la conclusion: « l'électricité pourrait représenter tant la fin que le salut de l'homme » (*Ibidem*).

Tout aussi intéressant nous semble le procédé de la mise en abyme dont Eliade fait usage introduisant dans le conte le thème de l'écriture du conte sous la forme du roman de Ted Jones Junior *Jouvence par la foudre* qui raconte l'histoire de Dominique. Pour Colomban qui le présente, le roman montre que: « dans certains cas, l'électricité en dose massive provoque la régénération totale du corps humain, par conséquent, une jouvence. Malheureusement, le roman ne donne pas d'indications précises sur la modification de l'expérience psychomentale, il ne fait que des allusions à l'hypermnésie » (*Ibidem*, p. 243).

Revenant à la fin ouverte de la nouvelle, l'appel des origines comme élément définitoire de la condition humaine se produit par la hiérophanie de la troisième rose avec la superposition de l'image du passé de l'album de famille: au bout de l'initiation qui lui a été proposée, le héros revient au moi profond, après avoir reconnu ses racines sacrées, mythiques, après s'être miré dans l'immortalité. Un autre mythe se projette à la fin par le résolument fantastique de l'action de la nouvelle: celui de l'éternel retour. Dominique revient dans l'espace d'origine, son aventure prend fin, l'irréel se retire, et, de nouveau vieux et impuissant, il parle aux amis de Hiroshima et de la seconde guerre mondiale. Les 100 ans se sont condensés, dans le plan réel, dans l'intervalle temporel entre les Pâques et le Noël de 1938. Et le personnage étranger, découvert dans la rue, devant l'hôtel est un citoyen de Honduras, ayant comme date de naissance...1939.

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## **NATURE-IMAGERY IN THE POETRY OF COMMUNIST PRISONS<sup>1</sup>**

**Abstract:** The present paper highlights that the poetry of communist political detention does not exclusively define its image in the existence and daily condition of the isolated author. On the contrary, many of the literary themes and motifs of the poems come from outside the universe of concentration camps and aim at eternal human problems: divinity, time, love, nature, the purpose of the creator, etc. However, as suggested by the genesis of this poetry, the biographical element penetrates its lines. Nature in the poetry of detention is full of contrasts and often lends a tragic note to existence to suggest agreement with the inner states. The paper tries to capture the elements that make up the imaginary nature in the poetry of political detention, illustrating with Radu Gyr's lyrics, perhaps the most popular poet of detention, and the lyrics of those who have found creative calling in prison. Very often, the nature elements comprise very suggestive metaphors of detention poetry.

**Key words:** imaginary, nature, detention.

Poetry of communist political detention forms a special but a controversial chapter of contemporary Romanian literature, which is part of hesitation, but cannot be forgotten.

Poetry of the camps as dimension and literary value is a Romanian phenomenon, unique in the world as shown by Zahu Pana in *Edition notice* in his collection *Prison Poems, 1982* (Pana, 1982: IX). Therefore, by discovering and knowing it, the poems of detention will find a privileged position in our culture by its double value as a document (record of the author's tragic existence) and genuine poetic expression.

The present paper highlights that the poetry of communist political detention does not exclusively define its image in the existence and daily condition of the isolated author. On the contrary, many of the literary themes and motifs of the poems come from outside the universe of concentration camps and aim at eternal human problems: divinity, time, love, nature, the purpose of the creator, etc.

This proves that poetry was a way to escape from reality and, therefore, "a release" - without a note - from prison, in other words, a higher spiritual experience, with the soul plunging into dream and imaginary. However, as suggested by the genesis of the poetry, the biographical element penetrates its lines. "The poems uttered by the Romanian political prisoners in handcuffs is an archipelago of resistance. It is, in its way, a gulag Archipelago of lyricism, a testament to the number of witnesses-martyrs in Romania "(Popescu, 2000: 10).

Nature in the poetry of detention is full of contrasts and often lends a tragic note to existence to suggest agreement with the inner states.

Since the poet is threatened by death: „Temniță, mireasă slută, / spulberă-ți-ar vântul praful / c-ai pus moartea cu taraful / să ne zică din lăută” (Radu Gyr, Cântec de nuntă), his vision of nature takes a few defining features, standing out above all the negative values of the nature symbols.

However, as will be shown further, the elements of the nature-imagery also have a positive connotation, for the lyrics themselves, arising from this tragic experience are evidence of spiritual victory. Very often, the nature elements comprise suggestive metaphors of detention poetry.

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**I.** The poetry of detention reveals evil, harsh elements of nature: *thorns, thistles, nettles, weeds, dwarf elders* etc.

With their rugged appearance, these "instruments" of space purification (Sav Ilisie, 2000: 198), evoke the idea of obstacle, difficulty and oppression: „Din inimă s-o ridică o mireasmă amară / de floare de soc, / de cucută, de brusturi” (Radu Gyr, *Când voi muri*) ; „spinii îndoieiului” (Demostene Andronescu, *Peisaj lăuntric*), „ce venin de stârvuri, ce otravă / adună spinu-n vârful lui îngust” (Radu Gyr, *Sevă*); „Să-mi dau în suflet una cu piciorul, / Prin mărăcini să-l dau de-a rostogolul” (Demostene Andronescu, *Vrășmășie*); „scoate-mă din viață ca pe-un spin” (Demostene Andronescu, *Sonet 10*); „Prin parcul plini de spini și de cucută // Doar luna-și cerne colbul argintiu” (Dumitru Oniga, *Sonet 5*). Love also reveals new meanings: „Mi-e dragostea ca trăsnetul, ca spinii, ca vâjâitul apelor pe scocuri” „și mi-e asemenea șesurilor arse / adâncii nopți cu jerbe și eșarfe” (Radu Gyr, *Dragoste*).

The dwarf elder (herbaceous plant with unpleasant smell, white flowers and black fruit) is a specific element by its frequency in the text which suggests, on the one hand, bitter and grotesque life in captivity, even death, since in popular language it is associated with death: „În bozii și cucute trag să moară / Surpate gânduri, fulgerați eretici” (Demostene Andronescu, *Peisaj lăuntric*).

On the other hand, the dwarf elder, like other elements of nature invoked above, acquires other connotations in these verses, such as endurance, strength, defense, intact but tragic freedom to which we all aspire. The dwarf elder thus becomes the leitmotif of resistance and hostility to the danger of coercion / oppression: „Ca bozia de pe maidan, semeată, / lupt îndărătnic, fără cer și ploaie. / Cu brânciuri printre hârburi și gunoaie / fac loc pentru nemernica mea viață. / Să ca urzica sunt. / Mă-ndes cu fierea, cu ticăloasa mea amărăciune. / Ce dulci mi-s șepii când le știu puterea, / ce tare-s în superba-mi spurcăciune!” (Radu Gyr, *Ca bozia...*). There appears a paradox common in all literature of political detention (especially in Nicolae Steinhardt's text of memoirs, *Jurnalul Fericirii*): physical confinement could mean total getting of inner freedom, self-awareness and discovering inner strength.

**II.** The flowers often appear in the lyrics, generally as moral symbols, signs of sacred land, materialization of light, or to prevail over sensitivity to smell. In the tragic poetry of detention flowers suggests a sense of life, they are essential symbols. Their ability of suggestion is essential when choosing them.

One of these flowers is the lily, which is often a symbol of extinction, especially in Radu Gyr's poems.

As a matter of fact, in antiquity, the Romans considered the lily a symbol of death; in this sense it is taken by Christianity, which associates it with the Virgin Mary. "Featuring an urn geometry" (as in Eminescu's *Miradoniz*), the lily "becomes the bearer of funeral meanings, as the seed of any kind embraces enthusiasm and extinction" (Amado Alonso, 1982 : 109). In Radu Gyr's lyrics, even when it symbolizes white and purity, lily is associated with the idea of death: „Mâinile Lui, păreau crini pe morminte, / ochii adânci ca niște păduri” (*As' noapte Iisus*). In Demostene Andronescu's *Nestatornicie*, the lily takes only positive connotations, meaning spiritual uplift and purity: „Să de-adorm pe smârcuri rele, / Mă trezesc pe munți de crini”, as expressed by the lily of the valley: „În loc să-mi fac din lacrămi stropi de soare, / Din plâns în loc să-adun mărgăritare, / În loc să-mi cresc din râni păduri de crini” (Demostene Andronescu, *Psalm III*).

Moreover, the rich symbolism of the lily also comprises the connotation of the glory flower (lily is the emblem of the kings of France).

The lily as an important element is chosen in an attempt to capture sometimes chromatic features of the landscape; it is on water and symbolizes the duality of human nature, by encountering the two antagonistic, but complementary colours: blue water evokes infinity, freedom, and the yellow flower suggests light and warmth of life. A cold and a warm color make up the balance sought by the doomed poet. In the poetry of detention, the lily is most often associated with trust and hope: „Păreri de rău ca gene de pădure / Ascund sub umbra lor un ochi de iaz / Ce tulburat din dedesubturi sure, / Doar nuferii speranței-l mai țin treaz” (Demostene Andronescu, *Peisaj lăuntric*).

Chromatic of flowers is enriched by the poppy, a bright red flower, usually associated with longing and suffering that overwhelm the imprisoned poet.

„O pajiște de dor, cu maci de patimi / Și peste toate-un gând ca un erete” (Demostene Andronescu, *Peisaj lăuntric*).

"King" of flowers, the rose, great in beauty, form and fragrance appears in the poetry of detention in only one variant, wild rose, to suggest, on the one hand, life harshness in prison, and strength, persistence, strength of the soul that knows how to defend from evil, on the other: „Sfârâind ca pe jeratic / Rana iar mi s-a deschis, / Roșu trandafir sălbatic / Înflorit din paradis” (Demostene Andronescu, *Iar îmi vine să mușc zare*).

Carnations become the symbol of continuous suffering: „Și tu, cel de mâine, tu, poate, vei frânge / nu lujere moi, ci mâna de-acum / cu care-am cules garoafe de sânge...” (Radu Gyr, *Garoafe*).

The bunch of flowers is completed by irises, metaphors of purity: „Turnăm în iriși profanări / și, zilnic, pângărim zăpezi, / dar vine-o lacrimă și vezi, / se aurește-n zări...” (Radu Gyr, *Identitate*) or white acacia flowers, metaphor of love: „nici dragostea nu mi te-astupă / sub alba-i floare de salcâm” (Radu Gyr, *Poetul către moarte*).

Vegetal elements often occur in the poetry of detention, grouped, twined in bowers, crowns and shrubs, marking the transcendent character of accomplishment. The circular shape of the crown indicates "perfection and participation in the heavenly nature whose symbol is the circle" (Chevalier, Gheerbrant, 1993: 371).

**III.** The tree is the axial symbol of verticality: „alții vor vrea să plece mai curând, / unii-n genunchi, iar alții ca gorunii” (Radu Gyr, *Nu știu cum o să fie clipăcea*).

The tree must be the world axis, *axis mundi* of collective mythology, mentioned by Mircea Eliade in his *History of Religions Treaty*. The tree is a symbol of ascension. Therefore, if the root that plunges deep into the earth means strength, durability, the rising trunk and branches stand for liberty. The doomed poet comes to long for "stalks" and "branches" and dreams to become "oak": „Sunt numai rod și rădăcini. / Din mine pasăre nu pleacă. / Aștept în primăveri o cracă / și jinduiesc după tulpini. // [...] // Și iar mă-ntorc și lunec iar / prin galeriile de tină, / aștept aprilie să vină / și-n somn visez că sunt stejar” (Ion Omescu, *Numai rădăcini*).

Rhythms of rise and fall make up a spiritual romantic bipolarity in imprisoned poets, which betrays the highest inner tension. Exhausted flight and ascension and impetus, threatening hell and saving island harmonize each other.

It is understandable why oak is the most common tree essence in the poetry of detention. This tree is the power that the imprisoned poet needs to face the Calvary, longevity and height both in a material and spiritual way.

However, there are multiple meanings. Life is a "great passing" through light, thought Lucian Blaga who was mainly concerned with the issue of nothingness. Mihai Buracu's poem *Trunchi sfânt de Maramureş* is similar to Lucian Blaga's *Gorunul* and is an elegy on inevitable death. Wood is a genuine material of annihilation and organic dissolution: it grows from earth and returns to earth. The tree connects with Geea, the earth, draws saps of it and predicts a further state of the poet transformed into inorganic matter: „Lemn vechi, lemn sfânt, lemn frumos, / prin trunchiul tău trece timpul duios, / prin rădăcină, înalt, / ne legi de tărâmul celălalt. // Lemn frumos, lemn vechi, lemn sfânt, / frunzele tale cresc în pământ / și fructele dulci, în care rodim, / sunt țintirim”.

IV. From the cycle of seasons, the imprisoned poet first chooses autumn, when the heat, diurnal, solar element loses its power and is overcome by cold. It is a battle already lost, as many impulses and obsessions struggle inside of him, in futile revolt, a hostile alienating area in which the poet is a victim. Autumn becomes a spiritual season, generic autumn of the self, and the world in captivity, in the opaque area of dissolution: „Un cer de plumb, apăsător și scund, / Se sprijină greoi pe zări opace / Prinzând sub el, ca sub o carapace, / Cernite lumi ce-n văluri gri s-ascund” (Demostene Andronescu, *Peisaj de toamnă aiudean*).

The image of death is tragic-grotesque: „Toamna dezgroapă morții și-i duce-n noaptea groasă / călări pe vânt, cu luna pe umeri ca o coasă” (Radu Gyr, *Toamna*).

The wind ("air of the dead" at Bacovia) is the evil messenger of death taking human being into the "thick night" – the cold space of nothingness, relating human existence to the unfathomable universal force. The preference for the sad season of autumn reveals similarities between some lyrics of the poetry of detention and the symbolist poetry in general, and George Bacovia in particular.

Even in the *Preface* of Dumitru Oniga's volume of lyrics *Iubiri*, Maria Toaca has noticed that the poet's lyrics bear some influence from Bacovia or other symbolist poets living in isolation: "Affinity with Bacovia's lead verse is obvious: the same horror of reality and routine, the same discouragement and mute revolt, embodied in the sense of isolation coveted by all spirits condemned to suffering" (Toaca, 2004: 8). But she further observes a distinction, because Oniga Dumitru's artistic destiny has a trajectory different from the symbolist predecessors. "He does not make poetry of the tragedy of his life, but is poetized by the torments that have eaten up his being and still have not left him" (*Ibidem*, p. 9). Bacovia's echoes get through these lyrics, in which mournful autumn is associated with despair and resignation: „E toamnă, dangăt lung de-n gropăciune, / Perdeluiri de neguri funerare, / Trăim un timp absurd, o disperare, / Pe lespezi reci, genunchi în rugăciune. // Octombrie mai țese-o resemnare, / O piatră grea pe pieptul nostru pune / Și-nseamnă cu un deget de tăciune / Chenare mari de doliu, de-n gropare” (*Sonet I*).

Even some poets' preference for grey, dulness, pressure, monotony, signifying death sends to Bacovia's lyrics. Demostene Andronescu entitled his poem *Bacoviana* in recognition of affinity: „Am însurit de-atâta aşteptare / Și sufletul de dor mi-a-ncăruntit, / Pe lespezi reci și sur de granit / Trec umbre sure-n pas de defilare”. Or a stanza from *Peisaj de toamnă aiudean*: "Prin aerul vâscos și sur se cerne / Lumină sură, zvonuri cenușii, / Zvâncesc pe fondul gri, nuanțe gri."

At Radu Gyr, autumn is fragrance: "Adulmecăm doar miroslui ei bun ca aburul ciorbii", colour: „steaguri de purpură”, „și-o simțim luncând ca o cătea mare roșcată”.

The imprisoned poet can not admire its beauty, but think of it and "touch it" with his imagination: „Toamnei, în temniță, nu-i vedem lămpile – aprinse”, „Toamna, în

temniță, n-o vedem niciodată, / o pipăim ca infirmierii, o mirosim ca dulăii". Therefore, autumn becomes a metaphor for *the longing for freedom*.

In other verses, autumn is a metaphor for *loneliness* that torments the imprisoned poet: „Sunt parcă mai singur și plouă, și-i toamnă” (Vasile Blănaru, pseudonym of Cezar Flămure, *Toamnă aiudeană*). This season of rain invites the poet to meditate on the futility of life: „Și-i toamnă târzie, și plouă, și tună / și zilele noastre se scurg și apun”.

The rain water gets a purifying role since it can "wash" the heart "old" of weaknesses, passions, memories that hurt, giving to those in prison a new strong heart, suggested by the metaphor "burning leaf": „O, de-ar intra printre gratii o frunză incendiată, / i-am duce la buze pălpăirea văpăii, // apoi am pune-o în piept și-am scoate inima afară, / și inima veche ploii i-am da-o, s-o ia și s-o joace / prin mahalale uitate și pe maidane sărace, / unde, desculți, anii noștri în bile jucau, odinioară...”.

But autumn remains the season of *nostalgia*: „Norii suri arată toamna ruginiie, / Sufletul mi-l scaldă val de nostalgie” (Corneliu Deneșan, *Toamna*). Autumn then creates a heavy, gloomy and dense atmosphere, a universe of waste and human degradation, suggestive for a high tragic sense: „Piere veselia din natura-ntreagă / și din chinga vremii anul se dezleagă. / Zile de speranță, biciuiri de soarte, / Sunt în urmă moarte”.

"Trembling" leaves know longings and passions of those "patient in suffering", and their fall in "vârtecüşuri" symbolizes the death of hope for man. Also, the rain still dripping in nature is associated with man's mourning: „Picurii tristeții inima-mi înmoaie, / Curg în lungi șiroaie”. Years of sadness are counted this time in "withered" autumns: „Ani și ani trecură, toamne veștejite, / Părăsit în ocnă m-au lăsat grăbite, / Curge lin răbdarea, rănilor să-mi spele, / Eu mereu același, stau după zăbrele”.

Autumn, more felt than seen by those behind bars, awakens in them the need to mark neighboring with a shiver of eternity. Thus, this season of great questions becomes a metaphor for *the end*. The death of nature is presented in parallel with the death of the isolated man: „Taci, poate vom auzi în clorofilă / primul suspin din elegiile toamnei / și începutul marelui întoarceri în argilă” (Gheorghe Stănescu, *Preludii la elegiile toamnei*).

As in other lyrics of detention, death in this poem, "returns to earth" (as in the Bible: "We will return to earth, for we are made of earth") is accepted with a higher human attitude, because it means peace, merge with the universe, return to the primary light: „Așteaptă, poate semnul va fi și pentru noi / cu planetele odată să coborâm în lut / și când ultima frunză va tremura sub ploi, / vom fi poate-n lumina din care ne-am nașcut!”. The idea of end and death is supported by the prepositive adjectival epithet "the last (leaf)" and the verb "to tremble".

The poet's death of hope with fading nature is again illustrated by Radu Gyr in the poem *Știu de ce toamna...*: „speranțele și-au legat de gât pietre grele / și s-au înecat toate”.

This time, the poet transmits his inner state to the elements of the cosmic plan: moon and stars, symbols of ascension: „Știu de ce luna pare o rană: / prea mult s-a uitat la inima asta. / Știu că fiecare stea are lacrimi pe gheană, / dacă îmi pipăie coastă”.

Therefore, autumn in the poetry of detention is the season of the soul which does not last only three months, but most of the year. But spring, the season of renewal, rebirth, and youth gives the condemned poet inner strength to pull himself together, to speak creatively and to conceive original poems, dedicated to this season: „Flămând și rupt, cu spinii m-am încins / și nsângerat din ocnă mă ridic” (Virgil Mateiaș,

*Primăvara*). Almost all living poetry of spring gets hymn tones by celebrating the rebirth of nature, as in Vasile Alecsandri's *Pasteluri*.

Terrestrial nature is heavenly and blissful: „A pogorât din-nalturi Paradisul / și-a-mpodobit toți pomii din grădina” (Virgil Mateiaș, *Primăvara*). It is full of fragrance: "waves of fragrance" sending the "thrill of spring", the song: „Ascult cum cântă-n crângul de la drum / Privighetori și mierle și un cuc”, colour and light, suggested by the metaphor "crown of petal and light" on the "foreheads" of plums and apricots.

The image of spring is depicted by blending harmoniously the visual, smelling, hearing and dynamic images, as in the metaphorical induction of the lyrics: „Peste pădurea de salcâmi a nins / Cu flori și scânteieri de borangic”.

The enchanting beauty of spring reflected in the clarity of the sky is caught in the metaphor "fairy sky".

Therefore, personified spring does not only set in nature, but also in the human heart: „Cu buze calde prier sărută livide fetे”.

Radu Gyr illustrates in the poem *April*, the contrast between nature and spiritual season. Life bursts out in nature, while his heart is mastered by disappointment. As in other poems of his, *Prefață la cântece din temniță*, the poet expresses the vitality and freedom of nature, using several verbs of motion: „palpită”, „fuge și nechează”, „a dezgolit”, „plesnește”. Fertilization power of nature and full life are suggested by the metaphor „pântecul grădinii”: „Si-a dezgolit grădina, femeiește, / un pântec vegetal care tresare” and comparison of spring sky with female hymen: „Azurul fin ca un himen plesnește / în cosmica, vibrândă deflorare”.

The womb can get here another meaning: "It is a symbol of the mother, analogous to the cave, but mainly reflecting a need for tenderness and protection" (Chevalier, Gheerbrant, *op. cit.*, vol. III : 103), the poet thus living the acute sense of loneliness.

The last two verses of the third quatrain of the poem include two rhetorical interrogations: „inima mea, mai ai trăsuri albastre? / Mai crești și astăzi herghelii sirepe?” with *trăsuri* and *herghelii* as metaphors for hopes and ideals. Even the color epithet "(trăsuri) albastre" is synonymous with hope in the colour language, while "(herghelii) sirepe" suggest exuberance and unleashing youth.

The negative answer is in the last quatrain, because nature, with all the beauty and vitality fails to bring up the poet's soul enthusiasm: „Aprilie, zadarnic mai împrouri / porțile mele sparte și oloage. / Dau foc la grajdul putred cu mărtoage / și-arunc în flăcări resturi de landouri...”. Life in prison turned "hergheliile" into "mărtoage", made everything grow old, perverted everything, leaving behind only "resturi".

The winter picture, as any genesis, gets greatness in the winter poetry of detention. Contemplation of wonderful winter landscape is a moment of excitement, of revelation, that the poet wants to turn into eternity: „Vreau să iau cu mine clipa / și pe-o pânză s-o opresc” (Virgil Mateiaș, *Clipa*).

The visual register is predominant in shaping the winter landscape. Everything is under the sign of a cold brightness, suggested by metaphors accompanied by colour epithets: „sită de lumină”, „pulberi de argint”, „flori de gheață”, „fulgi în roiuri”, „nestemate”, „încântarea astă albă”.

In these lines, the white picture does not stir anxiety and fear as in Alecsandri's poems, but the poet intensifies his longing for freedom.

For George Stanescu, the quasi-deserted winter picture of the world covered by ice inspires fear and danger. The frost is devastating, killing any trace of vegetation: „gerul acestei Siberii / în care cresc gânduri în loc de licheni”.

In such an almost surreal picture, human pain seems to combine with awful time, the artistic images containing unique associations of words: „cercul polar al durerii”, „vifore de dor”, „lacrimi de gheăță”, „iaduri de ceață”.

The element that brings a wave of movement in this petrified landscape of sadness, „sania albă, trasă de reni” is missing completely: „Dincolo de cercul polar al durerii, / nicio sanie albă trasă de reni” (*La Valea Neagră, iarna*).

Everything is frozen and wild in Valea Neagra and men' hearts. Yet, troubled by pain and torment, people here are helped by someone else, by God, who does not forget them: „doar Tu, în ceasuri de azur ai să ne vezi / cum rătăcim prin iaduri de ceață”.

Hope thus remains alive and unfrozen. Moreover, the poetry of detention is permeated with a strong religious emotion.

Therefore, the elements of nature frequently penetrate the poetry of detention, full of connotations. Nature becomes a metaphor for the soul. All the elements that make up the nature-imagery and its manifestations contribute to the individualization of the lyrics in the context of Romanian literature. Even though there is no direct reference to the condition of political prisoner, there is something specific to the isolated soul, a touch of bitterness and meditation, an obvious introspection, a projection of nature as an expression of longing for freedom. The poetry of detention strongly insists on its therapeutic function.

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**DEFINING AND RECONSTITUTION OF MAN THROUGH WORD,  
TEXT AND SPEECH IN RELATION WITH THE  
TRANSCENDENT: ONTOLOGICAL VOCATION OF THE HUMAN  
SPIRIT AND VISION ABOUT SELF AND WORLD IN THE WORK  
OF SAINT JOHN CASSIAN<sup>1</sup>**

**Abstract:** In the present scientific work it is presented the outlook on one's self and the world in the work of Saint John Cassian, the relation between the self and the transcendent, the defining of man through word, text and speech, the ontological vocation of the human spirit in relation with Divinity, the relationship between world and spirit, as well as metaphysical valences of the imaginary in relation with reality. The scientific text has in view the research of language philosophy, the hermeneutics, the structural anthropology and the religious symbolism. It is also shaped through contemporary references the image of the self through reference to the relationship between look – image – imaginary and contingent reality.

**Key words:** word, outlook, transcendent.

**I. Word that gave life and a person's education by word in the work of  
Saint John Cassian**

Literature is the art of word. A word must express the truth. The truth is a concept defining the divine: "I – Christ the Messiah – am the way, the truth and the life" (John 14: 6). Literature is creation and its value is achieved and received from the perspective of a valuable concept. The whole of the valuable concepts make up the axiology as a field of philosophy. Philosophy is a set of knowledge and ideas which interpret and reflect reality under its most general aspects. Linguistic philosophy borders the field to the language science. Wisdom admirers are also complete linguists, but without relating to the metaphysical philosophy of language, and implicitly of the word, a philologist lives within a narrow circle of his conceptions. Thus, in order to objectively interpret a literary text one must know to analyse it from the perspective of several value concepts, of an axiology of literature and of art of word in general. And as the Word is a life generator, life of literature is in tight relation with its purposefulness in reality. And reality always relates with the transcendent, since humanity is the face of the heavenly Word:

In the beginning there was the Word and the Word was with God and God was the Word. In the beginning this was with God. All through Him was achieved and without Him nothing was made of what was made. In Him there was life and life was the light of humans. And the light lights in the dark and the dark has not swallowed it. (John, 1: 1-5).

Word from word, the human being, who is a rational being, defines their existence through relation to the word. The existential Word which is not outlined only as fiction and is incorporated within the contingent reality of its existence with the divine entails the conception according to which the meaning of the Christian life is a mystical one, the word in its turn is a mystical one: a bearer and a developer of truth. This is why we shall present and define the elements which are creative, aesthetic, of national specificity, theological, philosophical, critical, temporal, atemporal, psychological and stylistic of a literary axiology within eastern and western patristics using as supportive-text the work of Saint John Cassian. The orthodox Christian does

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not theoretize, does not work so much with philosophical and pedagogical reasoning and concepts or linguistic systems, because the actual mystical word is and shall stay for him *the prayer*. In this regard, God is not only *uttered* but also *uttered* in a man's heart. The Christian, says John Cassian, bears an active condition before God, and the constancy of this condition both from the outside, but especially from the inside through the word is called confessionality. Thus, it can be said that the actual word a generator of life and acquirement of completeness is the *word bearing grace*, grace which is showed through faith and good deeds. In his *Confessional Talks*, Saint John Cassian states that by the power of word the human being can reach completeness or on the contrary, perdition. The word can have an educational or distortionary power for a human being, it can be a builder and servant word, coherent with the confessional dates of a person or, on the contrary, it can be a word which disagrees the Good, the Truth and the Beautiful, spreading the evil in the world. Saint Apostle Jacob in his ecumenical Epistle also shows the *importance of the word given* before people and before God:

If somebody does not make a mistake when saying a word, that man is a complete man, able to fully restrain himself [...] so it is with the tongue: it is a small limb, but it can boast itself with great things! A small fire is enough for a whole forest to go up in flames! Likewise, the tongue is like a fire, it is a world of wrongdoing! The tongue has its specific place among our limbs, but it besmirches the whole body and it throws in fire our life course, after it had been lit by girdle's flames. [...] The tongue is an evil with no fidget; it is full of venom bringing death. With it we bless the Lord and our Father, and with it we curse people, who are made according to God's resemblance. From the same mouth both a blessing and a curse come out. It should not be like this my brothers! (Jacob 3: 2-10)

Aphorisms used by John Cassian bind what has been said above: “*You will lose all those who speak lies*” and “*The mouth that speaks lies kills the soul*”. Saint John Cassian in his second talk with Priest Joseph in the XV<sup>th</sup> chapter states that:

... if we have in view the weight of the words we sensibly and wisely said, we could easily remove our anxiety for your promise and [...] we are very frightened by the fact that, as it seems, our example might stand for all the weak people a reason to lie, if they knew one can break in any way his word to do so. (Cassian, 1990: 598).

Interpretation of the word also refers to *creatology*, to the form of the word expressed in a specific life situation and in a fictional work. This analysis is achieved within the five levels of the creative thinking: *expressive, productive, inventive, innovative, emergent* (Landau, 1979: 66-116). The quality of the literary creation act is incorporated in the literary text. The role of the philologist is only that of identify it. The reviewer who does not express from the very beginning the concept of the perspective of which he analyses the literary work or who does not mention the elements of the literary axiology, the literary trend to which he adheres is self-discredited, because he either brings an impressionist subjective interpretation, or he declines his competence from the very beginning. A consequence with axiological valences arises from here: *the human word* remains imperfect, sometimes even lacking completely an authentic value if it is not anchored in *the life-giving word*. This regard is the source of some interesting themes for contemporaneity and upon which I shall stop for a while in the following: *subjectivity and subjectivism; the word as means and contents of the divine message and as a chance of unity among the Christians and the relationship between the word and the education or what the confessional education of a man through words is* in the work

of Saint John Cassian. In this regard, we identify the idea according to which heresies are but some phantasmagorias, senselessness stories, which do not have a point of connection with reality and this is why “*when we speak about the word we need to make a distinction which is absolutely necessary from the theological perspective: The Word is Unique, it is the Christ from whom everything is created, and human beings’ words are expressions inculcated in or not by the Holy Ghost*” (Cassian, 1990: 770). Going on the same coordinate of the work of Saint John Cassian, having as source the Holy Writ, Saint John of Damaskinos states that “*God is the Word by which all was called into existence: human beings and things, those seen and those unseen*” (Damaskinos, 1993: 21-22). Relating between *verbal message and human being* in the work of Saint John Cassian is developed by two axes, *of the speaker and the co-speaker*. Thus, a philosopher of the religious language, John Cassian *communicates and communicates himself*, through his work, becoming a promoter of the Eastern monarchism. Much later, the well-known author, Paul Ricœur, states in this regard: « ...*meme dans les usages en apparence les moins référentiels du langage, comme c'est le cas avec la métaphore et la fiction narrative, le langage dit encore vêtre...* » (Ricœur 1990: 350). By essentializing these remarks, John Cassian notices that the act of leading is linked with the wish to come into one’s own of a man that can be achieved in two ways: either under the sign of *selfishness* or under that of *self-giving*. Thus it is reached introversion, a confinement in one’s own outlooks, or an opening to the others which can go up to sacrifice. The manner and the direction to which someone becomes introverted or, on the contrary, opens up to the others is very important because thus there are generated essential existential data standing for a human being’s confessional experience which also represents the core of this study<sup>1</sup>.

## **II. Immanence and transcendence of the word into the work of Saint John Cassian**

The works of Saint John Cassian aim at the confessional side taken as a natural part of our life and the confrontation with the different educational influences to which a human being is subjected. Starting from the scripturism quotation “*He who is wise in using words shall be elevated and the wise man shall be liked by the great ones*” (Wisdom of Jesus son of Sirach 29: 28), Saint John Cassian essentializes the relationship between *word-language-person* in the work *Conversations with Holy Parents*. There it is a triad which reflects in any age both the human being and everything that surrounds him and that can mirror deep mutations as far as it is concerned our relationship with God and mentions once again our manner of existence. In linguistics they talk about the actual link between meaning (*morphe*) and thinking (*hyle*), between word and utterance, according to the manner in which a substance takes the shape of the space it encounters. The writing is more than a writ, an engraving with the pen on a material, because it implies a concept, a possibility, and an existence. Thus, any utterance is a means and a revelation of what exists inside a human being and more

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<sup>1</sup> It is obvious that what it exists beyond the physical world, the spiritual world has in its turn a *contents* or a *consistency*, and the word, belonging to the two worlds, indicates a certain *form of existence*. If we refer to the word of the Holy Writ, that Word is *vivid and working* (Jewry 4:12; 1 Peter 1: 23); Likewise a human being’s word must be like that, namely it needs to relate with Him, for it is a word from the Word. Thus we actually do not speak about semantics from the abstract field, but about vivid “communion” of a human being through the word (Saint Liturgy, Holy Secrets etc.).

than that the word is placed at the border between immanent and transcendent. Afterwards John Cassian goes on and explains the spiritual meaning of the word in the work “*Of the Lord’s Embodiment. Against Nestorius*” through the anagogical but also spiritual meaning of the *icon* as just *face of the divine face, of Christ*. Usually, when we speak about God we say that we *theologise*, but this verb implies not only bearing a discussion about *something* or *someone*, but performing a very hard work at the inner, personal level, a confessional fight for dispassion<sup>1</sup>. A human being can talk about Him and with Him only to the extent in which he actually lives the relationship with Him, a relationship that He initiate from our very conception as human beings into our mother’s stomach and with the other conception, the spiritual one through Baptism and through *Word*. Here it is not only about a *mere ethics of talking*, but about something which cannot be equivocal, because to talk to or about God means to lead a life, a permanent visiting of Lords’ house and an indwelling together with Him. The triad *word-language-person*, which defines the best a human being as a creature that can speak, is in direct relation with the confessional condition of a human being as essential form of his link to the heavenly Father. The onfessional education *through Word* is a permanent process in a human’s life and which supposes the approach of many aspects: *teaching, canonical, cultural, liturgical and other* as stated by Saint John Cassian:

A man who persists in practice or daily habitualness of God’s Sacraments acquires a kind of being and a language which is specific to Christianity: God’s Genius language. In his being there is no longer separation regarding the values of knowledge and the confessional ones, between the concepts of his existence and the way in which he wishes to reach God.<sup>2</sup> (Cassian, 1990, p. 543).

The value of the word and the enormous responsibility a man has when he expresses in a way or the other, send to the realities which are beyond the earthly world. Analysts of the literary speech already admit that: « *La pratique de l’écriture paraît mettre en contact avec des forces ou des processus qui dépassent l’homme...* » (Veyne, 1990: 135)<sup>3</sup>. So, the axiology of the word converges with theology. Immanence and transcendence of the word is generally dissociated depending on the different manner of circumscribing the notion of reality, and the *word* testifies about this reality.

### **III. Defining man through word, text and speech in the work of Saint John Cassian. Verbal communication and confessional communication**

In Marseilles, John Cassian based on the theological teaching institutes, perpetuates and emphasises the culture of the philosophical grammar. It was actually that *Trivium* or *The Art of Building a Speech*, absolutely necessary for any time, even for the present one. Starting with the scripturism statement “*That a man is given through the Holy Ghost a word of wisdom, and to another man, through the same Ghost, the word of knowledge*” (I Corinthians 12: 8) we can infer that in Saint John

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<sup>1</sup> See the work of Saint John Cassian, *On monasterial settlements leading a community life and on the remedies against the eight main sins*, EIBMBOR, Bucharest, 1990, p. 162-266.

<sup>2</sup> To analyse the aspects of the confessional education by the power of word *teaching, canonical, cultural, liturgical and other* there must be analysed the work of Saint John Cassian, *Confessional Talks*, EIBMBOR, Bucharest, 1990, p. 303-723.

<sup>3</sup> To analyse the literary speech Paul Veyne in his work *Rene Char en ses poèmes*, Gallimard, Paris, 1990, p. 335 takes the ideas of Nathalie Heinich from the work *Etre écrivain, création et identité*, Editions la Découverte, Paris, 2000, p. 332.

Cassian's scriptures the field of communication remains wide even in a case in which the word has the acceptation of exchange of information between a person, an organisation or a collectivity – taken, by turns, as emitters and receptors, whatever might be the bases and the manner in which the exchange takes place<sup>1</sup>. Any human activity, individual, collective, social supposes information issued, received, analysed. Communication is a part of action and reflection. Again being inspired from the Holy Writ John Cassian states that “*if through language you do not say a word easy to understand, how will people understand what you said? You will simply be people who talk in vain*” (Cassian, 1990: 592). Speaking about confessionality, Saint John Cassian underlined that:

A priest needs to be a master in communication taken as spiritual work because he needs to immediately adapt the appropriate confessional recipe, to identify himself with the person in question, to help him and make him confess his sins. The dialogue which is being created during the confession between the priest and the believer is very complex, but his most important data are those related with the confessional charge. Through his attitude and through his artfully disposed words the confessor can build, can gain the trust of the other through affective transfer, or, in a negative situation, as result of hesitations he can block communication and shatter trust [...] the priest is called to turn the mere communication into a confessional communion. This is achieved when the verbal elements involved in the dialogue of words exchanged depends their significances from the usual level towards the spiritual one. In this situation, the purpose of verbalisation is no longer strictly to inform, but especially to educate or, as required, confessional transformation. Having a public addressability, priest's communication includes elements from the scheme of the mass communication, but valences circumscribed to the confessional experience are added in, which surpass the corporality.<sup>2</sup>

In our undertaking we start from a certainty: to live within a society means *to communicate*, to exchange between us the people multiple information, this exchange it is not reduced only to the level of ideas and lexemes; inter-comprehension or, better said, comity (cohabitation) has for the society the same importance as it is breathing for the human body<sup>3</sup>. In the current language, using the word *communication* does not encounter special issues. The fact that this communication concept represents an

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<sup>1</sup> The Embodied Word taught us about the good order in a word. There are a few examples in the Holy Writ: “*I am telling you that for any shallow word they utter, people will give account in the Judgment Day*” (Mathew 12, 36); “*Any man who says any words against the Son of Man, will be forgiven; but he who blaspheme against the Holy Ghost, shall not be forgiven*” (Luke 12, 10); “*But as you have plenty of other things: faith, word, knowledge, diligence, your love to us, so you should have plenty of this gift*” (2 Corinthians 8, 7); “*Healthy word and chastely, so that the adversary should be ashamed, since anyway he has got nothing bad to say about us*”. (Tit 2, 8).

<sup>2</sup> See the work of Saint John Cassian, *Conlationes Sanctorum Patrum, XXIV* (Conlationes or Conversations with Holy Parents, XXIV), EIBMBOR, Bucharest, 1990.

<sup>3</sup> Pr. Lector Dr. Viorel Sava, in “God's Liturgical Language”, in *Moldavia's Prayer Light*, no. 01 (1999), p. 3 states: “*Given that the utterance has its origins with God the Word, the word is a bearer of grace and it has the power to change people, to renew their way of thinking and manifestation. The word bearer of grace touches the depths of the human creature and calls to a new life by Christ. We can also learn this from the second chapter of Deeds of the Apostles where we are told that those who had listened to the speech of Saint Peter on Pentecost (the fiftieth day) were penetrated into their hearts (5, 37-38). When the word gave to God penetrates into one's heart He makes from a man a new human creature*”.

interaction can be found in its etymological root: *communico*, *are*, *avi*, *ātum* = to make common (by giving), to share something with someone, to share and make common (by taking), to associate, to take over oneself (Guțu, 1993: 89). Communication concept<sup>1</sup> is tightly related with the information one. In the communication science, *information*, in general, is what is communicated in one available language or the other. But, this must be considered as a combination of signals and symbols. Bearers of information, signals can develop meanings that, due to some contextualization data, can be decoded. Information concept supposes three aspects. First of all, it is about the *syntactic aspect of information*, about the succession required by graphical, auditory or electrical signals. The succession is required by the emitter. Secondly, it is about the *semantic aspect of information*, about the meaning awarded to signals based on social conventions. Meaning cannot be identical for all who participate in the communicative act. It is important to make the distinction between the intentional semantic information (information that the emitter would like to convey) and the achieved semantic information (information that the receiver detaches from the received message). Thirdly it is about the *pragmatic aspect*, what happens with the received information or its effect upon the receiver. All these data acquire special valences when we arrange them in a theological and confessional perspective in the Holy Writ and in the work of Saint John Cassian. Through word God made the world: “*In the beginning God made the heaven and the earth... And God said...*” (Genesis 1: 1-3) and: “*In the beginning there was the Word and the Word was with God and God was the Word. In the beginning this was with God*” (John 1: 1-2). John Cassian states that upon the new making of the world that is the embodiment of Messiah, the *fiat*<sup>2</sup> of Mary the Virgin was particularly important, as speech and answer to God’s Word. Together with the divine power, Mother of our Lord actually participated in the bodily conception of the Son of the Eternal God.

Also, the *expressive level of the language used by John Cassian* is characterised by the special utilisation of Latin, by the quality of the used language, by that *unique tonality* of which Garabet Ibrăileanu spoke, through the creation of new meanings of words (called by some researchers *module-words*), through the creation of groups of words with a new meaning (*module-collocation*), by connotative emphasis given by the orthographic signs, by wording techniques used by the author, by literary language models which he puts into circulation, which are imposed through imitation and this is why the influence of the great writers in language development is appreciable. It can be thus found that *literature has a role of modelling one's personality*, thinking and expressing through the convincing word which penetrates through images, feelings, models, musicality, through the word functions, because it makes us participate in heroes' life, express our states of consciousness, assimilate models. The word in the work of Saint John Cassian also has, apart from the *transitive function*, the following functions: *reflexive, symbolic, connotative, referential, sacred, according to objective laws, secret, of light, sacred*. These functions give either a conscious value or one which is hard to notice to the word and to the text expressivity.

At the *inventive level* we can find that the patristic text of the work of Saint John Cassian has several features such as: human prototypes achievement, use or creation of

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<sup>1</sup> To see Von J. Cuilenburg, Scholten O., Nooren G. W., *Communication Science*, Humanitas Publishing House, Bucharest, 1998, p. 23.

<sup>2</sup> To analyse Saint John Cassian, *On Lord's Embodiment. Against Nestorius*, EOIMBOR, Bucharest, 1990, p. 749-883.

literary species, use of both philosophical and theological concepts in achieving heroes, in metaphors, in the narrative structure. At the *emergent level* it indicates a comprehension according to objective laws of the universe. Heroes are built based on a law, they become *subjects*, that is they make the archetypal act ordered by a law, by a divine will, is structured by an *ideologeme*, it has several hypotheses, it represents a dimension of conscience. In the *Confessional Conversations*, John Cassian addresses the main themes of the monachal life: purpose and finality of monasticism, about vices and virtues, prayer and contemplation, secrecy and discernment, free will, about temptations, evil apparitions and devil, friendship, so that afterwards, he should end up in quadripartition of the biblical acceptances. As a follow-up of main themes research, Pr. Dr. Gheorghe-Damian Pătrașcu makes a full analysis of the Cassian's monastic doctrine, contemplated in the Holy Writ which becomes in its turn the spiritual food of the monastic life. The book manages to bring to the present day essential elements of the monachal life and to present a full analysis of the biblical sources of which John Cassian inspired himself in *Confessional Conversations*. Cassian states that persons who wish to attain perfection must stop every day over only one text of the Holy Writ, which would keep the mind busy for a longer while and must not pass from one text to the other, from one psalm to the other, relentlessly wandering about through Bible. Who wishes to reach the true knowledge of the Holy Writ should acquire the steady humility of mind and to meditate day and night upon what he red. Cassian offers to the Latin monachism an ascetic and mystic doctrine of high level. More than that, Cassian states in his Dialogues that monachal life was seen from the very beginning as a follow-up on *Scripture*, on God's Word who is Christ, life that begins simultaneously with the Church, springs from it, more exactly from the first Christian community from Jerusalem.

#### **IV. Conclusions**

Starting from the biblical quotation "*For from the word wisdom is found the same as from the languages teaching is found*" (Jesus son of Sirach, 4: 26) in the scriptures of Saint John Cassian the communication of the confessional communion has also an educational impact. Education is indissolubly linked with the Church, and a person's pedagogy must be conceived and capitalised in a confessional manner so as to achieve good interhuman relationships. The soul can be reinforced as a citadel. Senses are the gates of this citadel, or its walls. And through them either the good or the bad can enter a soul's life. The first gate that must be subjected to discipline is the mouth that is the tongue. This, so that every bad word should be avoided and all the good words should be built in, should be educative: "*No bad word should come out of your mouth, only good words should instead, so as to build in what is required, to give grace to those who listen*" (Ephesians 4: 29). When Christ – the Word speaks through the mouth of a priest, He communicates himself through the priest to all those who have faith. Thus, the word is a *confessional food* and it is shared only with those resembling Him that is with those who wish the sins purification and the progress in the confessional life. These earn the earnest of the eternal life, as Saint Pavel tells us about the Christians who: "*have tasted God's good word and the powers of the future age*" (Jewry 6: 5). Also, orthodox theology means to speak *with* God, not only *about* Him, since He is always the centre of our existential seeking and of our words. Education through word is an act of experienced faith. The word must be embodied into deeds, for otherwise "*the faith with no good deeds is as dead*" (Jacob 2: 26). Confessional education through the Word is achieved within the Church, where the communion, the communication and

the Christians' community is gathered around the Person of our Saviour Jesus Christ, of His teaching. Confessional education to which John Cassian urges us to acquire has therefore as base the theandric model in which God and man work synergistically, the speech takes its source from God's Word.

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## **GEO BOGZA. RHETORIC OF THE LYRICAL IMAGERY<sup>1</sup>**

**Abstract:** The poetic universe of Geo Bogza meets the imagery concept which catches the relationship between the poet itself and the word. The poet using a few symbols like the ship, the sea, the stars, the virgin, the oil world, the earth, the love, the street, the town relates to himself and to the world around. He reconstructs the world in his own style by producing fantastic, biblical and morbid effects. Bogza's imagery ensures a perfect correlation between allegory and hostile destiny, between world, spirit and symbolic connotations.

**Key words:** Geo Bogza, effects, imagery concept

Geo Bogza's poetic universe hosts the concept of imagery that captures the relationship between the poet and the word. The poet, by means of a few symbols such as "the ship", "the sea", "the stars", "the sky", "the maiden", "the oil world", "the earth", "the love", "the street", "the city", lyrically relates both to himself and the world around.

Bogza reconstructs this world in his own style by producing phantasmagoric, biblical and iconoclastic effects. Geo Bogza's imagery ensures deep correlation between giant and small, between allegory and hostile destiny, between world and spirit and their complementary valences.

Young Bogza's poetry distinguishes three levels of honesty: violent honesty present in *Poemul Invectivă* (*Offensive Poem*), *Poem Petrolifer* (*Oil Poem*) and in *Cântec de revoltă, de dragoste și de moarte* (*Song of Revolt, Love and Death*), melancholic sincerity in *Ioana Maria*, and meditative candour in poems of the third stage. Before it had any poetic value, the poet's revolt is a manifesto defying the expression of social and aesthetic controversy. Nicolae Steinhardt sees Geo Bogza as a "poet of the effects of elation, grandiose, solemnity, exuberance and pathos" and he identifies two phases in his lyrical creation: one of *solemn rebellion* and another which he called it *the albatross phase*, corresponding to the period in which blatant rebellion was replaced by moral elements in parabolic or allegorical texts.

We cannot say exactly where one stage ends because many constituents of a stage are found in the other. The lyrics overlap some elements leading to the formation of surreal and expressionist effects, or related to scandalous imagery as well as effects of aesthetic and social revolt.

Strong surreal effects are present in *Song of Revolt, Love and Death* where the pale maiden is compared to "a flower of vitriol of neurasthenia".

"Pale maiden with your smile as an autopsy / like a flower of vitriol of neurasthenia / pale maiden kin to autopsies and flowers" (*Song of Revolt, Love and Death*).

His entire work is interspersed with elements generating effects of apocalypse, of antithesis between ordinary and solemn, between serious and petty. The poems in *Sex Diary* suggest a violent grotesque vision in a dominated society: "I found thick mud everywhere / even in pious monasteries decayed / where icons smelled rancid". (*Downhill*)

The carnal infernal depicted in *Offensive Poem* is completed by the terrestrial infernal in *Oil Poem*. His lyrical creations in the volume *Offensive Poem* show degrading and humiliating aspects: incest, terrible love, wild instincts. The poem is a manifesto of great metaliterary value.

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The poet expressed "existential" dismay in a comprehensive picture of the cosmos with his greatness and disaster. When he was an adolescent he was struggling with the laws of the universe. Exasperation expressed by the poet was a general dismay of the whole generation dominated by anxiety, anguish, despair and constant alert. The "biological destiny" of the universe tormented the poet because the splendors of the world no longer obeyed the internal laws, but were subject to cosmic forces directed by man. Privileges of the new society were: death, madness, suicide, neurasthenia and insomnia. The whole poem is considered a picture of the universe, drawing around key ideas, which bind and complete themselves.

The main character is the "pale maiden", symbol of the privileges which oppose the common condition in the universe. The young maiden appears in three phases. The first aspect is the beautiful young woman who impresses with tenderness and virginity: "Pale maiden with nostalgic legs, / with legs like a dazzling fireworks game" (*Song of Revolt, Love and Death - III*).

The second aspect is the autumn equinox, a time when the dry land of summer sun is waiting for ripe grains of wheat and when the "vegetable cycle ends on a new virgin land, bestowed to receive the seed" (Chevalier,J;Gherbrant,A.1994,34-38):

"And the elegiac triangle of cranes, the unique moment / of autumn equinox" (*Song of Revolt, Love and Death - VII*).

The third aspect is when the maiden reveals other than bodily virginity, a virginity unknown that brings the end of the world:

"Pale maiden kin to the great disasters / of love / I sing your frown virginity as an unknown star / like a comet that brings the end of the world".

The maiden is the most encountered being in the poems. It appears both in terrestrial microcosm with her nostalgic legs and teenage love, but also in the universal macrocosm as an unknown star, as a comet that brings the end of the world. *Song of Revolt, Love and Death* is established as a kind of ode organized around the pale maiden. The cosmic core is womb, ocean, nebulous and even a red bloody star that can adhere to a future generation every night. Space is populated as in visions of expressionist nightmares, of images of apocalypse, where signs of the end appear. Plants are distilling the poison of the earth, the trees are coffins. The new vision is applied to the erotic feeling that reaches extreme meanings:

"I seek your breasts that hurt me in my dream till suicide / knees like a legendary country, a country in flames." (*Song of Revolt, Love and Death - IX*).

The ostentatious authenticity is associated with items that will acquire a maximum solemnity in the next step in which serious meditation, and rhetorically solemn statement and sensitivity to the sublime will be enhanced. Written in a new style, the poems in the volume *Ioana Maria* are full of exasperating beauty and calm, illustrating "the same inner struggle and the same endless despair of Geo Bogza." (Blecher, M, 1971:280-284). The poet was able to express his inner turmoil and sadness in a warm tone embodied in quiet verse.

*Ioana Maria* is a poem of youth, a poem of longing, of love, and of unfulfillment of destiny. The poem is built around the symbolic ship. It is an ode, an hymn of superlative enthusiasm. By means of the calendar reportage, the poet makes a brief description, from the wet evening in February, when the romance begins, until late bitter and sad autumn.

*Ioana Maria* is a poem of remembrance, of reliving, of absence and separation, of longing and of unfulfilled love:

"Ioana Maria I was only two ships / that meet in the morning / and on the waves that last a moment / they see and greet each other" (*Ioana Maria - XVII*). By means of techniques specific to reportage, the poet describes the landscape where the lovers consume their moments of tenderness: (the city in the dark, large quiet streets with statues, forests on the outskirts, the banks of the lake) and also the place where the poet recalls wistfully some fragments of erotic experience (the seas full of ship masts). Antithetical to serene and quiet love is that bleak and wet setting, with large boulevards:

"The city that night was full of darkness" (*Ioana Maria - II*).

The innocent love story between two young people takes a magnificent solemn dimension. From a sincere seventeen-year-old lover, Ioana Maria turns into a high star: "I, the only one in the world, / know what your star is" (*Ioana Maria - X*).

The romance between the two becomes reason to contemplate the unfulfilled love. The beloved one, metaphorically speaking, became a superior star and a ship that crossed the seas, moving away forever: "You were beautiful Ioana Maria / and I was looking at you / and I was stunned at you / like a boat / that takes you on seas / swinging you / sailing / from wave to wave / to the end of the world" (*Ioana Maria - XII*).

Sadness and melancholy suggested by the silent continuous rain predicted separation for a long time. The impossible love was announced by the ship heading to the unknown. Bogza used the "ship" as a symbol, illustrating the dominant reason for the trip. In mythology the ship evokes "the idea of security during a difficult crossing."(Chevalier, J;Gherbramt, A:1994:364). As a picture of life, the ship had to set its direction. Bogza's direction in terms of love is unrealizable and platonic. The ship mainly symbolizes "the quest for eternal faith in love, but also the shipwreck of this ideal"(ibidem). Hoping to find the faithful and loving wife, the poet knew the exaltation and got taken by the same ideal that, unfortunately, could never be achieved: "There shall never be again / that spring night / when we were together again." (*Ioana Maria, XVI*).

The name of the beloved one disappeared like the ship masts get lost in the night, and the flame of love ceased to flicker such as the lights that were turned off and on like the stars. Through the ship masts the dreams took shape, became noble, yet impractical, being linked to an impossible ideal. The fleeting happiness was illustrated by the two ships that met only for a moment to see and great each other. The destiny of the young couple was floating with the waves. The turbulent love story was similar to the waves that revealed "the unstable and passive feminine principle, the constant torment of live and soul."(Evseev,I, 1994: 204). Stirred up by an inner storm, the powerful waves destroyed pure love, becoming aggressive and uncontrollable forces.

The poet loved the seas and the remote areas where he heard every song of the earth, the journeys and the stellar distances where "people dream, live and die away." (*Ioana Maria I*).

Changing the theme registry, Geo Bogza discovered the destroying fire that was hiding within his soul and in the oil tanks, in the tanks of crude oil. This raises the poet's interest for the world of oilmen. There is a complementarity between people and oil, defined by the unifying fire. The land of Buștenari with people, with wells, with oil, was exploited lyrically in modern language and realist spirit. *Oil Poem* is a glorification of the violence and ugliness of this land. The world of oil is especially highlighted by the events in the poems: *The mysterious murder from Buștenari*, *Sick oil landscape*, and in the volume *Nicolae Ilie* (*Epitaph, The Mistresses, Terror*).

*Oil Poem* depicts the environment full of well lights and the reality of explosions that burst in the wells from Buştenari. In this vast poem dedicated to oil, the poet moves from exasperation to praise, from revolt to adoration.

A particularly fertile aspect is the psychological configuration of the poet that highlights, on the one hand the parallelism between man and landscape, and on the other the parallelism between landscape and man.

In all the poems dedicated to oil everything is hot: hills, wells, and people. The earth "gasps", "flicks", "sweats", "tosses", "moans" and sheds its black suppuration. "Oil such as the stone, fire, earth or water, is one of the primary substances that exalts the writer's fantasy" (Balotă, N, 112). The poet makes a brief testimony about Bustenari village, which at first was "a village of thieves, a nest of robbers", about "the world and other people, their sufferings and ideals", about his crimes, about the drillers burned in flames, but also about oil, a seething dirty mass." The whole poem is a poetic confession of the self. The poetic self is strengthened by the use of the first person personal pronoun "I":

"I, this one, shall speak to you about oil and his crimes / I, who is sordid and violent" (*Oil Poem*).

Drills are like lovers who drill out the bowels of the earth: "Drills, my girlfriends so hungry / they pierce the heart of the earth and suck his entrails ruthlessly." (*Oil Poem*)

The poet's soul, black and full of indignation, is likened to a hole from where black and flammable oil springs up. The poetic ideas emerge from the self. The subjective side of the soul, inseparable from the self, is the feeling, which is a generator of poetry. There are identified "intense emotional states". "The self is tormented by a creative conflict which ends depending on the relation between the self and the world." (Rusu, L.: 1969:89).

The oil landscape is in a permanent tumult both at the surface of the earth and in its core where everything "groans, rattles and roars". Both the black oil that gushes out of it as festering from a wound and "loud hysterical laughter, with satanic gurgle" produce a continuous general frenzy. In contrast with this euphoric state there is the infernal world caused by the evil and wicked oil that once it bursts from the core of the earth "unleashes its crimes, abomination and wickedness." The hills blackened by oil produced strong madness defined as "an indistinct mixture of panic and ecstasy" (Pelin, M., 1970). The poet illustrates a desolating landscape in his poems, with dirty people, with crimes, with thousand of widows, with thousand of infamies, "with drillers burnt alive, with murderers, with brothers in infamy". The spirit of oil life is hidden "in oil tanks, in the dark soul of all those people, a spirit that sometimes flares up at a glance, in a fire. There seems to be an identical destiny between people and drills. Sometimes they burn together and then the oil life is something epic." (Vitner, I., 1953:26).

"The external fire, an infernal fire, corresponds to the ardent inner fire, a fire like a sacrifice, which means complete knowledge, illumination." (Chevalier, J., Gherbrant, A., 1994:65) Meanwhile, the fire is exploited in its negative aspects: "it darkens and chokes because of its smoke, it burns, consumes, destroys [...] the fire that smolders and burns everything is opposed to the bright flames and symbolizes the subconsciousness, the chaos, the fire in hell, briefly all forms of psychological regression." (ibidem)

Dark views arise from the four poems dedicated to the driller Nicolae Ilie. The macabre spectacle takes place around the fire causing burns. The punitive fire, as if from hell, brought tragedy, disfigured the drillers. Life takes the form of an apocalypse.

Metaphorically speaking, the fire generates purifying sufferings. Through these sacrifices, the earth full of evil is purified. People are “tested” in order to reach salvation. The boy killed by “a flame of fire” has “black hands like burning coal” and eyes without eyelids. The poet uses the phrase “flame of fire”, which in biblical apocalypse means “sons of God”.

The earth inferno is an extension of the underworld, an inferno painted in gruesome sequences, “justified by the faith in atonement of sins in anguish that causes horror.”(Bârsilă, M:2006:63) The earth boils on two levels: one of the oil that gushes out and the other of the prostitutes. “The devil of oil plunders people and nature equally”. (Regman, C,: 1966:212)

Bogza blends his life experience with meditations on life and rebellion, concerning himself exclusively with reality, veracity. He aims at presenting some aspects of human life, mostly humble, “in a language lacking in the commonly admitted elements of poetry.” (ibidem).

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## **THE IMAGINARY PROCESSION AS AN ABSTRUSE CONCEPTUALIZATION IN LEONID DIMOV'S POEM<sup>1</sup>**

**Abstract:** *The imaginary dimension can be depicted in Leonid Dimov's poems as hypnagogic state converting the real space into unusual geometry of fiction, dissolving the physical and spatial limits, pursuing the random motion of dream. The oneiric poetry creates spectacular visions, metaphorically restored as objects congestion, baroque scenery, abstruse expression, nature mockery, linguistic innovations, the world seen through a labyrinthine perspective, as a phantasiai conceptualization. Fantastic characters consume their existence in a bizarre spectrum of strange events, in a lyric game of oblivion and obscurity, stirring peculiar bonds in an unreal time rendering the escape into a boundless imagery.*

**Key words:** *obscurity, oneiric, hypnagogic*

In a world too dull and insignificant infused by a constant routine, the spirit of Leonid Dimov tends to escape to dream, to a parallel reality that compensates the gaps of the present existence. The performance that Dimov achieves is creating an ambiguous world, illusory and full of difficult surroundings and uncertain tensions. Dimov's work configuration is similar to Babel Tower configuration. We find here an alternation of the plans that become high and fall successively eliminating the idea of unity, stability of the entire.

The major representative poet of the *Oneiric Group*, as Dimov was called, he has a delayed onset compared to the rest of the group and from here a special note of his poetry which is on a different line formula promoting the permanent dream and baroque structures. The style adopted was somehow against him, too bohemian, without metaphysics and force, largely descriptive, this formula going into conflict with the predominant modernist styles in the Romanian literature of the period. Architect of parallel universes, Dimov creates a metaphorical world in which the plurality of images is stunning, compensatory, making competition with a reality that tends to exclude it.

Dimov's imagination is reverberant and it does not adhere to reality and it reveals its cancellation by canonization as dreaming and reality is invaded, reorganized, rebuilt as a new form and the creative force integrating it into a new concrete structure, not fancy or sublimated. In the personal field, the temperament of Leonid Dimov stands under the sign of unhappiness: the son of Naum Mordcovicici and Nadejda Dimov, the poet will receive the mother's name in order to be protected against the anti-Semitic persecution. Studies also have an uncertain connotation, meaning that after finishing Saint Sava High-school in Bucharest in 1944, young Dimov began to study Philology, Biology, Law, Theology and Mathematics without graduating any of these faculties. What can be noticed, beyond the speculative note, throughout the life is a deep sense of abandonment, a perpetual search, never finished in something concrete and antithetical vision of the world. The sublimation of reality in poetic plan led to marginalization, the appreciation was never complete as his efforts or his value.

Dimov's imagery is run by the dream strategy that can reshape reality "not the real dream but the dreamed reality is, here is the attention and intention of this oneiric poet. The combination is viewed with a turned spyglass toward reality from the dream perspective. The dream is a method not an object. The object through the oneiric

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method is the transformed reality extended to the whole or aggregation" (Dimov,L., 2006:13). Thus there is a recombination everything real-dream style, modernity lies in combining poetry with lucidity reaching irrational need of this unity of opposites, the opposite way of using mythology. "The oneiric world through the conduct of the self removes the cause-effect relationship, subdues to tragic, substituting ethical with aesthetic routine. It made an old philosophical desire to become the best of all worlds, using memory as a building material. The poetic language is permeated with sensorial interference. The signs are marked by plasticity. Prosody is an abstract –organic drawing" (Buciu,M.,V., 2003:95-96 ).In the same spirit of playful manifestations, but also gathering the baroque plasticity that dominates his entire poetry we could say about Dimov that he makes poems looking at pictures,one explicit example is the atmosphere created in *Vis cu bufon*(*Dream with a clown*): În laptele dimineții aceste/ Din orașul climacteric cu însușiri alpestre/Au explodat ciudat prăjiturile din vitrină/Zic ciudat pentru ca doar pierdeau într-un glob de lumină/De culoarea lor întunecată pentru prăjiturile de ciocolată/Roz,cu scame de tăciuni/Pentru prăjiturile de căpșuni,/Verzui și galben un pic/Pentru prăjiturile cu fistic/Și aşa mai departe./Eu mă gândeam ,bineînțeles la moarte/Când a intrat sunând din clopoței pe rotile/Bufonul unui rege mort cu zile/Mort subit/Pe când plutea de placere printre-un veac văruit./Dar să lăsăm gluma.Era/Bufonul nostru numai catifea/Și pe dinăuntru și pe dinafară/Un vulpoi de cărpă cu coada ușoară/Se mișcă degeaba ,există fără să fie/Era-dacă vreți –o filozofie/Toată lumea se face că nu-l știe/Că nu-l vede când se strâmbă-n spate/Și presare boare tulbure pe lingurițele plate.../Am început atunci să mânânc în cascade/Cataifuri,baclavale,rulade/Simțeam în juru-mi umede boturi/Înghîteam în neștiere bezele,pișcoturi/Și creșteam,mă umflam ca un aerostat/Cu bube dulci și diabet zaharat,/Acolo în muntii limpezi,în zarea zmeurie/La masa pătrată din cofetărie. Real suggestion will impregnate each poetic structure like a statement tributary to Dimov dream vision. The perspective is overturned because the lyrical approach proves to be a realistic than a purely bookish, aestheticized one.

Intertextual processes as parody, pastiche, collage, quotation, allusion text can fit in an area strictly aesthetic offering a spontaneous game away from a real world scenarios. This is where the contradiction appears between the abstract texts, samples and development of the dream and the theorist Dimov proposing a rigorous analysis of the literary spectrum, however diverting to the oneiric territory through attraction for rare rhymes and euphoric patterns. "Can a fantasy epic of this kind organized by listing stunning and shocking leaps to get real effect? My hypothesis is that Leonid Dimov 's oneiric is actually interpreted as a fascinating picture fanciful but realistic background, the description of the overwhelming life with its mixture of ordinary and fabulous, the profane and the mythical, concrete and abstract" (Lefter,I.,B,2003:47) .Dimov brings into discussion four principles that fantasy literature is based:1) altering the principle of cause and effect 2) pain, anguish are taking away the ethical routine 3) thirdly extending the normality to the border between the entity and the law 4) dream construction are rooted in the structure of memory. Principles are described with the character of generality and can be applied individually depending on the model's personality and where we choose to apply them.

The German Romantics "life has no purpose other than to confirm the dream" (Novalis). The border between dream and reality becomes a fluid field. The same vision is the revelation of correspondence that exists between things on earth and beyond. "Man has lost or forgotten secret and why dreams often seem chaotic and bizarre. To

restore - and thus to understand - this is the only way universal interdependence of re-creating language, the way poetry. The point is made by Wilhelm Schegel in one of his lectures held in Berlin and is reinforced by Novalis in a mystical sense. Novalis identifies thought and language, and then adding them to act and remember the biblical words "And God said, Let there be light and there was". Individual dream then propagate the collective dream, converting in fairy tales and stories passed down from generation to generation. Novalis dreams of the same symbol as Eminescu, entitling him to claim that "all stories are actually some familiar dreams of this world which is everywhere and nowhere."

Meanings it takes dream interpretation more or less related to unconscious archetypal lot. Jung's dream takes the form of communication between itself and the subconscious, they aimed at self-perfection but is final and emotional support for everyday challenges during waking. Collapse of the dream involves labor and a lack of consistency in latent content that does not produce acceptable conscious representation which results in the appearance of anxiety dreams and nightmares. Freud sees the dream as "a mental download desires in a state of discharge because he has this desire that made pathological production, the first term of a series that includes symptom hysterical, obsessive representation, deliriously idea but differs from these morbid events through its appearance in normal life circumstances." (Freud. S., 1991:25)

Surrealists broke the code consistent with the impossibility of translating the dream. The dream was transcribed from the subconscious in exalted form, automatic, quick and easy too, watch, real, lucidity is practically canceled. Oneiric aesthetic proliferate as a response to relying on the authenticity expressiveness subconscious dream and not a submission or a denial of the dream, but a reinterpretation by similarity. Oneiric poets attempt a reconstruction of dream language. Oneiric dream romantic aesthetic is part of being a connection between terrestrial and celestial, which has a mystical and revelatory.

In old letters addressed to his first wife (1943-1953), Leonid Dimov conceptualizes the dream in various aspects. Hidden in the subconscious dream: "And so many dreams still hiding after wave of my imagination." Dream as an alternative form of reality: "Because I am not a philosopher, and because I am - I like to think I'm a poet. And therefore, the dream is real, organic reality which tends fully complete fulfillment of all my being. "Dream as an art form whose discovery of inaccessibility is certain:" I wanted to create a poetry of things, science, truth. I still managed. But I was trying with tireless zeal. And suddenly I stopped. I asked, and if they succeed? If you know the truth, I manage to create poetry of things? All I know not the meaning itself of truth [...] In my imagination heaven amethyst are roads leading to lands unseen by anyone."

Mircea Cărtărescu is one of the reviewers that sketched Romanian surrealism in a miraculous rebirth as a group through dream: "The language of the subconscious surrealist extract from dream and place hazard disturbing images, enigmatic [...] a return (unorthodox) of surrealism in name "delirium aesthetic» Current typical and deliberately "underground" that produces some of the most important name: Leonid Dimov, Emil Brumaru, Dumitru Tepeneag, with little more background: Vintila Ivănceanu or Sorin Titel. " (Cărtărescu, M.,1999:270) .Dumitru Micu sees this current as the same innovative approach to visceral surrealism oneiric poets adopting as literary statement issued by the fringe belief that "the text does not copy reality but previous form when writing" is occurring "in and of itself". In another sense, the critic admits

inoperable automatic dictate, the dominant note in Surrealism. "The writing automatic" has often looks chaotic, without consistency, meaning that splits words freedom oniriștii followed him in creation, that dream was not to replicate but to produce dreams as Țepeneag's theory. "Just to produce the" surrealism". Surrealism needs not only the "raw material" that can get him but also automatic writing "form", the "model". You are required to provide recourse to dream "dream-not deposit, but the dream-regulatory model." Realizing the unique structure of the image a "synthesis of which model is the dream» oneiric poet produces "an autonomous object" in which materialize the principle of simultaneity. " (Micu.D., 1996:86)

Systematically Dimov's poetry is a story with bizarre characters that often crosses the border between real and unreal, placed in a setting in the vast spaces steadfast, committed and every role in the show perishability. These ephemeral existence appear real, as in a dream that slows movement and each "actor" plays their score in an endless contemplative act in which the sublime and grotesque overlap, sketched "life lived like a dream." The poet animates objects and write scripts and make them docile and then to interpret reality in this show ornate possibility. Real world, people are simply imaginary possibilities / variants found in a vision. Lyric or less lyrical confusion is only apparent plans, the poet remained steadfast anchor between plans.

The "stream of consciousness" of Virginia Woolf seems to be abrupt but continuous Dimov one in which images dizzying succession, ideas lose their continuity, remain suspended and seek a bond in the receptor imagination to make sense. Paul Valéry attach language depth thinking to power. For the purpose of his poem "is a speech calling and maintain a continuous connection between the voice is the voice that comes or should come. And this voice must be as necessary and as emotional state which leads to unique verbal expression is the text. Poem changes due to signs that are not related only to be taken, the material, one after another" (Paul Valéry, 1938:402). Oneiric poet structured text in the same way, through integration in the context of the various materials which are mutually reinforcing, creating unique features, just by reporting they make to each other. Poetry is a broad spectrum Dimov is proposing a territory "symbiosis of all kingdoms", an osmosis between the real and imaginary playful prevails, becomes an aesthetic principle.

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## **THE FANTASTIC IN THE PROSE OF DUMITRU RADU POPESCU<sup>1</sup>**

**Abstract:** The writings of Dumitru Radu Popescu, both short stories and novels, are extremely complex from a stylistic perspective. An important aspect refers to the very narrative formula of the fantastic realism, i.e. treating fantastic matters in a real manner and real matters in a fantastic manner. The generic model is the Latin American prose, especially that of Gabriel Garcia Marquez. The prose of Dumitru Radu Popescu is remarkable by the fusion of a wide range of aesthetic categories: the tragic, the comic, the burlesque, the grotesque, the strange, the terrifying etc, the fantastic holding a major position. Its sources are: the anomaly, the fabulation, the dream, the mythical, the magical, the mystery, and its forms are varied: the fantastic of the strange and of the terrifying, the dream-like fantastic, the mythological fantastic, the metaphysical fantastic, the police-like fantastic, the allegorical and parabolic fantastic. As a matter of fact, the whole prose of Dumitru Radu Popescu lies under the sign of the fantastic, since the significant novel and series of novels are called *F*, which stands for the initial of the fantastic.

**Key words:** fantastic, short story, realism, novel, stylistics.

The writer Dumitru Radu Popescu belongs to the generation of the 60s, a remarkable generation, if we think of it as the period of: Marin Sorescu, Nichita Stănescu, Ana Blandiana, Ioan Alexandru, Marin Preda, Eugen Barbu, Nicolae Breban, Alexandru Ivăsiuc, Augustin Buzura, Constantin Țoiu, Gabriela Adameșteanu, Mircea Ciobanu, Ștefan Bănulescu, Sorin Titel, George Bălăiță, Ștefan Agopian etc., a real “constellation of great writers who have imbibed the craft of the great narrative compositions and had begun to feel the taste of analysis, of questioning, of the lapse into the fantastic, of plans’ multiplication and style complexity.”(Negrici, 2008: 172). It is clear that we face a phenomenon caused by the vastness of the work of Dumitru Radu Popescu, “by far our most prolific writer, the most prolific one in the postwar period.” (Ghidirmic, 2004: 3). From an axiological point of view, we believe that it is not random at all that Dumitru Radu Popescu was the author placed on the top of the list with writers from the most recent literary history. (Manolescu, 2008: 1099-1105).

The novel *F* (1969), the first from the Romanian homonym cycle, is the core around which all the other five novels gravitate. The novelty evinces from the title up, composed of a single letter. Dumitru Radu Popescu gave, on the book’s back cover, his own explanation of the title: “...Fugue. Form. Fear. Football. Fair. Felicity. Fantasy. Fire. Fantastic. Famine. Form. Fiction. Football. Fume. Phenomenon. Fatality. Football. F...”. The novel’s title shocks at first sight but in fact, is trying to get us used to the unusual; the title is absolutely the trademark of Dumitru Radu Popescu. “Everything is curious, unwanted in *F*: the title and the composition, the style and the psychic constitution of the characters [...] The only effective function of the *F* placed on the cover remains to prevent the reader, like a sign on a front door, that, by opening the book, he will enter a strange, dreamy, twisted, disturbed world, a world removed from its own patterns.” (Micu, 1969:4). The shortest title in Romanian literature and, possibly, in the world’s literature (a literary performance!) can trigger an allegory (or more), a parable or an initiatic meaning. The novel *F* has a three chapters structure, actually three novels: *It Snows in Jerusalem*, *The ox and the cow*, *The seven windows of*

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*the labyrinth*, apparently unrelated. *It Snows in Jerusalem* is a fantastic sequence descending from the novel *At Manjoala's Inn* (*La hanul lui Mânjoală*) by I. L. Caragiale (Iorgulescu, 1969: 9; Leonte, 1969: 8) or resembling Mircea Eliade's prose (Simion, 1989: 76) and represents the "prologue" (Ungheanu, 1969: 2) or the "prelude" (Negoitescu, 1969: 3) or the "exhibition" (Apolzan, 1979: 118) for some of the directing lines of the next Romanian cycle.

In the first pages, the narrator, a football coach, relates an accident: a woman cut by the train under the eyes of her husband and children. The teller accentuates the fact that the accident was real:

*"It did not happen in a dream, no."* (Popescu, 1986: 8), then he remembers a dream or, more likely, a nightmare: "I dreamed that in the centre of the city was a coffin of a Mongolian general, who has been dead for three days. [...] everybody said the same thing: the general died of the plague! [...] they said: whomever saw the general dies of the plague [...] And suddenly everybody realized that we are next and I was certain that I will die too [...] a single idea could save me now and I founded it: if no general were dead in the coffin. Yes, this was it, I yield: they were burying an empty coffin [...] But somebody then whispered: It does not matter if the Mongolian general is inside or not, whoever saw the coffin dies of the plague. And it was impossible not to see the coffin [...] there was no escape left: I could see it. So I kept looking in terror and I woke up ..." (ibidem: 8-10). During the dream, a real psychosis is triggered but neither the wake is normal. In a terrible atmosphere: "Blizzard-coloured cats were meowing on the road edge, sometimes wringing and flying in front of the ardent fog lights. Well: the cats I was hearing were real cats [...] I was angry because such an absurd thing was happening to me, to hear meowing cats [...] I could hear them meowing lugubriously behind me." (ibidem: 12-14), and suddenly in front of the coach's car appears "a shadow [...] it was an old lady wrapped in some kind of traditional coat [...] I gently braked [...] I got close to her [...] the car slipped facing left and the old lady disappeared under the wheals" (ibidem: 14). The oddities continue more and more: a suspect meowing can be permanently heard and from under the right wheel of the car, a black cat steers at him "with crazy and phosphorescent eyes" (ibidem: 15); "The old lady was cold and it was impossible for me to figure out if she was still alive." (ibidem: 15). The coach decides to take her to the hospital, he puts her in the car on the backseat although he was absolutely convince that she was deadly injured: "What seemed even stupider to me was that everything had become irreversible: you can wake up screaming from a dream and thus all its stories lose their value [...] But what happens in real life does not go away anymore, no matter what you do, no matter how hard you scream: you cannot possibly wake up in another reality. Except maybe if you were dead." (ibidem: 15). Back on the road, "the cats restarted their meowing" and "the surreal atmosphere" becomes obsessing. In his journey, towards the police station from now, he is able to remember a similar story: a doctor, in a winter night like this one, stepped over an old lady with his car, under the same circumstances. Sure that the old lady was dead and afraid of the police, the doctor took the corpse home and buried it in his garden. His daughter heard him, "she was reading a detective novel at night, with a guy which hides at night a corpse in a hole dug in the garden, sees him and turns him over. The old lady is unearthed and taken to the morgue where they find out that she was not an old lady, she was a man [...] the man was the famous thief and murderer who killed countless drivers and who acted with make up on and disguised as an old lady." (ibidem: 17). In this situation, the coach asks himself: "was the doctor guilty or

*not? He had save the world from a murderer*" (*ibidem*: 17), but he did not knew the end to that story. Coming back to his current situation, the coach notices that the old lady's eyes were staring at him: "They were opened, glassy, cold. (...) I immediately decided. I wrap the old lady in the tarp and into the carpet that I was carrying in my trunk and I put her on the top of the car, like a bale [...] I opened up the back trunk: twenty something cats jumped out meowing towards me and in an instant, they disappeared like ghosts in the dark." (*ibidem*: 19). In his journey towards the police station, he hears on the radio the news: "it snows in Jerusalem! Something in the climatic balance turned upside down over there, for a time." (*ibidem*: 20). At the police station in Câmpuleț he notices that: "The old lady wrapped in the carpeted was covered in snow. I mean: the carpet was covered in snow." (*ibidem*: 21). Here, the coach declares that he killed an old lady and, to his astonishment, he finds out that the old lady was actually "a face", a police fugitive (like in the doctor story). The biggest surprise comes at the end, when they observe that: "On top of the car it was no bale, no wrapped up old lady, nothing. And not a trace either." (*ibidem*: 24).

The novel's title is given by the unusual radio news: *it snows in Jerusalem!* meant to draw the attention on the climatic misbalance and especially, on the misbalance of the natural order of all things. "The meaning of the title is about the unforeseen that the time hides, about the relativity of the balance and order of things and consciences. The natural disorder gives birth to the void and the one in consciences pulls throughout sub-consciousness." (Sorianu, 1969: 6).

In this first chapter of the novel *F* there exists a series of key-elements: the season - winter, the time – *at night*, the appearance of meowing cats, continuously and suspiciously, the appearance of the old lady, always in a form of a transvestite thief or a murderer but also the oneiric element, the dream that turns into a nightmare every time. All this projected on a screen of obvious evidence: the train accident, the world from the dream with the Mongolian general, the coach and the doctor, those involved in the car crashes, the policemen which always uncover the truth. This fantastic prose was a success for Dumitru Radu Popescu thanks to the reality- dream- reality- unreality-fantastic- reality interferences and to the marvellous parable of the snow in Jerusalem. "The story doesn't have an ending and it cannot have one because any extra information will destroy the feeling of incertitude on which the fantastic practically lives. Did the coach meet the terrible old lady, did he really saw twenty cats jumping from the trunk or everything is an invention of his fantasy under the influence of a bad dream and some stories heard from others? The rule is that we need to know nothing precisely from all this." (Simion, 1989: 77). From here, we will be frequently speaking about Dumitru Radu Popescu's *fantastic realism* (Ghidirmic, 2002: 169), a narrative formula specific for this novelist.

The second narration of the novel *The royal hunting* from 1973, *The Red Sea*, is a fantastic narration, similar with *It snows in Jerusalem* from *F*, also written in Mircea Eliade's style (Ardeleanu, 1978: 55; Manolescu, 1973: 9; Simion, 1989: 88) or in Edgar Allan Poe's (*The crimes from Rue Morgue* and *The Mistery of Marie Rogét*) (Ghidirmic, 2002: 172 ; Simion, 1989: 89). The narrator is a cousin of the prosecutor Tică Dunărințu; he experiences some weird, even inexplicable situations. The atmosphere: "It rains improbably, grey, black, pasting", "a violent rain" (Popescu, 1973: 16) which turns into a "fantastic snow" (*ibidem*: 27) during the evening and even the night. Thus, travelling also on bad weather, at night and through a forest, the protagonist is involved

also in an accident; here comes the difference though: this story is more likely an incident since it implied a motor break:

*"The motor stopped on his one ... technically it was not an accident, I gently entered the ditch and broke a light. That's it. I slightly derailed, that's all. The motor, something on the ignition, does not work and this is different from an accident."* (ibidem: 17-18).

*The prosecutor's cousin is picked up by an old Pobeda in which there are the driver and on the backseat two women dressed in black.* (ibidem:18). The two women are sisters: first "with a short haircut like a schoolgirl" (ibidem: 19), named *The Schoolgirl* or *the Cirque Lady* because she apparently had a plastic snake and the second one, a nurse, "the oldest buttocks and pus cleaner in the hospital" (ibidem:21), named *The Normalist*, are permanently fighting in the car. The freaks continue their fighting even after the passengers reach their destination. The driver decides to take home the two women first and they invite the two men in for a cup of tea. Unlike the atmosphere from *It snows in Jerusalem* marked by an infernal meowing, here "no cat was meowing" (ibidem: 46), there was "perfect silence" (ibidem: 47). The graveyard silence seems somehow suspicious to Tica's cousin. As some point, he asks for permission to smoke; "I've pooled out my cigarette case and put it on the table where the radio was." (ibidem:46). After having the tea, the two men leave, apologizing for some of the discussions from during the trip. The second day, the protagonist comes to find out he was missing his cigarette case. Looking for it, he remembers: "I left the cigarette case on the table in the two women's apartment." (ibidem:51). He obviously goes to take it back but surprise: at the apartment's door nobody was answering and the neighbours tell him that the sisters were dead! "They were stabbed; their necks were ripped" (ibidem:52) twelve day ago! The stupefaction is huge; he claims that during the night they were travelling together and the others that the women were murdered. The young man is suspected first of insanity and then of murder. The only chance to establish the truth remains the reconstitution. Every time, his arguments are contradicted by the officer Liliac who claims to have been present to their autopsy and funeral: "You weren't with them, you dreamed! The story rumbles around town for two weeks now..." (ibidem: 58). The officer almost forces him to recognize the murder: "You can find some gloves. And even a false track: a cigarette case forgotten in their apartment. I forgot to tell you: the only clue was a silver cigarette case. There you go, this is it, he said and pulled out a cigarette case from a closet.— But there is my cigarette case! And there is a Gallic rooster on it." (ibidem: 60). The officer Liliac eventually accepts to inspect the victims' apartment: "- How can you prove that you are innocent if we go in and find the cigarette case there?— That is precisely what I want: to find the cigarette case. It is the proof that they live and that I was there last night and not at some other time and that I am innocent. [...] And if we don't find it there, it means that you weren't there last night, means that you were there two weeks ago and you forgot the cigarette case there. And that cigarette case is this, the one in front of you. You have mixed up the cigarette cases." (ibidem:63-65). The end of the story is surprising and, as we are already used, opened: "- Come in, Liliac invites us, opening the door. The house is empty, there are no women. — I sat here with them last night, I said, looking at the chairs. — They are not here, Liliac said. — Here you go, take a look; I showed them my cigarette case on the table. And the ash in the ashtray, yes, take a look,[...] Here you are, this is my cigarette case, I said taking it in my hand and

*opening it to light up a cigarette and then giving it to Tică Dunărințu. He took the cigarette case in his hand and looked me in the eyes.*" (*ibidem*: 85).

"The novelist does not give a logical explanation to this strange story and, practically speaking, there is none who would clear such facts. Every witness has his truth and the truth only covers a part of the story's elements". (Simion, 1989: 90). Like we said from the beginning, *The Red Sea* is a fantastic and also detective story which makes us front a *detective fantastic*. (Cristea, 1975: 220; Ghidirmic, 2002: 172). With this type of fiction, the reader has more possibilities of interpretation: "imaginative delirium, influenced by the psychological shock produced by the accident; the time travel, on another world, in the company of ghosts (the signs: the car brand - Pobeda, the two women are dressed in black); the intervention of the real, all under the influence of the accident, the substitution of persons. The end of the novel cannot remove the strong impression of perplexity that the reader fully experiences". (*ibidem*: 173-174).

Thus, *The Red Sea* connects with the *F* thanks to the fantastic register- the resemblance with *It snows in Jerusalem* is obvious. The story refers to the biblical myth of Moses (hence the symbolic title of the narration) in a parodic form, to some popular beliefs thanks to the character Old Lady Sevastita, to the sacred figures (3 - number of passengers from the Pobeda and the number of rehaving the, 7 – the number of years celebrated by the feast for uncle Jeremiah, 12 - number of days passed since the murder of two women).

The novel *A beer for my horse* from 1974 is "of the symbolic-realist persuasion". The horse Mișu is a pretext to analyze a heavy, jammed with guild collective conscience. The real and the fantastic cannot be separated not even for a moment. (Manolescu, 1974: 9) The novel is structured like an allegory. "Talking about horses, the author actually talks about people. The fantastic from *A beer for my horse* is an allegoric and parabolic fantastic, which, without being an authentic form of fantastic, remains a paradigmatic one for the modern prose. [...] *A beer for my horse* is an allegory and a parable at the same time, of the truth's crucifixion in a certain historical period." (Ghidirmic, 2002: 175-176). Dumitru Radu Popescu uses symbols: the collectivity in a state of mystical dementia, the calvaries of the horse reminding of the biblical myth, the fratricide from the family Teavălungă brings up to date the biblical myth of Cain and Abel.

In the first story from *Truman Capote and Nicolae Tic*, a post- communist novel from 1995, *The book of transformations*, the writer surprise us in a very pleasant way, because of the fantastic atmosphere recalling *It snows in Jerusalem* (*F*) and *The Red Sea* (*The Royal Hunting*). The Artistic finesse is noticeable even from the first queues:

*"The wind had no shame. It dazed the mosquitoes, shot down the apples, making them pop, hitting the dry and hard as asphalt dust, it twisted the limes like whirligigs. Suddenly, it started raining. No thunders, no lightning, as if the sky suddenly wanted to bury the earth in a flood of water".* (Popescu, 1995: 5). Mircea comes from America to take his daughter and for that, he needs the consent of a certain Ciungu. Finally: "*He rose from the deck chair on the terrace under the walnut and disappeared among the sunflower stalks in the night. I did not herd his steps anymore, suddenly, as if a gust of wind threw it over the cement wall into the street or a miraculous power threw him in heaven. However, since then I have not seen him anymore. I thought it was a joke, that he went inside, in the kitchen, [...] he was nowhere, and his three huge,*

*American suitcases disappeared as well. There was only one solution: that I might have dreamed it all. But it was not a dream. I remember perfectly: the wind had no shame. It dazed the mosquitoes; shot down the apples... it twisted the limes like whirligigs. Suddenly, it started raining" (ibidem: 8).*

Formally, the story is closed but, in fact, the end remains open: did the narrator dreamed or not? Thus, Dumitru Radu Popescu rejoins the technique from the *F* cycle, technique that he has applied successfully and for which he is appreciated in the Romanian literary space.

Of all the other stories, we stop only to *The road to Tismana* which is a prose that breathes the detective fantastic, so successfully put together in *It snows in Jerusalem* or in *The Red Sea*. The action takes place this time in an autumnal décor: "The leaves, the leaves are rolling down the road, yellow, orange, sliding from the right to left of the road, however the wind dictates them, they lift, straining like strange dry, rusty birds, and they pass over the windshield of the car flying, they gather in a scarlet cloud that collapses in an instant, like a dream." (*ibidem*:41). The narrator takes in his car (the script is already well known!) a girl dressed in white (a variation on the same theme – the other time it was an old woman or two mature women - but still a woman!). Again, the driver returns from a funeral and the road is marked by the hallucinating appearance of creatures, hedgehogs - like the cats in the past. The driver is involved in an accident, as happened in the stories already mentioned. The young woman continues her way with a blue Dacia, whose driver was asked by the narrator to announce the accident (without victims - a novelty!) to the police. Everything seems to end well, but when the narrator is on the road again, comes the surprise: Going back to Tismana, carefully avoiding the hordes of hedgehogs that overwhelmed the earth.

*"Going slowly, waiting to for them to pass... That was my luck, the hedgehogs. For near the bridge at the entrance to Tismana I saw the blue Dacia inverted ... bumped ... steaming ... And the police, and the ambulance, and ... Yes, and on the edge of the road, the girl in white with red stockings, waving at me. I did not pull over, not even out of curiosity. Mean old me..."* (*ibidem* 56).

The writer changes the end, because in the known stories the question was about the old woman's existence, respectively about the two women and now the existence of the girl is certain, the question that arises is about the nature of her existence: is she an evil creature, bringing suffering and even death?

Through the narrative technique, Dumitru Radu Popescu is closer to the North American novel while through the narrative formula, the writer identifies more with Latin American novel. *The fantastic realism* means to treat in a real way the fantastic and in a fantastic way the real things; the model is the writer Gabriel García Márquez (Ghidirmic, 2004: 4; Leonte, 1989: 149; Roznoveanu, 1981: 29; Vlad, 1977: 284). "D. R. Popescu's prose stands out throughout the fusion between a great number of categories: the tragic, the comic, the burlesque, the grotesque, the strange, the terrifying etc. Among them, the fantastic occupies an extremely important position. D.R. Popescu's prose is placed in the formula of a fantastic realism. At D. R. Popescu, the reality is always transformed towards the fantastic, who breaks out directly into the real and the fantastic itself becomes reality.[...] The sources of the fantastic in D. R. Popescu's prose are: (the irregularity), the fable, the dream, the mythic and the magic, the mystery and the bestiary. At D. R. Popescu we can find the following forms, modalities of the fantastic: the fantastic, the strange and the terrifying, the oneiric fantastic, the mythological fantastic, the detective fantastic and the allegoric and parabolic fantastic. Important is that this forms of the fantastic almost never appear

alone, isolated, in pure condition but, most of the times, together.” (Ghidirmic, 2002: 171). We remember that: *It snows in Jerusalem* (*F*), *The Red Sea* (*The royal hunting*), *The road to Tismana* (*Truman Capote and Nicolae Tic*) belong to the detective fantastic; *The private life of the elephant* (*The ice bridge*), *The hay farm wagon* (*The ice bridge*), *The Book of transformations* (*Truman Capote and Nicolae Tic*) to the oneiric fantastic; *The coming out of the world* (*Truman Capote and Nicolae Tic*), *Mitrele talked to the flowers* or *The buried church* (*Truman Capote and Nicolae Tic*) to the folkloric fantastic; *The egg under the stars* (*Truman Capote and Nicolae Tic*), *Magdolna* (*Truman Capote and Nicolae Tic*), *Fernando* (*Truman Capote and Nicolae Tic*), *From Teiuș to Stremț* (*Truman Capote and Nicolae Tic*) to the strange fantastic; *The wheat gate* (*Truman Capote and Nicolae Tic*) to the hallucinating, terrifying fantastic; the novel *A beer for my horse* to the allegoric fantastic; *The Royal hunting* from the homonym novel to the parabolic fantastic. Obviously, we took into consideration the predominant style because otherwise we can talk about a coalescence of various forms of fantastic: in *It snows in Jerusalem* besides the detective fantastic, there is the oneiric fantastic (the dream with the dead Mongolian general), the terrifying fantastic (the story of the narrator’s friend), the absurd fantastic (the general atmosphere); in *The Red Sea* the detective fantastic is completed by the strange fantastic (the journey and the conversation of the main character with the two mysterious women) and the absurd fantastic (the atmosphere); the novel *A beer for my horse* is a synthesis of allegoric, grotesque and parabolic fantastic; the chapter *The Royal hunting* joins the parabolic and the symbolic fantastic etc. “If in *F* the fantastic looks like a figure of speech, the novel will after breath throughout the category of the fanstatic”. (Roznoveanu, 1981: 179). The models of fantastic from the prose of Dumitru Radu Popescu belong to the Romanian literature: Mircea Eliade and I. L. Caragiale, but also the universal literature: Edgar Allan Poe and E.T.A. Hoffmann. The Romanian novelist succeeds in transforming the common into the fantastic and the incredible into real. “The modern fantastic literature draws its themes from the common existence, detouring the miraculous, the fairy-like, the supernatural. D. R. Popescu applies as well in this case, with good results, a technique that’s been verified and that gives to his narration a normal life frame”. (Simion, 1989: 77). The writer confessed in that pleasant meeting that we have so many times recalled, that he would like to write a prose like the fairytale *Youth without age and life without death* or like the novel *At the tziganes*, out of desire “to produce a snap in the pure quotidian”. We believe that most of the prose remembered here respond to the exigencies of the fantastic literature:: ““The absolute confidence as well as the complete disbelief bring us beyond the borders of the fantastic; what gives it life is the hesitation”, says Tzvetan Todorov.” (Leonte, 1989, 145).

Covering few of the most successful fantastic writings of Dumitru Radu Popescu, we can conclude that a true vision occurs which fusions the different aesthetic categories. “The tragic meets the comic, the sublime and the grotesque, the strange with the enigmatic, the terrifying and the absurd, the sensational with the parabolic, the burlesque with the ludic, the realism with the fantastic and the fantastic with the funambulesque, in a complex and superior synthesis”. (Ghidirmic, 2004: 4). Actually Dumitru Radu Popescu’s prose looks like a bazaar in which, thematically and especially stylistically, you can find this, that and the other.

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## **THE RELIGIOUS POETIC UNIVERSE - IMAGINARY DIALOGUE<sup>1</sup>**

**Abstract:** The part of research „The Religious poetic universe – imaginary dialogue” propose to start from the idea that the religious in the poetical text implies a double issue: reporting to the Divine and the comprehension of the Divine Authority, on the one hand, and assuming the imaginary dialogue by the lyrical ego, on the other hand. The first aspect concerns the rapport between the Divine and literature, a rapport understood as a basic component in the evolution of the intercultural communication relationships. The study does not only aim to theorize the religious/sacred phenomenology as a discourse. In the chapter „The expression of the hierophany in the poetical universe”, the research considers the problems related the hierophany of the symbol which, subordinated to the level of knowledge and vision, has the power to activate images of the subconscious and to realize connexions with the perceptible world.

**Key words:** sacred knowledge, imaginary dialogue, symbol's hierophany.

### **Introduction**

Considering poetry like a *building*, Nicolae Manolescu, in a study *Modern poets* (2003) made a clear and coherent structures of surface and depth. Without getting into details the critical's literary scheme, it is understood that on the field poetic components has been constituted the *Universe of poetry*. It can be said that based on the elements of the poetic field, *The Universe of Poetry* (1973) comes to life, a way of communicating in many and various forms with the outside world, which, in fact, George Călinescu, highlighted in *Principles of aesthetics* (1968); the importance, highlighted the critic, consists of the need to complete the artistic sensitivity field by value judgments. As a means of communication in many and varied forms with the outside world, the universe poetry does not include a world-perfect language. The language's codes support in poetry, literary codes pressure, as reported Paul Ricoeur, in fact, in the study *From text to action. Essays in hermeneutics* (1999). The indisputable value of poetical religious works, as a way of communication of the sacred imagery, is a crucial segment of our culture. The poetic religious works offered on the one hand, the possibility of dialogue between man and God through the power of the Logos, and on the other hand, have contributed to the discovery of inexhaustible sources of inspiration, giving unexpected revelations. An essential contribution to religious literature had the concept of Henry Bremond (*Prière et Poésie*, 1926) that address with a conviction religious reasons, as *the literature of religious feeling and religious feeling in his literary expressions, religionis literature in species*.

### **Dialectic of the sacred language**

To speak about the sacred in literature means to approach the hermeneutics of the sacred-profanе dialectic in order to understand these concepts. Rudolf Otto (*Das Heilige*, 1917) considered that sacred „is not only like anything known, but it's not like anything that anybody knows, either.”<sup>2</sup>, when Mircea Eliade (*Le Sacré et le profane*, 1956) defined the sacredness in contradiction with the fullness of the profanity, a fact that explains the attitude of the irreligious modern human being of rejecting the transcendence and accepting reality, only relatively. German critic literary in his study

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<sup>2</sup> Rudolf Otto, *Sacred* (*Das Heilige*, 1917), in Romanian by Ioan Milea, Dacia Publishing House, Cluj-Napoca, 2002, p. 29.

of *Sacred* (1971) believes that our language can not play only briefly the meaning of the concepts of *tremendum*, *majestas*, *mysterium*, *fascinans*, which circumscribe them, using terms drawn from spiritual life. Analog terminology that is used often comes from man's inability to express that *ganz andere*<sup>1</sup> beyond natural human experience. Exegetes's research, about this concept, of Rudolf Otto, Mircea Eliade, Roger Caillois, Pompiliu Caraion, Aurel Codoban, demonstrated that the *sacred*, in the full sense of the word, is a group composed of rational elements, on the one hand and, on the other side, of irrational elements. Viewed from this perspective, the sacred is considered *a priori*<sup>2</sup> category. The historian of religions, Mircea Eliade, appreciate that man feels only agent of history, refusing any call to transcendence. In this sense, the study of *Sacred and profane* (*Le Sacré et le profane*, 1956) emphasizes the role of sacred element for the human condition: „*man builds himself, and not enough to fully forge only to the extent that desecrating and desecrating the world.*”<sup>3</sup> In the study of the sacred language, we can not exclude the origin of the work of art, which, according to the theorist Martin Heidegger (*The Origin of the Work of Art*, 1979), means that *something*<sup>4</sup> through which and from which, one thing expresses its essence as far as its origin is the provenance of its essence. In this respect, in his study, *The Origin of the Work of Art*, the philosopher observes that man, by his work, shows *membership*<sup>5</sup> as heir of all things, of its *Dasein*, even if „*things are in conflict*”<sup>6</sup>. Creation (*Schaffen*) is thought by Heidegger as a creation of artists (*Hervor bririgen*), in their desire to achieve perfection, fulfilling all in all, in the literary production: „*Being created, the specific of the art work, can be understood only from the process of creation. Trying to determine the nature of the work as a work, remaining only at the work, proved to be impossible*”<sup>7</sup>. Refreshing in a similar way, Doina Butiurca, in her *Introduction to the sacred aesthetics* (2008), believed that *this world* – as a projection and manifestation of never perfect sensitivity, needs *that world* needs, a spiritual world, believing that the „*source of artistic beauty and of natural beauty is the same: the idea that transgress both the matter and the artwork*”<sup>8</sup>.

The rapport between the sacred language and literature has stayed a long time in the attention of a remarkable group of philosophers and theologians, historians of religions. Their views shaped a hermeneutic consciousness and a literature that is considered, at least partially, as the expression of an exegetical effort. Here, we don't intend to theorise the phenomenology of the *religious/ sacredness* as a discourse, but we only remember that at the basis of understanding the manifestation of the sacredness, in its many and various forms, there is the symbol hierophany has the power to activate images of the subconscious and to make new connections with the perceptible world. In

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<sup>1</sup> *Idem*, p.11.

<sup>2</sup> *Idem*, p.128.

<sup>3</sup> Mircea Eliade, *Sacred and profane* (*Le Sacré et le profane*, 1956), Foreword to the French edition, Translated from French by Brândușa Prelipceanu, Third Edition, Humanitas, Bucharest, 2005. p.106.

<sup>4</sup>Martin Heidegger, *The Origin of the Work of Art* (1979), translation and notes by Thomas Kleininger and Gabriel Liiceanu, introductory study by Constantin Noica, Humanitas, Bucharest, 1995, p. 225.

<sup>5</sup> Martin Heidegger, *op. cit.*, p. 224.

<sup>6</sup> *Ibidem*.

<sup>7</sup> *Ibidem*.

<sup>8</sup>Doina Butiurca, *Introduction to the aesthetics of the sacred*, Ars Academica, Bucharest, 2008 p. 12.

a mentioned study of Mircea Eliade, *The Sacred and the Profane*, it is estimated that there are large differences between the various hierophanies, but we must never lose sight of the fact that their structures and dialectics are always the same: „This is, again, the greatest mystery, that *mysterium tremendum*: that sacredness agrees to be limited”<sup>1</sup>. Pompiliu Caraioan, in *Sacredness Genesis* study (1967), observes in Eliade's researches, the supernatural filtered through *sacredness*, a manifestation of *hierophanies* connected with *homo religiosus*, considering that there is no object, gesture, physiological function that has not been transformed into *hierophany*. Moreover, Adriano Marino, too, in *The Hermeneutics of the Idea of literature* (1987), following the symbolic state of the decoding technique and of the hermeneutic interpretation, believed that the symbolism proposed by Eliade reflects a natural balance that makes communication possible, „a coherent spiritual creation, articulated, organized into the local theoretic system”<sup>2</sup>. A more recent research belonging the critic Iulian Boldea, in his article *Meanings of the Autobiographical discourse* (2007), highlights the fact that the symbol is the archetype of the symbolic situation itself, both ontological and gnoseological, representing a sign of absolute realities, in which Eliade's *hierophanies* are based on the „duality of camouflage and revelation, of coding and decoding, of forgetting and questioning (...)”<sup>3</sup>. It also states that between religions science and literature, the logos is the glue that harmonises their connection. The sacred reflexivity of the language receives a profane character, due to the process of language transitivity, but it does not diminish the value of the discourse as a unit, reason and form, said the critic.

Hermeneutics has its purpose in this context, fact that determines Adrian Marino, in his *Hermeneutics of the idea of literature* (1987), to believe that sacred literature, *sacris lettris*<sup>4</sup>, through its texts, serves up as an illustrating and teaching function of the Christian doctrine. The deep researches on this issue outline the idea that the sacred text, through literature, recovers the sacred / theological side without excluding traditional values. In this respect, the critic Nicolae Manolescu<sup>5</sup>, in the article *How to read*, in „Literary Romania” (2000), sees the changes and metamorphoses of the ways of perceiving literature as intercultural language. Referring to the poetic effect, in *Poetry and bookish* (1987), Alexandru Cistelecan stated that „from the relationship between the language and the convention, the poet chose what was in the benefit of creation”<sup>6</sup>. From the perspective of religious and biblical symbols rolled on the individual, the critic literary in his article, *Ultimate language. Mystical lyricism* (2009), observed that “poetry as dialectic art is pure frivolity in the essential emergency's day. (...) is an ultimate language”<sup>7</sup>. It can be said that researchers tend to the idea that the development of a Christian literature The religious feeling of the Romanian soul made possible the reactivation of the sacred element, through the word, in the identification of the ternary *sacred-profan-hierophany*.

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<sup>1</sup> Mircea Eliade, *works cited*, p.106.

<sup>2</sup> Adrian Marino, *The Hermeneutics of the Idea of literature*, Second Edition, Dacia Publishing House, Cluj-Napoca, 2004, p.184.

<sup>3</sup> Iulian Boldea, *Meanings of the Autobiographical discourse*, Rost magazine, no.51/2007.

<sup>4</sup> Adrian Marino, *works cited*, p. 62.

<sup>5</sup> Nicolae Manolescu, *How to read*, in „Literary Romania”, nr. 14/12-18, April, 2000.

<sup>6</sup> Al. Cistelecan, *Poetry and bookish*, Romanian Book Publishing House, Bucharest, 1987, pp. 20-21.

<sup>7</sup> Al. Cistelecan, *Ultimate language. Mystical lyricism*, <http://www.cuvantul.ro/articol/?ArtID=5&nr=304>.

### **Hierophany's expression in the poetic universe**

In the poetic universe, the *religious / sacredness* relationship is approached from the perspective of the inside being, establishing as a guideline the relationship between man and the divine. At the level of poetic expressiveness, the transparency of some religious symbols and archetypes is obvious. Sacred looked through the Word, where the poet meant a return to the *mythos*, the pure expression inaugural act of creation first, a new beginning of poetic itself. The definition of religion and the sacred, the poet turns unhappy, as long as found in studies of Epicur and Lucretiu or Schleiermacher, that religion is „intuition and feeling of the universe, a feeling of infinity, eternity size living, feeling human unconditional dependence in relation to the absolute, to God”<sup>1</sup>, as reported in his study Alexandru Tănase, Lucian Blaga Poet philosopher poet or philosopher poet (1977).

