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POLITENESS STRATEGIES IN ROMANIAN LINGUISTIC AND PRAGMATIC ASPECTS

Ştefan GĂITĂNARU*

Abstract: *The present paper approaches the grammatical markers of politeness (the degrees of politeness with personal pronouns), which are very well represented in Romanian and the semantic markers (types of speaker's communicative behavior involved by the politeness maxims). However, it proposes a configuration of the degrees of politeness which is different from that in the normative studies; it also replaces the concept of face, generalized in the pragmatics studies, with the entities by which it is particularized, with respect to the forms of subjectivity manifestations in language: image, status, reputation.*

Keywords: *marker, interpersonal, behaviour.*

1. The main question regarding the deictic substitutes which the politeness is expressed through is, in a grammatical perspective, whether they should be described as a subclass of pronouns included in the non-determinative personal pronouns category (together with the proper personal pronouns and the reflexive pronouns) or they are degrees of politeness of personal pronoun, considered as a basic form in the system/process of deference gradation.

GALR, I, 2008 distinguishes only two classes of pronouns: personal and non-personal, disregarding the determination criterion. Thus, considering the former class, there is no difference between the non-determinative (proper, politeness and reflexive) personal pronouns and the determinative (emphatic and possessive) pronouns. This delimitation was necessary, because the two subclasses are differently placed according to the way they operate the correlation between the category of person (specific to the pronoun), on the one hand, and the categories of gender and number, common in the nominal group, on the other hand. The oppositions of person make them similar. They are different because: the non-determinative pronouns have suppletive forms and they can never be determiners of a noun by means of agreement (they can not become pronominal adjectives); the determinative pronouns consist in suppletive forms and normal, synthetic inflexion forms and they can be determiners by means of agreement, becoming pronominal adjectives. Moreover, the emphatic pronouns are considered to function almost only as pronominal adjective, while, in recent grammar works, the possessive pronoun is dissociated from the semi-independent pronoun *al, a, ai, ale* and is also considered to function only as pronominal adjective. This is a feature that brings them together as determinative pronouns and it separates them from the non-determinative pronouns to a greater extent.

Deference is a semantic category by means of which the speaker marks the discursive distance between the emitter and the hearer (the 2nd person) and the reference person (the 3rd person).

As it has been pointed out, GALR, 2008, according to the traditional grammars, proposes the politeness pronoun to be considered as a subclass separated from the proper pronouns, but it does not include the sub-classifying criterion in the

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description and it refers directly to the gradation phenomenon: “the semantic structure of the politeness pronouns is: [proper personal pronoun] + [deference/discursive distance]” (GALR, I, 2008: 212).

Even a process of becoming grammatical elements is spoken about: “discursive and social relations between the participants in the verbal interaction are grammatically encoded in forms of politeness pronouns” (*ibidem*).

This process is a form of a grammatical category expression which involves at least an opposition, constantly polarized by elements of form. It means that the proper personal pronoun, as a neuter term, can not be separated from the developed opposition with the forms/degrees of politeness like the adjective in the positive which is neuter regarding the intensity can not de detached from the degrees of comparison system.

Although it does not imply this, the normative grammar inevitably comes to record it, observing: “The Romanian politeness system has three degrees of politeness: zero politeness (expressed by the forms of proper personal pronoun) – minimal politeness – maximum politeness” (*ibidem*: 215).

The diagram where GALR relates the degrees of politeness should be reconsidered, as it does not contain all the oppositions and it omits some indispensible forms.

In fact, there are not three degrees of politeness. Still, the analogy with the adjective functions, because there are four degrees of intensity with the adjective: positive, intensive, proper absolute superlative (*foarte înalt*) and excessive superlative (*prea înalt, peste măsură de înalt*). It should be examined: “The degree of exceeded (excessive) intensity is chiefly marked by the prefixes and prefix-like elements *arhi, extra, prea (…)* and by the quantitative adverbials such as *peste măsură (de), peste orice limită (de), peste poate (de*)...” (Iordan, Robu, 1978: 408).

If the excessive with the superlative has not been individualized by the grammarians because of its reduced frequency, with the degrees of politeness the situation is different.

So, the diagram will be like this:

Zero degree	The usual degree for unknown or older persons	The hierarchical degree of superiority	The degree of reverence – great distance in hierarchy
tu	*dumneata*	*dumneavoastră*	*Domnia Voastră*
voi	*dumneavoastră*	*dumneavoastră*	*Domniile voastre*
el, ea	*dumnealui, dumneaei*	*dânsul, dânsa*	*Domnia Sa*
ei,ele	*dumnealor*	*dânşii, dânsele*	*Domniile lor*

The existence of the degree of reverence as the fourth degree is registered also by GALR: “In contemporary Romanian there can be noticed a mobility of the system which is open towards the fourth degree of politeness, correlated to a register opposition: formal, emphatic vs. informal, non-emphatic. The opposition is expressed by certain old forms of the politeness pronoun which are attracted in the system of contemporary Romanian: *Domnia Voastră, Domnia Sa (...) dumneavoastră, dumnealui*”(GALR, I, 2008: 216).