We will build the assertions by reference to the poetry of Lucian Blaga, philosopher poet or poet-philosopher. The originality philosophical system blagian (*Trilogy of Culture*, 1944) outlined the idea that man has the privilege to rejoice an existential shift that "could compete with *Grand Anonymous* if they would be stopped by permanent brake «beyond»<sup>2</sup>. Poetic gesture is subordinated to an expressionist touches: mythical and magical and liturgical spiritualist officials, following an intense spiritual experiences, as the poet himself says in the study *Philosophy's style* (1924): „Whenever a thing is so played that power inner tension, it beats, betraying the cosmic relationship with the Absolute, with ilimitatul, we are dealing with a product expressionist art”<sup>3</sup>. Mircea Braga, in the study *Forays into the imaginary. Comments and interpretations* (in collaboration with Gabriela Chiciudean, 2007), believes that the notions of will, intelligence, imagination and language subscribed to living, respond also through living, helping the reality that exhibits through the two ways of „being” in the world (Mircea Eliade, *The Sacred and the Profane*, 2005). The critic believed that in poetry, the issue of „truth”, also the truth of religiosity, means the truth of his living. Exegetes recognize that the true substance of poetry is imbued with the thrill of his religiosity. T. Vianu in the article *Lucian Blaga the poet*, published in „Thinking” (1934), stated in this regard, that trend subjective inner man has to search for divinity, even though it apparently is hiding knowledge.

Blaga feels being away from Christianity and lived sadness is manifested in metaphorical language. In the same article, exegete emphasize that the volume *Prophet's steps* (1921), the cycle *Great Passing* (1924) observed the poet's confrontation with the Christian world and its place feeling exhaustion and loneliness due to the absence of an eternal and mysterious God in volume *Praise of Sleep* (1929) dominates the world uncreated rise in cycle of poems *To the watershed* (1933) can be inferred continuity through procreation of man thanks to alchemy elements symbolizing life („The Nature” and „The Deep”). Tudor Vianu's conclusion was that Lucian Blaga is a poet of the soul and not the world-compensated, and his poetry develops into the highest spiritual unrest. It was found that the volume Lucian Blaga's poetry *Poems of Light* (1917) is full of meaning in a mixture of terms such as *image, metaphor, symbol,*

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<sup>1</sup> Alexandru Tănase, *Lucian Blaga - the philosopher poet, the poet philosopher*, Romanian Court Publishing House, Bucharest, 1977, p.142.

<sup>2</sup> Lucian Blaga, *Bottlenecks creative destiny in Genesis metaphor and meaning of culture*, in vol. *Culture Trilogy*, Royal Foundation for Literature and Art, Bucharest, 1946, p. 194.

<sup>3</sup> Lucian Blaga, *Philosophy style*, National Culture Publishing, Bucharest, 1924, pp.68-69.

*myth*. The archetype, a mental synthesis, a spiritual watermark<sup>1</sup>, as Mircea Eliade calls it in *The Myth of the eternal return* (*Le Mythe de l'éternel retour*, 1969), is also „the synchronic perspective of religious facts and documents”<sup>2</sup>. Religious poetry has developed gradually, gaining considerable values both in content and form. Blaga's poetry imagination brings about the *darkness* at the expense of *light*, using the metaphor implied comparison, as „corolla of wonders of the world”. Thus, by performing a poetic image *ratio less than what is known and what is unknown*, which is *less natural and natural*, between *accidental and essential* therefore between *darkness and light*. Reported darkness to light, the comparison to compare, through metaphorical poetic language, builds *negation of the negation*, increasing the mystery. The probleme of dialectic *dark / light*, was surprised by Eugen Todoran in study *Lucian Blaga. The Poetic Myth* (1981), which emphasizes some aspects of *speech / silence* magic, a dialectic that emerges bright semantismului isotopy, and symbolic forms of organization of archetypes, poetic image is „myth” poetic. On the symbols of *light and darkness*, as his arguments Gerarad Genette in the study *Figures* (1966-1972), one can see that the imaginary semantismul met their answer

Blaga's poetry, so blaga's poetic image belongs to a modern poetic language respectively *paradox*<sup>3</sup>. Blaga's poetic vision of a more dynamic archetypes subordinates in order to expand semiotics in imaginary universe of things. Identify approaches in this regard visible between *mythical thought* and *poetry mystery*, based on the original report of *mytos* and *logos*, especially referring to mind revealing. Poet consider two inseparable elements *mytos* and *logos*. The *Logos* original world expresses sensitivity to the border with intelligible world, an intermediary between the visible and invisible imaginary wide. *Mito-poetic* Blaga's cosmology is taking place expressly *Poems of Light* (1919) and *Prophet's steps* (1921). Exegetical studies on the poetic universe showed to find that sense of origins' nostalgia and of sacredness goes back to its history and folklore, to an *illo tempore*, the equivalent of an ancestral personality of the people manifested in ancient traditions. The study modern of the myth by Blaga's poetry has been showned that there is an inextricable link with myth transcendent metaphysical symbol can not exist outside. Blaga's poems reported to assertion of Georges Gusdorf in the study of *myth and metaphysics* (*Mythe et métaphysique introduction à la philosophie*, 1953), the structure of myth as reality projection of life in outer leaves open the way to decipher a tension between immanence of the transcendent perception the horizon given the revelation of the mystery and immanent transcendence, see Eugen Todoran. Any revelation of the sacred transcendence limited to the situation prior desecration of doubt in absolute value, according to the study by Ion Pop, *Lucian Blaga Lyrical Universe* (1981).

Blaga's lyrical productions following structure of myth, about that Nicolae Manolescu, in *About poetry* (2002), believed that poetry is more knowledge than imagination or transfiguration, the reality and the truth can pass into the unknown area, being a strong opposition between poetry and becoming poetic, between poetry and

<sup>1</sup> Mircea Eliade, *The myth of eternal return*, Scientific and Encyclopedic Publishing House, Bucharest, 1991, p. 37.

<sup>2</sup> *Ibidem*.

<sup>3</sup> Gérard Genette, *Figures*, Anthology, translation, preface by Angela Ion and Irina Mavrodiin, Universe Publishing, Bucharest, 1978, pp. 192-212.

<sup>3</sup> Ion Pop, *Lucian Blaga Lyrical universe*, Romanian Book Publishing House, Bucharest, 1981, p. 65.

«poetry»<sup>1</sup>. The human being/ the poet, as the emissary of the divine message, has always manifested through constant report to God. Blaga's modern poetry thrilling purity was assessed by Eugen Simion today in the study of *Romanian Writers* (1976) finding that „through his poetry proves possible to be modern, synchronous, universal remained, while the myths related to spirituality specifice”<sup>2</sup>. Returning to the poet Lucian Blaga through these assertions, exegesis compares the poet Paul Claudel vision, one of the most representative poets of religious vision in European literature of the time to which we refer, with the Romanian poet. Unlike the French poet in his study *Religion et poésie, Reflexions sur la poésie* (1960), highlight revealing function of language in communication with the being of its generality, which allows praise faith in God. Lucian Blaga, in highlighting the attitude of human transcendence uses interrogation: „But the mountains - where are they?”.

The word poetic, Lucian Blaga made an escape from the human condition, not without a transcendent goal, noting that this goal does not belong to the true poet Christian or religious man, nor mystic, even if God speaks more than Paul Claudel. Their common point of the two poets thinking on the religious, conflict remains human condition in which man faces his own life as an absolute transcendence. In this sense, the critic Iulian Boldea, referring to the sacred language, in *Introduction to the aesthetics of the sacred* (2008) of Doina Butiurcă, underlined that the sacred is „the universal language of culture”<sup>3</sup> and „knows the most various metamorphoses in Romanian and European literature discourse”<sup>4</sup>. Blaga's views noted by George Gană (*Blaga's Literary work*, 1976) justifies the literary critic to appreciate that „the destiny of man is created”. Human beings / poet, as issuer of the divine message, there was always the constant reporting from God. The discovery of the sacred space has for religious man, said the critic, an existential value. Eugen Dorcescu, in his study, *Mystical-religious poetry. Structure and Interpretation* (2006), believed that in religious poetry, the imagery can be considered an attempt to deify the human being, a transcendence of the human being, until it reaches that symbolic *something else* from the epiphany of light, through a state of contemplation of the Absolute and of recognition of individual vulnerabilities.

Cornel Moraru highlighted in his study the article „*The sacred feeling in Arghezi's poetry*” (2007), that „the Christian divinity does not reveal in the individualistic drama plan”<sup>5</sup>. In the same spirit, Cristian Bădiliță and Paul Barbăneagră, in *Mircea Eliade - Meeting with the sacred* (1997), believed that by poetry, the meeting with the divine occurs, initiated intervention through a „progressive sanctification of the World, of Life and History”<sup>6</sup>, a poetic symbolism of the invisible by analogy with the visible. The more recent research of the sacredness, undertaken by Aurel Pantea, in *Sacredness in Romanian poetry* (2007), certified the idea that „Romanian poetry found

<sup>1</sup> Nicolae Manolescu, *Poetry*, Hall Publishing,, Brasov, 2002, p. 90.

<sup>2</sup> Eugen Simion, *Romanian writers today*, vol II, Romanian Book Publishing House, Bucharest, 1976, p.117.

<sup>3</sup> Iulian Boldea, *works cited*, pp.4-5.

<sup>4</sup> *Ibidem*.

<sup>5</sup> Cornel Moraru, „Feeling arghezian sacred poetry” in *Introduction to sacred in Romanian poetry. Studies and articles*, vol. collective (coord. Aurel Pantea), Publishing House Book of Science, Cluj-Napoca, 2007, p.78.

<sup>6</sup> Cristian Bădiliță, Paul Barbăneagră, *Mircea Eliade - Meeting with the sacred. AXA Publishing, Botosani*, 1997, pp. 108-109.

the sacredness in its very beginnings”<sup>1</sup>, fact that can be proved, says the author, through the vital concern of the creators to highlight themselves in / through the relationship of love and communion with others and with God in a holy space. All these remarks emphasize the idea that in religious poetry we can identify the creative lyricism, the religious spirit of the poets concerned with the issues of transcendence. In this respect, we agree with what Umberto Eco in *Limits of interpretation* (1996) said, that poetic text doesn’t clarify the mystery, but amplifies it, acting as a *sacred* message, encoded in a linguistic code through which any sealing of the real produces that „*opera aperta* which opens the metaphor”<sup>2</sup>.

### **Conclusions**

Each literary era had its own rules for the literary movements embodied / manifested in that period. In the *Crucial way* (Ion Minulescu) of defining the new relationship between „sacred” and „profane” the merit of religious poetry was to reactivate the sacred in literature. The poet was in charge of making the man aware of the reunion between himself and the sacred element. It may be affirmed that, from the perspective of the poetic imaginary, through the creations of representative poets of the modern literature, like Lucian Blaga’s religiosity poems, in this work, fills into the area of development of an intercultural dialogue with the particularities of manifestation of each socio-historical generations.

Lucian Blaga looked earnestly neophyte human existence, the revelation of the mystery of creative desire, upon which stood a revealing metaphor logos, convinced that the discovery of the deep mysteries of the world can be known only through a philosophy of illusions. The poet cross a convulsive mood, the germ of his creative vision tended to identify themselves to a point, feeling a tear of the inner man and God, a pantheistic God, somewhat undifferentiated and belonging of cosmos. Blag’s sacred vision issues in literary criticism was considered a return to origins, literary theme or abstract philosophical reflection. In a poet’s view, one can speak of a cleavage and reassgn open a sacred image idea in poetic language. To express by Logos it means to recognize the sacred’s role to play in a human life and spiritual moods specially, according to the Blaga’s philosophy, it means an open cleavage and reassgn sacred image poetry’s idea.

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<sup>1</sup> Aurel Pantea, *Introduction to sacred in Romanian poetry. Studies and articles*, vol. collective (coord. Aurel Pantea), Publishing House Book of Science, Cluj-Napoca, 2007, p. 6.

<sup>2</sup> Umberto Eco, *Limits interpretation*, Pontica Publishing, Library Collection Italian, Constanta, 1996, p. 172.

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## **MANIAS AND EXCESSES IN THE CARAGIALE DYNASTY<sup>1</sup>**

**Abstract:** The exaggerated vision of the Romanian writers Ion Luca Caragiale and Mateiu I. Caragiale, man's phobias, superstitions and complexes are sometimes transferred from the real world into the imaginary world, both in what concerns the form and the content. The obsession of fire, of femininity, of sight became constants of the dynasty. In the father's work, the passion for love is closely linked to the passion for politics and is manifested through excessive gestures and discourses. In the son's work, the character itself becomes a manifestation of the excess. So, I. L. Caragiale's upside down world and M. Caragiale's technique of mystery are based on manias, excesses and obsessions.

**Key words:** obsession, manias, excess

There is a tradition for critics to identify the common and different points, both in I. L. Caragiale's, and in M. Caragiale's literary productions, due to their blood family and their spiritual family. The purpose of this article is but to illustrate the amplifying vision, the hypertrophied vision, disturbing reality, which is essential for both the living and the creation of the father and son. In this purpose, we will consider all common aspects of Caragiale dynasty - themes, motives, symbols, characters - already presented along the time by P. Constantinescu, Perpessicius, P. Georgescu, M. Călinescu, S. Cazimir, T. Vârgolici, A. George, B. Cioculescu, I. Derşidan and others.

The taste for the enormous, the exaggerated, the excessive, for mystery and oddities has different explanations for the two writers, separated by temperament, biographical details, but also by the cultural context in which they and their artistic vision were formed. As a result, for I. L. Caragiale, the naturalistic trend definitely intermingled with some parts of the writings, especially in the prose of the short stories (*O făcile de Paște, Păcat, În vreme de război*). A certain appetite for excesses in comedies and sketches, can be easily see and even the correspondence offers the proofs of a hypersensitivity, caused especially by weather, going far from the sensitivity of the common person. And, as his senses are more often than not hypersensitive, as the narrator in *Grand Hôtel “Victoria Română”* confesses – “simt enorm și văd monstruos” (I feel enormously and see monstrously – my translation) – this results on the aesthetic plan in the record of the unnatural, abnormal, or the skips from the natural. The literary history registered the fact that “omul avea o înclinație spre exces și spre prezentarea lumii în momente paroxistice” (the man had a passion for excess and for the presentation of the world in its most paroxysmal moments – my translation) (George, 1996: 6), this passion was transferred into his literary work. His fears and superstitions (fear of fire, illnesses and bad luck) are reactions against the possible misfortunes and belong firstly to the writer, and reveal, “conformația unui anxios” (the structure of an anxious person – my translation) (Cioculescu, ř., 1977: 301).

On the other hand, for M. Caragiale, the contact with the works of the symbolistic and decadent literary strain and the fact that he was said to belong to the spiritual family of the cursed writers, partially explains man's passion for eccentricities, the encouragement of the aesthetic aspect of the mystery in his works. V. Streinu situates him in the spiritual family of the cursed writers together with Baudelaire, Brummel, Barbey d'Aurevilly, E. A. Poe, de l'Isle Adam (1968: 151-153).

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Starting right with the lines which present portraits of a high class now declined, and continuing in his prose, M. Caragiale presents a hallucinating picture of a world guided by selective moral laws, which shocks the common sense. The organic unity of M. Caragiale's work, which really makes it exclusive, lies in its obsessive repetition of themes and literary motifs. Among the elements that can be distinguished in his personal mythology, on the aesthetic plan of his work, O. Cotruș identifies: "patima noptii, mitul semetiei semintii, imaginea-arhetip a străbunului mitic, sentimental tainei, al morții și al singurătății, desfătarea mohorâtă, narcissismul cu evidente funcții compensatorii" (the passion for night, the myth of the proud family, the archetype-image of the mythical ancestor, the feeling of secrecy, of death of loneliness, the sad delight, the narcissism with clear functions of compensation – my translation). (1977: 15).

The obsession insinuates in I. L. Caragiale and M. Caragiale's work in different ways, from a simple man's state, to cranky, pathological manifestations. The analysis of the two biographies reveals the persistence of some archetypal images and some complexes and obsessions and their transfiguration can be seen in an artistic way in their works.

Starting from childhood, one of the writer's obsessions is that of femininity. P. Constantinescu finds surprising similarities between the vision of the woman in I. L. Caragiale and M. Caragiale's works, the result of the "intuiție comună a feminității, venită din subconștiul ereditar" (common intuition of the femininity, coming from a hereditary subconscious – my translation) (1977: 251). About M. Caragiale's another obsession, that with nobility, A. Paleologu reveals that it is also common in the works of Balzac, Nietzsche, Nerval, Lautreamont or Macedonski, united in a common attitude which is the result of misanthropy, solitude and eccentricity, and which is "un mod de a trăi în planul imaginariului" (a way of living in an imaginary world – my translation) (1977: 65)

Some obsessions are common in the literary creations of the dynasty, too. The most frequently illustrated is that of fire, a real mark of the family. The fire appears for the first time in the comedy *Îngâmfata plăpămăreasă* (1846), by the pioneer Costache Caragiale, the uncle of the famous dramatist. In *Biblioteci deschise*, Al. Călinescu debates interesting points on the fire aspects in I. L. Caragiale's comedies. As I. Derșidan sees it, the fire is "un motiv important" (an important motif – my translation) (2003: 109) in the work of the classical writer and, according to Șt. Cazimir, the fire becomes "o viitoare mică obsesie" (a further small obsession) (1967: 74). Focusing on the significance of the fire in M. Caragiale's work, Cotruș makes an analogy between the fire that destroys to allow reconstruction on the purified ruins and the devastating passion that destroys the heart of some characters as Pașadia in the novel *Craii de Curtea-Veche*, which suggests to the critic "imaginea unui vulcan, unui rezervor de energii distrugătoare și creațoare în același timp" (the image of a volcano, a reservoir of destructive and at the same time creative energies – my translation) (1977: 129). The burning appears with other functions, too, the expiation functions, in the son's work. I. Derșidan, starting from the anthropological suggestions offered by G. Bachelard, suggests a nice metaphor which characterizes and also explains the dynasty, that of the red carnival fire that breaks in blazes in the creation of the father, and that of the blue flame, sublimated, which purifies, liturgical, in the work of the son.

Another permanent obsession is the sight. The demonic, hypnotic eyes, with a *magnetic look*, in the sense given to the term by E. R. Curtis, of "lumină cu încărcătură sufletească" (light with a load of mind) (qtd by I. Vartic, 2002: 47), appear in I. L.

Caragiale's work. For example, the demonic chassis traveler from *La conac* has eyes like this Marghioala, the innkeeper with piercing eyes in *La hanul lui Mânjoală*, the squint-eyed Acrivița, whose eyes can enslave even the devil, in *Kir Ianulea*, but also the characters in sketches and comedies. The sight, as the central motif, but also as a synthesizer and irradiant element, is analyzed by A. Călinescu (1986: 70) who notices that Caragiale's characters are defined by the intensity and the expression of their look. The fascinating eyes of the feminine characters in M. Caragiale's work are the clue of an abnormality. I. Derişdan (1997: 305) also reveals the odd demons that appears in the portrait of the Miss in the threesome pictures, admired by the narrator in *Sub pecetea tainei*, the portrait which, if looked at intensely, could give birth to the feeling that the woman turned into a feline. In another context, the mirror gets the meaning of an internal look, of self looking.

The obsession with heredity, noticed in *Pajere*, but especially in *Craii de Curtea-Veche*, also comes, as P. Constantinescu noticed, from his father's literature, where there are characters like this, with a loaded heredity, as Leiba Zibal, Stavrache or the priest and his children in the short story *Păcat*. The explanation given by G. Călinescu for this obsession that appears in M. Caragiale's work takes into consideration the mixture of origin of the characters, the mixture of the basic blood with that of the gipsies, or that strange mixture of Eastern and Western. Because of this, the members of the Măgureanu family, to which Pașadia belonged, were "incoherent in all they did, all with mischiefs and moods. One of the descendants has grounded many legacies and died in the furies of the madness", and one of the girls burned alive at her wedding.

As if looking for a sense for their own existential turmoil, M. Caragiale's characters get a constant idea, which is followed tenaciously. It can reveal their spiritual impoverishment, or lack of intelligence, but also a routine that keeps them connected to the pre-defined route. Cațavencu wants "progresul și nimic alt decât progresul" (the progress and nothing else but the progress – my translation), both of the nation and his own, in particular. Zaharia has an obsession with "moral și principii" (morality and moral principles – my translation) which he does not find in their society. Pristanda does his job thinking about his "family" and viceversa, meaning he spends his time with his family pressed by the "mission". Not even the humble Drunken Citizen can escape the pre-established idea. It seems that the alcohol does not give him the go-by of the drunk, but it comes to revive the social conscience, waking up the elector, who must find out at once "eu pentru cine votez?" (whom do I vote for? – my translation).

Neither is it possible to save M. Caragiale's characters from having fixed ideas, which may have different implications; starting with Pantazi's love for flowers, manifested in a foolish waste of roses and tuberoses, from the exclusive take of one single color, of the stones that were predestined at birth, by the three sisters Smaranda, Zamfira, and Bălașa, to the narrator's weakness towards humans that with some things, not knowing exactly what, smarts a pure curiosity and which might have cost him a lot in the incident with sir Aubrey de Vere.

Caragiale's world is in a continuous move, which can lead to violence. The misusages, the threats with beating, the fights become gestures of a tumultuous changeable, impatient world. The southern spirit, known as very talkative, influenced Caragiale's heroes. When the heat does not alter the verbal expression of these characters (mainly political figures and women), they cannot be stopped from their flows of laments, insults, threats, praises, homages and useless talk, for the sake of self listening. M. Iorgulescu warns about the false excess of words in I. L. Caragiale's work.

He considers that this stands for an absence, a lack, being in fact, “o tăcere camuflată” (a hidden silence – my translation) (1988: 92). For Lefter Popescu, who is in front of the office where he is told that his tickets are not the winning ones, the overtalk is a mechanism to protect psychologically from the catastrophe. Pirgu, a mean character from M. Caragiale’s work has, a similar, short access of hysteria, when he loses all his inheritance at cards, after which he becomes calm again.

The verbal violence is sometimes associated to the violence of the gestures. As we have already mentioned, I. L. Caragiale reflects, in fact, the tendency of the society much presented in the press of the time. The extremely violent fact - with crimes, suicides and very bad accidents - seems to be well known to the author and present in his journalistic career. From the columns of the newspaper to the literary text, the brutality is diluted, to miming or caricature. Especially in comedies, the threats with killing come from love stories or political stories. Tipătescu shouts at Cațavencu: “Te ucid ca pe un câine” (I’ll kill you like a dog – my translation). Not even the women react better. Mița’s ambition is: “Am să-i omor!” (I’ll kill them! – my translation). Words in the semantic field of death also appear in *Conul Leonida față cu Reacțiunea* and *O noapte furtunoasă*. When Efimița is scared by the noise of the possible revolution, she says: “Nu-mi spune, soro, că mor!” (Don’t tell me, girl, I’m dying! – my translation). In a contest with the criminal gestures, beatings are educational strategies, as for Jupân Dumitrache, who educates Spiridon: “Mă Spiridoane, fii băiat de treabă, mă, că iau pe sfântul Niculae din cui” (You, Spiridon, be a good boy, or I’ll take the stick. – my translation) Very often, the violent temperament is reflected in his discourse, as in boss Dumitrache’s case. While listening to Ipingescu, who is reading the newspaper, he has commentaries like: “știi că și aici lovește bine!” (you know, he hits well there, too! – my translation) or “acu înțeleg eu unde bate vorba lui” (now I get what he hints at – my translation).

Going to the identification of the causes that create a behavior far from the normal, we can see the fear of the characters that is accumulating gradually and takes extreme forms. The characters are afraid one of the other, of scandals or of betrayal. Fear is accompanied by sufferings which trigger fears of electricity, even sickness. Mișu, for example, from the monologue, *I Aprilie*, “fiind exagerat de fricos, s-a îmbolnăvit de gălbinaire” (being too frightened, got hepatitis – my translation) and commits a crime out of fear. Another character for whom fear has pathological effects is Leiba Zibal in *O fâclie de Paște*, who, threatened with beating, “pică leșinat de spaimă” (faints of fear – my translation) and lies in bed for some months. G. Călinescu thinks about Anghelache’s suicide, the hero from *Inspectiune*, that it is committed out of fear. “Fobia lui e maladivă, împotriva bunului-simț elementar și acuză un anxios intrat în fază paroxistică la întâia zguduire” (His fobia is a sick one, against elementary common sense and reveals an anxious person in its peak phase at the first shake – my translation) (1982: 439). Vartic warns us that we have to take into consideration Freud’s remark, according to which fear has a determined object, and this is for Anghelache, the inspection. But this is missing, as the cashier has never been inspected. The critic concludes that Anghelache suffers from a complex of fear frustration (2002: 130), with the same devastating effects on the psychological plan.

Madness and death are frequent themes in M. Caragiale’s work and are exclusively treated in a sober and tragic manner. The soul of the last boyar Măgureanu in the fragment of the novel *Negru și aur* is haunted by madness after his wife’s death. Aware of his soul’s problems, the man plans to move to an Eastern country, “unde nebunii sunt priviți ca sfinți” (where all the crazy people are taken as saints – my

translation). For the demonic Mihnea, the vision of the imaginary death of his enemies becomes pleasure, as for M. Caragiale's characters, crime is cosubstantial to human mind. Pașadia has moments, from time to time, of fury, horrible madness, which isolate him, periodically from people. Talking about his exalted start to self destruction, E. Papu mentions that "totul la acest om este pasiune demonică de a se anihilă" (everything at this man is a demonic passion to annihilate himself – my translation) (1977: 181-182)

About excess, Flaubert said that it is "o dovadă de idealitate: înseamnă a trece dincolo de ceea ce ai nevoie" (a proof of idealism: it means to pass beyond what you need – my translation) (qtd by Cotruș, *op. cit.*: 49). M. Caragiale's imaginary characters illustrate therefore a frenzy of living, explained by Cotruș with the fact that "frenzia, ruperea marginilor îngăduite, excesul în bine sau în rău este pentru Mateiu un netăgăduit semn de măreție" (frenzy, the break of the well known borders, the excess in good or bad is for Mateiu an undeniable proof of greatness – my translation) (1977: 49). The devilish aspect of M. Caragiale's characters, derived from Baudelaire's aestheticism, comes from excess and implies a pleasure of self destruction, with the outbreak of unhindered passions. Both Pantazi and Pașadia - the writer's *alter-egos* - leave their lives in the hands of these passions and of dissipated life, but in opposition with the common and mean person, as Pirgu is, in the case of the two, this abandon is not the result of some weaknesses, but more of a form of eloquence, a conscious acceptance of self undermining. After a mythical and symbolic reading of M. Caragiale's novel, V. Lovinescu tries to demonstrate that "în Mateiu Caragiale au coabitat, efectiv, visceral, Pirgu, Pașadia și Pantazi [...], aceștia fiind proiecția străfundurilor abisale sufletești ale creatorului lor. Primul, prin exces de abjecție, al doilea, prin exces de împătimire, al treile, prin exces extatic" (in Mateiu Caragiale there lived together, effectively, physically, Pirgu, Pașadia and Pantazi [...], who are the projections of the inner abysses of their writer's soul. The first, as an excess of meanness, the second as an excess of passion, the third, as an excess of ecstasy – my translation) (1996: 37).

Sometimes the character itself becomes the embodiment of the excess, he seems a joke of the fate, he does not find the road in life, that is why he leaves it too quickly or unnaturaly. Cănuță, I. L. Caragiale's character, is meant to live everything in a topsy turvy manner. Right from his birth, the priest drops him while baptizing him. In his childhood, he does everything he has to do in contrary way, being a "topsy turvy" child. His reactions are either delayed when his wife cheated on him, or exaggerated, because he divorces as his wife burnt his meal. Not even his death is different, as at the religious service after seven years, the priest sees that this wasn't quite dead when they buried him.

The flawed world of the Arnoteni, where Pirgu is the guide, has the dimension of a nightmare, which makes Cotruș to exclaim: "Iată o familie exemplară în ce privește exercițiul răului" (Here it is a perfect family in what bad manifestation means – my translation) (1977: 294). The head of the family, Maiorică, is a morally and socially degraded character the embodiment of the nerveless Trântor (Drone) in *Pajere*. His wife, Elvira had her own contribution to their daughters' fall. In Masinca's description, the two girls appear as "ceva nemaipomenit, ceva de spaimă" (something extraordinary, something frightening – my translation). Mina was a nymphomaniac and an exhibitionist. The fact that she did everything upside down and backwards vaguely reminded of Cănuță the twisted. Her sister Tita, had a mental disability, which made her dangerous. For Sanda Radian, the two sisters are "două fațete ale degenerescenței clasei din care fac parte: destrăbălarea din viciu și cea din tembelism" (the two facets of the degeneration of the class they belong to: the degeneration of vice and that of

sluggishness – my translation) (1986: 79). Heredity is loaded. The major's mother, Sultana Negoianu, who, when she was young, succeeded in frightening with her luxury all the principalities, was now an apparition who howled like a dog in the night with fool moon. For the critic O. Cotruș, this woman seems the most terrible example from this museum of monsters. The portrait of the minister from *Sub pecetea tainei* had something of a beast “gata să se năpustescă asupra vrăjmașului să-l sfâsie și să-l calce în picioare” (ready to pounce on the enemy to tear, to trample – my translation). His life implies forcing the physical and intellectual limits, as he was working during the nights without sleep, sometimes weeks after weeks. M. Caragiale's poems evoke strange, unsettling faces. The conqueror's portrait in *Lauda cuceritorului* is a frenzy of living, “beat de mâcel” (drunken slaughter – my translation). In *Astra*, the Lady “ani are peste sută / aşa cumplit o arde năprasnică văpaie / A urii” (who is over one hundred years, / Is burnt by the so painful cruel flames/ of hate – my translation). The descendant of rulers in *Trântorul* is consumed of vice and corruption, “e putred, desfi tânăr, e veşnic beat de votcă” (he is rotten, although young, is always drunk on vodka – my translation).

If it is natural for hate to bring devastating consequences, love is not a pure and innocent feeling, too. Love excesses have tragic ends, in some of Caragiale's novels and in drama *Năpasta*. Ileana in the short story *Păcat* seems that “îi plesnește inima de atâtă chin mut, că fără omul asta înnebunește, omoară pe cine i-o ieși înainte și se strâng singură de gât cu ghearele ca o fiară nebună” (her heart breaks of so much unspoken suffering, that she gets crazy without this man, kills the first that comes in front of her and breaks her neck with her claws as a mad beast – my translation). Love goes out of the rational, especially when it is unnatural, that of incest, or is generated by witchcraft, as in *La hanul lui Mânjoală*, where Fănică runs three times from his fiancée to return in the arms of the ”moo” innkeeper.

In M. Caragiale's work love as an erotic action can kill. The deviant sexuality, the monstrous one, could not escape M. Călinescu's critical analysis, who talks about a textual hell (2003: 95), in which there are inserted nymphomania, depravity, homosexuality, bisexuality, prostitution and the deviated anatomical conformations. According to Sanda Radian, M. Caragiale's novel gets therefore the structure of a maze novel, as Gustav René Hocke saw it: “O lume a incestului și a perversității [...], o lume a încrâncenării în veșnic însinguratul eu, opusă lumii armoniei între creaturi” (a world of incest and perversity [...], a world of stubbornness in his always lonely ego, opposed to the world with harmonious relations among the creatures – my translation) (1977: 308).

The geography of the two writers defies sometimes normality. Especially in fantastic and naturalistic prose, I. L. Cargiale suggests the atmosphere of terror with weather conditions that make the characters get confused. Fănică in *La hanul lui Mânjoală* gets lost in the tempest for some hours, to finally arrive where he started from. Stavrache's nervous state of mind in *În vreme de război* is painfully affected by the bad weather that keeps for three days and three nights. The quaintness, that is for M. Caragiale the result of too much, prevails in the scenery in *Negrul și aur*, and its subtitle *Salon al iadului* (*The Hall of the Hell* – my translation) is significant for Mihnea's damned condition. The hall looked stately and strange, as it seemed cast in gold, in pitch and in slag, in accordance to the color of his dark clothes, for funeral. Alina Pamfil talks about a poetic melancholy in M. Caragiale's prose, where living goes hand in hand with dreaming, and also records the dark side of the dreaming, the nightmare area, where “decorul este locul unei deformări” (the scenery is the place of distortion) (1993:

101). She refers to the Arnoteni domain, in which even the house is a monstrous building, a hybrid construction, with other parts added afterwards, chaotically.

As a result of all these, the model of the "topsy-turvy" world introduced by the work of the great Romanian classical, model so much quoted in the literary critics, is due to mainly "gustului lui Caragiale pentru situații extreme și coincidențe ciudate" (Caragiale's taste for extreme situations and strange coincidences – my translation) (Zarifopol, 1984: 40), a common taste for the writers of the family, with which Paul Zarifopol makes a common connection between M. Caragiale and I. L. Caragiale's work. Beyond the aesthetic formulas that characterize their work, I. L. Caragiale and M. Caragiale are undoubtedly parts of a gifted family of blood to which subtle, but lasting veins of their creation go. One of these connective veins of the dynasty is the sense of enormity which prevailed in their works and which created real "hiperbole ale imaginației nestăpâname" (hyperboles of unruly imagination – my translation) (George, 1980:103), coming paradoxically from an excess of lucidity<sup>1</sup>.

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## **IMAGES, ESPACE ET TEMPS DANS LE POÈME EN PROSE<sup>1</sup>**

**Abstract:** The prose poem, as a 19<sup>th</sup> century literary species, has been the subject of concern for lots of writers, including Edgar Allan Poe, Arthur Rimbaud and Charles Baudelaire. Tending to add to the artistic message suggestive harmonies that separate literary language of the common one, the prose poem turns out to be a synthesis of often contradictory ideas which deflects the reader's expectations. Words are connected into a game of incidents, gaining semantic autonomy, and become signs, symbols that refer to another universe, unspeakable. Under Charles Baudelaire's influence, Constantin Fantaneru, prolific writer since the 30's and whose work is revalorized in the last decade, is a creator of prose poems united in terms of imagery in the volume Narratives. Even if the unusual of his poems highlights a resemblance to Borges, the vision remains original and eclectic. The contingent becomes the frame of a time suspension that allows travels in illo tempore and opens to strange and absurd infiltration. The space is that of childhood, opened to miracles and surprising epiphanies. The literary motifs reveal immersion into a mythical past by local folklore sublimation, constituting therefore a truly national myth.

**Key words:** prose poem, epiphany, mythical past

Né au XIX<sup>e</sup> siècle, le poème en prose se distingue littérairement de la prose poétique par les moyens de création et l'imaginaire insolite. Mihai Zamfir considère que « le poème en prose constitue la concrétisation d'un état omni-existant : la tendance de trouver dans la forme habituelle du message des harmonies qui le différencie du langage de la communication normale »<sup>2</sup> (Zamfir, 1981:15). Edgar Allan Poe, Arthur Rimbaud, Charles Baudelaire ont contribué à la notoriété de ce genre littéraire plus rigoureux que la prose poétique.

Le recueil *Le Spleen de Paris ou Petits Poèmes en prose* de Charles Baudelaire représente un témoignage important pour la forme du poème en prose et pour sa dimension lyrique, une mise en place de la devise littéraire du poète et notamment de son « idéal obsédant » de voir « le miracle d'une prose poétique, musicale sans rythme et sans rime, assez souple et assez heurtée pour s'adapter aux mouvements lyriques de l'âme, aux ondulations de la rêverie, aux soubresauts de la conscience » (Baudelaire, 1947 : 6). Dans ce volume, le poète s'éloigne de l'exercice poétique par sa forme, mais il reste attaché au langage métaphorique et imagé de la poésie. L'espace de la ville, paradoxal et fascinant, est celui de la modernité, les textes portant sur divers sujets parmi lesquels la création artistique, la solitude, l'incompréhension. L'intérêt pour le poème en prose est plus accentué chez les écrivains symbolistes, étant donnée leur prédisposition pour la musicalité et la rhythmicité des vers et aussi pour les images – expression du caché, de l'ineffable de l'univers.

Quant à la littérature roumaine, le poème en prose a eu initialement la forme d'une méditation lyrique chez les écrivains Alecu Russo, Costache Negruzzi, Ion Heliade-Radulescu etc. Ensuite, dans les manifestations romantiques et postromantiques de Mihai Eminescu, Alexandru Macedonski, Stefan Petica, le poème en prose reçoit une certaine ampleur et une ouverture vers la philosophie et les mises en question de la vie et de la pensée. S'il y a des écrivains (tels Ionel Teodoreanu, Hortensia Papadat-

<sup>1</sup> Drd. Petronela-Gabriela ȚEBREAN, Université « A. I. Cuza » Iasi, 11, Boulevard Carol I<sup>er</sup>, 700506.

<sup>2</sup> « [...] poemul în proză constituie realizarea concretă a unei stări omniexistente: tendința de a găsi în forma obișnuită a mesajului literar armonii care să diferențieze pe acesta din urmă de limbajul comunicării normale ».

Bengescu) qui ont pratiqué le poème en prose dès leurs débuts littéraires tout en évoluant vers la construction complexe de l'écriture romanesque, pour d'autres, ce genre certifie la qualité artistique du travail de maturité. C'est le cas du Constantin Fantaneru (1907-1975) – dont l'œuvre est mise en valeur dans la dernière décennie du XXe siècle –, qui écrit des poèmes en prose à 65 ans.

Il conçoit le recueil *Narrations*<sup>1</sup> en pleine maturité artistique, tout en désirant une réaffirmation sur le plan littéraire après une longue absence. Dix narrations apparaissent de son vivant dans la revue *Arges*, en 1972, mais leur écho à l'époque est assez faible et décevant<sup>2</sup>. Plusieurs éditions<sup>3</sup> complètent le tableau des poèmes en prose de Constantin Fantaneru ; il a ainsi l'intention de préfigurer la temporalité mythique qui envahit l'espace autochtone. Appelés « narrations » ou « poèmes en prose » ou encore « légendes », ces textes gardent une certaine autonomie et une sorte d'unité de la vision artistique grâce à la voix du moi (une instance pareille au narrateur), ayant le rôle de lien entre le contingent et l'espace paradisiaque, onirique, imaginaire.

Pour l'écrivain roumain, le recueil de Charles Baudelaire est une source d'inspiration. Dans le journal intime de Constantin Fantaneru on identifie son intérêt pour le processus de traduction des œuvres baudelairiennes originales. Les traductions représentent un exercice prouvant le caractère autodidacte de l'écrivain, le but étant celui de mieux comprendre l'œuvre originale sans la présence du langage intermédiaire du traducteur<sup>4</sup>. Sa position est créative, ne respectant pas la forme originale, le rythme et les rimes des poèmes étant transposés d'un langage à l'autre. *Envirez-vous, Les Fenêtres* sont des poèmes baudelairiens traduits par Constantin Fantaneru qui correspondent à son *Weltachauung*. Dans le premier poème on retrouve un moyen de se soustraire au esclavage du temps implacable, « pour ne pas sentir l'horrible fardeau du Temps qui brise vos épaules et vous penche vers la terre, il faut vous envirer sans trêve » (Baudelaire, *op. cit.* : 116) ; dans le deuxième, par contre, le désir de se découvrir soi-même dans les mystères cachés s'avère une voie intrinsèque de la connaissance spirituelle de la réalité : « Et je me couche, fier d'avoir vécu et souffert dans d'autres que moi-même » (*Ibidem* : 120). Les conséquences de la temporalité, les moyens de s'en échapper tout comme la problématique de l'identité de l'être humain, toujours en quête de soi, sont valorisés de façon personnelle dans les poèmes en prose de Constantin Fantaneru.

Les clefs de lecture et les suggestions concernant le décryptage herméneutique sont envisagées par l'auteur lui-même : il décrit dans son journal intime l'intérêt pour la dimension spirituelle, métaphysique de l'existence, pour le clair-obscur et l'étrangeté. Il s'agit de placer le lecteur dans l'espace des idées pures où le paradis est cognoscible, processus possible par la *narration* – façon inductive de la spiritualité :

<sup>1</sup> *Naratiuni* est le titre mentionné dans son journal, inclus dans l'édition critique parue en 1999.

<sup>2</sup> Il a même essayé de publier le recueil à l'Édition Cartea Romaneasca, mais ses démarches ont échouées vu que l'écrivain s'éteint trois ans plus tard, en 1975.

<sup>3</sup> *Naratiuni*, le recueil paru sous la direction de Carmina Popescu (Edition Limes, Cluj-Napoca, 2003), compte quatre-vingt-treize narrations qui viennent à compléter les dix-sept narrations parues en 1999 dans l'ouvrage critique, *Livres et un autre livre* (*Cărți și o altă carte*), coordonné par Aurel Sasu (Edition Humanitas, Bucarest, 1999).

<sup>4</sup> Constantin Fantaneru sanctionne, par exemple, la traduction hermétique de la poésie d'Edgar Allan Poe, faite par Emil Gulian. Voir « Les poèmes d'Edgar Poe » (« Poemele lui Edgar Poe »), in *L'Univers littéraire* (*Universul literar*), XLVII, n° 5, le 19 mars 1938, p. 2.

J'ai envisagé le titre *Narrations*, ce qui suggérerait des évènements vécus à un certain niveau spirituel et ensuite narrés sans prétendre d'exclure le contenu de vie auquel je me rapporte. C'est comme si je raconterais sur une contrée d'or qui existe concrètement et vers laquelle j'invite le lecteur à voyager. Les poèmes narrés constituent l'itinéraire suivant toutes les règles du tourisme spirituel. Je considère ainsi que *Narrations* serait un titre approprié, en tant que légendes sur l'espace réel de la vie en paradis.<sup>1</sup> (Fantaneru, 1999 : 445)

Au niveau des images, on saisit le message poétique à travers un registre élevé, fondé sur une redondance et un approfondissement des motifs littéraires, sur une rythmicité des phrases douées des virtualités de l'oralité. Il y a une certaine logique de l'alternance et de la coprésence des dichotomies contingent/ transcendent, harmonie/ disharmonie, réalité/ rêve. Par rapport au discours romanesque, basé sur la succession chronologique des évènements, le poème en prose a une structure autonome, supposant la simultanéité des impressions et la présence de différents symboles.

La comparaison avec Borges<sup>2</sup> a beaucoup étonné l'écrivain, car la désorganisation et la confusion des plans n'est pas un aspect essentiel de ses poèmes. Ce qui les unifie est la vision toujours en quête d'un mythe national, sa projection étant possible par le processus de sublimation du folklore. Les motifs appartiennent au horizon mythique mis sous le signe du mystère : « L'espace ignoré, le territoire féerique, le ton prophétique, des effluves de lyrisme, la beauté éternelle, le saut en ce qui est connu (*nosce te ipsum*), l'instinct de l'adhérence à l'espace natal, de la redécouverte de la patrie, de sa durée, l'euphorie de la vie éternelle sur cette terre, la tendresse, etc. »<sup>3</sup> (Husar, 2003 : IV). Dans ces poèmes en prose on découvre aussi les motifs classiques *fortuna labilis* et *fugit irreparabile tempus*.

Le langage est une condition essentielle de la création et la parole devient symbole de la béatitude dans *Le Nouveau poème (Poemul nou)*, le voyage au paradis étant possible seulement par la connaissance des symboles et des mystères éternels. Une certaine sacralité du langage fait l'objet du poème *L'École (Scoala)* où toutes les lettres dévoilent la vérité et sont honorables, même si elles peuvent servir à la construction des mots honteux. L'espace littéraire prend ainsi naissance, se définissant comme « la disposition atemporelle et réversible des signes, des mots, des phrases, du discours dans la simultanéité de ce qu'on nomme un texte » (Genette, 1969 : 45). Les mots s'enchaînent fondés sur des lois de signification et harmonie, d'où l'impression d'élégance, de transparence et sûreté de celui qui écrit.

L'incipit des poèmes introduit souvent un cadre réaliste, mais le développement narratif ultérieur détourne l'horizon d'attente du lecteur. La basse-cour des grands-parents, le restaurant Flora, l'auberge, le château des Gépides, le jardin de

<sup>1</sup> « M-am gândit la titlul *Narațiuni*, ceea ce ar sugera evenimente trăite pe un anumit plan spiritual și apoi *narate*, fără pretenția de a epuiza conținutul de viață la care mă refer. Este ca și când aș povesti despre un tărâmul de aur care există aieve și spre care invit pe lector să călătorească. Poemele *narate* constituie itinerariul după toate regulile turismului spiritual. Socotesc, aşadar, că *Narațiuni* ar fi un titlu potrivit, ca niște legende despre tărâmul real al vieții în paradis. »

<sup>2</sup> Étant données la construction et la confusion des plans, sauf la candeur spirituelle et la pureté des mouvements, M. L. [Mugur-Legrel] a précisé que les poèmes semblaient appartenir à Borges. Voir M. L., « Après trois décennies » (« După trei decenii »), in *La Roumanie littéraire (România literară)*, V, n° 20, le 11 mai 1972, p. 26].

<sup>3</sup> « [...] tărâmul ignorat, tărâmul feeric, tonul vaticinar, efluviu de lirism, frumusețea eternă, saltul în cunoscut (*nosce te ipsum*), instinctul aderenței la solul natal, al regăsirii în patrie, al duratei în ea, euforia vieții fără moarte pe acest tărâmul, mângâiere etc. ».

pommes, l'école, le manoir, la chaumière semblable à la petite maison de Romulus sont des *chronos-topes*, des espaces du contingent caractérisés par une suspension temporelle, ouverts aux manifestations absurdes et étranges. Les endroits, les aspects familiers, conformément à Freud, sont favorables à l'apparition des choses étranges par un effacement des frontières : « c'est que l'inquiétante étrangeté surprit souvent et aisément chaque fois où les limites entre imagination et réalité s'effacent » (Freud, 1933 : 26). On saisit une véritable dialectique de l'écart, de la déchirure entre l'univers intime, auctorial et l'espace extérieur. L'extérieur et l'intérieur ne symbolisent plus un passage unidirectionnel du positif au négatif, du vague au concret, il y a une diversité de nuances : « Le dedans et le dehors vécus par l'imagination ne peuvent plus être pris dans leur simple réciprocité. » (Bachelard, 2001 : 195) Donc, l'espace devient un embrayeur de l'univers personnel, le miroir de l'âme fascinée du passé, du mythe. Les signes de la mythologie gréco-latine envahissent l'espace autochtone, autour de sa maison traditionnelle, l'observateur (toujours un moi qui reflète l'environnement) découvre plusieurs voies cachées. Il y a une nouvelle contextualisation des mythes et des symboles archi-connus.

*Une Lettre (O scrisoare)* fait l'éloge de l'amour éternel ; dans les yeux des amoureux l'âge n'a aucune importance et la temporalité perd donc sa substance, étant annullée par le pouvoir du sentiment qui exalte l'être humain : « Quel qu'invraisemblable que cela puisse paraître, tu ressembles à moi, au jeune d'il y a 40 ans, l'étudiant qui lit en grec et en latin et dont le visage divin se reflétait dans les miroirs du bal. »<sup>1</sup> (Fantaneru, 2003 : 5). *La Reine d'Hérodote (Regina din Herodot)* propose un voyage imaginaire en *illo tempore*, une recherche du livre fondateur du lignage, trouvé chez la belle reine Tamiris. Habitant dans une demeure de cristal, véritable temple de diamanté de la Vallée de Nucet<sup>2</sup>, elle avertit le lecteur : « Le livre que tu veux lire [...] date depuis deux millénaires et demi, de l'épopée des Scythes sur lesquels j'ai été et je suis encore reine. »<sup>3</sup> (*Ibidem* : 6) Sur le sentier semblable à la lettre zéta, le baiser de la jeune fille amenant *Un livre (O carte)* les unit dans l'éternité lumineuse d'où l'impression d'avoir aperçu l'âme essentielle, Psyché. Le mythe d'un Sisyphe à rebours est valorisé dans le poème *Balade (Balada)*, où la montée vers le château imagé de la reine devient un symbole de la patience, de la persistance du désir et de la poursuite du rêve. *L'Arbre de la vie (Arborele vietii)* sera sauvé par une autre arche de Noé. Le sacré mythique se manifeste dans le cadre apparemment réaliste et les hiérophanies provoquent la révélation d'une réalité absolue. Le désir de l'auteur est une reprise rituelle de la cosmogonie, afin de faire surgir le sacré du profane, usant les termes de Mircea Eliade : « *le sacré* et *le profane* constituent deux modalités d'être dans le monde, deux situations existentielles assumées par l'homme au long de son histoire » (Eliade, 1965 : 20). Par l'hiérophanie, les objets (la lettre, le livre, l'arbre) appartenant au monde prosaïque renvoient à autre chose, d'où l'impression que « la Nature toute entière est susceptible de se révéler en tant que sacralité cosmique » (*Ibidem* : 18).

Les espaces évoqués relèvent la sacralité de l'univers illusoire de Constantin Fantaneru, où les interférences entre le réel et l'imaginaire et l'immersion du mythe dans la réalité sont indéniables. L'espace iridescent du conte de fée est celui de

<sup>1</sup> « Oricât s-ar părea de neverosimil – și tu ești la fel ca mine, Tânărul de acum patruzeci de ani, studentul care citea grecește și latinește și al cărui chip divin se răsfrângea în oglinziile de bal. »

<sup>2</sup> « valea Nucetului ».

<sup>3</sup> « Cartea pe care vrei să o citești [...] este veche de două milenii și jumătate, din eposul sciților peste care am fost regină, și sunt și astăzi. »

l'enfance, ouvert aux miracles et aux éiphanies éblouissantes. En connaissant le langage des poupées, on retourne à l'âge de l'innocence et tous les éléments spatiaux semblent correspondre à un langage universel, assurant l'harmonisation et la suppression des frontières entre l'animé et l'inanimé. Dans cet univers, les transfigurations captivent, le monde fictionnel réclame le dépassement des limites et la perception de la transcendance comme réalité inébranlable. Les métamorphoses entrent dans la sphère de la normalité, la jeune fille devient reine, la biche une belle jeune fille, la statue se transforme en femme, la croix en arbuste.

La dichotomie bien/mal donne une dimension moralisatrice aux poèmes. D'une part, la liaison avec les messagers du bien démontre l'interférence de deux territoires, la communion qui ne vicié pas l'existence. Même les apparitions vraisemblables relèvent une sorte d'ambiguité dans la gestualité et l'attitude extérieure. Par exemple, l'*Aubergiste* (*Ospatarita*) est aperçue seulement par le moi-focalisateur, tandis que les profanes n'arrivent plus à la saisir, puisqu'elle est une illusion, une hallucination. L'anneau héraldique, l'oiseau fantastique, les monnaies d'or, les chevaux blancs, les gants blancs de l'autre monde sont des éléments mystérieux, d'un univers indicible qui fait connaître ses signes aux profanes. Constantin Fantaneru a une vision *téléologique* sur la création des êtres humains, le paradis étant projeté comme une autre existence, opposée à la néantisation, une sorte de prolongement éternel de la vie profane. *Le Nouvel humanisme* (*Noul umanism*), conçu de façon chrétienne, envisage l'existence après la mort : « il n'y a aucune mort et ce que l'on appelle le passage au-delà est seulement la continuation d'une deuxième existence, qui est la moitié de la première existence terrestre »<sup>1</sup> (Fantaneru, *op. cit.*, 2003 : 68).

D'autre part, le mal vient compléter l'univers imaginaire. Les dualités et les contradictions tracent une atmosphère ambiguë. Le mal connaît diverses personnifications : « grand explorateur »<sup>2</sup>, « ignoble objet exposé »<sup>3</sup>, « étrange commis »<sup>4</sup>, une sorte de messager de l'au-delà, dont l'appel « Veuillez monter dans les wagons ! » est une invitation dans un autre monde. *La Contrée abyssale* (*Taramul abisal*), par exemple, est une mise en scène de l'image souterraine, proche de la vision dostoïevskienne, d'une ville qui annihile et uniformise les individus. On y reproduit un voyage dans le territoire de Hadès, lié à celui réel, où le manque de discernement est saisi par le fait que le moi-focalisateur n'arrive plus à reconnaître sa femme. Le passage d'un territoire à l'autre est imperceptible et la perspective grotesque est définie par les images cauchemaresques des soldats qui se tuent ou des gens qui se nourrissent avec « des aliments fétides »<sup>5</sup> et « des saletés livides »<sup>6</sup>. À la fin, la seule salvatrice est sa femme, l'Ève qui mord la pomme en l'assurant que : « Este draco ille magnus, serpens ille antique qui vocatur diabolus et Satana. » (*Ibidem* : 67)

Au niveau morphologique, la dispersion des termes appartenant à plusieurs champs sémantiques détermine une focalisation de l'attention sur les mots eux-mêmes. Il y a un véritable jeu des incidences, des interrelations entre les termes doués d'autonomie sémantique qui deviennent des signes, des symboles. Le champ lexical de

<sup>1</sup> « [...] nu există nici un fel de moarte, și că ceea ce numim trecere dincolo este numai continuarea unei a doua existențe, care este jumătatea primei existențe terestre ».

<sup>2</sup> « mare explorator ».

<sup>3</sup> « ignobil exponat ».

<sup>4</sup> « straniu impiegat ».

<sup>5</sup> « alimente fetide ».

<sup>6</sup> « scârnăvii livide ».

l'ignoble (« des statues de bois pourri à la chaire décomposée »<sup>1</sup>, « la bouche infâme »<sup>2</sup>, « la foule abominable »<sup>3</sup>) est en contraste avec la sphère sémantique du beau (« la tour d'ivoire »<sup>4</sup>, « le paysage splendide »<sup>5</sup>, « l'onde pure »<sup>6</sup>). Les termes néologiques apparaissent de façon gratuite, pour des raisons évocatrices et pour donner l'impression de pittoresque : « quintessence de la dégradation infernale »<sup>7</sup>, « leur territoire de prédilection »<sup>8</sup>, « alerte apocalyptique »<sup>9</sup>. L'ambigüité des termes, leurs réverbérations sémantiques créent l'image d'« un mosaïque lexical »<sup>10</sup> (Zamfir, *op. cit.* : 64).

L'accent est mis sur les détails avec une prédominance de la discontinuité par rapport à la discursivité – d'où les actions obscures et insensées. Les phrases contrapunctiques consistent dans la coprésence des phrases harmonieuses, classiques et de celles elliptiques, lacunaires qui tracent une zone incertaine et ambiguë. L'« atomisation » des phrases implique en effet une sorte d'impossibilité de renoncer à l'une d'entre elles : « les poèmes en prose, pour la plupart, suivent la logique du rêve et recèlent tous les traits de l'espace onirique, celui défini par Freud : des zones isolées dans un flux continu, écartées par des interstices vides »<sup>11</sup> (*Ibidem* : 68). La rythmicité inhérente fondamentale est dénotée par les parallélismes constitutifs des textes et aussi par le principe de la récurrence au niveau phonétique et grammatical. Le parallélisme est exemplifié dans le poème *Médicament* (*Medicament*) : « [Elle] parlait comme si elle avait mise un médicament dans sa voix et me traitait en même temps qu'elle me parlait [...] elle semblait avoir mis un médicament dans son regard et me traitait le moment même qu'où elle me regardait »<sup>12</sup> (Fantaneru, *op. cit.*, 2003 : 68).

Au niveau figuratif, le poème en prose illustre les figures de l'ancienne rhétorique, les tropes, les figures de sons tout comme celles grammaticales. La métaphorisation constitutive du langage du poème en prose relève la métaphore comme figure dominante. Les comparaisons, les épithètes, les personnifications, les énumérations, les tropes en général, sont exemplifiés textuellement : « les feuilles d'or, d'améthyste et de émeraude »<sup>13</sup>, « l'icône pure de le divin art moderne »<sup>14</sup>, « la beauté indicible du corps »<sup>15</sup>, « les poupées parlent, me caressent sur le visage »<sup>16</sup> etc.

<sup>1</sup> « statui de putregai galbene, cu carnea descompusă ».

<sup>2</sup> « gura infamă ».

<sup>3</sup> « gloata abominabilă ».

<sup>4</sup> « turnul de fildeș ».

<sup>5</sup> « peisaj splendid ».

<sup>6</sup> « unda pură ».

<sup>7</sup> « chîntesență a degradării infernale ».

<sup>8</sup> « tărâmul lor predilect ».

<sup>9</sup> « alertă apocaliptică ».

<sup>10</sup> « un mozaic lexical ».

<sup>11</sup> « [...] poemele în proză, în mareea lor majoritate, urmează logica visului și au toate atributele spațiului oniric, aşa cum a fost definit de Freud : zone izolate într-un flux continuu, separate prin spații goale ».

<sup>12</sup> « [...] vorbea ca și când ar fi pus un medicament în glas și mă trata chiar în clipa când mi se adresa [...] părea că a pus un medicament în privire și mă trata chiar în clipa în care mă vedea ».

<sup>13</sup> « foile de aur, de ametist și smarald ».

<sup>14</sup> « icoana pură a divinei arte moderne ».

<sup>15</sup> « frumusețea indicibilă a corpului ».

<sup>16</sup> « păpușile vorbesc, mă mângâie pe obraz ».

Tous les poèmes en prose se constituent dans un continuum thématique-figuratif et même si quelques-uns sont inférieurs du point de vue de leur réalisation artistique et de l'imaginaire créé, elles prouvent, en ensemble, une évolution, un changement des modalités d'expression de l'écrivain. La vision est unitaire, envisageant les conceptions philosophiques de Constantin Fantaneru sur le mythe, la connaissance métaphysique, la consubstantialité réel/irréel. Les descriptions sont minutieuses, la narration porte le sceau de la simplicité et les dialogues se déroulent naturellement.

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## **DES IMAGES SURREALISTES:CONSTANTES ET RÉCURRENCES DANS LES POÉSIES DE VIRGIL TEODORESCU**

**Abstract :** Although in the case of the surrealist text we cannot talk about stylistic figures and artistic proceedings, the paramount importance of creative imagination and, therefore, of the poetic image extends its effects on the surrealist texts very much, until their total identification with the process itself. The expressiveness of the image always relied, in particular on the intersection of incompatible realities, whose association can only be arbitrary, but generates the suggestion force of the unpredictable and the unconventional. Surrealism takes over and develops this older poetry conditionality, adding the modality of images sequences, in an uncensored flow, so that surrealist texts are not a whole any more, in which certain images are emphasized time to time, but a sequence of images that, going beyond the decorative figurative, get autonomy and overlap a super-reality, disturbing and improbable, but overwhelming in its materialism. Surrealist authors preserve the will to project their individuality and control on the lexical complex expressing the imagistic complex; there is a macro-textual coherence generated by certain elements that are repeated. Virgil Teodorescu built a universe of his own, taking influences - but customizing them, enrolling himself in a literary direction that he sometimes illustrated fairly, and other times adapted to it. Even reading an excerpt of Virgil Teodorescu's poetry clears that there are images, lexemes, with a certain level of occurrence, an amount of items that can be considered privileged obsessions and, beyond the objective hazard and the assertion of absolute freedom in relation to any constraint, there is a network of elements that come obsessively up and fix the landmarks of a unitary vision of the world.

**Key words:** images, constants, Virgil Teodorescu

La structure génétique du surréalisme est donnée par son appétit pour la liberté absolue, de sorte que l'importance cruciale du culte de l'imagination, et donc de *l'image*, étend extrêmement ses effets sur les textes poétiques, jusqu'à leur identification totale avec le processus lui-même.

L'expressivité de l'image a toujours compté, en particulier, sur l'intersection des réalités incompatibles, dont l'association ne peut être qu'arbitraire, mais qui génère la force de suggestion de l'imprévisible et du non conventionnel. Le surréalisme prend et développe cette vieille conditionnalité de la poésie par la façon de combiner les successions des images, dans un flux non censuré. De la sorte, les textes surréalistes ne sont plus un ensemble qui met en évidence des images épisodiques, mais une succession d'images qui, passent au-delà du décoratif figuratif et obtiennent de l'autonomie, plaçant au-dessus de la réalité une *super-réalité*, dérangeante et improbable, mais écrasante par sa matérialité.

Dans les textes d'un poète comme Virgil Teodorescu, perçu comme imagiste, ce qui est spectaculaire ce n'est pas la présence isolée de ces images, mais la performance de soutenir la technique le long d'un volume entier, illustrant certaines obsessions particulières, décrivant un univers personnel, authentique justement par sa sincérité et donc, par son étrangeté.

Le surréalisme ne pratique, généralement, qu'un illogisme apparent des images et, analysant le corpus des 51 poèmes du volume *Blânurile oceanelor*, il est évident qu'il y a certaines constantes privilégiées de l'univers poétique: *la présence permanente de la mer, l'horizon érotique, les ombres et des spectres, la poésie du corps humain, les*

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*objets*. Malgré la prémissse du hasard et de la dictée automatique, l'inconscient va travailler avec le même inventaire de visions et d'images, et, à l'intérieur des poèmes, se produit un phénomène de quasi-indépendance de la motivation poétique, chaque mot ou option faite agissant comme un générateur des associations, ce qui révèle la spécificité psychologique et culturelle de l'auteur.

Les auteurs surréalistes font de l'image le principal véhicule de la communication, jusqu'à ce qu'elle domine l'espace entre le texte et le lecteur, obtenant de la matérialité et de la permanence. On considère généralement que la découverte des relations entre l'automatisme inconscient et l'approche poétique ou l'exploration du lien naturel entre le plan subjectif et le plan universel est la marque distinctive de la poésie surréaliste. Cette spécificité n'est pas aussi exclusive qu'elle semblait, mais ce que réussit l'avant-garde à travers le surréalisme, est de mettre fin à la représentation de la réalité dans l'art, préférant l'allégorique, l'absurde, en tant que produits d'une sensibilité atypique illimitée, débordante, en prenant des expériences de l'automatisme psychique la façon de produire l'image, l'essence même de son entière esthétique.

La nouveauté réside dans la façon dont les images se succèdent et les valences de leur écoulement non perturbé ont été rapidement saisies et exploitées, ainsi que les vers des poètes intégristes et constructivistes sont déjà des blocs regroupés, des successions d'impressions, dans lesquelles les mots ne sont pas destinés à dire quelque chose, mais de rassembler «une voiture qui déclenche des sensations visuelles, auditives, kinesthésiques, capables de provoquer un choc, d'abord, par la dureté et la dissonance.» (Crohmălniceanu, 2003: p. 48)

Le processus, le moyen par lequel on obtient la déviation et ainsi la définition d'un territoire imagiste et expressif spécifique, est une sorte de transfert du plan artistique-poétique au plan psycho-anthropologique qui peut être analysé à travers de ce que Gilbert Durand appelle «la psychanalyse littéraire.» (Durand, 1977: p. 53)

C'est aussi le point où on peut faire référence à la grille freudienne, la similitude entre la méthode du psychanalyste et la technique surréaliste de générer ses textes étant évidente. Freud a fondé ses expériences sur des noms et des numéros pris au hasard, le processus visant l'éveil des associations avec le nom prononcé tout à fait libres, spontanées. D'un point, elles ne sont plus totalement gratuites, mais se rapportent les unes aux autres. Malgré l'apparence de l'arbitraire, chaque nom évoqué est déterminé par les relations les plus proches, par le sujet et par l'expérience momentanée. (Freud, 1992: p. 129) Les associations enchaînées qui peuvent révéler les profondeurs de la conscience et ses vérités sont semblables aux ressorts qui fournissent la dynamique du texte surréaliste, qui a souvent l'apparence d'un corps formé par dérivation à partir d'une structure, d'un mot ou d'une image, comme les pièces d'un domino, qui s'écrasent les uns des autres, créant l'image finale complète.

L'existence d'un régime imaginaire unitaire et spécifique fait que les textes surréalistes soient facilement identifiables. Ils sont marqués par une certaine perception et sensibilité, par des concepts, des symboles préférés, mais, avant tout, par un certain *schéma combinatoire*, basé sur l'inhabituel. Par le délire des images – exprimé par le délire des mots – le surréalisme récupère et génère l'image de la conscience, sinon en sommeil, latente. Etant un approfondissement des zones inconnues de la sensibilité et de la raison, les images surréalistes ne ressemblent pas à rien de ce qui est l'ordre commun. Le processus métaphorique reçoit de la liberté totale en ce qui concerne les axes des sélections paradigmatiques et des combinaisons syntagmatiques et les textes ressemblent avoir leur autonomie et leur énergie, comme des organismes vivants,

deviennent une succession des images visuelles dans une technique poétique des associations infinies.

*L'abondance des images* (en particulier celles visuelles) est due à un besoin spécifique, le désir de convaincre de la matérialité du monde nouvellement créé par les vers: «l'image, point entre le poétique et le réel, fournit, par sa définition même, une certaine densité du concret; dans ce cas, la fréquence de l'image indiquerait un besoin aigu du concret, du contact direct avec le monde.» (Pop, 2000: pp. 32-33)

Dans ses poèmes de 1945, Virgil Teodorescu réussit, d'une manière naturelle, de donner une extrême concrétude particulièrement à la perception visuelle. Ion Pop considère que les notes spécifiques du lyrisme de Virgil Teodorescu illustrent «un imagisme moins exubérant», avec un effet «visiblement moins subversif que aux autres surréalistes», ainsi qu'on a parlé du surréalisme «contrôlé» du poète. (Pop, 2000: p. 394)

Surprenante c'est la capacité de cette succession d'images de s'imposer «comme une évidence absolue, mystérieuse, même si elle apparaît comme le résultat de la pure représentation mentale.» (Morar, 2003: pp. 45-46) Les poèmes de Virgil Teodorescu mettent en évidence des associations et des visions autrement impossible à percevoir:

N-am știut niciodată/ Că în fundul cutiilor cu pudră/ Zaci mușcăturile amanților tăi/ Gheara de fier cu care atragi pe ghețuri focă/ Și întreaga ta colecție de mărți străine/ Mișcarea diurnă n-am știut niciodată/ Că e un apanagiu al călăreților din insulă/ Când își strâng aripile reci și când/ Șerpii vin să bea cenușa ta bolnavă (Teodorescu, 1969: p. 13).

Je n'ai jamais su/ Qu'au fond des boîtes de poudre/ Traînaient les morsures de tes amants/ La griffe de fer pour attirer le phoque sur la glace/ Et ton entière collection de marques étrangères/ Le mouvement du jour je n'ai jamais su/ Que c'est le privilège des cavaliers de l'île/ Quand ils soulèvent leurs ailes froides et quand/ Les serpents viennent boire ta cendre malade (n.t.)

Dans ses poèmes de 1945, les mots trouvent leur chemin et jaillissent comme les gouttes d'eau de la fontaine dans un jeu des formes, ayant une existence tangible, encore fluide, image que l'auteur lui-même capte dans un poème, comme terme de la comparaison:

Vei câștiga un fulg mai mult cu această nouă/ coafură/ Făcută din fructe și crini/ dar te rog să o portă la spatele meu/ Ca să-mi pot vedea moartea/ Ca pe o jerbă de apă înghețată în aer/ Te rog să o portă la spatele meu/ Când vom părăsi această insulă în care aerul e/ un spânzurat/ Și ochii noștri deschiși până la spaimă/ Vor rămâne închiși/ În spatele părului tău nesfârșit plin de pietre/ albastre (Teodorescu, 1969: p. 19).

Tu va gagner un flocon de plus avec cette nouvelle/ coiffure/ Faite de fruits et de lis/ mais s'il te plaît porte-la derrière moi/ Pour que je puisse voir ma mort/ Comme une gerbe d'eau gelée dans l'air/ S'il te plaît porte-la derrière moi/ Quand nous quitterons cette île où l'air est un/ pendu/ Et nos yeux ouverts à la peur/ Resteront fermés/ Derrière ton cheveux toujours plein de pierres/ bleus (n.t.)

Toutes les œuvres littéraires manipulent «des éléments cristallisés dans des formes quasi stables qui sont clairement définis au niveau de la macro rhétorique, les motifs et les *topoi*. L'existence d'un tel préfabriqué dans la composition d'une œuvre littéraire ne contredit pas sa nature individuelle et originelle.» (Duda, 2004: p. 92). Rapporté à cette théorie, le surréalisme, malgré ses intentions déclarées, s'inclut dans un

complexe littéraire, culturel et symbolique, par la présence de certaines constantes qu'on peut considérer des motifs poétiques.

Pour sa part, en concordance avec l'hypothèse de la construction du texte surréaliste, le style de Virgil Teodorescu est, en particulier dans les poésies de la période 1940-1945, de réunir autour d'un thème les éléments imaginatifs d'une spontanéité féconde.

Parmi *les thèmes* qui structurent son univers et ordonnent les images dans des matrices lyrique, on observe premièrement *la mer*. La présence de la mer comme axe des sens est notée par Eugen Simion: «la mer, au bord de laquelle il passe son adolescence, lui donne une dimension de l'existence.» (Simion, 1984: p. 21)

La mer n'apparaît dans les poésies de Virgil Teodorescu avec un rôle décoratif, mais comme une frontière du paysage, comme un repère fondamental du monde: «Acest oraș se sfârșește cu marea» (Teodorescu, 1969: p.15) «Cette ville finit par la mer» (n.t.).

Autrefois, en tant qu' attribut, elle emprunte aux mots déterminés sa symbolistique, générant une riche polysemie: «Ceaful fierbinte și zgomotul linguriței/ Cheamă memoria întoarsă din apele tulburi/ Ca un crin de mare purulent» (Teodorescu, 1969: p. 26) «Le thé chaud et le bruit de la cuillère/ Appellent la mémoire retournée des eaux troubles/ Comme un lis de mer purulent» (n.t.). Le plus souvent, la mer est une présence apaisante par sa familiarité et sa matérialité: «Te voi iubi până când pulpa mea se va agăța/ de mare/ Până când toate florile vor fi niște cești de sânge» (Teodorescu, 1969: p. 59) «Je vais t'aimer jusqu'à ce que mon pied se raccrochera/ à la mer/ jusqu'à ce que toutes les fleurs seront des tasses de sang» (n.t.).

Du point de vue des constantes qui sémantisent le volume *Blănurile oceanelor*, on constate la disposition massive des textes sous le signe de *l'amour*, comme état émotionnel, mais aussi comme un thème littéraire. Dès son début (1928-1932), Virgil Teodorescu écrit principalement sur l'état érotique, état obsessionnel pour les surréalistes. L'amour a des formes inattendues et délicates dans un paysage hypnotique. L'amoureux appelle la présence de sa bien-aimée dans un discours qui cache son ardeur sous des images agressives: «Tu eşti femeia în care se deschide visul»; «îți scuturi brățările/ Pentru care te-am iubit atât», (Teodorescu, 1969: p. 35) «Tu es la femme qui ouvre le rêve»; «tu tremble tes bracelets/ pour lesquelles je t'ai tant aimée» (n.t.).

Le surréalisme recherche avec insistance l'atmosphère lugubre d'un univers placé sur la frontière entre le réel et l'irréel, entre l'objectif et la vérité subjective, un monde des obsessions et des menaces de toutes sortes, des *ombres et des spectres*. Souvent, le poète choisit de mettre à jour ces mots dans des contextes typiques et des associations qui souviennent des romans vraiment sombres ou gothiques: «Dacă aş cădea gura ta m-ar conduce într-un/ fantomatic castel/ În încăperile de plumb și de cuciță» (Teodorescu, 1969: p. 14).

Un nouveau matériau poétique est représenté par l'obsession des *parties du corps humain*, parfois poussée à la simple anatomie. Virgil Teodorescu dédie des poèmes aux *cheveux* ou à la *joue*, mais apparaissent aussi dans les textes des paroles comme la *trachée* ou les *poumons*. Donc, parmi les récurrences des motifs poétiques classiques se distinguent *les cheveux*. Les images divergentes par rapport au symbolisme traditionnel s'insinuent progressivement à partir des associations poétiques, atteignant l'hostile, l'agressivité, presqu'une vision apocalyptique, en annulant ses priviléges de la fémininité:

Și părul tău de lespezi mirosoitoare/ Părul tău miroșind a căruțe umplete cu coșuri/ de răchiți/ Mi-ar umple urcioarele/ Mi-ar tăia vinele (Teodorescu, V., 1969:

p. 14); *Părul* tău e bun pentru îmbălsămat cadavre/ *Părul* tău e bun pentru șters pahare (Teodorescu, V., 1969: p. 48); Femeile de cinci ori mai mari decât în realitate/ au în *păr* omizi variat colorate (Teodorescu, 1969: p. 20)

Et tes cheveux de pierres sentantes/ Tes cheveux sentent de chariots remplis de paniers/ en osier/ Rempliraient mes carafes/ Couperaient mes veines; Tes cheveux sont bons pour embaumer les cadavres/ Tes cheveux sont bons pour nettoyer les verres; Les femmes cinq fois plus grandes qu'en réalité/ ont dans les cheveux des chenilles colorées (t.n.)

Virgil Teodorescu est mentionné dans le *Dictionnaire des avant-gardes* (Grigorescu, 2003: p. 662) par la dominance des *objets*. Ces objets ont quelque chose à dire, leurs récurrences ne sont pas fortuites ou purement décoratives, mais évoquent une atmosphère, une présence, un univers des formes et de contours transformés. Le poète ne fait pas un mystère de son intention d'exploiter le matériau lyrique et imagiste des objets, définissant leur signification poétique, même dans l'acte de l'écriture:

Obiectele vor căpăta pierduta lor semnificație/ Agresiva revoluționara patină/ Pe care o au în ele ca o trapă ascunsă/ Inegalabilul lor salt mortal/ Va rupe în fașii aerul care le înconjoară/ Femeile vor găsi în locul rochiilor cuiburi de/ viespi/ În locul cearșafurilor nupțiale penițe și crabi/ În locul hamurilor săli de obstetrică/ în locul gurii un golf cețos/ În locul canalurilor vor fi primele harfe/ toate ferestrele vor oferi scări de mătase/ Și la capătul lor livezi de măslini/ Părul blond va fugi în insule stâncoase/ Pentru balul de gală al femeilor brune/ Dragostea noastră se va desface peste oraș ca/ o floră luxuriantă/ Și-ți voi putea trimite baldachine purtate de/ lămpi (Teodorescu, 1969: p. 63)

Les objets vont récupérer leur signification perdue/ Leur agressive et révolutionnaire patine/ Qu'ils gardent en eux comme une trappe cachée/ Leur inégalé saut mortel/ Brisera l'air dans des bandes/ Les femmes trouveront au lieu des robes plutôt des nids de guêpes/ Au lieu des drapes nuptiales des enclos et des crabes/ Au lieu des harnais plutôt des salles d'obstétrique/ Au lieu de la bouche une brouillard baie/ Au lieu des canaux seront d'abord les harpes/ toutes les fenêtres offriront des escaliers en soie/ Et à leur bout des oliveraies/ Les cheveux blonds se dérouleront sur des îles rocheuses/ Pour la fête des femmes brunes/ Notre amour va se dérouler sur la ville/ comme une flore luxuriante/ Et je pourrai t'envoyer des baldaquins portés/ par des lampes (t.n.)

Les mots, au-delà de leur apparence physique dans le texte, contribuent à conférer une atmosphère particulière, un *pattern*, non seulement par l'utilisation de certains termes, mais également par la convergence massive des images poétiques à une certaine sémantique. La possibilité de regrouper thématiquement les termes des poésies du volume *Blănurile oceanelor* prouve le caractère conceptuel et imagiste des textes surréalistes et le fait que le surréalisme manipule une somme de mots, de processus et de structures avec un niveau représentatif de priorité et de fréquence. Dans des poésies qui proclament leur liberté créatrice absolue, mettre en évidence les mots et les structures répétées c'est utile et productif, étant connu que la forme crée le contenu et le contenu génère une forme qui le représente. Au-delà du hasard objectif et de l'affirmation de la liberté absolue de soi par rapport à toute contrainte, il y a un réseau d'éléments qui reviennent obsessivement et fixent les repères d'une vision unitaire sur le monde.

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## **LA VISION SUR SOI ET SUR LE MONDE DANS L'ŒUVRE DE DIMITRIE CANTEMIR. RECONSTITUTION DES VALEURS TRANSCENDANTALES PAR L'ART DE LA PAROLE<sup>1</sup>**

**Abstract:** This scientific paper aims to present the perception of the self and the world in Dimitrie Cantemir's works, with the balance between the self and the transcendent, the relationship between the world and the spirit, as well as the metaphysical significance of the imaginary element as compared to reality. Present-day readers perceive Dimitrie Cantemir as an exception in the Romanian culture. In the same manner as Eminescu has become an ontological model for Romanians, Cantemir epitomizes our encyclopaedic abilities, our gnoseological capacities, or, to quote Constantin Noica, our 'encyclopaedism' or 'polyhistorism'. The Moldavian ruler's biography and the continuation of his myth into posterity, the multitude of his scientific interests and projects, many of which were left unfinished, represent not only the data for the birth of Cantemir's myth, but also the landmarks of his destiny. Although they have observed the strict norms of a scientific paper—among which I can mention variety and the element of surprise, certain aspects of research have determined a certain degree of spontaneity and fragmentary structure, specific to the essay genre.

**Key words:** perception, word, works

### **Images du soi – l'enfance et l'adolescence**

Si on me demandait de caractériser par anticipation et d'une façon fabuleuse la figure de Dimitrie Cantemir, je ne choisirais comme symbole ni l'ange des autres pays, ni le lion, ni l'aigle de notre monde, mais un être, mi-inventée par l'histoire et la légende: la licorne. Le symbole serait, bien sûr, le plus adéquat à lier ensemble les contours naturels et surnaturels de l'apparition qui nous concerne ...

La vie de Dimitrie Cantemir est une vie vécue au carrefour des temps, et elle résume par son profil abrupt, par les mésaventures qui l'élève et la déchire, un ensemble de situations des plus dramatiques de notre histoire<sup>2</sup> (Lucian Blaga, 1947: 141).

Pour rendre le plus fidèlement possible la vie et l'activité littéraire du grand savant nous nous servirons des sources restées comme héritage de Dimitrie Cantemir. Dans ce sens nous pouvons parler de la première biographie de la culture roumaine: *Vita Constantini Cantemirii* (*La Vie de Constantin Cantemir*). Cet ouvrage a été écrit par Dimitrie Cantemir en latin, dans la période quand l'auteur se trouvait en Russie.

Son œuvre est importante parce que nous y trouvons des informations précieuses concernant les années de l'enfance et de la jeunesse de l'auteur.

Un rôle essentiel est détenu aussi par les chroniques de la première moitié du XVIII<sup>ème</sup> siècle, surtout *Letopiseul Țării Moldovei de la Dabija Vodă până la a doua domnie a lui Constantin Mavrocordat* (*La Chronique de la Moldavie de Dabija Vodă*

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<sup>2</sup> Lucian Blaga, Première datation = 1947. \* Reproduit du volume *Isvoade*, Editura Minerva, București, 1972, p. 141-147 (Selon les informations de la fille de l'écrivain, et nous lui remercions pour son amabilité, ce texte a été préparé pour la revue *Saeculum*).

*jusqu'au deuxième règne de Constantin Mavrocordat*) après 1732, écrit par Ion Neculce. Pendant le règne de Cantemir, le chroniqueur est nommé chef de l'armée devenant le confident du prince régnant: « Et en confidence et surtout toutes les affaires du règne étaient selon moi, Ioan Niculce, chef de l'armée ».

Dans la chronique d'Ion Neculce nous trouvons des données très importantes concernant la « Grande tragédie que Moldova a connu en 1711 et l'exil de certains boyards moldaves, ayant en tête Dimitrie Cantemir. Sa chronique nous donne des détails précieux concernant l'invasion de Petru cel Mare en Moldavie, la lutte de Stănișoara, la défaite des Russes et la fuite du prince en Russie » (Ciobanu, 1989: 291).

Dimitrie Cantemir est né le 26 octobre 1673 et « les premières connaissances et la première éducation, il les acquiert par le soin de sa mère » (Ciobanu, 1989: 360).

Dans l'œuvre *Vita Constantini Cantemirii* l'auteur parle de sa mère, Ana Bantăș avec une grande admiration la considérant très cultivée et soulignant en même temps les qualités spéciales qu'elle avait: « une femme qui mérite être dans la première lignée des femmes de cette époque-là comme une femme qui était très érudite, maîtresse de maison très expérimentée et très sage ».

Nous apprenons à propos de la mère de Dimitrie Cantemir qu'elle fait partie d'une ancienne famille de boyards moldaves de campagne. Cantemir a passé ses premières années de sa vie dans la maison de ses parents et à la cour princière d'Iași.

À propos de son père, Constantin Cantemir, on dit qu'il faisait partie d'une famille de *răzeși* pauvres du pays de Fălciu, « qui s'est distingué pas ses qualités militaires, par sa bravoure et son ingéniosité dans les guerres que la Moldavie a menées» (*Ibidem*).

Ces qualités l'ont aidé à monter sur le trône de la Moldavie le 15 juin 1685 avec l'appui de Șerban Cantacuzino, le prince de la Valachie. Avant d'être désigné prince de la Moldavie il revient de Pologne dans la Valachie et après en Moldavie et dès 1660 il a plusieurs positions: « *ceauș spătăresc, ispravnic, armaș, serdar, mare clucer et représentant de Duca vodă à Constantinople* »<sup>1</sup> (Callimachi, Block *et alii* 1963: 13).

Pour être désigné prince de la Moldavie il s'est réjoui aussi de l'appui des boyards, qui pensaient « qu'ils vont le mener selon leur volonté » (Neculce, 1959: 87).

Le chroniqueur Ion Neculce voit Constantin Cantemir comme une personne ayant peu de culture disant à propos de lui: « Cantemir-vodă a été l'un des gens incultes du pays de Fălciu... Il ne sait pas écrire, il ne sait que se signer » (Neculce, 1955: 172).

Ion Neculce dit aussi: « Et ils ont tous considéré Constantin Cantemir cliuceriul, comme une personne âgée, ayant environ soixante-dix ans, et comme une personne inculte, d'origine basse, il ne savait même pas écrire » (*Ibidem*: 168).

Malgré tout cela nous savons qu'il appréciait beaucoup l'éducation. C'est pour cela que Constantin Cantemir veut pour ses fils les meilleurs maîtres de l'époque, pour éviter ainsi les humiliations que lui-même avait souffertes à cause de son manque d'éducation.

Alors, il fait venir de la Valachie les enseignants les plus renommés afin d'offrir une bonne éducation à ses fils.

L'empreinte sur la culture de Cantemir est due à Ieremia Cacavella, un moine grec très érudit, « une personne renommée à l'époque pour ses connaissances, qui lui a

<sup>1</sup> Callimachi, Block *et alii*, *Dimitrie Cantemir. La Vie et l'œuvre en images*, Musée roumain et russe, Bucarest, 1963 p. Nous soulignons. Les mots soulignés sont des positions dans le système administratif roumain de l'époque qui n'ont pas des traductions exactes en français.

enseigné le grec, le latin, la philosophie, la rhétorique, la logique, la physique et l'histoire de la littérature » (Callimachi, Bloc *et alii* 1963: 14).

Nous présenterons la liste de quelques ouvrages que le savant grec nous a laissés: *une traduction du latin en grec de l'ouvrage de Platina: « Les vies des Papes », une interprétation du grec en roumain d'un livre qui explique le service liturgique « Învățarea sfântă (L'Etude sainte) ».* Une signification particulière ont aussi les deux manuscrits: « *Cercetarea asupra celor cinci deosebiri între biserică grecească și cea română (La Recherche sur les cinq différences entre l'église grecque et celle roumaine)* » et « *Institutio logices ad mentem neotericorum philosophorum* » (Măciucă, 1962: 30).

Et, effectivement, le père de Dimitrie Cantemir, prince de la Moldavie, Constantin Cantemir a réussi à donner à son cadet une culture complète, mettant en jeu une passion qui nous rappelle celle du père de Montaigne, qui a confié son fils à un maître d'origine allemande, qui ne parlait pas le français, mais qui était un bon latiniste<sup>1</sup>. Dimitrie Cantemir, désirant mettre en évidence cette idée, esquissera avec grand art, par la suite, dans son ouvrage philosophique *Sacrosanctae* évoquant l'exemple biblique de Jacob qui élève avec beaucoup d'amour son fils Joseph (Cantemir, 1928:17).

« ...Mon père, d'un pieux souvenir – écrivait Dimitrie Cantemir à son maître, Ieremia Cacavella- ... prenait tellement soin que tu m'enseignes et que je m'instruis, que ce désir ardent de son âme ne le laissait tranquille, si j'ose le dire, ni dans son sommeil le plus profond » (Cantemir, 1928: 17).

Dans *Vita Constantini Cantemirii* Dimitrie Cantemir nous raconte comment il lisait souvent à son père jusqu'à minuit, des « histoires anciennes » ou des livres saints et les discours « trop doux » de Jean Chrysostome.

Nicolae Iorga étant impressionné par cette scène père-fils que nous trouvons tellement beau décrite dans *Vita Constantini Cantemirii*, voulant souligner encore plus cette liaison indestructible, affirme:

Dans les derniers événements nous le voyons toujours impliqué. Il est toujours près du vieux prince, partageant son temps entre les livres et les armes, comme les prétendants de Brâncoveanu le trouvent. Le soir, il était tard à côté de Constantin-vodă, un ignorant qui aimait les livres et qui ressentait avec douleur les plaisanteries faites sur son « ignorance », il était à côté de lui – le si jeune fils et le si vieux père – et il lui lisait « les histoires des anciens » ou il lui traduisait du slavon les Saintes Écritures, ou il lui lisait les paroles de Jean Chrysostome.

Une scène tendre de la vie du simple passé, ces lectures tardives, à la lumière des bougies, dans l'ancien palais désert, du prince sans princesse, sans famille, sans vrais amis, ayant à côté seulement cet enfant, qui lui ressemblait tellement au visage et dont l'esprit illuminé était si supérieur à son esprit naïf. Dans son grand fauteuil de prince, le vieux « à visage rouge ... avec sa barbe blanche comme la neige », regardait dans l'ombre de la nuit le front haut et large de son enfant génial, qui lisait pour lui, l'ignorant, la sagesse ancienne et pérenne des livres... » (Iorga, 1901 : 246).

Dimitrie Cantemir est attiré par les imprimés et les écrits en roumain et il a un grand respect pour la culture des grands chroniqueurs: Miron Costin et Grigore Ureche.

Miron (Costin) n'était pas ignorant; il savait le latin, le polonais et le russe. Il a été le premier des boyards moldaves, qui a envoyé ses fils à des écoles dans des pays étrangers. Puis c'était letopisețul Moldovei (la chronique de la Moldavie) d'après le

<sup>1</sup> Tous ces détails et d'autres sont donnés par Montaigne dans ses *Essais*, Livre II, chap.2

maire *Ureche* jusqu'à présent ou sa mort, et assez bien et peu attiré par des flatteries (Cantemir, 1923: 68).

À l'âge jeune de 15 ans il est obligé de commencer son errance étant envoyé par son père à Constantinople comme otage. D. Cantemir représente en fait la garantie que le prince de la Moldavie respectera entièrement les obligations qu'il avait envers le sultan.

Le conflit entre la famille des Brâncoveanu et des Cantemir décrit aussi plus tard dans *Istoria ieroglifică* (*L'Histoire hiéroglyphique*) sera présent cette fois-ci aussi: « Ainsi, par ses *capuchihăi* ils ont dénoncé Constantin Cantemir à la Porte qu'il n'a pas envoyé son vrai fils pour remplacer Antioch, parce qu'il a l'intention d'errer » (Lăudat, 1973: 12).

Cette scène de la confrontation entre le *caimacanul de Stambul*, *Huscin- Pacha* nous est peinte très bien par Dimitrie Cantemir qui nous donne des détails importants: « Il fit venir les deux fils de Cantemir, dont le premier il le connaissait et l'autre, il ne l'avait jamais vu. En les apportant, dès que le cadet fut entré dans la salle, il répondit: „Celui qui a dit que celui-ci est le soi-disant fils de Cantemir a menti, car si quelqu'un pouvait douter de celui plus âgé qui ne le connaît pas, mais le cadet, moi-même je peux témoigner, car il ne se différencie de son parent que par l'âge, mais autrement il est son icône vivante ». La confrontation à laquelle le *caimacan* participe détermine celui-ci de ne pas douter de la parole de Constantin Cantemir ayant plus de confidence dans la sincérité du prince moldave envers les Turcs. Ainsi, Huscin- Pacha dit à ses *capuchihăi*: « Écrivez à votre Prince que s'il veut qu'il fasse revenir ses deux fils dans le pays, nous sommes prêts à le faire, car sa foi si prouvée n'a plus besoin d'otages » (*Ibidem*:115).

Dimitrie Cantemir est forcé de rester à Constantinople jusqu'en 1710, notamment 17 ans. « Seulement en 1699 nous voyons Dimitrie pour peu de temps à Iași, où il est venu se marier avec Casandra, la fille de l'ancien prince de la Valachie, Șerban Cantacuzino, emmené d'Ardeal. Sa future épouse s'y trouvait en exil avec sa mère » (Ciobanu, *op. cit.*: 361).

À Constantinople, Dimitrie Cantemir a étudié à l'Académie de la Patriarchie Orthodoxe connue aussi sous le nom de la « Grande École ». Grâce au fait que beaucoup d'enseignants qui se trouvaient à l'Académie de la Patriarchie Orthodoxe avaient étudié à l'Université de Padova on met, d'une certaine façon, un signe d'égalité entre les deux grands centres de culture. La *Grande École* était le successeur de l'*École Ecuménique*, notamment de l'*Université de Byzance*.

Cette institution très renommée était dirigée par l'érudit Theophil Coridaleu, une personne ayant des visions larges, laïques, un philosophe audacieux, avec des libertés d'interprétation du spirituel traditionnel de l'orthodoxie, ancien professeur de l'école grecque de Vénice (Panaiteșcu, 1958: 40).

À la *Grande École* il y avait des professeurs fameux tels: Iacomi, « qui m'a enseigné les éléments de la philosophie » (Cantemir, 1877: 135); Melentie de Arta, professeur de littérature universelle, connaisseur de la philosophie de Thales et van Helmont, « qui a été mon professeur pendant huit mois » (*Ibidem*: 136); Dionisie Ieromonahul et Alexandru Mavrocordat, des professeurs de philosophie, de théologie et de physique, le dernier étant l'auteur d'un traité sur la circulation du sang; Hrisant Nottara, Antonie et Spandoni.

« Donc il a pris là, à Constantinople, de chacun ce qu'il avait besoin: de l'horizon des Occidentaux, de l'imagination des Orientaux, la logique, la maîtrise de la phrase des Grecs antiques...» (Iorga, 1935 : 18-1).

Étant avide des connaissances, l'ambitieux prince entre dans ce milieu de culture apprenant beaucoup de langues: le turc, l'arabe, le persan, le français et l'italien. Sa voie vers l'éducation ne s'arrête pas ici et Dimitrie Cantemir commence à étudier: la philosophie, l'éthique, la logique, l'histoire, la géographie et la musique. Tous ces domaines seront présents plus tard dans ses œuvres porteuses d'une grande valeur scientifique.

C'est toujours pendant cette période qu'il lie des amitiés avec beaucoup de dignitaires et de savants turcs, connaissant la société musulmane et la vie de Constantinople.

Nicolae Costin dans *Letopisețul Moldovei* écrivait: « Comme il était un homme intelligent qui savait bien l'éducation turque, son nom était connu dans tout Constantinople, et tous les *agii* l'invitaient à leurs festins turcs, grâce à l'amitié qu'il avait avec eux. D'autres disent, connaissant bien le tambour, les *agii* l'invitaient, pour leur parler » (Costin, 1872: 89).

N'oublions pas que Dimitrie Cantemir est vu dans la musique turque comme l'un des meilleurs compositeurs de musique classique turque.

En Turquie on entend encore la musique de Cantemir incluse dans les programmes des concerts de musique turque ancienne. Sadettin Bey, un bon connaisseur de la musique turque, fait des appréciations concernant l'œuvre musicale de Cantemir, disant que celle-ci « fait preuve d'un vrai génie artistique. La beauté et la force des œuvres qui nous sont restées de lui sont étonnantes » (Yonethen, 1962: 38).

#### **L'art de la parole et la vision sur le monde dans l'œuvre de Cantemir**

Dans l'œuvre de Dimitrie Cantemir nous rencontrons aussi certaines observations à l'égard de la *nature de la parole*. Un exemple concluant est représenté par le roman allégorique *Istoria ieroglifică* (*L'Histoire hiéroglyphique*) où l'auteur fait l'affirmation suivante: « la parole sans la pensée est vaine » (I. 1-199), ce qui signifie qu'il n'y a pas des mots sans sens lexical.

La maîtrise de la parole est aussi donnée par les 760 « réflexions » qui ont une valeur morale incontestable. Nous en rappellerons ici quelques-unes:

Mare scrâșnetul roatelor astupă voroava cărușilor (le grand bruit des roues couvre les paroles des passagers); « Toată slava și lauda numelui cea mai de frunte este când cineva cu ostenințele sale pentru moșia sa sudorile și-au vârsat și pentru neamul său toate primejdiiile în seamă n-au băgat (Nous honorons et nous louons un nom célèbre quand quelqu'un a fait de grands sacrifices pour les biens du pays et quant il n'a pas tenu compte des dangers pour défendre son peuple) »; « Fericirea grabnică curând obosește (le bonheur qui se presse fatigue vite) »; « Gura desfrânată mai tare aleargă decât piatra din deal răsturnată, pe care un nebun cu piciorul poate a o prăvăli și o mie de înțeleptă a opri nu o pot (La bouche dépravée court plus vite que la pierre renversée du vallon, qu'un fou peut pousser avec son pied et que mille sages ne peuvent pas arrêter) »; « Cine tace mult, mult gândește (Celui qui se tait, pense beaucoup) »; « Nu mai mult tăria vinului în cap, decât chipul frumosului în inimă lovăște (La richesse de l'alcool du vin frappe moins dans la tête que le visage du beau dans le cœur).

Dans son ouvrage *Compendiolum*, Cantemir souligne la même idée. La parole, dit-il, est caractérisée par le sens (Cantemir, 1879 : 418).

La parole n'est pas une simple articulation; avant tout elle est du sens, elle est une signification, et ce n'est que l'homme, parmi tous les êtres, qui a le don de parler, c'est-à-dire de dire quelque chose qui a du sens. Toute prononciation de sons n'est pas une parole. « Une certaine manifestation verbale est articulée et pleine de signification

... par exemple le mot *Dieu*, et une autre manifestation verbale est articulée, mais sans aucun sens, par exemple *blitri* » (*Ibidem* :10).

Ce mélange de la lettre et de l'esprit, comme l'écrit (Cantemir, 1928 : 119), se référant à la parole dans le sens conceptuel, existe donc avant les choses singulières auxquelles elle est attribuée; en soi elle est un terme général qui peut montrer un terme individuel, *la blancheur* montrant *le blanc*, tandis qu'un terme individuel n'est né qu'en présence de l'objet sensible, ainsi qu'il « embrasse deux choses, notamment l'objet et la désignation, cette feuille de papier et la couleur blanche » (Cantemir, 1879 : 14).

Cantemir fait aussi des références à la conception dialectique selon laquelle la parole représente l'unité entre l'universel et le singulier, se référant au problème de la temporalité des choses, sur « l'universalité singulière et la singularité universelle » (Cantemir, 1928 : 182).

Les bruits faits par les animaux ne représentent pas un langage articulé. Non plus, ce que Dimitrie Cantemir appelle *risus, gemitus*, notamment les onomatopées. Donc, la parole n'est pas une simple articulation, mais une articulation qui exprime un sens. Autrement dit, tout regroupement de sons n'est pas de la communication. Le mot est, selon Cantemir, une unité entre forme et contenu<sup>1</sup>, idée toute aussi importante que celle de la fonction sociale de la langue (Bădărău, 1964: 332, 333).

Cantemir souligne aussi le fait que la parole est un don fait à l'homme par la divinité. Il dit que, au début il y a eu une seule langue. Cantemir parle aussi de la diversité des langues actuelles employant comme arguments des éléments présents dans le conte pueril de la tour de Babel (Cantemir, 1928 : 182). Pour le grand savant, les langues représentent les plus importants organes de communication des sciences, « des organes nécessaires, sans lesquels, chose très importante à noter, les sciences ne pourraient pas exister » (Cantemir, 1928 : 185).

### La vision sur le monde reflétée dans l'œuvre de Cantemir

Partant du terme philosophique d'origine allemande *Weltanschauung*, nous essayerons de refléter la réalité telle que celle-ci apparaît dans les créations de Cantemir.

Tout d'abord nous parlerons de la réalité historique que le prince moldave a essayé de rendre si fidèlement dans l'œuvre *Istoria ieroglifică* (*L'Histoire hiéroglyphique*). Par les conceptions historiques et philosophiques qu'il y affirme, il s'inscrit dans la lignée de l'humanisme roumain. Écrite sous la forme d'une fable d'une grande longueur, les personnages de l'*Istoria ieroglifică* sont des animaux et des oiseaux, symbolisant la rivalité entre la famille Brâncoveanu et celle des Cantemir, l'une de la Valachie et l'autre de la Moldavie. Inspiré de la réalité politique de son temps, cet ouvrage peut être considéré un roman social et philosophique à caractère patriotique, s'approchant du pamphlet politique. Comme Nicolae Iorga disait, il peut être considéré « le premier roman roumain qui parle de la réalité historique ».

« *Istoria ieroglifică* – l'œuvre est aussi sans doute une catharsis des amertumes et du venin accumulé par l'homme politique contrarié dans ses aspirations, mais la vraie valeur réside dans le fait que l'auteur oublie le caractère cryptique des personnages, des animaux, des oiseaux et des poissons, et il se laisse attiré par le monde fabuleux qu'il a créé. *Istoria ieroglifică* valorise ainsi pour la première fois, dans la littérature cultivée, la substance. L'humour, qui ne manque pas d'impertinence, et la fantaisie « des livres populaires », empruntant des noms d'animaux du *Fiziolog* (Inorogul, Struțocămila, Filul) et surtout la sève populaire du langage, mais sa satire est d'une originalité frappante, qui vient du mélange rabelaisien d'érudition et de culture – qui

<sup>1</sup> L'ouvrage *Compendiolum* est influencé par *Logica* d'Aristote.

s'y ressent – avec une fantaisie exubérante et une invention inépuisable » (Ivașcu, 1969: 249).

Les ouvrages les plus valeureux de Dimitrie Cantemir ont été écrits en latin et attestent une riche documentation dans le domaine des sciences humaines mais aussi une grande passion pour la recherche. « L'âme ne peut pas trouver sa paix – dit-il – jusqu'à ce qu'elle ne trouve pas la vérité, qu'il cherche avec beaucoup de labeur si loin que celle-ci se trouve ».

Par la vision large et par l'analyse approfondie des grands problèmes de philosophie de son siècle, Dimitrie Cantemir se manifeste comme un précurseur de la philosophie roumaine.

Parmi les ouvrages philosophiques de l'illustre encyclopédiste nous mentionnons: *Divanul sau Gâlceava înțeleptului cu lumea sau Giudețul sufletului cu trupul* (*Le Divan ou la Lutte du sage avec le monde ou la Dispute de l'âme et du corps*), *Imaginea de nedescris a științei sacre* (*Image indescriptible de la science sacré*), *Prescurtare a sistemului logicei generale* (*Raccourci du système de la logique générale*), *Cercetarea monarhiilor pe baza filozofiei fizice* (*La recherche des monarchies selon la philosophie physique*).

*Divanul sau gâlceava înțeleptului cu lumea sau giudețul sufletului cu trupul* « Œuvre philosophique, *Divanul* constitue son premier titre de gloire: celui de fondateur de la philosophie roumaine. *Divanul* représente le premier ouvrage roumain de philosophie, plus exactement, d'éthique philosophique, et non pas religieuse, mystique » (Ivașcu, 1969 : 246).

Écrite en grec et en roumain en 1698, cet ouvrage est, comme Cantemir lui-même le dit: « întâia a osteninței mele răsădire și odrăslire (la première création de mon labeur) », « a tinerețelor mele întâie născută roadă (le premier fruit de ma jeunesse)».

Son maître Ieremia Cacavela, voit le génie de Cantemir dès ce premier livre: « care puțină sămânță ai smeritei mele didascalii priimind întru învățături cu miile înmulțită au răsărit roadă (la petite graine de mon humble éducation a reçu mille fois plus des fruits de l'enseignement) ».

Le livre reflète le stade de formation du savant, qui évolue de la pensée morale et orthodoxe vers le culte humaniste de la raison, étant parmi les premiers travaux à caractère philosophique de notre littérature ancienne. Par l'intermédiaire du *Divan* sont mises en circulation dans nos pays des réflexions des philosophes et des écrivains de l'antiquité tels: Epictet, Pitagora, Thales, Seneca, Platon, Tacit, Cicero, Plutarh.

Anticipant l'humaniste à venir, Cantemir parle déjà avec fierté des possibilités créatrices de l'homme: « Non pas esclave, mais maître du monde on t'a laissé, pour cela, c'est toi qui dois maîtriser le monde, non pas l'inverse ».

*Sacrosanctae scientiae indepingibilis imago- Imaginea de nedescris a științei sacre*

Écrite en 1700, l'ouvrage constitue le premier document de littérature philosophique roumaine. *Imaginea de nedescris a științei sacre* impressionne par le style mature et par la sûreté avec laquelle l'auteur aborde les plus importants problèmes de la philosophie. Tourmenté par le doute de la connaissance, Dimitrie Cantemir part sur le long chemin de la découverte de la vérité.

Cet ouvrage a été écrit dans la période où Dimitrie Cantemir se trouvait à Constantinople et marque dans son œuvre le passage de la littérature religieuse aux problèmes de philosophie.

Dimitrie Cantemir met en discussion des problèmes philosophiques importants, tels : la théorie de la connaissance, la théorie des atomes et de l'origine de la matière, la

controverse entre le théisme et le déisme, le problème du temps où il promeut aussi quelques conceptions matérialistes.

« L'examen des rapports de l'œuvre de Cantemir avec l'antiquité classique nous permet d'affirmer que son classicisme n'a pas été purement formel, de type jésuite, limité à la culture des langues classiques, à l'ornement des écrits avec des citations des auteurs antiques et des allusions mythologiques, mais il a impliqué dans une certaine mesure une modification de la conception sur le monde » (Vaida, 1972: 262).

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## **“US ABOUT THE OTHERS”. ETHNICAL IMAGES AND EXPRESSIONS OF THE ROMANIAN SCHOLARS OF THE XVII-<sup>th</sup> CENTURY<sup>1</sup>**

**Abstract:** In their writings the Romanian scholars have most often presented their compatriots in relation to the others, dealing not only with their military and political acts, but also with their culture and mentality. But the main factor taken into consideration was the religious one to which was added the effect that the contact with “the other” had on the Romanian community. Our study discusses an approach from the perspective of the XVII<sup>th</sup> century Romanian literary discourse of the way in which the Other was perceived, as the close or the far away stranger. The observations will indicate the connection between the Romanian mentality and the attitude towards the Other, expressed by means of using stereotypical expressions, prejudices and superficial images.

**Key words:** mentality, prejudices, religious

### **The groundwork theoretical**

For the Romanian world of XVII<sup>th</sup> century, as well as for any medieval society, dominated by religious convictions, the main criteria for social and assessment perception in the ethical-religious one (Delumeau, 1986: 41)<sup>2</sup>; the attitude towards the religion of the majority and the behaviour towards the community have been the main landmarks in the formation of social representations.

It is noticeable that, in perceiving the other, Romanians have resorted, during time, to *social comparison*, followed closely by the *generalization and simplification* of the differences, developing patterns on which social representations were established. But the resulting *social categories* have been supported by conducts through which they were *communicated to other members*, belonging to different generations. Because they remained at a peripheral level, having no intention to understand the differences (Căzan, 2001: 207-216)<sup>3</sup> in order to accept them, they represent pre-modern means of social knowledge and social acknowledgement.

The stereotypes and prejudices developed by the Romanian community have been subordinated to the *modalities of manifesting social knowledge*, in which social perceptions were associated to happenings, gestures and thoughts about which their members “knew well”. Apart from their cognitive role, the social representations of those of different ethnic groups had and still have a great importance in the development and preservation of *self-image* (Costin, 1958 : 202-215); being the means to simplify interethnic relations, they lead to self-knowledge, implicitly to strengthening the social cohesion. This way, invoking the differences to other peoples was made to the purpose of shaping the conscience or reforming the morals of their own community, especially when the author of the observations was a member of the upper clergy. For the great hierarchs Antim Ivireanu and Dosoftei (Dosoftei, 2005 : 136) the references to the pagans became a pretext to mark out and incriminate the moral decadence of the Christians, but also an impulse to correct their lives. That’s why Antim Ivireanul was drawing the attention of his contemporaries: “What people curses like we do, about law,

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<sup>2</sup>The stranger was seen always by medieval man with afraid, fear, with suspicion.

<sup>3</sup>In the Middle Ages the ethnic barriers were less important than those religious.

about a cross (...) and about all the church's mysteries? Who from the pagans does this or who rebels against laws like we do?" (Ivireanu, 1997 : 182).

Having these observations as a starting point, we want to highlight certain aspects through which the extra-Carpathian Romanian society (XVII-XVIII centuries) "characterized" the other ethnic communities.

For a better analysis we have started with the Romanian old literature, especially with the work of the chroniclers from the Romanian aria. It was natural to do so because the first concerns on this point belong to the chroniclers. Either they are interested in social groups or their own community; either they mention them in the terms of some observations, these mentions are valuable for understanding the society's attitude towards the ones that are part of other ethnical structures, so as for explaining their own schemes of ethnical perception. But, the analysis of these aspects presume assuming some risks, meaning the awareness of the observation and interpretation point of view's subjectivity and implicitly of the emotional reactions which generates, as a relativity conclusions. For these mentions to become specific features of the social group they must be verified.

### **The internal chronicles in the service of ethnicity**

An analysis on these issues on them, from the Romanian point of view, should begin from the premise that the Romanian chronicles represent *the voice, the mirror* and *the means to analyze* their contemporaries. Therefore, the subjectivism, the stereotypes and the prejudices do not become impediments in our approach, but filters of social perception on which we are focusing our attention, in a manner in which we can see their effects regarding standardization, in the relationships carried by Romanians with the other ethnic groups: representations, gestures and attitudes.

During that historical time, identity was expressed more through the collectivity; *tradition* and *custom*, *voice of the people* and *the town gossip* filtered individual reactions, acting on the physical and intellectual levels, as well as on the affective one, changing knowledge and behaviour. They either enforced a set of attitudes, a certain way of observing and understanding reality, either started public reprobation, neighbors' resentments, or even living their own sorrows, the community succeeded in some manner to remove the dangers of social dissolution. This is why the foreigner was perceived in a collective sense, his features becoming representative for his entire community. When the foreigner is mentioned in the documents in the singular, but not in an individualized sense, the detail acts as a category that offers specificity to the social group he belongs to; it is a label that does not need proving anymore. Unfortunately, in the chroniclers' writings, the mentions that might have led to ethnic (self) characterizations are few, untidy and unverified. This situation favored the launching of modern intellectual disputes that either claimed the idea of the excessive tolerance of the Romanians, either their snugness (the starting point was the Moldavians' "laziness" remarked by Dimitrie Cantemir, or their carelessness, their lack of habit of talking about them (Cantemir, 1956 : 206).

Without any doubts, the vision on others (the foreigners) expressed by the chronicle, perceived as exponents of the Romanian collective mentality, shows very few nationalist accents (Căzan, 2001 : 210). In general it can be noticed that the mentions with ethnic character do not seem to constitute a purpose in themselves, but they were produced by the chroniclers' following intentions:

- to explain some actions through the way of being of those who did them,

- to demonstrate the critical concerns of the authors, that enlarged the domain of the events, including the cultural-ethnic based observations.
- to show the interest in the “history” of “other countries”, inserting the events occurred in their own history in order to make them understood easier.
- to remark the unusual in what regarded the specific of other communities.
- to justify their own statements by specifying the collective attitude towards the other social groups.

The “observations” of ethnic nature made by Romanian scholars were made in the context and seem to have the role of social labels, even if they had been shaded by the events that actualized them. In this way, the narrative gained more concision, the desired simplification leading to the abandon of the development of details and the increase in the arguments. The emotional elements of the tales were preserved, but they had the purpose to *personalize the message*, becoming *a bridge* that connected the community to which the authors belonged and to which the writing was addressed.

This writing style we believe was determined more by the external factors, and less by the undertaking of a mission regarding the sense of the directions in the European literary evolution. Romanian literary conscience seems to have been sensitized by the consequence of those unstable times, by the more and more accentuated haste in political and military events, by the high costs of printing, by the clearer outline of the popular patriotic sentiment, by the assertion of the social ideas in that age. Therefore, the chroniclers’ style of writing, somehow in concordance to other European writings of the kind, was situated between two boundaries:

- a. the chronological record of the events (*the monolithic approach to the events*) (*Ibidem*) small sketches of the time, accompanied often by political and moral-religious comments;
- b. the presentation of facts in a memorialistic manner, resembling to short journals or reports of the time, in which the concerns towards presenting the facts in their causality context compiled, but also for the recreation of the atmosphere, to touch the emotional fund and the Christian morality.

In both situations, we come across political ideas, states of spirit and intellectual orientations of the period, which strengthens the conviction that the chronicles were a paid for political literature, “responsive” (Giurescu, 1906 : 8-9), written by people who were no scholars, but politicians. This fact was remarked in that period by the foreign travel Del Chiaro: “each nobleman has his own written chronicle, in which he praises or criticizes the life of the rulers, according to how well his family had to do under their rule” (Călători, 1983 : 386-387).

To continue, I will exemplify the tendency of the chroniclers’ to simplify the narration with the help of the actualization of images and ethnic expressions, those being subordinated to the actions taken during the time on the Romanians.

### **The ethnical images**

#### **a. "The enemy of Christians"**

Those “unsettled” enemies (especially those of different “law”), do not keep their word, but they say one and do the Other (Costin, 1958 : 57). The Turks, Tatars and other “pagan languages” were cursed for their unfriendly gestures towards Romanians, disturbing the order of the Christian land and serving another God (Maziliu, 2001 : 231u). This is the reason they are sometimes called “unclean” (“necurăței”) (Dosoftei, 2005 : 35), ”agarenii”, „avani”, „ pagans evil” („păgâni răi”), „demons” („diavoli”),

„arrogant” („trufașii”), „cursed” („blestemați”), „crazy” („nebuni”), „wicked” („răi”), „voracious” („lacomi”).

The observations are contextualized and it seems the ethnic labels. For example, about the Turks it says that they are “unstable, they do not comply with their words, some others are saying” (Popescu, 1963 : 200). The Turk is like the “weather”, “gentle when it’s time for gentleness, proud and keen when it’s time for haughtiness” (Costin, 1958 : 58). To Radu scribe („logofăt”) Greceanu, the Tatars are those with “a pagan custom”, who commit “robberies and destruction as a habit against Christians” (Greceanu, 1970 : 107).

Beginning with the 18<sup>th</sup> century, the Turks are no longer the pagans, but the masters of the Romanian Land:

Those who attack, destroy, kill, rob with no mercy the civilian population can be nothing than pagans, even if they call themselves *Christians*. Costin, *Letopisețul*, p.18. . The Cossacks are “restless” (Popescu, 1963 : 66-67), they managed to surprise through unexpected and “peace breaking” attacks, this is why it was said about them that “they do not keep their word” (Pseudo-Amiras, 1975 : 55).

**b. The Damned** (*heretics* and *cursed*, those who are denied the entrance in the celestial Jerusalem).

The European anti-Semitism promoted, in certain degrees, the image of the Jew („jidov”) guilty of hagocide, deicide, infanticide, and iconoclasm (Oîșteanu, 2001 : 272-363), deeds that are making the salvation of his soul impossible. This is why there is no surprise that a case similar to those known in Europe was “encountered” in Moldova (at Oniscani, in the (Voivode) Racovita Mihai’s time. Pseudo Amiras’s Chronicle retold about a 5 years old child who was mutilated and then murdered by the Jews (Pseudo-Amiras, 1975 : 101). However, we do not know any other mention of the kind.

In fact, the Romanian society preserved the Christian hostility towards the Hebrews, without the violent accents and without an emotional re-actualization; most narrative texts are reduced to expressions such as “pagans” (Letopisețul Cantacuzinesc, 1975 : 129), „heretics”, „awful” („procleți”) etc., offering no other details or explanations. The only reference that accompanied the Jewish label was evoked often in juridical texts, in the public system, being associated to the biblical episode of the crucifying of the Savior.

**c. The other next to Us (the other Romanians and Christians)**

Amongst the elements that are particular to one ethnic group, the chroniclers added language and history (Eclesiarhul, 1987 : 116).

In the same time, those became factors of unity between Moldavians and Valachs, and also factors of interethnic link (with the Italians in particular). Miron Costin claimed that the difference between Moldavians and Valachs is based on their names (Costin, 1958 : 269), and they together are different from other peoples, among other things, by their clothing (*Ibidem* : 247).

### Conclusion

The chroniclers’ opinions about foreigners were expressed according to the context and the consequences of their relations established with the Romanians.

The writings did not insist on the physical appearance of the members of other ethnical groups, maybe because they were not important in that period, or maybe because they were already known (Romanians were used to the presence of foreigners, a fact that was proven by enough mentions about the existence of several peoples in the

Romanian Lands); what mattered to the Romanians was the kind of relation the ethnic groups established with them. I believe that the author, bearing in mind the resentment towards “the pagan people”, hated because of the destructions they caused repeatedly to Romanians, did not make any effort to study them, taking for granted the cliché image of this people.

In conclusion one might say that in the Romanian mentality, *the foreigner* is defined in relation to the Christian by means of the *dichotomy evil-good*. At the same time it must be emphasized the fact that the images and the expression which have an ethnic character have been used at a superficial level, in order to simplify the narration, the events being thus more important than the explanation of the interethnic relationship. The chroniclers do not create portraits, but they write descriptive passages, based on the social representations of the community. The lack of information about the other led to superficial generalizations, and the political- economical context in which the relationships were built has led to prejudices and stereotypes, to mental clichés. These, having either positive or negative connotations, have developed standardizations in the relationship with concluded: “there is no such thing as a clear consciousness of the rapport between one ethno-cultural community and another” (Zub, 1996 : 337). But this fact was not intended by the chroniclers. Focusing on events and showing interest in their political aspects, the chroniclers’17<sup>th</sup> century have proven a careful concern not only for emphasizing them, but also for adapting their literary language to the expectations of their readers. A concrete, simple, but attractive and direct approach was necessary. Thus, today, by means of their literature, the historians can find out more about the spiritual life of their people (Iorga, 1925 : 9) but also to follow the movement of ideas in the European space.

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## ***LES TROIS IMAGINAIRES : SCIENTIFIQUE, RELIGIEUX ET ARTISTIQUE<sup>1</sup>***

***Abstract:*** In the typology of the imagination, we find three main directions, depending on the report that imagination can have with the reality. These three directions are formed around two principles of interpretation of reality: the approach of the quotidian and immediate sense of space and the approach of the space of transcendence, beyond the self. These principles organize the formation of the imaginary world that applies to reality. By applying a imaginary world to the reality we understand a contact between the transcendental constructions of our thought and reality itself, in the sense that occurs between the two a communication, a dialogue, after which the psychic and the reality become more accurate, evolving into a better "adaptation" of one another.

***Key words:*** imaginary, imagination, Kantianism.

### **L'a priori métaphysique et l'a priori transcendantal comme conditions de l'imaginaire**

Nous distinguons trois directions ou constellations, pour garder le terme de G. Durand, dans lesquelles l'imaginaire expose ses objets. La nature de ces objets semble complètement distincte à un premier regard. Quelle pourrait être la relation entre un objet technique (le téléphone, par exemple), un dieu chtonien grec et un tableau de Magritte ? Si on cherche un lien général entre l'objet technique (qui est scientifique en même temps, c'est-à-dire issu à la suite de l'application d'une connaissance de ce type), l'objet religieux et l'objet artistique, nous trouverons, bien sûr, à part quelques situations particulières accidentnelles, un lien qui appartient à leur genèse. L'imagination est la source de ces objets et il faut la prendre comme étant définitoire dans le processus de génération de ces objets, à côté des autres facultés, l'intellect et la sensibilité. Mais la réponse semble être trop simpliste si on se résume seulement à dire que l'imagination est la source de leur *être*. Il faut investiguer plus sur le *comment*, sur les limites de ce fonctionnement imaginatif. Et aussi il faut voir l'essence de ces constellations imaginaires.

Mais qu'est-ce qu'on comprend ici par essence ? Aujourd'hui, nous pensons que la première chose qui nous vient à l'esprit quand on parle de la recherche de l'essence d'une structure est cadée immédiatement dans une recherche de type phénoménologique. Mais ici nous comprenons prendre en compte une autre forme d'analyse, non phénoménologique au sens husserlien, mais... phénoménologique au sens kantien. Quand on parle de la recherche de la possibilité des objets métaphysiques ou de la possibilité de la connaissance synthétique *a priori*, il faut identifier cette possibilité, au sens kantien, avec la recherche de l'essence<sup>2</sup> (Philonenko, 1996 : 109). Comment est possible la mathématique pure ou la physique pure, revient à demander : quelle est l'essence de celles-ci ? Dans quel sens Kant prend en compte cette essence ? La question sur cette notion s'ouvre vers deux directions, dont Philonenko parle. L'essence a une double facette : métaphysique et transcendante. La première face de l'essence, qui peut aussi bien prendre le nom de *structure métaphysique*, présente cette structure transcendante avec les moyens de l'imagination active. L'objet est donné

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<sup>2</sup> Nous sommes tout à fait d'accord avec l'analyse de cet auteur en ce qui concerne la possibilité comme essence des choses chez Kant.

métaphysiquement. L'essence transcendante est celle qui montre la signification de cette structure transcendante pour l'individu qui la saisit.

Ainsi, nous prendrons cette ligne phénoménologique au sens kantien, pour trouver l'essence ou les conditions de possibilité de ces trois structures imaginaires en établissant leurs limites. Nous suivons donc la double recherche transcendante et transcendante de leur essence. Pour procéder en conséquence, il faut partir d'une idée de base qui s'applique à tout l'imaginaire sous toutes ses formes. Nous comprenons l'imaginaire comme J. Thomas (1998) le comprend ; ainsi, l'imaginaire n'est ni un espace, ni un objet, mais un système de relations entre les images organisées dans des structures dynamiques conformément à une logique propre de composition. Une image isolée peut être traitée seulement en fonction de sa formation, en la mettre en relation avec l'imagination qui l'a engendrée, mais une fois élaborée, l'image entre en relation avec d'autres images, en passant à un autre niveau d'ordonnancement. L'image seule reste isolée, elle nous offre seulement un contenu sémantique segmenté. Le sens est donné seulement dans leurs dynamiques interactionnelles, tout comme le sens des mots dans un discours. Si on parle pourtant d'un espace imaginaire, ceci a de sens seulement dans le cadre d'un certain espace sémantique ouvert par la logique dynamique qui a la tendance d'organiser ses objets/sens dans des structures stables. Donc, l'idée de base pour l'analyse de l'imaginaire s'appuie sur ce que M. Eliade (1978) nomme la fonction religieuse de l'imaginaire.

Toute construction imaginaire est dans son fondement de facture religieuse, ensuite elle devient profane, artistique etc. et ensuite de nouveau, elle revient à une espèce de sacralité. Cette théorie qui vient de la part de la phénoménologie de la religion a un point commun dans le criticisme kantien ; il s'agit de la postulation d'une transcendance (de la chose en soi, par exemple), comme source de toute connaissance immanente. *L'apriorisme* est la reconnaissance de cette source de l'au-delà nécessaire pour fixer toute construction de la pensée possible. Kant opère une distinction entre la pensée et la connaissance qui est fondamentale pour notre propos. La pensée représente « le mouvement des Idées transcendantes, qui déploie l'horizon de la raison » (Philonenko, 1996 : 139-140), tandis que la connaissance se définit comme unité synthétique des formes de la pensée (les concepts, les catégories) et les intuitions (*Ibidem* : 139). Autrement dit, la pensée est une fonction transcendante qui fait possible la connaissance, dans le sens où les Idées transcendantes ont une valeur *utile* dans le processus de la connaissance en donnant à celle-ci une direction, une orientation vers un but qui est un *focus imaginarius*. Ce but est imposé de l'extérieur de l'entendement même. La phénoménologie husserlienne identifie cette orientation dans l'intentionnalité.

Le transcendant d'Eliade et le transcendental de Kant sont des principes régulateurs pour les actions humaines qui se traduisent dans les actes de connaissance générale et de la création technique, artistique etc. Il existe donc un double *a priori*, métaphysique et transcendental et les deux déterminent l'expérience. C'est ainsi qu'il faut comprendre la fameuse phrase de Kant par laquelle la *Critique de la raison pure* commence : « Que toute notre connaissance commence avec l'expérience, cela ne soulève aucun doute... Mais si toute connaissance débute avec l'expérience, cela ne prouve pas qu'elle dérive toute de l'expérience ». Mais, en étudiant les formes principales de l'imaginaire, nous ne sommes pas engagés dans un problème de connaissance, mais sur un problème d'essence et de structure ou de présentification de cette essence dans l'objet imaginaire. C'est vrai aussi que pour Kant ce qui compte est

le passage de l'*a priori* métaphysique vers celui transcendantal, mais le premier reste toujours présent en arrière plan dans son système.

Ainsi, nous nous intéressons à la structure ontologique de l'imaginaire, à son *esse* et à sa modalité de présentation structurelle. Mais qu'est-ce qu'on peut comprendre par structure ? Tout d'abord ce qui vient d'être dit sur l'imaginaire en haut décrit son anatomie. L'objet imaginaire – qu'il soit un dieu, un objet technique quelconque ou une œuvre d'art – se groupe dans des constellations, c'est-à-dire que ces objets s'organisent dans différents mondes imaginaires en fonction d'une logique propre. Mais dans le cas de l'imaginaire on parle de plusieurs logiques qui fonctionnent en même temps et non d'une seule logique. L'imagination comme faculté intermédiaire entre la sensibilité et l'entendement, comme elle apparaît pour Kant, a des fils qui s'insèrent bien loin de la sensibilité ou de l'entendement. Elle ne se fixe pas des limites (dans le sens où on parle des *mêmes* limites), comme c'est le cas de la raison ou de l'intellect, pour toucher la chose en soi, qui reste complètement en dehors de toute connaissance pour Kant. Mais nous soulignons le fait qu'il faut suivre la définition de la connaissance donnée par Kant dans les limites exposées en haut, et l'imagination est la condition de la formation de la connaissance et si elle est exclue du groupe des vraies connaissances, elle n'est pas du tout exclue de la *pensée*, chose qui est très importante pour notre recherche, comme nous allons voir.

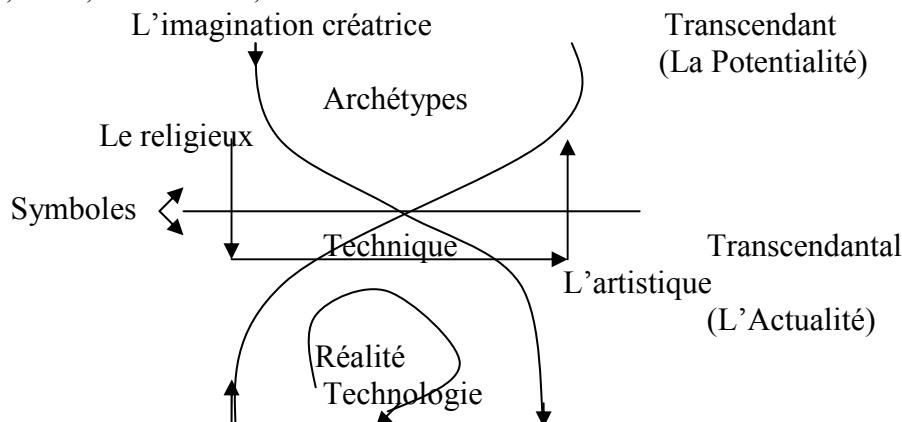
### **Les trois fonctions de l'imaginaire**

Ainsi, nous traitons les trois domaines imaginaires principaux : le religieux, la technique et l'artistique. Ces domaines sont déterminés par trois fonctions correspondantes : le religieux est une fonction transcendante, la technologie se présente comme une fonction de la réalité phénoménale pure et l'artistique (esthétique) est vu comme le résultat d'une fonction transcendantale. Quand on parle de ces fonctions de ces mondes imaginaires qui leur sont propres, cela ne veut pourtant pas dire qu'un domaine est sous l'emprise *seule* de cette fonction. On parle plutôt d'un complexe de fonctions qui sont ordonnées par une fonction dominante. Mais que veut dire *fonction* déterminante propre à un espace imaginaire ? Le concept trouve sa place dans le fonctionnement de l'imaginaire seulement en relation avec l'imagination créatrice principalement. Chaque espace imaginaire construit ses objets en fonction de la prééminence d'une source dominante qui oriente l'imagination vers un but. Ainsi, l'objet religieux comme objet qui entre dans une constellation imaginaire, trouve sa source principale ou sa *motivation* d'être dans le transcendant qui devient ainsi principe formateur de cet objet en tant qu'élément d'une structure imaginaire religieuse. Pour l'objet technique, celui-ci est le résultat de l'action de l'imagination créatrice qui actionne conformément à un principe qui serve l'instauration de cet objet dans le monde réel.

Un objet technique – une coupe ou un couteau, si on les considère comme des objets techniques les plus simples – sont des objets pourvus d'une utilité principale dans ce monde ci, la réalité phénoménale, en se servant (dans le sens d'entrer dans des relations avec d'autres objets) pour atteindre des buts spécifiques à ce monde. Ainsi, nous pouvons couper le pain et boire de l'eau avec la coupe. On peut leur trouver des utilisations – à part d'autres fonctions, comme serait une fonction esthétique, économique, par exemple, mais toutes ces fonctions ne sont qu'auxiliaires en ce qui concerne ces deux objets strictement parlant, à celle utilitaire – mais, à des moments précis, le couteau peut servir non pas pour couper, mais comme un tournevis, et la coupe comme récipient pour collectionner des monnaies. Mais toutes ces

caractéristiques utilitaires, esthétiques, économiques, se groupent autour de la réalité phénoménale dans le sens que c'est ici leur domaine d'action. Couper du pain ou enlever une vis d'une planche, toutes ces actions se passent dans le même monde, dans le même niveau d'ordonnancement. Si la coupe se trouve dans l'espace imaginaire religieux, celle-ci n'est plus vue comme un simple objet utilitaire, mais symboliquement lui est conférée une autre fonction, plus élargie et qui sort cet objet technique de ce domaine phénoménal, pour le faire passer dans celui transcendant.

On dit maintenant que la coupe est le produit de l'imagination créatrice qui le place dans l'espace imaginaire religieux, en lui accordant une fonction propre à ce niveau – par exemple la coupe du Graal, le *corps* même du Christ ou le réceptacle et le porteur du sang royal divin au sens d'héritage<sup>1</sup> par la descendance de Marie Magdalena et de Jésus. Autour de cet objet concret se concentrent maintenant d'autres intentions. L'objet artistique, à son tour, représente la mise en forme d'un principe transcendantal cette fois-ci. Cet objet met en accord une fonction de l'âme, celle d'équilibrage de son énergie *libidinale*<sup>2</sup> qui se réalise dans le processus créateur. Nous pouvons représenter cette dynamique imaginaire autour de la dialectique de ces trois principes : transcendant, réalité, transcendantal, dans le schéma d'en bas :



L'imagination est la faculté, au sens kantien, ou la puissance de l'esprit, au sens pascalien (J.-P. Cléro et G. Bras :1994) qui détient dans ce schéma la fonction de principe formateur, c'est l'appareil qui donne un sens à un processus d'individuation en fonction de certaines *data*, qui appartient au *Logos* (le logos divin et humain, transcendant ou transcendantal, les deux doublés d'un logos de la nature – l'ordre naturel). Ici il n'est pas nécessaire de faire la distinction entre imagination comme

<sup>1</sup> On pense ici aux textes gnostiques qui sont devenus la source principale pour la suite de best-sellers de Dan Brown – *Da Vinci code*, *Ange et Démon*... Cet auteur a utilisé magistralement les « recettes » littéraires (il est professeur de théorie littéraire d'ailleurs) pour remettre en actualité l'information contenue déjà depuis plus d'un millénaire dans les textes gnostiques. Voir aussi les études de C. Bădiliță sur la relation entre la mise en œuvre de Brown et les textes originaires gnostiques qui deviennent le sujet de la littérature brownienne dans : *Glofire. Nouă studii biblice și patristice*, Polirom, Iași, 2008 ; „*Da Vinci code* o blasfemie ?”, dans *Degetul pe rană și alte dezintoxicări antipolitice*, 2011.

<sup>2</sup> Le terme *libido* ici n'est pas compris dans le sens freudien, celui d'énergie sexuelle, mais dans le sens plus large donné par C. G. Jung dans *L'énergétique psychique*. Ainsi, le *libido* est l'équivalent de l'énergie vitale, qui contient à la fois l'énergie biologique et celle psychique de l'individu (p.37).

faculté ou imagination comme puissance de l'esprit car nous ne nous intéressons pas en ce moment de sa nature stricte, mais à ses manifestations sur la carte des formes du Logos. L'imagination est donc le liant entre l'esprit et la matière et représente l'espace où s'exprime ce qu'Unamuno nommait « l'aventure viscérale de l'esprit ». L'imaginaire a comme dimension constitutive une dynamique directionnelle, orientée et tout ce qu'on doit faire est d'identifier cette direction, ce vecteur imaginaire. Autrement dit, nous sommes à la recherche de sa cause finale.

Ces trois principes exposés ici représentent trois vecteurs de l'imaginaire autour desquels les objets et les mondes imaginaires s'organisent dans différentes constellations. Ces principes sont formateurs dans le sens où ceux-ci constituent en quelque sorte le cadre qui actionne de l'extérieur de l'imagination et de l'imaginaire tout en leur restant en même temps consubstantiels. Nous avons une ressemblance avec les intuitions pures *a priori* de Kant et ce que représentent celles-ci pour la structure de la connaissance. Mais ici nous ne pouvons pas parler d'intuitions puisque, tout d'abord il ne s'agit pas du tout d'intuitions sensibles – le rôle de l'intuition vise directement la sensibilité. Le transcendant, la forme de la réalité phénoménale et le transcendental ne sont pas des intuitions pures, mais se comportent *comme si* ils en sont ainsi ; leurs modalités d'être sont analogues aux intuitions pures. Sans ce cadre transcendant, ordonnateur phénoménal et transcendental, l'imagination ne peut pas avoir d'existence. Nous pensons que le grand tournement copernicien réalisé par Kant ne concerne pas seulement le fait qu'il a pensé l'espace et le temps comme intuitions, ayant donc une réalité seulement à partir de nous et en nous-mêmes, mais il a opéré ensuite plusieurs tels changements coperniciens. Ainsi, un autre changement concerne directement l'imagination et *sa place* parmi les facultés.

L'imagination, telle qu'elle est présentée partout dans son système, parfois nous échappant parmi les doigts, parfois lui accordant une importance absolue dans la pyramide de la connaissance et de notre existence dans le monde, est laissée dans une place bien intéressante : elle se trouve *dans l'intervalle*. On n'aurait pas assez de temps à travailler cette notion et comment elle est coextensive même à la notion d'imagination. Il faut développer toute une philosophie de l'intervalle. Tout comme l'espace et le temps et à partir de ceux-ci toutes les autres intuitions empiriques font possible la nature objective, comme *résistante* à nos actions, le transcendant, l'ordre phénoménal et le transcendental se présentent comme principes purs de l'esprit (pris dans sa totalité consciente et inconsciente).

Le transcendant et la transcendentalité n'ont pas de *lieu* ou de *durée* immédiatement saisissables – on leur accorde une place seulement par analogie aux intuitions de l'espace et du temps, par exemple le transcendant est placé *au-delà* ou même *en haut*, lui donnant les coordonnées de la verticalité et le transcendental est placé *au-dedans* de nous-mêmes, lui accordant l'autre direction de la verticalité, l'orientation vers le bas – et l'imagination est celle qui leur assigne une forme conceptuelle mais non à partir de la synthèse des objets intuitifs, mais en venant des synthèses de la raison spéculative. Mais cette forme intuitive qui est opérée par la raison spéculative (dont Kant en parle plusieurs fois) n'a rien de spatiale ou de temporelle en soi. Ce troisième principe, celui de l'ordre de la phénoménalité, comment doit-on le comprendre ? Celui-ci, comme terme moyen, se trouve entre le transcendant et le transcendental – et l'imagination peut lui assigner la ligne horizontale comme forme – et c'est nécessaire d'avoir les caractéristiques doubles que d'ailleurs Kant a établis pour les intuitions (elles sont internes mais nous donnent l'illusion d'avoir une objectivité extérieure). En fait ce principe fait possible les intuitions *a priori* et *a posteriori*. Ce principe est d'ailleurs

celui qui fait possible l'Actualité du monde, la manifestation présente des phénomènes dans l'espace-temps ; il se présente ainsi comme l'*a priori* métaphysique, celui qui engendre la forme *a priori* de l'espace et du temps comme cadres de toute intuition empirique et de toute connaissance. Dans ce sens il ne se trouve pas lui non plus dans l'espace-temps. En conclusion, nous sommes conduits à voir ces trois principes comme conditions de possibilité de toute action de l'imagination. Ils offrent aussi le cadre sous lequel tout monde imaginaire est formé. Ces trois principes guident seulement la dynamique de l'imagination vers un but quelconque. Mais pour rester dans le cadre kantien, toute forme imaginaire doit avoir une matière et celle-ci est donnée par le deuxième principe ici mentionné et celui-ci contourne tous les autres. Autrement dit, les principes transcendant et transcendental se versent dans celui de l'ordre phénoménal.

Toutes les connaissances humaines, qui reposent sur l'expérience en dernière instance, peuvent être placées dans deux classes : 1. celles qui ont leur origine dans les sens et l'expérience et celles-ci sont nommées empiriques et 2. celles qui ne s'appuient absolument pas sur les sens, mais ont leur fondement dans la faculté pure *pensante* de l'âme, et ceux-ci sont des représentations pures. Ces représentations pures (ou concepts purs) peuvent en avoir, grâce à l'imagination, seulement une forme car seulement celle-ci peut être *inventée*. La matière ne s'invente pas, mais elle est donnée aux sens.<sup>1</sup> Kant même dit que nous ne pouvons pas connaître les noumènes *a priori* que dans la mesure où nous-mêmes les faisons, on leur donne une forme.<sup>2</sup> Ainsi, nous pouvons dire qu'on a deux *a priori*, l'un transcendant et l'autre transcendental. Le premier a le sens d'archétype ou Forme (au sens de Platon) et nous est imposé nécessairement par le transcendant. Kant parle d'un *intellectus archetypus* comme étant propre à la divinité et celui-ci étant en état de produire les objets et la base de nos intuitions.

Tout de même, si ce qui en nous s'appelle représentation, était *actif* par rapport à l'*objet*, c'est-à-dire si par là-même l'*objet* était produit, comme on se représente la connaissance divine en tant qu'archétype des choses, alors la *conformité* de celle-ci avec les objets pourrait être aussi comprise. Donc la possibilité aussi bien de l'*intellectus archetypus*, sur l'intuition duquel les choses elles-mêmes se fondent, que de l'*intellectus ectypus* qui puise les *data* de ses démarches logiques dans l'intuition sensible des choses est au moins compréhensible.<sup>3</sup>

L'*a priori* transcendant n'est qu'une autre forme ou *phase* de l'*a priori* métaphysique ; maintenant cet *a priori* plus « humain » devient une forme propre à celui-ci et seulement à celui-ci. Il est en mesure de fonder toute construction de la raison et de l'entendement sans partir nécessairement des objets, par abstraction de ceux-ci ou déduction de leurs formes strictement en partant des objets particuliers. L'*a priori*, sous n'importe quelle forme, métaphysique ou transcendante, fait possible le fonctionnement de l'imagination. Quand notre raison construit les objets (mathématiques), ou produit les

<sup>1</sup> Voir sur l'*a priori* kantien dans Rudolph Eisler – *Kant-Lexikon*, I.

<sup>2</sup> Kant le dit plus exactement : « Nous ne pouvons connaître les choses suivant ce qu'elles sont en soi (noumènes) et, d'une façon générale, *a priori*, que dans la mesure où c'est nous-mêmes qui les faisons. » *apud* Rudolf Eisler, *op. cit.* p. 53.

<sup>3</sup> Kant – *Lettre de 21 février 1772 à Marcuz Herz*, *apud* A. Philonenko, *op. cit.* p. 95. Nous avons consulté la traduction roumaine de Kant – *Scrisori din anii de tăcere (1770-1788)*, (traduction faite par Lia Baltador, Mihai-Andrei Todoca et Adriana Pop).

concepts, celle-ci part de cette base *a priori* qui n'est pas seulement la base de la représentation comme reproduction, mais elle est aussi la base de la création même des objets (dans le concept de la morale ou de l'art, la *technique*).

En revenant aux dites d'Eliade, notre schéma a présenté cette dynamique de l'imaginaire, qui surgit d'une origine transcendante (le sacré), comme principe formateur primaire, pour qu'ensuite se repose et se combine dans une multiplicité de formes dans la réalité (le profane) sous le principe secondaire et enfin, sous l'action du principe *de retour*; la transcendentalité fait revenir à l'origine. Mais ici une question s'impose : comment le transcendental nous remet dans la ligne du retour vers l'origine ? Et pourquoi ce retour se concentre le plus sur l'aspect artistique-esthétique de l'imaginaire ?

La technique (au sens de somme ou système d'objets techniques) et l'art se trouvent dans le même cadre phénoménal et de l'expérience. Mais les deux se distinguent essentiellement en fonction de leur finalité – dans leur fonction téléologique, d'après la terminologie kantienne.

En quoi diffèrent l'art et la technique ? En sachant que l'imagination est la faculté qui a un rôle des plus importants dans la constitution de leurs objets, y-a-t-il une différenciation dans le cadre de son fonctionnement dans leur cas ?

Du point de vue de l'imaginaire, la technique reste dans les limites du quotidien, de la vie ordonnée autour d'un certain rythme de l'expérience. Elle met les bases de l'*habitude*, dont Kant parle dans son *Anthropologie*<sup>1</sup>. La technique se présente comme un monde imaginaire dans lequel l'innovation dans l'ordre de la nature se manifeste d'une manière exemplaire. C'est-à-dire que l'homme *utilise* la raison et l'expérience en vue d'une certaine finalité propre. Il participe au jeu de la nature en l'imitant ou, plutôt, en jouant avec les règles de la nature. L'expérience phénoménale lui est essentielle dans ce cas et l'exercice des facultés de connaissance, l'entendement et la raison, liées à l'imagination, conduit à la découverte ou à l'invention des nouveaux objets. Ces objets représentent la manifestation culturelle de l'homme qui vit dans le monde.

L'objet d'art se présente aussi comme faisant partie d'un domaine imaginaire de l'homme qui vit dans ce monde, mais non plus en jouant d'après les règles de l'expérience phénoménale isolée du transcendant ou de la transcendentalité. L'objet d'art comme élément constitutif du monde imaginaire artistique, entre dans un autre réseau finaliste – le retour vers le transcendant. Le transcendantal dirige l'imagination non plus vers ce monde, vers le confort et l'harmonie de l'homme dans le monde, mais vers le transcendant, vers l'harmonisation avec les archétypes formateurs. Dans son *Anthropologie*, Kant parle d'un double usage de l'Intellect. Premièrement, comme il en parle dans la *Critique de la raison pure*, l'intellect utilise les intuitions (pures *a priori* et empiriques, *a posteriori*) en vue d'élaborer des connaissances discursives. La base de cette formation est donnée par les schèmes de l'imagination, construites à base des intuitions empiriques. On peut dire que dans cette direction actionne l'imagination qui fait possible l'objet technique. Mais l'intellect utilise aussi, au lieu des intuitions, des symboles. Nous arrivons ainsi à une connaissance symbolique. L'essence du symbole appartient à un *intervalle* – le symbole n'est qu'à moitié intuitif, l'autre moitié

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<sup>1</sup> Kant – *Antropologia din perspectivă pragmatică* (traduction, étude introductif par Rodica Croitoru). Dans la *Préface*, Kant introduit le terme d'habitude de l'homme, celle qui alterne avec les périodes d'exaltation, de paradoxe, pendant laquelle l'individu sort du quotidien, en préparant le chemin vers les découvertes.

appartenant à un *a priori* transcendant. Maintenant le schème est remplacé par le symbole. Nous arriverons à une connaissance par approximation<sup>1</sup>. Ce type de connaissance ne nous offre pas les mêmes objets et de la même manière, claire et distincte. Dans cet exercice de l'intellect on ne parle plus d'erreur ou paralogismes comme « maladies » du fonctionnement de la faculté, mais on parle d'*exaltations* (Schwärmerei) ou de *fanatisme*. Quand cette faculté commence à considérer les phénomènes réaux comme symboles d'un monde intelligible qu'on peut seulement imaginer et ainsi elle tombe dans le fanatisme ou dans l'exaltation<sup>2</sup>. Comment comprendre cette affirmation ? Si nous regardons de plus près, nous voyons que ces idées cadrent plus avec la religion ou avec la mise en forme d'un contenu transcendant. La distinction est très fine et tient de la différence entre la fonction transcendance et transcendante. Le transcendant a comme forme immanente de manifestation les phénomènes. La fonction du transcendant est d'être support pour ces phénomènes et ce support s'appelle *chose en soi*. Et Kant insiste sur le caractère inconnu de cette *chose en soi*, malgré le fait qu'on affirme son existence. Mais en affirmant cette existence, nous postulons une connaissance.

Le paradoxe semble insolvable. Mais c'est justement ici qu'intervient le transcendental. Celui-ci représente un autre mode de manifestation phénoménale qui n'est plus d'ordre naturel, qui s'appuie sur la distinction entre sujet et objet. La chose en soi est enveloppée par un complexe phénoménal qui nous conduit à faire le partage entre sujet et objet. Mais il existe une nature propre au sujet même, celui qui enferme en lui un *a priori* propre, celui qui fait possible la revenue à la transcendance. Dans ce sens on parle d'une mutation de cet *a priori*. L'espace et le temps, qui sont aperçus comme donnés de l'extérieur absolu, transcendant, ont un correspondant dans la transcendental une autre forme : l'espace et le temps sont des intuitions pures *a priori*. La balance est reversée – ce qui était jusqu'à maintenant considéré comme appartenant à la transcendance pure, maintenant est déplacé vers la transcendentalité pure. A première vue, on peut dire que le temps et l'espace chez Kant sont devenus intuitions grâce à une telle exaltation qui s'est emparée de son esprit – le phénomène réel, saisissable comme tel devient chez Kant un symbole (comme intuition pure) d'un monde transcendant. Mais il ne tombe pas cette « maladie ».

Entre l'*a priori* métaphysique et l'*a priori* transcendental n'existe pas d'identité – les deux ne peuvent pas être superposables à l'identique. Mais entre les deux existent des *correspondances*, en s'appuyant sur la *ressemblance* et l'*analogie*. C'est grâce à cette analogie que le monde intérieur transcendental et le monde transcendant peuvent communiquer. Le symbole avec ses deux facettes n'est pas une entité hiérarchique ; la composante réelle, visible, n'est pas moins importante que sa composante invisible, celle qui resterait derrière la manifestation de la première facette. La composante matérielle visible ne renvoie pas à celle invisible, comme son référent ou sa signification. Si on pense ainsi, nous resterons dans le monde des signes – le signe (arbitraire) renvoie à son signifié, c'est-à-dire à ce qui compte dernièrement. Le symbole n'est pas arbitraire et sa force dérive de la *rencontre* de ces deux facettes, chacune ayant son apport à la constitution du symbole. Kant nous dit donc, en se référant à

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<sup>1</sup> Kant définit l'hypothèse comme étant une transposition en forme sensible d'un concept abstrait.

<sup>2</sup> Kant commence à développer cette conception dans la période précritique, avec le texte qui avait comme « protagoniste » Swedenborg. Il s'agit du texte *Rêves d'un homme qui voit des esprits expliqués par des rêves de métaphysique* (1766).

Swedenborg, qu'à chaque fois qu'on tient la part ou on confond les mondes, nous risquons de tomber dans un parti pris. Les phénomènes (pas plus certains d'entre eux) ne sont pas identiques à un monde auquel ils *renvoient* – le phénomène ne renvoie à rien – ils sont ce qu'ils sont, des simples manifestations. Ceci n'annule pas le fait que derrière eux existe un « moteur », un élément qui *demande* ou *détermine* cette manifestation. Si le phénomène naturel est la manifestation sous la forme objective d'une inconnue chose en soi, le phénomène artistique représente la manifestation subjective d'un esprit qui vise une certaine finalité (qui a une intention, comme les phénoménologues en parlent). Les deux manifestations, quoique semblables, ne peuvent pas du tout être identifiées. Pourquoi la chose en soi se manifeste dans la forme qu'elle se manifeste et non pas sous une autre forme, ou pourquoi la chose en soi a *choisi* de se manifester ainsi et non pas autrement ? – ceci représente une question sans fondement aux yeux de Kant, car nous nous arrêtons devant la chose en soi comme devant une porte condamnée. Nous nous arrêtons devant cette question car nous n'avons pas les moyens – vue notre position dans l'univers – pour établir une réponse. Mais Kant nous laissent aussi devant une possible perspective, celle métaphysique, mais celle-ci est abandonnée dès le début par le philosophe car ne conduit à quelque chose de certain, comme dans le cas de nos connaissances basées sur l'expérience phénoménale. On peut jouer avec différentes réponses et nous sommes obligés d'être conscients du statut de ces réponses, ayant pour seule source l'imagination. Nous revenons donc à un autre domaine de l'imagination : l'imaginaire métaphysique (Bonnefoy Y. : 2006). Le problème qui reste toujours concerne les limites et les conditions de cet imaginaire : comment est possible l'imaginaire métaphysique, artistique, technique, religieux ? Mais nous référons ici seulement à ces trois imaginaires : religieux, technique et artistique.

Ainsi, l'objet artistique sort à l'évidence ou manifeste une analogie avec le transcendant, dans le but de revenir à un état d'équilibre avec celui-ci. L'être humain s'harmonise à tous les niveaux en créant des objets artistiques comme symboles. Par le symbole on revient à la condition de mise en contact avec le transcendant (due à la nature duale synchrone du symbole même). Et cette remise en contact se réalise par l'équilibre affectif, du *goût*, de la faculté de plaisir, de la faculté de désirer qui se réalisent dans l'œuvre d'art. Nous ne sommes plus devant la recherche de la vérité d'une connaissance, mais nous nous plaçons dans l'agréable. Cette agréabilité peut s'obtenir par deux voies : par celle de l'*utilisation* de la technique – qui nous offre le confort physique, vital dans l'ordre de la nature physiologique, comme Kant aurait pu dire – et par la création de l'objet d'art – qui nous offre un confort affectif, vital dans le sens d'ordre transcedental.

Mais le point de convergence de tous ces trois imaginaires concernent la faculté qui fait possible ces mondes : l'imagination. Le problème central est : Que peut-on dire sur l'essence de l'imagination qui détermine les mondes imaginaires ? Autrement dit, nous sommes conduits à voir si ces mondes ont une certaine consistance ou statut ontologique. Comme les choses ont été présentées jusqu'ici, nous voyons que ces mondes sont constitués ontologiquement car ils reposent sur des principes *a priori*. Mais sur quels principes, internes cette fois-ci, repose l'imagination/imaginaire ?

En conclusion, nous avons tracé une carte possible qui exprime la structure de liaison entre les trois formes principales de l'imaginaire. Il s'agit en essence d'un effort rationnel de mettre ensemble le complexe du monde imaginaire qui échappe dans la plus part des cas d'interprétation à une analyse holistique. Loin de nous à offrir une telle solution holistique dans ce texte, mais nous avons exposée un modèle d'interprétation du monde imaginaire à partir d'une analyse kantienne.

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## **TRANSLATION A CHANCE FOR BALKAN LITERATURE<sup>1</sup>**

**Abstract:** The Balkan literature represents a relatively new concept among other European literatures. It's a literature having in common a rich heritage and a similar development frame, aspects which lead to a similar profile. Based on the ancient heritage, developed due to the rich tradition of the Byzantine Empire and reshaped by Western influence (mainly French) in the 19 century, the Balkan literature is still quite unknown, not only the western world, but also among other countries in South east European area. This aspect is determined by the fact that the languages in which it is written do not have much visibility and to the strong prejudice that western culture is superior to other form of culture, especially to those developed in the eastern part. For literatures written in less used languages, as those in the Balkans, translation is the only path to become famous. The chance of the Balkan literature has been the fact that this is a multicultural region, where people speak a lot of languages and some of them started to write in French (Julia Kristeva and Tzvetan Todorov – Bulgaria; Ismail Kadare – Albania), English (Orhan Pamuk – Turkey; Mircea Eliade, Petru Popescu – Romania). This paper main research questions concern the influence of translation in developing Balkan literature and in establishing its position among other European cultures.

**Key words:** Balkan literature, translation, literary theory

### **1. General Frame**

When the old Roman Empire was split into two parts, nobody was aware of the fact that Europe was split into two parts with a different destiny. The south-east became a major part of the Byzantine Empire, the heart of the civilized world during the first millennium and was later included in the Ottoman Empire, influenced by Turkish and Arabian culture. A large region set on what became later known as the Balkan Peninsula sharing a common background, result of three melted cultural strata: Byzantine, Turkish and folklore (Muthu, 2002, 109). The beautiful city of Constantinople, glamorous capital of the Byzantine Empire, was conquered by the Turks and entered into legend, becoming a mythical martyr city, centre of eastern Christianity. With similar historical heritage and common cultural background, the Orthodox religion has maintained the unity of the analysed region.

Old religious books and popular legends orally circulated throughout the whole territory of the Balkan Peninsula, leading to similar characters (Nastratin Hoga, the outlaws, different yet similar versions of Prince Charming, are the best examples) and a similar way of telling stories, a way which has its origins in old oriental tales. When old Slavic and Greek were languages spoken by a lot of people there was no need for extensive and accurate translations, any way oral literature is not so demanding concerning fidelity and truth. Later, at the beginning of the 19<sup>th</sup>. century, when national literature started to build their profile, translation became a necessity and a vehicle for connecting the two *Europes*.

Since the beginning of the 20<sup>th</sup>. century the Balkans have become the place of a witch trial to which many people of the region submitted and the literary climate has become part of. Each country, consequently each national literature tried to imagine that they are different compared to their neighbours, as Vesna Golthorthy wrote, for people in the region, the Balkans are far away, on the east side. For I.D. Sarbu, as for many Romanian writers it is something to be ashamed of, “the province of the province, “edge to edge”. Luckily there are some writers such as Julia Kristeva, Tsvetan Todorov, Mircea

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Eliade, Ismail Kadare, Orhan Pamuk defended the image of the Balkan culture and have started to write a type of literature in which the tradition of the old oriental story-tellers and the shape of west European literary patterns melted in an original way of writing, a new type of literature that should be called Balkan literature.

During the postmodern time, writers and scholars as Lucian Boia, Neagu Djuvara, Sorin Alexandrescu, Mircea Muthu, (inside the Romanian literature) as well as Milan Kundera, Tzvetan Todorov, Maria Todorova or Julia Kristeva, who wrote in English and French published studies that enlighten the value of the literature written in the region. Those studies, analysing culture in general, underline the influence of the Balkan background on the development of local literatures. In Romania, the concept of Balkan literature appeared during the '30 and was developed and analysed in cultural studies written by Nicolae Iorga, Eugen Lovinescu and George Călinescu. Well known writers, running for important literary awards, as the Romanian Mircea Cărtărescu or the Albanian Ismail Kadare speak about themselves as representatives of Balkan literature. Mircea Cătrărescu expressed in a poetical way his deep connection with the Balkans: „For me the Balkan Peninsula is a space where everyday reality has been always overwhelmed by a gigantic, multilayered and labyrinthine imaginary”(Cărtărescu 2003, 157)

Unlike the relationship East – West, generally perceived as an antagonistic one, the Balkans and East are not in opposition (Cioflâncă, 2002, 22), yet different. When the known world became that with which we are familiar today, the Balkans started to be perceived as a space of cultural transition in which political disputes still plays an important role and are far from over. This is the starting point of reconsidering the Balkans and of many scientific researches aiming to establish the cultural identity of the region.

## 2. Research Questions

Translation played a major role in the development of Balkan literature from its very beginning. It is well known that the first Bible printed with Arabic letters for Christian population in Syria, a book published in 1711, was printed and translated by Constantin Brancoveanu generosity.(Djuvara, 2008, 157). This is just an example that illustrates the protective attitude of kings from both Principalities, an attitude showing that they had the intention to continue the tradition of Byzantine emperors as Christianity protectors. Translation of Gospels and other holly texts was an act of culture and contributed to the development of national languages.<sup>1</sup>

Speaking about Balkan writers, a reasonable question which has to be asked is *Is there a Balkan literature?* In other words shall we consider all the literary works written in the Balkans as a whole? Are there the narratives written by Balkan writers different if they are compared to other types of writing, should they be considered different if compared to national literature or other groups, such as The South American novel or Literature written in English? The question is still waiting for an answer and has become the starting point of a debate. On the other hand it is quite obvious that the author of the article accepted the idea that there is a literature common for the Balkans.

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<sup>1</sup> Many Romanian scholars thought that they needed to explain the process of translation, mainly the difficulties in finding equivalences in Romanian for Slavic and Greek texts. It was Simion Stefan who started a long debated about when and how a translator should adapt some words from the source language to the target language.

Therefore this question is not going to be considered as a research question for this analyse.

When in the 19<sup>th</sup> century the countries from the European part of the Ottoman empire started to fight for their cultural and political independence and turned to western culture, they started to translate as much as possible from those literatures, mainly the French one. All those aspects lead to the main research question: Is translation a chance or a handicap for Balkan literature? Did they contribute to its development, or on the other hand offering good models they underlined the weak points?

Considering the hypothesis that translations determined the development of Balkan literature and put into light its originality some sub-research questions have to be asked:

1. Which is the role of translation in defining the status of Balkan literature versus Western one?
2. Have translation contributed to make Balkan writers like Pamuk, Kadare, Julia Kristeva famous and through their work a large part of Balkan literature?

### **3. Translation and Localization**

Localization is a relatively new concept, referring to different aspects. One is referring to language studies (Language localisation, the process of translating a product into different languages or adapting a product for a specific country or region), others to computer science (the adaptation of computer software for non-native environments, especially other nations and cultures) or entertainment (Game localization, refers to the preparation of video games for other locales or Dub localization, the adaptation of a movie or television series for another audience)<sup>1</sup>. Considering the role of translation in developing Balkan literature during the 19th. century the notion of localization can be enlarge. After translating the most important novels of French and English literature, some Romanian authors started to write novels following the western model (structure, main characters, type of conflict) adapting the plot to local realities, *localizing* characters or conflicts. Almost forgotten today, authors like Alexandru Pelimon, Constantin C. Aricescu, George Baronzi, Ioan. M. Bujoreanu and the most talented of all Nicolae Filimon wrote about Bucharest and its mysterious life, adapting famous novels by Victor Hugo or Balzac. *Ciocoi vechi și noi* the first novel in modern Romanian literature having a certain value was written by Nicolae Filimon considering the French mystery novels as models.

When the French novels started to be translated, the authors working on those texts were quite careless considering the translation linguistic correctness. To say nothing about the fact that most of the English novels were translated from French versions. So not only the so called original novels, but also those which were translated can be considered, from postmodern perspective as adaptations. Elias Canetti often refers to the multicultural and multilingual aspects of the Balkans, analysing in his theology *The Story of my life*, the way in which certain common patterns of fairytales are localised by different countries. He considers that this is an aspect which played a major role in shaping his personality as a writer.

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<sup>1</sup> These are dictionaries', general definitions, quoted in order to explain which the semantic field of the word localization is today.

The question which should be asked from this research point of view is if that cultural practice contributed to the development of national literatures, new literary forms in particular, leading to the cultural development in Balkan countries? According to some writers of the time (like Ion Eliade Rădulescu) translation is a good writing exercise; therefore it was a good practice for a literature which was searching for its profile and young writers should translate in order to learn how to write. Others, like Mihail Kogalniceanu and Titu Maiorescu, some years later, considered that it had a bad influence, a mark of laziness and a non professional attitude. Reconsidering the problem today one may see that just translations do not make a literature, but translating develops writing skills.

#### **4. The Global Literary World and the Balkan Literature**

.When, in the 19<sup>th</sup>. century, Romanians started to translate western literature, the whole European culture was dominated by France and French was the language of culture. In postmodern time the place was taken by English. If someone wants to become famous he has to translate his work in English. English is a vehicle for multi and trans-cultural phenomena and in strange way offers a chance for the so called "minor cultures". All over the world many famous books are translated and turned into movies. Let try to make an exercise of imagination which would be the impact of Japanese literature if it was not turned into famous movies. We like it or not, but it was Zorba the Greek who turned people's attention towards the Neo-Greek literature and Kazantzakis, to Balkan literature in general.

Modern translations are more and more challenging and people involved in the process of translating have to face increasingly complex tasks, aspect which leads to a complex interdisciplinary and intercultural background required for a good translator. More and more translators become aware of the fact that just correct translation from the linguistics point of view is not sufficient for translating literature and understanding the message. The concept is not as new as it looks. In the 17<sup>th</sup>. century, John Dryden (1631–1700) describes translation as the judicious blending of these meta-phrase (literal translation) and paraphrase, when selecting, in the target language, "counterparts," or equivalents for the expressions used in the source language. A translation should be evaluated according several aspects such as: cultural and historical context, linguistic value and intercultural meanings (linguistic and extra linguistic factors). Translation is not just adaptation of a text, sometimes the text has to adapt to local cultural environment. [Badea, *The theory of cultural items – Teoria culturilor*, 2004]

It is obvious that understanding the cultural background is essential in understanding the translated text. Therefore the translators have to explain some concept from the source culture (language) to the readers (target language and culture). Translating Orhan Pamuk's novel *My Name is Red*, the first of this famous Turkish writer work translated in Romanian, Luminița Munteanu, considered necessary to add a glossary, notes and a map of the Ottoman Empire at the end of the novel. As she explains at the beginning of the novel, the world about which Pamuk wrote is an unknown universe for most of the Romanian readers. Turkey adopted the Latin alphabet in 1928, but some sounds are different compared to Romanian language, therefore she considered that it is better to preserve the Turkish form and to provide notes for the readers in order to facilitate understanding. Due to the great success of Pamuk's novel, she continued to translate him, but she considered that the glossary was no more

necessary, so she just made some notes in order to help the Romanian reader to understand the socio-cultural reality of the Ottoman Empire and contemporary Istanbul<sup>1</sup>. The case of Ismail Kadare's novels is quite similar if analysing the way in which the writer was translated and understood by the Romanian writer. His case is a little bit more complicated if one analyses the translation of the titles of his novels. One of his famous novels has the title *Këshjella*, (Albanian). Later on Kadare published a French version, under the more metaphorical title *Les Tambours de la pluie*. The English version translates the original Albanian title *The Castle* or *The Siege*. The Romanian translator Marius Dobrescu, although translated the novel from Albanian, preferred the author French version for the title, so his translation has as a title *Mesagerii ploii*. The metaphor used for the French version is appealing for the Romanian readers, because in his popular culture, water has the same major significances.

Some Balkan authors wrote in French and English, among them Julia Kristeva, Tsvetan Todorov, Mircea Eliade, Ismail Kadare, so one may think that translation was no longer necessary. The major advantage consists in the fact that due to their work written in languages largely known and used they made Balkan literature visible. Their own work was translated and due to their studies they create a window for many other Balkan writers. All the above mentioned authors participated to the cultural life of the world, writing in many international magazines, took part in international conferences and used all opportunities to promote Balkan literature.

### 5. Conclusions

Quite unknown, as a literature with its own profile, the Balkan literature has become quite visible during the last half of the 20th century, due to the fact that the most important authors were translated. The main research question refers to the role of translations, which may be considered a chance or a handicap for Balkan literature. According to the analysis done on several cultural periods, translation helped the literature of the region to develop and to evolve.

It is obvious that translation contributed to design the profile of Balkan literature. Moreover it has a major role in defining the status of Balkan literature versus Western one. Balkan writers like Pamuk, Kadare, Julia Kristeva famous due to the book written in the language of their country of adoption contributed by their work to make a large part of Balkan literature well known.

As a final conclusion it can be said that translation made Balkan writers vocal in the world literature chorus and in defining its profile.

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<sup>1</sup> Unlike *My name is Red*, or *White Fortress*, *Istanbul* refers to contemporary Turkey, being more a kind of Journal or Memoires (but the author is not old enough to write memoirs).

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## NATIONAL AND EUROPEAN ROMANIAN IDENTITY<sup>1</sup>

**Abstract.** This research aims to consider and analyze the specific Romanian forms of integration in Europe along with its synchronization. This approach has a starting point in the dashing imaginative domain of identity. Two symbolical and mythical elements, the labyrinth and the ball of threads, have the leading part in the beginning of this contribution. In Romania, journalism and women-writers helped considerably their nation to synchronize with the European standards and the goals of the 19<sup>th</sup> century. The country had to accomplish several major assignments in the political, social and cultural fields and women were perfectly empathetic. The journalists living in Transylvania (part of Austro-Hungarian Empire between 1867 and 1918), were strongly influenced by the modern views, ideologies and perspectives, but, because of the Romanian nation's common causes, there was no difference between them and the peer female inhabitants from the other Romanian counties. The present contribution also highlights the first authentic presence of the most important Romanian women-writers who shaped both their country's position in Europe as well as their own. Women went a long way towards equality, freedom, emancipation and an upper social eminence. Besides their actions and activities, the paper outlines the stylistic and general literary qualities of their remarkable outcomes.

**Key-words:** myth, Romanian synchronization, journalism.

The human body and its mental representation are central parts of the identity. For a nation, its spiritual body is a perfect mirror of its unique features, for its language, specific history, traditional and specific art trends, mythical and symbolical significances. Our contribution aims to point out the fact that the body is not only a physical expression, but it is the embodiment of human identity and personal or collective experience. We show little interest to the biological body, because we appreciate that the imaginary projection constructed socially is far more important for the identity of our nation and its effort to synchronize with Europe. The feminine spiritual body is a scene of sensations, experiences, "a theatre of feelings" (Chiciudean, G. 2010: 49), but it is also an active part in the social context with a vital contribution in asserting national identity and the importance of the women's emancipation in Romania.

Keeping in thought the outstanding and full of determination historic and political context of the 19<sup>th</sup> century in the Romanian counties, and afterwards in the independent Romania, we may highlight one of the most well-known imaginative antitheses: *Order* versus *Chaos*. Before the 19<sup>th</sup> century, Romanian culture was dominated by chaotic and winding attempts to define its national structure. That overwhelming disorder and amalgam needed badly several forces to impose a coherent undertaking. Our country, an island of Chaos at that time, was a place in which Romanian people were lost as in a labyrinth. The labyrinth or the maze is a frequent imaginary representation of the impossibility to communicate (Oîșteanu, 1989: 263). The maze is like a border between two realms. At the beginning of the 19th century, Romania was the realm of Chaos or of Disorder. Over the western border, it was the organized realm of the civilized modern societies. The heroes' actions came into proeminence in order to connect the two realms and skillfully bring the Order into the Chaos. These heroes epitomize both the masculine and the feminine tenets. In mythology, their names are Theseus and Ariadne. The latter offered the thread leading to the imaginative representation of malefic and disheveled force, the Minotaur. Reaching

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the center of the labyrinth, defeating the Minotaur, getting out of the maze are all the characteristic features of an attunement, of a spiritual revival (Chevalier, Gheerbrant, 1995: 192). Mircea Eliade, a man of science of so good reputation, has also underlined the value of this battle for Order and Truth. In his famous book, *Tratat de istorie a religiilor*, Eliade points out the difference between *relative truth* and *absolute truth*, which means, in fact, a confrontation for obtaining absolute truth mainly based on an almost transcendent virtuousness (Eliade, 1991: 51)<sup>1</sup>.

So, Romanian people have had this archetype of *Order* versus *Chaos* well and frequently presented in both popular and cultivated culture. It has a clear-cut significance: the ordered Chaos becomes Cosmos. There are several conspicuous cosmogonic fables. An old one presents a meaningful chart of the sky on which the popular term for the Milky Way is translated into Romanian by the phrase *Calea întortocheată/The Mazy Way*. Ariadne herself is another constellation with the name *Aridela*, which clearly calls up the mythological onomatology. In this mythological display, Romanian folk mentality brings into focus another major symbol, namely the symbol of *ball of threads* which lays stress on the paradigm of the labyrinth and the meaningful travel inside it (Oîșteanu, A., 1989: 265)<sup>2</sup>. The brave traveler got into the labyrinth and into the centre of the ball of threads trying to untie the knot which means, in fact, to conflict with the perils and the difficult drags, with the drawbacks, or the terrible darkness and murkiness symbolizing the ignorance, perplexity in front of the unknown, new things, methods, and subjects.

In comparison with the Romanian society of the 19<sup>th</sup> century, we conclude that there was also a national effort to get out from the less known part of the European map by acquiring the correct way to the modern civilization, the cutting-edge trends and the ideologies. Romanian people wanted to form into a united and independent nation. One of the most legitimate and powerful wishes was that of synchronizing with all the ideas and the ideals of the Western European countries.

The historical period in which Transylvania was part of the Austro-Hungarian Empire stood for a general spiritual progress, but also for a women's emancipation loop. This fortunate influence took place both in all the Romanian counties and in Transylvania and it was conclusively helped by the literary, political and journalistic acts. The newspaper became the major mean of information, a faithful witness of the entire Romanian evolution. Gathering the information from all corners of the country, it was proved that the main, old and traditional cultural capitals of Europe were important factors which had greatly influenced the intellectuals' education, spiritual progress and the Romanian communication with Western Europe.

The subject of Romanian women's contribution to the cultural development of our country has been approached by us several times. The women's position in the Romanian society and the history of our country seem to be a constant issue and a permanent debate almost in every historic epoch. It is not the only matter with such characteristics. For example, multiculturalism is also an issue as old as Europe and its

<sup>1</sup> “În perspectiva adevărului relativ, lumea fenomenală, deși ontologic ireală, există într-un mod foarte convingător în experiența omului obișnuit. În perspectiva adevărului absolut, spiritul descoperă irealitatea a tot ce pare să existe, dar această revelație e verbal inexprimabilă [...], dacă nu este păstrată valoarea conduitei morale...”.

<sup>2</sup> Cf. „... ghemul este o paradigmă a labirintului, în aceeași măsură în care ultimul este o paradigmă a primului, pentru că atât unul cât și celălalt să nu fie decât simbolice reprezentări ale Haosului.”

history has begun when the Roman elite took possession of Greek spiritual legacy and all the benefits of its civilization (Karnoouh, Cl., 1997: 7).

The first ideas about feminism appeared in Romania due to a few women-writers who had also a journalist career. They are less known because they had not an active voice in the political field which was the most noticeable. Some of them were active in the traditional Romanian counties; others were keen personalities in Transylvania. Of course, this is a very brief introduction to an ample topic. It is not a specific characteristic only for Romania. Since the very beginning, feminism was reformist in all the countries. The British authors used to assert that the goal of the feminist research works has been “to give back the women to the history”, but also “to give back the history to the women” (Miroiu M., 1995: 33). In order to render to the women their visibility from the historical point of view, it was a common place for quite a long period to differentiate with respect to “Hi-story” (phonetic expression for men’s history) and “Her-story”. The so called her-story is very interesting in Romania too.

The first Romanian woman journalist was Maria Rosetti (1819-1893) who edited few newspapers quite well-known in that epoch: *Românul/The Romanian*, *Mama și copilul/Mother and Child* (Peteu, M. 2007: 39). It was a first example for a woman’s implication in activities usually linked to men’s working field. As a matter of fact, several clues regarding the feminist movement came in sight at the same time with other important European countries. I. Heliade Rădulescu, statesman, poet and journalist, published a literary and scientific review, *Curierul de ambe sexe* (1837), as a result of his complete understanding of the intellectual tendency of his time. The same remark is valid for *Albina românească* (Gheorghe Asachi), *Icoana Lumii/The Icon of the World* and George Barițiu’s *Gazeta de Transilvania*.

Another notable person was Sofia Nădejde (1858-1946), Iosif Nădejde’s wife and Octav Băncilă’s sister. The first was a significant politician, publicist and sociologist. The latter was one of the most gifted Romanian realist painters with radical political views. Sofia Nădejde started as a journalist in *Femeea română*, but she continued to publish in *Basarabia*, *Contimporanul/The Contemporary*, *Literatură și știință/Literature and science* (editor – Constantin Dobrogeanu-Gherea), *Gazeta săteanului/The Villager’s Newspaper*, *Muncitorul/The Worker*, *Munca/The Labour*, *Social-democrația/Social Democracy*, *Lumea nouă/The New World*. She was the director of *Evenimentul literar/The Literary Event*, also a well known translator, and the author of quite a lot of novels, short-stories and plays: *O iubire la țară/Love in the Country*, *Din chinurile vieții/Among the Turns of Life*, *Robia banului/The Thrall of Money*, *Părinți și copii/Parents and Children*, *Patimi/Passions* etc. From a literary point of view, she experienced the impact of the French naturalism and another two Romanian currents - *poporanism* and *semănătorism*. She shared with her husband and brother the radical ideas and she played a very active role in the socialist movement of that historical epoch. She was appreciated as the leader of the feminist movement and her beginning as a journalist had a clear and fierce attitude. She argued for the equality between men and women and for liberty. She had a famous dispute against Titu Maiorescu. They argued about brain capacity at men and women, the latter maintaining that women had no capacity to develop their intelligence and their social function must be remote (Mihăilescu Ștefania, 2002: 85)<sup>1</sup>. The female author proved very sound

<sup>1</sup> „Oare nu-i rușine pentru secolul nostru, ca jumătate din omenirea, aşa numită civilizată, să stea în sclavie? S-au eliberat robii, d-lor; însă noi am rămas. Poate credeți că exagerez? Nu, nicidecum și voi arăta mai jos că vorbesc adevărat. Veți zice oare: ce nu vă educăm: nu vă dăm voie să vă

scientific knowledge, being an equal crusader for Titu Maiorescu. Sofia Nădejde pointed out correctly the fact that the so-called women ignorance was a direct consequence of the lack of education and scarce social conditions which were unfortunately retained by the political class (Mihăilescu, S., 2002: 82). The women must be equally appraised and their value has to be assigned. This appreciation became effectual for the Romanian public opinion as well. The precarious aspects of the Romanian women's life were discussed and presented by the revolutionary rising generation.

The first initiator of feminism in our country was Maria Flechtenmacher (1838-1888), a musician, writer, and a journalist who married the well known composer Alexandru Flechtenmacher. Alexandru Flechtenmacher politically militated in favor of the revolutionary ideas, the union of Moldavia and Tara Românească. He created the musical background for *Hora Unirii*, the harmonious symbol of the great historical achievement from 1859. His wife, Maria Flechtenmacher, published the social and literary newspaper *Femeea Română/The Romanian Woman* between January 1878 and April 1881. That periodical benefited by the contributions of significant personalities of Romanian cultural life: Vasile Alecsandri, Alexandru Macedonski, Constantin Mille, Iosif Vulcan, Constantin Bacalbașa, etc.

In many of her articles, Maria Flechtenmacher mentioned the statistical aspects regarding women's situation: women consisted in 43, 4% from the active population of the country, a figure which established Romania on the second place in Europe, one step behind Austria (44 %), but far in front of France and Italy. As Nicolae Bălcescu or C. A. Rosetti stated (Mihăilescu, S., 2002: 18), Romania women worked in very difficult conditions, with very small earnings, for too many hours each day and enduring as well legal injustice as a result of the laws enacted by Vasile Lupu, Matei Basarab, Callimachi, Caragea or based on the *Civil Juridic Code* (1866), the latest being strongly influenced by Napoleon's Code.

In one of her leading articles (5<sup>th</sup> of April 1878), Maria Flechtenmacher indited a real ode for the Romanian women who deserved to be equal to those living in the United States, England, Italy or Germany. She proudly mentioned the fact that many women from Transylvania, Bessarabia and Bukovina subscribed to her magazine or the fact that a lot of associations congratulated her and the civic-minted actions of the women living in the capital of the country. Those tones and undertakings presented in her publication were known in the Western Europe too as many female readers had taken out subscriptions to *Femeea română/Romanian Woman* (Mihăilescu, S., 2002: 76). Maria Flechtenmacher was initiated in the existing of other European magazines far more advanced in promoting and protecting feminine rights (e.g. *The Magazine from Geneva*, *La Cornelia* - Florence, *La Donna* - Bologna, *Women's Suffrage Journal* – England, and many others issued overseas). She impressed by her arraignment and her militant sentences (Mihăilescu, S., 2002: 78)<sup>1</sup>. Her style was simple, quite unpolished,

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îmbrăcați după gust? Eu voi răspunde că și sclavii primeau o educațiune, care folosea numai stăpânitor; și sclavii erau săliți să se împodobească, nu însă pentru a li se face lor plăcere, ci stăpânitor. Tot asemenea și cu femeia: toată educațiunea ce primește nu este decât ceva ce nu contribuie nicidcum la dezvoltarea inteligenței sale.” Cf. *Cestiunea femeilor* and *Răspunsul d-lui Maiorescu în chestia creierului la femei*, in Mihăilescu, Stefania, *Din istoria feminismului românesc*, vol. I, Iași : Polirom, 2002, pp. 83-95.

<sup>1</sup> She underlines in *Articolul redacțional*: „Vom arăta apoi mai la vale cum în Franța, unde generalitatea femeilor nu se ocupă decât de inventiunea luxului și-a modei, bărbatul se ocupă de cultură, de drepturile femeii, care constituie jumătate parte a societății umane. La noi însă ce face

but direct and bold, mentioning a lot of information and being a true model and a stimulus for the Romanian population *across the mountains* meaning Transylvania - Arad, Gherla, Făgăraș, Cernăuți, etc.(Mihăilescu, S., 2002: 76). One may notice the effort to blur her feminine features in favor of other detached ones. She wrote ironically about the Parisian fashion, the worldly habits, and regretted the deaths of great feminine spiritual leaders such as George Sand, de Sevigné, de Girard, Madame de Staël etc. (Mihăilescu, S., 2002: 78).

Taking into account the women differentiation, several female writers and journalists brought in the general situation and underlined the necessity to emancipate Romanian women as a condition for at least two causes: updating Romanian society and synchronizing it with the European standards. For example, Sofia Cocea Chrisoscoleu (1839-1861), a journalist and a teacher, wrote more than 40 articles in which those aspects were discussed. She insisted upon the inherent link between women's emancipation and a new, modern Romanian society. She was also an advocate for the union of the Romanian counties and she presented her point of view in many newspapers: *Românul/The Romanian*, *Dacia*, *Steaua Dunării/The Star of Danube*, *Reforma/The Reform*, *Foiletonul zimbrului/The Ursus Columns*. She wrote very direct articles for the Romanian women in order to impel them to take action in all kind of activities regarding the progress of our nation. For example, in the article *Către damele române/Towards Romanian Women*, she brought out the important function of education and the fact that women must be involved with great responsibility in the teaching actions (Mihăilescu, S., 2002: 67).

Accordingly, quite many women interfered in educational dimension of the Romanian society. They founded schools, edited reviews, wrote articles and brought out into full relief the necessity to promote women and their activities which were of equal importance to those of men's. For example, the daughter of a lawyer, born in Botoșani (1843), Constanța Dunca Schiau, who studied at Vienna and Paris, outlined a national project for girl-schools and she received an official recognition. She also published short-stories and novels in the magazine, *Amicul familiei/The Friend of the Family* (1863-1865). She translated a lot in order to present the hard and inequitable women's condition in Romania. The old fashioned mentality regarding the social women condition was presented in her works: *Femeia femeii/The Woman's Woman*, *Fiicele poporului/The Daughters of the Nation* and *Feminismul în România/The Feminism in Romania*. Following those examples, another woman born in Banat, Emilia Lungu-Puhallo (1853-1932), issued magazines as *Familia/The Family*, *Biserica și școala/The Church and the School*, *Amicul familiei/The Family's Friend*, *Drapeleul/The Flag* in which she wrote about the same major social, political and civic women's concerns (Petcu Marian, 2007: 38).

Constanța Hodoș was another female-writer and publicist who was born in Arad in 1860. She represented an usual appearance in magazines like: *Tribuna/The Tribune*, *Vieata/The Life*, *Lumea ilustrată/The World in Images*, *Universul/The Universe*, *Luceafărul/The Morning Star* and, as the director of *Revista noastră/Our Magazine*, she was provided with very famous and valuable contributors: G. Coșbuc, M. Sadoveanu, Elena Farago, I. Minulescu, Alice Călugaru, G. Topârceanu, Elena Văcărescu.

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bărbatul pentru femeie? N-o ajută la nimic bun!... o descurajează, o ia în râs dacă vede că voiește să sfărâme singură cradală care-i țineau lipite aripile inteligenței. Căci instrucție grație Domnului nu i s-a dat până acum."

Ecaterina Raicoviceanu is considered the first Romanian professional journalist (Predescu, L., 1940: 913) and she militated in favor of the women's emancipation being aware that this kind of action signifies a more complete and accurate portrait of the Romanian people. Ecaterina Raicoviceanu urged on the great union of all the Romanian counties, event historically performed in 1918. She depicted the main characteristics of our nation in her eleven volumes of literature and translations very strongly influenced by the American thoughts and ideology. As a matter of fact, she lost her right to publish any more in 1945.

In 1855 two other important female publicists and writers were born: Ruxandra Berindey Mavrocordato and Aspazia Munte. The first one was a gifted co-worker for many French magazines, but she also established the newspaper *Le Moment* from Bucharest. The latter, together with Lucia Minodora Cosma, published also a lot abroad, but also at home: *Luceafărul/The Morning Star* (Budapest), *Temesvarer Zeitung* (Timișoara), *Românul/The Romanian* (Arad). Both of them spoke several foreign languages (French, Italian, German, English, Hungarian, and Serbo-Croatian) and they had artistic endowment proved in great European cities: Paris, Rome, London, and Milano.

Although all these authors debated the same subjects, it is obvious that their actions were quite feeble because there was no coordinated activity and everybody tried to promote causes and to bring home great ideals in several places on the whole territory of Romania. Comparatively, there was no difference between programs, articles and claims, but all of them lacked the power of a coherent system.

Paradoxically, the strongest women association had developed in Transylvania (Brașov) under the following name: *Reuniunea Femeilor Române/Romania Women Reunion*. In 1911, its president, Maria Baiulescu, submitted to call together the women for a congress dedicated to unify all the reunions existing on the territory attached to Austro-Hungarian Empire. That congress took place in Brașov, on June 1913. The elected committee consisted almost entirely of feminine personalities from the main towns of Transylvania: Elena Săbădeanu (Sibiu), Catinca Bârseanu (Sibiu), Ana Filip (Abrud), Paulina Rădulescu (Lugoj), Sofia Beleş (Arad), Elena Pop (Blaj), Elena Metianu (Zărnești), Maria Moldovan (Mediaș), Ana Pop de Lemény (Cluj) and Lucreția Murășeanu from Turda (Mihăilescu, Ștefania, 2002, pp. 31-32). Eleonora Stratilescu expressed the full solidarity of the women from "the free country" with the modern tendencies of those living in the Austro-Hungarian Empire.

Feminism, as an organized social movement, is a natural outcome of a modern nation striving to present itself to Europe and to the world. Several quite legendary personalities, such as Maria Rosetti, Ana Ipătescu, Elena Cuza, Pelaghia Roșu, Sevastița Bălcescu, Zoe Golescu, were crucially present and involved in the revolutionary movement (1848), The Union from 1859, The Independence War (1877) and The Great Union of 1918. They were not inferior to any other European woman defending the barricades of the revolutions from France, Germany or those from Austro-Hungarian Empire. The women constituted an essential part of the Romanian identity cast on the modern European background.

Romanian women involved in journalistic or literary activities had an active part in finding the way out from the mythical *labyrinth* of ignorance and non-recognition in the modern and civilized European area. Next to men, they tried hard to follow the thread of the destiny of our nation and of their own destiny. They were aware of the importance of their continuity and the present imaginary representation of a cultural, political and social European profile cannot exclude the Romanian features. All

these mentioned social and cultural changes associated with the modernity cultivated a focus on the national and individual identity which was found out due to the successful travel through the mental maze. The boundary lines got blurred.

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## **ETERNAL RETURN TO THE SQUARE OF THE HYPOTENUSE<sup>1</sup>**

**Abstract:** “... And if it comes over time to see what has been generally, but not shown, it is not by virtue of providing an exceptional vision, but by one well-focused, which "is walking" among the past experience, the present and the future one, looking "better" than usually, explaining and understanding the things in their essence.” (V. Tviricun). In this key of our concerns related to academic areas of networking, we connect to the bar of integrality of the multiple prestigious connotations: literature, pedagogy, psychology, didactics, art management, anthropology, teleology / epistemology - the philosophy of education ... - to fully know how to wear with dignity the mandate for which we are called. Thus this material comes to certify its propulsive imaginary joints in this conceptualization: Following the fairytale “Youth without old age and life without death” (“Tinerețe fără bătrînețe și viață fără de moarte”); The Miorita’s Motif and the square of hypotenuse; The Motif of sacrifice for creation; Synthesizing at the Graciousness level as a general axiological principle of human awareness.

**Key words:** Principle – general axiological space, Square paradigm, Graciousness, the Motif of Sacrifice, Man- Horizon of the Great Virtues.

"The educational ideal leans across cultural arsenal of people." (V. Mindicanu)

The impact of real-imaginary in the European identity context is the one of the most indispensable opposite to the eternal return to the complex fold of our becoming – Geto-Dac and Daco-Roman: MAN. After Herodotus (IV, 93) "Gets are the bravest and most righteous of the Thracians concerning the belief in the immortality of the soul. Gets were the most virtuous men of antiquity ... "It is well-known that for the thirst time the *human being (man)* becomes subject to artistic painting in the ancient Greek-Roman culture... "The ancient world is fascinating. Namely in its life we find the grain of everything that is great, noble, heroic, for its foundation forms the pride of personality, inviolability of human dignity". (V.G. Belinschi) This is the truth for which we take the responsibility to return to the ideals of our origin "L'uomo unico, l'uomo universale", to confirm once again that between the functions of interpretative art of the genius of Moldovan-Romanian people count as especially the *Eternal return to the square the hypotenuse*: MAN - Horizon of Mystery, MAN - Horizon of multiple graces, MAN - Horizon of eternal love, MAN- Horizon of the Great Virtues. In this context we mention that the preponderant of Mythological imaginary are / should be those of emanation because the myth of conscience resignations has always been an incandescent source of ethical norms. The real-imaginary correlation, revealingly, is in this sense, one of those with perspective oriented on the opening of human being, on its divinatory circumstances. The duty of everyone, our duty directly, is to rise by spirituality, to give glimpse on this sacred road.

**Following the fairytale "Youth without old age and life without death"  
("Tinerețe fără bătrînețe și viață fără de moarte")**

*The Nostalgia of origins* by M. Eliade, calls for a return to the original principle, "to eternal return of the identical", "depending itself by a principle which is not identity, but which, in all aspects has to satisfy the requirements of a truly sufficient reason ", this happening, of course, then when the purpose of everything is subject to the will of power. After Nietzsche "The Will of Power is the *innermost* essence of existence." (I. p. 283)

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This communication is a theory of imaginary of the origins of becoming at the level of identity cues. On this path of renewals the academician M. Cimpoi mentions: "The Superman is the poetical embodiment of eternal Reversions of Identical ... The Superman, as the man beyond himself, it is not someone with enormous size ..., but the human being who lives instinctively the existence, as it is..." (*Sud-Est Cultural*, p. 22. No. 1, 2008). Of course, we are talking here about that authentic existence with emphasis on "a certain life-related".

"To arrive to your desire, you have to ask from your father the sword, spear, bow, quiver with arrows and clothes that he wore when he was a lad, and to care of me with your own hand during six weeks and give me the barley boiled in milk." The principle of death in the concerned fairytale "Youth without old age and life without death" in a conscious way motivates the vitality – the will of power. Life, grazed / ambushed by death, access the will of power to the bar of exceeding, of a virtuous anticipating of the being limits of oneself/ self I. In fund the denying of oneself/ recognizing the other's virtues anticipates death "makes possible the becoming, the existence in its own authentic way". The human being - oriented subconsciously on the principle of its dignity excels in immortality exactly in the moment of touching/ exceeding the threshold/ danger of death. "Eternal return" incites to accept into eternity all the attempts that we passed and which will repeat forever.

To make / to recognize everything with pleasure – is the only saving solution - show love to your neighbor. Love your neighbor as far as you can firstly support / respect / love yourself - an unquestionable truth against aggression that the Bible does not even suspect it. The New Testament says only this: "Love your neighbor as thyself ... and your rival / enemy also love." Everything has to start from the first person (the I) reporting on what the life gains its meaning... Or, the whole I has directly/ should have the property of *renovated Exteriorization of the Shadow* of oneself, or of the *oneself from the shadow*, like a content of the self-completion on spatial- temporal competitiveness standing as in our fairytale: "Finally, just when he wanted to get out, throw his eyes once again/ took a last look by stable and, perceiving in a corner a distempered, boiled and weak horse, went also to him. When the horse heard from the Prince Charming that the clothes and weapons are well cleaned and prepared (for a new fall / integration in/ at the primary time), he shook himself at once, and all the sores and distemper cased off from him and left just how his mother gave him birth, a fat horse, corpulent **and with four wings....**" If we still claim to love our neighbor (the debt / sacred responsibility of Christianity covering us) then we have to start up/ practice our multiple graces to see, hear and initiate, basing on the mythological patterns, reasonable competitive ways to get out in world that we settle. From case to case the stimulus of our individuality/ virtuosity should initiate our opponent/ antipode to stop aggression, so by this welcoming the cooperation and partnership – plenary potential motif of becoming - as in the example:

"Let your horse have a long life, Prince Charming, she also told him, like to an enchanted one which he is, for he was not with you, I would eat you baked; but now you ate me; you have to know that until today any earth-born never dared to step out my borders until here, just some crazies who dared to do it reached to arrive just until the plain where you saw those many bones. They went home to her, where Ghenoaia fed the Prince Charming and honored him as a traveler. Ghenoaia was moaning of pain, suddenly he took out her leg which he was keeping in the bag; put it back and soon she healed. Of joy, Ghenoaia held the welcoming for three days continuously and asked Prince Charming to choose a wife for himself from the three daughters she had..." Or,

the relevance of human dignity requires to this sensational reciprocity throughout its interpretive fullness: to admire the beautiful, to recognize it, the smell it, to promote it, to appropriate it, to be an integral part of it - *to be yourself everywhere*, that is to be exactly what you want to be, you wanted / we wanted initially in a certain way: *Eternal youth and life without death. Otherwise, which would be the sense of the birthday torment – the stepping over threshold- integration in life !?* Finally comes out the question of how we approach to the truth of our becoming reporting to the immortal fairytale inside the Romanian language and literature classes at the stage of partnership? Of course, by accessing the discussion at the mercy of philosophy of education: being /existing, space and time, will of power; non genuine existence, authentic existence, death understood as a phenomenon that reveals to the man its freedom for existence, the free will...

The advocates of educational philosophy as those of humanistic pedagogy believe that "the mission" (of an educational culture in general) is "to redeem / to recall home a civilization that has fallen from Being – has been sold to technique, science and to a rationalism extremely calculate ". At educational philosophy level "the fall in time / on time is a good" or this is also a truth promoted by our fairytale. "He spent there a forgotten time, without realizing, because he remained same young as he came", the fall from time, from the sacred time is bad things in this case, caused by man himself. "... But the unfortunate, in clutter, did not saw that, running after a rabbit (from the naive native layman instinct), passed into the Valley of Complaint..." When what could you see? Suddenly he grabbed a missing of his father and his mother. He prepared for departure ... He arrived to the estate of Ghenoaia, he gave questions as to the estate of the Shrew, and got the same answers ...

Eventually, he reached to the palaces of his birth. As he stepped down, the horse kissed his hand and said: "Remain in peace, Lord, I am going back there from where I left...", "Go with peace, I hope too that I'll be back soon ...." The truth is that man is able to suspend "the physiological death" by using the will of power/ power of will, which is good to the joints of his actions connected to the sacral time. After Friedrich Nietzsche, *the will of power* must be the will to grow / to evolve, to become more than who you are, to fight and defeat, the will to win on yourself, to experiment, to seek, to know. *At the level of the partnership of ideas, the interpellations occur also to confirm other aspects of the will of power:* the will of power on the level of initiatory force, interactive force (I-other) of resigning the identical, of re-consigning the great virtues, of possessing the interpretative competence - love for the neighbor: *man-way and aim of action / interaction.*

The two themes: the source /the becoming and the eternal return / the wings /the Pegasus – lived by their radicalism, are configuring the eternal return to accept forever all the attempts/ tests that we passed and which will repeat always, by which is re-consigning also the frightening aspect of this kind of immortality, strongly begged by the Prince Charming on his youth: " Father, it is the time to give me what you promised me on my birthday... - If you, father, you can't give me this, then I have to stroll around the world until I will find the promise for which I was born. But... it was not possible to turn him back from his decision", because in his depth of Geto-Dac origin were living the calls from the other times of the same inner virtues- the belief in immortality – requiring to be repeated / innovated from father to son...

Otherwise, the Horse, in the mythology of depths is the bearer of the symbol of Searching and Retrieving, of Knowledge and Immortality – of Continuity: a continuous go on- come back. Overall the symbolism of Horse connects the contraries,

"the active element with the passive one" in a continuous manifestation. Like a symbol of greatness is ridden by the chosen one / the perfect: Prince Charming making a correlative couple with him (with the horse), an all integral- "the genius" of nation on which is circumscribing itself like a representative being bearing the mandate for which was/was asked to be called.

"We have to educate our eyes" (*in 1.*) to the sacred, calls M. Eliade calls. We have to cultivate the competence of a way to discover and to resign the sacred in us, this arrears of ours remaining to complement itself at the level of the great virtues that we always were been able to give evidence.

The observations converge to highlight eventually the fact that Space and Time are labeled valuable philosophical- paideia by another phenomenal notion- that of Mode- marked genuine by our special way of thinking/ of being/ of living. The theory of relativity (return of being into existing, and vice versa) accessed on epistemology / teleology; the correlation: national-universal found always a revelatory competitive echo (real-imaginary) into the motifs of the mythology of our Great spirituality; let's hope we will do it on the level of the Great Virtues also at this time.

#### **The Miorita's motif on the square of the hypotenuse**

The motif of pastoral generosity (to take into account that from the three shepherds of the popular ballad only one had pastoral vocation), that of *testament*, is representative the stimulant of eternal love of human inter-relationship through excellence. Of course the vocational grace of Moldovan shepherd is a Christian one – love for the neighbor, for the closest opponent due to what he is not missing the chance to gain with dignity a new temptation, a new competitiveness; namely the method of survival ; the *elevation by spirituality*, a manifest to competitive capabilities; Or going to them, namely precisely to the focusing on the national-Christian values: love, faith, hope, incites vehemently the position of the conditional optative in this case, accompanied by the present conjunctive: *Dear sheep, / if you are Enchanted / And if I would have to die! On a sully field, / Tell to Vrîncean / And to Magyar / To bury me, / here, close, / In the sheep lathe/ that I'll be with you/ Behind the sheepfold ,/ To can hear my dogs. // These you tell them, / and put to my head / A whistle of beech / Long says with love! / A whistle of bone / Long says tenderly! / A whistle of shock / Long says with fire! //* (our transl.) And the followings after: *If you will see, /If you will meet/ an old mother / with girdle of wool// ...* (our transl.) are exhibiting at the level of last wishes of the one passing in eternity. As it is well known the Testament - as a sacred treasure of continuity - according to ancient traditions, is entrusted only to the closest people- here, to the dear sheep, to the Magyar and to the Vrîncean both; the ballad *Miorita* is posted in depth on the intermediate dial of vocational Creed...

If the tragic motif of the Old Testament targets the symbol subject of the two blood brothers Cain and Abel: Abel - dismissed with dedication with all the abilities by God, is entering in the graces of divinity; while Cain, jealous and envious of his brother's situation, commits the well-known murder. His act is not forgiven; the burden of sin is paid with his life. Then in the New Testament the same motif of self-giving appears already at a complemented/modified level of generality: the Lord's sacrifice (of his own son) in the name of salvation of all his human creation, gaining an ethical-moral layman preponderance highly modernized: "Love your neighbor as thyself ..., and thy enemy / thy opponent also love" - that we realize the depth of mioritic truth – *The Ego* (Moldovan shepherd) at the level of authentic contemplative imaginary is just the total sum of others partial *egos*. The three shepherds (coming from the same

ancestors, mothers- sisters) is actually *The One – "Transfiguration" of the same* in relation to different causal and temporal situations condition-relevant to the same nation: place / space: *corner of land, piece of heaven*. Besides, opposite to the biblical subject of the New Testament, resigned so in pole sides on the mioritic land by the feeling of piety "Love your neighbor ... ", the human wisdom at the syncretic imaginary level reaches the peak of confidential logic of Pythagorean theorem as an universal law of spatial-spiritual ordinance of the world: "the sum of squares of catheters is equal to the square of hypotenuse". We deduce in this way, that the Ego totally resigned contests/ has to contest its verticality by the prism of the particular sum of the others equally; in what the pole sides features are complementing it totally.

On this imaginary way are noteworthy the following resignation of the great Druta in *The pastoral rod (Toiagul pastoriei)*: "*He was still a good son of these valleys of these hills. Who knows from where he inherited these roots scattered deeply in the native land, but for sure he had them, and because these roots were not so much of his personal merit, but a civic good, they were to be studied, re-cultivated ...*" acquired/ recorded in a general axiological principle of human awareness, that of Graciousness, that from the shadow (not yet fully re-valued) continues to immortal our name towards of our confidential way of being - to enter into the graces ( see origin of inheritance: grace, graciousness- The DEX of Romanian Language, p.422) of the neighbor, of a pagan/ atheist "neighbor" who ( throughout history ) claimed to proclaim himself "the greatest" to defeat our Creed: "*The village was watching at him with a kind of envy which was more resembling to proudness. Look at him, he passed through so many things, and he still comes to singing, still remembers how to play in flute ...*"(Ibid. *Toiagul pastoriei, Scirieri*, 1990, V.2 p. 490)

In this context, we consider that the identity / individuality of creating cultural values in the plan of authentic imaginary (ethical-moral) has to be recorded by humanity fully at the intersection of the two borders of Christianity covering us – the Old and the New Testament:

- Devotion between reason and revelation;
- Spiritual transcendence: Man, horizon of Mystery- Man, horizon of the Great Virtues;
- Awareness – self-awareness of the inedited pole sides' way of human complement.

#### **The motif of sacrifice on behalf of creation**

To take into account that the legend of Master Manole "...is not a creation of the Romanian people, but is present in all the countries in South- East Europe.... What interests us is that the Romanian people chose this mythical theme and gave to it an unparalleled moral and artistic expression. And they have chosen it for the Romanian soul recognizes itself in the myth of supreme sacrifice ..." (6, p. 44)

If in the ballad *Miorita* the sacrifice in the name of creation, that of loving the neighbor ..., is suggested mainly by the person of the Moldovan shepherd, then in ballad *Arges Monastery (Monastirea Argesului)* it is lived /interpreted directly. For sanctioning the place/ evil space – its conversion into an Ideal Temple, the master Manole sacrifices his beloved woman, the consort of his life, altogether with the child who should come into the world, his own capacity forces – and ultimately- his life. Thus the Motif of sacrifice on behalf of creation transcends in the capital Motif of Elevation of the Family up to the dimensions of symbolism – the Ideal Temple of Great spirituality that gave to it, continue to give life through the water spring of the

authenticity contained. The Motif of Family as a Motif of Ideal Temple (in front of what/whom is worth to worship) is precipitated unconditionally from the thesaurus of national- Christian values (the love and devotion of Ana to the one she is meant to follow, instinctively overcome all barriers of confirming the virtuosity to her beloved husband), perpetual return with *good, beauty, truth* to the square of the hypotenuse of all universality. Because of this, in the paideia view, Master Manole has the sacred embodiment of the "initiate" in the position of "engineer of human souls". This is the reason which we conclude up here that: the sacrifice of true trainer: teacher / professor / pastor / leading of the sacred – the elevation of the Temple of Great Complements - is / was always covered / emitted in / of his own vocation: Man - horizon of the Great Virtues. A new attempt – the tend to manifest fully his virtuosity, that hot passion of continuous dissatisfaction against his achievements, seeking for new ways of manifestation, of excellence on the stage of ideal: *to dare to elevate the beauty even there where it is less possible*, being aware even of the fact that the process of a particular achievement opens/ always opened to new perspectives (but...not new opportunities) of plenary inclusion. A complementing condition on this path would be the much desired freedom of creation- the right of individuality to self-determination - but exactly this possibility ultimately escapes to our way of jointing the creed reporting to the perspective of new conditions, of new possibilities of getting out from obscurity. In this way a life buoy would be/ should be the Performance- Her Majesty Competence!

At the appropriate time - *to know how to sustain with dignity a competitiveness* exactly at a competitor level of self-improvement. Of course, an important role in this context is owned particularly by the knowledge of environment of inter-polarity of differences, the prominent sign of quality (constructive- destructive): when, where, how, at which level of capacity forces the coup of grace/ the blow will come to realize for to acknowledge in anticipation the gradual intensification of the strengthening, in relation with the personal force of capacity. Harmonization, beautiful culmination - explosion of hermetic on the stage of becoming at the level of crowd is producing with more difficulty- this, unfortunately, is the hurting truth of imaginary which we present on the background of mythology of our Christian depths.

Or, for Master Manole (Emanuel - the name of Jesus before baptism), the condition of solitary immortal being is not a divine employment plenary, for him counts namely the degree of resignation of the *Crowd* (The nine great masters multiplied with 9 or 12 ...); the capacity of the crowd to involve on the conscientious way of the Savior. The mystery that should take place at the archetypal level must finally be one of the most mobilizing: *Knowing how to initiate crowd to climb / to maintain itself on the level of value*. This is and it was, in fact, the Messiah's Creed which was/ is being periodically (every year) – the Resurrection. Every experience of value-evaluative origin had / has the right to life, to be enrolled in the Book of Wisdom as a taught especially for the crowd: "Love your neighbor as thyself and your antipode / your rival also love" are the last wishes of the Teacher.

*"Believe them Lord, which they don't know what they do"* (our transl.) resonated/ resonates the last thought of The One crucified near a robber and a drunkard, when he paid / continue / to pay / rewarded *the price of differentiation* as in the mentioned above ballad: *And those masons, / Ten great masters, / To leave them alone / To leave them to rot, /There on the hill, / Up on the roof. //* (Our transl.) Unfortunately the scale of the value challenge at the level of common mentality, of course, is not one of the most perfect. Even until today the crowd accepts hardly or not accepts at all the

differentiations. In "the best case" continues to be somehow indifferent (the disease of the century- indifference) that if you climb or descend the values ladder, important is to not stand out/ not to differentiate! Of course, the tribute of differentiation is paid perhaps too harsh, unfortunately with the same coin for all situations. Or, this is also a reason of the undoubtedly equilibrium for which is worth to look on time at things by the prism of "up-down Spyglass" - from up-down as from down-up: *Manea was losing himself/ His eyes were covering, / the world was up-down//...* (Our transl.) *The motif of changing the mentality*, the changing of the numerical table of values (the number of Chosen Ones to evolve until the virtual equilibrium state of that alleged ideal space "square of the hypotenuse") is surprised in every early spasm of ballad: *And there where it was falling / what was happening? / A fountain smooth / With little water, / With salt water/ bathed with tears//* (our transl.) of continuity by Eminescu: *And the water where it fell / In circles turns around / And from the unknown deep / A handsome young man grows//* (our trans.) and of Nicolae Dabija onwards: *For how long the springs will pain us / Or a song which disappears, / As long as we have something sacred-/ We will live on this earth //*, (our transl.)

In fact the source of our authenticity of becoming divides significantly from/ by the interpretative form of our problematic diversity essentially on the point of competitiveness in competitiveness. On a side – the competitiveness is neglected by the competence effort of activity in group and by the individual effort: Performance - evaluation / self-evaluation; and on the other side the competitiveness focuses exactly on the priorities of this co-report: principles - objectives – finalities; unusual ways of authentic individualization. By *analysis* and *synthesis* a virtuous competitiveness cannot take place in other way than by the competitiveness for differentiate its permanence opposite to the purpose of defining involvements both at the individual level as in/of the group. In this favor "the emphasizing of subjectivity allows everyone to understand his role, to find his proper expression" (7, p.43). In a competitiveness of group is envisaged the competitiveness with itself first in an introversion / extroversion way - exercising the competence to self-improvement. And Great can be qualified the Aim which from the beginning is strengthened on the principle of human dignity as a Supreme Principle of all spirituality of connection to the ideal. "Real humanism" (the principle which causes it – our notations) is implanted inside the world, and its quality "to be at hand" is in a direct relationship with the man himself (Ibid., p. 44).

### **Synthesizing**

### **Graciousness – principle / general axiological space potentiating human dignity**

*The nostalgia of origins* by M. Eliade, calls for a return to the original principle, to "eternal return of the identical", "and then (after the remarks of Gilles Deleuze, Nietzsche and Philosophy, Bucharest, the European Idea, 2005, p 59) the eternal return depends itself on a principle which is not identity, but in all respects has to satisfy the requirements of a truly adequate reason". Our investigations so far certifies that (after the DEX of Romanian language in the Roman mythology the three graces are considered as the three goddesses of beauty: wisdom, kindness and truth) principle in question must have a name, the name of our spiritual identifications:

#### **Graciousness with all nine of its integration requirements:**

- I. Possibility of returning to essence
- II. Possibility of creative self-re-consignation
- III. Capacity of continuous training

- IV. Possibility of choice
- V. Ability to self –regulation
- VI. Capacity for connection to a common standard of living
- VII. Capacity of spiritual ascension
- VIII. Possibility of re-consignation personality as overall social value
- IX. The ability *to know* how to wear with dignity the divine mandate versus capacity of enactment the Graciousness as a principle / general axiological space of spiritual re-consignation.

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## **THE POLITICAL IMAGINARY - A KEY ELEMENT IN THE CONSTRUCTION OF POLITICAL IDENTITIES<sup>1</sup>**

**Abstract:** The concepts of imaginary in general and of political imaginary in particular are very difficult to circumscribe to a certain domain. They pertain to a multidisciplinary range of sciences, hence the difficulty to offer a single definition for them or at least a comprehensive one. It is nevertheless undeniable, as the present paper attempts to demonstrate that there is a tight and indestructible connection between the political identity of a community and the political imaginary it is haunted by. Starting from these premises, the paper discusses the issue of a common European identity, against the background of a continent torn by an unprecedented economic and political crisis whose role seems to be to remind the European elites that the answer is to be found in the cultural field.

**Key words:** political imaginary, political archetypes, national identity, European identity

### **Introduction**

The concepts of “imaginary”, in general and of “political imaginary”, in particular, are very difficult to circumscribe to a certain domain. They pertain to a multidisciplinary range of sciences, hence the difficulty to offer a single definition for them or at least a comprehensive one. It is nevertheless undeniable, as the present paper attempt to demonstrate that there is a tight and indestructible connection between the political identity of a community and the political imaginary it is haunted by.

### **Concepts and definitions**

Due to its very nature, the concept of imaginary is an ambiguous one; it can be discussed in a literary, religious, ideological, anthropological key. Nevertheless,, what matters more than the field it is closest to, is the fact that many explanations of the tensed, conflictive, even tragic relations among different communities in the world can be found if the political imaginary of the respective communities is taken into consideration.

The rich field of study and the diversity of the disciplines, each with its own way of interpreting the imaginary make the task of defining it a very difficult one. Even the choice of some common descriptive criteria that should apply to the study of the imaginary in different historical epochs is difficult.<sup>2</sup>

We have chosen to use the definition offered by Evelyne Patlagean (1978:249), due to its high degree of generality on the one hand and to its capacity to apply to the field of the political imaginary on the other hand: the domain of the imaginary consists of a set of representations that go beyond the limit established by the results of experience and deductive reasoning that it is based on (Patlagean, 1978:249). We may enrich this definition by attaching it certain archetypal structures. As Lucian Boia (2000: 38) puts it, the history of the imaginary can be read as a history of archetypes,

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<sup>2</sup> A detailed description of the research in the field of social imaginary and the concepts attached to it can be found in Nicoară, S., Nicoară, T., *Mentalități colective și imaginări sociale. Istoria și noile paradigmă ale cunoașterii* (Collective Mentalities and Social Imaginary), Presa Universitară Clujeană (Cluj University Press), Cluj-Napoca, 1996.

which are core, basic tendencies of the human spirit, organization and interpretation schemes for the social and historical reality whose truth value transcend historical epochs.

Understanding the way the political imaginary influences and participates in the construction of collective identities is related to a number of archetypes, more or less resembling in different cultures.

Such a strong archetype that the political imaginary is built on is the belief in the existence of another, different reality, imagined as an invisible, sacred, supernatural world, deeply present in the archaic society and less and less visible, but nevertheless not absent, in the modern world. This belief is tightly connected to another one, which can be read only in the framework of the above mentioned one: the belief in the dual nature of the human being: a material part, the body itself and an immaterial, invisible part, whose existence is independent of the material one, the soul or spirit. This belief is present in all societies, regardless of their degree of development and has generated rich mental constructions about initiating trips or whole geographies of Heaven and Hell.

Two dual archetypes that animate human communities are related to otherness and unity. On the one hand, otherness defines and establishes the relationship between the Self and the Others, being more or less present in any human relationship and narration. On the other hand, the concept of unity refers to a unique principle which is supposed to govern the world, that is the self and the other included, no matter how different they might be. This principle of unity reflects the human being's aspiration towards coherence and perfection.

The past and the present are the two historical poles that communities in search of their (political) identity strive to define. Searching for discovering one's own origins has generated founding myths which characterize any human community and whose role is to create a strong connection between the past and the future, a sense of belonging, of identity and an explanation for a community's role and place in the world.

At the other end, there lies the human inborn desire to know the future, and we do not refer to the individual future only, but to the collective one, usually accessible to a limited, special category of members of a community (possessing an undeniable political power due to this gift they are invested with).

The last but not the least important archetype that we have identified is the one related to the permanent human desire to go beyond history and the human condition, to transcend historical time and have access to a superior level. This level is usually identified and localized by human communities at one of the two historical poles: the golden age of the origins, which generates a feeling of nostalgia, or the distant future, characterized by perfection (and usually resembling the Golden Age) and which the community strives to reach.

The modern society is no less animated by such archetypes than old societies were. The unprecedented development of science and technology has not cancelled the collective need to believe in myths such as the myth of the savior, the myth of the conspiracy, of the unity or of the primordial Golden Age (Girardet, 1997).

The permanent presence of such archetypal structures, their dynamism and the complex relationship they have with the reality (Boia, 2000:25) demonstrate that the political imaginary needs to be regarded as more than a counterpart of reality. The two concepts of reality and respectively imaginary do not exclude each other but are rather con-substantial, acting together as a special force that explains political preferences and choices. A comprehensive analysis of people's political decisions and options, both at an individual and collective level, should start from the assumption that such decisions

and options are not only the result of logical, mathematical reasoning but they are also tributary to symbols and myths . An explanation might be the fact that abstract entities, concept are difficult to understand by the masses. Abstractions such as the state, the people, the law need to be personified, and turned into concrete manifestations in order to be assimilated by the public and to generate strong convictions. As Jean –Jacques Wunenburger (1991:7) notices, politics does not mean only abstract, universal ideas. If politician's political analysts and researchers in the field of politics want to be realistic, they need to take into account the imaginary factor, which has more or less weight, depending on the social-political context.

The concept most often associated with the imaginary is the myth. From the point of view of philosophy and cultural anthropology it can be defined as a story, a representation or an idea generated in an attempt to understand the essence of different phenomena (social, natural, cosmic), by a community, according to its intrinsic values and in order to strengthen the internal cohesion of the respective community (Boia, 2000:40). Myths do not offer scientific explanations but narrate sacred stories, explain how certain realities came into being. They offer a common identity to a community, an identity which is assumed by each and every member of that community.

Part of this common identity is the political identity, whose consistence and features are certainly influenced by the degree of political maturity of the respective community. The political identity is to a great extent the product of quantifiable data but the political mythology of a people should not be ignored.

#### **The political identity as a result of rational and irrational factors**

History and political choices cannot be entirely explained if only rational factors are taken into account. Of course, they prevail and no researcher in the field of social sciences can leave them out but, at the same time, no researcher can, in the light of the rich data that have been obtain in the domain of political and social imaginary, ignore that the political and social reality characterizing a community is a network of rational and irrational elements.

Political choices, decisions are dictated not only by logical, scientific reasoning but also by symbols, archetypes, by collective images and representations of certain elements animating the political stage.

Therefore, the political culture of a community will be shaped by two twin forces, each acting on a different level of the human consciousness: first of all it is what we might call the civic, rational culture in the field of politics which plays a major part especially in the political behavior and choices of the more educated strata of a population.

The civic culture represents the rational aspect of the political culture, which is based on and built starting from the information in the field, from the knowledge regarding ideologies, political structures and forces. It is important to mention that this category rel maturity offers to non-specialists, to ordinary, , citizens who are more informed and have a certain degree of political culture, usually built during the formation years and shaped, influenced in time by the media. We do not have in mind the researcher in the field of politics, who will obviously act as a representative of this category, but is not illustrative of the purpose of our research.

The political imaginary covers and aims at explaining the affective, irrational side of our political choices and actions, the emotional way people relate themselves to certain political realities, objects, actors. It generally manifests itself more visibly in the

individuals and communities in search of a political identity and will be massively based on religious and symbolic factors.

The political imaginary involves feelings, beliefs, values that act as filters through which the political reality is mirrored and which trigger a certain understanding of the political life of a community as a whole and of its components: actors, main ideologies, objects, etc. All these choices and beliefs are integrant parts of an individual's social identity and belong to a certain social community (constituted on the basis of ethnic, professional, political criteria), formally or informally structured.

#### **The role of the political imaginary in the formation of the national identity**

From the political point of view, the national identity is deeply tributary to the symbolical level of representation a community has about itself. Nations are a relatively new collective mental construct, usually generated by the elites of a group, determined to establish new cohesion factors that should replace the old ones, dislocated by modernization.

The researcher Anne Marie Thiesse (2000: 6-7) manages, in our opinion, to summarize the theses describing the modernist trends<sup>1</sup> referring to the process of nations' coming into being. She rightly insists that the making of a nation is a rather symbolical process volitionally and consciously conditioned by its members.

According to Thiesse, the true moment of birth of a nation takes place, when a group of individuals declare its existence and it becomes their purpose to demonstrate it. To put it differently, the birth of modern nations requires the invention of a tradition with which it should be associated.

In his turn, the Romanian historian Lucian Boia (1999: 23) suggests a rather close definition of the nation: "*Putem defini națiunea drept o comunitate complexă dar simplificată și omogenizată în imaginari, investită cu un înalt grad de coerentă și cu un destin specific care o delimită și o deosebesc de celelalte comunități similare.*" (We can define the nation, at the level of the imaginary, as a complex but simplified and homogenized community, invested with a high degree of coherence and with a specific destiny that delimits and differentiates it from the other similar communities.)

Therefore, we may suggest that the creation of a nation is a process taking place at the level of conscience and ideas; what matters is the political imaginary about itself of a certain community which will become a nation the moment it starts considering itself a nation. We will not be mistaken then if we assert that any national construction has a high degree of artificiality.

The feeling of belonging to a certain nation greatly resembles the adhesion to a religious faith in the sense that both of them have a high affective load.

#### **The European nation – success or failure?**

We dedicate the final part of our paper to a sensitive topic, of high actuality, the building of a European nation. In a Europe torn apart by an unprecedented economic and political crisis, is it (still) appropriate to discuss the relationship between the national and the European identity, in an ever globalized world? Have the Europeans

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<sup>1</sup> The research in the field of how nations are shaped can be divided into two main trends: the perennial one and the modern one. For the former, the nation is a preponderantly cultural community, deeply rooted in its past and usually nowadays identified with the pre-modern ethnic communities. The latter defines the nation as a political community based on mutually accepted principles and interests.

discovered that point in the political imaginary of the continent that should make them feel as being a great nation? Such a discussion is definitely not simply a philosophical exercise, it should go deep to the core of the European construction, as the effort of creating a single European nation is in fact what legitimates the whole European political construction.

We believe the the only possible approach for creating a genuine and functional European identity is the cultural one. Tight political and economic collaboration among the nations of Europe should definitely lead to a higher degree of prosperity for all the members of the European Union but it does not seem to guarantee in any way the emanation of a European spirit.

The construction of a functional European identity should be based on the identification of commonly accepted symbols that should belong to the political imaginary of each nation in the Union. The members of the European Union have been enjoying for a long time the existence of a European flag, anthem, currency and celebration day, but they do not seem able to rise to the height of the founding myths of the European imaginary. The example of the typical American saying that he/she is spending his/ her holidays in Europe is too simple or even simplified. The vision of the other does not seem to contribute to the building of a solid imaginary about the self. On the one hand the complexity and the diversity of Europe is what makes it unique, but on the other hand these characteristics act as centrifugal forces that will never allow the formation of a European identity conceived similarly as the Romanian or the British or the French one.

At a certain point, Christianity might have seemed to be a possible solution as a mutually shared value on the European continent, but it is no longer the case, as there are candidate countries that do not share this religion and more than that, the modern political construction of Europe is a deeply secular one, which does not intermingle religion in the political paradigm.

Another solution that we suggest is related to the idea of cultural solidarity. Romania is European mainly and firstly due to its culture and only secondly because it has managed to accomplish all the requirements in the Community Acquis (Chirimbu, Murariu, Dorină, Barbu 2011:76).

A new focus might be placed on the small and very small communities, on their language, common imaginary and identitary stereotypes. It is here that resemblances are born and are to be looked for and multiculturalism might be declared dead only in its old form tributary to the concept of nation. Becoming conscious of the archetypes and imaginary elements animating smaller communities might be a key to creating a larger nation.

What the Charter of fundamental rights and the project of an European constitution have lacked is the expression of an ideal, metaphysical dimension of the European identity, which should be looked for in the realm of culture.

Just like any nation was born in the past few centuries, Europe is a project built from an up to down direction, from the intellectual, political, economic elites downwards. It is precisely these elites that should contribute to the creation of a European identity at a deeper level, a level that might be reached by linking the European identity with the idea of cosmopolitanism characterizing the European cultural and political modernity. It is important to underline that the kind of identity we are talking about is not merely a collective identity in the conventional sense of the term, that is we do not have in mind the collective identity of a particular group of Europeans or the official legitimating identity for the European Union, but of an

emerging cultural model that should respond to the Europeans' quest for identity and which would definitely exist even in the absence of the European Union. Of course, this does not mean that the European Union does not play an important role in the forging of a European identity.

### **Conclusion**

It is difficult to assert the existence of a strong European identity in the same way as there is a national identity. The process of globalization and the increasing interaction among cultures have contributed to the creation of a diffuse collective identity which in general can be related to the cultural and political identity of the European Union.

What the Europeans need to understand and internalize, at the level of the collective political imaginary, is that the European identity does not compete with their national identity nor does it aim at replacing but on the contrary, at enriching it, from a cosmopolitan perspective (Chirimbu 2010:45). The European identity should be looked for in the cosmopolitan currents of the European societies in which new forms of self-understanding are born as well as new facets of the political imaginary, which no longer sends back to the archaic collective identity reminding of the 19<sup>th</sup> century nation states.

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## ***FRAMING THE INCLUSION OF THE OTHER IN THE EUROPEAN YEARS' PROMOTIONAL MATERIALS<sup>1</sup>***

***Abstract:*** European Years, through the promotion of annual issues, have been considered a solution to frame the reality as European Union would like to be perceived. The question that may be raised is the following: does this choice of the yearly issues which are supposed to be implemented in each European Member State, as embodiments of the Other, reflect a real or an imaginary inclusion within the European public space? In order to answer this research question I will analyse the promotional materials of the European Year for Active Aging and Solidarity between Generations (2012) at the macro-level (the European Commission) and at the micro-level (a Romanian organization). The theoretical framework will focus on the integrated socio-cognitive analysis of ideologies (van Dijk, 2000), seen as social practices of a particular group or community.

***Key-words:*** visibility, involving, Web 1.0 & Web 2.0.

### **Introduction**

European Years can be considered a means of putting into practice the European syntagma, “unity in diversity”: unity by choosing the same issue that is going to be implemented differently (diversity) by each member state. The goal of the European institutions is to stir the awareness of European citizens towards a particular issue. The implementation of these European themes at the macro and micro levels is achieved through social campaigns which “are often driven by reform efforts, actions that seek to make life or society or both better, as defined by emerging social values” (Dozier et alii, 2001: 232). It is clear that social campaigns are focused on the inclusion of the other (the citizen perceived as an organizational stakeholder) within this coordinated effort of improving the life of the community.

Each annual European issue is chosen according to the data provided by Eurostats and Eurobarometers. On the occasion of the European Year for Active Ageing and Solidarity between Generations (2012 EY), the European Commission has carried out an extensive survey (Eurobarometer 378) on active ageing in order to understand the citizens’ views and attitudes towards older people. The findings showed that in January 2010, 17,4% of the EU population was over 65 years old and that 18,8% of the Romanian population is between 50-64 years old, 11,9% is between 65-79 years old, and 3,1 % is over 80 years old.

Within this context of population aging, social campaigns have been a solution to informing the European citizen, to making him/ her change his/ her attitude and behaviour.

Starting from the integrated socio-cognitive analysis of ideologies (T.A. van Dijk, 2000), seen as social practices of a particular group or community, I will analyse the verbal and visual messages sent at the macro and micro-level in order to promote the European issue of active aging and solidarity between generations.

### **1. European Years Web 1.0 & Web 2.0 – a means of national visibility in the public space**

Defined as “the sphere of private people come together as a public” (Habermas, 1989: 27) and as “a realm of freedom and permanence”, the public sphere

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changes with different social formations (Mitchell, 1994: 363): the Greek marketplace, the medieval German commons, the feudal court etc. W.J.T. Mitchel (1994: 364) considers that

[...] the template of the public sphere might be described as a theatrical/ architectural imagetext, an openly visible place or stage in which everything may be revealed, everyone may see and be seen, and in which everyone may speak and be heard.

The visibility that Mitchel talks about implies a reciprocal perception between participants, a practical intersubjectivity, a reciprocal awareness, and an interweaving of actions as signs of social cooperation (Chambat, 2002: 68).

Nowadays the social formations specific to the public space have changed. They have been greatly influenced by the evolution of mass-media. McLuhan's famous syntagm ("The Medium is the Message") has turned into Baudrillard's syntagm ("Mass(age) is the message", 2007), focusing on a condemnation to "a «magical» practice and to a «spectacular» consumption". This semantic change (Pătruț, Cmeciu, 2011: 24) from medium to mass(age) can be explained in terms of the shift from traditional media system to new media which has brought about a cyberdemocracy (Graham, 2008: 48) where "the globally internetworked digital media" prevail (*ibidem*). While Web 1.0 is known as "The Read Only Web", Web 2.0 is known as "The Read Write Web" (O'Reilly, 2005). These features of Web 2.0 constitute the ingredients of the virtual public space (Goldberg, 2011) where online participation through user generated content seems to prevail. Social media with its challenges (reach, accessibility, usability, immediacy and permanence) also hide some drawbacks: fragmentation, information overload, polarization (Dimitrova, 2007). Another problem, that may arise from the democratized media implied by social media, is the metamorphosis of every human being into a possible online publisher.

Pleading for a new social cohesion focused on unity and fragmentation and governed by new media and social media, Jan A.G.M. van Dijk (2006: 171) considers that the new type of the public space witnessed the shift from organic communities to virtual communities. Whereas the former communities are bound to time and place, highly depending on the physical contact of human organisms, the virtual communities are "associations of people not tied to time, place and physical or material circumstances, other than those of the people and media enabling them. They are created in electronic environments with the aid of mediated communications" (J. A.G.M. van Dijk, 2006: 166).

Informing, connecting, involving, mobilizing and interactivity are the main practices (Foot, Schneider, 2006: 216-219, Lilleker *et alii*, 2001) that Web 1.0 and Web 2.0 provide for an organization to make its social campaign visible. The 2012 EY website (Fig.1) uses the following items of the virtual practices:

- informing: Web 1.0 items (official positions on active aging, news, e-newsletter, upcoming events, campaign ads, facts & figures – Eurobarometer, Eurostat, FAQs);
- connecting: Web 1.0 items (link to competitions: six competitions – *Life Stories Challenge, generations@school Project*, link to initiatives, link to press and media, link to partners supporting EY 2012, link to European institutions: Employment, Social Affairs & Inclusion);
- involving: Web 1.0 items (contact information other than mail, e-mail address, photos of 2012 EY events, subscription to e-newsletter, calendar, online polls);
- mobilizing: Web 1.0 (online distribution of promotional materials, register as volunteer – "Get involved!", register for award competitions);

- interactivity: Web 2.0 (Wikipedia, links to SNS: Facebook, Twitter, promote via SNS).

Despite the fact that Web 2.0 items do not prevail, for example the 2012 EY does not have the item of rating facility specific to the practice of involving, the inclusion of the member states is achieved through the link to initiatives (Fig. 2). This online connectivity has a double role: a) to make each member state's initiatives framing active aging and solidarity between generations visible, b) to create a salience of the involvement of European countries in promoting this European Year. The 2012 EY website provides the possibility of uploading the initiatives within three main themes: employment, independent living, participation in society. The promoters are divided in 10 categories: business organisation/ network, civil society organisation, European Union institution, international organisation, local authority, national government agency, press/ media organisation, private company, regional government agency, trade union, university/ research institute. By July 2012, 38 links to European initiatives on active aging and solidarity between generations have been made visible. Four Romanian initiatives have been posted: two of them promoted by Romanian organizations (*My grannies are cool!, Volunteers – ambassadors of change!*) and two of them achieved in teams of European promoters (*Under construction III – supporting active aging & attracting young workers in construction SMEs* – 8 European countries, *Young and adults for a better life* – 11 European countries).

The analysis will focus on one Web 1.0 item of informing (the generic EY campaign ad and video) and on one Web 2.0 item of involving and interactivity (the website of the Romanian initiative: *My grannies are cool!*). According to Guy Cook (2008: 120), ads have a double role: (a) to mix the language of intimacy and power, and (b) to make private subject matters public.

## **2. European Years social practices – a theoretical framework**

Being against the mere identification of ideologies as system of beliefs, Teun A. van Dijk (2000) proposes an integrated socio-cognitive analysis of ideologies based on a triangle (cognition, society and discourse). The novelty of this approach lies on the inclusion of the social practices of a particular group or community within the study of ideologies. Thus according to Teun A. van Dijk (2000: 49), an ideology is “the foundation of the social beliefs shared by a social group. Ideologies consist of those general and abstract social beliefs, shared by a group that control or organize the more specific knowledge and opinions (attitudes) of a group”. It is obvious that ideologies should be closely linked to identity and otherness since they embed those elements which provide a group legitimization, identification and cohesion. This integrated socio-cognitive analysis provides six categories which supply the structure of ideologies (T. A. van Dijk, 2000: 69): membership, activities, goals, values/norms, position (group-relations), resources.

I will adapt these categories to the 2012 EY Web 1.0 item (campaign ad and video) and Web 2.0 item (Romanian platform) and I will use two types of groupings:

(1) *membership* & (2) *position (group-relations)*: participants' / European citizens' identity defined through origin, appearance, belonging and their social position and networking;

(3) *activities* & (4) *goals*: the (virtual) processes performed by the participants, their final outcomes.

Within this context of European Years seen as social practices, knowledge is grasped through communication as a process of building relationships (Codoban, 2009: 295). Otherness will focus on the communication relationships where the social actors, in our case the European citizens, are involved.

The analysis of the inclusion of the other in 2012 EY Web 1.0 and Web 2.0 items will include a twofold approach:

- otherness – macro-level: the narrative and conceptual representations of active aging and solidarity between generations at the European level (Fig. 3);
- otherness – micro-level: the narrative and conceptual representations of active aging and solidarity between generations at the Romanian level (Fig. 4).

### **3. The inclusion of the other at the European macro-level**

The campaign ad and video of the 2012 European Year visually embeds two types of binary oppositions: (1) US (old people – physical appearance) versus US (old people – performing activities specific to young people) (2) US (old people) versus THEM (young people). The microactivities performed by old people, either by themselves or together with young people, constitute visual embodiments of the European issue of active aging and solidarity. The campaign ad (Fig. 3) depicts two types of social practices:

- in the foreground, an old lady playing and singing in a music band, the interaction being with an implicit audience;
- in the right-hand corner, four microactivities: guiding the young generation, painting a wall, diving, singing, the interaction being with an explicit audience/ young people and children.

The visual framing of old people behaving as if they were young is achieved through visual metaphors. The metaphor *in absentia conjoined* (Groupe μ, 1992) seems to prevail: the perceived element (the old lady) totally replaces the conceived element (the young people playing and singing in the music band) and the meaning transfer lies on concepts such as dynamism, and lack of a social stereotype that old people are passive beings. At the same time, the metaphor *in absentia in conjoined* used to visually frame the concept of active aging is based on a self-enhancing humour that is considered a relatively healthy and adaptive type of humour (Martin, 2007: 211) since it maximizes the quality of an old lady by visually placing her within the social context of young people.

The Atlas.ti software was used in the qualitative analysis of the 2012 EY campaign video and it highlights the relations through the networks created between code-code relations. As it can be observed in Fig.5, the two European issues (active aging and solidarity between generations) are framed as two clusters built on three types of relations:

- “is associated with” linking the EY issue to some abstract concepts. *Active aging*: start a career, be in charge of your life, have fun together, care for each other, live life at full. *Solidarity*: share experiences, commit to a good cause, making new friends, joining forces, broaden your horizons, be young at heart.
- “a part of”, linking the abstract concepts to some concrete activities. *Active aging*: playing and singing in a band, driving automatic wheelchairs, playing playstation, caressing, swimming. *Solidarity*: working in a factory, helping in a canteen, spending time together, painting walls, learning to use a computer, singing.

- “beneficiary of”, the participants/ the generic European citizens performing the concrete activities. *Active aging*: old woman, old man & old man, old woman & old man, old man. *Solidarity*: young woman & old man, young woman & old woman, boy & old man, girl & old man.

As it can be observed, the inclusion of the other, as embodiments of the relation “beneficiary of”, is achieved in two ways:

- as generic social participants who take part in the actions specific to active aging belong to the category of “old people” and perform actions either as single Actors or as a two-member group (the left-side part of the cluster in Fig. 5),
- as generic social participants who take part in the actions specific to solidarity between generations belong to binary oppositions (young versus old, the right-side part of the cluster in Fig.5).

#### **4. The inclusion of the other at the national micro-level**

The Policy Center for Diversity and Security (CRPDS) is a Romanian non-profit platform whose main aim is to work on the preservation of the Romanian cultural heritage and shared values. The European issue of active aging and solidarity between generations was promoted through a public campaign (“My grannies are cool!”/ “Bunicii mei sunt cool!”) highlighting the values of sharing experiences between generations. The social campaign has an integrated nature<sup>1</sup>: (a) a website (<http://www.buniciimeisuntcool.ro/>) where users can generate content by posting stories, common passions, habits, and old objects that youngsters share with their grandparents; (b) the event (“Orchards for the future”) of planting trees in two Romanian villages which will bring together children, teenagers and grown-ups; (c) a 24-minute feature (“My grannies are cool!”) produced and broadcast in order to raise the Romanians’ awareness on the problems of elderly people.

As the European campaign ad and video, the Romanian website embedded members who are displayed on a binary opposition: US (young persons) versus THEM (our grandparents). This apparent opposition is solved at the pronominal level (“we-ness”) by verbally and visually sharing experiences and photos. Whereas the European promotional materials focused on old and young people as type, the Romanian website embeds old and young people as occurrence, the names of the participants being a sign of lived experiences.

The website provides two types of activities:

- macroactivities: virtual posts (blog and facebook) as a means of active participation. By July 2012, there were 5 blog posts on issues such as the launching of the campaign, the event “Orchards for the future!”, the event “Old crafts, new arts!”, the launching of the platform [www.mereutanar.ro](http://www.mereutanar.ro), awarding the most influential women in Romania.
- microactivities: virtual posts of the grandchildren’s stories about activities performed together with their grandparents. By July 2012, three stories were posted. Unfortunately the macro and microactivities on the “My grannies are cool” website are very scarce. This lack of interest can also be observed at the level of “likes” (n=16) that the Facebook page of this campaign has so far. At least two reasons can be mentioned for this low rate of involving and mobilizing: (a) using a virtual platform as a means of stirring awareness on the issue of solidarity between generations is limited to a one-way communication in Romania since elderly people

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<sup>1</sup> <http://europa.eu/ey2012/>, accessed on July, 1, 2012.

do not use the new media and social media applications; (b) using social media by young Romanian people as a means of promoting solidarity with the elderly people is not perceived as a way of highlighting one's social values since Romanians barely know how to integrate the old people in the society (61% of Romanians consider that people should have to stop working once they reached their retirement age – Eurobarometer 378, 2011: 13).

The performing of these activities is achieved by the use of two types of resources:

- macroresources: the website has four main entries (stories, fashion, objects, recipes) as means of mobilizing the young generation to share their experiences with their grandparents.
- microresources: items focusing on a shift from the private space to the public space by virtual communication. The “My grannies are cool” website provides three stories (three grandmothers: Comana – cooking, Vasilica – knitting, horse riding, Ioana – cooking, faith in God); objects (wooden icons, crosses, pots, old accessories, food), recipes (stuffed sour cabbage rolls).

Despite the lack of interest that the young generation in Romania has showed towards this social campaign so far, the visual representation of active aging and solidarity between generations at the micro/ Romanian level seems to follow the European trend of framing the old people by the use of visual metaphors. The logo of the Romanian campaign embeds a metaphor *in praesentia conjoined*: the perceived elements (a moustache and a pair of glasses) are blended with the conceived element (the English word “cool”). This self-enhancing type of humour is also highlighted by the verbal logo (“Bunicii mei sunt cool!”/ “My grannies are cool!”) which combines Romanian words with the English word “cool”, a word specific to the vocabulary of the young generation. But unfortunately despite these verbal and visual elements of mobilizing the young Romanians, they did not get involved in an active virtual participation in order to promote the European issue of solidarity between generations.

### **Conclusions**

The inclusion of the other in the representation of the 2012 European issue of active aging and solidarity between generations is built on an apparent binary opposition between US (old people) and THEM (young generation). The social practices promoted by Web 1.0 and Web 2.0 items embed instances of “we-ness”: activities carried out by old people accompanied by other old people or activities carried out by old and young people. Thus the keyword of these European issues is sharing, a keyword that can also be found in the Romanian campaign “My grannies are cool”, but the young sharers have not been very active so far. The lack of interest that the young and old Romanians have showed towards the issue of active aging and solidarity between generations can be explained in terms of the findings of the Eurobarometer 378:

- 49% of Romanians consider that to combine a part-time job with partial pension instead of full retirement is less appealing, whereas only 29% find that involving in society after retirement can be more appealing. On the other hand, people from Sweden (90%), from Denmark (87%) or from Island (86%) find this possibility more appealing.
- 27% of Romanians are willing to continue working after they reach the age when they are entitled to a pension whereas people from Island (61%) or from Denmark (57%) would like to work after retirement.

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Fig.1



Fig.2



Fig.3



Fig.4



Fig.5

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## **MIRCEA ELIADE : LA LOGIQUE DU SYMBOLE COMME STRUCTURE DE TOUTE EXPERIENCE RELIGIEUSE<sup>1</sup>**

**Abstract:** Mircea Eliade has promised to explain his conception of religious symbolism, a logic of sacred symbols, even to write a book entitled Man as a symbol. Yet he succeeded in giving only some brief methodological considerations. However, the logic of religious symbols is reflected throughout his entire scientific work. It is also interesting to find what he inherited from the Romantics, how he used the notion of archetypes borrowed from Goethe and how he built a phenomenology of religion as morphology. In this study, I will try to reconstruct analytically and clarify some important aspects of this theory, based on more or less favourable comments of his critics.

**Key words:** logic of symbols, archetype, morphology, religious experience

Bien qu'il soit reconnu partout comme un historien des religions, Eliade a pratiqué cette discipline d'une manière moins orthodoxe. C'est parce qu'il s'est intéressé surtout aux structures, aux éléments qui ne supportent pas les transformations, aux constantes, aux invariants qui peuvent être trouvés dans les formes les plus diverses du rapport entre l'homme et le sacré. Certains ont considéré que Eliade faisait partie de la vénérable tradition méthodologique de la phénoménologie de la religion, comme R. Otto, G. van der Leeuw et Kristensen. Eliade préférait appeler son approche «morphologie de religions». C'est ce qu'il a magistralement réalisé dans son traité d'histoire des religions, qui porte un nom plus inspiré et suggestif en anglais: *Patterns in comparative religion*, où il présente les grands ensembles des symboles et des expressions archétypales qui sont groupés essentiellement autour des grandes régions de la réalité cosmique naturelle et des activités sociales connexes: le ciel, les dieux uraniens, les rites et les symboles célestes, le soleil et les cultes solaires, les eaux et le symbolisme aquatique, les pierres sacrées, la terre, la femme et la fécondité, la végétation et les symboles du renouvellement, l'agriculture et les cultes de la fertilité, l'espace sacré, le temps sacré et quelques derniers chapitres consacrés à l'interprétation des mythes et des symboles.

Il doit sa préoccupation pour la morphologie à Goethe, d'où l'hypothèse que dans la diversité des expressions sacrées, certains modèles formatifs exemplaires se distribuent sans se partager, en revêtant des caractéristiques culturelles spécifiques aux différents cultes et aux traditions concrètes qu'ils informent.

Eliade est aussi un historien des religions qui s'est moins intéressé au contexte social et culturel de l'apparition des différentes croyances et idées religieuses, aux aspects institutionnels ou à la dynamique confessionnelle de la religion. Comme Jung, il a considéré que le phénomène originaire de la vie religieuse représentait l'expérience religieuse, qu'autour d'elle s'articulaient progressivement les croyances, qu'une certaine expérience fondatrice remarquable était ensuite codifiée dogmatiquement et devenait finalement le noyau doctrinal de toute religion.

Un autre moment décisif dans la configuration de sa position en tant qu'interprète du sacré fut la recherche du lien indissoluble entre l'expérience religieuse et ses structures symboliques. Autrement dit, pour l'homme religieux, dès qu'il entre dans l'horizon de la perception du monde comme véhicule des significations d'un autre monde, dès qu'il le perçoit comme œuvre divine, l'expérience commune est transfigurée

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et reçoit des significations nouvelles. Les expressions des expériences religieuses s'expriment par des symboles. Les expériences religieuses ne sont jamais isolées. Eliade estime que chaque religion a un centre, une certaine conception centrale qui informe le corpus entier des mythes, rituels et croyances. Par conséquent, les symboles d'une tradition spirituelle, d'un corpus de significations et manifestations religieuses renvoient aussi à l'idéologie sous-jacente, qui assure leur liaison et continuité. Les symboles résument métonymiquement l'armure idéologique d'une pratique religieuse, d'une tradition sacrée, et la religion peut être regardée aussi comme système culturel (Geertz, 1977, pp. 87-126). Eliade est conscient du fait que les expériences de la vie ordinaire ne sont pas significatives en soi. „Normal, everyday experience is seen as illusory, unreal, profane (...) Yet that same experience, when apprehended in a specific way, when interpreted in a certain manner, becomes authentic, real, sacred, it becomes a hierophany” (Rennie, 1996, pp. 10-11)

Continuant la tradition d'interprétation romantique, Eliade refuse la définition de l'homme comme animal rationnel. Il croit que l'étude des religions permet de récupérer le profil de l'homme intégral (pas simplement rationnel): „le symbole apporte dans l'actualité de l'expérience des valeurs et événements trans-personnels et que l'individu n'était pas capable de saisir consciemment et volontairement.” (Eliade, Jurnal, 1993, p. 353). Comme *homo religiosus*, l'homme est aussi un *homo symbolicus*. Ainsi, Eliade cherche à mettre en valeur les dimensions préréflexives, inconscientes et trans-conscientes du rapport entre l'homme et la réalité. Les symboles, les hiérophanies – comme langage préréflexif – nécessitent une herméneutique spéciale (destinée à interpréter les significations préréflexives, donc non-discursives de l'expérience religieuse). Le symbolisme comme langage préréflexif est aussi un langage *sui generis*, comme les hiérophanies représentent une modalité autonome de la révélation (du sens sacré).

C'est aussi des romantiques aussi qu'il a emprunté la manière d'interpréter le symbole religieux et la notion d'archétype. Les romantiques opposent rigoureusement le symbole et l'allégorie ; seul le symbole est capable de communiquer, bien que d'une façon paradoxale, des intuitions, des suggestions, des évocations sur la nature mystérieuse, abyssale, inexprimable des choses. Les allégories ne font que revêtir les idées humaines dans des formes plus concrètes, familières, presque pédagogiques, ou personnaliser des concepts. Goethe est le premier qui a expliqué cette idée: „Goethe's idea of the symbol was that it was not only representative, but was also a „living, instantaneuous (lebendig-augenblickliche) revelation of the inscrutable” (Rennie, 1996, p.48). Plus tard, la distinction est reprise par Schlegel et Novalis. Le besoin du symbolisme provient du fait que le référent de l'expérience religieuse, puisqu'il est transcendant, n'est jamais donné directement. Il est vrai que pour Eliade l'archétype a aussi une signification méthodologique qu'il désigne le principe formatif présumé à déterminer les phénomènes religieuses, les mythes, les rites, les croyances des civilisations les plus diverses et des traditions spirituelles de l'humanité les plus éloignées, étant donné qu'il a décidé d'offrir une morphologie des religions et pas seulement leur histoire. Mais il a une signification ontologique aussi. Eliade s'efforce de récupérer de façon empathique les rapports de l'*homo religiosus* avec le monde et avec les autres, et les circonstances de la vie quotidienne, celui qui ne regardait jamais la nature comme simplement naturelle.

Or, pour l'homme qui appartenait aux civilisations archaïques, la réalité transcendante est investie non seulement de sacralité, mais aussi de réalité pleine, tous les êtres, les processus et les choses de la réalité immédiate acquièrent leur existence et

leur identité par la participation au plan transcendent fournisseur d'existence et d'identité, le plan des modèles formatifs, des archétypes.

C'est ce qui permet à Eliade d'affirmer à plusieurs reprises que les ontologies archaïques possèdent une structure platonicienne, qui va se retrouver aussi dans la forme mentale des cultures structurées par les grandes religions historiques. L'événement historique de l'Incarnation de Dieu en tant que Jésus institue, il est vrai, le modèle de la temporalité linéaire, irréversible, l'histoire orientée téléologiquement vers la fin des temps, vers le deuxième avènement du Christ, mais Eliade charge cet événement sans égal, remarquable, d'exemplarité, de pouvoir formatif et de l'autorité normative des archétypes des anciennes religions païennes. Les archétypes demandaient la restauration périodique, cyclique de l'univers, de la cosmogonie ou de l'intervention des dieux ou des héros civilisateurs (par la récitation des mythes et l'accomplissement des rites accompagnantes).

Paul Tillich, qui partage avec Eliade la conviction que les symboles, d'autant plus les symboles religieux permettent l'accès aux régions les plus profondes de la réalité et de la conscience, qui s'avèrent inaccessibles pour la rationalité discursive, croit que la qualité principale du symbole est de renvoyer au-delà de soi-même. (Eliade, 1995, p.1994.) C'est aussi ce que pense Ricœur aussi, qui voit dans cette particularité fonctionnelle et sémantique des symboles une *double intentionnalité*: un «premier sens, littéral, qui renvoie analogiquement par soi-même à un deuxième sens, qui n'est pas donné autrement que par l'intermédiaire du premier» (Ricœur, 1960, p. 22). Les symboles, religieux en particulier, ont une structure paradoxale. Ils renvoient au-delà d'eux mêmes parce qu'ils sont autoréférentiels. L'expression symbolique retient dans son exemplarité autant l'irréductibilité de la signification, qu'elle présentifie analogiquement et par participation, que la nécessité d'associer le signifiant empirique et le contenu signifié transcendent. C'est ce qu'Eliade appelle «rupture de niveau». Le symbole religieux comme dispositif de signification met en jeu en même temps le plan de l'expression et de l'intuition sensible et le plan approprié de la signification et de l'intuition intellectuelle, eidétique, étant donné que la réalité signifiée est sacrée, transcendante, en d'autre termes, inexprimable de façon discursive, ineffable, au-delà de l'expérience et de la pensée. *Sumballein*, en grec ancien, signifie *jeter ensemble*, ce qui pourrait signifier aussi coïncidence de destin, chemin commun, confluence, harmonie préétablie; acceptons qu'on pourrait identifier fonctionnellement entre le plan du signifiant symbolique, de l'expression proprement dite et le plan du contenu signifié.

La continuité d'une tradition reflète la continuité paradoxale entre le plan immanent de l'expérience commune, profane et le plan transcendant que l'expression symbolique révèle et cache en même temps. La dialectique du sacré et du profane qui caractérise les diverses hiérophanies se prolonge dans la dialectique du rapport sémantique des échanges entre l'incarnation de la signification transcendante et la sublimation de l'expression immanente. Le symbole en général, le symbole religieux en particulier est discontinuité existentielle et continuité essentielle en même temps. Il y a une certaine asymétrie. La signification joue par rapport à l'expression un rôle formatif et structurant, en lui offrant d'exemplarité. Cette asymétrie s'appuie sur un modèle ontologique, tacitement accepté comme présupposition très répandue dans les sociétés archaïques et traditionnelles, dans les traditions spirituelles et dans les formes de la sacralité qui les caractérisent: le plan transcendent est apprécié positivement et est considéré comme réel, ayant un rôle fondateur pour les réalités mondaines, soit d'ordre naturel, soit social. D'où une fonction d'orientation du symbole, une certaine dimension vectorielle; seule l'expression peut être le «signe» de l'archétype transcendent signifié;

jamais le rapport ne doit être renversé. L'engagement de l'homme des cultures traditionnelles envers le plan transcendent de la réalité explique la réalité et l'efficacité des symboles. Jean Borella a souligné l'importance d'une ontologie scalaire comme ontologie de référence pour l'explication de l'efficacité des symboles; c'est ce qu'il appelle « causalité sémantique ». (Borella, 1995, p. 17) Eliade interprète le sens de l'expérience religieuse, essayant de distinguer par la méthode comparative des invariants, des configurations intentionnelles, des structures qui se dégagent de la masse amorphe et variée du matériel documentaire. Il a été critiqué car il met l'accent sur les similitudes, en négligeant les contextes culturels particuliers, les différences. La supposition méthodologique directrice qu'Eliade a adoptée est la perspective synchronique, qui ressemble beaucoup à celle du structuralisme: les similitudes structurelles ont une plus grande importance herméneutique que les variations contextuelles ou les variations culturelles et historiques.

La compréhension morphologique ne surgit pas quand on cherche à reconstruire le contexte particulier de la production d'un phénomène religieux, mais quand on essaie de l'intégrer dans un système d'associations et d'affinités avec d'autres phénomènes. Si on le contextualise historiquement, on risque de l'isoler et de perdre son sens. On doit lui rendre son emplacement *de droit* dans le système de significations partagées avec d'autres phénomènes similaires, il ne suffit pas de reconstruire le cadre de sa manifestation concrète, *de fait*, qui n'a qu'une pertinence herméneutique dérivée, secondaire. D'où l'intérêt d'Eliade pour le symbolisme religieux, pour la fonction du symbole d'unification, sa fonction d'intégration des expériences et des expressions religieuses particulières les plus variées dans un système des significations, dans un *pattern*, dans un archétype. Cette option méthodologique du comparatiste met en lumière aussi le rapport entre la hiérophanie et le symbole. Seule l'interprétation d'une hiérophanie en tant que symbole, c'est-à-dire en l'intégrant dans un ensemble cohérent et structuré d'associations symboliques, la rendra compréhensible par contextualisation, par le détachement d'un cadre particulier d'apparition.

Simon, on risque de l'interpréter en la réduisant aux conditions historiques, sociales et économiques, comme une expression accidentelle, contingente: «on se trouve, selon la situation, en présence d'un symbolisme céleste ou tellurique, végétal, solaire, spatial, temporel etc. Ces différents symbolismes peuvent être considérés à juste titre comme des «systèmes» autonomes dans la mesure où ils manifestent de plus en plus clairement, totalement et avec une cohérence supérieure les significations que les hiérophanies manifestent d'une manière spéciale, locale et successive. Ainsi, on s'est efforcé chaque fois que le document examiné permettait d'interpréter une hiérophanie à la lumière de son propre symbolisme, afin qu'on pourrait saisir sa signification de profondeur.» (Eliade, 1993, pp. 409-410)

La contribution herméneutique essentielle qu'Eliade a apportée est qu'il ne regarde jamais un symbole comme isolé, comme résultat du contexte ou de causes culturelles historiques, mais comme une possible expression de valoriser un système structurel des affinités et correspondances entre les significations. Le symbolisme dans son ensemble soutient la polysémie d'un symbole particulier, même ses connotations contradictoires.

Les documents religieux restent opaques s'ils ne sont pas déchiffrés à la lumière d'un réseau des correspondances, c'est-à-dire en les intégrant en tant que symboles dans un système des significations. Les symboles agrègent en systèmes car ils possèdent leur propre logique; ces systèmes ont de la cohérence et de l'universalité et tendent à conserver leur structure, que celui qui les utilise les comprenne ou pas. C'est

la dimension syntactique qui agrège les séries ou les constellations symboliques (selon les termes de G. Durand). Mais la dimension sémantique (verticale) du symbole est essentielle pour son fonctionnement.

D'où découle la capacité du symbole de médiation exemplaire pour les sens sacrés et quelques fonctions exemplaires qu'Eliade montre brièvement dans *Methodological remarks on religious symbolism* (Eliade, Kitagawa, 1959, pp. 86-107), reprises aussi dans *Mephistopheles et l'androgyne*.

Les symboles religieux peuvent révéler les structures du monde qui ne sont pas évidentes au niveau de l'expérience immédiate; le symbolisme religieux est multivalent; grâce à cette polyvalence, le symbolisme religieux peut intégrer les différentes significations dans une totalité, dans un système; grâce à cette capacité d'unifier et de systématiser, les symboles religieux peuvent exprimer des situations paradoxales ou d'autres structures qui sont impossible à exprimer autrement; aussi, le symbolisme religieux a une valeur existentielle. (Eliade, 1994, 194-196).

La logique du symbole devra être considérée comme une logique analogique, opposée et complémentaire à la logique identitaire, une logique de l'imaginaire religieux. Car les images religieuses, les mythes, les symboles véhiculent d'une manière cohérente des significations sacrées, lesquelles, même si elles ne peuvent être vérifiées empiriquement, reçoivent leur validité au moins de l'appartenance à une idéologie cohérente, car elles articulent et véhiculent un message doctrinaire efficace dans l'économie des biens symboliques destinés au salut, à la rédemption. Ainsi, les images ne doivent pas encore être rejetées comme des obstacles pour la connaissance rationnelle, objective, comme simples déviations et errances, mais elles doivent être acceptées et assumées par l'herméneute, qui va reconstruire ainsi l'horizon de l'homme religieux de toujours et de partout. L'image ne doit plus être assimilée à l'erreur épistémique, mais à une possible voie d'accès dans un autre régime de compréhension de la réalité et de la condition humaine.

Eliade reconnaît l'importance de l'imagination, des images religieuses comme symboles, et même la nécessité d'expliquer une logique des symboles. En outre, reconnaissant la prééminence des images-symboles comme instrument d'une valeur inestimable pour l'interprète du phénomène religieux, Eliade fait une distinction entre les diverses hypostases de l'imagination, en insistant sur leurs fonctions et sur leur efficacité différenciée pour saisir les significations non-discursives. Par exemple, il distingue entre l'imagination symbolique et l'imagination matérielle, dont parle Gaston Bachelard: «L'imagination représente un instrument de connaissance, car elle nous dévoile d'une façon intelligible et actuelle les modalités du réel... une fois formé, le symbole est investi d'une double fonction, «existentielle» et «cognitive». D'un côté, un symbole unifie les secteurs différents du réel (le symbolisme aquatique, par exemple, révèle la solidarité structurelle entre les Eaux, la Lune, le devenir, la végétation, la féminité, les germes, la naissance, la mort, la résurrection etc.); d'un autre côté, le symbole est toujours ouvert, dans le sens qu'il est susceptible de révéler des significations transcendentales, qui ne sont pas «données» (évidentes) dans l'expérience immédiate; par exemple, les rites baptismaux révèlent un autre niveau du réel que le niveau bio-cosmique (naissance-mort-renaissance), il révèle la «naissance spirituelle», la renaissance à une modalité transcendante d'être (le «salut» etc.). Le symbole aquatique [...] est [...] un moyen d'apercevoir le réel dans sa totalité, car il relève l'unité fondamentale du Cosmos. Un symbole devient autonome du moment où il se constitue comme tel, et sa polyvalence nous aide à découvrir les homologies entre les différentes

façons d'être, correspondances que la simple imagination de la matière ne rendrait pas possibles» (Eliade Jurnal, 1993, pp. 58-59)

Le mode symbolique se montre solidaire non seulement avec la manifestation du sacré (les hiérophanies), avec la *présentification de la transcendance*, mais aussi avec la *présence de la forme*. Lorsque l'âme sent le besoin de considérer les formes du monde qui nous entourent non seulement comme un simple accident, mais comme profondément justifiées dans l'ordre des choses, alors les formes vont montrer (révéler) leur *exemplarité*. Le symbole apparaît comme «création de la psyché», est constitué «à la suite des tensions existentielles»; mais il n'est pas une projection arbitraire; l'expérience symbolique n'est pas l'extériorisation d'une subjectivité contingente (et empirique) – le moi empirique ou psychologique – mais il est la manifestation d'une intentionnalité formative, qui engendre des formes (structures) non-arbitraires.

Le symbole et le symbolisme montrent l'importance des significations non-conditionnées pour l'existence et pour la condition humaine. (L'homme a la vocation de transgresser sa propre situation et ses conditionnements). Il est propre à l'homme d'être capable de lire dans les formes et les évènements qui l'entourent les signes de l'inconditionné (qui est aussi la source des formes). Le symbolique survient et s'institue dans le champ de la conscience lorsque ces formes (autrement communes, familières) révèlent leur «étrangeté» (i.e. leur altérité qualitative, leur dimension transcendante) constitutive, leur irradiation d'inconditionné, d'irréductible et du non-limitatif. La signification symbolique d'une chose commune ne l'annule pas, ne le dissout pas, ne le détruit pas, mais lui rend de l'exemplarité, en dévoilant sa dimension de profondeur. Un arbre symbolisant l'Arbre du monde reste pourtant un arbre. La pensée symbolique est une sorte de connaissance autonome, qui surgit comme une création, comme une réponse du psychique aux tensions existentielles (conditionnements/le besoin d'inconditionné).

Devient évidente la valeur existentielle du symbolisme religieux: „un symbole vise toujours une réalité ou une situation qui engagent directement l'existence humaine” (Eliade, 1995, p. 198) Par rapport au concept, le symbole exprime une liaison avec la vie. Les symboles expriment le „spirituel vécu”. Toute manifestation de l'Esprit est une manifestation de la Vie. Les symboles engagent directement la condition humaine, sont des révélations existentielles pour l'homme qui déchiffre leur message. D'autre part, les symboles révèlent la solidarité profonde entre l'homme et le cosmos. Ils donnent au milieu cosmique une apparence familière. Ils contribuent aussi à aider l'homme à dépasser une certaine condition particulière, personnelle, subjective. Grâce à l'expression symbolique, l'expérience humaine reçoit de l'objectivité. „ [...] celui qui comprend un symbole s'ouvre vers le monde objectif, en réussissant à quitter sa situation particulière et à accéder à la compréhension de l'universel”. (Eliade, 1994, p. 199)

Les formes-archétypes (qui ne limitent pas en séparant) sont celles qui autorisent l'intelligibilité analogique-symbolique (métaphores, analogies qui défient la logique identitaire). Cette intelligibilité transforme la linéarité du signifiant (du type linguistique) en l'arborescence des significations du symbole. Le symbole est une œuvre ouverte, non pas indéfiniment interprétable, indéterminée, mais ouverte vers l'horizon, c'est-à-dire vers la délimitation qualitative, vers l'infini intensionnel (qualitatif), qui est en même temps convergence sémantique et surmonte toute fixation, toute stabilité cartésienne dans la sphère du possible strictement discursif. Le symbole n'est pas une idée claire et distincte. «Si l'Esprit fait appel aux images (voir symboles, n.m.) pour saisir la réalité ultime des choses, c'est parce que cette réalité se manifeste

d'une manière contradictoire et, en tant que telle, ne pourrait pas être exprimée par concepts» (Eliade, 1994, p. 19). Il faut remarquer que la réalité ultime (i. e. la Transcendance) est la réalité ultime des choses, donc elle n'est pas une réalité séparé. «Peut-être que la plus importante fonction du symbolisme religieux [...] est sa capacité d'exprimer des situations paradoxales ou certaines structures de la réalité ultime qui ne peuvent pas être exprimés autrement. » (Ibidem, p. 197) Si pour les modernes, la réalité ultime est la matière, pour les civilisations anciennes la réalité ultime est presque toujours de nature spirituelle, elle est Esprit. L'Esprit (personnel ou impersonnel) comme réalité ultime signifie la réalité pleine. Les modernes sont ceux qui commencent à regarder les réalités spirituelles comme quelque chose de secondaire, de dérivé, ou peut-être quelque chose dillusoire.

La raison instrumentale entraîne indifférence axiologique, réduit les significations à la valeur ustensile des choses (et des êtres), à leur seuil inférieur. La conscience symbolique est une attitude (un type de rapport) métaphysique, qui supprime les bornes de la manipulation discursive et technique du monde, la présentant comme transcendance présente. La transcendance présente est celle qui institue l'ordre des significations. La conscience symbolique signifie la conversion de l'intelligence du régime strict de la manipulation discursive à l'institution du sens à déchiffrer: contexte – horizon métaphysique – Totalité (pas extensionnelle, mais qualitative, intensionnelle).

La conscience symbolique dévoile l'aspect qualitatif, intensionnel des formes (qui autrement pourraient devenir seulement des contours limitatifs et séparatifs). On peut parler de l'intériorité des choses, qui leur donne la possibilité d'être intégrées dans des complexes de significations de plus en plus larges, qui affirment l'Unité-Totalité du Monde et ensuite la hiérarchie des formes et des significations. (Hiérarchie signifie valeur et ordre). L'aperception symbolique renverse les habitudes de la discursivité de l'expérience profane. Elle ne sépare pas, mais elle intègre; elle ne réduit pas, mais elle totalise, elle institue l'universel comme présence et l'anime. Le symbolisme et la sensibilité qui lui est associée sont fondés sur un ordre qui n'est pas évident (strictement) empiriquement, du point de vue utilitaire, ustensile, mais comme présence. Les significations symboliques se partagent sans division; elles ne sont pas des abstractions, des généralisations, le résultat de l'abstraction, c'est-à-dire de la séparation qui s'opère ainsi envers le concret et le particulier des choses. La conscience symbolique (d'un certain type alternatif d'intelligibilité) dévoile l'aspect qualitatif, intensionnel (dans le sens archétypal, pas conceptuel) des formes (qui risquent autrement de devenir seulement des contours limitatifs et séparatifs) et dévoile l'intériorité entourant les choses.

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## ***UN PARADIGME DE REPRÉSENTATION VISUELLE ET VERBALE DE L'IMAGINAIRE DU SACRÉ: SACROSANCTAE SCIENTIAE INDEPINGIBILIS IMAGO OU LE SYMBOLISME ASCENSIONNEL<sup>1</sup>***

***Abstract :*** Keeping with the theologians it is out of the question to limit the Divinity. On the contrary, Dimitrie Cantemir prouves that is possible. In his theolo – philosophans, *Sacrosanctae Scientiae Indepingibilis Imago* (translated *Metafizica*, in 1928), the prince, rhetor and artist too, reiterates the way of King Avgar and the example of the Old Fathers. After a tormenting effort to bring the Light of Divinity, he offers to us the most importants representations of the verticality (after the classification of Gilbert Durand) – the unmistakables tools to touch the Skies. The author conceives the visuals and verbals ways of representation and communication to the imaginary of sacred – a remarkable formula not only for his readers of the Middle Ages, but for those of today. The verb "ascendo", the nouns "sagitta" and "speculum" are the mains paradigms visual and orals of sacred imagery.

***Key words :*** climbing, imaginary, sacred

La littérature est le résultat d'un mélange entre les deux facettes de la vie, le sacré et le profane, manifestées en magie, cérémonies et rituels. (Boghici, C., 2010: 45). Entre le II-ème et le III-ème siècle après J. –C., le concept de *littérature sacrée* fait sa place dans la sphère culturelle. Ainsi, l'expression *sacris litteris* couvre une gamme des textes: les livres bibliques, les écrits patristiques dont le contenu est doctrinaire, apologétique, moral etc.; les écrits canoniques, institutionnalisés dans le culte par l'Église; la poésie mystique ou les œuvres d'inspiration religieuse... (*ibidem*, 48).

Pour toutes les formes de discours religieux (récit, sagesse, prophétie, hymne), le référent *Dieu* prend la place centrale (Ricoeur, P., 1999: 113) et c'est aussi Lui celui qui organise tous ces divers discours, mais, le même temps, *l'indice d'incomplétude* – d'après le même auteur – de ces discours partiels. Le terme *Dieu* est conçu, par le penseur français, comme le contexte total de l'espace de gravitation des histoires, des prophéties, des législations, des hymnes etc; en plus, comprendre le terme *Dieu* signifie suivre la *flèche de sens* du mot.<sup>2</sup>

Les théologiens ont décreté l'impossibilité de circonscrire la Divinité, le sacré en général. Alors, pour interpréter et illustrer les multiples significations du *Texte Sacré* on a mis au point la méthode de l'allégorie, la meilleure pour cette sorte de littérature. Clément d'Alexandrie et Origène ces sont ceux qui ont inauguré cette méthode dans l'espace byzantin. En Occident, au contraire, Ambroise et Augustin ont l'utilisée seulement dans leurs discours pour renforcer les croyants. D'ici, le tone « intimiste et piétiste » des textes de Thérèse d'Ávila et de Jean de la Croix (Tatakis, B., 2010:51). Le fil commun de tous ces textes c'est la voie d'initiation pour la découverte de Dieu par une âme prise entre espoir et désespoir, entre lumière et noir, une voie transfigurée artistiquement dans des images contradictoires, le résultat des termes dont le sens est négatif, en suggérant une connaissance partielle du sacré: « Moïse s'est libéré [...], en

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<sup>2</sup> Paul Ricoeur comprend par *flèche de sens* le double pouvoir du terme *Dieu*: de réunir toutes les significations des discours partiels et d'ouvrir un horizon qui puisse se soustraire à la clôture du discours.

saisissant l'obscurité de l'ignorance [...] pour arriver à Celui totalement impossible de révéler et invisible » (Areopagitul, D., 1996: 248)

Pour l'espace spirituel situé à la confluence de l'Occident et de l'Orient, Dimitrie Cantemir imagine, dans les pages de son œuvre *Sacrosanctae scientiae indepingibilis imago*, et donne la forme du besoin d'une ascension spirituelle. Les mots utilisés sont très expressifs: *in valle*, *in caligine*, *in cacumine*, *labyrinthus*. Par ces termes il dénonce les inventions obscures de la raison, les faiblesses de la raison orgueilleuse, incapable d'atteindre la vérité. Le verbe préféré par l'auteur est *ascendo* avec le sens dénotatif et, respectivement, connotatif: *escalader*, *s'élever*. La détermination d'un tel effort est exprimée par la métaphore *misellus humanus intellectus*, un exemple d'image du monde tombé dans *La Vallée de la Lamentation*, après l'impulsion de Satan de se laisser enchaîné par les sens.

Comme le roi Avgar, le personnage-narrateur veut prendre l'image de Dieu, *indepingibilis imago*, mais il s'égare par cette vallée-là, *Labyrinthus*, parce que les mensonges de l'ange tombé nous a éloignés de Dieu, de l'Unique Vérité, pour devenir des êtres errants dans des abîmes profonds. Le peintre de la *science sacrée* est obligé de reprendre, ainsi, la voie des Pères, autrement dit l'apprentissage humble et soumis sous la surveillance de la *Charité*, un vénérable vieux. *L'état artistique* dans ce cas correspond à un *état mystique* qui nous révèle une expérience métaphysique conforme aux trois phases de la vie mystique, d'après Denys l'Aréopagite: *purificative*, *illuminative* et *unitive*. (Mladin, N., 1947-1948: 156-157)

Tenant compte de l'avertissement fait par l'apôtre Jean<sup>1</sup> en ce qui concerne la tentation de la relecture du texte sacré, pour récrire le texte norme, la *Bible*, Dimitrie Cantemir adopte la méthode des Pères, tout en subordonnant la communication artistique du sacré « aux rigueurs des théologiens chrétiens » (Bădescu, L., 2000: 35) et aussi aux rigueurs éthiques, tenant compte du fait que l'imagination – l'élément essentiel de l'acte artistique – peut produire une fausse image de Dieu ou des « vaines illusion » (Boghici, C., *op. cit.* : 55). On a besoin, dans ce cas, de ce que Saint Grégoire Palamas appelle *imagination divine* (Grigorie, P., 1999 : 343) ou les découvertes divines suggérées par le miroir de la *science sacrée* du texte de Cantemir.

Mais la réflexion sur le sacré est conditionnée par les différents moyens de la pensée des gens, aussi par l'acceptation de la thèse de l'ambiguïté du langage (Augustin, 1991:99) et par les moyens de représentation verbale et visuelle du sacré: « J'ai entendu les sons des mots par lesquels ils sont signifiés quand on en parle, mais les sons et les choses montrées sont si différents ». (Augustin, 1994: 99)

Finalement, communiquer artistique le sacré c'est un « acte avec des significations transcendantes en nous proposant une transfiguration du mot » (Frye, N., 1972:142). Un tel processus donne naissance aux plusieurs images et, le même temps, « provoque et encourage l'imagination et met la raison à l'épreuve » (*ibidem*).

Dans *Sacrosanctae...* Dimitrie Cantemir nous propose un tel exercice, également au niveau verbale et visuel par le portrait du Vieux – une image allégorique de la *science sacrée* – et aussi par une représentation graphique allégorique de la même science.

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<sup>1</sup> *Apocalypse*, le 22-ème chapitre: 18. Je le déclare à quiconque entend les paroles de la prophétie de ce livre: Si quelqu'un y ajoute quelque chose, Dieu le frappera des fléaux décrits dans ce livre; 19. Et si quelqu'un retranche quelque chose des paroles du livre de cette prophétie, Dieu retranchera sa part du livre de la vie et de la ville sainte et des choses décrites dans ce livre.

L'image du Créateur du monde nous impressionne. Il est un vénérable vieux, une sorte de figure des contes populaires. Mais cette image est l'une théologique, Cantemir étant parmi les premiers érudits roumains qui ont essayé (Ruști, D., 2009: 148) une telle perspective. Mais « Dieu, un être absolu, qui existe par lui même , a la plénitude des toutes perfections, il n'est conditionné par personne et de rien sauf lui ». (Aga, V., 2005: 124) Le peintre lui même en devient conscient et la seule attitude qu'il puisse adopter dans une telle situation est le silence pieuse. Dans *l'Ancien Testament* personne ne pouvait voir Dieu, le maître du temps. À peine dans le XIIIème siècle, Dieu est représenté comme un « vieillard assis sur un siège, tenant le sceptre du pouvoir, comme l'a vu Daniel » (*ibidem*: 125).

La voix délicat, plaisante, éloquente, douce c'est la parole de la *Bible*, la nourriture vivante de chacun d'entre nous. En général, dans le texte sacré la voix du Dieu nous rappelle le coup de tonnerre, le mugissement des eaux ou la brise. Par la multitude de symboles que Dimitrie Catemir attribue à Dieu il accomplit artistiquement l'image de l'iconographie classique.

Le sceptre est le signe du pouvoir (*ibidem*: 340), l'arc et la flèche n'apparaissent pas du tout dans le symbolisme biblique. Le diadème a été, dans *l'Ancien Testament*, un cercle avec un ornement large au-dessus du front. En plus, la couronne et la mitre sont les représentations d'aujourd'hui de ce diadème. (*ibidem*) Il est aussi le signe de la dignité royale (*Samuel*, I, 10, 24) et de l'honneur, un aspect suggéré dans le *Psaume 20*. C'est un mystère pour nous l'absence, de ce portrait, du symbole de l'épée, le signe du pouvoir de l'Être et de la parole de Jésus-Christ, son évangile, « l'Ancien et le Nouveau Testament, c'est à dire la Bible et tout la sagesse chrétienne vue comme une arme pour tout chrétien véritable » (*ibidem*: 321).

Dans le sixième livre, les IIème et IIIème chapitres, c'est l'auteur même celui qui nous offre les sens de ces symboles: *le diadème* signifie « les choses accomplies pendant le temps Universel et arrivées dans la vie particulière », *les prééminences du diadème* signifient « la prescience divine », *le sceptre*, la disposition de la majesté divine ou, après nous, l'engagement de l'autorité, *l'arc tendu* signifie l'absolue « omnipotence du Dieu » et *détendu*, « la libre volonté des gens », *la flèche*, dans notre traduction, toujours en mouvement, en glissement continu, nous montre le progrès et la régression des choses particulières, *le vêtement* préfigure l'expérience inconnue du futur humain qui « perçoit les vies longues et sensibles ».

Ce portrait est, le même temps, l'image du rapport Créateur – être. C'est impossible pour les gens de voir et de comprendre Dieu. Sa pensée profonde nous provoque la honte de l'ignorance. Quand Moïse demande à notre Dieu de lui dire son nom, il a crainte de regarder vers Lui, parce ce qu'il l'avait vu en flammes sur le mont Horeb et il a pu voir, sur la place où Dieu avait été résé, les choses trouvées au-dessous de Ses pieds: « une sorte de brique de saphir et comme l'apparence de l'énergie des cieux ».(Cantemir, D., *op. cit.* : 293)

Plusieurs éléments de ce portrait nous déterminent à réfléchir au portrait de Dieu, suite de la vision de l'apôtre Jean sur l'île Patmos.<sup>1</sup> On doit retenir, de ces deux

<sup>1</sup> *Apocalypse*, le 1-er chapitre: 12 Je me retournai pour connaître quelle était la voix qui me parlait. Et, après m'être retourné, je vis sept chandeliers d'or, 13 et, au milieu des sept chandeliers, quelqu'un qui ressemblait à un fils d'homme, vêtu d'une longue robe, et ayant une ceinture d'or sur la poitrine. 14 Sa tête et ses cheveux étaient blancs comme de la laine blanche, comme de la neige; ses yeux étaient comme une flamme de feu; 15 ses pieds étaient semblables à de l'airain ardent, comme s'il eût été embrasé dans une fournaise; et sa voix était comme le bruit

portraits, les yeux comme une *flamme de feu*, la longue robe. Le peintre est incapable de distinguer la texture de la robe, sa couture, son matériel et ça relève l'incapacité éternelle de l'homme de connaître avec ses yeux physiques.<sup>1</sup> Cette robe préfigure la chemise de Jésus Christ, singulière et sans couture, image de l'unité de la foi et de l'amour dans l'église, mais aussi, à l'avis de Victor Aga, la robe des prêtres de *l'Ancien Testament*, « confectionnée en lin, longue, sans manches, tissée tout d'une pièce depuis le haut jusqu'en bas, symbolisait l'intégrité de l'âme du prêtre. Elle préfigure le type de la robe des prêtres de l'église chrétienne ». (Aga, V., *op. cit.* : 71)

Mais ce qu'attire les regards du peintre c'est un miroir de la poitrine du Vieux qui l'encourage à regarder les eaux de ce miroir pour lui montrer son infamie et pour corriger sa route vers « le bien et l'acquisition de la sagesse juste de la vie » (Cantemir, D., *op. cit.* : 265), par *réflexion, savoir et volonté* – les marches principales vers le sacré.

Les éléments végétaux et minéraux qui organisent visuellement et verbalement ce portrait suggèrent l'harmonie initiale entre toutes les créatures de Dieu, mais, le même temps, l'image de l'homme vu comme un microcosme.

L'initié, soumis et humble, guidé par le vieux sage, a la révélation de la vérité dans les eaux du miroir.

L'image de la *Science sacrée et impossible à peindre* a une représentation graphique dans le manuscrit latin du Cantemir. Dans ce tableau sont figurés les bustes des deux personnages: un homme, probablement l'artiste, et une figure énigmatique, croyons nous – *Sacrosanctae...*

Même si l'image est confuse, on a la possibilité de surprendre la tête penchée de celui qui essaie de comprendre et d'expliquer le sacré. Il regarde en bas, pieusement, vers une vallée d'un chaos contourné en grosses touches des plusieurs lignes fermées brisées et courbes. La plume qu'il tient fermement de sa main droite au niveau de sa tête, ayant les dimensions de son buste, nous laisse l'impression qu'elle surcharge l'entière être et vie du *maître-peintre*. Le dos tourné envers lui, *Sacrosanctae...*, qui tient la balance de la justice divine, au niveau de l'épaule gauche du *peintre-écrivain*, regarde, par opposition, vers l'horizon. Les deux ailes de ce personnage pourraient suggérer aussi la présence de l'Archange Michel (Evseev, I., 2007: 52) qui porte, dans l'iconographie chrétienne, la balance de la justice.

Il est intéressant le fait que les ailes de la *sainte science* et la plume de l'artiste, recourbées l'unes vers l'autres, situées presque au même niveau et orientées vers les cieux, créent l'impression d'un cercle suggérément par l'icône de la Trinité de Roublev. C'est un mouvement circulaire et ascensionnelle, le même temps, qui dresse l'être vers la lumière divine.

À l'horizon, dans un demi-cercle, on retrouve les rayons bienfaisants de la *Sacrosanctae...* – une image ressemblant à un vitrail. Il n'y pas des couleurs, mais la composition translucide des rayons est maintenue par un réseau des tiges brisées formant des angles alternativement saillants et rentrants. La lumière de l'horizon fait contraste avec l'abîme ténèbreux du plan proche – c'est une image qui dépasse le réel, une représentation allégorique du même scénario initiatique, mais aussi, l'épreuve du charme, de la profondeur et de la maturité du penseur roumain attiré irrésistiblement par le sacré.

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de grandes eaux. 16 Il avait dans sa main droite sept étoiles. De sa bouche sortait une épée aiguë, à deux tranchants; et son visage était comme le soleil lorsqu'il brille dans sa force.

<sup>1</sup> L'apôtre Paul a dit qu'il apercevait comme à l'oeil nu.

Les deux paradigmes de représentation verbale et visuelle du sacré, le portrait du *Vieux* et le tableau de la *Sacrosanctae*, images allégoriques de la *sainte vérité* vécue dans la lumière de la conscience, par révélation, offre aux lecteurs « un champ entier d'événements et de conflits humaines ». (Ingarden, R., 1978: 174) Les deux personnages peuvent illustrer ainsi la double condition de l'homme. Le dessin de la sainte science et de la misère humaine ainsi que la jérémiaude de l'intellect attrappé dans le piège des sens, de la première partie du texte, nous rappellent Pascal<sup>1</sup> – par la force expressive et le contenu troublant.

En plus, la décoration abondante des zigzags en touches fines et lumineuses, une réminiscence du style gothique intégré organiquement dans la « synthèse du style moldave » (Florea, V., 2007: 219), représente, au niveau visuel, les recherches de longue durée parmi les sciences de son époque, les recherches d'un esprit encyclopédique.

La raie qui sépare les deux plans avertissent qu'on doit renoncer aux autres sciences – il s'agit d'un mouvement *en bas*, un mouvement humble – pour qu'on puisse arriver à la sainte science – il s'agit d'un mouvement *en haut*. C'est un mouvement suggéré par le sens du fil unique de la tunique du Vieux. Dans le langage symbolique de la *Bible* « ceindre la raie », « Ceinture ta hanche! », signifie « le préparatifs pour le voyage et pour la propagation de l'évangile ». (Aga, V., *op. cit.* : 64) À la fin du livre on découvre même cette exhortation.

On découvre aussi dans cette allégorie illustrée la synthèse des trois phases de la vie mystique: purificative ou « la domination de l'esprit sur les passions », l'illumination intérieure et la phase de l'accomplissement – « l'union de l'homme avec Dieu » ou la voie ascensionnelle vers le bonheur. (Mladin, N., *op. cit.* : 156-247) Mais une telle voie est si difficile et néanmoins simple, parce que la vérité doit être recherchée en nous mêmes – c'est une autre suggestion du tableau allégorique en tenant compte de la position penchée de la tête; au niveau de la foi on peut parler de l'image du sacré dans l'image de l'âme purifiée du péché mortel.

Les deux méthodes de représentation du sacré, visuelle et verbale, sont aussi deux « amples métaphores axiomatiques » à l'aide desquelles on peut sensibiliser et valoriser « toutes les représentations de la verticalité de l'ascension jusqu'à l'élévation », des images allégoriques des quelques voies pour toucher le ciel, des images aussi d'un « héroïsme de l'ascension ». (Durand, G., 1998: 127-130)

*L'aile* est, dans l'allégorie de Cantemir, « l'outil ascensionnel » (*ibidem*: 130) et l'instrument de l'écrit, *la plume*. On doit déduire d'ici la fonction de catharsis de l'écriture. L'écrit nous purifie l'âme, puis nous mène vers l'horizon du sacré.

L'espace sacré détient, conformément à la théorie de Gilbert Durand, une remarquable force d'être amplifié à l'infini (*ibidem*: 242); on peut conclure que l'espace sacré du miroir du Vieux est le prototype de l'espace du temps sacré. (idem) Dans les rayons ondulatoires du miroir nous avons la révélation de l'omniprésence de Dieu, maître de l'espace et du temps, même si, généralement, le miroir nous offre une image renversée de l'objet renvoyé, donc « un éloignement du Principe et de l'Essence ». (Evseev, I., *op. cit.* : 295)

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<sup>1</sup> Quelle chimère est-ce donc que l'homme, quelle nouveauté, quel monstre, quel chaos, quel sujet de contradiction, quel prodige, juge de toutes choses, imbécile ver de terre, dépositaire du vrai, cloaque d'incertitude et d'erreur, gloire et rebut de l'univers !  
Qui démêlera cet embrouillement ?

On a vu jusqu'ici comment l'acte artistique littéraire et celui pictural se complètent heureusement l'un l'autre, dans le texte de Dimitrie Cantemir. *L'objet* représenté dans le tableau, *le sacré*, est surpris dans une forme de discours au caractère religieux, un modèle pour une littérature qui traite l'un des plus difficiles thèmes avec l'une des plus compliquées méthodes de travail : le symbolisme du sacré

Unique pour son époque, le texte de Cantemir surprend le lecteur d'aujourd'hui. L'auteur en peut être considéré une autorité pour son temps et pour le nôtre.

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## **"REALITY" AND ITS COGNITIVE INSTALLATIONS<sup>1</sup>**

**Abstract:** The notion of 'reality' should be understood as a 'world image' or *Weltanschauung* and is not to be taken for the unique truth about the world. In spite of nowadays scientific explanations of 'reality', the mechanism of building up the image of the world has remained unchanged, as it does not follow objective, impersonal, homogenous criteria, but a heterogeneous perception of time and space, which are considered from an individual centre of psychological subjectivity and cultural memory. Being subject to change in time and space, 'reality,' as 'a true story' can be defined as a descriptive, cognitive model for identification, in the same terms in which Mircea Eliade defined myth. By analyzing the relation between the individual and the collective character of the 'world image' of different communities in terms of myth-formation, this study envisages the fact that 'reality' has always been a sort of a 'built up' image, or 'installation', an officially accepted narration about reality, converging a meaning. The same is valid for history as science, in which the relation of continuity: past-present-future is established according to the aim of the narration in which selected facts are used.

**Key words:** reality, myth, history

### **The Notion of 'Reality' and the Possibility to Empirically Validate Truth**

Any discussion about *reality* requires, first of all, the explanation of this notion, which also implies the clarification of the criteria necessary for its objectification. However, when we currently think of 'reality', we usually do not feel the need to clarify this notion, which we are inclined to take for granted, as we often think that what is 'real' is 'objective'. In this respect, we connect the criteria of the objectification of the notion of 'reality', to the school curricula we have been, more or less, familiar with, to our individual readings, to the information we have acquired by means of mass media, to the knowledge we have got in the contacts we have established with the people of the environment we grew up in, to further life experience, etc. In other words, the notions of *real* and *reality* represent a sort of acquired 'luggage' of knowledge, *within which and by means of which* we have become what we are, and which is, in a way, self-understood, and which we take for granted. Consequently, if 'taken for granted', *reality* implies a sort of a 'horizon of expectations', founded on the previous knowledge we have acquired, and we are familiar with.

The discussion about 'the reality' implicitly opens the theme of 'the imaginary', or of 'the fantastic'. In literature, for example, the definition of the fantastic discourse is always based on the explanation of the dichotomy: 'real' (which is self-understood, as currently accepted knowledge) *versus* 'fantastic'. In this respect, in the fantastic discourse, the author must develop a true strategy, as "in fact, at the level of the described world, the fantastic discourse develops a contrasting, antinomical structure, which is paradoxical in respect to the commonly accepted knowledge." (Vultur, 1987: 87) The idea that 'reality' should not be mistaken with 'truth', and that it represents only a 'credible', made up discourse is very old. In this respect, Aristotle stated: "Instead of the possible facts, which have an incredible appearance, it is better to choose impossible facts, which seem possible". (Aristotel, 1965: 90) The conclusion might be that "each epoch has got a sort of a 'knowledge luggage' made of all the ideas, beliefs and perspectives, which converge towards a well determined, ontological, logical, and axiological vision of the world, while the fantastic discourse is born by opposing this code". (Dan, 1997: 20)

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On the other hand, we are often inclined to equalise the dichotomy between 'objective' and 'subjective' facts with the dichotomy between science, on the one hand, and art/myth/symbol/religion, on the other. The dichotomy: 'real' – 'imaginary' might also often overlap with the dyachotomy: 'mind' – 'heart'.

In spite of the fact that the old Greeks made the difference between *mythos* and *logos*, and in spite of Aristotle's opinion that, for the sake of credibility, it is better for a writer to describe imaginary facts that are plausible, than real facts, which are incredible<sup>1</sup>, some of the nowadays anthropologists think that the dyachotomy between the real and the imaginary is of recent date. In this respect, the Romanian anthropologist Corin Braga states that this dyachotomy did not exist in the past, and that the people in Antiquity, and during the Middle Ages used to 'build up' their image of the world, according to a system of rules, in which, unlike nowadays, there was no dyachotomy between the real and the imaginary, between the natural, and the supernatural, between the inherited tradition, and its empirical verification. (Braga 2006: 13) The Romanian anthropologist states that nowadays current criteria for the validation of truth are fundamentally different from the „cognitive installations” of the past. Therefore, according to him, alchemy cannot be considered to be prescientific chemistry, nor is astrology the precursor of astronomy, nor can be the Antique and Mediaeval geography considered as representing pre-modern geography. The Romanian scientist uses as argumentation to such opinion the description of the Antique and Mediaeval maps of the world, in which, it is obvious that classical mythology and Biblical tradition modify empirical reality, describing, essentially, an imaginary space. He thinks that a new kind of science, such as psychogeography, could, actually, discover in the old maps a whole range of symbols and complexes emerging from the "collective imaginary"; as such "description of the world", by means of maps, does not represent exterior geography, but the displaying of a whole gallery of images and symbols of one's own subconscious.

Although such conclusion might look acceptable nowadays, it still does not answer to the question in what way people perceive and view *reality*. Do they rely only on the empirical validation of truth by science? It is also not clear if subconscious, or maybe complexes might play a part in the definition of *reality* today as well. Can, for example, historical facts be empirically validated as 'true' in the same way as geographical facts, by using similar criteria? All these issued are still to be considered...

#### ***Weltanschauung* as Contemporary "Reality"**

It is obvious that *Weltanschauung* (the world view), emerging in a definite historical period, and within a certain geographical background, often overlaps with the notion of 'truth', being taken for 'the unique truth' about the world. Never does *Weltanschauung* define itself as a "temporary view of the world", but as *reality*, as a generally accepted, official *understanding* of the world, which is valid within a group of people, within a community, a nation, defining the context and the meaning of existence, of life. This is the case of today's global community as well. However, in spite of nowadays discoveries, man still needs to define himself, and define his own existence, not only in relation to scientific discoveries, but within the background of a subjective-individualised representation of the world, as he did in the pre-scientific period. It is only this kind of representation that can account for his identity, and which provides, altogether, an explanation of the meaning of existence. Does today's

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<sup>1</sup> which means that Aristotle made the difference between the real and the imaginary.

individual make the difference between real and imaginary to a larger extent than the old Greeks did (as related to the world view that was valid in those times)? The categories of the *real* and of the *imaginary* cannot operate retrospectively, while the criteria of defining them should always be related to the 'official' *Weltanschauung* in which they operate, and which is valid in a certain, definite place, and historical time. If the categories of the *real* and of the *imaginary* are considered retrospectively, from today's perspective, our ancestors might appear as schizophrenic beings, which is absurd... They, of course, also made the difference between the *real* and the *imaginary*, but the *real* can be considered as *real* only within, and in close relation to their *Weltanschauung*. How will the science of the future consider our own, today's *Weltanschauung*?

Mircea Eliade was right to state that contemporary man still lives within the boundaries of myth. In this respect, myth is considered to be the valid *Weltanschauung* of today, which is, as all the other myths, a "true story", a sort of *a meta-discourse on reality*, in which people believe. The fact that a myth is sacred or profane is not so important, as it is the general, collective belief of a community attached to it. In this respect, M. Eliade states, in his overall scientific work, that today, it is only the *content of the myth* that has changed (as the content of all myths is subject to change in time and space), while the *mechanism of man's identification with the 'true story', be it sacred or profane, has remained unchanged*. That is why, it appears that *reality* is, in fact, the narration about reality, the story on reality present in a certain community.

Man's mechanism of identification with the "true story" is so powerful, that it is, sometimes, extremely difficult to prove to somebody that "facts" about reality might be presented in different ways, that 'reality' itself might be different from the way it is perceived and understood. This stands both for the rural communities, in which historical facts are commonly subject to myth-formation (Eliade, 1999: 47, 48), and for the urban society, in which, for example, in the second half of the 20th century, atheistic fanatics used to go to Lenin's Mausoleum. What we try to highlight here is the fact that the belief itself in the 'true story' has remained unchanged, as it essentially makes no difference if the object of belief is a deity, a traditional hero, or a communist figure, while the mechanism of perceiving reality and identifying with it has remained unchanged. Is this issue valid as far as one might, for example, question the nowadays metadiscourse, or 'true story' on democracy? It is up to each individual to decide if he is able to be impartial, or not.

### **"Reality" and the Aspects of Identity**

The recent culturological studies, having in view that *Weltanschauung* changes continually in time and space, have pointed to the fact that the concept of *realiry* cannot operate with stable axiological categories, which makes impossible the overlapping between the notions of *reality* and *truth*. In this respect, the C. Braga's requirement of the *validation of truth*, looks problematic. This also goes for the notion of the 'imaginary', which has always existed in parallel with a certain 'reality' (as people have always known to make the difference between 'the real' and 'the imaginary', as related to one certain *Weltanschauung*, which represented itself, or represents itself as 'reality'). One shoud accept the fact that nowadays 'reality' is, again, just a model, or a code, a system of understanding the world, based on the Cartesian type of logic, as, diachronically speaking, the concept of the *truth* has been replaced by the idea of *reality*.

(instead of the notion of *vérité*, Bergson uses *réalité*)<sup>1</sup>, which has been further on used, by the pragmatics, as *utilité*.

The main issue is the fact that 'truth' or 'reality' in humanistic disciplines cannot be empirically validated in the same way it is validated in chemistry, astronomy or geography, to use only some disciplines, as enumerated by C. Braga. If on the one hand *Weltanschauung* represents a changeable, labile sort of 'reality', on the other hand, the scientist himself is subject to the world view of his background, as to a context to which he himself belongs. It is almost impossible for a scientist to judge of cultural, historical, or any humanistic issues with detachment. That is why, the impartiality required in other sciences is difficult to be achieved:

Usually, we are not even aware of the special glasses through which we view the world. The same way fish have not discovered that water exists, the scientist, who is not able to go beyond the boundaries of his own society, cannot expect to notice to what extent have the customs of his background contributed to the shaping of his opinions. (Fabijeti, 2002: 13).

The issue of the 'true story', or meta-discourse within which one's personality has been shaped is of utmost importance in understanding that man is both a *sociogene* being, and determined by culture. Jan Assmann (Assmann, 2005: 154-156) thinks that the identity of the *ego* can be a) individual, or b) personal. The *individual identity* is tied to the elementary needs of life, and represents the image that was created and preserved in the conscience of a person, with all the significative characteristics which distinguish him from the others; this is a corporal and individual awareness of his being unique, and cannot be replaced. b) *Personal identity* is the sum of all the roles, characteristics and skills accumulated by an individual, while fitting into a 'constellation' or a specific social organisation, and it refers to the social recognition of the individual. Both aspects of the *ego* identity are *sociogene* and *determined by culture*, as both the process of individuation and of socialisation take place within the background that was established by culture. As the scientist is also a human being with an identity, it is almost impossible for him to be impartial when discussing about 'reality'.

### "Reality" in Space and Time

As 'reality' is usually defined in relation to somebody who perceives it, who talks about it, time and space cannot be homogenous, but heterogeneous, both for *homo religiosus*, and for the laic man of today. (Eliade, 1995: 22) Otherwise, there would be no possibility of orientation in an infinite, homogenous world:

In the experiencing the profane space, certain values intervene which remind, more or less, of the lack of homogeneity, which characterises the religious experience of the space. There are still privileged places that are qualitatively different from the others: the homeland, the place of the first love, a street or a corner of the first foreign town one has seen in youth. All these places keep, even

<sup>1</sup> René Genon, discusses, in the chapter *L'Intuitionisme Contemporain* about Bergson's philosophy, and, among other things, he states: "Il est à remarquer que Bergson semble même éviter d'employer le mot de *vérité* et qu'il lui substitue presque toujours celui de *réalité*, qui pour lui ne désigne que ce qui est soumis à un changement continu." (Guénon, 1972 : 217 – in the foot note). One should notice the fact that Bergson seems to avoid the use of the word *truth*, which he almost always replaces by the word *reality*, and which, for him, represents only that which is subject to continuous changing.

for the most unreligious person, an exceptional quality, a 'uniqueness', as they represent the 'sacred places' of one's private Universe, as if this non-religious being experienced the revelation of *another* reality than the one to which he participates by his day by day existence. (Eliade, 1995: 23-24)

Similarly, homogenous time does not exist either, in which the experiences from the past have the same value; the way is incorrect time is represented in historiography, by a mere chronological enumeration of the data, as man inevitably experiences the facts of life as heterogeneous, being influenced by his own memories, as well as by the cultural memories of the specific community he belongs to:

On the one hand, there are many stories in which as many groups of people reside within their memories, as well as in the image they have about themselves, and, on the other hand, there is a history in which the historian dwells in some facts, which were extracted from that multitude of stories. But these facts are mere void abstractions, and which mean nothing to nobody, nobody has remembered them, as they are cleaned by any relation to identity and memory. First of all, time in which history preserves its data is abstract. Historic time is a *durée artificielle* which no group perceives or remembers as a *durée*. This is the way in which time is for Halbwachs beyond reality. History is an artifact with no function, as it is dislocated from the context of continuity, and deprived of all those connections that represent life, that is from the social, spatial and temporal context of concrete life. (Assmann, 2005 : 51)

That is why, even if the man of today thinks no longer in the 'pre-scientific' dichotomies enumerated by C. Braga, the 'reality' of the world he perceives is not identical with the 'homogenous' descriptions of the 'exact sciences'. Moreover, the so called 'exact sciences' are not that exact as they seem to be. A good example is the way historical truth is *validated*.

#### **"Reality" and History**

The Serbian sociologist Todor Kuljić shows that history, as science, is also subject to conceptual transformations in time, which take place in parallel with the world view, or the *meaning* each historian wants to highlight. That is why, he considers that historiography is not just a range of chaotic and/or impersonal data (as M. Eliade, or Halbwachs believed), which, as such would be irrelevant for human existence. Todor Kuljić, as many other contemporary sociologists, reveals the fact that historical facts are not impersonal and homogenous, as: "the past facts acquire the status of history within the very process of their *selection*, that takes place while updating them". As the very *meaning* of history is necessarily tied to the *process of connecting of the past, present and future*, one can notice, for example, that:

The antifascism and patriotism of the Serb partisans tie the past to the present while appealing at a *supranational meaning*, while the Serbian chetniks, and the fighters for national identity re-establish the connection of the same times from a *nationalistic perspective*. From the point of view of the *meaning*, the past is not important either thanks to the facts that took place, either because those facts might be useful today, but it is important, first of all, as a *need to create the continuity*, which organises and ensures the expectations for the future. *The meaning* is always related to expectations. (Kuljić, 2006: 243-244)

It is obvious that, by means of the *operated selection* that gives a *meaning* to those facts from the past, which can assure continuity with the present and the future, history, does not deal with mere *homogenous* facts, but the events of the past are *heterogeneous* in the case of history as science, as they used to be in the case of myth.

By considering the historical time as heterogeneous, the Serbian author considers, as M. Eliade also does, that past confers the possibility of “getting culturally oriented, and only then, but not necessarily, the past might become a formula for ideological influence”. (Kuljić, 2006: 245)

On the other hand, many scientists doubt about the possibility of drawing a clear cut line between the facts that took place in the past and their interpretation. In other words, history itself is made up on the foundation of different myths, or ‘true stories’. In the process of *selecting* the data from the past, history takes over “the point of view of the Other, who is dominant, especially in the case in which it overlaps over the momentary feelings, which are tied to interests.” (Kuljić, 2006: 243) T. Kuljić notices the consensus of all scientists who point to the fact that the shaping of the past in a *narration/story, created with an aim*, can easier mediate the *meaning*, than the fragmentary and complicated explanations which have no narrative structure: “In other words, the dexterity of the story lies in the persuasive connection of the different times. Therefore, Rüsen is convinced that *the meaning becomes history only when it is capable to mediate the relation between past, present and future.*” (Kuljić, 2006: 248)

It is obvious that this is the same process which is to be found in the traditional myths. Therefore, in spite of the apparent dichotomy between history and myth, the *process and the mechanisms of identification with the ‘true story’ have remained the same, no matter of the level scientific discoveries have reached.* Undoubtedly, the scientific discoveries have a significant impact on the world view of a certain moment, but the individual mechanisms of identification with this view(s) have remained unchanged, no matter if ‘the true story’ is sacred or profane; *the fact is important for this story to have a continuity of meaning within a certain narration.*

That is why, one cannot tell if *the meaning* of the narrated facts belongs to ‘the real’, or to ‘the imaginary’, while ‘the validation of truth’, which C. Braga requires for the scientific facts, is closely tied to explanation. Can explanation in history and culture overlap with ‘truth’, or at least with ‘reality’? One might simply not be able to decide which of the ‘realities’ validated by historical narrations to consider. It is obvious that ‘the cognitive installations’ in defining and explaining reality are still present in nowadays science, as they were present in the ‘true stories’ of the past. All these ‘installations’ are built on the foundations of the accepted world view of a certain time, which always claims it is ‘real’.

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## **THE IMAGINARY, A PRODUCT OF FANTASY AND IMAGINATION. CLARIFICATIONS ON THE FANTASY/IMAGINATION DICHOTOMY<sup>1</sup>**

Motto: “*GOOD SENSE is the BODY of poetic genius, FANCY its DRAPERY, MOTION its LIFE, and IMAGINATION the SOUL that is everywhere, and in each; and forms all into one graceful and intelligent whole*”.

(Samuel Taylor Coleridge, *Biographia Literaria*, Vol. II, 1907)

**Abstract:** The present paper aims to explain the difference between fantasy and imagination by analyzing the concept of the imaginary in its multiple facets studied by philosophers, sociologists, anthropologists and historians from Antiquity to the 21<sup>st</sup> century. On the one hand, I will be analyzing how fantasy, “imagination’s elder sister” in Leigh Hunt’s opinion, was regarded as a faculty which is superior and spontaneous, artistic and aesthetic, creative and intuitive. On the other hand, I will be focusing on how mere memory, namely imagination, which Charles Baudelaire labeled as “the queen of faculties and truths”, was regarded as a faculty which is inferior and active, artistic and intellectual, creative and reproductive. In time, imagination replaced fantasy, to eventually, during Romanticism and Modernism, signify the ability to create, invent, imagine, project mental images in the realm of dream and the fantastic.

**Key words:** imaginary, fantasy, imagination, difference.

### **1. Introduction**

As long as the airy vision and the fantastic define both the products of fantasy and those of imagination, it is fitting to clarify the two terms which have long been considered synonymous.

*Dictionnaire de l’Académie Française* explains the term *fantasy* as:

[...] L’Imagination, la faculté imaginative de l’homme. [...] Esprit, pensée, idée. [...] Humeur, envie, désir, volonté. [...] Opinion, désir, sentiment, goût. [...] Caprice, boutade, bizzarerie. [...] en termes de Peinture et de Musique, Des ouvrages où l’on suit plutôt les caprices de son imagination que les règles de l’art [...] (\*\*\*, *Dictionnaire de l’Académie Française*, I, 1835: 731).

The same Dictionary defines, in its second volume, *imagination* as:

Façulté d’imaginer, de se représenter quelque chose dans l’esprit. [...] en Littérature et dans les Beaux-Arts, de La faculté d’inventer, de concevoir, jointe au talent de rendre vivement ses conceptions. [...] Des ouvrages dont l’auteur a fait preuve d’imagination. [...] Pensée, conception. [...] Il se dit en outre de La croyance, de l’opinion qu’on a de quelque chose sans beaucoup de fondement. [...] Fantasie bizarre, idée folle et extravagante (*Ibidem*, II, 1835: 6).

In *Dictionnaire de la langue française* edited by Émile Littré, *fantasy* is defined as:

Ancien synonyme d’imagination. [...] Volonté passagère. [...]. Goût particulier. [...]. Terme de peinture. Ouvrage où l’on a suivi son caprice et son imagination en

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s'affranchissant des règles. [...] Terme de musique. Réunion d'airs pris selon le caprice du compositeur, et liés entre eux par des transitions ou ritournelles » (*Dictionnaire de la langue française* [1863-1872]).

The same Émile Littré defines *imagination* as:

Faculté que nous avons de nous rappeler vivement et de voir en quelque sorte les objets que ne sont plus sous nos yeux. [...]. Particulièrement, en littérature et dans les beaux-arts, faculté d'inventer, de concevoir, jointe au talent de rendre vivement les conceptions. [...]. Résultat de la faculté d'imaginer, chose imaginée (*Ibidem*).

Norbert Sillamy states in his *Dictionnaire de psychologie* that *fantasy* and *imagination* are two separate fields in psychology: on the one hand, *fantasy* unconsciously renders the impulse in the sphere of the imaginary and thus symbolically validates through the production of images, and, on the other hand, *imagination*, as a faculty, renders absent objects and mental images and by successively combining the images, gives birth to reveries, dreams, raptures.

*Dictionarul de termeni literari* defines the term *fantasy* [(fr. *fantaisie*, lat. gr. *phantasia* (φαντασία)] as: „[...] the creative imagination, the faculty of creating freely, of producing images which may or may not correspond to reality; the action of fantasizing, or inventing with one's mind, of fabricating, of imagining [...]” (Săndulescu, 1976: 171, our translation Ancuța Gurban-Dinu). Throughout various literary movements, *fantasy* will develop along different stages: Classicism will reject it, the Enlightenment will see it as a chimera, Romanticism will see it as a literary principle, Realism and Naturalism will interpret it as a secondary element, Modernism will discover its true meaning, that of the esthetic creation of an image, a meaning that will impose itself from this moment on to the following literary movements: Expressionism, Surrealism, Abstractionism, etc. The same Dictionary defines *imagination* (fr. *imagination*, lat. lit. *imaginatio*) as:

[...] the faculty of the human spirit of representing the images of objects it has once been aware of, of forming images of the objects it has not perceived or of creating new combinations of these images, of creating spontaneously, of improvising, of fantasizing, of inventing, outside the contents of a direct experience and even outside reality and logical connections (our translation) (*Ibidem*: 207-208, our translation A. G.-D.).

Imagination is the forger of the entire imaginary universe: subject, plot, characters, etc. Because it has the ability of recreating and animating this fictitious world, it is often mistaken for talent, creative genius. In time, imagination will replace fantasy, attaining in the Renaissance the power of the artist to create a universe comparable to or similar with the real one, and in Romanticism and Modernism the capacity of creation, invention, planning, projection of visions if the field of the dream and the fantastic.

## 2. Clarifications of the fantasy/imagination dichotomy

**2. 1. From Antiquity to Symbolism.** In order to precisely define imagination, we start from Aristotle, who, in his *Poetica*, emphasizes that the function which literature accomplishes is that of presenting facts which can occur. In other words, for him literature represents a product of the imagination, imagination which is mobile, as we have already seen, within the limits of „verisimilitude and the necessary” (Aristotle, 1965: 64-65, our translation A. G.-D.). By „verisimilitude” he understands the possible, the plausible, the truthful, something that can happen in reality, and by „necessary” - the relation of causality. However, Aristotle will enlarge the sphere of verisimilitude by accepting a third meaning, the believable: „Rather than possible events which are

difficult to believe in, one must prefer impossible events but which are presented as truthful” (Aristotel, 1965: 90, our translation A. G.-D.). Aristotle states that the subjects of actions, the happening of facts, the intrigue, the adventures, the upheavals which the literary characters participate in as well as the outlines of their characters must take place within the limits of verisimilitude and the necessary, thus within the limits of imagination.

In his *Scienza nuova*, Giambattista Vico shows the fact that both memory and imagination are only mental processes which belong to the mind, but they are only to be found within the body from which they extract the strength they need. Vico analyses memory as remembrance, imagination and creative spirit: „[...] it is memory because it remembers things; it is imagination because it changes and falsifies; it is creative spirit because it changes and organizes them according to harmony” (Vico, 1972: 428, our translation A. G.-D.).

In *Éléments de Littérature*, Jean-François Marmontel sees imagination as simple memory, and when imagination is creative, it is due to genius:

[...] faculté de l’âme qui rend les objets présents à la pensée ; elle suppose dans l’entendement une appréhension vive et forte, et la facilité la plus prompte à reproduire ce qu’il a reçu. Quand l’*imagination* ne fait que retracer les objets qui ont frappé les sens, elle ne diffère de la mémoire que par la vivacité des couleurs. Quand de l’assemblage des traits que la mémoire a recueillis, l’*imagination* compose elle-même des tableaux dont l’ensemble n’a point de modèle dans la nature, elle devient créatrice ; et c’est alors qu’elle appartient au génie (Marmontel, III, 1825: 125).

Joseph Joubert, in the first volume of *Les Carnets de Joseph Joubert*, considers that imagination is a faculty and fantasy is a capacity: « L’imagination est éminemment la faculté de revêtir de corps et de figure ce qui n’en a pas. L’imagination est peintre. Elle peint dans notre âme et au dehors à l’âme des autres. Elle rôvet d’images » (Joubert, I, 1938: 282) or, as he well says in *Pensées*: « L’imagination est l’œil de l’âme » (Idem, I, 1861 : 158). In the second volume, he gives us clearly the definition of imagination: « J’appelle imagination la faculté de render sensible tout ce qui est intellectual, d’incorpporer ce qui est esprit, et en un mot, de mettre au jour sans le dénaturer ce qui este de soi-même invisible » (Joubert, II, 1938: 493).

Towards the end of the 18<sup>th</sup> century, William Blake no longer sees imagination only as an artistic faculty, but it assigns to it a higher position thus becoming a mental faculty at both an immanent and a trascendant level. Vision or imagination is closely related to inspiration, outside the realm of memory, being a representation of what exists eternally, realistically and immutably. In one phrase, man signifies imagination, and “[...] Imagination is Eternity” (Blake, 1982: 270) and the sole power which can turn a person into a poet.

In *Vorschule der Ästhetik*, J. P. F. Richter makes a distinction, like Schelling, later also adopted by Schlegel, between imagination, an inferior faculty and a strong memory, and fantasy, a superior faculty which merges all the parts into one whole:

Einbildungkraft ist die Prose der Bildungskraft oder Phantasie. Sie ist nichts als eine potenzierte hellfarbigere Erinnerung, welche auch die Tiere haben, weil sie träumen und weil sie fürchten. [...] Aber etwas Höheres ist die Phantasie oder Bildungskraft, sie ist die Welt [...]. Die Phantasie macht alle Teile zu Ganzen – statt daß die übrigen Kräfte und die Erfahrung aus dem Naturbuche nur Blätter reißen – und alle Weltteile zu Welten, sie totalisiert alles, auch das unendliche All [...] (Richter, 1990: 47).

In *Vorlesungen über schöne Litteratur und Kunst*, A. W. Schlegel emphasizes the fact that the genius has all the intrinsic faculties of the human spirit: imagination (*Einbildungskraft*), intellect (*Verstand*), fantasy (*Fantasie*) and reason (*Vernunft*)<sup>1</sup>. In the second volume, Schlegel creates a distinction between imagination and fantasy, considering the latter as a superior faculty, associated with reason: „Mann muß nur wissen, daß die Fantasie, wodurch uns erst die Welt entsteht, und die wodurch Kunstwerke gebildet werden, dieselbe Kraft ist, nur in verschiedenen Wirkungsarten“ (Schlegel, II, 1884: 84). This is exactly Schelling's distinction between primary and secondary imagination, upon which Coleridge has relied very heavily.

William Wordsworth, in his „Preface“ from 1798 to the first volume of *Lyrical Ballads*, specifies that imagination and fantasy, followed by invention, precede the judgement which decides the faculty that must assert itself and establishes the species of composition, its genre:

Imagination and Fancy, – to modify, to create, and to associate. [...] Invention, – by which characters are composed out of materials supplied by observation; [...] And, lastly, Judgement, – to decide how and where, and in what degree, each of these faculties ought to be exerted; [...]. By judgement, also, is determined what are the laws and appropriate graces of every species of composition (Wordsworth, I, 1815: IX-X).

G. W. F. Hegel, in the first volume of *Vorlesungen über die Ästhetik*, defines imagination as an artistic and creative faculty, relating it to the ideas of genius and inspiration. He distinguishes between artistic imagination, which is creative, and the imagination which is a simple faculty of thought. Artistic imagination is on the one hand related to the power of capturing reality which through the senses of hearing and sight renders different images to the human spirit, and on the other hand, to memory, which keeps the images. Adding to this perception of outside reality, imagination implies an understanding of the human soul and all its passions.

In the first volume of *Biographia Literaria*, S. T. Coleridge defines imagination as: “[...] shaping and modifying power [...]” (Coleridge, I, 1907: 193), and fantasy as “[...] the aggregative and associative power; [...]” (*Ibidem*). Here he also emphasizes that “The FANCY is indeed no other than a mode of Memory emancipated from the order of time and space; [...]” (*Ibidem*: 202). It merges with regular will and memory and allows itself to be modified by them. In the second volume of *Biographia Literaria*, Coleridge asserts that imagination:

[...] reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgement ever awake and steady self-possession, with profound or vehement enthusiasm and feeling; and while it blends and harmonizes the natural and the artificial, it still subordinates art to nature; [...] (Coleridge, II, 1907: 12).

This idea does not actually belong to Coleridge, but to Schelling.

In *Vorlesungen über Ästhetik*, K. W. F. Solger makes a distinction, like Schelling, between Phantasie (fantasy) and Einbildungskraft (imagination), emphasizing

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<sup>1</sup>Apud René Wellek, *Istoria criticii literare moderne: 1750-1950 (A History of Modern Criticism: 1750-1950)*, New Haven, Yale University Press, 1955), vol. II (Epoca romantică), Bucureşti, Univers, 1974, p. 49.

the fact that imagination is related to common knowledge and is only „[...] das menschliche Bewußtsein, insofern es die ursprüngliche Anschauung in dem zeitlichen Zusammenhang ins Unendliche wiederherstellt“ (Solger, 1829: 186), while the fantastic imagination resembles divine creation, where the act of creation and the created are identical.

Inspired by Coleridge, Leigh Hunt, in *Imagination and Fancy*, designates fantasy as a “[...] younger sister of Imagination” (Hunt, 1846: 29) and, at the same time, a spiritual image or appearance, while imagination is the feeling of the most subtle and impressive analogies:

That is imagination; – the strong mind sympathizing with the strong beast, and the weak love identified with the weak dew-drop. [...] That is fancy; – a combination of images not in their nature connected, or brought together by the feeling, but by the will and pleasure; and having just enough hold of analogy to betray it into the hands of its smiling subector. [...] That, again, is imagination; – analogical sympathy [...]. And that is fancy; – one image capriciously suggested by another, and but half connected with the subject of discourse (*Ibidem*: 30-31).

In his essay „Marginalia”, Edgar Allan Poe emphasizes that imagination merges and selects, it does not create. Imagination, fancy, fantasy and humor all meet on the grounds of combinations and novelties:

The *pure Imagination* chooses, from *either Beauty or Deformity*, only the most combinable things hitherto uncombined; the compound, as a general rule, partaking, in character of beauty or sublimity, in the ratio of the respective beauty or sublimity of the things combined – which are themselves still to be considered as atomic – [...]. \*\*\* Thus, the range of Imagination is unlimited. Its materials extend throughout the universe. Even out of deformities it fabricates that *Beauty* which is at once its sole object and its inevitable test. But, in general, the richness or force of the matters combined the facility of discovering combinable novelties worth combining, and, especially, the absolute «chemical combination» of the completed mass are the particulars to be regarded in our estimate of Imagination (Poe, V, 1884: 205).

In „Imagination and Fancy”, the American writer, using Coleridge as a starting point and his belief that fantasy combines and imagination creates, makes a distinction between imagination and fantasy by which he emphasizes their non-creative character:

The fancy as nearly creates as the Imagination; and neither creates in any respect. [...] We might make a distinction, of degree, between the fancy and the Imagination, in saying that the latter is the former loftily employed. But experience proves this distinction to be unsatisfactory. What we feel and know to be fancy, will be found still only fanciful, whatever be the theme which engages it (*Idem*, VII, 1902: 126).

The Italian reviewer Francesco de Sanctis, in a chapter entitled „La lirica di Dante” from the first volume of *Storia della letteratura italiana*, points out a dissociation between imagination and fantasy and states that the latter is superior to imagination:

[...] L’immaginazione ti dà l’ornato e il colore [...]. La fanatasia è facoltà creatrice, intuitiva e spontanea [...]. L’immaginazione è plastica: ti dà il disegno, ti dà la faccia [...]. La fanatasia lavora al di dentro [...]. L’immaginazione è analisi; [...]. La fantasia è sintesi: mirra all’essentiale, e di un tratto solo ti suscita le impressioni e i sentimenti di persona viva e te ne porge l’immagine. La creatura dell’immaginazione è l’immagine finita in se stessa e opaca; la creatura della fantasia è il *fantasma* [...]. L’immaginazione ha molto del meccanico; è comune alla poesia e alla prosa, a’ sommi e a’ mediocri; la

fantasia è esenzialmente organica; ed è privilegio di pochissimi, che son detti Poeti. (De Sanctis, I, 1919: 74).

Charles Baudelaire, in his preface to *Nouvelles histoires extraordinaires*, mentions that imagination « [...] la reine des facultés [...] » (Baudelaire, 1884: XI.) must not be mistaken for fantasy. It is « une faculté quasi divine qui perçoit tout d’abord, en dehors des méthodes philosophiques, les rapports intimes et secrets des choses, les correspondances et les analogies » (*Ibidem*).

In another study, *Salon de 1859*, Baudelaire points out that imagination is a « [...] faculté cardinale [...] » (Idem, II, 1868: 268) and queen of truth capable of analysis and synthesis, of teaching and rendering sensitivity, of creating and governing, in one phrase, of getting mingled with the boundless:

Elle est l’analyse, elle est la synthèse ; [...] Elle est la sensibilité [...]. C’est l’imagination qui a enseigné à l’homme le sens moral de la couleur, du contour, du son et du parfum. Elle a créé, au commencement du monde, l’analogie et la métaphore. Elle décompose tout la création, et, avec les matériaux amassés et disposés suivant des règles dont on ne peut trouver l’origine que dans le plus profond de l’âme, elle crée un monde nouveau, elle produit la sensation du neuf. Comme elle a créé le monde [...], il est juste qu’elle le gouverne. [...] L’imagination est la reine du vrai. (*Ibidem*: 264-265).

**2. 2. From Modernism to present.** In the 20<sup>th</sup> century, Théodule Ribot publishes a book entitled *Essai sur l’imagination créatrice*, where he renders a distinction between passive or reproductive imagination, which mentally creates the images of some realities, phenomena, happenings, from the present or past, but which can not be comprehended directly, and active or creative imagination (constructive), which is oriented towards all that is possible, the future and the new. At the end of his study, Ribot states that the creative imagination « [...] pénètre la vie tout entière, individuelle et collective, spéculative et pratique, sous toutes ses formes: elle est partout » (Ribot, 1900: 277).

As we have discovered, starting from the Antiquity and up to Croce, the two terms, fantasy and imagination, have been synonymous and have designated the same concept. Starting from the 20 century, Benedetto Croce, a follower of Giambattista Vico, is the first one, in his *Breviario di estetica*, to emphasize a difference between imagination and fantasy. By being an artistic and esthetic creation of the image, and a creative, intuitive and spontaneous faculty, fantasy invents, fantasizes, creates in the field of arts, and imagination, as a reproductive faculty and a form of memory, reproduces, combines, associates mental images.

For Carl Gustav Jung imagination and fantasy are two synonymous notions. In *Psychologische Typen*, Jung understands by fantasy both the airy vision, „[...] the emanation of the creative activity of the spirit, an action or a product of a combination of elements mentally endowed with energy” (Jung, VI, 2004: 449, our translation A. G.-D.), as well as the imaginative activity, which represents „[...] the direct expression of a vital activity of a mental nature, of psychic energy which is invested within conscience only as images or contents [...]” (Jung, VI, 2004: 455, our translation A. G.-D.).

Gaston Bachelard notes in his study, *L’Air et les Songes: essai sur l’imagination du mouvement*, that imagination is not the capacity of forming the images offered by perception, but, paradoxically, of modifying and replacing them. This very transformation of images implies the field of imagination. The center of gravity of imagination is the imaginary and not the image, as we may be tempted to believe. « Grâce à l’imaginaire, l’imagination est essentiellement ouverte, évasive. Elle est dans le

psychisme humain l'expérience même de *l'ouverture*, l'expérience même de la *nouveauté*. Plus que toute autre puissance, elle spécifie le psychisme humain » (Bachelard, 1943: 6). In the end, the author emphasizes the fact that imagination lusts for the realities of the air and doubles every effect into a new image.

Jean Starobinski, in his study entitled *La Relation critique*, points out that imagination is to be found within perception and memory. It not only evokes reality, but it also has the capacity of moving away from it, thus giving birth to a new world. He states that literary imagination is a capacity which can not be severed from the activity of the conscience. It strains inside perception, it finds its way through the meanders of memory, giving us access to a possible universe. At the same time, it attains a power of detaching with the help of which we can represent things from distant places and we can move off from present realities. Due to its capacity of foreshadowing, it can offer us the representation of a realisable event before it actually happens. In this first manner, the imagination works together with the «function of reality» (Starobinski, 1974: 159, our translation A. G.-D.). In a second manner, however, „[...] it is fiction, game, or dream, more or less voluntary error, pure fascination” (*Ibidem*, our translation A. G.-D.), it soothes our existence, luring it inside airy visions. Thus it helps us, on the one hand, to reign over the real, and, on the other hand, to interrupt our connections with it.

We will conclude this article with Adrian Marino's perfectly valid idea, according to which „[...] the fantastic can take off only from the middle of fantasy, the only one to produce, justify and assign it as a specific esthetic product” (Marino, 1973: 657, our translation A. G.-D.). Fantasy is essentially fantastic and within the act of creation it gives birth to the fantastic.

### 3. Conclusion

If fantasy and imagination keep being used today as synonyms, we will designate by fantasy the capacity of creating all kinds of artistic productions, not only fantastic, and by imagination the capacity of producing and inventing, of imagining and projecting visions, within the sphere of the fantasy and the dream. This is what actually Romanticism consists of.

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## **L'IMAGINAIRE SCÉNIQUE DANS LA DRAMATURGIE IONESCIENNE<sup>1</sup>**

**Abstract:** *The theatre develops the stage imaginary from its artistic paratextual elements. The roots of the spectacular can no longer be found in the literary factor as the relationship between the playwright and the stage director has changed: they work together. The XX<sup>th</sup> century drama offers a permissive, flexible and modular writing. With Ionesco's theatre, the stage directions – essential paratextual elements – receive a very important literary role and should not be ignored. They leave their guiding role as dialogue adjuvants, addressed rather to the stage director than to the readers, making the latter a sort of accomplice to the author, emphasizing the imaginary to the detriment of the representation. The stage directions are deliberately intended for reading, denouncing the impossible coincidence between the text and the stage representation, between words and things. We shall look at how Ionesco transgresses the very purposes of the stage directions: to inform and explain.*

**Key words :** stage directions; absurd theatre ; paratexte

Notes techniques indispensables, les didascalies devraient donc donner les informations platement et sans art. Mais avec le théâtre de l'absurde et notamment avec les pièces de Ionesco, les didascalies reçoivent un rôle littéraire dans le texte dramatique. Dans le partage linguistique, ce n'est plus que le dialogue qui reçoit la fonction poétique. Les didascalies qui avaient un rôle simplement fonctionnel, leur visée étant seulement explicative ou informative, acquièrent avec Ionesco une valeur littéraire à ne pas ignorer. Elles abandonnent donc leur rôle directif d'adjuvant du dialogue et destinées plutôt au metteur en scène, en faisant du lecteur un complice de l'auteur, privilégiant l'imaginaire au détriment d'une représentation qui ne sera jamais qu'une approximation de l'irreprésentable.

À l'intérieur du tissu de l'écriture dramatique, les indications scéniques prennent une valeur littéraire et invitent à être déchiffrées. De cette manière, l'analyse interprétative est enrichie et, par conséquent, une telle approche permet de dévoiler la cohérence des pièces prise au moment de leur création par l'auteur. Dans ses études, Jean-Marie Thomasseau (1984) s'est arrêté sur les « phénomènes d'interaction » entre para-texte et texte dialogué, et a illustré leurs répercussions métaphoriques et symboliques au niveau de l'analyse textuelle.

De nombreux dramaturges, à partir de Claudel, ont usé considérablement des didascalies non plus essentiellement comme des indications de mise en scène mais en tant que lieu d'une littérarité. Le texte didascalique prend alors des valeurs narratives: on y trouve beaucoup de connecteurs qui lient les didascalies entre elles, des phrases complexes, concaténées, remplacent, par exemple, le style télégraphique des indications scéniques usuelles. À part la simple référentialité, l'écriture didascalique acquiert une plus-value comique, chez Ionesco, mais aussi une plus-value esthétique. Les dramaturges emploient un lexique recherché, et se servent de tournures de phrases inhabituelles, et de la présence d'assonances et d'allitésrations, ils travaillent le rythme pour enrichir le texte didascalique. Le résultat serait un véritable entrelacement de sens, d'oppositions, d'échos, de répétitions et d'équivalences morphologiques, phoniques, syntaxiques ou sémantiques entre les indications scéniques. Le discours didascalique et le discours dialogique se mettent alors en interaction, et, l'on verra dans les analyses,

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certaines didascalies arrivent même à entretenir une relation contradictoire avec le dialogue.

Le dialogue de la pièce entre en interaction avec les didascalies de manières diverses. Dans son déroulement, le texte dialogué reprend parfois les indications fournies par les didascalies entièrement ou partiellement : c'est un phénomène de projection où l'on voit un texte se réitérer dans un autre. L'on remarque souvent la présence de certains éléments, présumés de figurer dans le discours didascalique (notes sur les décors ou les accessoires etc.), à l'intérieur du dialogue même. Mais il y a aussi des cas où le texte des paroles prononcées est distinctement délimité du texte de la représentation donné à voir. Souvent, certains éléments importants en sont absents, mais ont pris place, par contre, dans le dialogue. Dans le *Dictionnaire encyclopédique du théâtre* (Corvin, 1996), Anne Ubersfeld définit ce type de didascalies, des « didascalies internes ». Pour soutenir sa démarche, l'auteur donne l'exemple d'une réplique de Tartuffe de Molière : «*Vous toussez fort, madame. (...) / Vous plaît-il un morceau de ce jus de réglisse?* ». Ici, le discours scénique correspond au discours parlé car les rapports gestuels y sont exposés. Mais, notamment avec les dramaturges de l'absurde, il est parfois difficile de déterminer ce qui appartient uniquement au domaine des didascalies et ce qui appartient au texte, ce qui doit être prononcé sur scène, et ce qui ne le doit pas.

Enfin, il existe, par exemple, des pièces ionesciennes où l'apport sémantique des didascalies est considérablement plus riche que celui des répliques des personnages. Les didascalies représentent donc les instruments de la double fiction théâtrale - textuelle et scénique et constituent la marque distinctive du texte théâtral par opposition aux autres discours littéraires. Dans la mesure où le texte littéraire est destiné à être représenté sur scène en tant que spectacle, les didascalies témoignent de la dualité d'une pièce de théâtre.

Ionesco préfère les didascalies externes aux didascalies internes. De celles-là, il use et surtout, il abuse car une caractéristique du théâtre contemporain et surtout du théâtre de l'absurde serait le foisonnement des didascalies. En ayant souvent recours à ces indications scéniques, Ionesco fait part de son souci de la mise en scène. Son travail ne s'arrête pas à l'écriture des répliques, il va jusqu'à la représentation de la pièce, réduisant d'autant le travail du metteur en scène. Par exemple, la précision didascalique qui organise l'énonciation de la scène de reconnaissance de *La Cantatrice chauve*, surprend le lecteur / spectateur. En imaginant que la reconnaissance a lieu entre deux personnages qui se connaissent déjà, qui sont mari et femme et entrent en scène en même temps, Ionesco détruit le procédé à la base. La didascalie qui indique comment la scène doit être jouée insiste sur son aspect parodique :

« *Le dialogue qui suit doit être d'une voix traînante, monotone, un peu chantante, nullement nuancée.* » (Scène 4)

En principe, la plus vive surprise préside à la scène de reconnaissance; c'est une scène très animée où les acteurs miment la stupéfaction. Faire jouer la scène sur un ton neutre indique que la reconnaissance ne produit aucun sentiment chez les personnages ; cette énonciation contredit la modalité exclamative du leitmotive « *comme c'est curieux ! Comme c'est bizarre ! Quelle coïncidence !* » et contribue à l'absurdité de la scène.

Dans son théâtre, Ionesco accorde beaucoup d'importance au mouvement et en particulier dans *La Cantatrice Chauve* : « *Mon texte n'est pas seulement un dialogue mais il est aussi indications scéniques* ». « *Le théâtre est autant visuel qu'auditif* » (Ionesco (1996)/2003). Il utilise donc abondamment les didascalies soit pour indiquer des mouvements, soit pour évoquer des sons ou des silences.

La durée de l'« action », dans *La Cantatrice chauve*, ne coïncide pas avec la durée de la représentation, si l'on tient compte de la pendule, qui paraît atteinte de démence. Au début de la pièce, la première fois que la pendule sonne, avant que Mme Smith ne commence à parler, c'est dans le cadre d'une didascalie contradictoire. En effet, la didascalie dit que « *la pendule anglaise sonne dix-sept coups anglais* » tandis que les premiers mots de Mme Smith sont :

« *Tiens, il est neuf heures.* » (Scène 1)

Avant que M. Smith ne commence à parler de Bobby Watson, nous avons cette curieuse didascalie :

« *La pendule sonne sept fois. Silence. La pendule sonne trois fois. La pendule ne sonne aucune fois.* » (Scène 1)

Avec la dernière phrase, nous avons encore une didascalie pour les lecteurs et non pas pour les spectateurs, car la pendule sonne sept fois, puis, juste après, trois fois. Peu de temps après, elle sonnera de nouveau cinq fois, puis deux fois. La perception du temps qui en ressort est cohérente, si l'on peut dire, avec cet échange de répliques entre M. et Mme Smith, toujours à la Scène 1 :

« *Mme Smith : Et quand n'y a-t-il pas de concurrence ?*

*M. Smith : Le mardi, le jeudi et le mardi.*

*Mme Smith : Ah, trois jours par semaine ?* » (Scène 1)

À la scène 4, « *la pendule sonne 2-1* » : on dirait plutôt le résultat d'un match de football que l'heure. Un peu plus loin, toujours à la Scène 4, la pendule ne sonne pas moins de « *vingt-neuf fois* ». Ensuite Ionesco s'amuse toujours avec la pendule, mais cela ne se traduit plus par un nombre déterminé de coups : à la Scène 6, « *la pendule sonne tant qu'elle veut* » ; à la Scène 7, « *la pendule souligne les répliques avec plus ou moins de force, selon le cas* ». Enfin, la pendule est remplacée par la sonnette de la porte d'entrée. Elle ne sonnera plus jusqu'à la fin de la pièce, mais on peut tout de même noter ce savoureux échange de répliques qui la concerne, à la fin de la Scène 8 :

« *Le Pompier : Ça dépend de l'heure qu'il est.*

*Mme Smith : Nous n'avons pas l'heure, chez nous.*

*Le Pompier : Mais la pendule ?*

*M. Smith : Elle marche mal. Elle a l'esprit de contradiction. Elle indique toujours le contraire de l'heure qu'il est.* » (Scène 8)

Ionesco fait également usage des didascalies qui ne peuvent, en aucun cas, aider à la mise en scène de la pièce parce que, loin d'indiquer ce que les acteurs doivent faire, elles se contentent d'une alternative, sans trancher : toujours dans *La Cantatrice chauve*,

« *Il (M. Martin) embrasse ou n'embrasse pas Mme Smith.* » (Scène 8)

« *Mme Smith, tombe à ses genoux, en sanglotant, ou ne le fait pas.* » (Scène 8)

Ces didascalies ne sont pas conçues pour l'acteur ou le spectateur mais pour le lecteur. Elles renvoient à une appréhension littéraire du théâtre par Ionesco, qui, lorsqu'il était jeune, préférait lire les grandes pièces plutôt que d'en aller en voir une représentation.

Un autre exemple intéressant de pièce dans laquelle les didascalies l'emportent en quantité sur le dialogue, serait *Rhinocéros*, où, à la différence des pièces classiques, le texte didascalique est destiné au lecteur pour lui montrer ce qu'il pourrait voir s'il était spectateur.

Dans la réalisation des dialogues et des didascalies d'une pièce, le dramaturge est préoccupé à rendre exactement ce qu'il veut voir et entendre sur scène. Pourtant sa démarche ne vise pas seulement les paroles des personnages : dans certaines situations,

le dialogue, réduit à l'essentiel, doit être accompagné, pour être compris, de gestes, de mouvements, de signes. Par conséquent, les didascalies ne sont plus que de simples indications de mise en scène, mais elles composent le texte de la scène, dans la même mesure que le dialogue stéréotypé et répétitif.

En regardant la représentation de *Rhinocéros*, le spectateur aperçoit les éléments du dialogue, peu nombreux, qui se répètent et exprime l'étonnement des personnages à l'arrivée imprévue d'un rhinocéros, réaction accompagnée de gestes et d'attitudes diverses :

« *Le Logicien, venant vite en scène par la gauche : un rhinocéros, à toute allure, sur le trottoir d'en face !* »

(Toutes les répliques, à partir de : « *Oh, un rhinocéros* » dit par Jean, sont presque simultanées. On entend un « *ah* » poussé par une femme. Elle apparaît. Elle court jusqu'au milieu du plateau ; c'est la Ménagère avec son panier au bras ; une fois arrivée au milieu du plateau, elle laisse tomber son panier ; (...)) » (Et la didascalie continue de la même manière...)

« *La Ménagère : Ah ! Oh !* »

(*Le Vieux Monsieur élégant venant de la gauche, à la suite de la Ménagère, se précipite dans la boutique des Épiciers, les bouscule, entre, tandis que Le Logicien ira se plaquer contre le mur du fond, (...))* » (Acte premier, Décor)

Les didascalies acquièrent une valeur narrative, et font semblant de raconter une histoire, toujours de la même façon, comme un rituel. Il ne reste pas grand-chose à faire au metteur en scène, il ne peut plus prendre des initiatives dans la représentation de la pièce. Dans la séquence présentée, les didascalies dépassent la quantité du texte dialogué.

En ce qui est de la lecture des didascalies, les œuvres de recherche plus récents ont articulé la *double lecture* qui peut être réalisée à partir des didascalies : *lecture opératoire* ou *lecture littéraire*. Sanda Golopenția explique comment la lecture opératoire s'oriente vers la représentation concrète de la pièce car elle sert de « *point de départ d'un procès d'épanouissement sémiologique qu'il appartient au metteur en scène d'intensifier ou de stopper au moment jugé opportun* » (Golopenția, 1996 :25). D'autre part, la lecture littéraire « (...) ménage aux lecteurs des paliers de 'réalisation imaginaire' au niveau desquels, et plus ou moins étroitement guidés par l'auteur ceux-ci mettent en scène la pièce qu'ils sont en train de lire » (Golopenția, 1996 :24). Ce second type de lecture permet aux didascalies d'être comparées aux passages descriptifs de la narration romanesque. Les deux modes de lecture applicables aux didascalies en font « *un texte masqué à double destinataire* » (Thomasseau 1984 :101) lorsque les didascalies sont destinées au metteur en scène, elles représentent une lecture facultative. Mais quand le destinataire est le lecteur, s'impose alors une restitution totale de la valeur littéraire du texte didascalique.

Ionesco ne supportait que rarement l'intervention du metteur en scène dans la création de ses œuvres, car il était persuadé que ce dernier ne s'intéressait nullement à la pièce - à sa forme ou à son message-, mais qu'il ne cherche qu'à se faire valoir au détriment de l'auteur.

C'est quand le metteur en scène est apparu, dit Ionesco, que tout s'est gâché. Le metteur en scène est une superfétation. Il s'arroge jusqu'au droit de modifier l'auteur. Il se substitue à lui. L'auteur n'a plus rien à dire. Sous l'influence du metteur en scène, le théâtre n'est plus, à proprement parler, un art. Pour tenter de réduire le rôle du metteur en scène, Ionesco introduit de nombreux textes supplémentaires dans ses pièces, des didascalies qu'il jugeait contraignantes.

Le travail du dramaturge ne s'arrête pas à l'écriture des répliques, il va jusqu'à la représentation de la pièce, réduisant d'autant le travail du metteur en scène. On ne peut qu'être frappé, par exemple, de la précision perverse de la didascalie employée pour la mise en scène, chargée d'une grande valeur littéraire pour le lecteur, dans *Rhinocéros*, aux débuts des deux premiers actes.

Prenons pour exemple l'indication scénique de décor de l'Acte II, Tableau 2. Généralement, les attentes des lecteurs concernant les didascalias sont réglées par les conventions et la tradition classique. La fonction primordiale des didascalias serait d'apporter des informations sur le jeu des acteurs. Ce n'est pas le cas que nous allons présenter plus bas : cette didascalie brise les attentes du lecteur, faute de présenter quelle information que ce soit. Contrairement à sa fonction informative supposée, cette didascalie ne dit rien explicitement mais, implicitement, elle offre des éléments nécessaires à la compréhension du texte en général.

*« Deuxième tableau. Décor*

*Chez Jean. La structure du dispositif est à peu près la même qu'au premier tableau de ce deuxième acte. C'est-à-dire que le plateau est partagé en deux. À droite, occupant les trois quatre cinquièmes du plateau, selon la largeur de celui-ci, on voit la chambre de Jean. Au fond, contre le mur, le lit de Jean, dans lequel celui-ci est couché. Au milieu du plateau, une chaise ou un fauteuil, dans lequel Bérenger viendra s'installer. À droite, au milieu, une porte donnant sur le cabinet de toilette de Jean. Lorsque Jean ira faire sa toilette, on entendra le bruit de l'eau du robinet, celui de la douche. À gauche de la chambre, une cloison sépare le plateau en deux. (...) »*

En ce qui concerne la disposition scénique, cette didascalie reste bien superflue, derrière la rigueur mathématique : « les trois quarts ou les quatre cinquièmes du plateau ». Elle est aussi redondante pour le fait que la mention « décor » est inutile : le lecteur n'a pas besoin de cette remarque car il observe bien que ce passage (« à droite... on voit... au milieu... plus bas, dans le fond... ») décrit en fait le décor.

Le passage « on voit l'escalier, les dernières marches menant à l'appartement de Jean » « l'escalier qui mène chez Jean » aurait pu être rendu plus simplement par « l'escalier qui mène chez Jean » mais Ionesco semble se saucier de s'attarder sur les didascalias au lieu d'entrer dans le vif du sujet, dans le dialogue des personnages, dans l'action même de la pièce. Cette longue didascalie masque la théâtralité au lieu de l'accompagner et de l'enrichir.

Les indications comme « à droite », « en bas », « à droite », « au milieu », « à gauche », « dans le fond » se multiplient et aboutissent à créer des confusions ainsi que la compréhension de la pièce de la part du lecteur est rendue difficile et son imagination est entravée. Les informations qu'elle contient font presque impossible la représentation de cette didascalie.

Cependant, s'il existe une pièce que Ionesco a désiré transformer en spectacle, c'est bien *Rhinocéros*, crée d'abord comme une nouvelle et ensuite retravaillée et modifiée en vue d'être représentée sur scène. En outre, la pièce étant construite entièrement sur un ressort symbolique, ne néglige pas le sens: toute absurdité ou incongruité de la forme est nécessaire pour désigner le discours, le fond même de la pièce. À cet effet, la didascalie soutient bien la compréhension et donc elle rend compte, à sa façon, du sens de la pièce. Elle renvoie à l'absurde qui Ionesco voulait faire passer implicitement dans son œuvre malgré le fait qu'elle semblait ne rien dire, et même faire obstruction à la signification et à la représentation.

Dans la dichotomie texte romanesque/texte théâtral, les didascalias symbolisent donc un espace difficile à pénétrer dans la mesure où elles peuvent être

envisagées comme l'élément romanesque, descriptif et narratif, à l'intérieur du dialogue théâtral. C'est quand même paradoxal lorsqu'on rencontre certaines didascalies qui jouent sur cette particularité pour tenter de renverser cette partition, en tendant véritablement vers le roman. Il devient alors difficile de les convertir sur scène, car elles ne sont plus destinées au metteur en scène, mais au lecteur de la pièce de théâtre. Evidemment faites pour être lues, les didascalies ionesciennes nous amènent aux frontières du représentable dénonçant l'impossible coïncidence entre le texte et le spectacle, entre les mots et les choses.

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## **REPRESENTATIONS OF 'THE WEST' IN THE ROMANIAN IMAGINARY BEFORE 1989. POST-COMMUNIST TRANSFORMATIONS OF COLD WAR MYTHOLOGIES<sup>1</sup>**

**Abstract:** The present paper proposes to examine various, more or less idealized, constructions and perceptions of "the West" in the Romanian imaginary during the Cold War period, pointing to the complex relationship between political/economic constraints under Communist rule and the emergence of (salvation) myths. Exploring Cold War mythologies, my paper captures the progression from the "Americans are coming" myth to the fantasies of emigration to America and the flight into the imaginary. This is what historian Lucian Boia calls the "compensatory role" of the imaginary in periods of crisis, in a disappointing, meaningless real world. On the other hand, the paper highlights the subversive function of the imaginary, showing how the silent, long-term process of imagining the prosperous, free West, constantly undermined the totalitarian regime's efforts to control and indoctrinate the population. My study also looks at the post-communist transformations of the salvation myths and escapist fantasies, using as case study Cristian Nemescu's film California Dreamin' (Endless) released in 2007. Finally, my paper points to the clash between the "emotional" construction of history based on distorted, mythological versions of events, and true history. At the same time, it considers the potential use of the imaginary as a sensitive barometer of the historical evolution.

**Key words:** communism, salvation fantasies, capitalist myth, flight into the imaginary, American dream, emotional construction of history

We live in a concrete reality, but we also live in our own world of representations, projections, illusions. After all, as historian Lucian Boia insightfully remarks, the imaginary says more about man than the traditional history of "real" facts. It is, in a sense, more real than reality; the truly important things are in our minds and souls.<sup>2</sup>

The communist myth, utopia and attempt to reinvent the world; the capitalist myth and the fascination with western capitalism; the end of the world; the desire, in periods of crisis, to find an escape, a new salvation path – all these belong, after all, to the imaginary. The present paper proposes to examine various, more or less idealized, constructions and perceptions of "the West" in the imaginary of ordinary Romanians during the Cold War period, pointing to a complex relationship between the political/economic factors under the communist rule and the emergence of the (salvation) myths. The mythical image of "the West" reflected the Romanians'/East Europeans' fascination both with a prosperous Western Europe and with the U.S. and the "American way of life". My study also underlines the role that these "myths of the West" played in the opposition to the efforts of the totalitarian regime to indoctrinate the population.

The paper looks at possible causes and contexts that led to the emergence of idealized images of the West in the Romanian imaginary: the "arrival of the Americans" collective psychology phenomenon; the rise in the Romanians' expectations in the nineteen sixties and early seventies and the subsequent betrayal of their hopes by the

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<sup>2</sup> See *Pentru o istorie a imaginariului* (*Pour une histoire de l'imaginaire*, trans. Tatiana Mochi) by Lucian Boia, preeminent Romanian historian whose main research interests are the history of ideas and of the imaginary, the study of ideologies and of historical and political mythologies

communist regime; the economic crisis of the eighties leading to an increased frustration with the regime; the totalitarian tactics of indoctrination and social control. In the conditions of economic failure and communist constraints, the West, with its affluence and freedom, became a sort of "Paradise on Earth" (Petrescu, 2008: 214) in the Romanian imaginary, western consumer goods (that the regime obstinately banned) became "cult" objects for many Romanians, and western cultural products (rock music, American movies) reaching Romanians mostly through unofficial channels (Radio Free Europe, Voice of America, or the informal videocassette networks), revived the American myth.

The first part of my study discusses the "Americans are coming" myth, a popular theme in our recent past, one that has shaped the imagination of thousands of Romanians, being yet another source of frustration under the communist rule – that of the Americans' failure to "come here" after the Second World War. The second part analyses the "myth of the West" in the nineteen sixties and early seventies – a period of relative liberalization and consequent rise in ordinary people's expectations (the so-called "golden epoch" of the Romanian communism). This section refers to the main features of communist consumerism, to the way that a majority of the population embraced consumer culture based on glimpses of the life in the West. Finally, the third part addresses the period of severe, progressive economic decline from the mid-seventies to the late eighties and the idealization of the "capitalist" West in the Romanian imaginary in reaction to the "shortage economy" (Kornai qtd in Petrescu, 2008: 210).

I will also consider the post-communist transformations of the salvation myths and escapist fantasies, using as case study Cristian Nemescu's film *California Dreamin' (Endless)* released in 2007 and based on a true story: the long-delayed and accidental "arrival" of Americans in a small Romanian village in 1999, during the NATO bombing of Yugoslavia. Nemescu's film not only traces back the origins of the salvation fantasy but also examines what happened with it after the fall of the Iron Curtain.

In the communist era, the Romanians constructed an imaginary America as a symbol of democracy and freedom in contrast with the economic and political constraints they were subjected to. Indeed, America has never been just a geographical place; the European imagination had already invented a dream world, a mythical West, long before America was discovered. Thus, America has been for many Romanians and Eastern Europeans a set of projections, a wide projection screen for dreams, fears and fantasies, an object of fascination, a promise and a state of mind rather than a real country. During the communist years in particular, we could talk about "an American absence filled with symbolic meanings" which kept alive Romanians' hopes that one day the Americans would come and liberate them (Drăgan, 2010: 131).

"*Vin americanii!*" ("The Americans are coming!") was a slogan used in Romania in the 1940s and 1950s, reflecting the hope that a new world war would break out and an American-led invasion of Eastern Europe would overthrow the Soviet-backed, communist-dominated government that came to power in early 1945. This slogan encapsulated a whole national psychology of waiting for a form of salvation, for a salutary (military) intervention from the outside.

This notion of America as a liberating force helped sustain an anti-communist resistance movement in Romania after 1945. The groups of "partisans" withdrawn in the mountains and the civilians who helped them were prepared to eliminate communist officials as soon as the war began and to take control of their particular region. In this scenario, the Soviet troops would also be driven out by the U.S. Army with help from

the local resistance. These hopes and scenarios were accompanied by a whole spiral of amplified and amplifying rumors, more or less connected to reality. For example, the mountain groups placed great hope on the parachutes from the western planes, anxiously waiting for money, food, arms, and munitions. It is not clear whether these parachutes ever reached the partisans or the peasants and shepherds who supported them, but they had great symbolic value, being associated with signals that America was about to start the assault against communism (Barbu, 2006: 47-50).

Indeed, although the resistance groups' efficiency and capacity of changing Romania's political situation proved limited in the absence of a massive western support, the existence of these "freedom fighters" hidden in the mountains fed the ordinary Romanians' salvation fantasy and played an important symbolic role: it meant that there was still hope, that America had not forgotten the Romanian people. It may have been only in their imagination, but many Romanians believed these groups had close links to representatives from Washington and that an action leading to the breakdown of the communist rule was only a matter of time. Western radio stations, Voice of America, BBC, and Radio Free Europe, did maintain for long the hope in an American intervention to free Eastern Europe (*ibidem*: 51).

As shown in a January 1946 article of *Viața Românească*, a popular magazine of the time, the belief in the American arrival had remained the only thing that kept Romanians going around the end of the war. They even came to see the bombing of Bucharest in 1944 as a sign that the Americans (and along with them, salvation) were close. *Viața Românească* presented, in a hyperbolic, exaggerated manner, the "benefits" of Bucharest bombing as part of the Romanian collective psychology of waiting for the American Savior:

Aceste bombardamente sunt singurele mele momente de fericire plină și intensă.  
[...] De atâtă vreme așteptăm și mai toți dintre noi credem că așteptăm zadarnic.  
[...] Și iată că totuși ceva a venit. Avioanele acestea. Aparent distrugătoare, ele aduc în fond mântuirea. Fiecare bombă americană este aruncată în serviciul înaltelor idealuri de omenie, libertate, respect pentru demnitatea și securitatea omului. (These bombings are the only moments of full and intense happiness. [...] We've been waiting for so long and most of us think we have waited in vain [...] But look, something *has* come. These planes. Apparently destructive, they in fact bring salvation. Each American bomb is dropped in the service of high ideals of humanity, freedom, respect for human dignity and security.) (qtd in Barbu, 2006: 110, my translation)

After 1945, the same promise of salvation fueled rumors of a new and imminent war; invasion rumors were often very precise, specifying the date and manner armed intervention would take place, the number of planes involved in bombing strategic targets in Romania and driving out the communists etc. Voice of America reports were amplified and distorted, resulting in desired, imagined but, unfortunately, unrealistic solutions. For instance, the Americans' "presence" was often associated with the hope that King Michael and the historic political parties would return to power. The rumors circulated fast, from person to person, from town to town, building an imaginary world as an alternative to that offered by the communist regime; they rather reflected the people's hope for a change than the reality of the American foreign policy with regard to Eastern Europe (Barbu, 2006: 80-83). All these are versions of the mental constructions well known to those living under the communist regime, showing the play between reality and fantasy in Romanians' perceptions of America, the "numerous

inter-connections and permanent exchanges" (Boia, 2006: 25) between these two realms.

Gradually, anticipation and waiting gave way to resignation and disappointment. After the failure of the United States to intervene during the Hungarian Revolution of 1956, Romanians started to doubt that the arrival of the Americans was a realistic scenario and to realize that Americans would not "come here" after all. As historian Florin Constantiniu notes,

Un ciudat fenomen de psihologie colectivă a fost credința puternică și durabilă a opiniei publice că Occidentul și, în primul rând SUA, vor sfârși prin a smulge România de sub cizma sovietică. ‘Vin americanii!’ a fost expresia care a sintetizat o atitudine politică și o stare de spirit. Ele au rezistat tuturor dovezilor de dezinteres al capitalelor occidentale față de țările rămase după ‘cortina de fier’ și abia după zdrobirea revoluției ungare de către Armata Roșie în 1956, sub privirile pasive ale Occidentului, est-europeanii și, între ei, români, au inceput să se smulgă dorințelor luate drept realitate. (A strange phenomenon of collective psychology was the strong and enduring belief that the West and above all the USA would pull Romania from under the Soviet boot. ‘Americans are coming’ was the expression that summarized a political attitude and a state of mind. They resisted all proof of disinterest in Western capitals toward the countries left behind the ‘Iron Curtain’ and only after the Hungarian revolution was crushed by the Red Army in 1956, under the passive gaze of the West, did Eastern Europeans, among them Romanians, begin to abandon their wishful thinking and face reality.) (2011: 440, my translation)

Indeed, after 1956 fewer and fewer Romanians continued to believe in an American intervention meant to overthrow the communist regime. Gradually America became more than the symbol of a political alternative, coming to be identified with a lifestyle; the famous American way of life, associated with freedom and affluence, would represent from then on the central element in the perception of the United States behind the Iron Curtain.

In addition to that, as the communist regime in Bucharest after 1958 embarked on an "independent path towards socialism", distancing itself from Moscow, Romania was timidly opening to Europe (Petrescu, 2008: 199). What followed, therefore, from the early 1960s to the mid-1970s, was a period of closely watched ideological relaxation (which actually had nothing to do with democratization). But this period of apparent, relative liberalization allowed for the transgression of regional borders, despite the communist regimes' attempts to freeze the peoples and cultures of Eastern Europe. "Shopping tourism" to the "West", a form of communication with the West, did in fact increase in the 1960s, both people and especially objects beginning to flow across and thus undermine the carefully constructed and powerfully policed borders (Urry, 2000: 41). The amount of information and consumer goods "from the outside" increased and many Eastern Europeans, especially the young people, began to adopt elements of western lifestyle. The books, the movies, the magazines, the music, the clothes were small fragments of the Occident which made the young people from behind the Iron Curtain feel closer to their western counterparts (Barbu, 2006: 73). It was during that period that an idealized image of Western Europe (synonymous with the affluent West, of which Western Germany became the epitome from the mid-1960s on) and of the United States started to develop among the ordinary Romanians, despite the sustained efforts at indoctrination pursued by the Communist Party's propaganda machine. At the same time the events in Czechoslovakia during the "Prague Spring" and the reforms of

1965-1968 – a rise in living standards reflected in the regime's program of apartment building, in the increased sales of cars, TV sets, refrigerators and vacuum cleaners, a relaxation of the ideological controls governing popular entertainment that allowed Romanian television to show western movies and series, the opening of a Pepsi-Cola bottling plant in Constanța in 1968 as ultimate symbol of concessions to western "capitalism" – all these created an atmosphere of optimism and an expectation of even broader liberalization (Deletant, 2006: 166-68).

But the door closed, gradually at first, in '69-'70, and completely in the summer of 1971, and a long, grey period, a climate of intolerance and economic decline followed. The regime launched a large-scale offensive designed to annihilate this spirit of freedom inspired by "the West", the dream, the promise, and the fascination with whatever came from the West. On the other hand, the economic failure of the eighties increased the idealization of the western consumer goods and subsequently of the capitalist West by a majority of the population. In fact, despite restrictions of consumer demand under communism, this fascination with western taste, these desires for the objects of the West – "cult" products such as video cassettes and American movies, western books, blue jeans, American jogging shoes, which marked the sophistication of the "West" and the presumed failure of the "east" (Urry, 2000: 42) – may have played a greater role in the implosion of state socialist systems of Eastern Europe than any other political ideology. Indeed, as Katherine Verdery remarks, the obstinate consumption of western products took on a political dimension, turning into an expression of dissent: "You could spend an entire month's salary on a pair of blue jeans, for instance, but it was worth it: wearing them signified that you could get something the system said you didn't need and shouldn't have" (Verdery, 1996: 29). These were forms of protest in which people used (western) consumption styles to assert a resistant identity, to differentiate themselves in the face of the communist regime's relentless pressures to homogenize everyone's capacities and tastes into a grey, undifferentiated mass. This consumer desire and taste for "the good life" were actually kept alive and amplified further by the regime's deprivation policies. Western goods became standards of quality and symbols of a dream world; their consumption turned into bond-making rituals:

Those who received parcels from the West used to invite their relatives or friends to the 'ceremony' of parcel opening to admire the colorful labels and nice packaging, but essentially to have a taste of good life. Brand names such as Fa and Lux (toilet soap), Adidas (sport equipment), Toblerone (chocolate), Kent (cigarettes) and Rifle (Italian made blue jeans) were synonymous with the affluent West. Western products were so desired that average Romanians developed strange habits. If they could procure from the black market a bar of scented soap, say, a Fa soap, which was produced by the Henkel Group in West Germany and whose advertising slogan read: 'Your daily luxury!', they did not use it, but placed it inside a wardrobe to scent their clothes. (Petrescu, 2008: 214)

The idyllic image of Western Europe was constructed mainly around the mythic image of the affluent West Germany, for which ordinary Romanians developed a deep fascination. Romanian youngsters wanted to dress "after the Neckerman catalogue" for special occasions such as weddings, christenings or proms; they would browse through the pages of the West German catalogue to find what was new "in the West" in terms of clothing, sporting equipment, photo cameras, audio and video devices. The younger generations, therefore, received the true education precisely from the artifacts of western popular culture that the totalitarian regime obstinately banned or jammed: the blue jeans, by far preferred to the uniforms that the regime imposed on its

citizens, the videocassettes and the American movies brought from abroad and stubbornly watched during almost "conspiratorial gatherings" of friends, the music and the popular magazines, the anxiously expected radio shows such as Radio Free Europe and Voice of America. They avidly listened to the late night rock music programs from Munich based Radio Free Europe (RFE) which transported them, temporarily, to an imaginary free world.

In the seventies and eighties the fantasy of emigration to America or to the Western Europe occupied the Romanian imaginary to an extent comparable to that of the "the Americans are coming" myth of the forties and fifties. For those who could not leave the country the ultimate refuge was the flight into the imaginary, the mental escape and the various ways of evading the increasingly unbearable reality – through western music, reading, yoga, bridge, collective viewing of American movies (Barbu, 2006: 73-74). This is what Lucian Boia calls the compensatory role that the imaginary plays in a disappointing, meaningless real world. Especially during periods of crisis, the imaginary and its manifestations are summoned to compensate for the disillusionment and lack of horizon, to protect against fears, and invent alternative solutions and meaningful spaces (Boia, 2006: 26).

The development of large informal, underground networks of viewing western, primarily American, Hollywood-produced, movies on videocassettes heavily contributed to constructing a mythical image of the West, in particular an idyllic image of the "American way of life". If the myth of the arrival of Americans faded into disillusionment, it could be said that the Hollywood movies revived the American myth (Petrescu, 2008: 218).

Cristian Nemescu's film *California Dreamin' (Endless)*, released in 2007, looks at the transformations of the collective American dream after the collapse of the East-West political divide (Chivoiu, 2011: 56). The central image of the film is that of a train which crosses Romania carrying a troop of American marines who accompany a transport of NATO strategic communications equipment to Kosovo's 1999 conflict area.

The train is stopped in the Bărăgan Plain, in a small village called Căpâlnița, by Doiaru (Răzvan Vasilescu), the chief of the railway station. We learn through black-and-white flashbacks that Doiaru's family awaited the coming of Americans at the end of World War II, but it was the Russians who arrived first, in 1944, and took away Doiaru's parents because they owned a factory which "made some things for the Nazis". Although his parents tried to comfort him – "Don't be scared. Before we return, the Americans will be here" – little Doiaru knew on that day that it was the last time he would see them. And the first Americans to arrive in the village after WWII (too late for Doiaru) are the very soldiers on the train in 1999. Now Doiaru wants payback and blocks the train for five days invoking the lack of some custom papers. He tells Captain Jones (Armand Assante), his unexpected American guest: "I wait for the Americans to come much time. To save us from Germans, Russians, Communists, and Ceausescu. It's funny you come here finally. [...] It's simple. Papers, Americans go. No papers, Americans don't go".

Thus the Americans find themselves trapped in the isolated, God-forsaken village: "so we are stuck here, in the fold of the map, in the middle of Romania", Captain Jones remarks. The fold implies closure, absence, lack of control over circumstances (which was the Romanians' condition under communism). But the roles and power forces are now reversed. Doiaru is in control now, Căpâlnița is his station. The Americans are made to directly experience what it is like to live in "a fold of minor

history", to be unable to move, while having somebody else decide for you, be it the world powers or a totalitarian regime, or simply a person (Schwab, 2009: 109).

In the meantime Căpâlnița wakes up from its quotidian economic and social apathy. Everybody in the village seems to partake in a generalized hysteria at the news that a NATO train with Americans and military equipment has arrived in Căpâlnița. Their presence in the village is seen as a historical moment; from quasi-marginal, Căpâlnița becomes a hot spot on the political map. The American presence awakens a dormant hope in a salutary intervention from the outside that will cure communist and post-communist plagues (Chivoiu, 2011: 54). Their arrival is equated with a promise of salvation – from corruption, poverty, unemployment, chaos, lack of perspectives, and from Doiaru's power and "dictatorship" over the village, from specters of Communism and of the Cold War which resurface in post-communist Romania. Everybody sees in the American presence a source of opportunities: the mayor regards the Americans as potential economic investors in the economically dead village; the high-school girls are anxious to be "freed" from Căpâlnița and marry American soldiers. Monica herself, Doiaru's daughter, hopes to escape the closed horizon of her village where nothing ever happens; she dreams of an ideal world, of crossing the Atlantic and making a life in the land of all possibilities.

The mayor invites the American guests to the 100<sup>th</sup> anniversary party of the village – although it had already been celebrated a few months before. The party is an opportunity for the villagers to say "what we want and who we are" and for the mayor to put his little kingdom on the map. The villagers' familiar perception of the Americans is the result of the latter's being "part of the Romanians' most intimate, most secretly nurtured wishes" (Schwab, 2009: 109). Moreover, the inhabitants of Căpâlnița have already adopted the American culture and consumption styles that have fascinated Romanians for so long.

They are proud of their local (Romanian gypsy) Elvis singing *Love Me Tender*; they have their Slobozia Eiffel Tower and their "Dallas" with the replica of the Texan ranch in the vicinity of the village. These are simulacra of places and characters which, in this way, become accessible to them, turning their obscure rural dwelling into the very center of the world. In fact, people re-create here a small Las Vegas, a version of America itself as a land celebrating simulacra (*ibidem*: 110), as a culture fascinated with "authentic copies".

As shown throughout the paper, these mental constructions and simulated versions of the world (of America, in particular) are subversive and undermine totalitarian practices. Yet, on the other hand, individuals may be inescapably caught in their own perspective on things; they create a fantasy and come to fully identify with it. The fantasy of the American salvation is such an instance of emotional construction of history, which renders people unable to have a correct relationship with history. This is illustrated in *California Dreamin'* by the disillusionment with the American dream as seen from Căpâlnița and in the light of Doiaru's story which is so similar with the Romanians' consuming waiting for the Western Savior. First of all in Nemescu's film, the Americans came too late, after the appeal of the expectation had long worn off. Second, they bring nothing from the expectations invested in their eventual coming and they leave behind tears and disappointment (on the part of their rejected teenage lovers), street fight and death (their promised intervention in the conflict between Doiaru's people and his opponents never happens).

The clash between distorted, mythological versions of the events and true history is also illustrated by the Romanians' failure to fully grasp the context of Stalin,

Churchill and Roosevelt's agreement at Yalta in 1945. The Romanians were waiting to be saved by a nation whose president – reluctantly, it is true – left the Eastern European countries (even if he thought it would be a temporary situation) in the Soviet Union's sphere of influence. The Romanians' hope for salvation may seem naïve in the context of power decisions taken at transnational level.

Still, salvation fantasies seem irresistible. Ends of the world, millenarianisms, utopias, apocalyptic moods, saviors and providential characters, occult practices – all these emerge and populate the collective imaginary when people are disappointed and desperate in face of the "real" history. Thus the imaginary can be used as a very sensitive barometer of the historical evolution (Boia, 2006: 26).

If there was a myth of salvation through communism, if the salvation through capitalism seems to have failed, too, one could ask: What is the next salvation myth? Or rather, what will *really* save us? Perhaps we wait in vain for salvation from the outside unless we save ourselves from the inside, unless we do some mind and soul searching. Perhaps what will really save individuals and nations is a genuine self-examination and reflection on life, a return to God. As André Malraux, France's great novelist and former minister of culture, famously predicted: the twenty-first century will be spiritual or will not be at all.

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## ***ADVERTISING AND TRADITION<sup>1</sup>***

***Abstract:*** *The culture of a society has the power to shape almost all communicative forms being a sum of ways of leaving, lifestyle, beliefs that people are sharing in order to define their individuality or belongings. Communication is one of the forms through which the culture is created and manifested no matter if we refer to communication between individuals or mass media. The present study refers to advertising discourse as a modality to transmit the specificity of Romanian people through TV spots. The paper analyzes how this TV spots reflect the values that characterize Romanian society, advertising becoming, in this way, a matter of intercultural communication. This means that advertising is not only innovation and originality but also a way to spread traditional values. It is a path to redefine collective imaginary and transmit it to the new generations.*

***Key words:*** *Culture, advertising, tradition.*

### **1. The Values of Romanian Culture in Advertising**

The concept of culture, in various societies, has a meaning which involves a series of similarities and differences. The similarities spring from the existence of universal truths, from a series of common activities, which people have, no matter their nationality. The differences are determined by the various interpretations, perceptions and by the subjective knowledge each individual preserves under the form of beliefs and values, which are grouped in a system of rules, a way of life and an interpretation of reality. A feature of the Romanian culture which Andra Șerbanescu identified in her study *How Others Think and Speak* (2007:310) is the eclecticism, which takes various forms: mimicry, tolerance for diversity, the coexistence of opposites, a taste for picturesque. The tendency towards mimicry of the Romanian people was noticed by a number of literary critics: G.Călinescu, E. Lovinescu, Ralea, Titu Maiorescu – even in the case of popular beliefs and traditional sayings. The adaptation is a result of accepting the mimicry and the immediate consequence of this feature is the Romanians' ability to adapt to the new, which takes various forms: “the conservation instinct, the fluctuation, change as an aim in itself, the temporary solution, the ambivalence (duality, duplicity, dissimulation), compromise and nuance, the conscious acceptation of the natural laws, the moderation, the order of things.” (Şerbănescu, 2007: 321).

The philosopher Lucian Blaga (Blaga, 1985:196) believes that the Romanian spirit is dominated by a feature which he calls “plai” (a specific Romanian space, dominated by hills and plains, which influences the Romanian spirit). This ancestral cultural element is very common in Romanian commercials. Another philosopher – Ovidiu Papadima (Papadima, 1995:95) – notices that Romanians have: “a great zest for life and the tendency to taste all it can offer, the Romanian people live to enjoy life, to have three nights and days weddings, to cry out for joy, to prepare many delicious foods for each holiday, to visit others for hours, to find a temporary solution – this is why their work may seem patched, unfinished. The Romanians are always in a hurry, which makes them superficial and always unhappy with the evolution of things. The humour is special – a type of laughter that seems to be serious, irony, self-irony, but most of all –

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making fun of difficult situations". Regarding the acceptance of faith, which Romanians have proven in time, this was called fatalism, by many researchers (Papadima, Călinescu, Noica). The market study conducted in 2005, by IRSOP, a study that aims to identify Romanian values in European context (Andra Șerbănescu, 2007:308), shows the differences between the typical European and the Romanian: "the typical European is seen in a more positive light, than the typical Romanian. In some domains, the difference is very big, the Romanians remaining behind Europeans. There is more. There are fields where Romanians see themselves in a negative, rather than positive light. Romanians are viewed as being less caring, more aggressive, authoritarian, dishonest and disorganized. They are also seen as conceited, idealistic and superficial and are considered to have conservative opinions". All these characteristics which were identified in time, define what we could call "Romanism" – cultural features which are preserved and identify the Romanian people. These features, which are inserted in commercials, become symbols, they raise the interest in the product and they transfer it from the space of functionality into that of identity. This study proposes to analyze how this Romanian cultural features are transformed in values and used in commercials in order to sell the products. The method used is direct observation, the commercial were chosen according to their relevance for our theme. The most recurrent elements in Romanian TV commercials are: the village and its traditions, the family, work, beliefs/superstitions, myths, popular heroes.

### **1.1. The village and its traditions**

When he was accepted into the Romanian Academy, Lucian Blaga delivered a speech (1972:2), in which he praised the Romanian village, which had become a self sustaining element, ever-lasting – in comparison to the city, where "a child's conscience is, from a very early stage, stained by the negative values of civilization, which one gets used to, without being able to understand them completely." In the Romanian spiritual culture the village is a "social, economic organism, in which the main components are the households" (Butură, 1992:252). In the traditional village a very important place is given to *the house* which is seen "not only as shelter and place to prepare the daily meals, to create clothing, to establish the rules of social and family life, but also as a place where material and spiritual culture has been transmitted along the centuries" (Butură, 1992:252). These kind of cultural symbols are used in the TV commercials, because advertising is not only an innovative art, but also a means to preserve traditions, "advertising is seen as a form of art and culture and the prestigious cultural institutions are encouraged to present exhibitions related to this field. The boundaries between advertising and other forms of culture are more fluid, the media consumers experiment and understand publicity in an intercultural way" (Butură, 1995:212).

The surprising element is that the majority of products which promote traditional values and beliefs are from the gastronomic field: paté, yoghurt, milk etc. – all of these needing a strong individualization among others of the same type, in order to attract the customers. Advertising has as initial purpose the promotion of the product, but it also deals with what the researchers name "the cultural personality of the individual" (Butură, 1995 :207) – this cultural pressure helps developing the same structure of personality, facilitates communication and gives the impression of authenticity. The series of commercials for Sibiu Paté (Addle Pate) – *The Hatters, The Sounds, The Weavers* – were conceived as small documentaries in which the traditional handicrafts from Dumbrava Sibiului are presented. The campaign had as starting point the desire to reassure the customers of the quality of this brand of paté (addle pate), stressing on its place of origin – a space where the traditions and customs are still alive

and are constantly rediscovered and brought to people's attention. Thus, the crafts presented in the commercials have something in common with the advertised product: tradition. The characters that appear are true craftsmen from Marginime (an ethnographic Romanian place situated near Saliște river, west of Sibiu), they represent authentic symbols. In each commercial, several generations are presented – craftsmen families that speak about their work. The demonstration of mastery is also authentic; they strictly follow all the difficult steps of the craft, which remained the same, in spite of the passing of time.

**Commercial 1 - The weavers:**

*Voice 1: My mother, my grandmother used to weave. They did this to decorate their house.*

*Voice 2: Instead of playing outside, I preferred to stay in and weave.*

*Voice 1: It is not difficult if you like it...*

*Voice 2: Now I teach other children how to do it. I love it... You have to put your soul into this...*

*Voice 1: If you were born and raised doing this, you cannot give it up!*

*Narrator: There is a place where tradition is alive. That's where Sibiu addle Pate comes from.*

**Commercial 2 - The Hatters:**

*Voice 1: People have been making hats in our family earlier than 1800...*

*Voice2: You have to take a hat in your hands at least 60 times, before it is ready. But by doing this, you are given the satisfaction of keeping alive and perpetuating the traditional national suits.*

*Voice 1: You are satisfied when you see people wearing it. You see them on the street: That is a hat I made!*

*Narrator: There is a place where tradition is alive. That's where Sibiu Pate comes from.*

The central value of these two commercials is the Romanian tradition – Sibiu Paté (addle pate), is promoted as a product that has kept the recipe and ingredients used in the past for cooking. After this campaign<sup>1</sup> the sales increased five times, which is explained by the fact that “the distinctive feature of human societies resides in culture. The man is a unique animal – because of the ability to speak, but also to symbolize, generalize.” (Newsom *et alii*, 2010:105). As a result, using the elements that are the foundation of a society is a certain way to promote a product. Culture can be, thus, regarded as a mechanism that is “at the origin of the desires and the personal behavior of the individual, through this, man acquires the basic values of a social group, the various perceptions, wishes and behaviors which originate in the family or in other institutions or groups in the society” (our translation, Petre, Iliescu, 2004: 17). Covalact’s new repositioning campaign from 2009 wishes to draw the customers’ attention towards healthy, traditional products, and to redefine traditional values by encouraging the consumption of products made locally and not imported. At the core of the commercial we can recognize *Coana Chiva* (played by actress Nastasa Raab), a symbol of the values the brand has. She comes from Ardeal and she makes no compromises when it comes to the quality of a product. The rustic landscapes where the commercial was shot also stress on the idea that the product was made using a natural,

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<sup>1</sup> <http://www.produsin.ro/produse/pate-sibiu/>.

traditional recipe, highlighting it among other similar products, by focusing on its exceptional qualities: “*too good, as made at countryside*”.

The narrative frame makes Coana Chiva the absolute expert in the techniques of yoghurt production, her position surpassing that of researchers who try to find the perfect recipe. After the promotional catchwords: “*too good, as made at the countryside*” – the belief that “the peasantry represents a deposit of all customs, so villages are the keepers of the first criterion - tradition” is strengthened, and, as a result, all that comes from this space receives more value. The above-mentioned campaigns are a way to reaffirm traditional values, but also to learn about them, to understand the mentality of the archaic village, its order, rituals, customs which the village guides itself by. These are small reflections about how the Romanian farmers understand the time and space of the village, its faith, what is the “order of things”, its way of representing and relating to existence.

### **1.1. Family**

The decision to buy a product or a service is determined by a series of economic, demographic, psychological, social, personal, cultural factors, which influence the customers’ behavior. Another well known situation is when the commercials present small images of the domestic life, which imitate the daily routine, with the purpose of creating a comfort zone, with which the addressee can identify. In the Romanian culture, family represents the means for the human, religious values to be transmitted, the place where a child is educated and initiated into life, a small community which preserves, transmits and enriches traditional values. For all these reasons, the idea of “family” is often used in advertising. Psychologists start from the idea that the social environment of the consumer (culture, social class), his/her personal characteristics (lifestyle, personal perceptions, and beliefs) and the particular circumstances have a great impact on the decision to buy a product. In order to increase the efficiency of the message, the advertising companies try to trigger emotional reactions. By “generating feelings and states and by associating these experiences with a particular brand or class of products, the companies can develop and maintain powerful, coherent representations in the consumers’ mind” (Petre, Iliescu, 2004 : 142). The commercial *Napolact – Salt in Dishes*<sup>1</sup> appeals to the consumers’ emotions, triggered by the fact that the addressee gets to identify with the situation presented in it.

**Napolact Commercial:** “*The true secret of the food from our house is my mother’s pot. That pot, with broken glaze, a little bit burnt, used day after day, year after year, filled with soup or rolls with rice and meat. This is the secret! And for the people that know it, those people that pour their soul into the food they prepare, we created the freshest sour-cream with lovage and parsley. Napolact – as it used to be!*”<sup>2</sup>

The remembering technique<sup>2</sup> which the commercial uses allows using descriptive emotions (the reality it shows is a familiar one – the intimate and well-known space of the house, with the mother’s figure in the centre), emphatic emotions (the receiver feels the same familiar emotions and the same warmth as the characters in the commercial) and the experiential ones (the connection with direct life is made through identification). The consumer is emotionally integrated through the appeal to strong values: family, its members, the pleasant feeling they are associated with, and all

<sup>1</sup> [http://www.iqads.ro/ad\\_4795/napolact\\_suflet\\_in\\_bucate.html](http://www.iqads.ro/ad_4795/napolact_suflet_in_bucate.html).

<sup>2</sup> Another commercial that uses this is *Napolact – ca odinioară* (*Napolact –As It Used to Be*) ([www.iqads.ro](http://www.iqads.ro)).

these emotions have an effect on the image of the brand, with which the product identifies. Another commercial which appeals to emotion and feelings is that for *Untdelemn de la bunica* Cooking Oil. The character Bunica<sup>1</sup> represents all the values of the brand: the dishes remind people of the taste from their childhood, they are prepared with care by the members of the family, using only the best and the freshest products, and the result is an excellent one, due to the experience which was gathered in time. This kind of promotion determined the Romanian consumers to vote the product the “most trusted oil brand”<sup>2</sup>. This can be explained through an emotional mimesis (Petre, Iliescu, 2004:137), which is defined as “that phenomenon which appears when a person (the receiver) takes, internalizes and finally, manifests the emotions that another person is feeling (the sender)” (Petre, Iliescu, 2004:137), in the case of the advertising act, the conveyed emotions have a pre-defined purpose – to encourage the potential customer to buy that specific product.

### **1.2. The importance of belonging/integration**

Belonging to a group or to a social category has two immediate effects: differentiating one's group from others and the tendency to focus on the particular group one is part of. Each individual belongs to a gender, to an age range, a professional and social category, a nationality, a religion etc. These particularities, which are internalized as cognitive and affective structures form images and determine/mediate one's behavior. The idea of collectivity in Romania was associated with imitation, a way of doing things “just like everybody else”. Meeting at the church, at social gatherings or dances was a form of participating and getting involved in the social life – a person's existence being permanently related to the community one belonged to. It is from this fact that the metaphor “vatra satului” (the hearth of the village) was drawn – because it implies the idea of living together in a common space. The idea was used in Romanian advertising; an example would be Servus Bier TV Commercials. These commercials are centered on the idea of tradition which needs to be kept in order to prevent being excluded from the group. Being different results in being excluded or even chased away from a social group.

#### **Commercial 1:**

*“We have a tradition of beer drinking. After you raise your glass, you sip from it – it is the gesture that matters. Then, you put the beer on the table. This is how I saw my grandfather and my father doing it, so I do the same. I stick to the tradition! And everybody does that. Now, there was one man who didn't care about this tradition. He raised his glass without drinking. But then he didn't have anybody to drink with and no beer to drink. Servus! We care about the real tradition of beer drinking.”*

#### **Commercial 2:**

*“We have a tradition, when it comes to beer. The tradition to drink it. My grand-grand father taught my grandfather, who taught my father, who taught me that beer is corky. You pour it in your glass and it tries to run away ... Up! Now, everybody around here is an expert! A long time ago, there was one man who didn't care about the tradition. We don't see any other alternative. Tradition is tradition, we keep it! Servus! We care about the real tradition of beer drinking.”*

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<sup>1</sup> <http://www.cargill.ro/ro/untdelemn-de-la-bunica/index.jsp>

<sup>2</sup> <http://www.cargill.ro/ro/untdelemn-de-la-bunica/index.jsp>.

*The integrative advertising* (Popescu, 2005:87) draws on the social component of the human being. Both commercials are centered on the life of the Romanian village – where the pub is a meeting place, where people socialize and attitudes are transmitted. The internal coherence of the two commercials is given by the traditional Romanian background music. The commercial to *La Minut* mustard, entitled *Ode to the Grillman*, has the same social component. A social sub-group, whose free time activity is being promoted in this commercial, is that of the barbecue lovers. *"Maybe other people do not understand, but we know how much patience is needed to prepare everything, how much of your soul you invest, you would even get burnt, only to get it right. We know that you put the grill before you and you do this for others. So, we want to honor your effort, with something just as good. The best meat rolls mustard you can find. La Minut!"*. A seemingly ordinary product – the mustard is seen as a prize, which is given for the efforts made by the barbecue lovers. The entire discourse is built, at a linguistic level, around the empathy of the producer (the mustard brand) and the people who are passionate about barbecues and who seem to be marginalized by others. The purpose of such advertisements is mainly commercial, however “advertising is one if the multiple links that form between the consumer and the cultural space to which he or she belongs, it offers patterns and it helps the receivers recognize familiar situations, thus giving them the feeling they belong to a group and that they are socially protected” (Petre, Nicola, 2001:36).

### **1.3. Work**

Work in the Romanian territory was considered “a tradition, not a value, the fulfillment of a cosmic ritual, not a source of wealth, Romanian work enough not to starve, thus trying to avoid the sin of being greedy, in exchange they are lucky when it comes to food” (Şerbănescu, 2007: 333). Work is seen as an obvious task of daily life and not necessarily as a source of wealth: “our peasants even now work only for the necessary things for living” (Papadima, 1995:76). Hence the Romanian sayings: “running away from work like the devil from incense”, “laziness is a great lady”, and various cultural stereotypes, which imply that the Romanians do not really enjoy work, all of which are used in some TV commercials. An example would be the advertisement to *Unirea* alcoholic drink (entitled *The Hospital*<sup>1</sup>), which is being promoted, with an ironical catch-phrase: „there is more power, where there are many”. The reality presented in this commercial implies that a Romanian worker prefers to avoid work by assigning tasks to somebody else, while engaging in other activities – such as giving orders to others or playing society games. This series of commercials was in fact banned by CNA (institution which guarantees the public interest and the main scope is to regularize the field of audiovisual programs), because it was breaking the Audiovisual Law, article 29, by promoting negative behavior and “misconduct in the workplace”.

### **1.4. Beliefs/superstitions/myths**

The message of the advertisements is usually intended to reach the mass, a „collective” character, which needs to understand the message. Advertising can become mimetic (by appealing to myths, superstitions or popular beliefs), because it wants to create a parallel world, governed by the principles of pleasure and beauty. The strong impact of this technique is due to the fact that people “re-create complicated images very successfully and have the tendency to appreciate in a positive way the brands that

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<sup>1</sup> Name taken from [www.iqads.ro](http://www.iqads.ro) website.

resort to this type of communication”<sup>1</sup>. The positive reaction of the consumer to the archaic messages comes from a need which is fulfilled by inserting them into the advertising universe. The myth provides two elements: firstly it ensures a collective identity and secondly, it feeds the desire for an ideal, by appealing to fantasy. The advertisement *Dorna - Hora*<sup>2</sup> uses the Romanian myth of the *iele* – female supernatural beings, virgins with a great seductive force and unusual powers who live in the ether. Their presence fascinates men, who are easily seduced by their beauty and dance – the *hora* – in which they are lured. Their existence is associated with nature – they live in abandoned places, in ponds or on the banks of rivers. They are cheerful women, who seduce by wearing light clothes, made of transparent materials – such as flax or silk – nevertheless, their presence has a negative impact on the man who watches them, because their dance is a dance of death. However, in the above-mentioned commercial, they receive a positive role; they are fairies, who manage to determine the man to give up alcohol, in favour of fresh and natural *Dorna* water.

### 1.6. Folklore heroes

The hero represents, no matter the culture, a symbol of absolute intellectual and moral values, a role model who stands out from the crowd, by doing remarkable deeds. The hero has sometimes supernatural powers, especially when we talk about folklore. Adriana Marinescu explains the typology of the hero in the Romanian culture, by using the concept of myth, in her work *Tipul eroului în cultura română: de la stereotip la comportament politic* (Marinescu, 2009: 13). The author identifies, depending on the temporal dimension in which they appear, various types: the hero archetype, the ideal prince, the saviors from the period between the world wars etc. The hero savior typology is widespread in advertising. It can be found in various forms, depending on the situation: the legionary model of the martyr who fights for the national values, the revolutionary who wants the preservation of the national identity ready to sacrifice himself in order to preserve unity, the commoner whose outstanding deeds lead to re-establishing the lost balance of the community. In the commercial *Iancu –dreptate și tărie (justice and strength)*<sup>3</sup> we have the stereotyped portrait of the savior. It is created with inspiring elements from the mythological imaginary and from the collective memory, which are brought into present by using this national symbol. In his community, the savior is an important character, who occupies a central place, due to the trust that people have in him. They go to him with all their problems and he finds solutions. *Iancu*, whose name reminds us of the historical figure Iancu de Hunedoara, is endowed with messianic features; one calling is enough for the situation to be solved. Using such concepts in advertising is due to the fact that “for Romanians, the myth of the providential hero is identified with the national unity myth, and this feature of the Romanian political and historical consciousness has proven very important from the point of view of the relationship between the nation and its leader” (Boia, 2010: 256-9). The savior gives people a feeling of security by getting involved in their social life – we find him participating at daily activities, but always ready to solve conflicts. The victim becomes the winner, the thieves are punished by the entire community and the

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<sup>1</sup>Costin Radu, Strategic Planner Leo Burnett,  
[http://www.iqads.ro/a\\_2146/reclamele\\_se\\_intorc\\_cu\\_mii\\_de\\_ani\\_in\\_urma.html](http://www.iqads.ro/a_2146/reclamele_se_intorc_cu_mii_de_ani_in_urma.html)

<sup>2</sup>[http://www.iqads.ro/ad\\_19776/dorna\\_hora.html](http://www.iqads.ro/ad_19776/dorna_hora.html).

<sup>3</sup>[http://www.iqads.ro/ad\\_4719/iancu\\_dreptate\\_si\\_tarie.html](http://www.iqads.ro/ad_4719/iancu_dreptate_si_tarie.html).

advertisement ends with the central image of the promoted product – Iancu, the alcoholic drink.

Regarding Romanian advertisements, we can notice, through this analysis, that this type of discourse reflects specific national elements. This offers important information about the values of the Romanian culture, since advertisements have, as a starting point, ancestral concepts such as – village, family, work, community, beliefs/superstitions/myths, concepts which have built our national identity. So, advertising is not important just for its economical part but it becomes a way of understanding the values of a society, how that society is organized, which are the beliefs that we can find in it; a kind of big mirror of national identity.

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## **WHAT'S IN A NAME? SYMBOLISM AND IMAGES OF THE SELF<sup>1</sup>**

**Abstract:** The study of names, having onomastics as its main research field, implies, beside the discussion about the linguistic status of names, an investigation of symbolic reference, characteristic for the philosophy of language. Names are woven into the identity of the person, being even perceived as «double d'une personne» (B. Clarinval). They may constitute a key to a realm of imaginary, as, through the agency of words, one shapes fantasy and images, including those of the self. Fabulous monsters or heroes of fairy-tales, in particular, often bear names associated with a reality of a certain type, within even an ontological imaginary. The image of the ugly old woman that embodies the evil in Romanian fairy – tales, e.g., is expressed by words (gr. 'mouma' – 'witch'), that become tools of imaginary. On the other hand, a name may construct a certain reality, as according to the Latin "Nomen est omen", marking out one's identity, in a positive or negative meaning. Beyond the heroes of literature, an art of words created by man, there are names connected to a reality of another philosophical depth. Certain examples from Greek, the par excellence language of philosophy, show the symbolism and the power of names. Man, 'anthropos' in Greek, is meant to be 'the one who gazes and moves towards the above' – 'ano athrein'. The name of a certain man, Adam, reveals the unity of the four cardinal points denoted by their initials in Greek – East (Anatoli), West (Dysis), North (Arktos) and South (Mesimbria). Therefore, dealing with names leads to (de)constructing of images of the self and, by extension, of the world, as paradigms of reality or of imaginary.

**Key words:** onomastics, names, symbolism

In his struggle to acquire knowledge and namely to further comprehend his identity, man often explores realms of both reality and imaginary, as far as the process of constructing or deconstructing reality through the agency of myths and fantasy, in general, provides, in the final analysis, a key for the perception of the self. The present paper focuses upon a series of onomastic resorts, pointing out names of an imaginary origin, as well as names taken out of a reality rich in symbols.

The process of mythmaking is also, beyond any shadow of doubt, attended by symbols, in the form of symbolic names. From this point of view, name studies have led to the idea of names as "double d'une personne" (Clarinval, 1967: 29), according to the French linguist B. Clarinval. Proper, personal names outline an image of the bearer, but likewise, images of the self are pointed out by the use of names as tools of a personalized imaginary. Richard Barber, author of *A Dictionary of Fabulous Beasts*, writes in the *Introduction* of his work about "the conscious or semi-conscious process of mythmaking", referring also to the American «jeu d'esprit» (Barber, Riches, 1971: 5). The relation between naming and game is not of slight interest, as in dealing with fantasy, man becomes, from *homo cogitus* actually *homo ludens* – the one that plays and therefore discovers his capacities, his power and his expectations.

The *Dictionary* we mentioned deals with creatures of all sorts, among others, with a fantastic beast called "Bishop fish". Its description suggests the idea of playing with real and imaginary elements, combining them, as proper to a world order of another type:

These curious fish emphasize a medieval tradition that everything in the air or on the earth had a double in the sea. The bishop fish had a mitred head, a scaly body, with two claw-like fins in the place of arms, and a fin-like cloack. Its legs appeared to be clad in rubber waders (Barber, Riches, 1971: 29).

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The idea of double, as far as creatures are concerned, does not seem to be an uncommon one. Monsters are often half-man, half-animal, or, in any case, a combination of a certain type. Thus, *Ichthyocentaurus*, as the name itself suggests, is presented as “a winged creature, half-fish, half-horse” (Barber, Riches, 1971: 89). The latter name uses, probably due to its origin, the Greek term for ‘fish’ – gr. «ichtys». Symbol of the water, as sources inform us (Chevalier, Gheerbrant, 1993: 773)<sup>1</sup>, the fish is also connected with images of another type. Images of a reality that is comprised through the agency of iconography, for example, as the fish symbolizes Christ.

Le poisson a inspiré une riche iconographie chez les artistes chrétiens: s'il porte un vaisseau sur son dos, il symbolise le Christ et son Église; s'il porte une corbeille de pain, ou s'il est lui-même sur un plat, il représente l'Eucharistie; aux Catacombes, il est l'image du Christ (Chevalier, Gheerbrant, 1993: 774).

On the other hand, the name itself, understood as an acronym in Greek shows the religious linkage with Christ. Each letter is, therefore, the beginning of a certain word – [Ι]ησούς [Χ]ριστός [Θ]εού [Υ]ἱός [Σ]ωτήρ – Jesus Christ, Son of God, Savior. The name «ichthys» was perceived, beyond its common noun status, as a Christian recognition mark. The name, the mere shaping informed that the one who used it, in the form of drawing etc., belonged to the community of Christians. This symbolic code is characteristic for the primary Christian era, as the quote formerly mentioned, from the Dictionary of Symbols, *Dictionnaire des Symbols*, makes reference of the Catacombs.

*Centaur*s, on the other hand, as particularly creatures of the imaginary, this once, “are perhaps most famous of the fauna of Greek mythology” (Barber, Riches, 1971: 37). In the respect of these creatures, the portrait of the beast is replaced with more noble traits:

They combined human and animal form, being most commonly human in front, merging with the body and hind-legs of a horse. [...] The centaur was dignified and noble and was not associated with most other monstrous forms. [...] The centaurs were certainly renowned for their benevolence, hospitality and wisdom (Barber, Riches, 1971: 37).

As for the name, «κένταυρος» in Greek, the etymological debate includes the hypothesis of a compound formed of the verb «κεντῶ» (*to embroider*) and the noun «ἄύρα» (*breeze*), but with an uncertain semantic coverage. Mythology localizes them in the mounts of Thessaly – a concrete geographic space which served for developing a different imaginary *topos*. But there are also real places that challenge the imaginary. Such places are to be found in a work signed by Alberto Manguel and Gianni Guadalupi, *The Dictionary of Imaginary Places*, in French translation – *Dictionnaire des lieux imaginaires*.

*Entre-les-mondes* (*Between -the- worlds*) is one among the depicted places of this dictionary. Its name mirrors its characteristics, creating the image of a sort of fairytale place – a forest proper for dreaming, lacking life of any sort or even shadows of birds or animals, where only the light gives the impression of an eternal morning:

«Bois paisible, propice à rêve, où il n'y a ni mouvement, ni bruit, ni l'ombre d'un oiseau ou d'une bête. On n'entend que le bruit des arbres qui poussent. Tout paraît baigner dans la chaude lumière verte d'un matin perpetual» (Manguel, Guadalupi, 1998:135-136).

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<sup>1</sup> «Le poisson est bien entendu le symbole de l'élément Eau, dans lequel il vit».

The realm between the worlds is by far common feature of fairy-tales. In her study, *The Ordinary and the Fabulous. An Introduction to Myths, Legends and Fairy Tales*, Elizabeth Cook notes down:

In a sophisticated, urban and secular society the ordinary is often divorced from the fabulous; people either day-dream, or else attend to the hard-facts. Throughout my argument, I have tried to emphasize that fabulous stories illuminate the ordinary world (Cook, 1975: v.).

Rejecting the perspective of a “world of day-dreaming” for the fabulous one, may not lead to cutting out the dream mood that stories in general induce. The use of dreaming, as opposed to reason and realistic interpretations comes across as a free play of imagination. As far as fairy-tales in England throughout the history are concerned, we learn that “[...] as early as the Middle Ages, fairies had been associated with the powers of darkness and evil, an idea which Hobbes picked up in the *Leviathan*” (Moss, 1979: 15).

Embodiments of the evil have various appearances and names in fairy-tales. A representative one, at least for the Romanian area of fantasy, appears to be the ugly old woman, living or better said ruling over forests. In this case, the *Mother of the Forest*, with her supernatural powers is a common hero of fairy tales that represents the Evil in its battle against the Good. This opposition and moreover the final triumph of the Good upon the forces of the dark, as outlined by fantasy, strengthens human possibility to attain a certain degree of knowledge, upon the surrounding world, upon the self etc. The forest as a realm and the use of the term ‘mother’ as correlated with the Greek one «μοῦμα» - ‘witch’, according to G. Murnu<sup>1</sup>, show the capacity of words to illustrate man’s inner representations. Furthermore, this fantasy world seems to be governed by laws of a certain type, laws that, one may say, hide a philosophical approach upon life in general.

In her PhD thesis on British fantasy, *Children and Fairy Tales: A Study in Nineteenth-Century British Fantasy*, Anita Wess Moss also discusses the “possible theories of language in the fantasy”, referring to the well-known creations of Lewis Caroll, having Alice as protagonist – *Alice’s Adventures in Wonderland* or *Through the Looking Glass*. She stresses “the nature of identity, reality and language, and their relationship to each other” dealing with particular names in Caroll’s works:

Caroll introduces several possible theories of language in the fantasy. In the Garden of Live Flowers the Daisy suggests that the name of a thing is somehow intrinsically connected with its essential nature. The tree in the middle of the garden, according to the Daisy, «says ‘Boughwough’... That’s why its branches are called boughs» (Moss, 1979: 201).

In connection to the idea of dream and identity, reality and language, the author offers other quotes from the fairy-tale.

Tweedledum and Tweedledee – characters of Caroll’s work - raise profound questions about the nature of reality, dream and Alice’s identity: «He’s dreaming now», said Tweedledee: «and what do you think he’s dreaming about?» [...] Why, you’re only a sort of thing in his dream! «If that there King was to wake, [...] you’d go out – bang! – just like a candle». Later in the fantasy Humpty-

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<sup>1</sup> Murnu, *Lehnw*, 32, DEX, 1998 <[www.webdex.ro/dex/35973/mumă](http://www.webdex.ro/dex/35973/mumă)>, accessed June 8, 2012 .

Dumpty causes Alice to question the meaning of her name, and he suggests that language itself is only a set of arbitrary sings" (Moss, 1979: 202-203).

Arbitrary as the language of the imaginary in the fantasy may be, name studies also suggest, in opposition to this theory developed by Lewis Caroll in his creations, a well determined philosophy of language. Anita Wess Moss talks about

Caroll's awareness that names and language impart an orderly comfort to our lives but also create painful barriers, isolating us from other beings. [...] Do we experience reality or merely our artificial linguistic constructs of it? It is a question which Caroll does not answer (Moss, 1979: 202).

Another sort of comfort may, on the other hand, be achieved, by the significance of the name itself, as revealing one's identity and vocation. Subsequently, the Greek name of man – gr. «ἀνθρωπος» - reveals, according to some etymological solutions the one who gazes and moves towards the above – «ἄνω» + «θρώσκω» (*to spring*) + «ὅπωπα» (ancient Greek form of the verb «όρω», *to see*). This interpretation, among others, defines the vocation of man to attain the knowledge of God, and to become god, in other words to rise to the noble condition that he had lost after the fall of Adam in Heaven.

Adam, this once a proper name, is perceived, as some researchers show, as an acronym of the four points of the horizon. The four cardinal points are in Greek: [Α]νατολή - [Δ]ύση - [Α]ρκτος - [Μ]εσημβρία, respectively East – West – North – South. The information is to be found in *Oracula Sibyllina*. Among the inspired prophetesses of the Antiquity, there is mentioned the Cumaeian Sybil, presiding the oracle of Cumae, a Greek colony located near Naples, Italy, in the sayings of who, aspects of Christian interest are to be traced. An aspect is also the one concerning the name of Adam, as a notaricon for creating the above discussed acronym, with the initials of the four cardinal points: «αυτός δη θεός ἐσθ ο πλάσας τετραγράμματον Αδάμι/τον πρώτον πλασθέντα και ούνομα πληρώσαντα/αντολίην τε δύσιν τε μεσημβρίην τε και ἀρκτον/»<sup>1</sup>.

Moreover, the Greek expression «όνομα και πράγμα» - "name and fact" seems to represent a code for the general symbolism of names. Used to designate human beings, creatures or things, names may inform upon one's potential, considering that potentiality could result in facts.

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<sup>1</sup> Oracula Sibyllina: Oracula, Section 3 Line 24, < <http://www.sakkotosaggelos.gr/Article/914/>, accessed June 8, 2012.

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## **IMAGINARY AND CONTINGENCE IN THE POETICAL LANGUAGE. REFLEXIVITY AND TRANSITIVITY<sup>1</sup>**

**Abstract:** The poem fabrication as a free universe can be defined through a dimension consisting in the correspondence of two basic functions in the poetical language: the well-known reflexive and transitive ones. Traditionally opposite, they can although develop a wider range of significances focusing on the idea of language deliverance, through a degree of inclination, namely a correspondence, of one function towards the other. As the metaphorical tension can absorb the real on one hand and the poetical language can lose part of the imaginary intensity on the other hand, the two functions abstract and real, reflexive and transitive get out of linearity, to configurate a correspondence through a degree of inclination of one function towards the other, entailing a kind of synesthesia of the two poetical functions ,semantically building an ideal, linguistically and stylistically building the third poetical function:the direct and indirect transitivity. The poet is, generally speaking,a builder of metaphors but in his choice remains the possibility to pass away the metaphor. He can feel balanced both in a gloomy atmosphere area and in a solar one, finding the so-called balance point in a sense and in a sensibility governed by language. Distructive and germinative, paradoxical as a matter of fact, the metaphorisation phenomena which crosses the second half of the XX th century, grows in a field where the ugly is meant to boost the beautiful not aiming to value it, as things are established in romanticism, but to potency the poetical language which autonomy was configurated even in modernism.

**Key words :** Metaphorical tension, correspondence, double transitivity

### **The poem as a free universe**

The metaphor, considered by Paul Ricoeur a figure achieving “an extension of words through a substitution, bearing a charge of similarity and equally a tension between identity and difference” (Ricoeur, 1984: 16), makes the concern of this study not mainly in description, but in its inclusion in the wider range of the metaphorism phenomena, as well as the contribution like of the metaphor in building a field, capable to load the poetical functions one after the other in a synthesis (namely the reflexive function and the transitive one). The other concern is the ratio between the poetical level and the reference, through the transitivity and the so called included metaphor, as we consider that the transitivity is not a pure function – there are two, direct and indirect - based on a capability of the language to establish a correspondence with the reflexivity in poetry, and thus, yielding a common significance. The process - and this is another concern - is entailed by the unifying space between the imaginary and the contingency, between the semiotical and the semantic implicit and explicit, by an inclination angle of one towards the other, through the metaphor as well as through the allegory. This intermediate function, which proves the impurity of the poetical functions based, as a matter of fact, upon the principle of the correspondence, is an amplified cognitive function, specific for the contemporary poetry, named *indirect/direct transitivity*.

The indirect/direct transitivity may be considered an intermediate function, a sub-division of the reflexivity, in poetical terms having an influence upon the transitivity,thus configurating a double transitivity. It does result a binar transitivity, direct and indirect. Of course, a special reference could be possible configurated in connection with both the grammar and the semantic meaning. Only the semantic explanation is given and, to a certain extent, highlighted the linguistic one, in this study.

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On the other hand, in the definition of the metaphor itself, appears the idea of the “*transfer*”, of the “*metamorphosis*”, of the “*real*” and of the “*abstract*.”

The term metaphor comes from fr. “*métaphore*”, gr. *Metaphora*, “*transport*”, “*transmutation*” as a concret meaning, and “*transfer*” in the figurative meaning, and defines in style the figure which accomplishes the transformation of the common significance of a word into another significance, achieved only through a substituted comparision. Thus, the metaphor classical meaning takes into account the transfer of the abstract notion into the concret order, through an abbreviated comparision.” (*Dicționar de termeni literari*, 1976).

In terms of the sign, the above mentioned author, (Ricoeur, 1984: 380), defines the metaphor as “*a strategy of the discourse, in the service of the poetical function, by means of which the language throws away its descriptive function, in order to touch a mythical level, where its possibilities to operate a discovery, are actually liberated*”.

The aristotelic thesis of a synthesis between the *mimesis* and the *mythos* finds its place in what Paul Ricoeur defines by metaphor “*a rhetorical process by means of which the text renders possible a power, rooted and instillated in certain fictions, to re-write the reality.*” (*Ibidem*: 11). Paul Ricoeur speaks about the metaphorical truth in order to designate the initial realistic intention entering a process of metamorphosis, due to the possibility to re-write the reality through the poetical language. The guiding wire of Paul Ricoeur’s research is based upon the tension between identity and difference in the metaphor building, entailing on its turn a ratio between the metaphorical statement and the reality.

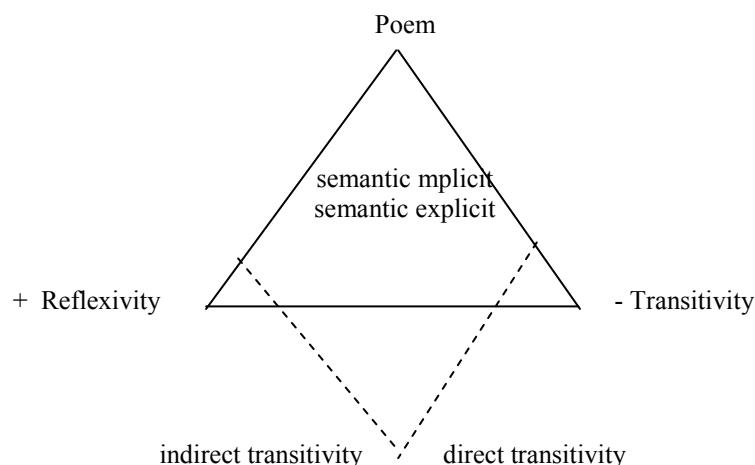
The quality of the metaphor to re-write the reality, to operate substitutions and establish similarities entail, on the other hand, our idea of the *synthesis*, the intercommunication capability between the poetical functions, *their impurity through correspondence*, based on the influence of one function upon the other, yielding an intermediate function, different, but bearing common remanent elements, example: the influence of the reflexive upon the transitivity through an allegory, yielding a direct transitivity and a shut metaphorical field, or the influence of the reflexivity upon the transitivity through the so called included metaphor, yielding an indirect transitivity. There is a possibility for the poetical functions to take shape in common, and this consists in the possibility to communicate of both the semantic implicit and the semantic explicit. The surplus of the signifié is not independent of the correspondence of the poetical functions, on the contrary, it does entail this type of correspondence between the reflexive one and the transitive one.

The framework of the poem as a free universe can be defined just through this correspondence dimension, of the reflexive intermingled with the transitive.

Traditionally antinomic or alternant, through correspondence, inclination degree and syncretism, the two functions are capable to configurate a wider range of significance, with a special stress on the idea of liberating the poetical language. As the metaphorical tension receives the influence of the real on one hand, and the poetical language loses a few from the imaginary intensity on the other hand, the two functions, abstract and concrete, reflexive and transitive, get out of their linearity in order to configurate the correspondence, get out of their alternance in order to configurate a syncretism, entailing a synesthesia of the two - *the alternance binome of the poetical functions*. The idea could be defined as a significance capacity of one function towards the other, and could be translated like an aspiration towards an ideal. This binome, through the reflexive influence upon the *transitivity*, through the intercommunication of

both the poetical implicit and the poetical explicit, through the *included metaphor*, create two intermediate functions – *the indirect transitivity and the direct transitivity*.

#### **The poetical functions binome :**



#### **The Experiment in the New Dimension of the Poetical Language**

The new dimension of the poetical statement getting the configuration of the experiment, is connected with the influence and the germination in language of the anglo-saxon realistic paradigm, opening a new poetical pattern in the Romanian poetry that Gheorghe Crăciun defines as "*the coordination of a new literary way of thinking, an uninhibited revival, liberated of ceremony and of metaphysics.*" (Crăciun, 1998: 39). But speaking in Romanian terms, this respect concerns more the demetaphorization phenomena as a characteristic of the realistic poetry, than giving up of lyricism produced, let's remember, on the proleptic background, which abusively and improperly cut the evolution of lyricism, thus uncompletely achieved. The lyric reflexivity doesn't break suddenly inside the poetic phenomena, even in diachronic terms, and from this point of view, it influences the periods and the decades whereas the metaphor even in a secondary place, subsequently joins the poetic statement, only gradually disappearing and fainting. This idea, but also the linguistic and stylistic presentation belonging to the occidental theoreticians who, in their semiotic, semantic or their pragmatic considerations don't refer to periods or decades, as well as the pressure of the metaphysical system as a basic signifié surplus, which hardly has it swept its traces from the mental of the poetic phenomena, are guiding us towards another hypothesis - nevertheless having in mind many cautions - that of the metaphor as *forma mentis* in culture. If Gheorghe Crăciun (1998: 22) underlines, as a matter of fact quoting Wellek and Warren also, the realistic poetry

of the lack of metaphorical garment, of the transparency and of the dialogue with the reader, which starts in 1800 together with Wordsworth, continues with Whitman's Leaves of Grass, with the imagist poets of the beginning of the XX th Century and includes also poets like Kavafis, Brecht, Prévert, Ponge, Ahmatova, Mircea Ivănescu

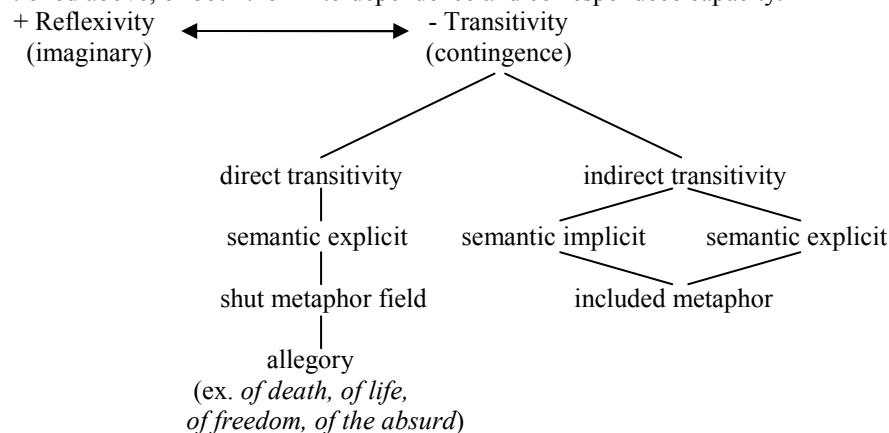
- as representing an evolutive estate of the poetry, why cannot we consider the reflexivity as well as the metaphor as part of the cultural building, like a photographic negative of the same paradigm?

### The Included Metaphor Background of the Transitivity as a Binary System

This study considers the transitivity not functioning in poetry in a pure estate, it rather forms a transitive tensional field, in which the reflexivity influences the whole, through a faint lyricism, as well as through an included metaphor.

Namely there is a correspondence capability of both the implicit and the explicit to communicate, under these circumstances appearing a tensional field which, on its turn, generates a distribution: the direct and the indirect transitivity, thus configuring a binary system. Mention should be made that the transitivity receives a new semantism, that of the direct and the indirect one. This is the first binary system.

The second binary system is represented by the distribution in the frame of the indirect transitivity, namely the capability of a common significance between the semantic implicit and the semantic explicit, which practically configures this type of a secondary transitivity and the fabrication of the poem, as a free universe. The two binary systems make proof of the idea of impurity of the poetical functions as mentioned above, of both their interdependence and correspondence capacity.



In these terms, having in mind the examples and text analysis of the last year study, the field of the shut metaphor could be subsequent to the direct transitivity and rather serves the depoetisation in favour of the real, whereas the included metaphor could be integrated to the indirect transitivity and rather serves the depoetisation in favour of the poetry. I have taken into consideration, for example, Nichita Stănescu as a complex poet, lyrical as well as antilyrical, founder of a tradition in the space of both the reflexive and of the transitive metaphor; also Marin Sorescu, a discursive poet, founder in the space of the shut metaphor as he cultivates a faint semantic implicit, and short analysis were done on certain postmodernist poets, for what I call the field of the shut metaphor.

#### Linguistic Applicatives on the Direct and Indirect Transitivity

The notion of *distribution* from a linguistic point of view – could render possible a communication between the reflexive and the transitive function - generating on its turn, both the direct and the indirect transitivity, as well as the communication

between the semantic implicit and the semantic explicit, as it has a quality, that of being *equipollent*. According to some authors, an equipollent distribution is “*the distribution of two terms A and B, if A and B have both common contexts and different ones.*” (Marcus, Solomon, Diaconescu, P., *apud* Manoliu Manea, 1973: 245). Aftermath it is also necessary to define the notion of *function* in glossematic linguistics terms, as well as in mathematical linguistics terms representing:

a dependence ratio, more exactly, a dependence which fulfills the necessary conditions for an analysis (*L. Hjelmslev*) and, respectively, a variable quantity *y* is named function of another variable quantity *x*, if each value of *x* quantity corresponds to a unique determined value of *y* quantity (Manoliu Manea, 1973: 246)

Finally, there is another linguistic notion in tangency with the semantic idea of correspondence and synthesis, that of the *opposition* which designates „*the relation between two terms having common features – which represents the basic of that opposition – and, at the same time, having different features – which represents the essence of that opposition*” (The Prague School, *apud* Manoliu Manea, 1973: 248), *can enter a neutral binary ratio*” (Coșeriu, E. *apud* Manoliu Manea, 1973: 248).

These three linguistic notions - distribution, function and opposition - are discussed as they could bring a tangency, with the necessary cautions of a hypothesis, with what we have defined in semantic terms, by correspondence and synthesis of the poetical functions, their binary systems and, in fact, their impurity and ambiguity. But the term ambiguity opens itself a new other discussion.

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## **VISUAL COMMUNICATION THROUGH SIGN LANGUAGE: A CASE STUDY ON THE FIRST ARTICLE OF THE CREED IN ROMANIAN SIGN LANGUAGE<sup>1</sup>**

**Abstract:** In this paper we provide grammatical information which supports the visual communication specific to deaf people and the corresponding translation from Romanian language into Romanian Sign Language (RSL) of the first article in The Creed. The theories that we propose and sustain are backed up by some relevant photos. The main purpose of our endeavour is to highlight the fact that there is a great difference between Signed Romanian Language (the word-for-word translation of Romanian into the deaf people's language) and Romanian Sign Language, the native language of deaf people, which does not literally observe the grammatical rules of Romanian language. All this are to be applied in the first article of The Creed.

**Key words:** sign language communication, Romanian Sign Language (RSL), the Creed

The present article deals primarily with the communication process that involves deaf people in a religious-liturgical context revolving around one of the most representative statements belonging to the orthodox tradition, namely, *The Creed*, which has been translated into Romanian Sign Language (RSL), in accordance with grammatical rules specific to this type of non-verbal, visual communication.

The first article of *The Creed* in RSL is mainly a translation of the text from Romanian language into Romanian liturgical sign language. Further on, we will consider a carefully detailed analysis that is supported by linguistic and theological arguments.

First of all, allow us to provide some preliminary information about the communication via sign language. This type of communication is used primarily by hearing-impaired people, by means of their hands, face, and eyes, rather than their vocal tract or ears. Mention should be made that this language is not derived from spoken language, as some deaf-“friendly” critics might consider, and there is a clear distinction between *signed* language and *sign* language, the latter being representative for the natural way of communicating specific to the deaf people, whereas signed language is just a word-for-word transposition of signs into the grammar of spoken language, irrespective of the rules and logic governing deaf people's communication.

Notwithstanding the common widespread opinion that sign language is not a language *per se*, we will offer some exact information about the RSL structure in accordance with the theory sustained by an influential scholar in the field, William Stokoe, by means of five parameters: shape of the hand, place of articulation (location), movement, palm orientation (region of the hand contacting the body, orientation of the hand to body, orientation of hands to each other) and facial expressions. Also, the RSL grammar system has basic components such as phonology, morphology and syntax, which will be pinpointed in the description, analysis and argumentation of our case study.

Dealing with the first article of *The Creed*, our paper was not intended to be only a translation, but also a teaching material supported by grammatical and theological arguments. For this reason we consider it to be necessary and useful to the teachers employed in special schools for non-hearing people, to the priests in parishes

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for deaf people and to the deaf people themselves, in general. The first article that stands as our focus belongs to the Creed presented in the Foundations of the Orthodox Christian Faith (*Învățatura de credință creștină ortodoxă*) and we can say that is accessible both to the hearing and to the non-hearing reader.

The material that will be presented in this paper is proof to the fact that RSL is “a language on its own”, “the mother tongue of the deaf people”, and it is designed to be significantly useful to those who want to study sign language and are willing to understand the silent world of the non-hearing people. As we are very familiar with RSL, Romanian Language and the analysis of religious texts, we believe that this material will succeed in revealing the deaf believers the mysteries of faith and in being helpful so that the secrets of our religion could be accessible to them.

Unfortunately, in the Romanian educational system for deaf persons, there are no standard or academic techniques that might lead to a normative grammar specific to this language. For this reason, our paper strives to pinpoint at least some of the basic rules that the users of RSL (be they native or non-native users of sign language) could rely on and make reference to when expressing information or addressing prayers in sign language.

The means through which we have translated the first article from the symbol of faith stand for a synthesis of the specific language knowledge we have acquired from the two cultures – Romanian and the one belonging to the Romanian Deaf Community. Romanian language displays proper formal characteristics, for instance morphological, but most of all syntactic and lexical, which, when being translated into another language can be converted only approximately. In most of the cases, the results of translation feature either elements imbued with the characteristics of the source language or elements and relations that try to remain faithful to the meaning that is rendered, thus disregarding the representative forms, structures and rules of the source language (Bell, R.T., 2000: 7). In its turn, the target language imposes formal and content constraints, given by its own features and cases of use. Due to this complex underlying web of causes involved in the translation process, there are two main possibilities: the source language oriented translation or the target language oriented one.

The Romanian simple sentence made up of Subject and Predicate/Verb with the respective word order, will be translated into RSL so as to transmit and express a core meaning, and there are cases when a two-word sentence turns out as a one-sign sentence in RSL, since, as we have already mentioned, meaning is the main goal in sign language communication. Antoine Berman considers that every culture – and if we were to extrapolate, every language – is self sufficient, autonomous, and tends to attach to itself other cultures and languages. Consequently, the culture/language proposes an act of translation based not on subordinating the foreign culture/language by the receiving language, but on an equalitarian relation between the foreign language and the native one (Berman, A., 1984: 23.). On the other hand, Ioan Kohn asserts that the exact translation means the recreation of the original with the observance of the norms held by the receiving language in the style of the great writers and of the rich tradition of a national literature (Kohn, I., 1983: 96.).

In the translation process, we have approached alternatively literary translation and literal translation. Given the fact that Romanian deaf people are not *exposed* to learning sign language in a scientific/scholastic/educational environment<sup>1</sup>, and thus do

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<sup>1</sup> Their only way of learning sign language is via personal interaction with other deaf people.

not have an extended possibility of conceptualizing notions, literary translation had to be brought forth, since our main priority was to render the meaning.

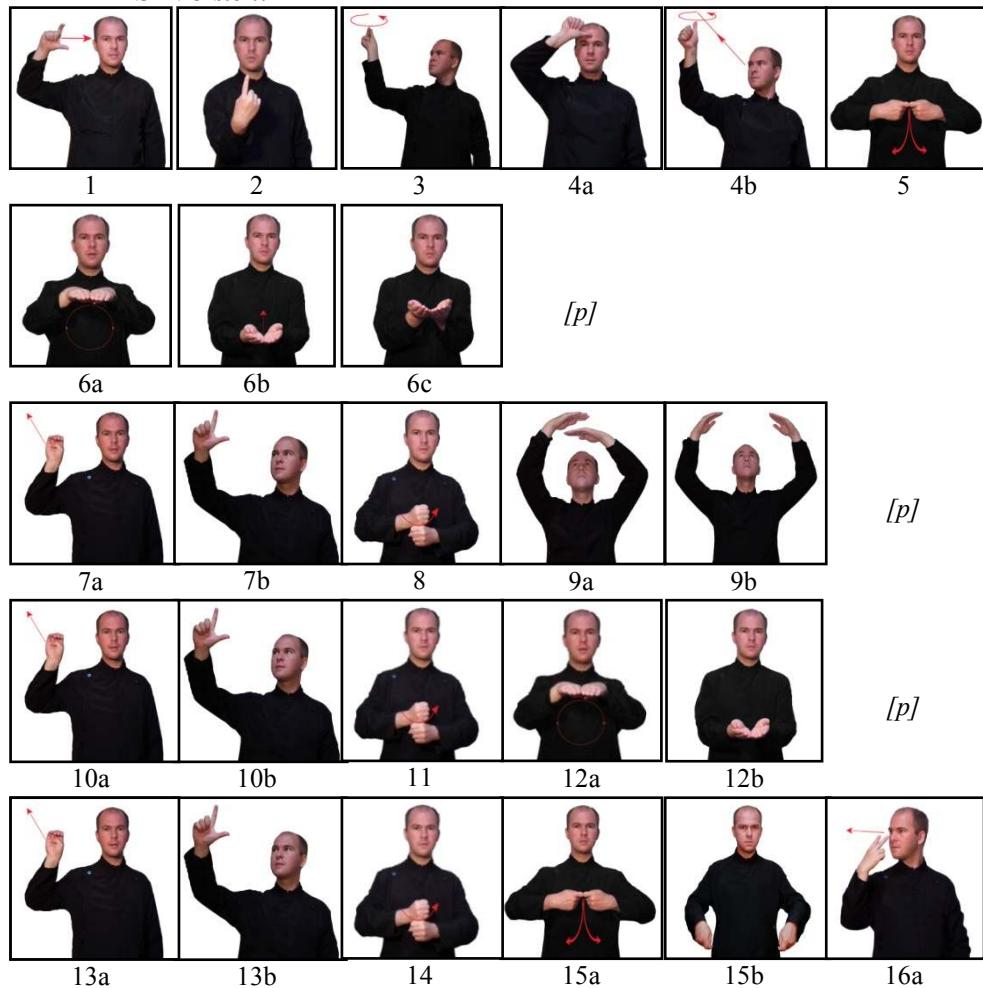
As far as the deaf people are concerned, the Romanian text analysis presents difficulties in approach, since they write and read by first translating the message, mentally, from Romanian. Also, the morpho-syntactical analysis is problematic. Thus, if in Romanian prepositions and conjunctions can switch roles depending on the context, in RSL their use, when they lack in meaning, creates non-sense and might block the communication act.

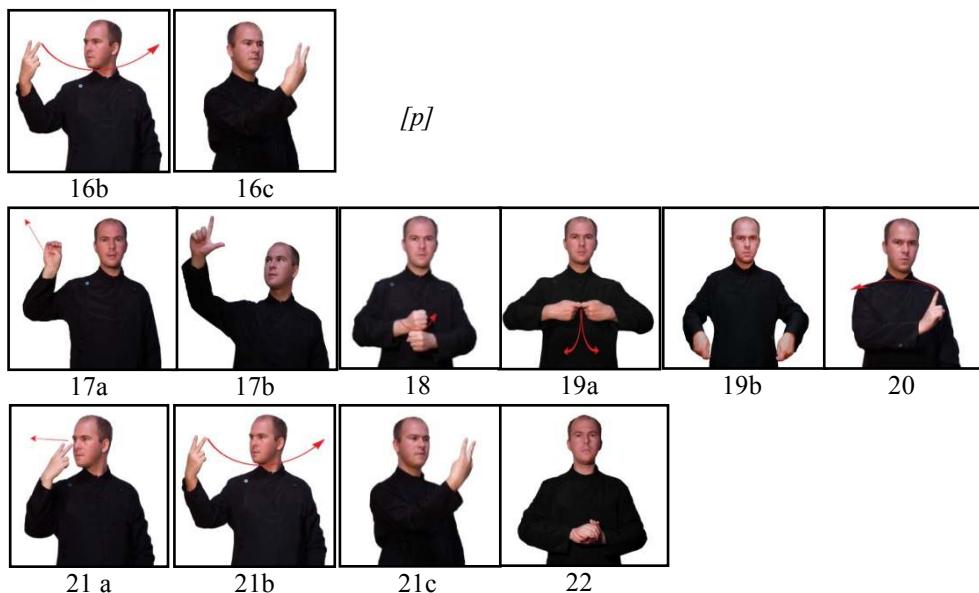
We shall present the technicalities of the first article dealing with the Holy Trinity, in Romanian, English and RSL.

**Romanian Version:** *Cred întru Unul Dumnezeu, Tatăl Atotcăitorul, Făcătorul cerului și al pământului, al tuturor celor văzute și nevăzute.*

**English Version:** *I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible*

**RSL Version:**





**CRED<sub>1</sub>** UNUL<sub>2</sub> DUMNEZEU<sub>3</sub> TATĂL<sub>4a+4b</sub> ATOTȚIITORUL<sub>5+6a+6b+6c</sub> [p]

EL<sub>7a+7b</sub> FĂCĂTORUL<sub>8</sub> CERULUI<sub>9a+9b</sub> [p]

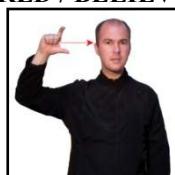
EL<sub>10a+10b</sub> FĂCĂTORUL<sub>11</sub> PĂMÂNTULUI<sub>12a+12b</sub> [p]

EL<sub>13a+13b</sub> FĂCĂTORUL<sub>14</sub> TOATE<sub>15a+15b</sub> VĂZUTE<sub>16a+16b+16c</sub> [p]

EL<sub>17a+17b</sub> FĂCĂTORUL<sub>18</sub> TOATE<sub>19a+19b</sub> NEVĂZUTE<sub>20+21a+21b+21c</sub> [pp]<sub>22</sub>

Next, we will present the morpho-syntactical analysis, argumentation and execution for some of the most challenging and revealing units from the Creed fragment under discussion, namely: CRED / BELIEVE, UNUL/ ONE, DUMNEZEU/ GOD, and TATĂL/ THE FATHER.

#### CRED / BELIEVE



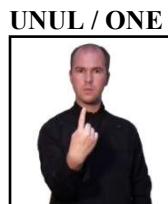
#### A Morpho-Syntactical Analysis, Argumentation, and Sign Execution

**EU CRED (I Believe)** is considered the nucleus of communication expressing true faith springing from the believers' hearts. The sign *cred/believe* renders the verb *a crede/ to believe* in the first person singular, a case in which there is no need for the signer to perform the sign designating the personal pronoun for the respective person and respective subject (*eu/I*). The lack of this personal pronoun in the symbol of faith<sup>1</sup>

<sup>1</sup> An elliptical expression agreed upon by the Hoy Fathers at the First Synod of Nicaea in 325 and the one of Constantinople, in 381.

echoes the RSL system of communication, given the fact that expressing RSL personal pronouns discharging the function of subjects or direct objects is replaced by directionality, namely the verb standing as a predicate in the sentence is directed towards the signer or to the person/thing to whom/which it addresses. In our case the sign *cred/believe* follows a movement towards the signer, according to the arrow in the photo above.

The present sign stands for a voluntary action performed by the faithful deaf, in the course of which the C-configured right hand, with the arm extended, assumes the Church knowledge and its acquiring, by means of the hand movement towards the right temple, an intermediary access point for personal cognitive mechanisms. The C hand shape also represents the manner through which the deaf person, consciously, learns/acquires the teachings of the Church. The right C-shaped hand holds an active function and is bent from the elbow laterally, at the head's level.



#### A Morpho-Syntactical Analysis, Argumentation, and Sign Execution

The sign corresponding to the numeral *unu/one* firmly, clearly, and undoubtedly expresses the uniqueness, singularity we suggest and support by signing with the index of the right hand. Within liturgical sign language this sign means the stressing of God's singularity and uniqueness, as the supreme ultimate truth. The sign is performed by indicating the numeral *unu/one* with the right hand, folded from the elbow, so as the arm and the forearm mirror a V-letter. The index points upwards, while the other fingers are closely held in the fist.

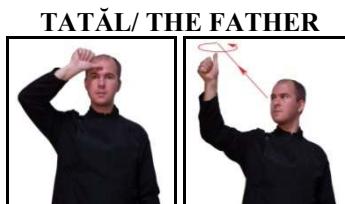


#### A Morpho-Syntactical Analysis, Argumentation, and Sign Execution

*Dumnezeu/God* is a proper noun in the Accusative case, preceded in Romanian by the preposition *întru/in*, discharging the syntactical function of prepositional object. The previously mentioned preposition will not be signed in RSL since its presence in the communication act might distort the sending to and the reception of the message by a deaf person.

The counter clockwise hand movement has been brought into focus due to the fact that we understand God's eternity as being brought here and now. The

configuration of the right hand resembling the canonical performance of the holy cross, God's Trinitarian aspect, is assimilated to *God's* hand, "the Lord's right hand is lifted high" (Psalms 118, 18). The three fingers – the thumb, index and middle fingers – representing the Heavens, the other two, firmly united and touching the interior palm, standing for the Earth, visually and strongly support the consistency of the statement put forth by the signer who confesses his/her faith. The circular movement leads us to the wide meaning of cycle, permanence and eternity. The signer's position should be solemn and convincing since this attitude is specific to the communication and confession of the Gospel. The hand, holding the fingers in the previously described configuration, is placed in the right lateral side of one's head, where it describes a circular counter clockwise movement.



#### A Morpho-Syntactical Analysis, Argumentation, and Sign Execution

In Romanian, the word *Dumnezeu/ God* is the object of the verb *a crede/ to believe* and is followed by the post-modifiers *Tatăl Atotuitorul, Făcătorul cerului și al pământului, al tuturor celor văzute și nevăzute/ the Father Almighty Maker of heaven and earth, and of all things visible and invisible*, which enumerates God's attributes. In support of our analysis, Bartolomeu Anania states that when one says *Tatăl nostru care ești în Ceruri/ Our Father who are in Heaven*, the syntagm does not point to the relationship *Tatăl cereșc – Tatăl pământesc/ Heavenly Father – Earthly Father*, but to God's determination, in His transcendence – immanence (Anania, B., 2001: 620).

The issue in RSL with identifying and performing a sign designating the representation of *the unrepresentable, Dumnezeu-Tatăl/ God the Father* has been a real challenge since the lay sign belonging to the common/ colloquial RSL was the same for the word *tată/ father* (without capital letters, as in the case of God the Father) and for the town of Pitesti, namely, the iconic twisting of the moustache with the thumb and the index finger, in the corner of the mouth. Since RSL has been acknowledged as a pastoral method in the Romanian Orthodox Church, and implicitly there appeared a need for the creation of a liturgical RSL as opposed to the lay RSL, we have researched the matter under discussion and we have come up with a suitable RSL variant for the biblical/religious/liturgical concept *Dumnezeu Tatăl/ God the Father*.

Referring back to the act of marking our body with the Holy Cross and obviously with the Holy Trinity, we have remembered the union of the right hand's three fingers considered in the sign *Dumnezeu/ God*. In addition, from the Church tradition we know that the thumb is metaphorically allotted to God the Father. In the present context of the sign under scrutiny, the hand configuration described as follows, the thumb is extended while the rest of the right hand fingers are held in the fist, is identified with the RSL hand shape A, which resembles the Greek letter *alpha*, designating the beginning. We also know that when we start signing our body with the Holy Cross and touching our forehead, we utter *În numele Tatălui/ In the name of the Father*. These two sequences

identified in the Church tradition followed by a rising movement above the signer's head, stressing the celestial level of the concept, results in the RSL sign for *Father*.

In point of execution we can describe it as such: initially, in the performance of the sign, the A-shaped right hand touches with its thumb the forehead's middle section. Then, it will follow an upward movement towards the exterior right side of one's body, circularly, on the horizontal and counter clockwise.

### Conclusion

All in all, in this paper we have provided grammatical information supporting the visual communication specific to Romanian deaf people, which has been applied on the first article of *The Creed*. The theories that we have sustained are backed up by some relevant photos and grammatical argumentation specific to the RSL culture and system of communication. Our main purpose being to highlight RSL as Romanian deaf people's native language, we would like to think that we have deconstructed some myths concerning them and their personal way of communication.

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## **LE REPAS COMME (UNE) MISE EN SCÈNE ESTHETISANTE: TROIS EXEMPLES<sup>1</sup>**

**Abstract:** *Eating as a social and cultural act evolves by dramatic rules and has always had a powerful aesthetic component. We say that we eat also with the eyes and that we judge food with the heart, irrationally. The meal becomes, in this vision, a „mise-en-scène” led by the cook (the director, the author), in which the dishes are the characters (because they have names), the table is the stage and the consumers are the public, the audience. There is a dramatic art of dining, nothing is at random and all the moments of the dinner are loaded with tension and meaning. The pleasure of making out of dinners a real stylistic performance reached superlative levels in the "texts" that we chose to illustrate the dramatic and aesthetic structure of the prandial rite. They belong to various epochs, but actually to the same type of sensibility: the "famous supper" organized on February 1st, 1783, by Grimod de la Reynière, the funereal dinner in J.-K. Huysmans's novel *À rebours* (1884) and the last scene of Peter Greenaway's movie, *The Cook, the Thief His Wife and Her Lover* (1989).*

**Key-words:** dramaturgy of dinner, esthetism, funeral repast

Au delà d'autres fonctions que le repas accomplit, il est aussi une expérience inédite. Dès l'Antiquité il y avait bien de règles strictes de l'esthétique concernant le rituel du repas; la scénographie de l'opulence et de la couleur visible dans la «composition» des repas de l'Antiquité et de la Renaissance nous confirme que le manger n'a plus le but que d'atténuer une pulsion primitive, mais elle deviendra une expérience esthétique, un vrai spectacle. Partant de la célèbre métaphore shakespearienne du «monde est une scène», on peut parler notamment d'une «dramaturgie du repas», «d'une mise en scène» attentivement surveillée par un cuisiner, l'équivalent du metteur en scène, l'auteur bien évidemment. Dans l'équation symbolique du repas – comme rituel social – les consommateurs sont les spectateurs d'une performance ordonnée dans des moments (jamais à l'hasard), avec de la tension, avec de l'émotion, avec de l'intrigue, avec du «texte». Les acteurs sont les différentes sortes de nourritures, partagées dans une logique diégétique-diététique, et la scène est la table autour de laquelle le public s'approche pour déguster. Elles, les nourritures, pareillement comme les acteurs d'une pièce, sont hiérarchiquement disposées, dans un ordre imposé de l'aristocratie russe du XIXème siècle (la table «à la française» est remplacée avec la table «à la russe»), tandis que les spectateurs ont, en général, un statut d'égalité, offert par leur position stable, fixe, mais pas obligatoirement passive<sup>2</sup>. Le repas évolue dramatiquement comme dans une pièce de théâtre, d'après un script précis – le menu –, et il devient le prétexte d'une gastro-communion avec un noyau dur esthétique.

On a choisi – pour illustrer non pas seulement la qualité «performative» d'un repas (sa valeur en soi de rituel suppose une dramaturgie minime implicite), mais aussi ses valences esthétisantes – trois moments distincts de trois champs culturels différents: le fameux souper offert par Grimod de la Reynière, l'inventeur du discours

<sup>1</sup> Florina-Elena Pîrjol, Université de Bucarest, Roumanie, [my\\_newflor@yahoo.com](mailto:my_newflor@yahoo.com)

<sup>2</sup> «L'absence ou l'atrophie de la participation motrice ou pratique ou active est étroitement liée à la participation physique et affective. La participation du spectateur ne pouvant s'exprimer en acte, devient intérieure, ressentie. [...] Infantilisé comme sous l'effet d'une névrose artificielle, le spectateur voit un monde livré aux forces qui lui échappent. C'est pourquoi, au spectacle, tout passe facilement du degré affectif au degré magique» (Morin, Edgar, 1965: 101).

gastronomique français, la scène funeste-spectaculaire d'un repas du roman du Huysmans, *À rebours*, et le repas comme décor, scène et prétexte diégétique dans le film du Peter Greenaway, *Le cuisinier, le voleur, sa femme et son amant* (1989). Derrière de la régie ostentatoire du repas visible dans les trois sources choisies pour l'analyse, on peut observer aussi la parade excessive esthétique qui «momifie» l'acte du manger, en le transformant dans une expérience exclusivement esthétique, presque vidée de la bien connue composante utilitariste.

Le premier texte fait référence à un moment de l'histoire quotidienne qu'on ne peut recréer aujourd'hui qu'avec l'aide des témoignages des contemporains, en lui étant consigné comme tel par son protagoniste. Fils d'un fermier général, donc à ce titre légataire d'une fortune colossale, Grimod de La Reynière est né avec ses mains atrophiées. Malgré ça, il réussit à faire de l'écriture le sujet principal de sa vie et il est considéré aujourd'hui comme le véritable fondateur de la critique gastronomique. Résidant dans ce qui était à l'époque le plus bel hôtel particulier de Paris, ami de Rétif de la Bretonne, de Beaumarchais et de Mercier, il se fait connaître du Tout-Paris à 25 ans par des *happenings* culinaires dont son fameux souper organisé le 1er Février 1783 est le plus connu.

L'événement dépasse le stade anecdotique, de facto excentrique, en marquant symboliquement une vraie censure entre deux traditions distinctes. Jean-Paul Aron prédit parfaitement qu'il ne s'agit que d'un geste conçu juste pour mettre en évidence un personnage déjà célèbre, mais d'un geste plus profondément subversif et symbolique: «[à] la macabre agape de Grimod de la Reynière [ou] furent scellés, en une fête insolente, les pactes de la bourgeoisie et de la gourmandise, de la littérature et de la chère. Mort jouée, mort symbole, exutoire de l'inconscient assassin, des pulsions féroces d'une culture» (Aron, Jean-Paul, 1973: 303). Charles Monselet, gastronome et écrivain du XIXème siècle, observe, en parlant de tous ces repas excentriques (appelés «déjeuners philosophiques»), qu'il s'agit plutôt de gestes symboliques, de très sophistiquées mises en scène qui ne font pas seulement la bonne chère, mais donnent aussi des satisfactions esthétiques à ses participants: «Il devait sauver la cuisine française du naufrage de la Révolution, et relever l'autel de Comus sur les débris des agapes jacobines» (Monselet, Charles, 1876: 408).

La théâtralité du moment a déterminé à quelques contemporains de le mystifier en le transformant dans une vraie légende urbaine, et par autres de le qualifier, purement et simplement, comme une mascarade; par exemple les *Mémoires secrets...* de Bachaumont le traitent de «farce de carnaval». La cérémonie – dans plusieurs sens une parodie des diners de la Cour à Versailles – a été le mieux décrite par Paul Lacroix, dans son livre sur les mystificateurs du XIXème siècle:

Cette salle, complètement tendue de noir, comme pour des funérailles, était éclairée par des lampes antiques et des candélabres gigantesques chargés de bougies; on eut dit une chapelle ardente. De toutes parts des os et des têtes de morts peints et brodés sur les tentures, des arcs et des carquois, des coeurs enflammés et des couronnes de roses. La table représentait un immense catafalque, sur lequel brillaient aux feux des bougies les plus belles pièces d'argenterie et d'orfèvrerie. Le couvert des convives avait été préparé en vue de cette bizarre orgie: les verres de cristal étaient taillés en forme de vases lacrymatoires et de coupes funéraires; les assiettes de porcelaine peintes et dorées offraient pour sujets un ingénieux mélange d'attributs galants et funèbres (Lacroix, Paul, 1875: 111).

Même l'invitation à ce festin est conçue sous la forme d'un billet d'enterrement: «Vous êtes priés d'assister aux convoi et enterrement d'un gueuleton qui sera donné par Messire Alexandre-Balthasar-Laurent Grimod de la Reynière, écuyer,

avocat au parlement, correspondant pour sa partie dramatique du *journal du Neuchâtel*, en sa maison de Champs Elysées. On se rassemblera à neuf heures du soir et le souper aura lieu à dix» (Bachaumont, Louis Petit de, 1794: 77).

La dramatisation de l'événement est évidente jusqu'aux derniers détails: du texte de l'invitation – qui sonne comme des indications du metteur en scène, jusqu'à la scénographie compliquée du salle à manger, décorée avec un œil baroque. La ritualisation, elle aussi tenant d'un sens dramatique, est présente dans chaque détail de l'événement du jour, bien réalisée en avance, la mise en scène se déroulera conformément au scénario. Les vingt deux invités, parmi lesquels seule une femme était invitée, ils ne sont pas directement accueillis dans la salle à manger, ils font le tour de plusieurs pièces, soumis aux plusieurs épreuves initiatiques, et seulement à la fin reçus au repas fastueux, ou pareillement ils sont guidés étape par étape par l'amphitryon: «Une couronne de cypress et de roses était déposée sous la serviette de chaque invité qui dut la placer sur sa tête, bon gré, mal gré, pour obéir à l'injonction du Roi du festin» (Lacroix, Paul, *op. cit.*: 112). L'amphitryon est aussi, dans ce cas-ci, le chef (parce que c'est lui qui choisit et hiérarchise les neuf services de la plus grande magnificence), et le metteur en scène de ce luxueux banquet ou la nourriture (ou plutôt le repas comme rituel) est l'acteur principal, et les invités sont le public. En outre, les velléités de metteur en scène du futur auteur du *Manuel des amphitryons* (1808), sont visibles aussi dans le geste de vendre des billets à ce banquet aux amateurs curieux d'une expérience vraiment inédite:

Autour de la salle du festin était une galerie destinée aux spectateurs qui voudraient jouir du coup d'œil de la fête. M. de Reynière avait distribué environ trois cents billets de cette autre espèce, et à l'heure indiquée il a dit qu'on pouvait laisser entrer, mais il n'était pas permis de rester, on ne pouvait que traverser pour faire place à d'autres (Bachaumont, Louis Petit de, *op. cit.*: 78).

«Jouir du coup d'œil», regarder et pas nécessairement manger – c'est la manière qu'on a été demandé de «consommer» ce souper fastidieux. Le repas n'est plus un acte physiologique, mais une expérience esthétique. Le fameux souper du Grimord de la Reynière est évidemment tributaire à une esthétique du baroque. Dans *Dizionario delle belle arti...* (1797), le théoricien italien Francesco Milizia définit le baroque comme un superlatif du bizarre, un excès du ridicule. Le repas organisé par l'extravagant homme de lettres fait parade de bizarries, en se proposant de le rendre insolite et même de choquer. Lacroix va jusqu'à affirmer que le souper en entier est une création franc-maçonnique: la sélection et puis la mise à l'essai des invités, les trente neuf bougies de la tables, les symboles astronomiques, immanentes, les neuf parties du repas qui se composait de treize plats etc. De toute façon, c'est qu'une hypothèse, et en plus, aucun de ses biographies ne parle d'une affiliation de celui-ci à un mouvement franc-maçonnique. Toujours d'extraction baroque est l'image du monde comme théâtre (la réalité n'a plus de substance qu'un décor, les gens n'ont que de l'apparence, comme chez les acteurs) que Grimod de la Reynière utilise dans la mise en scène de ce spectacle culinaire-esthétique. La brillance de sa mort est, de la même, typique pour le baroque, qui cultive en excès les funérailles, les catafalques, les rideaux de deuil, les sarcophages spectaculaires, les cryptes luxueusement ornées.

Un esprit illuminé, doté avec le plaisir du ludique, Grimod de la Reynière est celui qui a levé la gastronomie au rang d'art, en posant les bases d'une critique gastronomique. Il soutient que le plaisir du manger est aussi noble comme le fait de regarder un tableau, et il ne renonce pas de mettre en scène des festins compliqués pour

démontrer sa propre théorie. Ses huit *Almanachs des gourmands* (1803-1812) ont provoqué un changement de mentalité: faire la cuisine n'est plus l'apanage des domestiques, mais un art comme les autres, avec ses propres règles et son savoir-faire. Le deuxième texte choisi pour illustrer la qualité esthétique et dramatique du repas est presque une réplique en miroir, dans le temps, du fameux souper de Grimod de la Reynière: «le repas de deuil» du roman *À rebours* (1884) de Joris-Karl Huysmans:

Dans la salle à manger tendue de noir, ouverte sur le jardin de sa maison subitement transformé, montrant ses allées poudrées de charbon, son petit bassin maintenant bordé d'une margelle de basalte et rempli d'encre et ses massifs tout disposés de cyprès et de pins, le dîner avait été apporté sur une nappe noire, garnie de corbeilles de violettes et de scabieuses, éclairée par des candélabres où brûlaient des flammes vertes et, par des chandeliers où flambaient des cierges. Tandis qu'un orchestre dissimulé jouait des marches funèbres, les convives avaient été servis par des négresses nues, avec des mules et des bas en toile d'argent, semée de larmes. On avait mangé dans des assiettes bordées de noir, des soupes à la tortue, des pains de seigle russe, des olives mûres de Turquie, du caviar, des poutargues de mullets, des boudins fumés de Francfort, des gibiers aux sauces couleur de jus de réglisse et de cirage, des coulis de truffes, des crèmes ambrées au chocolat, des poudings, des brugnons, des raisinés, des mûres et des guignes [...] (Huysmans, Joris-Karl, 1968: 40).

Livre-musée, livre-bibliothèque, *À rebours* est un roman dans lequel le référent n'est pas le monde extérieur, mais un complexe culturel, une «réalité» livresque. Cette bible de la décadence fin de siècle glorifie une *esthétique de l'effet* et exhibe une impressionnante richesse stylistique en rendant des sensations fines ou des impressions byzantines. Livre-culte de son époque, *À rebours*, n'a pas exprimé seulement les tribulations d'un personnage, mais il a réussi à synthétiser l'histoire d'une génération, avec ses tentations, ses grandeurs, ses manies et ses incertitudes. Un des exégètes de J.-K. Huysmans a observé sa perception visuelle exacerbée, représentatif pour l'esthétisme (Laforgue, Peladan, D'Annunzio, Wilde sont quelques noms associés à ce courant) et fort visible dans la scène du repas de deuil: «En jouant avec les adjectifs, en compliquant la syntaxe, en faisant appel à une écriture artiste Huysmans essaie de rivaliser avec le peintre, essaie de le surpasser en transposant l'art pictural dans sa prose travaillée» (Peylet, Gerard, 2000: 165). La séquence est pareillement conçue de manière dramatique et stylistique par le protagoniste, le duc Jean des Esseintes, qui cumule ici la fonction du metteur en scène et celle de maître de la table. Pour décoder la signification du banquet funèbre présenté dans le roman, il ne suffit pas de connaître l'esprit de l'époque mais il faut comprendre en profondeur toutes les facettes de ce personnage qui va devenir une emblème, un prototype de la littérature décadente, de la dite «littérature putride». Bon connaisseur du snobisme, esthétisme, dandysme, pessimisme et autres «ismes» qui traversent la fin du XIX<sup>e</sup> siècle, des Esseintes est un «pervers» de la famille spirituelle de Baudelaire, tourmenté par une angoisse existentielle. Il semble se guider après un credo bien formulé par Edmond de Goncourt dans son *Journal*: «Tout ce qui n'est pas traduit par l'art est pour nous comme de la viande crue». L'imitation de la culture et de la recherche de l'artificiel sont d'abord déclarées ouvertement et le repas imaginé par des Esseintes est une pastiche des opulents repas aristocratiques d'autan (même si la référence au «fameux souper» de Grimod de la Reynière n'est pas explicite, il y a beaucoup des détails qui coïncident dans les deux scènes). Perdant sa fonction physiologique et même sociale, le manger ne devient qu'un acte esthétique, une représentation bien calculée, qui ne laisse place pour l'improvisation ou pour l'habituel de type réaliste. En outre, les nourritures sont un

réfèrent mais aussi une importante métaphore qui traversent l'œuvre de part en part étant toujours liées à la vie antérieure des personnages. Le repas échafaudé par l'excentrique des Esseintes – prétexte pour un véritable déchainement rhétorique qui recherche le vocabulaire descriptif le plus poussé et le plus imagé – est tout simplement iconographie: décor, mise en scène, citation. La salle à manger tendue de noir et les décos qui font partie du registre lexical funéraire – les nappes noirs, les fleurs suggérant la mort, les candélabres et les cierges – et même les invitations conçues comme celles des enterrements sont tous des éléments calqués d'après le «fameux souper» de Grimod de la Reynière. La scénographie baroque – méticuleusement obsessive pour le détail, avec la dominance du noir et des comparaisons mortuaires – et le goût pour l'excès sont des éléments qui approchent les deux écrivains. Comme pendant la Renaissance (quand les nourritures devaient frapper l'imagination par leur aspect), le visuel surclasse tous les autres sens impliqués habituellement dans l'acte du manger. Le repas devient une occasion pour *contemplatio*, et les invités sont les spectateurs qui assistent à la mise en scène d'une vision au moins bizarre. Si habituellement le repas comme rituel est associé à la vie, à la survie, chez Huysmans, le repas est souvent dans la relation directe avec la mort, avec le viscéral, avec la corporalité éphémère. Geneviève Sicotte observe cette «inversion» rituelle du repas qui, en fait, supprime la fonction sociale et phatique de cet acte quotidien:

Malgré sa réclusion monastique, des Esseintes prend ses repas la nuit, en une régularité parfaitement inversée qui pervertit le sens de ce rituel et en fait une messe noire de l'alimentation. Cette clôture temporelle coupe le mangeur des coutumes reconnues de sociabilité alimentaire. Le lieu de repas est lui aussi placé sous le signe de la clôture excessive [...] (Sicotte, Geneviève, 1999: 161).

L'ensemble de l'imaginaire huysmansien semble gouverné par la fascination de la mort et le traitement de ce thème ne relève pas forcément d'une attitude en vogue, mais aussi d'une déconcertante inquiétude existentielle. La fascination de la mort est très souvent reliée chez Huysmans à une obsession du corps (qui explique l'importance du repas dans tous les romans du Huysmans, un rituel qui relie l'être de sa corporalité). Et comme Huysmans est un visuel, la mort est aussi un spectacle pour les yeux. Il ne s'agit pas seulement d'une mise en pratique de l'esthétique ostentatoire de la déviation que le baroque et le maniériste carillonnent, mais aussi d'un écho assez fidèle de l'angoisse profondément installée dans l'être huysmansien. Si on parle du décadentisme chez Huysmans – et il y en a beaucoup des éléments décadents dans son œuvre – on préfère la définition positive que Maurice Barrès a donné au terme: «J'aime le mot décadence tout miroitant de pourpre et d'or. J'en révoque, bien entendu, toute imputation injurieuse et toute idée de déchéance. Ce mot suppose au contraire des pensées raffinées, d'extrême civilisation, une haute culture» (Maurice Barrès, 1884: 23). De la même rhétorique ostentatoire de l'excès tient l'énumération longue et élaborée de différentes sortes de plats et de vins servis à l'insolite table du des Esseintes – qui ne se trouve pas dans les évocations du «fameux souper» du Grimod de la Reynière. Le raffinement des mets nous rappelle des repas de Louis XIV, mais aussi des représentations prandiales de la Renaissance, et c'est presque une certitude que Huysmans connaissait les deux références quand il a dépeint l'inoubliable scène du repas funéraire dans *À rebours*.

La célèbre scène de cannibalisme avec laquelle le metteur en scène britannique Peter Greenaway conclut sa pellicule, *Le cuisinier, le voleur, sa femme et son amant* (1989) évoque un repas funéraire, mais un qui est différent d'autres deux analysées antérieurement. Conçue dans le même style baroque, flamboyant, avec un goût dramatique prononcé (dans le sens de la mise en scène, mais aussi dans le sens de excessif, de l'artificiel), la séquence choque surtout visuellement, provoquant à ceux qui sont présents dans le cinématographe un cocktail fort de sensations. On peut citer du texte du scenario, publié par Greenaway après le lancement sur le marché du film, qui décrit la scène à l'exactitude:

Avec un geste calme, Georgine, écarte la nappe que couvrait le corps cuisiné du Michael allongé sur une assiette longue de presque deux mètres qu'on vient voir dans la salle pour la vaisselle. Il montre impeccable, garni avec du persil et du beurre. Il est parfait. Ses bras sont jointes au ventre. Les doigts, les organes génitaux, les orteils et le nez sont légèrement roussis. La peau s'est décolorée en brune et s'est ridée dans certains endroits. Mais les traits humains sont encore bien reconnaissables. Il est sans doute lui, Michael (Peter Greenaway, 1989: 92, ma traduction, F. P.).

En outre, le film est traversé de bout en bout par diverses représentations de la nourriture, d'après le témoignage du metteur en scène dans un interview (la nourriture et ses relations avec le pouvoir, la sexualité, avec la consommation étant les thèmes magistraux de son œuvre): «La nourriture est donc présenté en permanence dans le film, ce qui n'est pas nouveau dans le cinéma, que l'on pense à Chabrol en particulier [...]» («Deux entretiens avec Peter Greenaway par Michel Ciment», in *Positif*, 1989: 12).

L'intrigue inspirée du théâtre victorien combine la violence avec le sexe et la revanche, en mettant en scène quatre personnages reliés entre eux par diverses relations qui contiennent obligatoirement un détail gastronomique. Dans le décor fastueux du restaurant Les Hollandais – copié jusqu'aux plus petits détails d'après le tableau du Franz Hals du 1616, *Banquet des officiers du corps des archers de Saint-Georges* – Albert Spica, un interlope gourmand, le propriétaire du restaurant, dîne chaque soir pour toute une semaine, avec son épouse, Georgine. Traumatisée et malheureuse, la femme commence une relation amoureuse avec Michael, un libraire qu'elle observe mangeant et lisant en même temps, à table d'à côté. Richard, le chef français du restaurant, même s'il est l'engagé du Spica, il se moque de lui et tient part aux amants. Le moteur de l'intrigue est, comme dans le théâtre victorien, la vengeance: d'une part celle d'Albert, qui va tuer l'amant de son épouse, d'autre part, celle de Georgine qui tuera en final son époux, après l'avoir obligé commettre un acte de cannibalisme.

La métaphore-clé du film est celle de la consommation, de l'engloutissement, de l'ingestion et elle apparaît partout au parcours du film dans une pléthore imagée vertigineuse qui rappelle de l'esthétique du baroque. On consomme, mais, en réalité on est «consommé» – c'est le message du Greenaway, qui réussit à faire dans *Le cuisinier, le voleur, sa femme et son amant* l'une des critiques les plus dures à l'adresse de la société de consommation et de ses effets faits par l'intermédiaire de l'art. Soit qu'il s'agit du cannibalisme, un thème ancien et récurrent dans l'histoire culturelle de l'humanité, soit qu'on fait référence seulement aux repas sophistiqués par lesquels Spica veut dépasser sa propre condition, on est toujours averti que derrière des artifices et palliatives artistiques, la consommation est devenue la relation dominante dans la société contemporaine.

Dans ce contexte, le rôle du cuisinier est extrêmement important, il est le démiurge, le créateur. Peter Greenaway met le signe d'égalité entre cuisinier et

régisseur, les deux étant des artistes qui «mettent en ordre» des mondes, ils les manœuvrent omnisciemment: «Le metteur en scène doit être le cuisinier. C'est lui qui vous offre une place à table et vous fait entrer dans la salle. C'est lui qui vous prépare les bonnes choses, c'est lui qui agence la trajectoire des personnages pour aboutir au dénouement et qui apporte le grand plat final, le morceau de choix!». (idem, p. 16).

Et si le cuisinier est le metteur en scène, alors l'œuvre est éminemment dramatique: les moments du table-spectacle sont attentivement conçus et hiérarchisés, la scénographie minutieusement préparée, le public courtisé par le lancement des stimuli visuels et auditifs. Richard – le symbole de l'artiste dominé d'un monde mercantile et vorace, représenté par la figure du Spica – il n'est pas le propriétaire que de la grande cuisine labyrinthique qui se cache sans les sous-sols du restaurant, mais de la salle à manger, ou les clients du restaurant consomme ses spectacles gastronomiques haute cuisine. Toujours le cuisinier est celui qui prépare le miment avant de la tombée des rideaux: la scène où «le voleur» est forcé manger le corps cuisiné de son ennemi, exactement comme il avait juré faire. Folle de douleur, Georgine demande à Richard lui aider revancher la mort de son amant et se libérer de cette façon de la tyrannie de Spica: «C'était son restaurant préféré (elle fait une pause). Le mien aussi. Cuisines Michael pour moi!».

La scène de cannibalisme se passe dans la salle à manger, qui flotte dans la même lumière d'un rouge sobre (chaque «espace» du restaurant a sa couleur, a son symbolisme: la cuisine est vert, les toilettes des dames sont blanches, le parking du devant du restaurant est bleu). Dans la lumière diffuse, d'un rouge crépusculaire de la salle à manger, on peut apercevoir les murs décorés avec une réplique à grande échelle du tableau de Franz Hals. C'est qu'un seul repas qui peut sembler à une scène où les mets pourraient être les acteurs. Le caractère performatif du repas, le fait qu'il a une structure dramatique sort aussi du fait que la scène se passe sous les yeux d'une audience formée de victimes du Spica. On s'ouvrant les portes de la salle à manger on apperçoit des gens qui portent sur les épaules un plateau géant sur lequel se cache un corps humain. L'image, pleine de solennité (fait donné par les figures de ceux qui participaient au convoi et par la musique funèbre) rappelle évidemment de funérailles et du moment où le défunt est conduit sur son dernier chemin. La découverte du menu surprise sous les yeux terrifiés d'Albert rassemble à l'élevée du rideau au théâtre: l'intrigue se clarifie, les personnages sont tous sur la «scène», prêts pour assister au coup de théâtre du final. Greenaway est obsédé par le visuel, en s'inspirant de ce que les Hollandais appelaient pendant l'âge d'or de leur peinture *pronksleven* ou étalage ostentatoire de la richesse et des aliments. La scène est en entier baroque, mais dans une interprétation postmoderne, les critiques de films (Peter Wollen, Cristina Degli-Esposti Reinert) ont parlé d'un «style néo-baroque» du metteur en scène qui rassemble le maniériste dans la représentation, la parodie, l'intertextualité, et qui établit des relations complexes entre l'œuvre, l'artiste et son public.

Le repas est un spectacle. Déjà, on ne mange plus depuis longtemps seulement pour accomplir une fonction physiologique, mais pour afficher, pour mettre en scène, pour assister à une performance dans laquelle tous les sens sont impliqués et sollicités. Les représentations artistiques spectaculaires du manger nous ont montré que le repas aussi peut être un acte dramatique, éminemment esthétique, dépassant le stade inférieur de la corporalité. Marque identitaire et source d'inspiration, référent et métaphore, le rituel prandial a finalement reçu, dans la postmodernité, la place qu'il mérite parmi les représentations plus ou moins esthétisantes qui nous structure notre quotidien.

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## **LE REGARD, FACTEUR MODELATEUR DANS LES CHAMPS VISUELS<sup>1</sup>**

**Abstract:** *The gaze of the characters-forms included in the visual fields must be considered a technique meant to organize the respective fields and to structure their meanings. The gaze is an instrument supposed to create and to interpret the visual fields, as visual semiotics describes them. The gaze trajectory, with all its variations, produces a pre-semantisation of the visual fields that the quality of the gaze develops and fulfills. A typology of the gaze trajectories signals out the richness of the ways in which this molding technique functions. It helps the analyst understand their meanings better not only by determining the effects of a gaze trajectory, but by considering, for every analysed visual field, the changes in meaning other types of a gaze trajectory would trigger.*

**Key-words:** visual semiotics, visual field, gaze trajectory

A Mara

Les significations d'un champ visuel sont produites tant par des formes se trouvant à son intérieur, que par des formes qui lui sont extérieures, et qui sont à reconstituer grâce aux premières. Dans *Jardin du Luxembourg* (André Kertész, IL.1), fillettes et garçons sont au comble de l'enthousiasme. Pourquoi? Autant d'hypothèses que de contemplateurs. La source de l'enthousiasme est extérieure au champ visuel.



IL.1

Dans une publicité pour *Monte Carlo*, cigarettes (IL.2), un couple s'amuse dans un bar: elle et lui sont face à face au premier plan, chacun dans un des deux sous-champs. Ils se regardent dans les yeux, elle va lui claquer les bretelles contre la peau. Au fond, flous, d'autres personnages-formes. Les regards que les deux échangent créent dans le champ une *zone dense*, où les significations se concentrent; dans de tels schèmes compositionnels, l'échange de regards ferme pratiquement le champ visuel (et les autres formes du champ servent plutôt à créer un *effet de réel*, à rendre l'image vraisemblable).

A un *champ visuel* – que je définis, avec le Groupe  $\mu$ , comme « l'angle solide (portion de l'espace délimitée par une surface conique – m.n., C.P.) englobant ce qui est visible par l'œil » (Groupe  $\mu$ , 1992: 64) – j'associe un *univers visuel*, ensemble de formes – et textures, couleurs – dont le créateur choisit celles reconnaissables dans le champ visuel et supposées capables de transmettre de la façon la plus convaincante les

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significations à transmettre. Champ visuel et univers visuel peuvent coïncider; entre eux il peut exister des différences plus ou moins grandes d'éléments de diverses natures (surtout formelle). A l'aide des éléments présents dans le champ, on peut plus ou moins reconstituer les éléments de l'univers visuel et interpréter les rapports entre *tous* ces éléments. Aussi les éléments absents du champ visuel parviennent-ils à acquérir une quasi-matérialité (faute d'un terme meilleur).



Dir. Cons. CEE nr. 89/622: „Tutunul dăunează grav sănătății”

IL.2



IL.3

Le destinataire fait une *approximation constructive* de l'univers visuel dont le créateur a déjà choisi un certain nombre d'éléments, présents dans le champ visuel; il détermine ainsi, ne serait-ce qu'intuitivement (le plus souvent, intuitivement), ce que le créateur a choisi et ce que lui, destinataire, aurait choisi pour transmettre les significations.

On peut commencer à saisir le potentiel modelateur du regard dans l'organisation des champs visuels à l'aide d'une comparaison entre le *Jardin du Luxembourg* et une photo de Horia Mărușcă (IL.3). Nous reconnaissions dans cette dernière image aussi la différence entre champ visuel et univers visuel. Voilà une métonymie: la lumière, seule partie de la lune que nous percevons, descend verticalement dans le champ visuel et coupe l'horizon. Un centre d'énergie (R. Arnheim, 2009: 13) est extérieur au champ, mais identifiable et déterminant dans la construction de la signification.

Les regards des enfants dans la photo de Kertész, regards focalisés, font que ce qui reste à l'extérieur du champ visuel soit au moins tout aussi important que ce qui se trouve à son intérieur. Le paysage de Mărușcă attire par la perpendicularité des lignes, par les différences de brillance qui la nuancent (et, enfin, par la variation de trajet entre les perpendiculaires et la courbe du rocher). La lune est *là*, quasi-matérielle, mais la fascination reste dans le champ visuel (on ne veut pas savoir ce qui se trouve au-delà, parce que... on le sait).

Ces rapides observations me poussent à rechercher la façon dont les regards des personnages se trouvant dans les champs visuels en sont un facteur modelateur.

Déterminants pour la compréhension de la fonction modelatrice du regard sont le *parcours* et la *qualité* de celui-ci. Par parcours du regard j'entends la distance sur laquelle le regard se développe de son sujet à son objet. Il peut être entièrement contenu

dans le champ visuel (publicité pour *Monte Carlo*); mais une partie variable du parcours peut rester à l'extérieur de ce champ (photo de Kertész). Objets du regard peuvent être a) personnages, objets situés dans le champ visuel, b) personnages, objets situés à l'extérieur du champ (dont le contemplateur de l'image, devenu élément de l'univers visuel), c) éléments à différents degrés de (in)détermination, dont la localisation à l'intérieur ou à l'extérieur du champ est difficile (les regards des personnages-formes dans les champs ne sont pas braqués, ne se fixent pas sur un objet; dans de tels cas, la détermination du parcours du regard connaît de considérables obstacles et souvent semble inutile; le plus commode est de considérer que sujet et objet du regard se trouvent dans deux mondes différents (par exemple, un homme regarde comme s'il tentait de reconstituer, de récupérer l'image de son ami décédé)).

On peut intégrer la problématique du parcours du regard à celle du signe plastique, tel que le Groupe  $\mu$  la formule; la notion de forme suppose des invariants, des régularités, descriptibles grâce à un métalangage: dans le cas des signes plastiques, les formèmes (éléments de ce métalangage) sont trois – dimension, position et orientation. A ces formèmes qui décrivent les signifiants des formes correspondent des unités descriptives pour les significations de celles-ci – dominance, répulsion et équilibre (cette dernière, à deux variables, stabilité et potentialité de mouvement) (Groupe  $\mu$ , 1992: 210-221). Le regard introduit au moins la potentialité d'un mouvement du personnage-forme et attire l'attention sur la structure dynamique du champ visuel.



IL.4

Le type même du parcours du regard introduit dans le champ où il se manifeste un *premier niveau de significations*: un parcours qui finit / ne finit pas dans le champ visuel le ferme, le rend étanche / l'ouvre, le rend perméable; les champs visuels fermés tendent à intensifier les significations, les champs visuels ouverts tendent à les rendre plus diffus et à les élargir. Ce premier niveau de significations est une sorte de « milieu de culture » pour les autres. L'image de la publicité pour *Monte Carlo* est un champ fermé. Celle d'une publicité pour *Knowing*, parfum d'*Estée Lauder* (IL.4), est un champ ouvert; une belle femme habillée en homme regarde à l'extérieur du champ visuel, au-delà de la limite la plus proche de celui-ci. Son regard n'est pas fixé, il voit à travers les choses. *Quoi?* Un univers riche, vivant, gratifiant, interdit au contemplateur de l'image. Seule forme dans le champ visuel, la femme résiste à une répulsion: « la limite du fond tend à repousser toute forme se détachant sur le fond et par conséquent à la centrer. » (Groupe  $\mu$ , 1992: 218) Cette force de résister; suppose-t-on, lui vient de l'univers qu'elle seule connaît.

La qualité du regard vient de l'importance du système visuel dans l'adaptation de l'homme: la puissance du medium visuel est sept fois plus grande que celle du medium auditif (Groupe  $\mu$ , 1992: 61). Et la diversité des signaux que le visage humain transmet est considérable. Considérable est donc la capacité d'opérer des discréétisations dans un très ample continuum expressif (avec l'association de significations correspondantes). Ch. Picard considérait que dans l'une des représentations sculpturales de Lysippe, le regard d'Alexandre le Grand avait une « douceur humide » (apud Jean Babelon, 1950: p.63)

Si chaque système sensoriel – donc, et le visuel – est compatible non seulement avec certaines catégories de stimuli, mais aussi avec certains sous-systèmes psychiques, et si cette compatibilité suppose des influences réciproques, on conclura que le système visuel a une contribution déterminante dans le *modelage du psychisme humain*. L'importance de l'œil vient du double sens de son fonctionnement: l'information est (en grande mesure) *stimulatrice* du dehors vers le dedans et (en grande mesure) *modelatrice* du dedans vers le dehors; cette perpétuelle *dynamique* de la stimulation et du modelage fait du regard un *instrument fondamental de l'attitude active* de l'homme intégré à son environnement (le regard et l'action font une paire) et invite à attribuer au regard des traits psycho-caractériels: craintif, dominateur, confus, méprisant, curieux, tendre, etc.

La qualité du regard est l'effet d'un processus conditionné culturellement visant à *discipliner* le regard. Une description d'ensemble des qualités du regard est (pour le moment) impossible; les quatre types que je présente doivent être considérés comme d'éventuels repères dans l'effort de saisir les susdites qualités: a) le regard d'un enfant de quelques mois est *affamé*: incapable de se fixer sur un objet, il annonce « l'énergie impatiente qui habite le regard et qui désire autre chose que ce qui lui est donné » (Starobinski, 1999: 11); b) le regard devient friable, *usé*: égaré dans la routine, c'est un regard qui ne voit pas; c) assez d'individus conservent un regard *curieux*, pour découvrir les rapports cachés entre les parties du monde, pour l'imaginer à partir de ses fragments qu'ils ont retenus; Bachelard remarquait les fins de ce regard lorsqu'il disait que, avant d'être la faculté de former des images, l'imagination est la faculté de déformer les images que la perception nous offre, de libérer les humains des premières images, de changer les images: sans le permanent changement d'images, sans leur union inattendue, l'action imaginaire serait impossible. Pour qu'il y ait imagination, une image présente doit nous faire voir une image absente (Bachelard, 1999: 5); d) le regard peut perdre sa discipline; dans sa forme *épuisée* nous détectons l'incapacité de l'adaptation, l'exaspération de l'échec, la douleur de l'irréversibilité; Marcel Brion découvrait dans un des autoportraits de Carpeaux un être obsédé de ses effrois et de ses démons, sans fierté et sans pudeur: le caractère démoniaque du regard de Carpeaux lui semblait d'une force et d'une efficacité difficiles à égaler (M. Brion, 1972: 421)

Le parcours du regard est un procédé expressif qui acquiert sa relevance en combinaison avec d'autres procédés. Les types de parcours – dont je présente quelques-uns – opèrent une *pré-sémantisation* des centres d'énergie; un regard *nié* (le personnage tient ses yeux fermés) refuse d'une manière ou d'une autre le monde où son auteur se trouve: il le craint, il veut se libérer de sa monotonie, etc.; l'*échange de regards*, qui s'associe très facilement à la localisation de leurs auteurs dans les sous-champs, édifie une puissante réciprocité affective (je pense non pas forcément à l'échange d'un même sentiment – haine ou amour, par exemple –, mais surtout à l'échange de sentiments différents dont l'intensité est comparable – la haine d'un personnage-forme à la mesure de l'amour de l'autre), etc. Ces pré-sémantisations sont continuées et accomplies par d'autres facteurs modalisateurs, qui contribuent à l'organisation des champs visuels: par

exemple, la position des formes dans les champs visuels (elles peuvent être placées dans le centre du champ, sur son axe, sur les diagonales, dans les sous-champs, etc.)<sup>1</sup>. La sémantisation s'accomplice par les contenus que les formes spécifiques de la composition communiquent et leurs rapports (peuvent échanger des regards deux boxeurs ou Narcisse et son image reflétée dans l'eau – c'est ici qu'intervient la qualité du regard).

Lorsque le parcours du regard se développe entre un sujet et un objet physique situé dans le champ visuel, il est le plus souvent court. Vermeer fait sa laitière et sa dentellière se pencher sur les objets à l'aide desquels elles exercent leur métier. Il ne s'agit pas seulement du fait que le regard définit une zone dense (habituellement, la zone dense) du champ (nulle part dans la composition le rapport entre formes n'a plus d'énergie, plus de tension), mais du fait que cette densité tend à se manifester comme processus de spiritualisation: l'énergie en question retient un nombre aussi limité que possible d'éléments matériels et les inonde. Les récipients duquel et dans lequel la laitière verse du lait sont contrôlés par tout son être intéressé à voir l'action réussir. Le personnage-forme se manifeste en totalité dans son action sur les formes-objets.

Que se passe-t-il lorsque le parcours du regard est écourté au maximum? Le personnage-forme d'une publicité pour Grès (IL.5) jongle avec le flacon de parfum qu'il tient sur son nez. Il y a ici et plaisir du jeu, et assurance de la possession. Difficile à croire que l'équilibre du flacon va durer; mais la femme recommencera son jeu chaque fois qu'elle aura envie. L'objet qu'elle tient sur son nez lui occupe tout le champ (a)perceptif: temporairement, le monde de la femme est plus petit et plus homogène.

Le parcours du regard peut lier deux personnages-formes (publicité pour *Monte Carlo*). En fait, nous avons affaire à deux parcours, qui se développent en directions opposées. La qualité des regards est le plus souvent identique (deux boxeurs prêts à se démolir), mais pas toujours; les différences de qualité doivent être soutenues par d'autres moyens expressifs, à même de rendre encore plus visibles les différences entre les personnages-formes. La zone dense acquiert la détermination « reciprocité » (je répète ce que j'entends ici par reciprocité: on n'échange pas forcément le même contenu psychique, mais des contenus différents dont l'intensité est comparable).



<sup>1</sup> J'ai proposé une échelle de lisibilité des champs visuels publicitaires (*Publicitatea: o estetică a persuasiunii*, Editura Universității din București, București, 2005, p.95-108).

## IL.5

## IL.6

Un cas intéressant lie des personnages dont les regards ne se répondent pas; un seul personnage regarde l'autre. Est célèbre la photo que Kevin Carter a faite en 1993 au Soudan et qui a été récompensée une année plus tard du Prix Pulitzer: un vautour poursuit patiemment une fillette blottie contre le sol, épuisée par la faim. On pourrait supposer que le contenu du rapport assymétrique entre le sujet et l'objet du regard est l'agressivité. L'assymétrie elle-même produit probablement de l'agressivité, plus ou moins facile à détecter. De toute façon, Henri Cartier-Bresson lui a ajouté une teinte comique dans une photo réalisée en 1973 à Léningrad (IL.6): un Lénine immense (le carton sur lequel est collée la photo a les dimensions de l'immeuble) marche sur les traces de deux personnes, un père et son fils. Le père regarde son enfant en lui parlant, Lénine les regarde. Les surveille-t-il? S'en préoccupe-t-il? Le pouvoir communiste contrôlait ses citoyens, mais quelle menace lui venait de ceux-ci... Ou peut-être que Lénine veillait à ce que l'enfant ne le perde comme modèle... Le regard sans réponse de l'homme politique est le procédé qui, avec le gradient de grandeur qui hiérarchise les personnages (enfant – père – Lénine), transmet les significations entremêlées de la composition: peur, tristesse, humour...

Les cas où plusieurs regards se concentrent sur un seul personnage ne sont pas fréquents. Une telle concentration attire immédiatement l'attention sur l'importance de l'objet focalisé. En général, les créateurs de champs visuels placent le personnage qui réunit tant de regards dans d'autres zones que les zones privilégiées (centre, axes) et consolident cette focalisation par d'autres procédés compositionnels et expressifs. Dans *La présentation de la Vierge au Temple*, le gradient des marches, le bras tendu de la femme au premier plan, l'oblique sur laquelle s'égrennent les hommes frappés par l'apparition de la Vierge sont des procédés par lesquels le Tintoret consolide la focalisation des regards.

Dans *La forge de Vulcain* (IL.7) Velázquez met cinq forgerons s'arrêter de leur travail pour regarder Apollon avec divers degrés d'étonnement. A gauche, la porte de la forge est ouverte: Apollon appartient au monde extérieur, des cieux duquel le dieu est descendu. Par les tensions qu'il produit avec de telles organisations (il s'agit des organisations que soutient la focalisation des regards), le créateur du champ définit nettement pour le contemplateur les directions à parcourir pour comprendre l'image. Dans la forge, les personnages sont à grouper de la manière suivante: a) la ligne oblique qui part du personnage central du fond unit celui-ci à deux autres personnages; b) la ligne oblique qui part du personnage central du fond unit celui-ci à Vulcain et Apollon; c) une ligne parallèle au plan du tableau unit le forgeron situé à notre droite, point final de la première ligne présentée, au forgeron du centre, vu de dos, et à Apollon; d) le forgeron situé au bout le plus proche de la première ligne oblique et le forgeron du dernier plan dont partent les lignes obliques ne peuvent voir Apollon à cause de leurs camarades – aussi doivent-ils bouger corps et têtes et ainsi créer des variations de parcours déjà bien définis; e) au centre, un parallélogramme a dans ses sommets Vulcain, le forgeron situé au centre de la première ligne, vu de profil, le personnage vu de dos (et qui couvre partiellement le forgeron du fond) et Apollon. On peut donc conclure que nous avons affaire à un triangle dont les côtés sont les lignes décrites sous a), b) et c) et à un parallélogramme dont trois sommets se trouvent au centre des côtés du triangle et le quatrième, sommet du triangle aussi, est occupé par Apollon. *Tous les éléments qui forment ces figures géométriques sont définis par les parcours des regards.*



IL.7

Les choses changent dans le cas des réseaux de regards. Ces réseaux se développent dans des compositions, d'habitude de grandes dimensions, à beaucoup de personnages. Les personnages en question forment des groupes, dont la structure peut être déterminée surtout grâce à l'orientation des corps et des regards; un groupe est formé d'individus qui occupent une certaine zone de la composition et dont les regards signalent une unité d'intérêts. Si l'on pense à la peinture, c'est dans la Renaissance qu'on découvrira peut-être les exemples les plus fameux. Dans les deux plans principaux de *l'Ecole d'Athènes*, Raphaël distribue une dizaine de groupes, dont les membres sont engagés dans des débats scientifiques et philosophiques. Animé d'autres intérêts (effort de délimiter l'art de la Renaissance de l'art baroque) que le nôtre, Heinrich Wölfflin (Wölfflin, 1952: 185) observe:

L'unité multiple du XVI<sup>e</sup> siècle se caractérise en ceci que les objets pris un à un sont ressentis dans le tableau comme des valeurs objectives relativement égales. Sans doute, on distingue, dans un récit, les personnages principaux et les personnages accessoires, et on voit clairement, et de loin, où se noue le drame [...] toutefois, l'unité de ces images est conditionnelle, et elle paraîtra aux yeux du baroque se résoudre en multiplicité. [...] Sans négliger l'ensemble, le spectateur peut cependant considérer le particulier en lui-même.



IL.8

Les réseaux de regards peuvent être considérés comme des instruments de la multiplicité en question. Ils aident à l'édification d'un monde dont la consistance vient de la diversité visible d'intérêts qui la mettent en marche. *Concert dans le Greenwich Village*, photo de Weegee (IL.8), étale des couples, la plupart allongés sur l'herbe, qui se construisent de l'intimité: on se parle, on s'embrasse... Ce sont justement les couples qui radicalisent cette multiplicité: l'amour rapproche les membres de chaque couple en les séparant des autres. Le même intérêt et pourtant toujours différent!... Un monde formé d'humains si vivants et si étrangers...

Que se passe-t-il lorsque le parcours du regard dépasse les limites du champ visuel? L'extension de ce champ avec une zone spatiale que le destinataire ne peut pas voir le pousse à des hypothèses. Souvent, l'importance du champ même reste secondaire. On meurt de curiosité de découvrir ce qui y manque (qu'est-ce que regardent les femmes à ombrelle de Monet?). La frustration respective, qui ne sera jamais éliminée, tient le destinataire de l'image en un contact quasi-permanent avec cette dernière (ou renouvelle sans cesse son contact avec l'image). Rapprocher cette question de la *figure-filtre*, thème cher à la peinture impressionniste, pourrait être profitable. Victor Ieronim Stoichiță a examiné les implications esthétiques d'un tableau d'Edouard Manet, *Le chemin de fer*; il commence par citer Félicien Champsaur: « Cela représente une petite fille qui regarde à travers une grille. Sa grande sœur est à côté. Il n'y a pas de chemin de fer. » (Stoichiță, 1995: 252); la façon dont Manet concevait l'art est mise en relation avec la poétique de Zola, pour qui une œuvre propose à son destinataire une construction de la réalité caractérisée par la *transparence voilée* (sorte de vision subjective structurée le mieux possible). Stoichiță met cette transparence en rapport avec ce que, dans le champ littéraire, Henry James a appelé *point of view*. La conclusion de l'auteur concerne l'intérêt des impressionnistes pour la thématisation du regard. En fait, nous voyons déjà le chemin de fer, il est là.

L'examen des implications rhétoriques et esthétiques du cas que je discute (le parcours du regard va au-delà des limites du champ visuel) dépasse l'intérêt de ce texte. Je voudrais cependant avancer l'hypothèse que la tentation de rendre visible la variation de grandeur entre un champ visuel et l'univers visuel correspondant est l'expression, d'un côté, du déferlement dans le monde d'une subjectivité qui autrefois était contenue dans des limites précises, d'un autre côté, de la tendance d'effacer les frontières entre art et non art. Le créateur d'un champ visuel peut développer au-delà du champ en question les significations qu'il organise, conformément à un ensemble de procédés que la société valide comme artistiques; cette extension, il peut la faire à l'aide du parcours et de la qualité du regard. Dépassant les limites d'une œuvre validée comme artistique, les significations en cause occupent l'univers visuel correspondant et tendent à envahir l'univers artistique du destinataire de l'œuvre, univers issu d'expériences artistiques et accompagnant le destinataire pour être rallumé à chaque rencontre avec une création artistique.

La garde civile d'une photo de W. Eugene Smith – *Guardia civil* (IL.9) – est formée de trois individus. Ils regardent droit devant, l'objet de leurs regards est extérieur au champ visuel. La qualité de leurs regards peut être déterminée à l'aide d'autres procédés expressifs, dont je mentionnerais trois: a) les hommes se trouvent à faible distance du contemplateur; b) leurs regards sont cachés; c) la photo semble brûlée, le contraste est très grand. On s'attend à une action violente, on craint pour

l'objet de ces regards. La charge émotionnelle, considérable, dépasse les limites du champ visuel, englobe l'objet des regards de l'univers visuel (inconnu) et nous touche.



IL.9

Le même déferlement de subjectivité au-delà des limites du champ visuel dans des cas de regards non fixés – publicité pour *Knowing*, parfum réalisé par *Estée Lauder*. La femme sourit à un monde qu'elle seule voit; à remarquer que le regard vague est souvent un obstacle pour le contemplateur intéressé à déterminer une zone dense dans l'image. En principe, ce regard suit n'importe quelle direction dans l'espace objectif. C'est pourquoi il faut chercher dans l'image des éléments compositionnels en mesure de l'organiser: en l'espèce, la localisation du personnage féminin dans la proximité d'une limite du champ. La position en cause et le regard vague (auxquels s'ajoutent des marques de féminité et des marques de masculinité – la femme porte des vêtements masculins) soutiennent l'hypothèse d'un monde second, subjectif, qui s'insinue dans le premier, où le personnage vit et où il peut être perçu: ce monde second est créé par la femme, a des coordonnées sans cesse redéfinissables et des habitants établis par le psychisme de sa créatrice.

Les objets sur lesquels les regards vagues, non fixés s'arrêtent *et* ne s'arrêtent pas – voir c) éléments à différents degrés de (in)détermination, dont la localisation à l'intérieur ou à l'extérieur du champ est difficile –, que ces regards voient *et* ne voient pas soulèvent de grands problèmes d'interprétation. Dans l'édition d'une typologie des regards, présenter leur fonction distinctive n'est pas du tout facile.

Evidemment, les quelques types de regards que j'ai présentés doivent être mieux définis et décrits. Evidemment, il faut établir s'il n'en existe pas davantage, à même d'enrichir – et de nuancer – la typologie. Il faut admettre jusqu'à ce moment-là que, dans l'interprétation des champs visuels, il est souvent profitable d'évaluer les regards que leurs personnages lancent. Au-delà du besoin d'associer ce procédé (le regard) avec les autres dont tout créateur de champs visuels dispose, il est (à nouveau) profitable de comprendre les gains et les risques dans l'utilisation d'un type de regard en les comparant avec les gains et les risques dans l'utilisation des autres: car c'est *ensemble* que les types de regard définissent et nuancent leur importance.

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## **«LANGUE DE BOIS» DANS LA PUBLICITE DE JOURNAUX LOCAUX EN ARGES 1951-1989<sup>1</sup>**

**Abstract:** Romanian advertising has known various transformations during the political regimes throughout history and has been used as an economical, political and cultural propaganda tool. The study presented in this paper highlights the changes in structure and expression of language during a political regime or another. Therefore people can be guided in a precise direction of action. The period covered in the study is the communist regime in Arges and concentrates on the two local journals of that time. According to specialists the best image and message of the publicity is that from '30 and after the '50 it just becomes propaganda. The economical and cultural message from the local press was serving as propaganda for the state, the purpose being to show that the national production was rich. The speech of the publicity is structured in what it is called "wood language" and it uses in general "empty expressions" containing the suggestion that one should use this or that product/service. The names or brands are not important and the structure of titles in publicity is like that of a simple ad or just advises people to "Read books!", "Use bikes!" etc.

**Key words:** language, publicity, history

### **La publicité et la presse locale sous le régime communiste**

De tout temps le mot a été utilisé pour convaincre le public de acheter un tel ou tel produit. La publicité a connu son début dans une manière orale et avec l'évolution technologique le discours a changé. La modalité d'utiliser le mot a été aussi transformée (écritures, radio, télévision) et tout le temps influence par la politique. Un discours spécifique, analysé dans cet article, est celui dans la langue de bois. Ce type d'expression a été attribué à la doctrine communiste et expliqué comme une manière de dissimuler la vérité (François, Thom, 2005: 33).

La recherche proposée ci-dessous veut présenter le message de la publicité locale communiste (département d'Arges) et aussi démontrer l'adhésion de ce message à ce qu'on appelle «langue de bois». Une partie de l'échantillon de l'étude est composé des messages publicitaires trouvés dans le journal «Secera si Ciocanul» (Pitești, 1951-1989). L'autre partie est constituée d'une analyse des annonces de la revue „Arges” (Pitești, 1966-1989). La dernière était une publication avec contenu culturel, dont la rédaction a utilisé beaucoup les avantages de la publicité payée<sup>2</sup>.

La nouveauté apportée par cette étude est une collection des messages publicitaires (collection de deux en deux ans) du journal «Secera si Ciocanul» et de la revue «Arges», et aussi une analyse de contenu de ce type de texte. Une partie des conclusions de cette large analyse, qui fait partie d'une recherche doctorale développée, se trouve dans l'article proposé ici. Pour créer une image plus complète de cette époque communiste, dans la vie locale, l'article contient des informations collectées de l'histoire orale (dix entretiens avec des journalistes de cette époque).

L'époque historique à laquelle appartiennent les publications est connue comme une des restrictions et de contrôles du Parti Communiste dans tout ce qui concerne la presse. En plus entre 1951-1989 les apparitions des journaux ont été limitées à un seul journal d'informations générales «Secera si Ciocanul», une revue culturelle «Arges», et

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<sup>2</sup> Entretien avec Sergiu V. Nicolaescu, (POSDRU/CPP107/DMI1.5/S/77497), 2006.

un grand nombre de publications industrielles éphémères<sup>1</sup>. Une étape importante dans la presse locale de l'époque a été l'émergence de la revue Arges, qui fait pleinement usage des fonds de publicité nécessaires pour compléter les dépenses de publication, le paiement du personnel de rédaction, la distribution ou de payer les taxes étatiques diverses<sup>2</sup>.

La revue «Arges» a été pour la presse locale un changement de modernité de ce type d'écriture. Les documents d'archives présentent l'apparition de la revue culturelle comme une nouveauté bienvenue. D'après les témoignages des journalistes qui ont travaillé dans l'équipe éditoriale on apprend que «la publicité a réussi de maintenir en vie la revue»<sup>3</sup>. Et, comme ils disent, ils devaient être très prudents avec ce qui apparaît dans le journal sur ce sujet.

Dans les premières années d'activité de la revue «Arges» la pratique de publicité est innovante et totalement différente de celle du journal «Secera si Ciocanul». Le message était destiné à être plus créatif et simple: «Un arrêt au camping de la piste touristique Caciulata et le voyageur complète un bonne voyage!»<sup>4</sup>. Ces titres ne sont plus des clichés publicitaires simples et ils contiennent des photos en noir et blanc.

Dans cette revue la publicité dans les années 1970 change et les pages sont remplies d'articles et d'images de propagande. La majorité des articles sont dédiés à cela et ils contiennent des logos, petits éléments graphiques qui parlent de marques locales. Il y avait des formes géométriques, et les acronymes utilisés contiennent surtout les couleurs rouge et bleu. Ce qui est remarquable sur les titres de cette période, c'est que le discours utilise une langue rigide: «A.R.O. - un ambassadeur de l'intelligence roumaine et de la création technique», «Dacia Arges – le volume, la qualité, l'assortiment»<sup>5</sup>, «Une réalisation de notre identité - Porcelaine roumaine (Curtea de Arges)»<sup>6</sup>. Les messages créatifs annoncés dans les premières années de la revue «Arges» se perdent aussi avec le temps.

Le phénomène est bien visible dans le contenu de la revue et aussi dans le journal «Secera si Ciocanul». Les années '70 apportent des changements des titres publicitaires dans un discours qui glorifie en manières rigides les réalisations techniques de cette période: «Des nouveaux restaurants en Arges: le restaurant Mino»<sup>7</sup>; «A.L.R.O. Slatina - un gage de qualité»; «Dacia - Créativité, qualité, l'auto-amélioration»<sup>8</sup>; «Dacia - La qualité qui produit toujours de la qualité»; "A.L.R.O. - entre l'homme et moderne»<sup>9</sup>; «Slatina - la qualité du métal blanc»<sup>10</sup>; «La Centrale Pétrochimique Pitesti - une terre de miracles»<sup>11</sup>. Les expressions sont forcées et les métaphores sont vides. L'objectif était de satisfaire la soif du P.C.R. d'exagérer les réalisations industrielles locales et pas de enchanter un certain public ou de le séduire.

Les historiens de la publicité considéraient que l'âge la plus prospère pour cette activité, en Roumanie, à été celle entre les deux Guerres Mondiales (Marian, Petcu,

<sup>1</sup> Documents d'archive du Comité P.M.R, dossier no. 45: 5.

<sup>2</sup> Entretien avec Sergiu V., Nicolaescu, 2006.

<sup>3</sup> Idem.

<sup>4</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>5</sup> Idem, page 4, no. 5, 197.

<sup>6</sup> Idem, no. 6, Juin 1970.

<sup>7</sup> Idem, no. 3, 1973.

<sup>8</sup> La revue «Arges», no. 234, 1968.

<sup>9</sup> *Ibidem*.

<sup>10</sup> Le journal Secera si Ciocanul, page 4, no. 456, 1979.

<sup>11</sup> La revue «Arges», no. 567, 1970.

2002: 41). Tout ce qui est caractéristique pour cet âge de la publicité commerciale n'est pas retrouvé dans la période analysée. Toutes les formes de la communication commerciale, orale ou écrite, sont simples et veulent seulement présenter un produit sans personnalité.

Les produits promus ont origines nationales ou locales et ils remplissent toutes les exigences et les attentes du consommateur possible, selon les messages analysé. Les titres publicitaires et les slogans de la période manque de créativité, ils visent convaincre un acheteur potentiel, en faisant l'éloge d'une équipe laborieuse qui dépassant le plan de production, ou nommer un tel produit le résultat d'un travail scientifique.

Très proche de la publicité, à cette époque-la, a été la propagande et la manipulation. Septimiu Chelcea définit ces termes comme n'étant ni bons ni mauvaise «par des modèles qui sont utilisés, les objectifs poursuivis par l'agent de persuasion et le contexte social» (Septimiu, Chelcea, 2006: 125). Les messages publicitaires dans le journal «Secera si Ciocanul» ne sont pas destinés à des effets nocifs pour la société, mais il y a une claire volonté pour limiter l'accès du peuple a l'information. Le but de cette propagande était faire l'éloge de leur succès dans la production, ne pas d'offrir des variantes à l'acheteur potentiel de choisir ce que lui plaît.

La théorie derrière ce processus manipulateur est nommée «Propaganda Fide» rapporté historiquement en 1622, quand le pape Grégoire XV à formé une institution pour promouvoir le Catholicisme. L'initiative avait le seul but la propagation de l'idée Catholique dans le contexte d'apparition d'autres religions (le Protestantisme) et les théories innovatrices de Galileo Galilei (Chelcea, S., op.cit., 13).

La presse a été un moyen très efficace pour la propagande communiste et considéré le seul qui pourrait être distribué à tous les travailleurs. La publicité est toujours présente dans les journaux, même si, en 1948, a été promue une loi qui interdit la publicité commerciale (Radut, Balbaie, 2012: 55). Dans les pages du journal «Secera si Ciocanul» la propagande publicitaire est présente de 1951 jusqu'à 1965 seulement pour transmettre le message que l'État. Après 1965 la publicité commerciale se fait présente et la quantité est notable jusqu'à 1980. Après les années '80 le lieu de la réclame est pris par les articles politiques et la propagande commerciale.

Généralement le contenu du message publicitaire est construit pour plus glorifier le succès dans toutes les industries. Les régimes communistes ont savouré l'efficacité de la propagande d'action, et la publicité était l'un des précieux outils. Les théoriciens ont fait une distinction entre trois types de propagande. L'un est blanc quand les sources d'information sont identifiables. La propagande noire est l'extrême opposé et ce qui est transmis est un mensonge délibéré. La propagande grise est un mélange entre les deux et peut être traduit comme un mixte de mensonge et de la vérité. Le type identifié dans les messages de ce journal est gris (Septimiu, Chelcea apud Gabriel, Jderu, 2003: 270). Tous les messages parlent d'une réalité qui n'existe pas. La construction de la phrase sans contenu dénote l'importance du mot mais pas de l'information.

Le journal «Secera si Ciocanul» avait un contenu totalement idéologique<sup>1</sup>. Le terme idéologie se réfère à «l'organisation des attitudes d'une manière cohérente» et «fausse conscience à travers laquelle la classe dirigeante maintient sa domination sur la classe ouvrière»<sup>2</sup>. La presse avait l'avantage d'être un sport accessible à tous les types

<sup>1</sup> Documents d'archive du Comité P.M.R, dossier no. 45: 5.

<sup>2</sup> Idem.

d'informations. Dans l'ère de la doctrine communiste l'accent tombe sur le premier canal de transmission de l'information de ce temps – la presse écrite. Le message était simple et voulait montrer aux gens que cette idéologie est le meilleur pour les roumains.

Les messages et aussi les photos veulent construire une image de la prospérité et du bien-être. Les clichés de la petite publicité n'ont toujours l'avantage d'avoir une photographie à cette époque (plus fréquemment est utilisé le dessin). De toute façon les slogans ou les phrases publicitaires sont présentes en grandes quantités. Si une photographie ou un dessin étaient contenues dans un cliché l'image était simple et géométrique. Les personnages n'ont pas d'identité publique mais ils ont une appartenance au prolétariat et spécialement au genre féminine.

L'analyse quantitative a relevé un nombre constant des messages publicitaires. Pour la collection de ce journal (Secera si Ciocanul) il a été identifié aussi un graphique de l'évolution de la créativité du message et de l'image. Une conclusion selon les graphiques montre que les années 1955-1970 peut être considérés le pic d'activité de la publicité locale de l'époque. Dans les années '70 il est évident le commencement de la régression économique et la création publicitaire aussi. Toutes les formes graphiques ont disparu, leur place a été prise par simple annonce.

La publicité de ce journal local annonçait la présence et la bonne qualité des services comme: C.E.C. (Caisse d'Epargne), A.D.A.S. (assurances), Lotto (La Loterie de Roumanie), Dacia (production des voitures). Un message présent dans presque tous les numéros du journal est celui pour «Lire de livre». Parmi les produits locaux promus dans «Secera si Ciocanul» sont compris: Dacia, les vins de C.A.S. Ștefănești, le restaurant Arges, les boutiques coopératives de consommateurs, la fabrique de textiles Argeseana etc.

Les petites annonces sont une permanence de cette période aussi. Le message n'a rien avoir avec la création publicitaire destinée à séduire le public, comme celle d'aujourd'hui. Ils ne contiennent pas d'éléments de l'argumentation ou de persuasion des lecteurs, mais simplement parle de l'existence de certains produits ou services.

Le message était une simple recommandation pour l'utilisation de divers produits et le plus souvent présentait les avantages de cette action. Parmi les messages les plus créatifs se trouvent: «Bien sûr que je garde les économies au C.E.C.!» (1955), «Savez-vous où papa garde l'argent pour moi? Au C.E.C.!» (1956), «Si vous allez m'apprendre à remplir bulletin Lotto, je vous enseignerai le mambo!»<sup>1</sup>, «Un billet pour le concours Pronosport!» (1957), «Le grains se cultive sur des champs. L'argent se cultive à la C.E.C.!» (1957), «ADAS - utile et profitable!» (1961), «Pour la santé de vote bouche – l'eau de bouche Perla!» (1963)<sup>2</sup>.

La plus grande partie de la publicité ressemblait et se répétait constamment. Recommander un livre était une question assez simple: «Nouveaux livres!» (1953), un impératif simple qui suffisait. Pour voir la simplicité d'un message publicitaire de cette époque voilà quelques-uns : l'impératif - «Achetez vos billets au Lotto-centrale!» (1955), une recommandation officielle pour «Cloramine - désinfectant externe, Pharmacie D.G.!» (1957)<sup>3</sup>.

Les livres bénéficiaient d'une attention spéciale et dans les pages du journal se trouvent de messages de campagne d'information publique pour faire connaître les nouveautés. Quelques noms pour les campagnes publiques sont: «Le livre russe»,

<sup>1</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>2</sup> Idem.

<sup>3</sup> *Ibidem*, page 3.

«Amis du Livre», «Vous connaissez nos écrivains ?» ou «La semaine de livre dans les villages». Parmi les rares maisons locales d'éditeurs de l'époque, qui sont annoncés dans les clichés sont les suivants: «Méridiens et La Maison d'Editeur de l'Académie R.P.R. »<sup>1</sup>.

La mémoire collective conserve aujourd'hui le souvenir de la seule forme d'assurance de vie A.D.A.S, et la plupart des ses titres nous informe que ce service est fait pour toutes les familles et maisons des travailleurs, paysans etc. Les offres de cette forme d'assurance parlent des avantages en utilisant le service: «Villageois assurez vos biens avec l'assurance ADAS. En cas de dommages vous allez recevoir une rémunération plus élevée ! Versez vos contributions volontaires l'ADAS » (1961)<sup>2</sup>.

Mais qui se souvient pas de Gallus - «Produits Colorom Codlea (Gallus) la peinture pour toutes les tissus, de soie, vêtements de coton, robes, chemisiers de laine»<sup>3</sup>(1965). En ce qui concerne certains services locaux tels que les restaurants Arges, déjà connu dans la vie locale, a été considérée comme suffisante pour une telle recommandation: «Les restaurants Arges - Passez une agréable soirée au restaurant Arges Pitesti» (1958)<sup>4</sup>.

La créativité peut être considérée dans ce journal l'emploi des nouveaux personnages (les enfants), comme pour les services bancaires de C.E.C: «Savez-vous où papa garde l'argent pour moi? »<sup>5</sup> (Présentent l'image d'un enfant qui se joue sur un tapis avec trois cubes qui avait les inscrits du C.E.C. sur les quarrées. Après 1970 les textes deviennent plus simples: «C.E.C. ! L'octroi de nouveaux avantages !» ou «Acheter un billet de loterie ! » (1973)<sup>6</sup>.

Le message d'intérêt public doit être connu et bien étudié avant le lancement, disent les spécialistes de l'époque (Marian, Petcu, 2002: 57). La plupart des messages disent «J'ai pris une précaution pour l'ADAS! Mais vous ?» ou «Note: Femmes de maisons économisez votre temps! Utilisez les aliments congèle!»<sup>7</sup>. C'est évident que tout le monde lisait le journal et comprenait tous les messages comme des informations utiles. La publicité de ce temps annoncée en utilisant le verbe impératif, suggérait une obligation: utilisez, lisez, allez, achetez etc.

Une publicité qui dit seulement: «Il a commencé à vendre des voitures à l'usine de ARO !»<sup>8</sup> fournit des morceaux d'informations seulement et ne veut pas se mettre à la place de l'émetteur ou du récepteur. Dans ce cas, la publicité utilise sa fonction référentielle seulement (John, Fiske, 2003: 34).

Un tel message ne nécessite pas des connaissances spécifiques, techniques (fonction métalinguistique), n'utilise pas des figures de style (la fonction poétique), ne se rend à l'utilisation des caractéristiques de l'émetteur (fonction émotive) et il ne veut pas que le public cible pour une idée particulière (fonction conative). Mais il veut maintenir le contact avec le public seulement (fonction phatique) (Petre, Dan, Mihaela, Nicola, 2004; 44).

<sup>1</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>2</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>3</sup> Idem.

<sup>4</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>5</sup> *Ibidem*, 1965: 3.

<sup>6</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>7</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

<sup>8</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966, BJA.

La publicité de cette époque utilise un langage convaincant. Le texte est convaincant et veut être crédible. La crédibilité était fondée sur de grands projets pour la reconstruction de la Roumanie, après la Seconde Guerre mondiale. Le Parti Communiste Roumain a été le seul émetteur de tout ce qui était le message pour les masses. Les Plans de Cinq Ans devaient être réalisés avec grand soin.

La publicité de cette période utilise pleinement un langage sans expression. Dans la langue roumaine le terme «langue de bois» est bien connu. Les auteurs l'ont attribué et ils l'expliquent comme partie du régime communiste un «sous-système d'une langue, en se référant en particulier aux signes lexicaux, mais les unités phraséologique, la nature des expressions figées, les clichés pétrifiés, déterminaient une certaine influence dans le cadre d'une autorité spécifique qui veut imposer un stéréotype dogmatique, l'expression d'une idéologie sur le peuple... » (François, Thom, 2005: 34).

Les répétitions sont spécifiques pour ce type de langue et fréquemment utilisées par les médias pour transmettre un message. L'effet escompté de cette communication est de créer quelques suggestions collectives, d'imposer une certaine autorité et d'empêcher une autre pour assurer une influence sur le public cible. La réalité est cachée derrière des formules sèches, sans expression. Le code ne veut transmettre un message clair et utile, mais il parle de l'existence d'un produit ou service sans nom et sans personnalité.

Les messages analysés dans le présent résumé sont dominés par le minimalisme lexical. Les titres de publicité font usage de cette langue. Le verbe se transforme en nom: «Une autre étape vers la plate-forme Colibași<sup>1</sup>» le verbe perd la valeur des actions. Certains de ces textes courts n'ont pas de verbes: «La piste d'essai pour Dacia 1100 »<sup>2</sup>, (1969). Et dans d'autres cas, le verbe est impératif: voir, utiliser, manger, supprimer, etc.

Certains titres ne peuvent pas être appelés publicité et ils ressemblent pleinement aux annonces. Par exemple, certains sont formulés comme des conseils: «Tout le monde utilise du fromage frais de vache» ou «Le vélo est un plaisir utile et un bénéfice pour les jeunes de la région d'Arges. Grande variété dans les magasins des coopératives de consommation». Les sujets «bicyclette» ou «fromage» sont dépersonnalisés et ne parlent pas d'une marque particulière, mais seulement des produits qui peuvent être un «plaisir utile» que pourrait être trouvé dans les coopératives de consommateurs.

Les messages contenant uniquement des rapports pour nous «nos Arges région» et vous «que vous avez fourni», comme les pronoms. Très fréquent est employé le pronom de politesse «Gardez votre santé de bouche! Rince-bouche Perla», ce qui suggère l'idée de respect pour ceux à qui elles s'adressent. Il y a des produits qui ont des noms de marque comme: Perla (rince-bouche), Trivale (magasin universel), Tetragin (produit pour l'hygiène intime), Cloramin (désinfectant). Les mots n'ont pas de la force pour être des véritables noms de marques.

Les constructions syntaxiques sont impersonnelles: «Diligence, la compétence, la responsabilité, l'assemblée générale de la voiture Dacia»<sup>3</sup>. L'adjectif est utile pour la langue de bois comme par exemple: «Bas en nylon. Élégant et durable». Les expressions comme «joindre l'utile avec le magnifique» appartiennent à la langue utilisée dans ce type de discours. En outre, les titres analysés donnent des infos particulières de tels que l'amour pour la technologie en employant des termes liés à

<sup>1</sup> Le journal «Secera si Ciocanul», page 4, no. 22, 1966.

<sup>2</sup> Ibidem, page 4, no. 42, 1966.

<sup>3</sup> ibidem, page 4, no. 232, 1969.

celle-ci. Un exemple est une publicité pour l'usine de celluloid de Pitesti qui recommande: «Les Tissu Sterling, pergamoiide, et tube Warnisch 2 et 12 cm»<sup>1</sup>.

D'autres expressions relatives à ce type de discours sont: «d'élever le niveau politique», «l'expérience soviétique», «les gens se battent», «les gens qui travaillent», «peuple soviétique», «sécurité de l'Etat», «les rendements obligataires», «lutte de Parti Communiste sous la bannière de Lénine» «technique Tchèque (Skoda)» (recommandation d'un produit), «améliorations», «légumes frais», «notre région», «sentence additionnelle», «menu riche», «boissons savoureuses», «commandes fermes».

Les exemples sont nombreux. Clichés de courte durée sont également pertinents pour l'expression de langue de bois: «Un nouveau concours», «Fruits et légumes frais», «Chaque maison avec sa propre bibliothèque», «Mince, bien habillé», «Un cadeau utile: Boîte Manon!», «Achetez des Dacia», «ARPO – une belle planète» (porcelaine)<sup>2</sup> etc.

Le terme «langue de bois» en russe signifie lourde style administratif d'expression de «bureaucratie russe» (François, Thom, 2005; 38). De nos jours ce genre de langage est attribué à la vie politique. Mais la caractéristique principale de ce type de langage est l'habitude de s'appeler «scientifique». Sa fonction principale est de «servir de véhicule idéologique». Il s'oppose au langage naturel et fait partie d'un style mécaniste du message. L'objectif est de se cacher sous le couvert d'expressions standardisées sans essence.

La syntaxe des phrases (titres de la publicité) est aussi simple, il ya des permutations de mots utilisés et peu des techniques narratives pour engager le lecteur. Une méthode efficace pour formuler ce type de message était par exemple: «Assurez vous avec A.D.A.S.!»<sup>3</sup>.

Comment capturer l'attention est le but principal de la publicité. Pour la presse écrite le slogan, le logo, un texte créatif, une image de qualité peut répondre à cette question. Un bon slogan a le pouvoir de capturer l'attention et peut inciter à l'action inconsciente d'acheter le produit. La publicité de la période 1951-1989 manque de nombreux éléments pour être une expression créative dans le vrai sens du mot. Les titres de cet âge de la publicité ont devenus des slogans seulement par la permanente répétition (Benoit, Heilbrunn, 2002: 7).

Les méthodes de persuasion utilisées dans la publicité ont évolués au fil de l'histoire à partir de l'annonce à une symbolique forte d'aujourd'hui. L'expression et l'image de la publicité, de la presse écrite communiste, donnent l'idée qu'ils sont resté à l'âge de l'annonce. Un âge de la stagnation et de renoncement à la créativité. Les «lignes d'action de la publicité ont évolué de nos jours de sorte que le conditionnement (...) la suggestion inconsciente par le tropisme donnent une projection particulièrement symbolique aux individus» (François, Thom, 2005: 128).

Les messages publicitaires présentés ci-dessus utilisent pleinement la structure discursive de la «langue de bois». L'article a réussi de créer une image générale du contenu de la presse locale en ce qui concerne la propagande économique et culturelle. En conclusion, l'exploration de la presse et de la publicité locale, peut offrir de dates et des informations nouveaux pour l'histoire de ce domaine de recherche. L'idée de cet article peut représenter le départ pour une plus ample étude.

<sup>1</sup> *ibidem*, page 4, no. 66, 1970.

<sup>2</sup> Le journal «Secera si Ciocanul», page 4, no. 53, 1966.

<sup>3</sup> Le journal «Secera si Ciocanul», page 4, no. 692, 1970.

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## ***IMAGE DES FEMMES POLITIQUES DANS LE DISCOURS JOURNALISTIQUE: APPROCHE SOCIODISCURSIVE<sup>1</sup>***

***Abstract :*** In this paper our interest goes in the positive or negative way media treats the image of political women, an image which is built on, at least, three value systems: of the journalist; of the audience and of the political actor.

***Key words:*** political discourse, media, women

### **Argument**

Dans cette étude<sup>2</sup> nous nous intéressons à la façon, favorable ou défavorable, dont les médias traitent l'image des femmes politiques par rapport aux trois systèmes de valeurs impliqués dans la communication médiatique: celui du journaliste, celui du récepteur et celui du *délocuteur*<sup>3</sup> politique féminin. Le texte journalistique devient ainsi un intertexte, un produit de l'interaction des actants impliqués, donc un interdiscours à caractère plurilogal (Moirand, 2007: 85). Le journaliste, celui qui dirige et qui fait alterner les voix, impose au texte un certain trajet argumentatif qui vise à manipuler le récepteur, à le faire acquiescer à son propre système de valeurs. Nous parlons ainsi d'une dynamique pragmatique du texte journalistique qui renvoie nécessairement à des discours antérieurs, à toute une histoire actionnelle et conversationnelle que le journaliste utilise pour fabriquer son discours.

Dans la construction de l'image médiatique des femmes politiques, les stéréotypes et les représentations collectives jouent un rôle important puisqu'ils impriment dans la mémoire collective un système complexe d'images et de conduites selon lequel les femmes devraient se conduire dans l'espace social, public et privé. Ces images fixes sur les femmes (vues plutôt dans le rôle d'épouse, de fille, de mère) représentent encore des repères et gèrent encore des conduites sociales discriminatoires.

Dans le champ politique, considéré longtemps un territoire discursif et actionnel masculin, la conduite assumée par une femme doit nécessairement se rapporter au modèle patriarcal dont les paramètres sont, selon la doxa commune, ceux de l'[autorité], de l'[agressivité], de la [combativité], de la [compétence] (Amossy, 1991 :171) Vu le fait que les stéréotypes de la féminité sont considérés d'habitude comme incompatibles avec les actions politiques, les médias évaluent les prestations féminines seulement si elles produisent des événements conflictuels inattendus ou si elles brisent les représentations traditionnelles.

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<sup>2</sup> Cette étude est un extrait de notre thèse de doctorat, *Construction de l'ethos dans le discours politique féminin*.

<sup>3</sup> Vu la position centrale que nous accordons à l'instance délocutive dans le procès d'investigation de l'ethos politique féminin, nous signalons l'absence d'une définition distincte du concept de *délocuteur* dans le champ de recherche des sciences du langage et nous proposons une révision du concept. Nous partons des distinctions faites dans plusieurs travaux de référence dans le champ de recherche roumain et français (GARL, 2005, A. Bidu-Vranceanu *et alii*, 2001, Charaudeau, Maingueneau, 2002, Ducrot, Schaeffer, 1995 etc.) qui placent l'acte délocutif à côté de l'acte élocutif et de l'acte allocutif, et nous positionnons ainsi le *délocuteur* près du locuteur et de l'allocutaire. Le délocuteur deviendra, selon nous, *une entité discursive, à fonction d'objet de l'énonciation et de porteur de significations référentielles, sur laquelle on formule un énoncé valorisant, dévalorisant ou neutre, dans le but de construire une certaine image de soi*.

Le rôle que les médias jouent dans la construction et la dé-construction de l'image des femmes politiques est capital, surtout dans la société communicationnelle d'aujourd'hui. Elles deviennent des « agents puissants dans la production et la rénovation constante de la *signification imaginaire* du sexe. » (Mattelart, 2003 :40) Par conséquent l'impact n'est pas négligeable vu le fait qu'elles peuvent rendre un personnage politique légitime ou illégitime et même influencer de façon décisive les choix électoraux du récepteur

Le corpus choisi pour notre analyse comprend des textes publiés pendant un intervalle plus long, octobre 2009-octobre 2011, dans deux journaux nationaux roumains (*Adevărul* et *Jurnalul Național*) consultés en édition électronique. Nous avons eu en vue les sections des brèves (Observator, Actualitatea politică) et les éditoriaux qui traitent les figures politiques féminines les plus connues dans l'espace politique roumain : des ministres et des parlementaires (sénatrices et députées dans le Parlement roumain, législature 2008-2012, ou dans le Parlement Européen). Les analyses nous permettront de voir que le discours des brèves est le plus souvent neutre (réalisé par des « faits neutres pour la face du locuteur », FNA, C.Kerbrat-Orecchioni, 2005), rarement valorisant (réalisé par des « faits flatteurs pour la face du locuteur », FFA, *ibidem* ) tandis que l'éditorial et la section d'opinions, en tant que textes médiatiques à énonciation subjective, sont toujours dévalorisants, mettant en marche un véritable arsenal d'actes menaçants pour la face des délocuteurs (FTA, *ibidem*)

### **Le discours neutre et valorisant**

En ce qui concerne les discours neutre et valorisant, nous avons remarqué qu'au niveau dénominal on utilise souvent une construction discursive qui contient le titre officiel et le nom du personnage politique en question. La forme employée est celle de masculin générique, ce qui dénote, à notre avis, une certaine inadéquation de la langue par rapport aux réalités socio-politiques actuelles. Une raison de plus, d'ailleurs, de renforcer l'idée stéréotypée que la présence féminine dans l'espace politique roumain n'est qu'un accident et que son champ de décision devrait se limiter à la sphère privée.

Pour ce qui tient des titres officiels, les journalistes utilisent donc les constructions suivantes au masculin :

[...] *deputatul* PDL Raluca Turcan [...] / le député du PDL<sup>1</sup> Raluca Turcan (*Adevărul*, JN)

[...] *senatorul* PSD, Lia Olguța Vasilescu [...] / le sénateur PSD, Lia Olguța Vasilescu (JN)

[...] *președintele* Camerei Deputaților, Roberta Anastase [...] / le président de la Chambre des Députés, Roberta Anastase (JN)

[...] *vicepreședintele* PNL, Norica Nicolai [...] / le vice-président du PNL, Norica Nicolai (JN)

[...] *ministrul* Dezvoltării Regionale și Turismului, Elena Udrea, *președinte* al PDL București [...] / le ministre du développement Régional et du Tourisme, Elena Udrea, président du PDL Bucarest (JN)

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<sup>1</sup> Nous utiliserons les mêmes abréviations comme en roumain pour désigner les partis politiques: PDL pour le Parti Démocrate Libéral, PSD pour le Parti Social Démocrate et PNL pour le Parti National Libéral.

[...] europarlamentarul PNL, Norica Nicolai [...] /l'europarlementaire PNL, Norica Nicolai (JN)

[...] purtătorul de cuvânt al departamentelor PSD, Olguta Vasilescu [...] / le porte-parole des départements du PSD, Olguta Vasilescu (JN)

[...] prim-vicepreședintele PDL, Roberta Anastase [...] / le premier vice-président du PDL, Roberta Anastase (*Adevărul*)<sup>1</sup>.

A cet égard il faut préciser que le roumain littéraire accepte les deux formes, de masculin et de féminin, pour les titres officiels : *deputat-deputată/le député-la députée, senator-senatoare/le sénateur-la sénatrice, președinte-președintă/le président-la présidente, parlamentar-parlementară/le, la parlementaire* (DEX, 2009, DEXI, 2007), et une seule forme, celle de masculin, pour le nom *ministrul/le, la ministre* (DEX, 2009 : 657). Les formes de féminin, *ministresă* et *ministroaică* ont des connotations péjoratives-familiales et sont mentionnées seulement dans le DEX (*ibidem*). L'utilisation du masculin, là où la langue met à la disposition du locuteur des formes féminines aussi, montre sans doute une fixation de la langue dans des structures psychom mentales dépassées par les réalités sociales actuelles. Les situations où les journalistes emploient le féminin des titres officiels sont assez rares et elles ne manquent pas d'une tente ironique, dévalorisante :

[...] președinta femeilor pedeliste, deputatul Sulfina Barbu [...] /la présidente des femmes du PDL, le député Sulfina Barbu (JN)

[...] sefa femeilor din PDL și viitor ministrul Muncii, Sulfina Barbu [...] / la chef des femmes du PDL et futur ministre du Travail, Sulfina Barbu (JN)

[...] democrat-liberala [Raluca Turcan] [...] /la démocrate-libérale [Raluca Turcan] (*Adevărul*)

[...] deputata PDL [Sulfina Barbu] [...] /la députée du PDL [Sulfina Barbu] (*Adevărul*)

### **Le discours dévalorisant**

Si le discours journalistique neutre utilisé pour qualifier la présence féminine dans l'espace politique est visible dans des séquences textuelles restreintes comme nombre et comme espace de diffusion, un regard critique et objectif sur le corpus investigué nous permet d'affirmer que dans la majorité des situations, il s'agit d'un discours délocutif discriminatoire et dévalorisant. La brutalité linguistique spécifique au langage médiatique actuel (Pruteanu, 2007 : 342) se retrouve nécessairement dans les textes journalistiques qui traitent des événements politiques. Presque tous les acteurs politiques, quel que soit leur genre, subissent le même traitement médiatique, où la dramatisation, la vulgarité et la familiarité sont déjà des lieux communs, avec, il faut l'admettre, une insistance ironique-péjorative sur les figures politiques féminines.

Nous l'avons dit auparavant, les textes médiatiques de type subjectif (éditoriaux, commentaires, etc.) perpétuent des stéréotypes négatifs dans un langage qui se veut différent de celui des tabloïdes, mais qui en utilise parfois le même style familier-

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<sup>1</sup> Vu le fait que notre analyse porte sur le roumain, les exemples du corpus seront traduits en français seulement s'il s'agit des syntagmes courts ou des titres officiels tirés d'un contexte discursif plus large.

vulgaire. Le corpus analysé relève des expressions suggestives qui mettent en œuvre des images dépréciatives-péjoratives:

- (1) [Elena Udrea] [...] femeia cea mai inamovibilă din *politichia* românească [...] face bătături în tălpi sau noduri din cauza pantofilor cu toc prea înalt [...] (JN) ;
- (2) [Roberta Anastase] [...] *ciorditoarea de voturi* [...] este cutremurată de un fior aproape erotic, în fața unor tineri abulici dar pilotând decapotabile de marcă [...] (JN) ;
- (3) [Raluca Turcan] [...] *proaspăt tunată* [...] este una dintre „fetele marinului” [...] (JN) ;
- (4) [Sulfina Barbu] [...] este foarte *ocoșă, zeloasă, cotcodăcioare de partid* care mă făcuse ca la vremea mandatului său de ministru al Mediului să îi asociez fizionomia și prestația cu cele ale unei găini [...] (JN) ;
- (5) [Elena Băsescu] [...] *sulemenita noastră eminență europeană* [...] (JN)<sup>1</sup>.

L'emploi des syntagmes argotiques dans les exemples ci-dessus renforce le caractère dérisoire du texte et insiste sur l'image frivole des délocuteurs féminins en question :

- *politichie, bătături și noduri* (allusion à l'image controversée de l'ancienne ministre du Tourisme, médiatisée surtout pour ses tenues vestimentaires) (1) ;
- *ciorditoare* (utilisé dans l'argot et provenant de la famille lexicale du verbe *a ciordi* (<romani *cior*)= voler des petites choses) (Dict. argou, 2006 : 65) (le syntagme *ciorditoare de voturi/voleur de votes* rappelle le scandale produit par R.A., ancienne présidente de la Chambre des Députés qui, lors de l'adoption de la loi du travail, a été accusée par les adversaires politiques et les médias d'avoir compté plusieurs votes que le nombre des députés présents dans la salle du Parlement) (2) ;
- *tunată* (syntagme pris du jargon des automobilistes, d'habitude utilisé pour parler d'une voiture qui a subi un *tuning*, une amélioration ; d'ici, femme qui a subi des procédures d'embellissement par des moyens chirurgicaux) (dans ce contexte le journaliste fait allusion à l'image politique de R.T., considérée à ce moment-là, une des protégées du président T. Băsescu) (3) ;
- *cotcodăcioare* (le terme provient du verbe *a cotcodăci* (DEXI, 2007: 458) et renvoie à l'image stéréotypée de la femme qui parle beaucoup) (4) ;
- *ocoșă* (régionalisme de Transylvanie, < hongrois *okos* et qui, dans son sens général, a des connotations positives (*intelligent*) (Dict. etimologic, 2007 : 556), mais qui acquiert des connotations négatives dans l'argot (*idiot, étourdi*) (DEXI, 2007: 177) ; l'image que le journaliste construit est profondément dévalorisante pour la face de la délocutrice (4) ;
- *a sulemenii* (idem : 1929) (terme ancien, à connotations péjoratives, équivalent du verbe *se farder*. Ici on fait allusion à la carrière de mannequin de l'europarlementaire E.B., fille du président Băsescu, qui a fait, maintes fois, l'objet de commentaires des médias à l'égard de sa tenue vestimentaire dans des situations officielles ) (5).

<sup>1</sup> Il faut remarquer que les éditoriaux publiés pendant l'intervalle octobre 2009-octobre 2011 sont centrés sur les figures politiques féminines du Parti Démocrate Libéral, qui détenait le pouvoir à ce moment-là.

En ce qui concerne la façon dont les délocutrices sont identifiées dans le discours, il faut remarquer l'emploi du nom propre sans le titre officiel (soit comme nom complet, patronyme et prénom, soit comme patronyme ou comme prénom utilisé individuellement). A notre avis il s'agit d'une stratégie qui marque l'attitude ironique-familière du journaliste qui tente de transférer les actions des femmes publiques hors du champ politique dans l'espace du quotidien et implicitement de diminuer leur indice de crédibilité devant les récepteurs.

Les procédés linguistiques par lesquels le journaliste accomplit l'opération d'identification des délocutrices seront donc :

- des constructions nominales du type *patronyme+prénom* ou seulement *patronyme*, sans aucune apposition explicative.

Sosește și *Raluca Turcan*, se pupă cu *Sulfina Barbu* și se aşează lângă ea în bancă.  
De la prezidiu coboară și *Roberta Anastase* care se alătură celor două. (JN)

*Udrea* a băgat 100 de milioane în părții de schi. (JN)

- des constructions nominales complexes, comprenant un/des nom(s) propre(s) accompagné(s) d'une apposition explicative endophorique :

[...] *Sulfina* este gata să se bată asemenea unei *vajnice Brunhilde dâmbovițene* fără adversar. (JN)

[...] *femeile PDL „de neegalat”*: EBA, *Sulfina*, Andreea Vass [...] (JN)

- des syntagmes allusifs que l'on peut déchiffrer soit par l'appel aux images antérieures que les médias ont construit auparavant sur les délocutrices, soit par des jeux de mots:

Avertismentul public al dușmanului său neîmpăcat putea fi înghițit mai ușor de *vedeta blondă a PDL* [Elena Udrea] dacă marionetele din sală nu s-ar fi trezit brusc la viață [...] (JN)

Nici nu s-au stins ecurile *cântecului de sulfină* (pardon, *de sirenă*) [*Sulfina Barbu*] că liderii PSD au sărit ca arși... Suava reprezentantă a partidului de guvernământ a declarat senină ca o zi de primăvară, că refacerea alianței dintre PDL și PNL este doar o chestiune de timp. (*Adevărul*)

- des formules d'adresse formelles, polies qui sont en contradiction avec le message péjoratif ultérieur:

*Doamna Elena*, îmbrăcată sobru, în negru, dar sexy, mulat [...] (JN)

Cine condamna în 2004 concesiunilor făcute în Deltă? [...] Se poate *doamna Sulfina*? (JN)

- des formules d'adresse familiaires (prénom ou diminutif à valeur péjorative) qui indique une sorte de complicité établie entre le journaliste, le récepteur et la personne délocutée:

Cum va arăta *Nutzi*, fosta vedetă a regimului portocaliu, ce culoare va mai purta, ce D&G va mai cumpăra? (JN)

Ca de obicei Boc a tăiat o panglică. Iar *Elena* le-a dat clujenilor bani pentru „transport ecologic”(JN)

Recitindu-l pe Obama, *Elena* îl recită cu satisfacție pe blogul personal. (JN)

*EBA*, fata aceea școlită pe înaltele scaune ale barurilor și care ne reprezintă la Bruxelles, se încadrează la buruienile interzise sau permise. (JN)

- des syntagmes masculins (pour indiquer les fonctions officielles) attachés aux référents féminins, de façon plus ou moins explicite :

Meseria de *ministru* are, vezi bine, și riscuri. Una e să faci bătături în tălpi sau noduri din cauza pantofilor cu toc prea înalt, și alta e să se îngroașe deștele de la mâna să nu mai suporți nici verigheta! (JN) [Elena Udrea]

Desigur că nici suavul *doctor blond în științe militare* nu are nimic în comun cu militaria, *Elena Udrea* păstorind ministerul însărcinat cu dezvoltarea și turismul. (JN)

*Lector universitar* la A.S.E. și consiliera primului ministru [Andreea Vas] (JN)

La 21 noiembrie *ministrul Turismului și Dezvoltării, Elena Udrea*, a candidat singură și a fost aleasă președinte al PDL București, după o ședință în care liderii partidului s-au întrecut în a-i ridica osanale. (JN)

Modificarea legislației s-a făcut la inițiativa atotcunoscătoarei *Sulfina Barbu*, *președintele* Comisiei de administrație publică a Camerei Deputaților. (JN)

- des formes féminines des titres officiels, dont l'emploi est dévalorisant :

*Ministrele*-vedetă ale PDL, Monica Iacob-Ridzi și Elena Udrea, au fost împinse ieri de colegii lor deputați în brațele procurorilor. (JN)

[...] chiar dacă a devenit de curând foarte blondă, e greu de crezut că *președinta* Camerei Deputaților [Roberta Anastase] nu a observat această discrepanță frapantă. (JN)

Doar *ministră* a Turismului pe atunci, Elena Udrea dorea să dea bine în poză pentru a mai ocupa un minut pe ecranele televiziunilor și un colț de pagină de ziar cu imaginea ei de femeie superactivă. (JN)

Elen a Udrea, hiperactiva *ministră* a Dezvoltării și Turismului, a făcut bătături la degete, de regulă boală profesională a croitoreselor sau frizerițelor. (JN)

Cei doi activiști, europarlamentarul ex-UASCR Cristian Preda și *șefa* amazoanelor PDL, Sulfina Barbu, au trecut de la susținerea Cabinetului Emil Boc la atacuri tot mai dese asupra premierului și ministrilor care fac parte din actualul Executiv. (JN)

La loc de cinstă, printre ecologii de carton se află și o *deputată* [Sulfina Barbu] foarte ocoșă, zeloasă, cotcodăcitoare de partid [...]. (JN)

L'image féminine qui le journaliste construit par ce type de discours dévalorisant est soit celle de femme-objet sexuel, soit de femme-protégée dont la présence dans le champ politique est inopportun ou insolite. En tout cas, une présence qui, selon les préjugés et les stéréotypes, transgresse les normes de la masculinité et transmet un message de méfiance et d'incompétence.

En ce qui concerne l'image de femme-objet sexuel, les exemples sont nombreux et induisent l'idée de sexualité, de frivolité, de superficialité, même d'incompétence ; les délocutrices sont identifiées soit par leur vêtement ou par leur allure physique, soit par des activités qui, selon la doxa commune, leur sont spécifiques (la mode, les courses, les activités domestiques : le nettoyage, le tricotage etc.) et qui renvoient inévitablement à l'espace privé.

[Raluca Turcan, Elena Udrea] se află într-o întrecere de-a cine dă ora exactă în modă [...] (JN)

[Elena Udrea] doamna Elena, îmbrăcată sobru, în negru, dar sexi, mulat, cu tocuri chinuitoare de înalte, dar atât de la modă [...] (JN), vedeta blondă a PDL (JN), suavul doctor blond în științe militare (JN), distinsa blondă care nu vorbește niciodată fără binecuvântarea lui Traian Băsescu (*Adevărul*) ; [...] a croșetat, a dat cu mătura, a scos biletele, și-a cumpărat rochie de mii de euro [...]. (*Adevărul*)

[Elena Băsescu] fata aceea școlită pe înaltele scaune ale barurilor [...] ; [...] sulemenita noastră eminentă europeană [...]. (JN)

[Andreea Vass] cea mai sexy femeie din politica românească [...] (JN)

[Roberta Anastase] arheologica miss (JN) ; [...] a devenit de curând foarte blondă (JN) ; [...] este cutremurată de un fior aproape erotic. (JN)

Un autre type de femme politique dont les médias construisent le portrait est celui de femme-protégée, en tant que favorite, disciple ou fille. Les exemples sont, de nouveau, nombreux. Les syntagmes les plus utilisés dans les médias pour expliquer cette dépendance des hommes qui les ont soutenues au moins au début de leur carrière professionnelle, en tant que mentor, père, époux, amant, couvrent des champs sémantiques divers : *pupilă/pupille*<sup>1</sup>, *fată/fille*, *mezină/cadette* (le registre familial), *apropiată/proche*, *protejată/protégée*, *favorită/favorite* (le registre sexuel), *locotenent/lieutenant*, *trâmbiță/trompette* (le registre professionnel) (voir les exemples ci-dessous) :

(6) Nu cumva i-a „lucrat informativ” [T.Băsescu], vorba *pupilei* lui, Elena Udrea, pe mogulii și politicienii înfierați? (JN)

(7) „*Apropiată*” sa [a președintelui] (n.r.), Elena Udrea a declarat însă ieri la Galați că, Guvernul Croitoru nu va trece de votul Parlamentului [...]. (JN)

(8) Sulfina le-a avut alături pe *mezina președintelui*, Elena Băsescu, și pe consiliera premierului, Andreea Paul Vass. (*Adevărul*)

(9) *Traian Băsescu* a dat asaltul asupra ONL prin *locotenенții* Theodor Stolojan, Valeriu Stoica sau Raluca Turcan. (JN)

(10) Sulfina Barbu [...] principala *trâmbiță a dorinței prezidențiale* [...]. (JN)

(11) Acesta [ministrul de Interne] a avut o relație mai mult decât rece cu *favorita președintelui*, Elena Udrea. (JN)

(12) Când vine vorba de „*fetele marinarului*” (întră aici și Raluca Turcan „proaspăt tunată”) [...] (JN)

(13) [...] distinsa blondă care nu vorbește niciodată fără binecuvântarea lui Traian Băsescu, ne-a dezvăluit secretul viitoarei construcții politice. (*Adevărul*)

Dans les exemples ci-dessus le rapport de dépendance est exprimé soit de manière explicite par la nominalisation précise du modèle masculin protecteur (*Traian Băsescu, președintele/le président, marinarul/le marin, El/lui*), soit de manière implicite

<sup>1</sup> Nous avons encadré le terme *pupilă/pupille* dans la catégorie des relations familiales puisque dans son sens de base il désigne « l'enfant mineur ou incapable majeur, placé sous un régime de tutelle » (cf. <http://www.larousse.fr/dictionnaires/francais/pupille/65115#64384>, consulté le 26 juin 2012). Il est vrai que le langage familier lui a ajouté des connotations qui poussent son sens vers le registre de la sexualité.

par des constructions allusives (10) où le syntagme *dorința prezidențială/le désir présidentiel* renvoie sans équivoque à la personne du président, plutôt qu'à l'institution qu'il représente. La relation qui est suggérée est soit de proximité, d'intimité, de nature familiale (6, 8, 12, 13) ou sexuelle (7, 11), soit une relation verticale, de distance, de nature professionnelle (9, 10) où le repère masculin est le mentor, le chef, le supérieur hiérarchique.

Dans tous les exemples cités le discours dévalorisant a une cible individuelle, puisqu'il est dirigé contre certaines figures féminines de l'espace politique roumain. Il faut remarquer quand même que le corpus soumis à l'analyse comprend également un discours dévalorisant collectif qui met en circulation certains stéréotypes négatifs de groupe. Le groupe se constitue progressivement et joigne des éléments qui partagent un ensemble de traits communs. Il peut comprendre donc :

- trois éléments qui composent dans ce cas un groupe homogène (*trio, trilaterală/trilatérale*) construit autour de l'attribut commun *protégée/pupille*.

[...] deputații puseseră gând rău întreg *trio*-ului Udrea-Ridzi-Anastase. (JN)

Demiterea lui Toader a fost cerută imediat [...], semnalul fiind dat tot de *trilaterala feminină* – Roberta Anastase, Sulfina Barbu, Raluca Turcan. (JN)

- plusieurs éléments qui composent un groupe ouvert constitué sur le critère général du genre et identifié par des syntagmes-étiquettes tels *fetele/les filles, pupilele/les pupilles, amazoanele/les amazones, femeile/les femmes* :

[...] *fetele marinarului/les filles du marin* (JN) ;

[...] *pupilele ascultătoare–Sulfine&Severine/les pupilles obéissantes* (JN) ;

[...] *șefa amazoanelor PDL/la chef des amazones du PDL* (JN) ;

[...] *femeile PDL de neegalat/ les femmes inégalables du PDL* (*Adevărul*).

### Conclusions

Au niveau du discours médiatique que nous avons soumis à l'analyse le journaliste opère des actes neutres ou de menace pour la face des délocuteurs, individuels ou collectifs, actes qui mettent en circulation des stéréotypes de groupe positifs ou négatifs. Suite à notre analyse, nous avons remarqué la persistance d'un discours dévalorisant dans les textes journalistiques à énonciation subjective, tandis que le discours neutre, et rarement celui valorisant, apparaît le plus souvent en section brèves.

Dans le discours journalistique dévalorisant, le langage familier, dépréciatif-péjoratif, met en circulation des stéréotypes négatifs sur la féminité : la femme-objet, la femme protégée, la femme au succès facile. L'appel aux stéréotypes est en fait une stratégie qui permet au journaliste de se connecter au système de valeurs du récepteur et d'assurer l'adhésion de celui-là aux thèses présentées dans son discours. Le langage utilisé devient ainsi une façon de légitimer et de circonscrire l'imaginaire du journaliste dans l'imaginaire englobant du récepteur. Il agit comme un liant, mais aussi comme un instrument de persuasion et d'incorporation de tous les actants dans un système commun de valeurs et de représentations.

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## **PROPER NOUNS AND THEIR ABBREVIATION IN SOME LATIN EPIGRAPHIC TEXTS<sup>1</sup>**

**Abstract:** The Latin epigraphic language is special mainly by the use of abbreviations. Proper nouns are often abbreviated, whether it is about anthroponyms, or the names of some places and their inhabitants, military units, families, provinces, countries, all of them commonly being abbreviated, either totally or partly. The names of persons or tribes (certain Latin inscriptions also contain the name of the tribe of the main character to whom the inscription is usually dedicated) are proper nouns which are almost invariably abbreviated. There is even an abbreviation rule for *tria nomina*: the *praenomen* is always abbreviated, sometimes the *nomen gentile* as well, whereas the *cognomen* is hardly ever abbreviated. A special case refers to imperial titles which are often subject to abbreviation as far as their components are concerned. The Latin proper nouns in the epigraphic texts are the best examples for the abbreviation process proving once again the pragmatism of the language of the Eternal City.

**Key words:** proper nouns, abbreviation, Latin, epigraphy, rule.

The Latin language is the perfect expression of Roman pragmatism and, at the same time, it is the accurate reflection of the amazing civilization promoted by the City of Seven Hills all around the lands that it dominated. *Scripta manent* (Written words remain) is the Roman phrase which was fully demonstrated by the multitude of Roman inscriptions in the entire Roman Empire. By their love for writing, the Romans managed to remain immortal, offering to the next generations rich information on their lifestyle and the military, ethnic and geographic realities. Latin inscriptions represent a special linguistic case, mainly by the abbreviation phenomenon, as well as by their grammar.

The abbreviation was used in Roman inscriptions as an economical manner of writing, especially because the writing material was not easy to handle, to get, to use (the inscriptions were not ordered by any kind of person, they were dictated by a certain material level and social status).

In time, after a long practice, a certain code of shortenings was established as a rule in most Latin inscriptions. For instance, **LEG.** became the most common abbreviation of the term *legio, -onis n.* = legion f. – the basic military unit of the Roman army; **IMP.** was the abbreviation of the initial term of *imperator, -oris n.* = general m., subsequently, at the time of Augustus, it was the term designating both the first name and the function of the emperor (Ptolescu, C., 2001:41-54.); **D. M.** is the abbreviation which is often found in funerary inscriptions, having an apotropaic role for the deceased, the gods *Mani* being the protecting gods of the souls of the dead, their mentioning also appearing as a sacrifice (Balaci, A., 1992:237.); **COS.** is, together with **LEG.** the most useful and frequent abbreviation in Roman inscriptions, actually a special abbreviation of the term *consul, -is n.* = consul, m., the highest rank in Roman ordinary republican magistracies (Cizek, E., 1998.) etc.

Our study deals with the proper nouns of certain Latin inscriptions, selected from IDR or ISM, epigraphic collections from our territory, because we considered it important to analyze the abbreviations of some localities that still exist (for example, Drobeta) or the mentioning of certain regions, such as Tomis. The analysis of the proper nouns in the inscriptions we selected offers the opportunity of having a new view on the

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Romans' religion, since many names of Roman gods were present (some as the result of a religious syncretism, e.g. = **I.O.M** and **S.I.M.**), but especially on the nominal structure of the Romans. The best known and recognized studies on Roman onomastics were carried out by Kajanto (Kajanto, I., 1982.) and other foreign researchers, but unfortunately they are not available in Romanian libraries.

Our paper continues our concern for Roman onomastics (Strechie, M., a., 2008: 289-294.; Strechie, M., b., 2011:200-206 and Strechie M., c., 2011: 137-144.), but at the same time it attempts to study the Roman inscriptions from Romania, from the perspective of the Latin onomastics and their abbreviations.

The selection of the inscriptions in our translation was dictated by the economy of this paper. This selection was also a special one since it analyzes Roman names falling into various categories: gods, emperors, persons, military units, localities, families or months as seen from the inscriptions below. The study of the inscriptions subject to analysis involved a translation work on our part as well, and the Latin epigraphic style did not make it easy, since it is a concise style with a rather difficult grammar: ablative absolute, periphrastic conjugation, use of specific landmarks of the Roman calendar such as **nonae, -arum** n. = *the fifth day of the month, and in March, May, July and October, the seventh day f. pl.* (Guțu, Gh., 1993: 271.) etc.

The selection of the inscriptions in this study was made from all the volumes of IDR, each inscription being mentioned as named by the authors. The purpose of the selection was to present in the study the representativeness and variety of proper names, the continuity of certain Latin proper appellatives in the Romanian language (the name of some towns or regions), but also the demonstration of the cosmopolitanism and Romanization of some families and beliefs, highlighted by the proper names we selected. Even if it is about names of persons, of gods, imperial titles or names of peoples, all the selected proper names are illustrative and at the same time similar to the proper names frequent in the Latin inscriptions all over the world, and the abbreviation used for the names in these inscriptions is, as a rule, the same as in almost all the Latin inscriptions in the regions formerly ruled by Rome.

Following the analysis, we noticed that all the creators of the inscriptions that we approached had deep and correct knowledge of Latin, they used the cases correctly, they made the right agreement, and more than that, they were also able to express certain emotions by using superlatives and demonstrating once again the incontestable value of these testimonies carved in stone for the linguistic-stylistic study and not only.

IDR III/2, 9; CIL, III, 7983 (\*\**Inscriptiile Daciei Romane*, Vol III/2, *Dacia Superior*, 1980: 35.)

**M(arcus) Iul(ius) Pap(iriia tribu) Iustus dec(urio)**  
*col(oniae) ob hon(orem) pontif(icatus)*  
*campum cum suis*  
*aditibus clusit*  
*statuam posit.*

**Marcus Iulius Iustus**, of the **Papiria** tribe, decurion (counsellor) of the colony placed, in honour of the pontificate, a statue in the field that he enclosed by his own means.

In the case of this inscription, one can notice the appellative of a Roman citizen, with his *tria nomina* and the name of the tribe.

As a rule, the name of the tribe (Petolescu, C., *op. cit.*: 28.) is indicated in the Roman inscriptions only with regard to the Roman citizens of the Italic peninsula. One can notice that the *praenomen*, the first name (*Ibidem*: 25.), **MARCUS** is abbreviated to **M.**,

the *nomen gentilicium* or family name is also abbreviated to **IUL.**, the tribe is abbreviated to **PAP.**, only the cognomen is in full **IUSTUS**, quite common in Latin inscriptions. The translation of *iustus adj.*= the right one, being the appellation or nickname of our character.

IDR III/2,10 (*Ibidem*: 35.)

**T(itus) Anchari(ius) Octavius**  
dec(urio) col(oniae) **Sarm(izegetusae)** metrop(olis)  
patronus dec(uriae) XV  
porticum per pedes  
XXXV  
ob honorem patronatus  
ex suo fecit.

**Titus Ancharius Octavius**, decurion (counsellor) of the colony-metropolis **Sarmizegetusa**, a patron of decury XV, made at his expense, in honour of the patronate, a 45 ft portico.

We have selected this inscription not so much for the name of the character, but mainly for the name of the colony-metropolis **Sarmizegetusa**, abbreviated to **SARM.**, in many Latin inscriptions the name of Decebal's capital occurs several times without the desinence of the genitive **SARMISEGETUS**. The hero of this inscription is **TITUS**, a first name contracted to **T.**, **ANCHARIUS**, the name with Greek reverberations, abbreviated to **ANCHAR.**, and the *cognomen* is not abbreviated, **OCTAVIUS**, in translation *the eighth*.

IDR II, 1; CIL, III, 8017 (\*\**Inscripțiile Daciei Romane*, volumul II, *Oltenia și Muntenia*, 1977: 21.)

**Imp(eratori) Caes(ari) Div(i) Hadriani fil(io)**  
**Divi Traia(ni) Part(hici),**  
**Nepot(i), divi Nerv(ae)**  
pronep(oti), **T. Aelio Hadriano Antonino Aug(usto) Pio**, pont(ifici) maxim(o),  
trib(unicia) pot(etestate) VIII,  
imp(eratori) II, co(n)s(uli) IIII, P(pater) p(atriae),  
Respublica munic(ipii)  
**Hadriani Drobet(ensium)**  
Dec(reto) dec(urionum).

The Republic of **Hadrian**'s municipality of the *inhabitants of Drobeta*, by a decree of the decurions, put the inscription for **Emperor Cesar, son of Dev Hadrian, grandson of Dev Traianus Parthicus, great grandson of Dev Nerva, Titus Aelius Hadrianus Antonius Augustus Pius**, pontifex maximus, with the eighth tribunician power, imperator (a general, military leader of a high rank) two times, a consul four times, father of the country.

In this Latin epigraphic text, we have the imperial name of **ANTONINUS PIUS** and the name of the inhabitants of the town of **DROBETA**.

Thus, the imperial name is the following **IMPERATOR CESAR TITUS AELIUS HADRIANUS ANTONINUS AUGUSTUS PIUS**, followed by the filiation (actually the whole line, the grandfather and great grandfather also being mentioned) and all the imperial prerogatives. What is interesting is the abbreviation of first names and nicknames of the grandfather and great grandfather, therefore **TRAIAN PARTHICUS** is abbreviated to **TRAIA. PARTH.**, and **NERVA**, the great grandfather of the emperor to whom the inscription is dedicated, is abbreviated to **NERV**.

As for the imperial name in this epigraphic text one can mention the following abbreviations: **IMP.** for Imperator, **CAES.** for Caesar, **T.** for Titus and **AUG.** for Augustus. These abbreviations can be explained, since all these appellatives are part of the imperial first name, especially because all the other names belong to the family and the cognomen, here **PIUS**= the peaceful one, the faithful one.

The name of the inhabitants of Drobeta is shortened to **DROBET.** In other Latin inscriptions one can see another abbreviation of this name. **Hadrian** is the proper name which has no abbreviation here, not even because of the filiation.

IDR II, 18 (*Ibidem*: 31.)

*I(ovi) O(optimo) M(aximo) sac(rum) Iunoni Reg(inae)  
[I]ul(ius) Val(erius) Emerit(us) [prae]fectus co[h(ortis)...]*

*Iulius Valerius Emeritus, prefect of the cohort in honour of Jupiter the Best and the Greatest of the sacred ones, to queen Juno...*

The epigraphic text above is of a religious nature which, although the proper noun is in honour of the head of the Roman pantheon, and this noun is followed by the superlatives forming the name of the god, abbreviates his appellative, by the first initials, which does not apply to the main goddess of the same pantheon, Juno. Thus, **IUPPITER OPTIMUS MAXIMUS** is abbreviated **I. O. M.**, and as far as the name of **IUNONA** is concerned, only the noun denoting her quality is abbreviated, **REGINAE**= to the queen, by **REG.** Latin is correctly used here, especially because Iuppiter has a special declination, the lapidary craftsmen used the dative form **IOVI** correctly.

The one putting the inscription has all the *tria nomina* abbreviated **IUL.** for the first name **IULIUS**, **VAL.** for the surname **VALERIUS** and **EMERIT.** for the cognomen **EMERITUS**, translated as *a soldier who finished his military service, a veteran.* (Guțu, Gh., *op. cit.*:154.)

IDR II, 34; CIL, III, 14484 (*Ibidem*: 38.)

*D(is) M(anibus)  
Iuliae Gratae  
Filiae Iuli(us) Strato  
(centurio) leg(ionis) IV Fl(aviae)  
Et Aelia Adaucta par(entes) fecerunt.*

*To the gods Mani and Iulia Grata, the daughter, the parents made the inscription: Iulius Strato a centurion of Legion IV Flavia and Aelia Adaucta.*

In this case, we have an funerary inscription due to the dedication to the gods Mani, with their standard abbreviation used in the Latin epigraphic texts **D. M.**, also dedicated to **IULIA GRATA**, a daughter whose name is not abbreviated, since apparently, it was a rule that feminine proper nouns should not be abbreviated, especially because the appellative of the mother of this Iulia is not abbreviated, **AELIA ADAUCTA**, as compared to Iulia's father, whose appellative is abbreviated **IUL.** for **IULIUS**, also named **STRATO** and who was a centurion of Legion IV **FLAVIA**, abbreviated like the first name where he originated **FL.** (**FLAVIUS**, **FLAVIA**).

IDR II, 49 (*Ibidem*: 49.)

*D(is) M(anibus)  
M(arcus) Arrius Saturninus  
dec(urio) m(unicipii) H(adriani) D(robetensium) vix(it) ann(is)  
XVI. Arria Saturnina  
soror et heres, iuxta voluntate testamenti faceundum curavit.  
To the gods Mani,*

*Marcus Arrius Saturninus, a decurion (counsellor) of the municipality of Hadrian of the inhabitants of Drobeta lived for 16 years. Arria Saturnina, his sister and heiress, took care of the inscription as she also had to do with regard to the wish in the will.*

We have a funerary epigraphic text again with the abbreviation **D. M.** for **DIS MANIBUS**, the dative case being used correctly, the noun *deus* also having a special declination, used by the makers of the inscription in the right manner. The inscription is fulfilled at the order of a sister and heiress whose name is not abbreviated, just as in the previous inscription **ARRIA SATURNINA**. The first name **M.** from **MARCUS** (a first name quite frequently found among the Romans, a derivation from Mars, the god) being the only abbreviated name, the surname **ARRIUS** and cognomen **SATURNINUS** being written in full. One can notice that women did not have *tria nomina* as a rule; they appeared with two appellatives of which one was the surname.

What is extremely interesting in the case of this inscription is the abbreviation of the municipality of Hadrian of Drobeta, here abbreviated by **H.** from **HADRIAN** and **D.** from **DROBETENSIMUM**. The inscription is also important by the analysis of the passive periphrastic conjugation *faceundum = he had to do*, demonstrating at the same time a testamentary stipulation of the deceased for whom the funerary monument is erected.

IDR II, 145 (*Ibidem*: 84.)

*S(oli) I(nvicto) M(ithrae) pro salute  
sua suorumque, C(aius) Ant(onius) Iulianus  
v(otum) l(ibens) m(erito) s(olvit).*

*Caius Antonius Iulianus willingly and worthily fulfilled his oath to the Undefeated Sun Mithra, for his health and the health of his family.*

Just as the previous religious inscription was dedicated to Jupiter, this epigraphic text contains a dedication to a god resulted from the combination of ancient gods with the gods of the populations conquered by Rome, one of the gods who appears in several Latin inscriptions is this **SOL INVICTUS MITHRA,(THE UNDEFEATED SUN MITHRA)** abbreviated to **S. I. M.** Various oriental influences are obvious in the names of some Roman gods such as Sol Invictus Mithra.

Along the same line, the name of the one who puts the inscription is abbreviated both in the first name **C.** for **CAIUS**, but also in the surname **ANT.** for **ANTONIUS**, the *cognomen* being written in full - **IULIANUS**.

IDR II, 204 (*Ibidem*: 112.)

*D(is) M(anibus)  
C(aius) Crispinus C(ai) fil(ius) Claudia (tribu) Firmus Aspendo  
v(eteranus) leg(ionis) I It(alicae)  
Aureliae Severae co(n)iugi v(ixit) an(nis) XXVI et nepotibus  
Aur(eliae) Primillae s(uis) ben(e) me(rentibus) pos(uit).*

*To the gods Mani and to Aurelia Severa, wife, who lived for 26 years and to his grandsons/ nephews and Aurelia Primilla, Caius Crispinus Firmus Aspendo put the inscription, the son of Caius of the Claudia tribe, a veteran of Legion I Italica for those who deserved it.*

It is a funerary inscription again, one in which the proper nouns are partially abbreviated, but we have selected the inscription because of an abbreviation of the appellative of a woman, **AUR.** for **AURELIA**, probably imposed by the economy of the epigraphic text. The names of the gods protecting the dead is standardly abbreviated **D. M.**, the first name of the man who puts the inscription is also abbreviated by the

Latin epigraphic rules to C. for **CAIUS**, so is the filiation, but the other appellatives are not abbreviated, not even the name of the tribe, the character being a polyonym: **CAIUS CRISPINUS FIRMUS ASPENDO** of the **CLAUDIA** tribe. In exchange, the unit where he served, since at the time of the inscription he was a veteran, is abbreviated to **IT.** from **ITALICA**, an appellative showing the origin of this military unit. The feminine names are **AURELIA SEVERA** and **AURELIA PRIMILLA**, of which the latter is abbreviated as previously mentioned, and they actually are those to whom the inscription was dedicated, **PRIMILLA** also representing a diminutive form of the proper name **PRIMA** (the first), an appellative coming from an ordinal numeral.

IDR I, 3; CIL, XVI, 163 (\*\**Inscripțiile Daciei romane*, volumul I, 1975: 77. )

Partially

.....*A(nte) d(iem) VI non(as) [Iul(ias)]*

**C(aio) Ennuciano Silone**

**L(ucio) Catilio Severo**

*Consulibus*

*Coh(ortis) I Britton(um) mill(iariae) Ulpiae torquat(ae) C(ivium)*

**R(omanorum)**

*cui pra(e)est M(arcus) Aemilius Bassus ex pedite*

*M(arco) Ulpio Sacci f(ilio) Longino Belg(icus) et Vitali f(ilio) eius.*

.....*Before the sixth day of the Nonae of July*

While they were consuls: **Caius Ennucianus Silonis** and **Lucius Catilius Severus** gave the military diploma to cohort I consisting of Britons with 1000 people, **Ulpia** of the **Roman citizens** with distinctions, which is led by **Marcus Aemilius Bassus** of the infantry, to **Marcus Ulpius Longinus Belgus, son of Saccus** and to **Vitalis, his son...**

The inscription above is part of a military diploma, a sort of citizenship certificate for the military men of the Roman auxiliary troops. We have selected this text on the basis of the occurrence of several proper names: names of months, of Roman consuls, clans who also give the name of some Roman military subunits. From the grammatical point of view, one should notice the correct use of the accusative case, required by the preposition *ante* (as a rule for the expression of dates), but also of the Ablative absolute constructions: *consulibus* = being consuls, while they were consuls.

We thus find out that the names of months were abbreviated by the Romans similarly to first names or other abbreviated names: **IUL.** which corresponds here to the month of July, but it was also used for the abbreviation of the first name or the name of Julius, as previously mentioned; the names of the consuls were abbreviated only in the first name **C.** for **Caius** and **L.** for **Lucius**; there are names of families/ clans as well **BRITTON.** For the genitive plural of **Brittanis**= Briton, inhabitant of Britannia, which give the name of their military unit **cohors I Brittonum**, also called **ULPIA torquata**, at the same time specifying the legal status of the soldiers *cives Romani* = Roman citizens, abbreviated to **C. R.**, (it is known that clan names were considered by the Romans proper names, and especially their names) but in the case of this Roman military unit the number of military men is also specified; the name of the one leading the military subunit and of other characters are partially abbreviated, i.e. their first names are shortened: **M.** for **MARCUS**, of these characters, one is a polyonym (it has more than consecrated *tria nomina*) **MARCUS ULPIUS LONGINUS BELGUS**.

ISM II, 180 (16) (\*\**Inscripțiile din Scythia Minor*, volumul I, 1983 (seria a 2-a); vol. II, 1987: 207.)

**D(is) M(anibus)**

**M(arcus) Ulp(ius) Longinus ex dec(urione) vet(erano) bul(ata) Tomitan(orum)**

*se viv[o] sibi et Ullipiae Aquilinae*

*c[on]iugi suaem mem[or]iae fecit in praedio sua.*

**To the gods Mani,**

*Marcus Ulp(ius) Longinus, of the veterans and of the council of the noblemen in Tomis, made the inscription for himself during his life and in memory of his wife Ulpia Aquilina on his property.*

This Latin epigraphic text is a funerary inscription, too, dedicated by a husband to his wife, called **ULPIA AQUILINA**, a name which is not abbreviated, unlike the names of gods to **D. M.** or that of the husband whose first name is shortened according to the frequent rule, to **M.** We have selected the inscription because of the name **TOMITANORUM** (the genitive pl. of **Tomitanus** = an inhabitant of Tomis, ancient Greek colony on the shore of the Black Sea), here abbreviated to **TOMITAN**.

ISM II 263 (99) (*Ibidem*: 260.)

**D(is) M(anibus),**

**C(aio) Numerio Val(enti),**

*mil(it) [l]eg(ionis) XI Cl(audiae) et*

**C(aio) [D]omitio, L(ucius) Sextilius Fuscus,**

*(centurio) coh(ortis) I Thra(cum) he(res) b(ene) m(erentibus) p(osuit).*

**To the gods Mani**

*To Caius Numerius Valens, a military man of Legion XI Claudia and to*

*Caius Domitius, those who were worthy, Lucius Sextilius Fuscus, a centurion of cohort I of the Thracians, an heir put the inscription.*

This last inscription that we selected in our study, a funerary one again, contains no less than six proper nouns, each more or less abbreviated. Thus, the inscription starts by the imprecation brought to the gods Mani, visible in the abbreviated formula **D.M.**, then there appear the persons to whom the funerary monument is dedicated and the one who ordered it. From among the persons who dedicate it, one can mention **CAIUS NUMERIUS VALENS** whose first name is abbreviated to **C.**, and whose cognomen **VALENS** is also abbreviated (less often yet) to **VAL.**, then another **CAIUS DOMITIUS** with the first name contracted just like the previous one, and the person having ordered the monument is **LUCIUS SEXTILIUS FUSCUS** with the first name abbreviated to **L.** In the case of this inscription, the abbreviations used for Legion **XI CLAUDIA**, abbreviated to **CL.**, are very interesting, mainly due to the mentioning of the Thracians - **THRACUM**, a form of the genitive plural, abbreviated to **THRA.**, by cohort I which **LUCIUS SEXTILIUS FUSCUS**, the heir of the deceased, was part of.

These are some of the proper nouns selected from certain Latin epigraphic texts and their analysis in this paper with regard to abbreviation. One can distinguish some rules, even if there are not many epigraphic texts: 1. The first name is mostly abbreviated in a concise manner, usually by the initial; 2. The name is rarely abbreviated (abbreviation appears in three cases of the 11 inscriptions); 3. The cognomen of the characters is also rarely abbreviated (here 3 of 11); 4. The names of gods are abbreviated by initials (**D.M., I.O.M, S.I.M.**); 4. Feminine names are rarely abbreviated (here 1 of 11); 5. The names of goddesses are also extremely rarely and partially abbreviated; 6. The names of tribes are partially abbreviated as a rule, the last part of the proper noun being contracted, just as in the case of family or locality names, considered proper nouns (in some cases they are abbreviated like a first name or by the first initials); 7. The imperial title uses the abbreviation of the components of the power

of this institution, the kinship and less the nominal components; 8. The names of the Roman military subunits are partially abbreviated as well, preserving at least two letters of the proper name (**IT. CL. FL.**).

In conclusion, the proper names in certain Latin inscriptions on our territory, names that we selected and analyzed, define the beliefs of the agents of Romanization, their military service, their socio-professional status and at the same time they attest once again the inclusion of Dacia in the Romanization area, mainly visible by the Latinization of the names of some Dacian localities such as Sarmisegetusa. The lapidary craftsmen on the territory of the Roman province Dacia proved good knowledge of Latin, using it correctly, even making use of special constructions of the Latin language.

We hope that this study will arouse the interest of philologists in the Latin of inscriptions.

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## **THE DISEASE IMAGERY AND THE HEALING NARRATIVES: BETWEEN LITERATURE AND PATHOGRAPHY. MAX BLECHER'S CASE<sup>1</sup>**

**Abstract:** The Romanian author Max Blecher suffered from spinal tuberculosis (Pott's disease). His works *Corpul transparent* (*Transparent Body*, 1934), *Întâmplări în irealitatea imediată* (*Adventures in Immediate Unreality*, 1936), *Inimi cicatrizate* (*Scarred Hearts*, 1937), and *Vizuina luminată: Jurnal de sanatoriu* (*The Lit Up Burrow: A Sanatorium Journal*, 1971), along with a series of articles, essays, short fictions and letters, form a homogenous and rich imagery in which illness acts as the canvas for the dismantlement of the puzzle of life and the fragmentation of speech. The illness experience represents for Max Blecher an identity revealer and in the same time a modulator for the narrative voice: faced with a tragic diagnosis the author refuses to be just a passive instance as a patient and he also assumes an active role as a "film director" of his own life in his writings where he can go beyond recording his experiences by processing them through the filter of unreality.

**Key words:** illness; narrative; Max Blecher; biography; imagery

### **Max Blecher's medical condition. A short life spent in sanatoriums. Spinal tuberculosis or Pott's disease: definition, symptoms, diagnosis, treatment**

Max Blecher's short life abruptly ended at the age of 29 (b. 8 September 1909 - d. 31 May 1938) revolved around disease: after being diagnosed at only 19 years old, as soon as he finished his studies, with an incurable disease at that time, spinal tuberculosis or Pott's disease, he was hospitalized for the next 10 years in sanatoriums across Europe: in France (Berck-sur-Mer), in Switzerland (Leysin) and in Romania (Brașov and Techirghiol).

Max Blecher's disease, spinal tuberculosis, is a condition "caused by infection of the spinal or vertebral column, by the tuberculosis bacillus, *Mycobacterium tuberculosis*. Pott's disease is characterized by softening and collapse of the vertebrae, often resulting in a hunchback curvature of the spine"<sup>2</sup>. The disease symptoms are: fever, weight loss, back pain, muscle weakness. The diagnosis for spinal tuberculosis is established with the help of radiographs, blood tests and tuberculin skin tests. The treatment for Pott's disease is a combination of drugs (analgesics and anti-tuberculosis drugs) with spinal immobilization and sometimes surgery in order to drain spinal abscesses or to stabilize the spine<sup>3</sup>.

### **Max Blecher's works and the illness experience as the core of his texts**

In spite of his short life, Max Blecher's work approaches a variety of literary styles and genres with a distinct and original voice: first of all, he publishes in 1934 a poetry volume entitled *Corpul transparent* (*The Transparent Body*); in the following years, 1936 and 1937, he reinvents himself with the help of two novels entitled *Întâmplări în irealitatea imediată* (*Adventures in Immediate Unreality*) and *Inimi cicatrizate* (*Scarred Hearts*); in 1971, a long time after his death, *Vizuina luminată*:

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<sup>2</sup> <http://www.britannica.com/EBchecked/topic/472936/Pott-disease>, accessed on 30 May 2012.

<sup>3</sup> For more information on Pott's disease from a medical perspective see: <http://www.physioline.in/potts-disease.html>, accessed on 30 May 2012.

*Jurnal de sanatoriu* (The Lit Up Burrow: A Sanatorium Journal) is published along with a series of articles, essays, short fictions and letters<sup>1</sup>.

All of Max Blecher's works focus on the disease and especially on the illness<sup>2</sup>: the core of the texts is the fact that they tend to privilege the unique experience of the ill in relation to the general profile of the affection. In a sense, for Blecher there is no disease, only ill people; there is no law, only exceptions, and the metamorphosis under the sign of the disease is regarded as an intimate and personal process dependent on many factors such as the environment, the social context and the inner structure.

### **Critical reception of Max Blecher's works from the standpoint of two major issues: the original voice and the hybrid form**

The atypical profile of his writings, on the one hand centered on his illness experience, and heavily infused with aesthetic values, on the other hand, made it difficult for the critics to appreciate and to define them. Until this day there has been no agreement between critics concerning the nature of Blecher's writings, but happily there is a strong recuperatory movement determined to rediscover and reevaluate his works from different perspectives (existentialism, surrealism, authenticism, biographism, expressionism, postmodernism) (Stovicek, 2009: 5).

Along the time, Blecher's work has been defined in a literary context as a hybrid form ranging from journal, confession or “«chronique» of sense adventures”<sup>3</sup> to autobiographical novel. From a contemporary critical standpoint these labels are restrictive and they deny a more adequate multidisciplinary interpretation in which the personal illness experience and the aesthetical values of the author are in an open dialogue, a permanent negotiation in order to configure not only the illness narratives (the stories of the illness), but also the narratives of the ill (the stories contaminated by the dynamics and the rhetoric of disease).

### **A new point of view on Max Blecher's work with the help of three key instruments: literature and medicine, narrative medicine and pathography**

This interpretative gap between life and fiction, between journal and literature, can be overcome with the help of a series of new instruments located at the interference of these two territories: literature and medicine, narrative medicine and pathography.

The first instrument, “literature and medicine”, is defined as a “subdiscipline of literary studies that examines the many relations between literary acts and texts and medical acts and texts” (Charon, 2000: 23).

In this context, “Our bodies are texts” (Charon, 2006: 122) and it is necessary to approach the illness experience through the second instrument, “narrative medicine”, or in other words a “medicine practiced with the narrative competence to recognize, absorb, interpret, and be moved by the stories of illness”<sup>4</sup>.

The third instrument, the “pathography” or the “illness biography” (Loewe, 2004: 42), is defined by medical anthropology as “a narrative of an illness, usually written by a patient or a patient's relative or friend” (Hudson Jones, 1990: 21), in which

<sup>1</sup> For our analysis we used the following versions: Max Blecher, 1999; M. Blecher, 1971.

<sup>2</sup> For more on the differences between illness, disease and sickness see Danou, Olivier *et alii.*, 1998: 153-155.

<sup>3</sup> Gheorghe, 2009, “«cronica» unor aventuri ale simțurilor”.

<sup>4</sup> Charon, 2006: vii. For the author “narrative medicine” is “A clinical cousin of literature-and-medicine and a literary cousin of relationship-centered care”.

disease acts leaving a “mysterious signature” (Morris, 2000: 1) dependent on the scientific and cultural paradigm and the interior structure of the sick person. The “illness narratives” (Loewe, 2004: 42) have a therapeutically function in the healing process and they represent a negotiation of one’s status, a type of a verbal map of the journey from healthy to ill.

Illness is a space of becoming in which the dismantlement of the puzzle of life is a synonym for the fragmentation of speech. For Blecher being sick and writing about sickness are interconnected and cannot be analyzed separately. The real life and the fictional life, on the one hand, and the personal illness experience and the possible life scenarios, on the other hand, are all contained in his works that can be regarded as a mix between classic pathography and a form of a atypical pathography, in this case the pathography of a literary character.

Blecher’s writing is in a way a journal of the alter-egos<sup>1</sup>, related to the heteronyms of Fernando Pessoa, in the sense that the illness experience is recorded in an heterogeneous style which is sensitive on the way each Other him from the other dimensions accommodates itself in the new life of pain, solitude and silence.

The illness experience acts as an identity revealer and in the same time as a modulator for the narrative voice: faced with a tragic diagnosis Blecher refuses to be just a passive instance as a patient and he assumes also an active role as a “film director” of his life in his writings where he can go beyond recording his experiences by processing them through the filter of unreality, defined as “an elastic concept of reality, which comprises the phantasmatic, the metaphoric and the delirious”<sup>2</sup>.

The irony of the whole situation lies in the fact that Max Blecher is forced by his illness to stop his studies at the Faculty of Medicine in Paris; in this way the fate blurs the medical discourse and turns it into a literary discourse. In a way, Blecher’s writing is reminiscent of the medical treatment: the author administrates himself a series of narratives from the double position of patient and director. Thus, the role of the sick becomes a profession, as the narrator himself confesses.

#### **The disease imagery: constitutive elements**

Max Blecher’s writings have a few recurrent images, symbols and structures that articulate in a coherent way the discourse of the disease. The distinctive feature of these recurrent images is that they are represented as intersection points between a positive and a negative side, in other words they have a dual nature.

For example, the spaces in Blecher’s works can be both good, spaces of retreat, hidden, calm and invigorating, like the garden, the sea or the cellar, but they can also be evil, agitated, consuming, provoking the disease, like the sanatorium rooms, or the confined places. In an analogous way the body itself transforms into a space characterized by a “double nature [...] prison [...] and space of absolute freedom gained with the help of the visionary experience”<sup>3</sup>.

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<sup>1</sup> For a complementary theory see Moscaliuc, 2009: 9-11, a description of Blecher’s work as a permanent battle between a “sponge” ego and an impermeable ego, one belonging to unreality, the other to reality.

<sup>2</sup> Mironescu, 2009, “un concept elastic de realitate, care cuprinde și fantasmaticul, și metaforicul, și delirantul”.

<sup>3</sup> Răsuceanu, 2009, “Dubla natură [...] – temniță [...] și spațiu al libertății absolute, dobândite prin intermediul experienței vizionare”.

Sleep is both a trap and an escape: either prisoner of nightmares or charmed traveller, the night time offers itself to the sick as a time of exploration. The fine line drawn between reality and the dream is reflected in the fading contour of objects, in the overlapping spaces and in the obsessive question about the nature of the moment.

The horse, on the other hand, acts both as a friend, a help, and it is linked to mobility, but he is also a member of the funeral procession<sup>1</sup>, a reminder of Death through its frozen and putrid image, the skull.

Blecher's writings expand the territory of illness or the "kingdom of the sick" (Sontag, 1995): there is a silent communion between the sick person and the environment, so that the mud becomes an atypical wound, the medium acts as a "corset" (Chirita, 2009) and the rain stands as a correspondent phenomenon for the tears, the disintegration of the human body or the blood.

In conclusion, we can state that all of Blecher's works, described as "painfully alive book[s]"<sup>2</sup>, in which the indifference of the ones around, the loneliness and the pain act as a type of social barrier in the same way the plaster "prevents" any human contact, need to be reevaluated from a multidisciplinary perspective: they are neither pathographies nor literature, but a special type of writings that merge these two views into a powerful narrative which expels the illness to a place where it can be tamed with the help of words.

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<sup>1</sup> For an interesting interpretation of the carriage in relation to the "Charon complex" see Cesereanu, 2009: 7-9.

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## **LA SUSTITUCIÓN DE -Ø POR -D Y -θ EN EL HABLA DE OVIEDO<sup>1</sup>**

**Abstract:** This study presents a first sociolinguistic approach to the results Ø, d, θ at the end of the word (*verdá, verdad, verdaz*) in the spoken language from Oviedo (Asturias), a city where Castilian and Asturian languages coexist. For this purpose we have followed the methodology of PRESEEA (Project for the Sociolinguistic Study of Spanish from Spain and America). As a reference corpus we have used the recordings and transcriptions from Oviedo of PRESEEA-Asturias research group.

**Key words:** variationist sociolinguistics, languages in contact, Asturian.

### **1. La situación lingüística de Asturias y de Oviedo**

En la comunidad ovetense conviven dos lenguas; el castellano, lengua de cultura utilizada en el ámbito más formal y con carácter oficial, y el asturiano, relegado a situaciones informales y marginado oficialmente.

En su estudio sobre el habla de una parroquia rural de Oviedo, Martínez Álvarez, al reflexionar sobre la situación lingüística de Asturias, considera que aunque a primera vista puede parecer que la castellanización es «total y pujante [...]» muchos rasgos del bable persisten sin variación» (1967: 8). En lo que se refiere a la proporción de hablantes de castellano y de asturiano, es un asunto de difícil respuesta. A la pregunta de cuál consideran que es su lengua materna los asturianos, estos:

se dividen en tres sectores mayoritarios: dos de cada diez entrevistados (20,7%) tienen al asturiano como la lengua que se hablaba en su casa de niños, algo más de otros dos de cada diez (22,5%) provienen de hogares bilingües donde se hablaba tanto asturiano como castellano y, finalmente, algo más de cinco de cada diez (53,6%) tienen sus orígenes en hogares castellano-parlantes. (Llera Ramo y San Martín Antuña 2003: 91)

Asturiano y castellano son dos romances que conviven con un estatus totalmente distinto: el castellano es la lengua oficial y de cultura, apoyada por los medios de comunicación y la educación; el asturiano es una lengua estigmatizada y considerada rural que cada vez se restringe más al uso familiar (Arias 2009). En suma, la situación lingüística derivada del contacto entre el asturiano y el castellano ha llevado la aparición de un bilingüismo diglósico en el que la lengua «alta» es el castellano y la «baja» el asturiano, y en el que el uso preponderante de una u otra está relacionado con la posición social, los recursos económicos o el nivel de estudios.

Como resultado de esta convivencia de asturiano y español, Sánchez Álvarez (1979) constata la influencia del bable sobre el castellano de Oviedo como el uso mismo del asturiano en esta ciudad. En este sentido, Ramón d'Andrés señala que hay interferencias entre asturiano y castellano, aunque con predominio de la influencia de un romance sobre el otro según el hablante, dando lugar a soluciones híbridas (2002: 22).

### **2. La hibridación castellano-asturiano y nuestro enfoque del estudio sociolinguístico del habla de Oviedo**

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Actualmente la realidad lingüística de Asturias, tan familiar para cualquiera que la conozca mínimamente de cerca, es muy compleja. Podemos encontrar hablantes de castellano y hablantes de asturiano, aunque lo más frecuente (y, en consecuencia, el grupo mayoritario) es dar con hablantes de castellano asturianizado o de asturiano castellanizado. En esta combinación un romance presenta rasgos fónicos y características morfosintácticas y del plano del contenido del otro y, en los casos intermedios, es difícil decidir cuál predomina.

Además, un mismo hablante (normalmente según su grado de instrucción) puede emplear, según la situación más o menos familiar y el interlocutor, distintas «modalidades» de esa escala en la que el castellano (a secas) es la meta «superior». Su habla familiar o punto de partida en dicha escala depende del entorno en que la haya adquirido (rural o urbano, con predominio del asturiano en el primero y del castellano en el segundo) y su pertenencia (quizá con menor peso) a uno u otro grupo socioeconómico. La escala es más o menos amplia según el hablante y tiene como centro de gravedad la modalidad familiar; su capacidad para poder «llegar» al castellano en las situaciones que considera más formales varía y no es raro, por ejemplo, encontrar hablantes con educación secundaria que no son capaces de hablar castellano, aunque lo pretendan, o con hablantes que creen hablar castellano sin conseguirlo.

En suma, el hablante puede manejar, así, distintos registros de esa escala y esta es más o menos ancha (normalmente hacia el castellano, aunque también suele tener conocimiento pasivo del asturiano que la amplía). Pero, además, esta hibridación no es «constante», pues un mismo individuo puede manejar y alternar soluciones castellanas y asturianas en una misma conversación sin que el contexto varíe.

Esta situación supone un reto para el estudio sociolingüístico de una comunidad de habla, puesto que limitarlo solo a los hablantes de castellano o de asturiano en un caso como Oviedo supone excluir a la mayor parte de los hablantes, al emplear esta normalmente castellano asturianizado o asturiano castellanizado (con varios grados entre uno y otro extremo). En nuestra encuesta hemos seleccionado a los informantes sin excluir a ninguno por la «variedad» que hablara, lo que hace la muestra representativa. Lo ideal sería poder distinguir qué «modalidad» habla el encuestado o a cuál adscribirla para hacer un estudio sociolingüístico, pero en nuestro caso, si excluyéramos los que hablan castellano (incluso castellano de Asturias), lo vemos como una tarea casi imposible y poco útil por el propio carácter arbitrario de la frontera entre una y otra «modalidad». Esta frontera habría de ser un conjunto de fenómenos lingüísticos a partir del cual se podría considerar que una variedad ocupa un punto concreto en una escala entre el castellano y el asturiano, pero en los casos difíciles (para los que son útiles las fronteras) es la propia arbitrariedad en la selección de los rasgos la que sitúa el objeto en un punto u otro de esa escala.

Para nuestro estudio sobre la ausencia o presencia de dental final encontramos informantes que hablan castellano e informantes que hablan una solución híbrida. Para intentar delimitar el fenómeno hemos optado por la solución menos ambiciosa pero que, creemos, mejor refleja la realidad lingüística: estudiar el fenómeno sin adscribir al hablante a una modalidad lingüística determinada en esa escala que va del castellano al asturiano castellanizado en la misma comunidad de habla.

No estamos en condiciones de afirmar cuál es el uso de la ausencia de final (*verdá*) entre los que hablan predominantemente castellano, entre los que hablan castellano asturianizado o entre lo que hablan asturiano castellanizado. Sí comprobamos que en todas las «modalidades» (esto es, tanto en los casos con menos hibridación en cada extremo, como en los casos intermedios) se da la variación de tres usos -Ø (*verdá*),

[<sup>-δ</sup>, <sup>-δ8</sup>] (*verdad*) y [-θ] (*verdaz*); como señalamos más abajo, la ausencia de final es la solución propia del asturiano<sup>1</sup> frente a la presencia, el estudio de esta variación solo refleja el avance o retroceso de una solución asturiana frente a otra castellana, unas veces imbricada en el castellano, otras en el propio asturiano que mantiene como tal (*verdá*) o castellaniza (*verdad, verdaz*). En suma, no podemos afirmar que el estudio de este fenómeno aisladamente mida el avance del castellano, pero sirve de indicio indirecto, lo cual es posible gracias a seleccionar un rasgo inequívocamente asturiano.

### 3. Fenómeno objeto de estudio

Pretendemos aquí, como primer acercamiento, identificar algunas de las variables lingüísticas y extralingüísticas que condicionan la ausencia (que no pérdida desde un punto de vista sincrónico) de -d o la presencia con distintas realizaciones, bien como una dental relajada, [<sup>δ, δ8</sup>], bien como una fricativa interdental [θ].

La ausencia de d final en el español de esta ciudad (como, por supuesto, en la solución híbrida asturiano-castellano, que puede ir desde el asturiano castellanizado hasta el castellano asturianizado) se explica por influencia del asturiano. En esta última lengua la posición de final de palabra es una ubicación vedada para esta consonante.

Por razones históricas, lo que en castellano resultó -d en asturiano evolucionó a la pérdida de la final (*verdá, libertá*), o a su mantenimiento como intervocálica (*rede, sede*), aunque después esa intervocálica se perdiera en el caso de los imperativos (*cantái, bebéi*). En el otro extremo se encuentra el otro romance vecino, que conserva todos estos casos como intervocálicos:

Gallego	Asturiano	Castellano
<i>verdade</i>	<i>verdá</i>	<i>verdad</i>
<i>libertade</i>	<i>llibertá</i>	<i>libertad</i>
<i>virtude</i>	<i>virtú</i>	<i>virtud</i>
<i>rede</i>	<i>rede</i>	<i>red</i>
<i>sede</i>	<i>sede</i>	<i>sed</i>
<i>hóspede</i>	<i>güéspede</i>	<i>huesped</i>
<i>cantade</i>	<i>cantái</i>	<i>cantad</i>
<i>bebede</i>	<i>bebéi</i>	<i>bebéd</i>
<i>partide</i>	<i>partíi</i>	<i>partid</i>

En suma, el resultado patrimonial es la ausencia de -d y su realización es una novedad estructural en el plano fonológico de los hablantes que, por castellanización, fueron (y están) generacionalmente pasando a hablar castellano en entornos urbanos como Oviedo. Es un error pensar, como a veces se ha hecho, que las realizaciones interdentales con [θ], tipo *verdaz, bebez*, son una evolución desde -d en el español de Asturias, puesto que en etapas previas, en las que el castellano solo era la lengua de la administración, no tenía lugar.

Desde este punto de vista, la ausencia de -d es la solución más conservadora, puesto que refleja los hábitos tradicionales, lo que se ve refrendado porque es la realización habitual en los hablantes de asturiano castellanizado y, como veremos, aquí, en los hablantes de mayor edad, independientemente de que hablen predominantemente castellano o asturiano.

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<sup>1</sup> Y, seguramente, por la influencia que en este provoca, hay que considerarlo como característica del español de Asturias.

#### **4. La muestra**

El corpus textual oral que manejamos ha sido obtenido de acuerdo con las directrices metodológicas del proyecto panhispánico PRESEEA (Proyecto para el Estudio Sociolingüístico del Español de España y América, Moreno 1996). Usamos 18 muestras de habla del área metropolitana de Oviedo del sociolecto de mayor edad, esto es, el formado por hablantes de más de 55 años. Se trata de entrevistas semidirigidas (con registro neutro o semiformal), realizadas con informantes con residencia permanente en Oviedo (desde su nacimiento o desde antes de cumplir diez años de edad) y seleccionados mediante un muestreo por cuotas de asignación uniforme (sexo, edad, y nivel de estudios) según queda reflejado en la siguiente tabla:

	Hombres	Mujeres
Estudios primarios	3	3
Estudios secundarios	3	3
Estudios superiores	3	3

Como se puede observar, en función del nivel de formación, los informantes son divididos en tres grupos: con estudios hasta los 10 u 11 años de edad como máximo o hasta 5 años de instrucción aproximadamente); con estudios secundarios, hasta los 16 o 18 años de edad y con unos 11 años aproximadamente de escolarización; y con estudios superiores, hasta los 21 o 22 años de edad y 15 años aproximadamente de estudios.

Así mismo, como posible comparación de interés, usamos 9 encuestas de los hablantes jóvenes (los que tienen entre 18 y 35 años), pues ya disponíamos de la transcripción de la mitad de las encuestas de este grupo y ya supone un número suficiente como para aportar, con prevención, una comparación significativa de los usos generacionales. En este caso se trata de 3 varones y 3 mujeres de estudios superiores y 2 varones y una mujer de estudios secundarios.

Las encuestas se realizaron entre 2007 y 2011, por lo que los informantes son hablantes nacidos antes de 1956 y, en el caso de los jóvenes, entre 1972 y 1993.

Dado que el corpus de que disponemos es muy amplio, pues cada encuesta tiene una duración mínima de 45 minutos, decidido hacer una «cala» con el fin de ver el debilitamiento y la posible pérdida de la *d* final. Por eso, nos hemos limitado a estudiar los 10 minutos iniciales, donde el encuestador pretende determinar si puede tratar al informante de *tú* o de *usted*, 10 del intermedio, cuando se le hacen preguntas sobre la ciudad en que vive y 10 finales, a través de los cuales se llega a saber qué significado tiene la Navidad para cada informante. De este modo, el corpus analizado suma un total de 810 minutos de grabación (27 muestras de 30 minutos).

#### **5. La variación -Ø, [-δ, -ð] y [-θ] en el habla de Oviedo**

Nos limitamos aquí a señalar los hechos más significativos y relevantes que hemos encontrado y dejamos para ulteriores análisis otras cuestiones de detalle y una mayor aportación de datos.

En lo que se refiere a los factores lingüísticos que quizá podrían incidir en la realización de la *d* final, hemos analizado los siguientes factores: si sigue vocal, consonante o pausa a la palabra; el número de sílabas de la palabra; y los resultados en función de la vocal final. En ningún caso hemos encontrado, dicho esto de manera provisional, que hubiera una relación entre un uso de la final y cualquiera de estas

posibilidades. Tampoco parece ser significativa la relación entre los usos de la final y los tramos concretos que hemos tomado como muestra a partir de las grabaciones realizadas a los informantes.

Es precisamente la consideración de los hechos sociológicos la que hace evidente el uso diferenciado de las realizaciones. Una visión de conjunto de los grupos de mayor y menor edad muestra resultados claramente diferenciados:

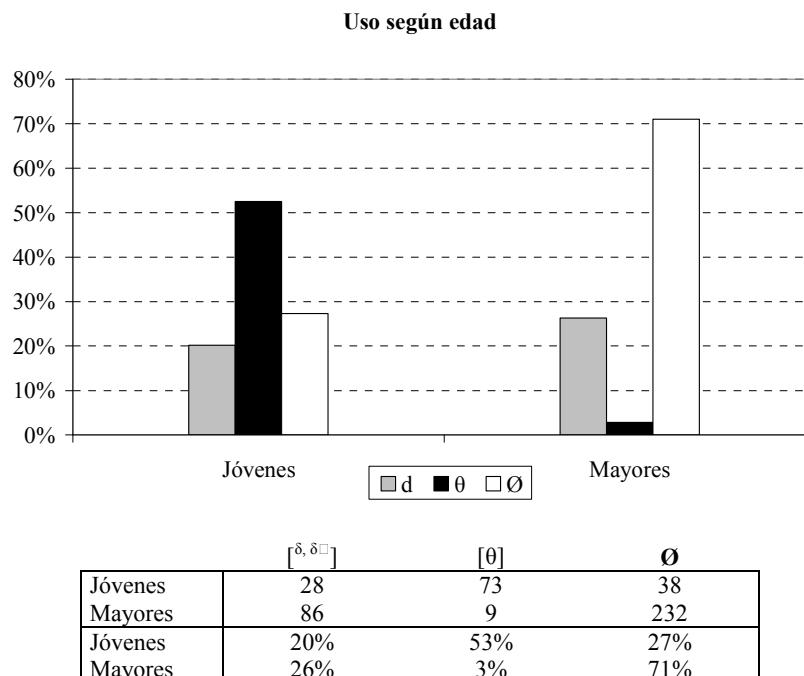


Gráfico 1

Las diferencias de conjunto entre una y otra generación aquí observables deben ser tomada con mucha cautela y prevención, pues aún estamos a la espera de conocer los resultados de los hablantes jóvenes sin instrucción o con educación exclusivamente primaria. En lo que se refiere al grupo de mayores de 55 años, este muestra un uso mayoritario del resultado patrimonial que se da en asturiano, la ausencia de final (71%); es llamativo que el segundo uso en proporción sea el normativo, con realizaciones relajadas de *-d*, que seguramente obedecen a un aprendizaje escolar o a un contacto continuado con otras situaciones en las que se emplea de forma generalizada la realización culta.

El grupo de los hablantes de entre 18 y 33 años de formación secundaria y superior prefiere, sin embargo, el empleo de [θ] (53%), realización prácticamente inexistente en la otra generación (3%), mientras que el resto de los casos se reparten entre el uso patrimonial (27%) y el normativo en castellano (20%).

Con la prevención señalada, los datos parecen apuntar a un proceso de cambio en el que la ausencia de final (*maldá*) es reemplazada, sobre todo, por el uso fonéticamente no normativo de [θ] (*maldaz*), por influencia de una pronunciación muy habitual en el castellano norteño.

Si discriminamos entre varones y mujeres (gráfico 2), los patrones generacionales se repiten:

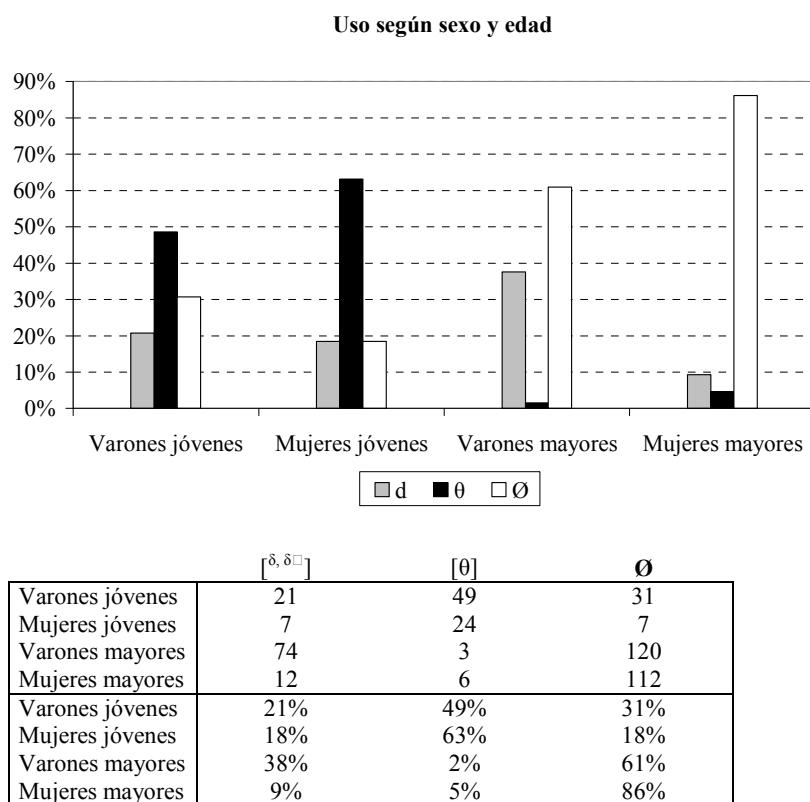


Gráfico 2

Se aprecia que las mujeres del grupo de mayor edad son, como es habitual en muchas comunidades de habla, más conservadoras que los varones (86% de -Ø frente al 61%). Esta diferencia es significativamente marcada, casi sin casos de pronunciación de consonante final (14%: 9% de  $[\delta, \delta\bar{\square}]$  y 5% de [θ]); esto provoca una diferencia de uso relevante frente a los varones, cuyas realizaciones con final llegan al 40% y son en su mayoría de carácter normativo (38%).

En el otro grupo generacional la situación parece invertirse. A falta de analizar más encuestas de este grupo, lo más prudente y clarificador es considerar conjuntamente los casos de presencia de consonante final como lo representativo de un uso que sigue la norma (esto es, sumar los casos pronunciados con  $[\delta, \delta\bar{\square}]$  y con [θ], aunque estos se aparten –solo fonéticamente– de la norma) frente a los casos de ausencia de final. Así se registra un 81% de casos con consonante final en el grupo de las mujeres (18% + 63%) y de un 70% en el de los hombres (21% + 49%), lo que apunta a que en el caso de las mujeres prefieren soluciones más prestigiadas.

Centrándonos exclusivamente en la generación de sujetos mayores de 55 años, las muestras nos permiten discriminar los usos según el grado de instrucción:

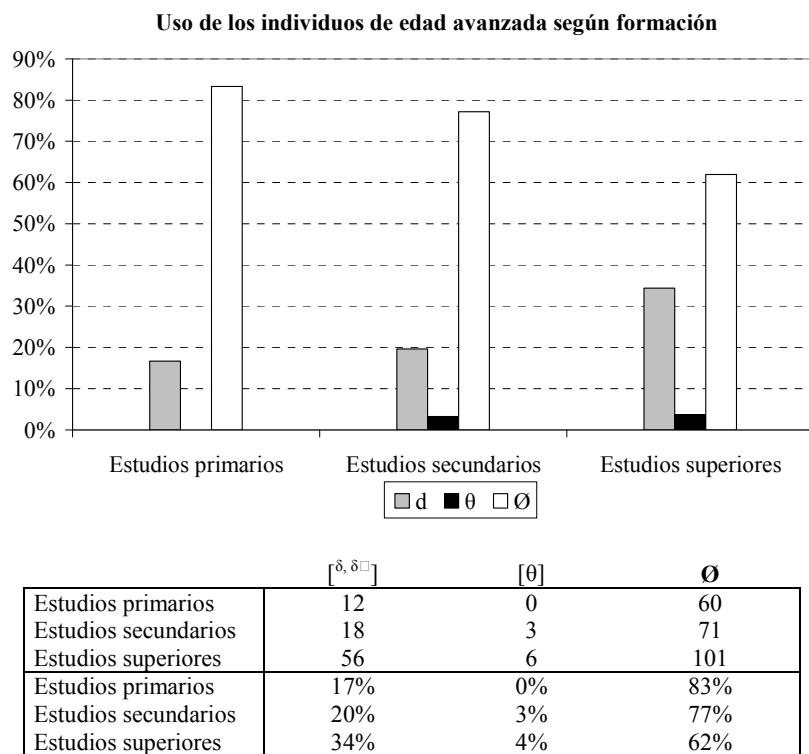


Gráfico 3

Se hace evidente que hay una correlación entre los estudios y la ausencia de consonante final: a medida que aumenta el grado de instrucción, disminuye el uso sin final y aumenta el uso normativo. Examinando aisladamente a los varones (gráfico 4) y a las mujeres (gráfico 5), la correlación solo se repite en el caso de los primeros, aunque con menor diferencia entre el uso normativo y la ausencia de final hasta casi la igualación en el estrato superior:

### Uso de los varones de edad avanzada según formación

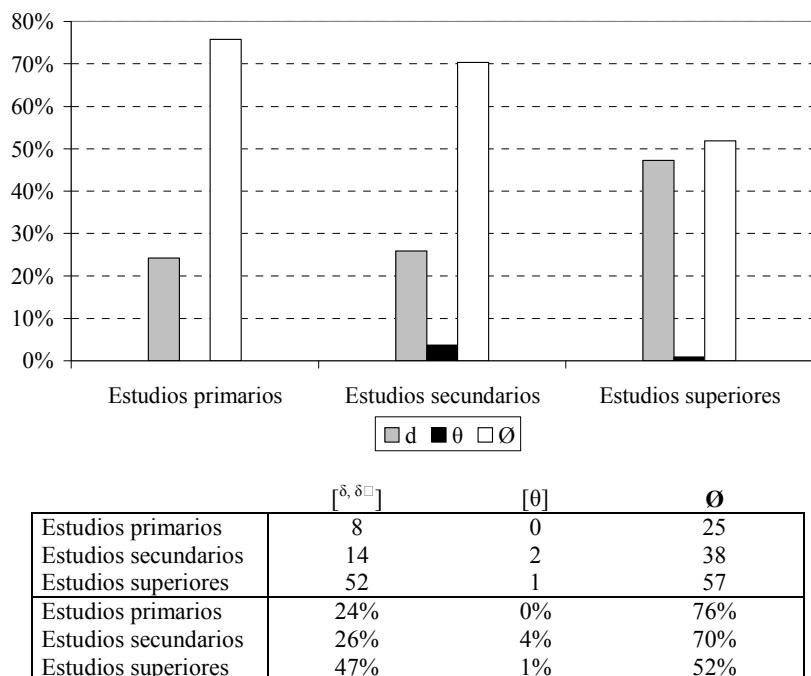


Gráfico 4

En el caso de las mujeres, el uso sin consonante final es tan alto que los casos con ella no son significativos y la correlación únicamente se da entre la disminución de los usos sin final a medida que aumenta la instrucción:

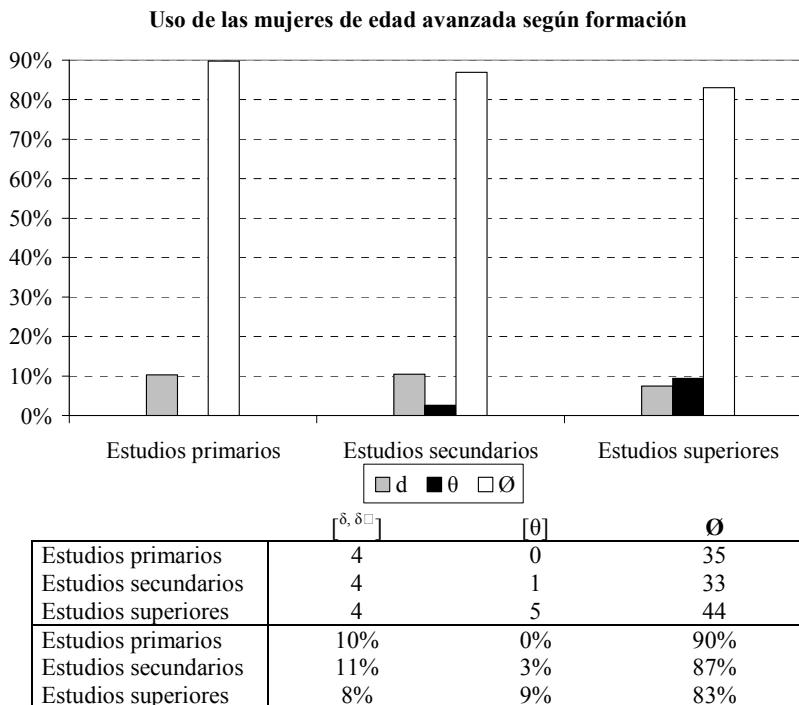


Gráfico 5

En suma, la realización consonántica en final de palabra, extraña tradicionalmente en el habla de Oviedo, parece estar ganando terreno. El destacado descenso que muestra la realización patrimonial asturiana (-Ø) en función del grado de instrucción es muestra del prestigio adquirido por el uso característico de la norma castellana. Es llamativo que, en los hablantes de mayor edad, la realización fonética que se encuentra es la normativa y no la que triunfa en la generación más joven. Esto nos lleva a pensar que asistimos a un cambio por influencia de la norma del español: la sustitución de la ausencia de final por la correspondiente en español, pero con la realización más extendida en el norte peninsular ([θ]).<sup>1</sup>

Nos encontramos, pues, ante un rasgo inequívocamente propio del asturiano en retroceso. Esto no permite cuantificar la castellanización progresiva que se da en el habla de Oviedo ni cómo (como señalamos más arriba), pero es una constatación objetiva de un indicio indirecto de la misma.

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<sup>1</sup> Realización ya preexistente en el habla de Oviedo, pues es un solución que tiene lugar tanto en castellano como en asturiano (por ejemplo, casos como *vez*, *diez*, etc.).

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## **EL PATRÓN ENTONATIVO NORTEÑO. EVIDENCIA DEL PATRÓN DEL ESPAÑOL HABLADO EN GALICIA, ASTURIAS Y CANTABRIA<sup>1</sup>**

**Abstract:** This work aims to show the articulation of the different intonation patterns found in the northern Spain, from Galicia to Cantabria. As we shall see, in this area does not exist a homogeneous prosodic basis. Throughout the course of history, there were diverse toneization processes which turned out as different patterns in which Castilian elements were mixed to some northern elements. As Canellada (1944, 1984) pointed out, these features have been clearly maintained in the entire north of Spain —Galicia, Asturias, Cantabria, Basque Country, Navarre and Aragón— although with variable levels of vitality. In fact, Canellada characterizes the western group by reference to the presence of yes-no questions with a falling final contour. As a consequence of this complexity, we find that the intonation patterns are not homogeneous, but rather show various degrees of interference. The dialect-standard language dimension and the levelling processes are particularly relevant: the Castilian pattern acquires features of the northern one and vice versa. Nonetheless, the orientation of this levelling depends not only on geolectal variety but also on sociolinguistics and migrant flows.

**Key words:** dialectology, intonation, northern Spanish.

### **Introducción**

El Grupo de Fonética y Fonología del Español de la Universidad de Oviedo pretende realizar una descripción fonética, fonológica y sociolingüística de la entonación del español norteño en contraste con el español central. Esta investigación se enmarca en dos proyectos de carácter internacional: el *Atlas Multimédia Prosodique de l'Espace Roman* (amper-Universidad de Grenoble) y el *Atlas Interactivo de la Entonación del Español* (ICREA-Universidad Pompeu Fabra).

Sus objetivos son complementarios; con las directrices de AMPER se estudiará el habla controlada, semiespontánea y libre, encuestando a hablantes pertenecientes a ambos sexos y de distintos niveles educativos y grupos de edad. Mediante la metodología del Atlas Interactivo de la Entonación del Español se lleva a cabo el estudio fonológico y el etiquetado tonal en el sistema ToBI (*Tones and Break Indices*). Además, nuestra investigación hace especial hincapié en el estudio contrastivo de nuestros datos con aquellos obtenidos para otras lenguas pertenecientes al mismo tronco lingüístico y, especialmente, con otras variedades del español peninsular.

Además, se pretende estudiar las relaciones entre entonación y contenidos semántico-pragmáticos y entre alineamiento tonal y acento léxico y contribuir a completar la descripción prosódica del español.

Hasta el momento, los trabajos realizados acerca de la variedad de Cantabria (López Bobo y Cuevas Alonso, 2009, 2010; Cuevas Alonso y López Bobo, 2011) nos han permitido esbozar como hipótesis que se trata de un dialecto poco homogéneo, que

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Este trabajo ha sido realizado en el marco del proyecto *Fonética y fonología de la entonación de Cantabria* (ref. FFI2010-15802), financiado por el Ministerio de Ciencia e Innovación del Gobierno de España.

manifiesta interferencias lingüísticas con las variedades asturianas por el oeste, con el español hablado en el País Vasco por el este, sin olvidar la fuerte presión ejercida por el castellano desde el sur.

### Premisas

Este trabajo se centra en las variedades centrales y occidentales del norte peninsular, concretamente en las de Galicia, Asturias y Cantabria. Esta zona se caracteriza por la presencia de numerosos fenómenos lingüísticos, de diferente origen histórico, que conllevan la existencia de varios modelos entonativos relacionados entre sí. Como veremos, presentan notables diferencias con la entonación del español central, estándar peninsular.

En esta zona convivían originariamente varias lenguas —gallego, asturleonés— que tienen su origen histórico en el latín. Si bien el gallego pervive actualmente, siendo lengua cooficial de Galicia junto al español, el asturleonés evolucionó de forma algo diferente. En el caso de Cantabria subsiste en forma de algunos rasgos heredados por el español hablado en la zona; en Asturias, si bien no es lengua cooficial, tiene mayor vitalidad, aunque se observa un fuerte hibridismo con el español.

Nuestra investigación sobre estas variedades nos ha mostrado hasta el momento que se trata de grupos entonativamente heterogéneos, con importantes interferencias lingüísticas. Además, es muy destacable la presión ejercida por el español estándar, especialmente en Asturias y en Cantabria.

A partir de esta premisa de investigación pretendemos caracterizar los rasgos que confieren a la entonación norteña una fisonomía propia y corroborar la existencia de un patrón entonativo que conforma un *continuum* dialectal extendido de occidente a oriente —desde el domino gallego-portugués hasta el catalán— y, por tanto, ofrecer datos importantes que apoyan la hipótesis de Penny de que

no existe ninguna frontera dialectal que conste de más de una isoglosa, lo cual equivale a decir que no existen fronteras lingüísticas en el norte peninsular y que se observa una transición ininterrumpida de costa a costa. La mayor parte de nuestra zona forma parte del continuum dialectal peninsular (Penny 2004).

Además, existe un especial interés en nuestro grupo por reconocer y explicar las interferencias que a nivel sociolingüístico y dialectal se han producido y/o se están produciendo en esta área.

Este trabajo toma como punto de partida las investigaciones previas realizadas para estas variedades (v. por ejemplo Canellada, 1984; López Bobo et al., 2008; Muñiz Cachón et al., 2010; Alvarellos Pedrero et al., 2011; Fernández Rei et al., 2005a y b; Coimbra et al., 2008; Moutinho et al., 2011; Cuevas Alonso & López Bobo 2011 y en preparación; López Bobo y Cuevas Alonso en prensa) y se centra en el caso de las interrogativas absolutas, puesto que muestran con mayor claridad las convergencias y divergencias de los diferentes patrones entonativos existentes de oeste a este.

### Metodología

Para este estudio se analizaron mediante Praat los enunciados de veinte informantes mujeres con estudios universitarios: 3 de Galicia (Vigo), 8 de Asturias (4

de Oviedo y 4 de Gijón) y 9 de Cantabria (5 de Santander y 4 de Cabezón de la Sal). Las edades de todas ellas están comprendidas entre los 25 y los 45 años.

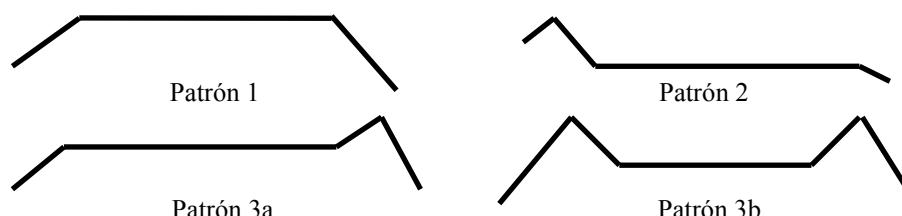
Los enunciados objeto de la investigación fueron obtenidos a partir de una encuesta semidirigida.<sup>1</sup> En ella, se situaba a las informantes en situaciones concretas de enunciación y se les pedía que emitiesen de modo natural el enunciado que utilizaran normalmente en tales circunstancias. Así, se obtuvo una muestra que incluía, además de variación en la modalidad oracional, una amplia gama de matices semántico-pragmáticos.

En este trabajo vamos a centrarnos en el análisis de los patrones neutros de las interrogativas absolutas en las tres variedades norteñas señaladas con anterioridad (Galicia, Asturias y Cantabria).

#### **Las interrogativas absolutas en el español norteño**

Como ya señaló Canellada (1984), una característica común a todo el norte peninsular es la presencia de interrogativas absolutas con tonema descendente, frente al ascendente constatado para el español central (v. Navarro Tomás, 1974[1918]; Quilis y Fernández, 1972: 174-175; Quilis, 1999[1993]: 429-431 y 469-475, 1981: 435-442; Alcoba y Murillo, 1999: 160; Sosa, 1999: 149-154 y 198-211; Estebas-Vilaplana y Prieto, 2010). No obstante, el patrón descendente no es homogéneo sino que presenta numerosas variantes que, en ocasiones y como ya adelantamos antes, se deben a fenómenos de hibridismo. A continuación realizaremos una breve aproximación a los patrones melódicos de las interrogativas absolutas del norte peninsular.

Los trabajos sobre la entonación del gallego señalan una gran diversidad de patrones entonativos. No obstante, el más generalizado —patrón 1 en la ilustración 1— presenta contorno inicial ascendente y un mantenimiento de un tono alto hasta la última sílaba acentuada del enunciado. El tonema final es descendente.



**Ilustración 1: Patrones interrogativos del gallego  
(obtenidos de Fernández Rei y Escourido, 2008)**

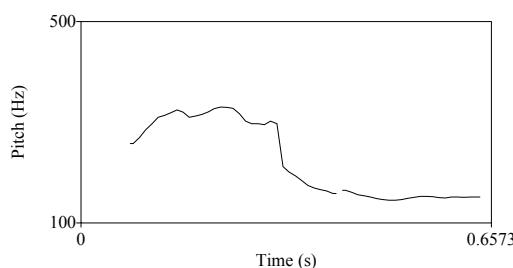
Una variante menos generalizada es aquella que presenta movimiento circunflejo final, con una prominencia asociada a la última tónica que, además, aparece escalonada ascendentemente —patrón 3a—.

Como veremos, este último patrón melódico aparece también en las otras dos variedades norteñas tratadas en este trabajo. También en Asturias se ha constatado el patrón 1 en el área occidental, es decir, en aquella que se encuentra en contacto

<sup>1</sup> La encuesta y la metodología para la obtención de la muestra puede ser consultada en el *Atlas Interactivo de la Entonación del Español*: <<http://prosodia.upf.edu/atlasentonacion/metodologia/index.html>>.

geográfico directo con las variedades orientales gallegas. Sin embargo, el patrón 2 no ha sido encontrado por el momento ni en Asturias ni en Cantabria.

El patrón 1 también ha sido documentado por los autores de este trabajo en el español hablado en Galicia. La siguiente ilustración muestra este patrón realizado por una informante de Vigo.

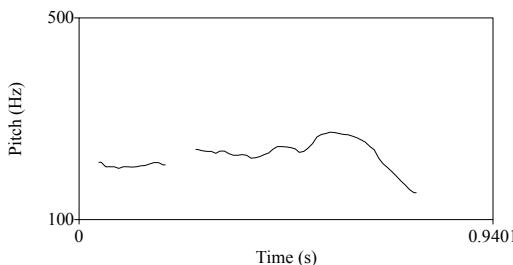


**Ilustración 2: Ejemplo de interrogativa absoluta del español de Galicia. *¿Tiene hora?***

En Asturias, existen tres modelos entonativos diferentes de oeste a este (v. Muñiz Cachón et al., 2010 como resumen de los trabajos del grupo AMPER-Astur); como hemos dicho, el más occidental coincide con el patrón gallego más extendido (Fernández Rei y Escourido, 2008); el central muestra claramente dos prominencias, una alineada con la primera sílaba del enunciado y otra con la última (v. López Bobo et al., 2008). Por su parte, el tercero, que caracteriza al área oriental, ofrece un claro escalonamiento ascendente en la prominencia asociada con la última sílaba tónica del enunciado.

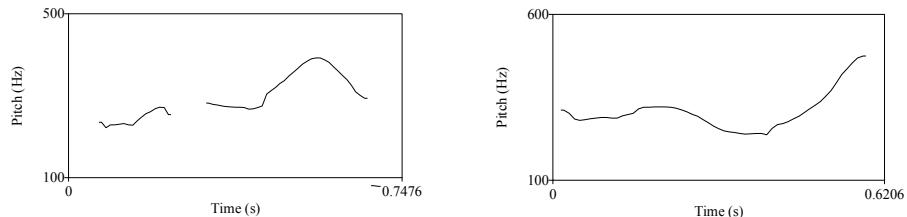


**Ilustración 3: Patrones interrogativos del asturiano  
(obtenidos de Muñiz Cachón et al., 2010)**



**Ilustración 4: Ejemplo de interrogativa absoluta del español de Asturias. *¿Tienes mermelada?***

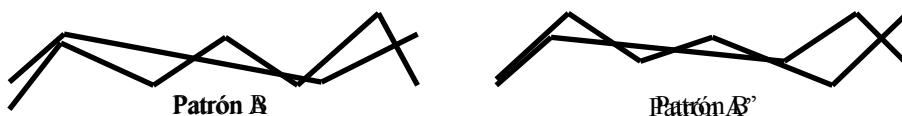
Como hemos señalado en trabajos anteriores (López Bobo y Cuevas Alonso 2009 y 2010, Cuevas Alonso y López Bobo 2011), la situación de Cantabria es especialmente compleja, habida cuenta de la coexistencia de dos subsistemas entonativos diferentes. De un lado, nos encontramos el modelo del español central y estándar, con tonema ascendente; por otro, un claro final descendente caracteriza al subsistema entonativo autóctono.



**Ilustración 5: Ejemplo de interrogativa absoluta del español de Cantabria en la variedad autóctona (izquierda) y en la castellanizada (derecha). ¿Tienes hora? / ¿Tiene hora?**

No obstante, también se documentan patrones híbridos, que son resultado de la convivencia de ambos subsistemas en esta área geográfica, mucho más intensa que en Asturias y Galicia.

La ilustración 6 ofrece la comparación entre los dos modelos interrogativos constatados por el momento en el español de Cantabria y sus correspondientes híbridos. Como se puede observar, el patrón autóctono —A— ofrece gran similitud con las variedades asturianas debido a su vinculación histórica y su proximidad geográfica al dominio astur-leonés; la otra —A'— presenta mayores interferencias con el castellano. La configuración nuclear de estos patrones ha sido caracterizada como L+;H\* HL% (vid. López Bobo & Cuevas Alonso 2010).



**Ilustración 6: Patrones interrogativos del español de Cantabria (López Bobo y Cuevas Alonso, en prensa)**

La misma situación se documenta en el patrón más castellanizado, en el que coexisten realizaciones próximas a las del español central —B— y otras con interferencias del diasistema tradicional —B'—. En ambos casos la configuración nuclear es L\* HH% (vid. López Bobo & Cuevas Alonso 2010).

### Conclusiones

Las figuras que hemos presentado en este trabajo ilustran acerca de la transición continuada desde el patrón entonativo gallego hasta el del español del País Vasco; se trata, por tanto, de la constatación del continuum diaprosódico norteño. Especialmente interesante resulta la situación de Cantabria, ya que los dos patrones hallados y sus híbridos no conviven en igualdad de condiciones. Su uso parece condicionado, según nuestros estudios previos, no solo por factores geoprosódicos sino también sociolingüísticos.

La diversidad de modelos entonativos encontrados en Galicia, Asturias y Cantabria y la presencia de claros patrones interdialectales en algunas de estas áreas confirma la complejidad de esta área lingüística. No obstante, son necesarias muchas más investigaciones para terminar de construir el puzzle prosódico dialectal de todo el norte peninsular.

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## **EL ENTENADO DE JUAN JOSÉ SAER<sup>1</sup>**

**Abstract:** Within the context of the postmodern questioning of the subject and the reality as extratextual reference, this paper approaches the narrative speech of *El entenado* by the Argentinian novelist Juan José Saer (1937-2005) from the perspective of implicit intertextual dialogues with Maurice Merleau-Ponty's *Phenomenology of Perception* on the one hand, and with the anthropological discourse of the 16<sup>th</sup> century colonial chronicles on the other. These intertextual networks are invariably tacit and it is only through the use of the narrative metalepsis that they are revealed in the space that separates the narrator from the author. The presence of the latter is also tacit and can only be perceived when the linguistic register changes. Given the autoreflexive character that induces the narrative strategy of the metalepsis, the work of Saer implicitly converts into a meditation on the search for identity through alterity, performed by a subject who can no longer recognize a world that lacks the certainties of the modern philosophical discourse.

**Key words:** anthropology, colonial chronicles, myth.

La narrativa del escritor argentino Juan José Saer (1937, Santa Fe, - 2005, París) viene marcada por los grandes cuestionamientos que la evolución del pensamiento filosófico occidental ha venido convirtiendo, desde la segunda mitad del siglo XX, en tendencias de la teoría literaria y preocupaciones acuciantes de la escritura. Dichos cuestionamientos, que son el sujeto, la realidad en cuanto referente extratextual y el lenguaje, configuran desde las vanguardias el paradigma cultural posmoderna.

Practicante de una poética de vanguardia, Saer es el creador de un universo literario densamente metanarrativo, en el marco del cual el intento de captar el ser del lenguaje conlleva implícitamente, por un lado, el esfuerzo por desembrujar la realidad, despojándola de las certezas del discurso filosófico moderno y, por el otro, la búsqueda de sentido a su propia existencia por parte de un sujeto descentrado, que ya no está en condiciones de reconocer el mundo.

Asumiendo plenamente, en la posteridad de Saussure, la arbitrariedad del signo lingüístico, que convierte el lenguaje en una forma particular de la representación, Juan José Saer sitúa su discurso narrativo en ese terreno incierto, creado por la separación de las palabras y las cosas (Foucault, M., 1989: 85), convirtiendo su escritura en una lucha ardua con el lenguaje, para desentrañar el significado de un mundo recién descubierto, situarse en él y configurarse como identidad.

*El entenado* (lat. < *ante natum*) es la historia autobiográfica del narrador personaje protagonista, huérfano sin identidad ni nombre, que relata su vida, desde la embarcación en la infancia, como grumete, rumbo a Las Indias, la travesía del Océano, la permanencia en el Nuevo Mundo durante diez años, como prisionero privilegiado de una tribu de indígenas antropófagos, el regreso al continente, donde pasa su vida hasta la vejez, cuando comienza a escribir.

La narración empieza por la rememoración de la imagen recurrente del cielo y acaba con la misma imagen, desde una perspectiva gnoselógica superior:

De esas costas vacías me quedó sobre todo la abundancia del cielo. Más de una vez me sentí diminuto bajo ese azul dilatado: en la playa amarilla, éramos como unas hormigas en el centro de un desierto. Y si *ahora que soy un viejo* paso mis días en las

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ciudades, es porque en ellas la vida es horizontal, porque las ciudades disimulan el cielo. Allá, de noche, en cambio, dormíamos a la intemperie, casi aplastados por las estrellas. Estaban como al alcance de la mano y eran grandes, innumerables, sin mucha negrura entre una y otra, casi chisporroteantes, como si el cielo hubiese sido la pared acribillada de un volcán en actividad que dejase entrever por sus orificios la incandescencia interna (Saer, J., J., 2000: 6).

La estructura de la novela se va delineando de modo complejo en torno a esa experiencia central del narrador entre los indígenas, donde olvida su idioma nativo después de haber aprendido el idioma de ellos. De regreso al continente, la vuelve a narrar a las autoridades, al padre Quesada, quien le enseña leer y escribir y redacta la *Relación de abandonado*, luego a un comediante, a petición del cual la convierte en una comedia en versos, cuyo autor, protagonista y actor es él y cuyo gran éxito de público traslada la representación teatral al ámbito de la Corte Real y rebasa las fronteras del país extendiéndose a otros, después de convertida en pantomima. Ante la degradación de su experiencia genuina, por las concesiones al gusto del público, el narrador renuncia a su oficio de actor, abandona la compañía teatral y se retira a una ciudad del sur a vivir su vida y, llegado a viejo, a narrarla, con el propósito de comprender.

Las frecuentes prolepsis, a comenzar por el principio mismo de la novela, mantienen al narrador, convertido en personaje de ficción, en presencia permanente que apunta al final de su propio relato y delata, a la vez, un modo de narrar de alto nivel epistemológico. El narrador, ya entrado en años, reinterpreta las percepciones predominantemente visuales del protagonista adolescente ya, a medida que las va comprendiendo y convirtiendo en su propia escritura. Desde el momento de la vejez, que incorpora el mismo acto de escribir a la narración, las anteriores prolepsis se convierten en otras tantas analepsis, impuestas por la rememoración de cada vez más otros detalles de la experiencia consumada hacia sesenta años.

Estos procedimientos narrativos abren paso a diálogos intertextuales implícitos, con los historiadores de Las Indias, desde las *Cartas de Colón*, (las *Cartas de relación* de Hernán Cortés, pasando por los documentos etnográficos, redactados por misioneros, como los de Diego de Landa, *Relación de las cosas de Yucatán* o la *Historia verdadera de la conquista de Nueva España* de fray Bernardino de Sahagún) hasta los trabajos de carácter mixto histórico-etnográfico, realizados por los cronistas oficiales, como *Crónica del Perú* de Pedro Cierza de León, “príncipe de los cronistas de Las Indias”. No dejan de percibirse ecos de las posiciones antagónicas del teólogo jesuita Juan Ginés de Sepúlveda, precursor de las doctrinas coloniales modernas, y el gran defensor de los indios fray Bartolomé de las Casas.

Estos diálogos intertextuales se dan por medio de frecuentes metalepsis narrativas, en la acepción de Gérard Genette (1972 : 244), es decir, por intromisión, en el espacio narrativo, del autor, cuyas irónicas intervenciones librescas nos lo revelan como a un auténtico posmodernista que hace hincapié en la crítica del modo de concebir la alteridad, propio del pensamiento moderno.

El modelo narrativo adoptado se nos revela como propio de las relaciones antropológicas del siglo XVI. Esta opción abre un interrogante acerca de los significados que van construyéndose o deconstruyéndose en estos segmentos de la narración. Saer enmarca un discurso antropológico en el discurso literario para cuestionar implícitamente la distancia que va del narrador protagonista al autor, para cuestionar también la tradición de pensamiento impuesta por tales aproximaciones. Del mismo modo que la distancia entre autor y narrador es tácita, las intervenciones del

autor van tejiendo un callado sistema intertextual, un diálogo silencioso con obras nunca nombradas en el texto del narrador protagonista.

Después de describir su comportamiento, el modo peculiar de relacionarse a sí mismos, a los demás, al mundo circundante y al universo cósmico e intentar comprenderlos mucho más tarde, por medio de frecuentes analepsis, el narrador, cuya razón de ser acaba siendo la de escritor, avanza la hipótesis según la cual la función que los indios le habían asignado, al no destinarlo al sacrificio antropófago, era la de testimoniar la existencia de la tribu:

De mi esperaban que duplicara, como el agua, la imagen que daban de sí mismos, que repitiera sus gestos y palabras, que los representara en su ausencia [...]. Amenazados por todo eso que nos rige desde lo oscuro, manteniéndonos en el aire abierto hasta que un buen día, con un gesto súbito y caprichoso, nos devuelve a lo indistinto, querían que de su pasaje por ese espejismo material quedase un testigo y un superviviente que fuese, ante el mundo, su narrador (Saer, J., J., op. cit. : 162-163).

En 1983, cuando aparece *El entenado*, el ambiente literario francés estaba marcado por la publicación, un año antes, de *La conquête de l'Amérique* (1982) de Tzvetan Todorov, que se constituye en un referente para varias redes intertextuales de la novela de Saer. Todorov sitúa en el centro de su reflexión la imposibilidad de Colón de percibir la realidad americana, ya que su percepción es antes que nada un acto de interpretación a base de sus lecturas. Además, en concepto del autor, se vuelve problemática la posibilidad de comunicación, cuyos límites arraigan en el desconocimiento de los idiomas de los indígenas. En la lectura de Todorov, el malentendido precolombino se debe a la confusión entre las palabras y las cosas. “Colón percibe los nombres confundidos con las cosas: toda la dimensión de intersubjetividad, de *valor* recíproco de las palabras (por oposición a su capacidad denotativa), del carácter humano y, por lo tanto, arbitrario, de los signos se le escapa” (1987: 37). Con todo, la conclusión de Todorov es menos escéptica que la de Saer, por lo menos en el caso de Malinche, a la que considera un primer gran ejemplo de mestizaje cultural.

El acto de poner nombres conlleva una proyección ideológica por parte del que está involucrado en dicha actividad. Desde este punto de vista, volver a una supuesta realidad libre de determinaciones ideológicas supone desandar este camino de inscripción ideológica y cuestionar al mismo tiempo el lenguaje. Este es en líneas generales el viaje al que se embarca el narrador protagonista de *El entenado*.

En la novela de Saer, el acto de traducción se vuelve mucho más problemático, puesto que implica un doble sentido. La escritura misma es vista como un proceso de *translatio*, por lo cual el narrador se empeña en socavar la autoridad de su propio discurso y poner al descubierto la posibilidad de que sea falaz, por medio de una metalepsis, cuyo efecto es el de subrayar el carácter ficticio del relato o bien el proceso de textualización (cf. Genette, G., 1983:59), lo que brinda la oportunidad de incluir comentarios sobre el proceso creador:

Como era en los primeros años, y como las palabras significaban, para ellos, tantas cosas a la vez, no estoy seguro de que lo que el indio dijo haya sido exactamente eso y todo lo que creo saber de ellos me viene de indicios inciertos, de recuerdos dudosos, de interpretaciones, así que, en cierto sentido, también mi relato puede significar muchas cosas a la vez, sin que ninguna, viniendo de fuentes tan poco claras, sea necesariamente exacta (*ibidem* : 150-151)

Esta melancolía, diríase, gnóstica, se debe a la desconfianza del narrador en sus propias percepciones a la hora de desentrañar su significado y, sobre todo, al desconocimiento del idioma de los indios que le concedieron identidad al mirarlo. Era uno de ellos y, por tanto, incapaz de percibirse desde fuera, lo que al nivel discursivo se

expresa por el uso de la primera persona de plural; aún más, incluso tras el distanciamiento debido al transcurrir del tiempo, no dejó de sentirse como perteneciente a la tribu desaparecida, en virtud al descubrimiento posterior de un modo de conocer distinto del racionalista eurocéntrico.

Para desentrañar el mensaje de *El entenado*, aclarador es otro diálogo intertextual tácito, pero presente en los comentarios del autor, cuya distancia con respecto al narrador protagonista resulta igualmente tácita, pero vislumbrada sólo al nivel intratextual por el cambio de registro lingüístico. Se trata de una tendencia fecunda en el contexto del pensamiento filosófico del siglo XX, a saber, la fenomenología, en la variante promovida por un filósofo francés injustamente olvidado. Se trata de Maurice Merleau-Ponty. Matizando las teorías de Husserl, Merleau-Ponty cuestiona el *cogito* cartesiano para defender la noción de conciencia prerreflexiva y para argumentar a favor de las artes y del conocimiento mucho más complejo que estas posibilitan.

En *La phénoménologie de la perception*, el filósofo francés propone un nuevo modo de considerar el espacio. Por tradición se ha creído, según Merleau-Ponty, que la profundidad no es visible. Para llegar a conocer la profundidad, o para conocer el espacio uniforme, el sujeto tiene que abandonar su punto de vista y pensarse como ubicuidad. De este modo, el pensador francés mantiene que hay que descubrir, bajo la noción de profundidad, vista como relación entre las cosas, una profundidad primordial, que da sentido a aquella y que representa la espesura del medio ambiente desprovista de cualquier objeto. Estas reflexiones acerca de la noción de profundidad implican, a la vez, el sujeto y su relación con el espacio. La anchura y la altura son dimensiones existenciales (cf. Merleau-Ponty, M., 1945: 281-267).

Este hito teórico es el preámbulo para que Merleau-Ponty exija el reconocimiento de experiencias que no vienen filtradas a través del *cogito*, tal como ha venido imponiéndose por la tradición cartesiana. El filósofo es categórico en mantener que nada concede el derecho a nivelar todas las experiencias a un mundo único, o bien, todas las modalidades de existencia a una conciencia única (cf. *ibidem*). El fenomenólogo aboga, en realidad, por el reconocimiento de la experiencia mítica de los primitivos, como una experiencia válida en igual medida que la intermediada por el proceso de representación. Lo que destaca la experiencia de los primitivos, regida por la visión mítica, es la coincidencia entre apariencia y esencia.

El diálogo intertextual con la fenomenología, en la variante arriba mencionada, se nos revela por otra metalepsis. El autor, indagando en la visión del mundo de los primitivos, realza la interdependencia entre lo humano y el mundo circundante:

El árbol estaba allí y ellos eran el árbol. Sin ellos, no había árbol, pero, sin el árbol ellos tampoco eran nada. Dependían tanto uno del otro que la confianza era imposible. Los indios no podían confiar en la existencia del árbol porque sabían que el árbol dependía de la de ellos, pero, al mismo tiempo, como el árbol contribuía, con su presencia, a garantizar la existencia de los indios, los indios no podían sentirse enteramente existentes porque sabían que si la existencia les venía del árbol, esta existencia era problemática ya que el árbol parecía obtener la suya de la que los indios le acordaban (Saer, J., J., *op. cit.* : 145).

Por encima del círculo vicioso de este razonamiento que raya en parodia, debido al distanciamiento del autor con respecto a su propio discurso, es imposible no admitir el principal mensaje de la fenomenología, que consiste en la afirmación de la conciencia como ontológicamente adscrita al mundo.

Esta relación de tipo fenomenológico con la realidad circundante y el planteamiento de la percepción de los objetos de modo parecido a Merleau-Ponty se

notan en fragmentos líricos en donde se cuestiona el propio carácter objetivo de lo exterior y la división entre esencia y apariencia:

[...] (las estrellas) eran unos puntitos tenues que parecían brillar y borrarse, brillar y borrarse, como si también ellas, a las que se les asigna, con tanta certeza, la eternidad, el ser les costara, igual que a nosotros, sudor y lágrimas (*ibidem* : 181)

El recurso al yo, como yo relacional, le sirve a Saer para cuestionar el pensamiento eurocentrífugo en el que se ha fundado el acto de Colón: “Lo que los soldados que los asesinaban nunca podrían llegar a entender era que, al mismo tiempo que sus víctimas, también ellos abandonarían este mundo” (*ibidem* : 151).

Si el yo existe sólo en cuanto yo relacional, la exterminación de los indios es un acto de autodestrucción.

Al final de la novela el narrador personaje protagonista concluye, a raíz de su experiencia entre los primitivos que “saber no basta” y que “el único justo es el saber que reconoce que sabemos únicamente lo que condesciende a mostrarse” (*ibidem*: 189). Es de notar que los cuestionamientos del sujeto y la realidad en tanto referente extratextual no le lleva al narrador a dudar de la existencia del mundo. A esta luz, *El entenado* es una novela sobre los tipos de conocimiento. El narrador propone un tipo de conocimiento que contrasta con los adoptados por varios grupos de la novela, como sería el del padre Quesada o bien el de los soldados españoles.

En el diálogo intertextual con las crónicas coloniales, los soldados vienen presentados en su preocupación por decidir la naturaleza de los primitivos, vacilando en considerarlos seres humanos, según un criterio pseudorreligioso: “la condición misma de los indios era objeto de discusión. Para algunos, no eran hombres; para otros eran hombres, pero no cristianos, y para muchos no eran hombres porque no eran cristianos (*ibidem* : 124), que responde a la configuración binaria del pensamiento racionalista europeo, al que pone en solfa.

En conclusión, para el entenado la experiencia entre la gente de la tribu es un viaje iniciático al cabo del cual encuentra su verdadera identidad, desplazada ya la previa, encuentra un mundo y un lugar en ese mundo: “todo lo presente, incluidos nosotros, estaba en, y era, al mismo tiempo, un lugar” (*ibidem* : 183). Es indudable que ese lugar existe y perdura en el espacio interior de la memoria y tiene la misma materialidad que la del mundo, después de haber aceptado su misterio. La relación con la tribu se entabla de modo parecido a la con la luna: “Tenía la luna la proximidad amistosa de esas cosas que nos son incomprendibles pero que ya no nos espantan porque hemos aceptado, quién sabe por qué causa, su misterio” (*ibidem* :94 ). En un círculo perfecto, esta afirmación viene corroborada por la inicial, que encierra una metalepsis: “lo desconocido es una abstracción, lo conocido, un desierto, pero lo conocido a medias, lo vislumbrado es el lugar perfecto que hace ondular deseo y alucinación” (*ibidem* : 7 ). Esta metalepsis aboga por una modalidad de conocer ya no mítica, sino poética, que se abre paso a través de la escritura.

Finalmente la imagen recurrente de la mano que escribe, presente en tantas analepsis y prolepsis, que intenta comprender lo percibido visualmente y fijar la visión en la escritura es lo que le da sentido a la vida del entenado: “[...] ahora, sesenta años después, la mano frágil de un viejo, a la luz de una vela, se empeña en materializar, con la punta de la pluma, las imágenes que le manda, no se sabe cómo, ni de dónde, ni por qué, autónoma, la memoria” (*ibidem* : 69). La intelección no va precedida por la imagen, sino es la imagen misma grávida de significados. Pero a esta conclusión se llega tanto por medio de la *mise en abîme* del relato como de las metalepsis, en una estructura narrativa de suma complejidad..

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## **ARCHETYPAL FRATRICIDE IN UNAMUNO'S ABEL SÁNCHEZ<sup>1</sup>**

**Abstract:** Miguel de Unamuno's Abel Sánchez (1917) explores the Cain and Abel archetype. The protagonist of Unamuno's novel, Joaquín Monegro, undermines the traditional dichotomy between good and evil, as well as the biblical image of Cain as sociopath. Although he is forever envious of his friend Abel, Joaquín yearns for transformative knowledge, like Byron's dramatic character Cain. This article examines the spiritual rupture of a man that is at once noble and base, and whose inner torment may be his saving grace.

**Key words:** Unamuno, Abel Sánchez, Cain, archetype, fratricide, jealousy, Byron.

Miguel de Unamuno's *Abel Sánchez* (1917) explores the Cain and Abel archetype in various contexts, an archetype that Unamuno had already outlined in *Del sentimiento trágico de la vida* (1912):

Tremenda pasión esa de que nuestra memoria sobreviva por encima del olvido de los demás si es posible. De ella arranca la envidia a la que se debe, según el relato bíblico, el crimen que abrió la historia humana: el asesinato de Abel por su hermano Caín. No fué lucha por pan, fué lucha por sobrevivir en Dios, en la memoria divina. (*Sentimiento* 182)

The very first sentence of *Abel Sánchez* reinforces its mythical and transhistorical dimension: “No recordaban Abel Sánchez y Joaquín Monegro desde cuándo se conocían” (13). The remainder of the first paragraph establishes how Abel and Joaquín came early to define themselves in relation to one another, foreshadowing their rivalry over a woman whose name recalls Helen of Troy.

In his prologue to the second edition (1928), Unamuno notes the spiritual dimensions and political overtones of envy:

En estos años que separan las dos ediciones de esta mi historia de una pasión trágica – la más trágica acaso – he sentido enconarse la lepra nacional, y en estos cerca de cinco años que he tenido que vivir fuera de mi España he sentido cómo la vieja envidia tradicional – y tradicionalista – española, la castiza, la que agrió las gracias de Quevedo y las de Larra, ha llegado a constituir una especie de partidillo político. (12)

At the time that he wrote these words, Unamuno had gone into exile in France because of the dictatorship of Primo de Rivera. The allusion to Mariano José de Larra (1809-1837) and Francisco de Quevedo (1580-1645) situates Unamuno within a tradition of exiled Spanish satirists and gadflies detested by petty mediocrities in their times.

Unamuno died in 1936 at the start of the fratricidal Spanish Civil War. Two months before his death, Unamuno publicly criticized General José Millán Astray and was removed as the rector of the University of Salamanca. His commentary on war in *Del sentimiento trágico de la vida* defines the national tragedy: “La guerra es, en su más estricto sentido, la santificación del homicidio; Caín se redime como general de ejércitos” (403).

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Joaquín, the first name of the protagonist of *Abel Sánchez*, comes from a Hebrew word that means “created by God” (Hanks and Hedges 177-178). Monegro, his family name, combines the French ‘mon’ and the Spanish ‘negro’ into something like “my dark one” or “my dark side.” Within the narrative context, the two names together suggest that our talents and creations are not our own but are on loan from God. The first name of Abel Sánchez recalls the Cain and Abel story in *Genesis* and denotes breath, vanity, fading away, that which is passing (Smith 1). Abel’s family name means “son of Sancho” and is, like Unamuno’s, of Basque origin. The name recalls Sancho Panza, Don Quijote’s earthy servant, who was a kind of spiritual complement to his master.

Mario J. Valdés notes that the convention of a discovered manuscript, namely Joaquín’s posthumous confession, allows Unamuno to shift between the first and third persons and thereby convey the social and emotional ambience of Joaquín’s inner conflict (92-93). Unamuno portrays Joaquín through interactions with the women in his life. Joaquín unsuccessfully courts his cousin Helena. Although they know each other well, Helena remains cold and distant towards Joaquín. Helena becomes all the more alluring because she is unattainable. “¡Y cuanto más fría y más desdeñosa se pone, más hermosa!” exclaims Joaquín to his friend (18). Joaquín confides to Abel his anxieties regarding Helena and complains that her reserve perplexes him. Abel jokingly quotes Oscar Wilde’s saying that every woman is a sphinx without a mystery, suggesting perhaps that Joaquín has projected his frustration on to Helena.

Joaquín imagines slights at every turn. When Helena asks about his patients, he retorts, “¿Tanto te importa eso?” (20), as if his medical practice could not possibly interest her. Joaquín is skeptical when Abel suggests that Helena is distant because she is studying Joaquín. “¿Qué puede ella estudiar?” Joaquín asks, to which Abel retorts, “te estás rebajando y la estás rebajando” (18). Aware that Joaquín’s testiness conceals his vulnerability, Abel describes Joaquín to Helena as “reconcentrado, altivo por dentro, terco, lleno de sí mismo, pero es bueno, honrado a carta cabal” (22). Joaquin’s sense of inadequacy repels Helena. During a portrait session, Abel tells Helena that Joaquín suspected that she was in love with someone else. Helena replies, “Pues si se empeña... Que acabará por conseguir que me enamore de algún otro” (23). Helena may be drawn to the artist Abel not only because of his charm, but also out of a wish to spite Joaquín.

Joaquín never ceases to try to impose his ego on the world and to recast others in his own image. He is convinced that Abel and Helena married not out of love but out of a desire to humiliate and denigrate himself. It is questionable whether Joaquín could have dispelled his gloom had Abel not taken Helena from him. What is certain is that this event consumed the life of Joaquín whose seemingly inevitable and rancorous misery made him unable to love, to fulfill others, or to overcome his envy of Abel.

Joaquín wants to be free from needless self-laceration and “mind-forg’d manacles” (Blake 454), but he is unable to overcome or sublimate his envy. This will to dominate destroys any incidental happiness that might come his way. After losing Helena to Abel, Joaquín dreams of possessing her next to Abel’s best friend. Joaquín suffers because he knows better, because there is a chasm between what he wants and what he knows. When Abel falls sick shortly after his wedding, Joaquín understands that as a doctor his honor and integrity are at stake in Abel’s recovery. Still, he hopes to eclipse Abel by excelling in medicine.

At the heart of his pain is his inability to love. After learning that she will marry Abel, Joaquín tells Helena, “no es lo peor no ser querido, no poder ser querido; lo peor es no poder querer” (38). When Joaquín marries Antonia, the daughter of a

deceased widow, he seeks the warmth and love that would save him from jealousy. Antonia intuitively senses the extent of his remorse which she believes could only come from a good man. She tries to nurse him to spiritual peace: “Antonia había nacido para madre; era todo ternura y todo compasión. Adivinó en Joaquín, con divino instinto, un enfermo, un inválido del alma, un poseso, y sin saber de qué enamoróse de su desgracia” (39). Her self-sacrifice does not redeem Joaquín and only deepens his anguish, for he realizes that he does not love her: “¡Pero no me curó de Helena, no me curó de Abel! Su santidad fue para mí un remordimiento más. Su mansedumbre me irritaba. Había veces en que, ¡Dios me perdone!, la habría querido mala, colérica, despreciativa” (41).

Although he perceives the love and kindness of his wife, Joaquín, being self-centered, would rather see only himself. Hence his desire to project his own traits on to others, such as his wish that Antonia were more “despreciativa.” Joaquín despises humility and virtue in others because he himself lacks those very qualities. After Helena, already the mother of Abel’s child, rejects his advances, Joaquín proceeds, in an act of displaced rage, to berate his servant for her deference and modesty, forcing the poor woman to leave the house in distress.

Joaquín believes that his negative self-image is an objective reality, an essence that will define him forever. He asks Antonia, when they first meet, to confirm this: “yo soy un antipático, ¿no es así?” (40). Her reply reveals that love is the best means of cognition: “¿Usted? Usted es un desgraciado, un hombre que sufre” (41). Antonia sees worth in Joaquín, which perhaps says as much about her as it does about Joaquín. By contrast, Helena belittles Joaquín at every turn, sometimes deservedly, such as when she disparages his wedding gift of a pair of dueling pistols, telling Abel, “Son para que te pegues un tiro cuando te cansas de mí” (31).

Unable to act on his better instincts, Joaquín cannot be a caring husband: “Sentía Antonia que entre ella y su Joaquín había como un muro invisible, una cristalina y transparente muralla de hielo. Aquel hombre no podía ser de su mujer, porque no era de sí mismo, dueño de sí, sino a la vez un enajenado y un poseído” (47). Nor can he be a good father. Since childhood, Joaquína, the daughter of Antonia and Joaquín, senses the tragic destiny of her father. Like her mother, she tries to redeem Joaquín. Once, when Joaquín wishes that Abel would envy him in return, he hugs his daughter as if she were his salvation, saying, “¡Reza por tu padre, hija mía!” Joaquína asks her father whether he is sick and he responds, “Sí, estoy enfermo. Pero no quieras saber más” (91).

Joaquina cannot quite understand her father’s illness but can feel it. Joaquín attributes his illness to a definitive *bebédizo* of original sin. That is why he tells the priest that he does not believe in free will. However, he goes through the exercises of religious ritual all the same. Envy hauls him down dark spiritual causeways, negating the imaginative freedom that is necessary for a creative artist. Joaquín is doomed to envy his friend Abel, the artist, and to resent the Creator.

Although he tries to bring up his daughter well, Joaquín transmits his gloom to her. When he hears that his daughter, now a young woman, will enter a convent, he exclaims, “¡Sí, huye de mí! Me ha adivinado!” (110). Joaquín asks his daughter to marry Abelín, the son of Helena and Abel, instead of joining a convent. However, this attempt to reconcile the two families will fail, as will the attempts of Antonia and Joaquina to dispel Joaquín’s self-torment. Joaquín lives a degraded or conditioned life in which he constantly makes invidious comparisons between himself and Abel. Furious that his grandson prefers Abel, his paternal grandfather, Joaquín, in a fit of rage, chokes Abel who dies from an attack of angina.

Gayana Jurkevich points out that “although it bears the words ‘Abel Sánchez,’ the book is actually about Joaquín Monegro, the character meant to represent the ego personality whose tortured life the novel intends to chronicle” (350). The title of *Abel Sánchez*, which points to this lacunae or region of darkness, asks us to take a second look at Abel and even casts him in an accusatory light. Abel’s involvement with Helena is disloyal to his friend, especially given that Abel had earlier said to Helena about Joaquín, “te quiere con delirio” (22). Something is amiss when Abel tries to justify his seduction of Helena by telling Joaquín that he did not act but was acted upon:

- ¿Es tu novia, acaso?
- ¿Y es ya la tuya?

Callóse Abel, mudándosele la color.

- ¿Lo ves? – exclamó Joaquín, balbuciente y tembloroso -. ¿Lo ves?
- ¿El qué?
- ¿Y lo negarás ahora? ¿Tendrás cara para negármelo?
- Pues bien, Joaquín, somos amigos de antes de conocernos, casi hermanos...
- Y al hermano, puñalada trapera, ¿no es eso?
- No te sulfures así; ten paciencia...
- ¿Paciencia? ¿Y qué es mi vida sino continua paciencia, continuo padecer?... Tú el simpático, tú el festejado, tú el vencedor, tú el artista.. Y yo...

Lágrimas que le reventaron en los ojos cortáronle la palabra.

- ¿Y qué iba a hacer, Joaquín, qué querías que hiciese?...
- ¡No haberla solicitado, pues que la quería yo!
- Pero si ha sido ella, Joaquín, si ha sido ella...
- Claro, a ti, al artista, al afortunado, al favorito de la fortuna, a ti son ellas las que te solicitan. Ya la tienes, pues...
- Me tiene ella, te digo. (25)

When Abel tells Joaquín, “No te sulfures así,” it suggests that Abel is not merely aware of Joaquín’s spiritual torment but is consciously heightening it. Abel’s seemingly disarming observation, “somos amigos de antes de conocernos, casi hermanos,” is in fact a provocation. So too is his decision to tell Joaquín about his new art project on the murder of his Biblical namesake. In preparation for his painting, Abel reads *Genesis* and Byron’s play *Cain* (1821). He tells Joaquín that he wants to reveal the souls of Abel and Cain:

- ¿Y cómo se ta ocurrido eso?
- Muy sencillo – contestó Abel, sin haberse percatado del ánimo de su amigo –; es la sugerión del nombre. Como me llamo Abel... Dos estudios de desnudo...
- Sí, desnudo del cuerpo...
- Y aun del alma...
- ¿Pero piensas pintar sus almas?
- ¡Claro está! El alma de Caín, de la envidia, y el alma de Abel...
- ¿El alma de qué?
- En eso estoy ahora. No acierto a dar con la expresión, con el alma de Abel.  
(54-55)

This inability to delineate the soul of his Biblical namesake suggests either that Abel lacks understanding or that he is disingenuous.

When Abel reads to Joaquín a passage from *Genesis*, Joaquín wonders why God had spurned the fruit of the land that Cain had gathered while accepting the sacrifice of Abel's sheep. Abel, observing that the Bible was silent on the matter, suggests that God might have rejected Cain's offering perhaps because He foresaw that Cain would murder his brother. This explanation only confirms Joaquín's view that the Biblical Abel was also guilty of fratricide and that Cain murdered not by choice but by the design of God. Joaquín finds the self-righteous insufferable in their sense of entitlement and superiority.

He hints at Abel's culpability by telling of a joke played on schoolchildren who, when asked, "Quién mató a Caín?", respond, "Su hermano Abel" (56).

Abel lends Byron's *Cain* to Joaquín, who readily identifies with the Cain of this play. Cain has a tragic grandeur amidst the despondency that blights his life:

I live,

But live to die. And living, see no thing  
To make death hateful, save an innate clinging,  
A loathsome and yet all invincible  
Instinct of life, which I abhor, as I  
Despise myself, yet cannot overcome.  
And so I live. Would I had never lived! (*Cain* 1.1.109-115)

Capable of granting his patients only a temporary reprieve from death, Joaquín envies Abel's ability to grant the subjects of his portraits a semblance of eternal life. As a doctor and scientist, Joaquín shares the yearning of Byron's Cain for transformative knowledge:

Oh thou beautiful  
And unimaginable ether and  
Ye multiplying masses of increased  
And still increasing lights! What are ye? What  
Is this blue wilderness of interminable  
Air where ye roll along, as I have seen  
The leaves along the limpid streams of Eden?  
Is your course measured for ye? Or do ye  
Sweep on in your unbounded revelry  
Through an aerial universe of endless  
Expansion, at which my soul aches to think,  
Intoxicated with eternity?  
Oh God! Oh Gods! Or whatsoe'er ye are!  
How beautiful ye are! How beautiful  
Your words or accidents or whatso'e'er  
They may be! Let me die as atoms die  
(If that they die), or know ye in your might  
And knowledge! My thoughts are not in this hour  
Unworthy what I see, thought my dust is.  
Spirit, let me expire or see them nearer. (*Cain* 2.1.117)

Though he aspires to understanding, Joaquín is, as Ricardo J. Quiñones notes, at once repulsive and heroic (181), like Byron's *Cain*. Quiñones points out that "the great

purpose of the Cain-Abel story has always been – whatever its guise – to address a breach in existence, a fracture at the heart of things (3). Byron’s Lucifer tells Cain that he will anticipate his immortality by suffering. Like Byron and other Romantics, Unamuno explores dark and unconscious aspects of personality, rebelling against traditional dichotomies between good and evil.

Unamuno’s Abel senses the inner torment of Joaquín, but rather than hide Joaquín’s shame, Abel repeatedly exposes it. In a 1905 essay titled “Soledad,” Unamuno writes, “Me habría parecido tan falsa y mentirosa la envidia de Caín como mentirosa y falsa la inocencia de su hermano” (885). Could Abel too have been guilty of the crime imputed to Cain in the *Quran*, that of exposing a brother’s shame?

In Surah 5:27-32, the *Quran* relates how, after the death of Abel, God sent a raven that scratched the ground in order to show Cain how to hide his brother’s shame. Cain was filled with remorse for not having done so, and suffers, like his literary counterparts in Byron and Unamuno. The same Quranic verse states that whosoever kills a person murders all humanity, and whoever saves a life saves all humanity. Hence, for Joaquín, who once nursed his friend Abel back to health, medicine was a saving grace. Joaquín undermines the traditional image of Cain as sociopath, for his envy, as Unamuno tells us in the prologue, is “una envidia que se defiende, una envidia que podría llamarse angélica” (11). For this tragic conception Unamuno is indebted to the Romantics.

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## **ESQUEMAS DEL IMAGINARIO EN LA NOVELA HIJOS SIN HIJOS DE ENRIQUE VILA-MATAS<sup>1</sup>**

**Abstract:** We intend to identify in the Barcelonian contemporary writer's novel, Enrique Vila-Matas, both the symbolic images, as well as its own symbolic constellation, and then, the schematics that govern the movements of the imaginary of the writer. Thus, we use the means of the semantics, such as the syntax and those of the pragmatics of the imaginary, meaning the instruments of the Rhetoric of the imaginary, following the route established by Gilbert Durand, Jean Burgos and by Antonio García Berrio. In the analyzed novel, Hijos sin hijos, the central symbolic image, a metaphor of the descent and of its interruption, a constellation of parables unfolds which refer to the destiny of the grey characters, the trivial. The pulsations of the imaginary belong to the Nocturnal digestive and copulative regime and to the Diurnal regime, and we notice a fluid alternation between these two. In conclusion, in this novel there are alternations or rapid movements, there are imaginary pulsations, that correspond to its own construction of the novel, and with its schematics of its linguistic material

**Key words:** Enrique Vila-Matas, Hijos sin hijos, imaginary pulsations, regimes of the imaginary.

### **1. Introducción**

En el análisis de esta novela vila-matiana, utilizaremos el análisis retórico-general propuesto por Antonio García Berrio que reúne la Semántica del Imaginario y su Sintaxis y propone una visión abarcadora, como se verá más adelante.

#### **1.1. La Semántica del Imaginario**

Gilbert Durand, discípulo y continuador de Gaston Bachelard, pone de relieve la conexión natural entre el esquema lingüístico y las pulsiones imaginarias, ya que lo estético y la relevancia de la función poética o retórica reside más allá de las meras formas o fórmulas lingüísticas. Los conceptos fundamentales en la semántica de lo imaginario, establecidos y definidos por Durand, son los de: símbolo, constelación, arquetipo y esquema de lo imaginario, pero a estos se pueden añadir los de imagen, de mito y otros también. Pero los conceptos no nos pueden ayudar si no podemos concebir una dinámica o dialéctica específica, un tipo de movimiento, desplazamiento, cambio permanente dentro del universo ficticio. En la concepción de Gilbert Durand, el símbolo no pertenece a la semiología, sino a una semántica especial, y “posee más de un sentido artificialmente dado, [...] cuenta con un poder especial y espontáneo de resonancia” (Durand, 1982: 26), colocándose en un plano delocutorio “que asegura cierta universalidad en las intensiones del lenguaje de una especie dada y el que sitúa la estructuración simbólica en la raíz de todo pensamiento.” (Durand, 1982: 27) El mundo de los símbolos es pluridimensional, es decir, espacial, desprovisto de linealidad y arbitrariedad, y supone la existencia de una agrupación en unos centros de interés dictados por el pensamiento perceptivo, y a base de este isomorfismo o polarización de las imágenes, las constelaciones trazan esquemas generalizadoras, dinámicas y afectivas de las imágenes: el Régimen Diurno, estructurado por la dominante postural, el Régimen Nocturno, estructurado por la dominante digestiva o la dominante causal copulativa.<sup>2</sup>

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<sup>2</sup> Durand, 1982: 27-52.

### **1.2. La Sintaxis del Imaginario**

Pero lo más importante es ver las conexiones que se establecen entre las imágenes, y es Jean Burgos que está concretando las líneas directrices de una poética de la imagen y de una poética del Imaginario. La obra literaria resulta de un juego lingüístico (de este juego lingüístico del texto literario surge la función poética o retórica), y su referente no es la realidad, así que su especificidad reside en el juego formal del que se sirve y que crea discontinuidad, rupturas, que imponen un modo propio de la descodificación de la obra literaria. La imagen hace posible el encuentro entre el escritor y el lector, porque la imagen es el punto de partida de cualquier experiencia del lenguaje, y no puede ser de otro modo, dando vuelta a la representación intelectual del mundo.

Considerando como punto de partida el lenguaje, la Poética de la imagen se basa en las fuerzas de desviación del lenguaje a medida que éste tiene las funciones de representación y derealización mientras el proceso de significación ; y esta Poética se propone ver «comment s'opère l'épaississement du mot-image, mais plus encore d'explorer le champ de réalité neuve ouvert par cet épaississement, d'examiner les rapports qu'entretient cette réalité langagière avec la réalité du monde et des choses.» (Burgos, 1982: 11-12) El papel funcional que desempeña la imagen en los textos es aquello de no separarlo de la realidad lingüística que contribuye a pulir la imagen y a darle sentido, y lo importante es prestar atención a las fuerzas vectoriales de la imagen, a sus calidades intrínsecas y a sus posibilidades de reversibilidad. La fuerza de la imagen consiste en subrayar no el contenido, sino el dinamismo que la anima y no separarla de su texto y de las demás imágenes, es decir, reemplazar una Poética de la imagen por una Poética del Imaginario, identificar las fuerzas que crean la imagen, los esquemas de la estructuración dinámica. En función de los remedios buscados por el hombre ante el terror causado por el paso irreversible del tiempo, esta clasificación de los esquemas dinámicos está constituida por tres modalidades específicas de escaparse al miedo provocado por el correr del tiempo: de conquista, de repliegue y de progreso (Burgos, 1982: 126-128).

### **1.3. La Pragmática del Imaginario**

Gráficamente, los esquemas propuestos por Durand, en el marco de su Semántica del Imaginario, por Burgos, dentro de esta Sintaxis del Imaginario, y por García Berrio, que identifica ritmos y fluencias y esquemas textuales de convergencia, equilibrio, centramiento, pero también esquemas de divergencia y expansión<sup>1</sup>, dentro de una Pragmática del Imaginario, se pueden representar como dinámica ascensional, basada en una antítesis fundamental (*abajo/arriba*), en una ruptura, como dinámica del descenso o de la caída, que se apoya en la antífrasis o como dinámica circular, del eterno retorno, que se basa en la repetición; es decir, vectores ascendentes o descendentes y círculo o curvas repetitivas. Cada una de estas actitudes fundamentales de enfrentar el tiempo representa una táctica específica de ocupación del espacio textual de la que han hablado los antropólogos del imaginario como modalidad esquemática del impulso de conquista, de repliegue o de progreso y trasunto de la conjuración verbal de los terrores inherentes al cálculo temporal (García Berrio, 1985: 302).

El análisis, la investigación formalista del material verbal literario son imprescindibles, pero no suficientes, y la utilización de la lengua poética como práctica

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<sup>1</sup> García Berrio, 1985: 43 y sig.

sistemática de la excepción lingüística, como conjunto definido de hábitos lingüísticos excepcionales, no pueden explicar el complejo fenómeno literario de elaboración significativa imaginaria y de comunicación fantástica. El cauce material del texto, al que García Berrio llama esquema textual o material, se encuentra en permanente contraposición con la pulsión o impulso imaginario como representación imaginativa y preverbal:

“Un impulso imaginario traduce casi siempre un movimiento de ordenación espacial, de orientación cosmológica, de afirmación de las más hondas y elementales raíces biológicas del ser concreto e individual con la totalidad ajena, con lo que llamamos el mundo. En definitiva, cualquier sentimiento [...] es antes un *sentirse* de algún modo bien o mal, centrado o exocéntrico, ascendiendo o cayendo, en cómoda expansión o rudo choque [...] que un *sentir algo* determinado. Al recubrirse de consistencia semántica y recibir sus nombres específicos, las pasiones se reducen a alojar y personalizar *esquemas de orientación* y tendencia. Los sentimientos poéticos traducen, en tales términos, impulsos afectivos – imaginarios, cuya génesis última se conecta con el principio espacial de orientación antropológica del mundo.” (García Berrio, 1985: 260)

El texto poético resulta ser una red espacial complicada que está constituida por espacios concéntricos, del espacio material plano hasta el de “espesor” textual, así que este espacio material “aloja y representa el espacio antropológico de la dimensionalidad imaginaria concebida como área o dominio generador en términos de régimen”( García Berrio, 1985: 260-261). Cualquier texto artístico generado como material total, o sólo acústico o visual, revela sustratos espirituales subconscientes comunes tanto para el escritor como para sus lectores, y este ritmo general y la orientación espacial, a través de menciones y alusiones, crean un conjunto de momentos destacados que contribuyen al efecto general dinámico-subconsciente.

## 2. Análisis de la novela vila-matiana

Los mundos se constituyen a través de un juego ingenioso, un juego que supone un balance entre los dos ejes, entre el eje sintagmático y el paradigmático, una permanente combinación, una cambiadiza opción entre la mirada metafórica y la mirada metonímica y un ovillo de relaciones analógicas y de contigüidad en las cuales se basa la construcción de los mundos ficticios. El sujeto, que mira y crea, se está definiendo permanentemente, y elige la antítesis, la paradoja, la ironía o el oxímoron para expresar sus propias contradicciones constitutivas fundamentales. Opta por la mínima cantidad o por la redundancia, se esconde para mostrar por una vía indirecta a través de interrogaciones e inferencias, fragmenta la expresión, prefiere el silencio o la expresión elíptica, concentrada, o al contrario, la redundancia, la acumulación, la amplificación, para dibujar la estructura de los niveles de sentido, las isotopías, las obsesiones que organizan el mundo creado a través de los ecos de las repeticiones. El juego consiste en hacer presente un mundo ausente, en fragmentar el sujeto único y ofrecer alternativas para una interpretación múltiple y creadora. Las figuras retóricas sirven para marcar las líneas directrices de este espejismo sutil del texto narrativo.

En el caso concreto de Enrique Vila-Matas, la metáfora constituye una clave en la interpretación, pero no la metáfora aislada, sino integrada en la red creada por los símbolos, emblemas, alegorías y paráboles, perteneciendo al eje paradigmático y caracterizándose por el recurso a la analogía, por las relaciones dentro de la misma cadena lógica, pertenecientes al eje sintagmático, por elipsis o redundancias sistemáticas. Todo esto refleja el hecho mismo de asumirse los límites y las contradicciones inherentes a la condición humana. La fuerza organizadora del texto

vila-matiano es la redundancia regida por una metáfora inicial basada muchas veces en antítesis (oxímoron o paradoja) (“hijos sin hijos”, “exploradores del abismo”, “el viaje vertical”); por una metáfora formada de un único sustantivo (“impostura”) o de un sintagma nominal en cuya composición entran determinantes diversos, y que puede ser de complejidad variable (“historia abreviada de la literatura portátil”, “una casa para siempre”, “suicidios ejemplares”, “recuerdos inventados”, “extraña forma de vida”, “el mal de Montano”). La metáfora central aparece muchas veces en el título mismo de la novela, y se despliega, circularmente, en parábolas que amplifican el impacto inicial de la metáfora, constituyéndose de este modo en el plan dispositivo de la macroestructura un movimiento circular basado en simetrías y paralelismos.

A esta representación gráfica circular, paradójicamente, le corresponden unos impulsos imaginarios, que figuran la caída, y pertenecen al Régimen Nocturno Digestivo, en los términos de Jean Burgos de repliegue, simbolizando una actitud pasiva, conservadora y perseverante, del centramiento. Es la reclusión simbolizada por elementos recurrentes en la obra del escritor, como *la tumba*, *la crisálida*, *la isla*, *la barca*, *el valle*, etc. —espacios cerrados figurativos del *regressus ad uterum*—. Es un artificio que se realiza recurriendo a los símbolos de los espacios cerrados, concéntricos, y el personaje se está adentrando en círculos cada vez más pequeños hasta su total anulación, negación, realizándose una metamorfosis necesaria y deseada. Es una metamorfosis que da paso a la inmovilidad total, y crea la impresión de que el tiempo se ha suspendido, se ha detenido en un punto fijo. El paso del tiempo se sugiere por símbolos como *el río* o por las menciones de las etapas de la vida humana, sobre todo de *la infancia* que es un topó en la narrativa del escritor, por alusiones o menciones de los eventos históricos determinados. La reclusión parece la única forma de protegerse uno de la muerte, a la que se asocia una cadena de subordinaciones fijadas en las novelas por recurrencias, que dan la dimensión de la intratextualidad: *la enfermedad*, *la vejez*, *la locura*. A esta cadena, que sugiere el miedo ante el paso del tiempo e implícitamente ante la propia muerte, se añade la cadena de la desesperación. Se perfila el esquema de la caída dramática, del vector descendente del temor a lo nocturno, un esquema bosquejado por la inserción de los topos recurrentes: *el abismo*, *el viaje vertical*, *el buceo* al mar para descubrir la Atlántida, *el sondeo* del subconsciente o del ser humano, *el sondeo* de las raíces o de las fuentes del imaginario, de la obra literaria. Este esquema de la caída se relaciona, paradójicamente, con la búsqueda, marcada repetitivamente, la búsqueda del refugio, en una combinación rara, pero perfectamente justificada en el universo narrativo vila-matiano.

Se puede identificar, en contraposición, el esquema ascensional del Régimen Diurno, figurado por los símbolos de *la mirada* o por la mención de *Dios*, sea éste mujer, sea divinidad creada por y para los solteros, o por la alusión a un tipo de *ascensión mística* posible sólo viviendo el éxtasis de la Belleza. Sin la Luz del día no pueden existir las Tinieblas de la noche, y sólo la solución cómoda, que no requiere un tipo cualquiera de construcción en el punto de la interrupción de la linealidad del transcurso del tiempo, es decir, la solución de la reclusión, repliegue o centramiento, no es suficiente. De esta manera, se impone la necesidad de una construcción compensatoria en el punto o momento del estancamiento del tiempo: *el ojo*, *la escalera*, *el campanario*, *la espiral*, como vectores ascendentes o como aperturas verticales del círculo, curvas ascendentes abiertas, que siguen el mismo patrón o modelo.

La combinación de los esquemas es interesante e inestable, puesto que la dominante sigue siendo la del Régimen Nocturno (preferencia puesta de relieve recurriendo a la reclusión en los espacios protectores —digestivo— o a una síntesis

que favorece la *coincidentia oppositorum* —copulativo—), pero hay casos donde aparece una antítesis que realiza el contraste tajante entre Diurno y Nocturno. Además, el ritmo mismo del texto está creado por alternancias realizadas por las repeticiones en todos los niveles lingüísticos. Relevante es, también, la preferencia del escritor por las equivalencias como operaciones lingüísticas y no por las licencias lingüísticas, así que a una primera vista, lo que llama la atención son los fenómenos recurrentes y no las figuras que se construyen por supresión, adición, permutación, sustitución. Éstas últimas parecen situarse, disimuladamente, en un segundo plano para crearse la impresión deseada de prosaísmo, de escritura sin relieve estilístico, gris como el mismo universo o mundo creado. Todo es engaño: el modo de disfrazar la ausencia en el discurso narrativo o las actitudes ante el tiempo y la muerte, como recursos que sirven para seducir el Mal. La ausencia, la fragmentación de la expresión, pero también, la búsqueda de la continuidad, de la presencia de los lazos tanto en los niveles sintácticos (polisíndeton – la repetición de la conjunción y) como en los niveles de la significación representan formas antinómicas de la manifestación de una obra que está ilustrando la condición paradójica del ser en el mundo. Es la condición del escritor como ser humano desgarrado por impulsos contradictorios, viviendo plenamente sus límites y haciendo esfuerzos de superarlos a través de su propia escritura, que representa el vector determinante de la conquista. Pero los mundos ficticios salen del caos de unas enumeraciones o aglomeraciones sin ningún sentido, sin ninguna conexión lógica, salen del *agua*, como símbolo recurrente también, salen de *la nada* y del *abismo*. Y expresar todo lo que es sin forma, caótico, representa el triunfo de lo que tiene forma: crear o escribir significa ordenar el caos, instituir un orden en el desorden primordial. Luz y Tinieblas se juntan, coexisten, y el discurso da fe de esta unión de los contrarios: las figuras retóricas aunque parezcan pocas son relevantes para describir las pulsiones imaginarias del autor. Él se encuentra preso en la red de su propio decir: nada es más humano que caer, progresar, replegarse o subir, pero lo más difícil es escribir sobre estos límites de la condición humana y de la condición del escritor.

La metáfora central, del título mismo de la novela analizada, “hijos sin hijos”, se despliega en parábolas, representadas por cada capítulo, se concreta en símbolos de esta situación, mejor dicho en personajes que encarnan tal tipología predefinida en el segundo capítulo. Los personajes son facetas concretas de los seres autosuficientes, grises, que casi han perdido el contacto con la realidad, a la que les une un hilo muy débil. Cada historia se centra en otro “hijo sin hijo”, en otro aspecto del tema central. Kafka, el escritor, Rita y Juan, Olga y Benito, Antonio Massimo, Espoz, el Estudiante Caído, Fermín, Leiriñas, Parikitu, Esteva, el soltero del valle, Dantito, la embustera, José Ferrato, los dos hermanos y los niños son “hijos sin hijos”. Tienen la vocación de la soledad y del aislamiento, una visión distinta sobre la vida, la historia, sobre sus propios destinos, pero son también voces, ecos y títeres, en un mundo ficticio fragmentado y constituido como una telaraña, un laberinto, un producto heterogéneo, una resultante de corrientes muy diversas.

La creación de sus mundos supone imaginario e imaginario cultural, por lo tanto, la confrontación permanente en el libro entre la naturaleza y la cultura es significativa. El mar, la selva navarra, la tormenta son símbolos de lo natural, y las odiseas de los personajes, sus extravíos a lo largo de paseos o caminos, la recuperación voluntaria o no de la memoria o del tiempo, las metamorfosis, la catedral o la recuperación de los mitos son elementos culturales, librescos, que abren otros horizontes hacia la Literatura. Podemos citar algunos nombres que aparecen explícitamente o sólo a través de alusiones: Kafka, Joyce, Azorín, Cervantes, Dante,

Hugo, Márquez, Borges, Cortázar, Benedetti, Hemingway y otros, o “collage” de sintagmas, frases o situaciones. El torbellino de esta mezcla, de este mosaico, nos arrastra, y nos lleva a sacar la conclusión de que naturaleza y cultura fusionan en una escritura fluida, “escritura manifiestamente ajena, una voz narrativa hecha de ecos. Es el triunfo de la estética manierista del calco y del retazo.” (García Berrio, 2009: 650) La presencia de las tres notas fundamentales de la estética postmoderna: el imaginario cultural, el discurso intertextual manierista y la convención diferencial (García Berrio, 2009: 651), se subsume a la estética manierista mencionada.

El discurso polifónico y los calcos de lenguajes individuales surgen de un impulso declarado desde el principio y reforzado en el capítulo *Señas de identidad*, como deseo fundamental de “ser de muchos lugares al mismo tiempo, pues sólo una persona me parecía muy poco.” (Vila-Matas, 1993: 111), y también, el temor de ser “demasiado parecidos a nosotros mismos, y el riesgo estriba en que acabemos pareciéndonos demasiado. A medida que uno vive, progresivamente, se afianza el mismo maníático, el mismo nimio personaje.” (Vila-Matas, 1993: 111) Las pulsiones fundamentales son de explorar la alteridad y perder su propia identidad, pero a la vez, de vivir el horror de esparcirse por completo en los demás y perder definitivamente su identidad, el horror al vacío, a la nada y al mismo tiempo la atracción terrible, que está ejerciendo el vacío. Nocturno y Diurno, al mismo tiempo: vivir, simultáneamente, la historia de la identidad y de la alteridad, vivir la unión, la confusión y la separación, vivir las experiencias fundamentales del repliegue, del progreso o de la conquista.

Cada uno de los “hijos sin hijos” vive los extremos, y se siente prisionero en una red, se siente enredado, enmarañado, perteneciendo a un mundo—ovillo. Todos son prisioneros: el escritor no puede salir del mundo creado, otros no pueden salir de la vida rutinaria y monótona, del trabajo continuo, del enredo de secretos, de sus estudios interminables, de la infancia, de la tumba o de las ciudades pequeñas, de los laberintos de calles o de las pesadillas, del columpio de hierro, del valle y de la casa, del opio de su amor o de la indiferencia total e infantil; es decir, de sí mismos, de sus propios destinos. El Mal fundamental de cada uno es la incapacidad de comunicar directa y sinceramente con los demás, son como vasos incomunicantes. Al mismo tiempo, cada uno puede romper, en un gesto de rebeldía, sus lazos, sus cordeles o desprenderse de su trabajo, de su vida, de su mundo, de las personas que ama, de la tradición, de la realidad y de la historia; es decir, poner entre paréntesis todo, corriendo cualquier riesgo, trastornando todo. Pero sus gestos de rebeldía son pura ilusión, y lo que ellos hacen es irrelevante: ya es demasiado tarde, y no se pueden salvar.

En esta novela, la antítesis, como procedimiento o recurso, es fundamental en todos los niveles. El sentido global concuerda con ésta, y el escritor declara que: “sin el peso muerto de los recuerdos de mis primeros y de aburridos años me siento más ágil para alcanzar esa madurez que nos lleva a escribir sobre el mundo y no sobre el yo” (Vila-Matas, 1993: 86), asentando que la alteridad se sitúa en primer plano. En este conflicto permanente: identidad – alteridad, podemos encontrar un rasgo característico del universo vila-matiano, y se pueden notar las correspondencias, ya que en las novelas basadas en alegoría sí se habla sobre el *yo*, y la identidad se está cuestionando a sí misma, y en las novelas construidas a base de la antítesis, la alteridad se sitúa en el primer plano. Pero nos referimos a procedimientos fundamentales, utilizados con preferencia, sin olvidar que hay tantos matices, tantas vacilaciones, tantas confusiones y mezclas. El mundo y el tiempo son ovillos, y el movimiento es de reclusión permanente. La identidad fijada al principio (Kafka como “hijo sin hijos” por excelencia) se despliega en facetas concretas a través de parábolas, y la alteridad es la principal

preocupación, pero para volver después a la isla, a una paradójica identidad sin nombre o hasta sin identidad, pues ya nadie quiere recordar los nombres de los lugares y de las personas. Se hace un esfuerzo mostrado por la circularidad de la escritura y la regresión.

### 3. Conclusiones

El lector tiene la última palabra o no. Sin embargo, puede opinar que, en este mundo ficticio agobiante, tal vez no haya salidas, esperanzas, horizontes abiertos, alegría y felicidad. Pero más allá de lo que es aparente, el lector puede divisar otros mundos, que están naciendo, que asoman en un sinfín de cadenas: “¿Y?”, todo se abre hacia otro mundo... Estamos nadando por entre las olas de la ficción vila-matiana, y no hay una dirección preestablecida, sino que hay un ovillo de direcciones que abren tantas posibilidades. La incertidumbre se apodera de nosotros mismos, tanto como el temor de no poder seguir todos estos caminos que no convergen en un centro bien definido. Asimismo, el laberinto no tiene sentido, y no podemos salir de él si no podemos alcanzar el centro mismo... entonces, nunca saldremos de la selva, del laberinto de las calles, “del circo de Oklahoma”, de las pesadillas, de las redes concéntricas y de esta espiral... La escritura es el Gran Relato *trans-*, y se pueden añadir otros y otros cuentos. Todo se repite, y los cuentos se integran en la geometría del conjunto, lo reproducen a su escala. El lector mira desconcertado el fractal-concha.

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## **L'ACTIVITÉ DE LIRE ET EÉRIRE DANS LA PERSPECTIVE DU PRÉSCOLAIRE<sup>1</sup>**

**Abstract:** Pre-school education is one of the most complex levels in terms of the multitude of activities involved. The teacher has the task to lead and motivate the child to imperceptibly move to organized playing by means of the letters and of the writing instruments. Preparing a child for reading and writing means being aware of the internal and external factors demanded by this activity, of the steps a pre-school child has to pass until learning to read and write, and of the essential elements (posture, writing instruments) that can positively or negatively influence all this teaching approach. Success implies finding the balance between all these elements.

**Key words :** sound, syllabe, word, (to) write, (to)read.

Apprendre à lire et à écrire représente l'une des plus difficiles activités de la vie d'un préscolaire. C'est pourquoi beaucoup d'enfants enregistrent des difficultés au moment où ils doivent passer à cette nouvelle étape dans leur vie d'écolier. Les causes de cette situation peuvent être déterminées par deux catégories de facteurs qui n'agissent pas isolément, mais en étroite liaison. Il s'agit ainsi de **facteurs internes** d'ordre physiologique ou psychologique (des problèmes visuels, sensoriels, médicaux) et de **facteurs externes ou sociaux** (le milieu familial, l'ambiance scolaire, le groupe d'amis). Pour surmonter toutes ces difficultés, il faut faire appel à la motivation des enfants, en général, et surtout pour ceux transforment inconsciemment leur effort en plaisir de travailler

L'enfant doit apprendre les conventions du lire et de l'écrire qui recommande en même temps la manière de la mise en page des mots de gauche à droite suivant une direction horizontale et l'orientation successive des lignées écrites sur la feuille, de haut en bas de la page. Ainsi la représentation visuelle joue un rôle extrêmement important dans la préparation du préscolaire pour l'activité de lire et d'écrire. La « lecture des images » dans les livres pour les petits préfigure déjà la lecture des textes imprimés qui se retrouvent dans les manuels de l'enseignement primaire.

L'objectif primordial qui devrait nous guider dans notre travail d'enseignants n'est pas absolument nécessaire enseigner l'enfant à lire, mais encourager cette activité, ce qui implique la nécessité d'aider l'enfant à dépasser les étapes qui précèdent la lecture proprement-dite, vue comme un moyen d'obtenir des informations.

Lire, au niveau préscolaire, suppose :

- reconnaître les sons, les lettres, les syllabes et les mots ;
- délimiter la position des sons et des syllabes dans les mots (position initiale, intermédiaire, finale) ;
- analyser chaque mot d'une proposition (le nombre et la place des syllabes, l'indication graphique de chaque syllabe à l'aide d'un cercle ou d'un point, par exemple) ;
- analyser chaque syllabe (le nombre des sons et leur place dans la réalisation de la syllabe, la découverte d'un certain son) ;
- décomposer les mots dans des sons, des syllabes et leur indication graphique ;

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- construire des propositions simples et complexes à partir de certaines demandes ;
- analyser la proposition (le nombre des mots dont elle est composée, la place des mots) ;
- observer la lettre qui coïncide avec la son prononcé ;
- construire des mots à partir d'une certaine lettre indiqué ;
- familiariser le préscolaire avec la lecture du texte imprimé, tout un feuilletant le livre d'histoires préféré ;
- observer et organiser une conversation à partir d'un nombre d'images indiquées.

En ce qui concerne la maîtrise des comportements graphiques, les spécialistes en domaine ont illustrés plusieurs étapes. Les premiers essais de l'enfant ne sont pas de nature visuelle, mais acoustiques, vu qu'aux âges les plus tendres ce qui fait plaisir au petit c'est d'entendre les sons qui résultent en frappant la feuille de papier. Mais cette activité a également des implications visuelles, car au bout du crayon c'est une trace qui sur reste sur la feuille de papier ; d'abord le point, puis la ligne. Les psychologues ont défini cette première étape, comme une étape acoustique parce qu'elle met ensemble des comportements primaires, pas du tout spécifiques pour le dessin.

Jusqu'à deux ans, et même après si c'est possible, c'est préférable d'utiliser des crayons de couleur, vu le spectre chromatique plus varié qui a un impact visuel beaucoup plus important pour les enfants de cet âge. Après deux ans et demi jusqu'à trois ans on constate d'une part, une simplification du procès des lignes évasidirectionnelles et d'autre part, la période de l'apparition des « figures simples ». Tout en dépassant le seuil de l'âge de trois ans, les figures simples deviennent de plus en plus abstraites, la manière de se représenter les réalités devient plus complexe, le tout étant en étroite liaison avec les progrès d'ordre cognitif.

A partir de quatre ans c'est l'étape des formes abstraites qui entre en action. L'horizon de connaissance s'élargit progressivement et l'enfant devient capable à localiser les parties mobiles du corps. C'est toujours dans cette période qu'apparaissent les détails qui individualisent. C'est ce que les spécialistes appellent l'étape visible qui se déroule jusqu'à cinq ans et demi. Après cet âge, les représentations graphiques se perfectionnent de plus en plus convergeant vers une écriture correcte, fluente et rapide.

Pour être à même de lire, l'enfant doit comprendre la différence entre le dessin et la graphie des lettres, doit indiquer les lignes imprimées dans des livres ou des revues, indiquer les structures écrites dans le milieu environnant (noms de rues, des enseignes lumineux, des noms de produits, les noms des êtres qui lui sont proches). Puis l'enfant doit comprendre que les lettres sont porteuses de signification, qu'elles peuvent nous indiquer quelque chose. Entre 3 et 5 ans, les enfants doivent faire progressivement la distinction entre les sons qui composent un mot, être capables à formuler d'autres mots à partir de certains sons indiqués, faire la différence entre son – syllabe – mot, introduire les mots dans des propositions.

Entre 5 et 7 ans, les situations deviennent de plus en plus complexes et les préscolaires doivent reconnaître et différencier les majuscules et les minuscules d'imprimerie. Un des buts essentiels de la maternelle est celui d'aider les enfants à s'adapter au langage écrit dans un milieu éducatif et culturel connu, actif, stimulatif à l'intérieur duquel le préscolaire élève, apprend et se développe.

Apprendre à écrire signifie pour un enfant l'acquisition d'un instrument pratique et fonctionnel de communication. Ce qu'il importe c'est d'écrire correctement

et lisiblement, pas tout à fait calligraphiquement. Il y a plusieurs éléments qui peuvent influencer l'activité d'écrire.

Tout d'abord il s'agit de la position du corps. La position correcte vise :

- le regard : tout défaut olfactif peut avoir des conséquences graves en ce qui concerne l'orientation dans l'espace graphique et le mouvement de la main. Il est nécessaire de garder une distance de 30 centimètres entre l'œil et la main.

- la main : l'instrument utilisé pour écrire doit être attrapé entre la puce et l'index en l'appuyant aussi sur le majeur, entre la première et la seconde phalange. La puce attrape le crayon de gauche. Le doigt de milieu et le petit doigt sont un peu pliés vers la paume, sans la toucher. C'est une position favorable pour ceux qui écrivent avec la main droite. Les enfants qui se servent de la main gauche pour écrire adoptent d'habitude une position similaire.

- le bras : les antebrais sont appuyés sur le bureau, les coudes ne doivent pas toucher le corps, gardant une distance de 10-15 centimètres par rapport au corps. Au début, il y a la tendance de d'éloigner de plus en plus les bras du corps, mais tout naturellement l'enfant trouvera sa position optimale.

- les pieds doivent s'appuyer parallèlement sur la terre.

- le corps : les épaules doivent être gardées à la même hauteur. L'enfant doit rester tout droit, sans se pencher trop au-dessus du bureau. Le bureau, tout comme la chaise doivent être fixe selon la hauteur de l'enfant.

Il y a également deux séries d'exercices que l'on pratique pour la préparation de la main :

- des exercices indirects à l'aide des formes géométriques que l'enfant doit introduire dans les supports correspondants ; des jeux qui supposent de tenir ensemble les bouts des doigts en suspension ;

- des exercices directs :

\* le dessin – les enfants font le contour de certaines figures qu'ils désirent colorier (par cet exercice ils répètent des mouvements nécessaires pour tracer des lignes dans des directions diverses sans que la fatigue se déclenche parce que cette action est perçue comme libre, non imposée et c'est pourquoi, elle devient synonyme au jeu, au plaisir de jouer) ;

\* des exercices de tâtonner les contours des lettres fabriquées en matières solides ou bien refaire en air le trajet dans la direction de l'écriture de la lettre. On a ainsi la possibilité de mémoriser le signe alphabétique suivant deux voies : à l'aide du regard et à l'aide du toucher.

\*tracer la forme de chaque lettre de l'alphabet en associant la sensation visuelle et tactilo-musculaire au son. D'habitude on présente la lettre « Celui-ci est un A », puis c'est l'exercice de tâtonnement de la lettre qui suit avec les doigts dans le sens de son écriture et finalement l'exécution des éléments constitutifs de la graphie. Si un enfant ne peut pas reconnaître la lettre en la regardant, il est invité de la toucher (l'un des principes Montessori suppose de ne pas reprocher à l'enfant qu'il a tort, mais de trouver d'autres moyens pour qu'il devienne conscient de l'erreur).

Il y a plusieurs possibles exercices pour le préscolaire, après avoir préparé la main pour écrire et après avoir adopté une position correcte dans le pupitre : qui trace le plus rapidement des lignes horizontales en utilisant la crayon ou le stylo, qui colorie dans deux minutes une figure géométrique indiquée en gardant la position la plus correcte, le dos tout droit, dans le pupitre, qui peut répéter une succession de gestes, exercice qui vise la mobilité de l'articulation de la main (les jeux peuvent être accompagnés par des chansons).

Au début, on admet à ce que l'enfant apprenne les majuscules imprimées et puis les majuscules et les minuscules de l'abécédaire. Les lettres sont liées au début en mots qui s'utilisent puis à construire des propositions simples et complexes. Un exemple d'exercice pour que les enfants retiennent plus facilement l'alphabet est celui où le professeur demande aux petits de colorier le contour de certaines lettres déjà présentées sur une fiche. L'enseignant a ainsi la possibilité d'observer la position de l'enfant dans le pupitre, la manière dans laquelle il utilise l'instrument à écrire et la pression exercée par le petit sur cet instrument et de les corriger si le cas l'impose.

En ce qui concerne les instruments utilisés pour écrire, les spécialistes recommandent le crayon, en première étape, pour les petits, vu qu'il est plus rapide, et le stylo pour les plus grands qui favorise de mieux tracer les éléments constitutifs de la lettre à apprendre. Pourtant il faut permettre à l'enfant de choisir l'instrument qu'il aime le plus et qui favorise la correctitude de son exercice. Au fur et à mesure que l'enfant élève, il personnalise sa manière d'écrire. L'un des instruments les plus modernes utilisé pour écrire, mais qui suppose d'autres mouvements et un apprentissage spécialisé est la tastature de l'ordinateur. Elle est de plus en plus impliquée dans l'activité quotidienne de l'enfant. Ce qui reste au professeur c'est de trouver les solutions pour en tirer profit dans ses démarches didactiques.

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## **TROUVER LE CHEMIN D'ACCÈS À L'ÉFFICACITÉ DE L'ÉVALUATION<sup>1</sup>**

**Abstract:** Educational creativity occurs at the level of education process, which involves the assessment activity. The evaluation suppose coherence, interdependence between educational plan, programs and school manuals and the effective work from class. If we follow the Romanian language and literature exam given by the eighth grade student , since 2000 until now, it can reach the conclusion that evaluation and structuring subject process is still changing, by referring to the new values, trends and requirements of didactic, to the contemporary society. Finding optimal didactic and educational solutions means controlling the science and the pedagogical art. Predominant use of continuous and formative assessment will explore various teaching methods. So we will have the permanent feedback of the students performances and we will select immediatly the right measures to improve results reported to them school progress.

**Key words:** continuous evaluation, interdisciplinary, competencies.

L'imaginaire apparaît au moment où la créativité est valorisée, quand on lui ouvert le chemin d'accès au monde réinventé.

« La créativité représente la disposition qu'il y a en état potentiel dans chaque personne et à tout âge de produire quelque chose de nouveau et remarqué à l'échelle sociale et individuelle. » (Dictionnaire de la psychologie, 1995 : page 67).

Les fonctions de la créativité déterminent sa structure tridimensionnelle aux niveaux social, psychologique et pédagogique (vois Cristea, Sorin, 1998 : page 74).

La créativité pédagogique met en évidence certaines caractéristiques développées aussi au niveau du procès créateur. Trouver des solutions didactiques/éducatives, originales et efficientes... c'est de la science et de l'art pédagogique.

La didactique postmoderne conçoit le procès d'enseignement comme une activité de transmission- réception- évaluation.

Dans cette étude, je ferai quelques remarques sur la problématique de l'Évaluation nationale des élèves de la huitième classe.

L'évaluation est conçue « comme une partie intégrante du procès d'enseignement trouvée en relation de correspondance avec les buts ou les objets proposés et avec les expériences de réception activées en ce sens par la sélection des contenus et des méthodologies d'instruction, internes et externes, favorables au procès scolaire. » (*ibidem* : page 152).

L'évaluation vise la qualité de la corrélation entre le plan d'enseignement, les programmes et les manuels scolaires, leur cohérence et leur interdépendance.

Les techniques d'évaluation sont diverses : les questionnaires écrits et orales, les épreuves écrites et pratiques, les échelles d'appréciation, les tests de connaissance et les examens.

Les tests de connaissances appliqués dans les examens scolaires reçoivent le statut de *tests docimologiques*.

De différentes organisations gouvernementales organisent des études et des recherches concernant les examens. Les tests internationaux (TIMSS, PISA, PIRLS) appliqués aussi dans notre pays sur un échantillon représentatif n'établissent pas des

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hiérarchies comme les examens d'évaluation nationale et de baccalauréat font. L'évaluation a suivi l'assimilation de certaines compétences. On n'a pas suivi l'activité de mémorisation des notions théoriques assimilées. On a mis l'accent sur la capacité de réception du message écrit et d'expression écrite.

Si on suivait l'examen de langue et littérature roumaine soutenu par les élèves de la huitième classe, dès l'année 2000 jusqu'au présent, on arrivera à la conclusion que le procès d'évaluation et de structuration des sujets est en changement continu, en se rapportant en permanence aux nouvelles valeurs, tendances et exigences de la didactique, à la société quotidienne.

On jettera un coup d'œil sur les programmes de langue et littérature roumaine et les structures des sujets donnés aux élèves dans le cadre de l'Évaluation nationale dès l'année 2000 jusqu'au présent. On mentionnera seulement les programmes qui ont apporté des changements sur l'évaluation des élèves.

*Le programme scolaire pour l'année 2000* a imposé quatorze lectures littéraires appartenant aux espèces littéraires suivantes : le conte de fée, la nouvelle brève, la nouvelle, le roman, la ballade culte, le poème, le pastel. Les contenus de langue ont été structurés au niveau phonétique, lexical, grammatical (morphologique et syntaxique) et les notions de théorie littéraire ont compris : le genre épique et lyrique, les modes d'exposition, le personnage littéraire et sa caractérisation, les figures de style, les éléments de prosodie.

La structure des sujets a été la suivante :

La première partie : un essai structuré, une composition, un résumé ou un commentaire. Les critères d'évaluation ont été : la présentation des séquences narratives dans l'ordre de la logique du texte, la présentation dans l'ordre de la logique du texte, l'identification des personnages correspondants aux séquences narratives mentionnées, l'observance des exigences spécifiques à la rédaction, la cohérence lexicale, l'observance des normes d'orthographe et de ponctuation, l'observance des règles de mise en page.

La deuxième partie : des items à choix multiple, de type question, avec une réponse courte ou de complètement, basés sur un texte littéraire cité, qui visent le domaine de la langue fonctionnelle, du vocabulaire, de la morphologie et de la syntaxe appliquée.

*Le programme pour l'examen de l'année 2001* a apporté des modifications, en mettant l'accent sur l'évaluation des capacités de réception du message écrit et d'expression écrite. Ce sont les manuels alternatifs qui sont apparus. Les auteurs des manuels ont manifesté leur capacité créative dans l'action de sélection des textes littéraires et des exercices applicatifs adéquats. Le point commun de tous ces manuels a été l'observance des compétences générales (le développement de la capacité de réception du message écrit et orale et de la capacité d'expression orale et écrit) et des compétences spécifiques, établies unitairement au niveau du programme scolaire unique.

La structure des sujets a été aussi modifiée :

La première partie a mis en évidence la compréhension du texte à la première vue : des exercices par lesquels on évalue les habiletés, les habitudes, les éléments de compétence spécifiques à la langue écrite.

À l'exception des exercices qui ont regardé strictement la compréhension du texte cité, il y a eu des exercices qui ont impliqué une évaluation complexe, en valorisant les notions de théorie littéraire étudiées dans l'école. L'opération sur le texte donné a supposé la reconnaissance et les opérations de sélection, d'application, de

construction, d'analyse, de comparaison, d'interprétation des faits de langue avec des éléments linguistiques, la rédaction des énoncés conforme au principe d'aborder la langue de la perspective communicative-fonctionnelle.

La deuxième partie : la rédaction des textes fonctionnels (le télégramme, l'invitation, la requête, la lettre familiale, la lettre de félicitations) a été proposée pour l'évaluation de la capacité écrite.

La troisième partie a impliqué la même capacité d'expression écrite, mais avec une classe de difficulté plus élevée. Il s'agit de la rédaction d'une composition du type : le résumé d'un texte littéraire, la caractérisation d'un personnage, l'argumentation de l'appartenance d'un texte à une espèce littéraire ou à un genre littéraire (lyrique, épique, dramatique), l'analyse sur le texte. L'œuvre sélectionnée par l'élève, en fonction du manuel alternatif étudié, a été l'une des espèces littéraires suivantes : le conte de fée, la nouvelle, la ballade, la complainte, le pastel, la nouvelle brève, l'hymne, la comédie ou le roman. Le barème a supposé la distribution du pointage pour le contenu et pour la rédaction (l'unité de la composition, la cohérence du texte, l'orthographe, la ponctuation, le registre de communication, le style et le langage adéquats au contenu de la composition, la mise en page du texte, l'encadrement dans l'espace accordé, la lisibilité).

L'année scolaire 2006- 2007 a apporté d'autres modifications dans l'évaluation des élèves de la septième classe. Pour chaque semestre, les élèves ont soutenu les thèses à sujet unique, ainsi que les élèves de la huitième classe dès l'année scolaire 2007-2008, pendant deux années scolaires.

Aussi, dès l'année scolaire 2006-2007, l'observance des normes prévues dans la deuxième édition du *Dictionnaire orthographique, orthoépique et morphologique de la langue roumaine* (DOOM 2) a été obligatoire.

Dans l'évaluation pendant l'année 2008, le premier et le deuxième exercice du premier sujet ont suivi l'assimilation et l'opération avec les connaissances grammaticales, de vocabulaire, de phonétique, d'orthographe et de ponctuation, de stylistique.

Le troisième exercice a visé la capacité d'expression écrite (le point de vue sur le message du texte) et de réception du message littéraire. Le pointage a été distribué de la manière suivante : 60% pour le contenu et 40% pour la rédaction.

Le deuxième sujet a mis en évidence la capacité de s'exprimer par écrit, en valorisant les notions de théorie littéraire. Le pointage a été structuré de la manière suivante : seize points pour le contenu et quatorze points pour la rédaction, en contenant : l'unité de la composition, la cohérence du texte, le registre de communication, le style et le vocabulaire adéquats au contenu, l'orthographe, la ponctuation, la mise en page et la lisibilité.

Pour les compositions qui ont eu un thème libre (un portrait, une description, etc.), le barème s'est rapporté à la précision du titre, au contenu et au style adéquats, aux règles d'orthographe et de ponctuation.

Dans le compartiment de *la langue*, on a eu en vue la vision communicative-pragmatique, fonctionnelle et applicative des éléments de construction de la langue, en misant l'accent sur l'identification de leur rôle dans la construction des messages et sur l'utilisation correcte et convenable dans la propre expression écrite. Les exercices ont été de type analytique (de reconnaissance, de groupement, de motivation, de description, de différenciation) et de type synthétique (de changement, de complètement, d'exemplification, de construction), de soulignement des valeurs stylistiques et de mise en évidence des aspects orthographiques et de ponctuation.

Quant à *la lecture*, les exercices ont visé la compréhension d'un texte littéraire ou non- littéraire donné tels : l'identification des idées principales, des traits généraux et particuliers du texte, l'expression du point de vue sur le message etc., mais aussi la rédaction des compositions qui regardent un texte littéraire ou non- littéraire (le résumé, la caractérisation d'un personnage, le commentaire court de quelques séquences, l'identification des idées principales etc.). Ainsi, les exercices ont suivi l'évaluation des compétences de rédaction des textes *fonctionnels* (la requête, l'invitation), *argumentatifs* (l'expression argumentée d'un point de vue concernant le texte donné/indiqué, la motivation de l'appartenance à un genre littéraire), *réfléchis et imaginatifs* (la lettre, les autres compositions qui supposent l'expression des propres sentiments, la mise en évidence des traits d'un objet dans une description ou d'une personne dans un portrait, de courtes narrations, la continuation des dialogues etc.).

*Le programme scolaire pour l'Évaluation nationale de l'année 2010* a apporté en discussion les compétences générales et spécifiques et les contenus associés. Il y a eu quelques modifications survenues : le roman, le genre dramatique, les propositions subordonnées circonstancielles concessives, conditionnelles et consécutives ne représentent plus des contenus obligatoires pour l'évaluation. Ces connaissances se trouvent dans le programme scolaire de la classe. On y mentionne aussi pour l'Évaluation nationale les textes support non- littéraires (publicitaires, l'article de revue/journal, l'annonce, la nouvelle). Les espèces littéraires évaluées ont été : le conte de fée, le pastel, la fable, la nouvelle, la ballade.

En vue de l'évaluation de l'expression écrite on a mis l'accent sur la continuation des dialogues, la rédaction des narrations, des compositions courtes, sur un certain thème, en suivant un plan donné ou conçu par l'élève.

Dès *l'année 2011*, la ballade n'a plus constitué un contenu obligatoire pour l'Évaluation nationale.

Le premier sujet a visé la compréhension du texte à la première vue et a supposé des exercices par lesquels on a évalué les habiletés, les habitudes, les compétences spécifiques, en suivant les capacités de réception du message écrit et aussi la valorisation des notions de théorie littéraire étudiées à l'école.

En regardant l'évolution de l'Évaluation nationale pour les élèves de la huitième classe (des sujets, des programmes), on constate qu'il y a eu des changements surtout dans la liste des espèces littéraires imposés (le nombre des espèces littéraires est diminué). On constate aussi l'accent sur la capacité des élèves d'opérer avec les notions assimilées, sur leur compétence de s'exprimer par écrit.

Dans le but de l'amélioration des résultats obtenus à l'Évaluation et non seulement, l'interdisciplinarité est bienvenue. Elle « *peut être caractérisée par l'appréciation de Platon sur l'art politique : l'art du tissu, qui ne laisse jamais survenir le divorce entre les différents éléments qui ourdisson et combinent toujours les informations pour en faire un tissu souple et serré.* » (Mohammed Alla Sinaceur, 1986 : page 48).

On peut choisir le thème : « *Mon héros préféré* » qui suppose l'organisation du collectif des élèves par groupes. Ils doivent choisir un héros qu'ils présentent, en utilisant l'interdisciplinarité. Le projet peut inclure la littérature, la musique, l'art plastique, la dramatisation etc. Le concours des groupes sera motivant. Leur imagination sera mise en évidence et ils devront présenter leurs projets devant la classe. L'évaluation de leur capacité de s'exprimer sera valorisée. Ainsi, le thème lance une provocation, le succès est garanti, la motivation est activée. Le professeur doit récompenser l'effort déposé par les élèves et les encourager dans leur démarche.

Une autre solution pour avoir de bons résultats est d'insérer dans la leçon le moment orthographique. L'évaluation peut être accomplie par des questions telles : *Quelle est la forme correcte ? Dis-moi pourquoi ! Est-ce que tu sais d'autres exemples ? Quelle est l'erreur dans cet énoncé ?*

Après une période d'exercices, l'élève peut s'évaluer, en répondant aux questions : *Quels sont les erreurs d'orthographe que tu ne fais plus ? Quelle est l'erreur plus fréquente que tu as remarquée dans le langage de tes collègues ? Et dans tes journaux ? Comment as-tu corrigé ces erreurs dans ton expression écrite ?* Les élèves qui savent s'évaluer auront de meilleurs résultats.

En ce qui concerne le programme scolaire pour la huitième classe, on peut affirmer, sans doute : il est très aggloméré. Il y a beaucoup de différences entre le programme scolaire pour les élèves de la huitième classe et celle pour l'Évaluation nationale.

Les compétences spécifiques qui concernent *la réception du message orale dans de différentes situations de communication et l'utilisation correcte et adéquate de la langue roumaine dans la production des messages oraux dans des situations de communication monologuée et dialoguée* ne sont pas évaluées. Ainsi, comme dans l'examen de baccalauréat, les compétences des élèves qui dérivent de la communication orale doivent être évaluées dans le cadre de l'Évaluation nationale. On a remarqué, d'ailleurs, que les élèves ne pouvaient pas valoriser les habiletés de communication orale ; ils ne savent pas converser.

Certains contenus associés aux compétences spécifiques éliminés du programme scolaire ne présentent pas une telle grande importance pour l'étude quotidienne, à l'école. L'importance des sujets dans les tests de l'Évaluation nationale déterminent l'approfondissement de certains contenus. De la même façon, l'élimination du programme de l'Évaluation nationale des espèces littéraires étudiées en classe éloignent les élèves de la littérature, en rendant plus difficile l'activité de compréhension.

Dans le cycle primaire, on lit des petites pièces comiques, on les utilise dans les programmes artistiques. En huitième, on évite le genre dramatique pour l'Évaluation nationale, même si on l'étudie en classe. Ainsi, il n'y a pas de continuation et de corrélation entre les programmes scolaires et l'intérêt pour ce genre littéraire est diminué.

Pendant que le programme scolaire pour la huitième classe mentionne l'application correcte des signes de ponctuation au niveau de la phrase (coordination, subordination, incidence), le programme scolaire de l'année 2011 pour l'Évaluation nationale précise l'utilisation correcte des signes de ponctuation au niveau de la proposition et de la phrase. On s'impose, par conséquent, une corrélation entre les deux programmes.

Un autre problème rencontré est représenté par les solutions offertes par les barèmes qui peuvent générer des discussions divergentes. Par exemple, cette année, le sujet qui demandait la sélection du type de la proposition subordonnée de la phrase « *Ceea ce mă jenează este dificultatea răsforii* » a provoqué des interprétations différentes. En final, les deux variantes ont été acceptées (subjective et prédicative), même si au commencement, le barème a mentionné la réponse correcte : subjective. On suggère, par conséquent, une sélection plus rigoureuse des sujets qui doivent être précis, en ce qui concerne l'énoncé, mais aussi la réponse. En plus, ces exercices ne doivent pas tester la capacité des élèves de faire des interprétations, mais évaluer la

capacité des élèves d'utiliser les connaissances grammaticales dans le but de l'expression correcte, écrite et orale.

Quelques barèmes mentionnent seulement certains synonymes des mots et les élèves sont défavorisés dans l'évaluation. Le barème des exercices de synonymie doit préciser que toutes les solutions correctes devaient être marquées en faveur de l'élève.

On recommande, en conclusion, l'utilisation prépondérante de l'évaluation continue, formative, qui explorera des méthodes didactiques variées. On aura en permanence le feedback des performances des élèves et on sélectionnera immédiatement les mesures convenables d'amélioration de leurs résultats, rapportées à leur progrès scolaire. Une meilleure corrélation entre les programmes, les manuels scolaires et l'activité didactique de la classe serait bienvenue dans le procès d'enseignement qui doit se réinventer en permanence, se rapprocher des exigences actuelles.

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# ***LA DIFFÉRENCIATION PÉDAGOGIQUE COMME SOLUTION À LA RÉUSSITE SCOLAIRE DE TOUS ET DE TOUTES<sup>1</sup>***

***Abstract:*** *The differentiated pedagogy represents an answer in considering the heterogeneity of students classes, a means to fight the school failure. How can we manage the individual differences among students? How can we do it without transforming these individual particularities into factors generating inequalities in school and social success? In a heterogenic class one must use various and diverse educational practices. This perspective modifies the role of the teacher who becomes, from a knowledge transmitter a learning situational organizer for each student. Because learning difficulties are not identical for each student, the teacher will make use to diverse and personal teaching strategies.*

***Key words:*** *individual differences, differentiated pedagogy, school success.*

## **1. Introduction**

Les enseignants se sentent concernés par la réussite de tous leurs élèves et par la réalisation de leur plein potentiel. Ils croient en chacun d'eux et dans leur capacité d'atteindre les objectifs fixés et de vivre des réussites. À maintes reprises, pourtant, il leur arrive de se sentir désarmés, démunis, sans ressources face aux difficultés éprouvées par plusieurs jeunes. Que peuvent-ils faire pour leur permettre de réussir et de développer au maximum leur potentiel? Réussir à faire se développer chaque élève au maximum de ses capacités dans le respect de ce qu'il est, de ce qu'il sait et de ce qu'il est capable de faire à un moment précis de son parcours scolaire, voilà un défi de taille qui peut en décourager plus d'un. C'est là que la différenciation pédagogique entre en jeu et devient pour les enseignants non pas une bouée de sauvetage, mais plutôt un guide dans ce passage obligé, et très ardu, vers une réelle pédagogie différenciée.

Dire que chaque élève est différent, c'est assez facile, c'est presque une évidence qu'il n'y a pas deux personnes :

- qui progressent à la même vitesse;
- qui soient prêtes à apprendre en même temps;
- qui utilisent les mêmes techniques d'étude;
- qui résolvent les problèmes exactement de la même manière;
- qui possèdent le même répertoire de comportement;
- qui possèdent le même profil de champs d'intérêt;
- qui soient motivées à atteindre les mêmes buts.

Les différences entre les élèves peuvent porter sur différents axes :

- *le plan cognitif*: il existe chez les élèves une grande hétérogénéité dans le degré d'acquisition des connaissances exigées et dans la richesse de leurs processus mentaux où se combinent représentations, stades de développement, images mentales, mode de pensée, stratégie d'apprentissage.

- *le plan socio-culturel* : les élèves ont des valeurs, croyances, habitudes, histoires familiales, codes de langages, types de socialisation différents

- *le plan psychologique et affectif* : le vécu, ainsi que la personnalité de chaque apprenant, influent sur leur motivation, volonté, attention, créativité, curiosité, énergie, plaisir, équilibre, rythmes, relation maître/élève, relation élève/élève.

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D'après ces énoncés, qui souligner le caractère individuel de l'apprentissage, nous demandons: Peut-on enseigner sans différencier ? La réponse est catégoriquement non ! Il est en effet impossible de séparer les deux concepts de pédagogie et de différenciation. Apprendre, comprendre, c'est faire sien les savoirs. C'est les ramener à du déjà connu que l'on enrichit. Aucun enfant n'ayant les mêmes connaissances de base, la même histoire, les mêmes besoins, les mêmes motivations, vouloir amener un enfant vers le savoir, ce sera toujours l'aider à prendre son propre chemin vers le savoir. Face à des élèves très hétérogènes, il est indispensable de mettre en œuvre une « pédagogie » à la fois variée, diversifiée, concertée et compréhensive.

## **2. La différenciation pédagogique**

### **2. 1. La notion de pédagogie différenciée**

*La différenciation pédagogique* s'inscrit dans la lignée des travaux en psychologie différentielle, qui mettent en évidence la diversité des fonctionnements individuels. Elle se réfère aux théories socio-constructivistes de l'apprentissage (l'apprentissage se construit à partir ou contre des représentations existantes, sur un déjà là, qui peut évoluer par confrontations avec d'autres représentations et avec des situations-problèmes qui invalident des représentations naïves).

L'idée de pédagogie différenciée est une vieille idée mais le nom est apparu en 1971, c'est Louis Legrand qui l'a consacrée. Il existe plusieurs sens de cette notion mais tous répondent à une même préoccupation : celle d'adapter l'enseignement à la diversité des élèves.

Le terme de pédagogie différenciée désigne « un effort de diversification méthodologique susceptible de répondre à la diversité des élèves » ( Legrand, L., 1995: 38)

La pédagogie différenciée est: « une méthodologie d'enseignement et non une pédagogie. Devant des élèves très hétérogènes, il est indispensable de mettre en œuvre une pédagogie à la fois variée, diversifiée, concertée et compréhensive...Le travail en équipe devient une obligation de service, l'enseignant ou l'enseignante ne peut rester isolé. » (De Peretti , A., 1985: 326)

Selon H. Przesmycki ( Przesmycki, H., 1991: 29 ) la pédagogie différenciée « met en œuvre un cadre souple où les apprentissages sont suffisamment explicités et diversifiés pour que les élèves apprennent selon leurs propres itinéraires d'appropriation de savoirs ou de savoir-faire ».

Différencier, c'est: « avoir le souci de la personne sans renoncer à celui de la collectivité. » ( Meirieu, Ph., 1988: 34) ; « placer régulièrement chaque élève dans une situation optimale et de la ou de le confronter aux situations didactiques les plus fécondes pour elle ou lui. » ( Perrenoud, Ph. ,1997: 19).

Les points de vue varient d'un expert ou d'une experte à l'autre, mais il y a un lien commun : l'élève doit être au cœur des apprentissages. La différenciation pédagogique suppose travail en groupes, aide individualisée. Les verbes forts sont : varier/diversifier, adapter, négocier. C'est une *“démarche qui cherche à mettre en œuvre un ensemble diversifié de moyens, de procédures d'enseignement et d'apprentissage, afin de permettre à des élèves d'âges, d'aptitudes, de comportements, de savoir-faire hétérogènes mais regroupés dans une même division, d'atteindre, par des voies différentes, des objectifs communs, ou en partie communs”*

### **2. 2. Principes de la différenciation pédagogique**

La différenciation pédagogique comporte de nombreuses caractéristiques importantes ( Dănescu, E., 2010: 89 ). C'est dire que les énoncés ci-après ne

représentent d'aucune façon une liste exhaustive. Chaque personne qui prend connaissance de la différenciation pédagogique et qui s'y intéresse pourrait ajouter, retrancher et reformuler des éléments à la liste.

- Se concentrer sur les apprentissages essentiels. L'enseignant s'assure que tous et toutes les élèves maîtrisent les apprentissages essentiels.
- Se préoccuper des différences entre les élèves. L'enseignant apprécie les différentes forces de ses élèves et crée, sur cette base, un milieu d'apprentissage où chacun ou chacune bénéficie des forces des autres.
- Intégrer l'évaluation à l'enseignement et à l'apprentissage. L'enseignant évalue de façon continue et diagnostique pour obtenir un maximum d'information et intervenir auprès de ses élèves. L'évaluation vise à améliorer le rendement de l'élève plutôt qu'à en ressortir ses lacunes.
- Ajuster le contenu, le processus et la production en fonction du rendement de l'élève, de ses champs d'intérêt et de son profil d'apprentissage. L'enseignant peut ajuster et modifier son approche selon toutes ces caractéristiques pour mieux différencier son enseignement.
- Instaurer un climat où les élèves travaillent en respectant les autres. L'enseignant instaure un climat où il y a un respect du caractère unique de chacun ou de chacune. Il ou elle respecte les élèves en valorisant leurs forces.
- Collaborer avec les élèves pour maximiser leur apprentissage. L'enseignant est le guide de l'apprentissage et les élèves contribuent en fournissant les informations diagnostiques, en effectuant des choix qui répondent à leurs champs d'intérêt, en faisant connaître leur besoin d'aide et en exprimant leurs préférences pour le travail individuel ou en équipe.
- Viser le progrès optimal de chacun ou de chacune et la réussite individuelle. L'enseignant ne recherche pas des élèves identiques, mais s'assure que chacun ou chacune s'améliore selon son potentiel et que les parents sont informés des difficultés auxquelles sont confrontés leurs enfants. L'approche se bâtit toujours selon les forces de l'élève.
- Demeurer flexible, souple et proactif. La flexibilité caractérise la classe différenciée. L'enseignant agit comme un ou une chef d'orchestre en optimisant l'individualité de chacun ou de chacune dans le cadre d'une approche souple. Il ou elle vise que tous et toutes les élèves comprennent les apprentissages essentiels, mais à l'aide de différents défis pour combler des champs d'intérêt variés.

### **La différenciation dans la pratique pédagogique**

#### **3. 1. La différenciation pédagogique et l'enseignement centré sur l'élève**

Un mode unifié d'enseignement valorise toujours les mêmes élèves. Les recherches montrent que personne ne peut apprendre à la place de l'enfant et personne ne peut apprendre tout seul. Ces perspectives modifient le rôle de l'enseignant qui n'apparaît plus comme un dispensateur de savoir, mais comme l'organisateur de situations d'apprentissage variées. Puisque les obstacles ne sont pas les mêmes pour tous, ils pourront être franchis en mettant à la disposition de chacun une diversité d'outils, de démarches d'entrées dans les apprentissages ou une possibilité de choix dans les objectifs à atteindre. La pédagogie différenciée exige de l'enseignant une

capacité relationnelle plus authentique et affinée que pour le cours magistral, car il est centré sur la personne à guider dans le premier cas, sur le savoir dans le second. C'est un changement de paradigme allant de l'enseignement centré sur la maître à l'enseignement centré sur l'élève.

La différenciation pédagogique est une approche fondée sur les caractéristiques de l'enseignement centré sur l'élève. Une comparaison entre l'enseignement centré sur le maître et l'enseignant centré sur l'apprenant nous permettra la soutien de cette position.

**Tableau de comparaison de l'enseignement centré sur le maître et l'enseignant centré sur l'apprenant**

Caractéristiques	L'enseignement centré sur le maître	L'enseignement centré sur l'apprenant
La situation d'apprentissage	La situation est orientée vers la performance de l'enseignant, l'accent étant mis sur l'enseignant.	La situation est orientée vers la performance de l'apprenant et l'enseignement individualisé, l'accent étant mis sur l'apprentissage.
Le rôle de l'enseignant	La situation est orientée vers la performance de l'enseignant, l'accent étant mis sur l'enseignant.	La situation est orientée vers la performance de l'apprenant et l'enseignement individualisé, l'accent étant mis sur l'apprentissage.
Les objectifs	Les objectifs ne sont pas ordinairement énoncés en termes précis et observables.	Les objectifs sont énoncés en termes de comportements de l'apprenant et présentés avant de commencer l'enseignement
La vitesse (le rythme)	Tous les apprenants doivent aller à la même vitesse.	Chaque apprenant peut progresser à sa propre vitesse.
Les activités de formation	Il s'agit surtout d'exposés magistraux ; l'enseignant décide de l'usage ou non de moyens audiovisuels.	Plusieurs activités de formation sont utilisées afin de favoriser un meilleur apprentissage ; les médias sont utilisés sur une base d'efficacité, laquelle a été établie après essais avec les apprenants
L'individualisation	Le cours centré sur l'enseignant s'adresse à un public, même restreint, en position de « collectif frontal ».	Le cours centré sur l'apprenant est individualisé ; chaque apprenant peut se servir, en tout ou en partie, du matériel didactique disponible.
La participation des élèves	La participation est sporadique	La participation est active.
L'évaluation	L'évaluation est donnée tardivement et rarement.	L'évaluation est fréquente et immédiate, elle est donnée après de petites unités de matière étudiée.
La maîtrise des objectifs	On s'attend à ce qu'un tiers des apprenants soit bon, qu'un autre tiers soit « assez bon » et que le dernier tiers des apprenants échoue.	Si on leur donne assez de temps, on s'attend à ce que tous les apprenants parviennent à maîtriser les objectifs.
La réussite du cours	La réussite est jugée le plus souvent d'une façon subjective par l'enseignant	Les objectifs et l'évaluation permettent à l'enseignant de corriger son matériel didactique et de savoir si son cours est réussi en termes d'acquisition des connaissances et de l'apprenant.

Dans la « pédagogie centrée sur l'enseignant », la situation d'apprentissage serait organisée autour de la prestation du maître : celui-ci dispense des informations dont la

validité scientifique et culturelle est avérée mais sans se demander d'aucune manière si elles sont adaptées à ses élèves, intégrées dans leur progression et participe de leur formation personnelle. Dans la « pédagogie centrée sur l'apprenant », la situation serait organisée autour de la construction par l'élève de ses propres connaissances : l'enseignant y devient une personne-ressource qui diagnostique les besoins de chacun, lui fournit les documents et exercices adaptés, l'accompagne dans un parcours individualisé. Dans la « pédagogie centrée sur l'enseignant », il s'agirait de séduire ou de capter un auditoire pour l'amener à reproduire un comportement intellectuel standardisé. Dans la « pédagogie centrée sur l'apprenant », on mettrait en place des « contrats » à partir d'objectifs négociés, avec le souci constant d'impliquer chacun dans la démarche, de le rendre « actif » et de le faire participer à sa propre évaluation.

La pratique de la différenciation pédagogique consiste à organiser la classe de manière à permettre à chaque élève d'apprendre dans les conditions qui lui conviennent le mieux. Il n'y a pas de modèle tout fait de pédagogie différenciée. L'idée générale est de mettre en place un dispositif de planification et de régulation individualisées et continues des apprentissages, fondé sur les principes de l'enseignement centré sur l'élève. La différenciation pédagogique est une approche qui soutient la motivation à apprendre et qui a, par conséquent, un impact sur la réussite scolaire. L'enseignant a le plus d'influence sur la réussite scolaire des élèves par :

\* **sa gestion de classe;** une bonne gestion de classe favorise l'apprentissage et la réussite scolaire. Il y a quelque indicateurs simples pour reconnaître une saine gestion de classe :

- les élèves sont à la tâche;
- les attentes sont claires;
- le temps d'apprentissage a une durée élevée;
- le climat de classe est calme, sécurisant et axé sur la tâche.

\* **sa gestion de l'enseignement et de l'apprentissage;** les élèves doivent être le point de départ de la planification des cours. Ainsi, la réussite scolaire est favorisée, puisque l'enseignant ou l'enseignante :

- tient compte du profil de ses élèves et choisit des stratégies d'enseignement et d'apprentissage adaptées à leurs styles d'apprentissage;
- enseigne clairement selon les stratégies qui font en sorte que le contenu thématique est accessible à un grand nombre d'élèves.

L'enseignant ou l'enseignante propose des tâches en fonction des forces des élèves, ce qui suscite leur intérêt et qui le maintient. Les élèves sont enclins à demeurer à la tâche et la gestion de la classe en est d'autant facilitée. Bref, la motivation des élèves est soutenue.

\* **sa gestion du curriculum;** l'enseignant propose des activités d'apprentissage en faisant des liens avec les connaissances antérieures des élèves et en assurant une congruence entre le curriculum, l'enseignement et l'évaluation. Il ou elle planifie et répartit le temps nécessaire à un apprentissage progressif des connaissances et prévoit des activités de révision et de réinvestissement en vue de consolider les apprentissages et de les évaluer efficacement.

### **Conclusions**

La différenciation pédagogique, c'est une façon de concevoir l'enseignement et l'apprentissage, une philosophie qui sous-tend et soutient les interventions pédagogiques. En d'autres mots, c'est une invitation à poursuivre notre réflexion, à être constamment aux aguets des différences des élèves, à nous assurer que nos interventions

soient adaptées à chacun d'entre eux et à nous efforcer de toujours faire un peu plus, un peu mieux, différemment. En pratique, chaque enseignant développe ses compétences dans les diverses composantes de la différenciation pédagogique. Plus l'enseignant devient habile, plus il maîtrise l'art de différencier sa pédagogie et d'en faire profiter tous ses élèves.

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## **LITERATURE IS BACK, IT IS BACK WEARING DIFFERENT CLOTHING...<sup>1</sup>**

**Abstract:** The role of the literature in strategies and methods regarding teaching/learning a foreign/second language has been variously interpreted over the past 100 years. There are a number of different reasons for using literary works in learning foreign language on the university level. Based on the strategies and methods regarding teaching/learning Romanian language at Faculty of Philology, Belgrade, teachers often use literature to assist the development of competence in the language. One of the reasons for including literary texts in the language teaching/learning curriculum is in order to teach "culture". It is claimed that studying literature enables us to understand the foreign culture more. The imaginary as part of the human cultural background in general, and the literature in particular provides the students with the achievement of "the fullest possible awareness of human relevance"<sup>2</sup>. Learning language through literature, especially in the third and fourth year of the university studies, in Belgrade, is a big step towards learning it well. Therefore, in teaching/learning foreign language on the university level language and literature should be constant interaction.

**Key words:** FL, literature, culture.

### **Introduction**

At the Faculty of Philology in Belgrade Romanian language is thought as a foreign language. Achieving as high as possible knowledge of language is the main goal in the teaching of FL<sup>3</sup> at the university level. But "the path to achieving goal is sometimes more important than the goal itself" (Huneke, Steinig, 1997:8 cited in Durbaba, 2011:7)

Almost every teacher concerned with the working efficiency, inevitably, asks him/herself: What can I do for students to learn better? What kind of conditions will facilitate the desired learning? What methods are most appropriate for achieving the objectives? What didactic means are to be used? How to organize activities? These questions will lead you, ultimately, to the adoption of a strategy which addresses specific tasks of teaching and proper guidance for learning. Good strategic option is a milestone in "lesson design" and it plays, then, a decisive role in the organization and its realization. (Albulescu, 2008:9)

Course interconnection (permeating the language, literature, history and culture) when learning the Romanian language, a small number of students that leads to a more open and closer working relationships, speaks about a specific working methodology of the Group for the Romanian language, literature and culture at the Faculty of Philology in Belgrade.<sup>4</sup> It is not our intention to speak about how to study

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<sup>2</sup> (Daiches, 1970 cited in Boyle, 2002:207).

<sup>3</sup> The term "teaching foreign language" refers to the subconscious or conscious processes by which a language other than mother tongue is learnt in tutored setting

<sup>4</sup> See more in Dan, M. "Filološke studije na manjim grupama (na primerima nastave na Grupi za rumunski jezik i književnost) in *Savremene tendencije u nastavi jezika i književnosti: zbornik radova*, Beograd: Ministarstvo za nauku i zaštitu životne sredine: Filološki fakultet Univerziteta

literature of target language. In this paper we will discuss about the correlation between language and literature and the possibilities of learning language through literature.

### **Brief History of Language Teaching Methods**

The need for knowledge of other languages has always existed. Learning methods have changed over time and were related to the needs of society in a given period (Točanac, 2002:5). Chronologically, related to teaching/learning FL methods (Larsen-Freeman, 2001), there is: The Grammar-Translation Method, The Direct Method, The Audio-Lingual Method, The Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, Communicative Language Teaching. There is no exclusive mentioning of the role of literature of target-language in any of them, except in the Grammar Translation Method (also known as Classical Method). This method was used for purpose of helping students read and appreciate FL literature. (Larsen-Freeman, 2001:11) Also “it was thought that foreign language learning would help students grow intellectually” (*ibidem*). In an earlier period, when grammar-translation model was paramount, literary texts were the very staple of foreign language teaching, representing both models of good writing and illustrations of the grammatical rules of the language (Daff, Maley, 1992:3). During the late 80s literature of target-language started (again) to be one of the foreign language teaching resources. “For, if indeed literature is back, it is back wearing different clothing” (*ibidem*).

### **Language and Literature**

When speaking about learning the mother tongue, especially in the primary school, language and literature are inseparable. Studies suggest that richer vocabulary in everyday communication, reading and writing are related.

Both literature and language teaching involve the development of a feeling for language, of responses to ‘texts’ – in the broadest sense of the word – in both written and spoken discourses (Long, 2000:42). According to E. Coșeriu, language and literature cannot be studied separately because they are “a unique form of culture with two different poles [...] Literature represents functional completeness of a language” (Coseriu, 2005:400 cited in Toma, Munteanu, 2010).

Language and literature are two separate phenomena, unsubordinated one to another, and, yet, in a relationship closer than it seems sometimes. Literature means “art in (through) word” and language, as I have already said, finds its superior value in artistic literature (Scorobete, 2000:101).

A student learning FL cannot feel the distinction between language and literature (it is felt only when learning language means learning grammar, and learning literature means learning history of literature) for whom literature is also language. His/hers first interaction with book, written in foreign language, is trying to translate it. But through the evaluation taken on the end of semester, we have noticed that students – readers speak and write better than students who are not reading as much. We consider that FL teaching and literature of the target-language should be linked and made mutually reinforcing.

### **Why Literature?**

Whatever view we take of the nature of literature, there is clearly some phenomenon which is recognized by educational administrators and by the general

public as an appropriate object for study in schools and universities (Brumfit, Carter, 2000:22).

One of the main courses (Faculty of Philology – Romanian language), in all four years of studying, is Romanian literature. Reading literary works is a major part of the course. The first two years, taking in consideration that the students are on the very beginning of learning the Romanian language, they are learning chronologically about Romanian literature, while reading books translated in Serbian language (in the first year). In second year they are supposed to start reading in Romanian language. The Romanian literature course is an interdisciplinary course, meaning that the Romanian literature is learnt in correlation with Romanian language and culture. In the terms of the language, literary texts offer genuine samples of a very wide range styles, registers, and text-types at many levels of difficulty (Duff, Maley, 1992:6).

There are a number of different reasons for using literary works in foreign language teaching/learning. Essentially there are three types of justification for using literary texts: linguistic, methodological and motivational (*ibidem*). Based on the strategies and methods regarding teaching/learning Romanian language at Faculty of Philology in Belgrade, in third and fourth year, teachers use literature to assist the development of linguistic competence in the language.<sup>1</sup>

Although the text being used are literary, and some of the responses of readers will be discussed in literary terms the prime intention is to teach language, not literature, and the texts may be used as contexts for exemplification and discussion of linguistic items which have no bearing on the value of the work as literature (Brumfit, Carter, 2002:25).

Students tend to have difficulties in translation, not because of lexical points or grammar, but rather because of nuances of meaning, related to the socio-cultural aspect of target-language. Therefore, one of the reasons for using literary texts is in order to include “culture”<sup>2</sup> in curriculum. Literature is one major aspect of culture. It is claimed that studying literature enables us to understand the foreign culture more clearly (*ibidem*). According to Brown “second language learning is often second culture learning” (1987:128). Learning about and accepting the culture of the target language is a motivator for learning language. Gardner uses the term “integrativeness”, highlights the importance of openness to other cultures and often repeats that we will never really learn the language if we do not like the culture of the people whose language is taught. (Gardner, 2000:10-24).

The fact that literary texts are, by their very essence, open to multiple interpretation means that only rarely will two readers’ understanding of or reaction to a given text be identical (Duff, Maley, 1992:6). Discussing about books and/or segments of particular book, student can actively use the knowledge of FL vocabulary (communicative competence). Also “this ‘genuine feel’ of literary texts is a powerful

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<sup>1</sup> Textbooks that can be used: Felecan, D. *Gramatica limbii române în contexte literare*, Editura Mega, Cluj-Napoca, 2007; Bota,I. S. *Unele probleme de sintaxă*, Editura Aeternitas, Alba Iulia 2005

<sup>2</sup> Culture is a complex concept, for ex. Brooks divides culture into five spheres: 1. biological growth, 2. personal refinement, 3. literature and fine arts, 4. patterns for living, 5. total way of life (Brooks, 1964:210); see more explanations in Thanasoulas, 2001

motivator, especially when allied to the fact that literary texts so often touch on themes to which learners can bring a personal response from their own experience” (*ibidem*).

### **Conclusion**

In our opinion if student wants to learn foreign language on the highest level possible, that cannot be achieved without intense reading of literature works and knowledge of the cultural and historical contexts of the target language. Learning foreign language through literature (in our case learning Romanian language) is a big step towards learning it well. As we have mentioned there are at least three reasons for learning language through literature. Therefore in teaching/learning foreign language on the university level language and literature should be in constant interaction.

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## **SYNECTICS WORKSHOP FOR STIMULATING THE CREATIVE IMAGINATION OF STUDENTS<sup>1</sup>**

**Abstract:** In the creation act, imagination interacts closely with productive or divergent thinking, which is defined through the production of multiple solutions for the same problem. Imagination processes a various cognitive material formed of conceptualized images, significant ideas. The imagination process valorizes all the combinations occurring in the sphere of subconsciousness and unconsciousness, amplifying its creative potentialities. Synectics is among the didactic methods to individual or group training for the purpose of creatively solving problems and stimulating creative imagination.

**Key words:** creative imagination, divergent thinking, synectics.

### **Introduction**

Each of the creativity theories notices, according to the psychological school it represents, certain aspects of the creative potential, of the processuality of the creative act, of performance or of creative personality. In this context, according to behaviorism, creativity is an operant, trainable behavior, at the level of which learning has a special role. As a complex process of creative learning of ideas and resources, of reconceptualization and reclassification of concepts and information, purpose-centered critical thinking may generate a creative process. The representatives of cognitive psychology applied to the social sector distinguish between innovative learning, creative learning and maintenance learning. Creative learning is the basis of the creative training at the level of basic components of personality. According to Edward De Bono (1973), creative training supposes the development of such components as: general and specific creativity habits, the most important being deemed to be creative operation habits.

Divergent thinking, the most important element of creativity (J.P. Guilford, 1954) has important characteristics: mental flexibility, originality, fluency and inventiveness. In the act of creation, imagination closely interacts to productive or divergent thinking defined through the production of multiple solutions for the same problem.

The imagination process valorizes all the combinations appearing in the subconsciousness and unconsciousness sphere, amplifying its creative potentialities. In Henri Piéron's opinion (2001) creative imagination designates the capacity of an individual to perform a creative activity, often generalized to the entire inventive capacity.

Synectics (W. Gordon, 1952) is also among the didactic methods of individual or group training for the purpose of creatively solving problems and stimulating creative imagination. Through synectics, we intended to stimulate students' creativity in a productive, systematic and deliberate manner. During synectics workshops, each student issued ideas, made idea associations, continued the ideas of others, made critical appreciations of the generated ideas and solutions to the raised problems.

### **Purpose of the Study**

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This study highlights the virtues of synectics in stimulating the creative imagination of philologist students at the level of specific workshops.

### **Methodology**

25 de students of the Pitesti University from the Faculty of Letters in the III<sup>rd</sup> year of study, in the teaching practice probationary stage, participated in the study.

As an instrument to research and collect data, a questionnaire regarding the identification of perceptions of the students in the synectics group on the use of the methods to stimulate creativity in the didactic act (in the teaching practice) was drafted and applied.

The collected data were statistically processed by means of the SPSS 10 program.

### **Results**

The article presents the preliminary results of experimenting synectics as a method of stimulating and developing the voluntary creative imagination of students at the level of workshops.

In the first (finding) stage of synectics workshops, by means of the questionnaire, the perceptions of philologist students on the familiarization with the creativity concept and on the use of the methods to stimulate creativity in teaching practice were investigated.

**Table 1. Students' answers to the question “How close are the following definitions of creativity to your personal conception? “**

	N	Minimum	Maximum	Mean	Std. Deviation
Definition 1	25	1.00	3.00	1.8400	.80000
Definition 2	25	1.00	3.00	2.1200	.66583
Definition 3	25	1.00	3.00	1.9200	.81240
Definition 4	25	1.00	3.00	2.0400	.84063
Definition 5	25	1.00	3.00	1.8800	.92736
Definition 6	25	1.00	3.00	2.0400	.78951
Definition 7	25	1.00	3.00	2.0400	.88882
Definition 8	25	1.00	3.00	1.9200	.90921
Definition 9	25	1.00	3.00	1.8800	.88129

To the question "How close are the following definitions of creativity to your personal conception?", most of the students opted in their preference order for:

- definition 2: "the ability of being creative and of creating new and significant ideas, forms, methods, interpretations, relations, connections, models, devices, objects etc. " (*Britannica Encyclopedia, 2009*)
- definition 4: "the production of new and useful ideas in any field. " (*Teresa M.Amabile, 1996*)
- definition 6: "an imaginative activity adapted so as to produce results which are both original and valuable"
- definition 7: "the skill of making original and efficient ensembles starting from preexisting element" (*Jaoui H., p.70*).

From students' answers, we can see that they noticed the basic characteristic of creativity: originality, *i.e.* producing and generating new ideas.

**Table 2. Students' answers to the question “To what extent do you know the didactic methods for stimulating creativity from the modern language didactics courses and seminars?”**

	N	Minimum	Maximum	Mean	Std. Deviation
Panel discussion	25	3.00	5.00	4.7200	.61373
Phillips 6-6	25	1.00	5.00	3.2800	1.40000
6-3-5 method	25	1.00	5.00	3.1600	1.43411
Brainstorming	25	1.00	5.00	3.0800	1.44106
Synectics	25	1.00	5.00	2.4800	1.29486
Brainwriting	25	1.00	5.00	3.2400	1.20000
Creative controversy	25	1.00	5.00	2.7600	1.39284
FRISCO method	25	1.00	5.00	3.2400	1.36260
Thinking hats method	25	1.00	5.00	3.2400	1.20000
Lotus technique	25	1.00	5.00	2.6800	1.24900
Star exposition technique	25	1.00	5.00	2.3200	1.40594
Valid N (listwise)	25				

As a didactic method, synectics is less known and applied by students in courses and seminars. During synectics workshops, a better knowledge of the specific nature of applying this method, favorable to the state of creation, was pursued. During synectics workshops, students indulged their imagination and creative skills. Such stimulating environment inspired them and generated valuable ideas and analogies.

To the question “*In your opinion, the creativity of a modern language teacher is manifested through*“: 32% of the questioned students mentioned among the qualities of a creative teacher: intelligence, the easiness in composing lyrics, inspiration, while a percentage of 68% put on the first places as definitive elements of the creative teacher: creative imagination, originality, spontaneity, expressivity and talent.

**Table 3. Students' answers to the question “To what extent did you apply the didactic methods for stimulate creativity to teaching practice in the didactic activity with pupils?”**

	N	Minimum	Maximum	Mean	Std. Deviation
Panel discussion	25	3.00	5.00	4.2000	.81650
Phillips 6-6	25	1.00	5.00	3.1200	1.26886
6-3-5 method	25	1.00	5.00	2.7600	1.23423
Brainstorming	25	1.00	5.00	2.7600	1.12842
Synectics	25	1.00	5.00	2.4400	1.04403
Brainwriting	25	1.00	5.00	2.4800	1.19443
Galaxy technique	25	1.00	5.00	2.8800	.88129
Creative controversy	25	1.00	5.00	2.9200	1.07703
FRISCO method	25	1.00	5.00	2.7600	1.12842
Thinking hats method	25	1.00	5.00	2.7600	1.23423
Lotus technique	25	1.00	5.00	2.8000	1.32288

Star explosion technique	25	1.00	4.00	2.3200	1.06927
Valid N (listwise)	25				

An increased interest is established for exercising synectics as a didactic method in the teaching practice with pupils. During the teaching practice probationary stages, students were used as didactic methods to stimulate creativity, in different learning sequences, panel discussion, philips 6.6., the 3-6-5 method and brainstorming. These options are also due to the fact that during modern language didactics seminars they were encouraged to adopt cooperation and work in group as forms of organizing the activity with pupils, and to find solutions to consult, negotiate results, analyze the problem from all possible points of view, notice similarities and analogies, etc.

The second (experimental) phase of synectics workshops started by the setting of the application stages of synectics as a didactic method with important virtues of increasing pupils' creativity.

Steps in applying the synectics method	Brief description /application manners
1. Problem identification	General enunciation of the problem
2. Problem analysis	Problem description and occurrence of immediate solutions to the presented problem. The definition of the new ideas as principle ideas, fundamental ideas or pilot ideas.
3. Personal analogy technique	Identification of the person with the study object, using emotions and feelings on the analyzed entity
4. Direct analogy technique	Referencing the researched object to another, in a neighboring field, to which it may seem to have a similarity, making another object with a use value and with functions different from those of the initial object.
5. Symbolic analogy technique	Use of objective and personal images to describe a problem
6. Fantastic analogy technique	Relation between creating thinking and satisfaction of needs, between the real world, as perceived by the group, and an imaginary world, where anything is possible.
7. Application of the analogy technique in other contexts	Elaboration of the model, experimentation and confrontation to practice, to reality.
8. Generation of possible solutions	Inventorizing the possible ways of building relations between the apparently irrelevant ideas and the given elements of the problem, through introducing new ideas.

**Table 4. Steps in applying the synectics method**

Concurrently with presenting synectics as a method, over the period of the 6 workshop months (November 2011 - April 2012) the following instruments were applied:

- Work sheets with exercises for evaluating the most important intellectual factors of creativity: ideational fluency, verbal fluency, thinking flexibility, originality.
- Torrance tests of creative thinking measuring the expression of creativity in two fundamental hypostases: a hypostasis in which the reactions to stimuli are collected from the persons evaluated in a verbal form and one in which reactions are collected in a figural form, in drawings.
- Brainstorming games meant to reduce the inhibitions occurring in groups and stimulate the generation of new ideas.

For example, we offer a synectics problem which constituted the work axis in workshop 2: imagine a mysterious journey and formulate a creative exercise with double finality which may be applied to gymnasium pupils at the didactic activities within the teaching practice probationary stage:

- The establishment by pupils of an imaginary travel route;
- The stimulation of pupils' communication on this theme, in English.

The solutions generated in the group of students participating in the synectics workshop were:

- Solution 1: Imagine a journey *On the track of Jules Verne*. Make through a group activity the route of the journey and a short dialogue in the English language among crew members.
- Solution 2: Prepare a journey *In polar areas*. Work in teams and dialogize among you in the English language.
- Solution 3: I invite you *In Lapland, the home of Santa Claus!* How will you get there and what will you say to Santa? Work in pairs.
- Solution 4: You are *In Sahara with the camel* and you are terribly thirsty! How will you manage to appease your thirst and continue your travel? Think alone and then share your impressions to your colleagues in English.
- Solution 5: If you are *In the world of stories*, what character would you choose to play? Formulate 3 lines in English.
- Solution 6: You intend to make a *Journey on another planet!* How do you prepare for it? Formulate 5 strict rules to obey during the travel, in English! Work in pairs.
- Solution 7. At 5 p.m., you have a *Meeting with an alien!* What will you say to the alien? Formulate a dialogue with the alien, in English.
- Solution 8: *Deep in the ocean* there are hidden treasures! How do you reach them? Speak in English to the colleague accompanying you in the travel.

### **Conclusions**

The creative training of students through the synectics workshops reached its initially designed objectives: the shaping/development of the students' capacity to abstract, to completely approach a problem, to formulate ideas and test solutions, to work cooperatively in groups and to communicate with arguments.

On the other hand, students became aware of the real advantage of using synectics as a method as, in the synectics workshops, they evaluated their creative potential, were encouraged to indulge their imagination, composed exercises of stimulating pupils' imagination, found simple, original, surprising solutions to the launched problems. Also valorized other didactic methods to stimulate pupils' creativity by various training sequences specific to certain English language lessons and improved their pupil-centered teaching.

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## Annex

### **Initial questionnaire on identifying the perceptions of the students in the synectics group on the methods to stimulate creativity**

1. How close are the following definitions of creativity to your personal conception?

D 1: "complex trait of human personality, consisting in the capacity to make something new, original and valuable." (Roșca A., p.16).

D 2: "the ability of being creative and of creating new and significant ideas, forms, methods, interpretations, relations, connections, models, devices, objects etc." (Britannic Encyclopedia, 2009)

D 3: " the power of producing something new, of finding new solutions, of discovering something new marking a progress of knowledge." (The encyclopedic dictionary, 1993)

D 4: " the production of new and useful ideas in any field." (Teresa M. Amabile, 1996)

D 5: "strong ability of generating new ideas through the combination and re-combination of previously separated elements." (Neacșu, Dumitru)

D6: "an imaginative activity adapted so as to produce results which are both original and valuable."

D 7: " the skill of making original and efficient ensembles starting from preexisting elements." (Jaoui H., p.70).

D 8: "general disposition of personality to the new, a certain organization of physical processes in the personality system." (P.P. Neveanu 1980, p.52)

D 9: "an integrative manner of human personality expressing the ensemble of qualities resulting in the generation of the new, in originality." (Bădulescu S., p.22)

2. To what extent do you know the didactic methods for stimulating creativity from the modern language didactics courses and seminars?

- Brainstorming
- Brainwriting
- Synectics
- 6-3-5 method
- Phillips 6-6
- Panel discussion
- Creative controversy
- FRISCO method
- Thinking hats method
- Galaxy technique
- Lotus technique
- Star explosion technique

3. In your opinion, the creativity of a modern language teacher is manifested through:
  - intelligence
  - the easiness to compose
  - inspiration
  - imagination
  - originality
  - spontaneity
  - expressivity
  - talent
4. To what extent did you apply the didactic methods to stimulate creativity to teaching practice in the didactic activity with pupils?
  - Brainstorming
  - Brainwriting
  - Synectics
  - 6-3-5 method
  - Phillips 6-6
  - Panel discussion
  - Creative controversy
  - FRISCO method
  - Thinking hats method
  - Galaxy technique
  - Lotus technique
  - Star explosion technique

## **TEACHING ROMANIAN TO INTERNATIONAL STUDENTS – AN INTERCULTURAL PERSPECTIVE<sup>1</sup>**

**Abstract:** *Teaching Romanian to international students represents an important element for the image of our educational system and for our culture. All universities offer study programs to international students, which include preparatory language and culture courses that can facilitate, on the one hand students' cultural adaptation and orientation in both the new educational system and the society and, on the other hand, their successful intercultural communication. The article is based on a qualitative research done at The Polytechnic University of Bucharest. Students of different nationalities participated in two exploratory focus groups, and the findings reflect a set of principles and methodological recommendations referring to: perceptions regarding the competences of an "intercultural speaker", obstacles in communication and in the cultural adaptation, opinions on the teaching objectives of the intercultural communication competence in a language classroom. We consider that the study programmes for teaching Romanian to international students in universities should take into account both the linguistic aspect and the intercultural competence.*

**Key words:** *intercultural, international students, Romanian as a foreign language.*

### **The Impact of Diversity on Education**

What characterises our society nowadays is the availability of knowledge and the openness to mobility. The advancement of the new technologies and the facilitation of travelling for different purposes have increased the opportunities of exchanging ideas, working in multicultural teams on common projects and studying abroad.

The enlargement process of the European Union and the constant preoccupation of universities to align their study programmes to the European standards have facilitated an openness to interaction, exchange and acquisition of knowledge.

Students have been constantly looking for challenges offered by the mobility programmes which include different opportunities, both in terms of studying and working, to acquire intercultural experience. Nevertheless, experience alone cannot guarantee for the acquisition of the intercultural communication competence, defined as a set of knowledge, abilities and attitudes meant to facilitate effective intercultural communication and interaction. Personal experience in multicultural environments should be corroborated with different formal study programs which could provide students with the necessary competence to manage effective intercultural relations.

That is why, many universities offer their international students different preparatory programmes which help them acquire the language level needed to continue their studies and/or the insight into the new culture for better adaptability and for managing their culture shock or decreasing their anxiety/uncertainty level.

Recently, the intercultural situations have increased and diversified; we can notice that in various contexts of life we are dealing with people of different nationalities – students, professionals, co-habitants, tourists etc. All of them have something in common: the need to manage successfully in a culturally diverse environment.

M.Byram (1997) advises that not only the visitor to a country, regardless of his/her reason for visiting, but also the native people of that country should acquire the

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intercultural communication competence. Since communication is a bidirectional process, both interlocutors should be interculturally competent, that is, they should learn how to build a common space in-between the two cultures which have come into contact by constant negotiation, by mutual understanding, by the elimination of stereotypes, by tolerance and adequate behaviour etc.

In this respect, the educational communication between the teacher and his/her international students is not different from any other intercultural communication. The interlocutors are also social actors, having different cultural identities and the didactic communication is a process which involves coding and decoding the message. Moreover, in an educational setting the international students have different expectations related to their learning and communication styles; they have different cultural identities, but they are also accustomed to different educational systems and practices. Any educational program whose aim is to increase students' adaptability to the host educational setting and requirements should take into account the diverse learning needs and styles or the various learning and communication expectations of these culturally diverse students.

According to the literature in the field of intercultural education (Fennes, Hapgood, 1997; Golnik, Chinn, 1986; Althen, 1994; Paloş, 2007; Little, 2008) and also to the empiric observations done by the researcher the intercultural university group of students is characterized by:

- small groups of students, so that the teacher could know the group and the individual students;
- a certain composition of the university culturally diverse group – cultural pluralism and low degree of homogeneity;
- need for teaching methods which should be adequate to the learning styles and expectations, to the teaching methods relevant for the socio-cultural background of the learners;
- a curriculum or a syllabus which should reflect cultural diversity;
- a physical climate with elements which should support learning, motivate, offer comfort and should promote the idea of equality and tolerance;
- less visible intragroup hierarchy, given the principle of intercultural education – cultural ethnorelativism;
- the teacher's role as a facilitator and equal partner in the academic relation, which erases the status differences and allows for equal participation in the educational process;
- building a mutual educational space, in which all the interlocutors of different nationalities feel safe and comfortable by adjusting and understanding one's own and other's reactions, constant feedback and negotiation.

We believe that working with an intercultural group of students requires specific pedagogic objectives, methods, activities and teacher-students relationship.

### **The Research Methodology**

The aim of our research is to build an adequate teaching framework for the development of intercultural communication competence of the foreign students enrolled in university studies. For this purpose we organized two exploratory focus-groups with participants from the Polytechnic University of Bucharest, Faculty of Engineering in Foreign Languages.

The focus group is a research method based on collective free discussions, which explore a certain subject by a series of questions. The researcher can take notice

of the types of interactions inside the group and can draw conclusions on students' opinions and the attitudes related to the subject. We have to mention that the discussions do not occur spontaneously, but they are moderated by the researcher in order to be compliant with the specific objectives of the research. The focus group is a method based on oral communication and has a higher or lesser degree of freedom, according to the aim of the research: explorative or confirmative. The role of the moderator is very important because he/she ensures that the discussions are to the subject and that all the members of the group understand the questions and offer relevant answers.

In our research we organised two explorative focus groups, with international students in the first and second year of the Polytechnic University, who have various nationalities. All of them are English language speakers at upper intermediate and advanced levels and the discussions were held in English so that everyone could understand the language. The time allotted for the interview was 1.5 hour for the first focus-group and 2 hours for the second focus-group. At the beginning of the focus-group the researcher explained the students that the answers would be to the benefit of their training sessions and also explained the concepts of *intercultural speaker* and *competence* so that the questions should be clear.

The objectives of the focus-groups were:

- knowing the students' background: age, cultural origin, languages spoken, prior intercultural experience;
- finding out students' interests in interacting with native people and their attitudes regarding diversity;
- identifying the difficulties they have in the communication with Romanian students/teachers/unknown persons;
- finding out students' perceptions regarding the competence profile of an *intercultural speaker*;
- identifying students' perceptions regarding the teaching/learning methods of the intercultural communication competence inside and outside the classroom;
- identifying students' opinions regarding the objectives of the Romanian language and culture course.

The group interview started with an introductory question, asking the students to introduce themselves by telling their age, nationality, year of study and the foreign languages they can speak. The rest of the questions focused on the following aspects: prior intercultural experience, the frequency of interaction with the Romanians, obstacles in communication with the Romanians, the definition of the *intercultural speaker/intercultural communication competence*, the teaching methodology for developing the intercultural communication competence in the language classroom and outside it, the objectives of a language and culture course which aims at the development of the intercultural communication competence.

The students belong to different cultural origins, such as: Pakistan, Brazil, Algeria, Poland, Greece, Nigeria and the United States of America, in the case of the first focus-group. In the second focus group their cultural origin is: Turkey, Iran, Nigeria and Cameroon.

The discussions were held based on a set structure of question-and-answer but there were some moments when the respondents interacted and expressed their agreement and disagreement and contributed with important comments. In this situation the moderator-researcher added supplementary questions with an aim to promote students' understanding of the topic, or to ensure that relevant answers are

given. In this way, the interview was satisfactory in terms of relevance, clarity, details offered and exchange of information.

### **The Research Findings**

The qualitative analysis of the focus-groups is centred upon the following categories: attitudes regarding diversity, opinions of what effective communication means, perceptions of the organisation of the Romanian language and culture course.

The students' preferences/opinions can be summarised as follows:

- the following teaching methods are found in the top 3 rankings: interactive methods, oral communication, and methods of exploring reality;
- the need to have a communicative intercultural approach to teaching Romanian, that is less focus on grammar rules;
- language has an instrumental role: it is perceived as a tool for interacting and socializing with the native persons, which involves learning the language in different life contexts and understanding the cultural behaviour of the interlocutors;
- the fundamental need is to learn the conversational language, based on usefulness, on knowing the linguistic and cultural elements related to everyday life and to the oral language;
- there are alternative ways of learning the cultural elements by the individual experience of interaction and by independent study (searching the Internet, reading books, articles etc);
- acquiring and developing the intercultural communication competence involves knowing the target language and becoming familiar with the target culture;
- the location of teaching and learning the intercultural communication competence is both the traditional educational setting – the classroom – and the more modern setting, outside the classroom, which connects school with the society.

As a result of the analysis of the findings, we can mention that the respondents have two main types of attitudes regarding diversity, meaning positive and negative ones; neutral attitudes have not been registered. From among the respondents with negative attitudes, some of them also have less prior intercultural experience before coming to study in Romania and others have expectations from the new society based on similarities with their culture of origin. These respondents argue, for example, that in their country things are done in a certain way and here everything is different, things do not follow the same pattern. This may seem uncomfortable and threatening for them. In our opinion, the interpretation of culture by one's own cultural references and having expectations of similar behaviours or social rules is a sign of incapacity to decentre from one's own cultural models. Other students use explicit stereotypes and prejudices, such as the Romanians do not have respect for foreigners" simply due to the fact that "some clerks do not want to speak English", which show once again the necessity of introducing the intercultural approach to language teaching, which could help the students become aware of diversity, relativise points of view and overcome the culture shock.

We can remark the reason mentioned by the students, regarding their interest in practicing the Romanian language, that is to practice and enlarge the vocabulary. Few interviewed foreign students initiate the conversation in Romanian and more expect the native speakers to speak English as an international language.

Regarding *the intercultural speaker's* competences, the respondents believe that both interlocutors in an intercultural situation should know at least one mutual language, preferably English, for the communication to be effective. This seems to be more important than knowing the target language. For an effective intercultural communication it is also important that the non-native interlocutor should be aware of the lifestyle from the target culture and society. In their relationship with the teachers, the foreign students who were interviewed rely very much on the teachers' ability to speak foreign languages, so that they could communicate successfully at the personal and the professional level.

At the level of the interaction with the Romanian students, the respondents' perceptions are more negative, since the majority feel neglected or rejected. The Keywords used by the interviewed foreign students are „lack of respect”. They need more respect from the Romanian students and a more open attitude and interest in welcoming them in the Romanian groups. In the foreign students' opinion the degree of interaction with the Romanian students is lower due to their low level of the Romanian language competence. Thus, the respondents feel that group integration is conditioned by a good level of language competence. They also mentioned that they feel a need to receive linguistic feedback: the Romanian students should facilitate their integration in the group and correct their language mistakes.

As concerns the study of the Romanian language and culture for foreigners, the respondents need is directed towards conversational language, that is, knowing the language in everyday life contexts. Also, the respondents highlight the alternative ways to become aware of the cultural elements related to everyday life: independent learning by searching the internet, reading books etc and interacting, at individual level, with the native people. This ensures, according to their opinion, the acquisition of the cultural elements, but also the language practice.

The perceptions regarding the location of teaching the intercultural communication competence coincide with the literature in the field, related to the ethnographic method in teaching foreign languages from an intercultural perspective. According to the respondents' opinions, the development of the intercultural communication competence should be approached, from a pedagogical point of view, by interactive methods, oral communication methods and direct exploration of reality. Many students underlined the instrumental role of language, which help them socialize and integrate in the native groups. Therefore, the speaker of a foreign language is seen as a social actor, who interacts with other social actors of different nationalities.

### **Conclusion**

Teaching multicultural classrooms involves constant adjustment of the communication behaviour and of the teaching practices, since the mixed culture group dynamics is different from the unicultural situations characterised by a higher degree of homogeneity. Moreover, an intercultural educational situation may require a selection of the pedagogical objectives, of the teaching methods and activities or of certain communication patterns.

David Little (2008) emphasises the fact that organising a training session for a multicultural group requires special attention to the learning needs and expectations and, therefore a needs analysis should be performed in all situations.

The students of different nationalities may prove to be more vulnerable and insecure, which triggers the need to adopt an empathic teacher behaviour, which should give more care and support than in a usual unicultural classroom.

Still, teaching international students remains a fascinating domain and teaching languages from an intercultural perspective does not involve a new set of methods or activities, but it requires a selection of some methods used by language teachers and an adjustment of the language activities which could promote intercultural understanding and reflective learning.

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