This mobility of gradation system is not a feature of contemporary Romanian, but it has been manifest even since Old Romanian, as a structural constant. Thus, the very frequent forms in the historiography texts (*Măria Ta, Măria Sa, Înălţimea Voastră*)

or in other functional variants(*Sfinţia Voastră, Preasfinţia Ta, Înalt Presfinţia Voastră, Precucernicia Voastră...*) are quoted.

The opposition formal-informal functions when the discursive distance between speaker and hearer is small. Still, the reverence forms are compulsory, disregarding the conventional nature of the discourse, when the discursive distance is great, disadvantaging the speaker.

GALR does not distinguish the degree of usual politeness from the hierarchical one, in the structure of basic oppositions. As the grammar studies point out, the former involves an out-group speaker, whom his age or unfamiliarity recommends as not being part of the group. Politeness is usual, required by the speaker's education level.

This fact (the absence of the opposition and forms in the diagram) seems to be incomprehensible, because in the collateral description, which, indeed, does not present clear delimitations, it is stated: "Romanian has a system of hierarchical politeness. The next extra-linguistic variables determine the selection of politeness pronouns/personal pronouns in discourse: relative age (the younger one is deferent to his elders, especially children/teenagers relative to adults, but not only); social status, position (the one with a lower social position is deferent to the one with a superior social position) […] conventional relations… (*ibidem*).

GALR considers that there are no forms for *voi* (the inclusive plural of *tu*) in the minimal degree of politeness which is not registered as out-group; in fact, the form for addressing to many persons is homonymous to the one in the singular: *dumnevoastră, domnule; dumneavoastră, domnilor.*

The presence of the pronoun *dânsul* in the degrees of politeness diagram is justified this way: "In the 2nd person singular the balance of the system has been created by including the forms of personal *dânsul, dânsa, dânşii, dânsele* pronoun among the politeness pronouns" (*ibidem:* 215).

This shifting is a feature of Muntenia idiom, as Puscariu stated: "semantic differences occur between *el* and *dânsul*: *dânsul* indicates persons superior with respect to social position or to age" (Niculescu, 1999: 145).

Actually, this shifting represented an innovation: "The most significant innovation in contemporary Romanian with respect to the use of the pronoun *dânsul* has been the assignment of a new politeness meaning to this word. Different facts and observations make us record this new use which certain researchers contest unreasonably" (*ibidem*: 166).

As GALR has asserted, *dânsul* had become functional for "those who had to adopt forms of respect to unfamiliar, superior persons with respect to age or social position in their conversational idiom" (GALR, I, 2008: 168).

This specializing of the pronoun *dânsul* has been done in the context of its occurrence as a noun substitute belonging to the personal gender. It was the first differentiation from *el*, which continued to refer both to objects and persons.

As Iorgu Iordan noticed, the second stage was its equivalence with a politeness marker, with the pronoun *dumnealui* (an apparent genitive and dative form), completing it in the nominative and accusative (Niculescu, *op.cit.*: 145). The hierarchical politeness (discursive distance) marks the third degree of politeness which has the form *dumneavoastră* both in the singular and in the plural for the in-group persons: *dumneavoastră, domnule rector, dumneavoastră, domnilor decani. Dumnealui, dumneaei, dumnealor* are used, presenting an almost perfect synonymy, for the 3rd person.

In some grammar studies, the forms of politeness are generically called reverence pronouns. However, reverence is involved only in the fourth degree of politeness, when the discursive distance between hearer and speaker leaves the latter far behind: *Domnia Ta, Domnia Sa, Domniile Voastre, Domniile Lor*...

As it has already been shown, according to the diversity of registers determined by the performing context, phrasal forms such as *Excelenţa voastră (Excelenţă!), Înălţimea voastră, Preacucernicia Voastră, Înalt Prea Sfinţia Voastră, Majestatea Voastră*...can occur.

Social hierarchies within family generated forms such as *matale, tale, tălică, matale*...

2. Pragmatic aspects

This part approaches the way the extra-linguistic context determines the basic structures of the discourse. Actually, it studies the behavior acts which language has to express, not to solve.

2.1. Overall frame

If a certain aspect of the language is taken into account, then the expression *homo loquens* should be considered with a great degree of redundancy, as Benveniste pointed out: "In the world we shall find a human who speaks, a human who talks to another human, and the language teaches us the very definition of human" (Benveniste, 2000, I: 246).

To the strategies of politeness not all the types of discourse matter, but only the argumentative act of conversational type which is based on the speakers' addressing strategies.

In order to achieve the interpersonal communicative agreement, the researchers, beginning with Grice, involved the cooperative principle. Along with it, Leech "pose l'existence d'un Principe de Politesse, placé au même niveau hiérachique que le Principe de Coopération" (Alberdi Urquizu, 2009: 25).

Consequently, a great importance has been assigned to it because it has been considered that, in the discursive act, it engages: „tous les aspects du discours qui sont régis par des règles, et donc la fonction est de préserver le caractère harmonieux de la relation interpersonnelle" (Kerbrat-Orecchioni, 1996: 50).

The two principles are functional through their being complementary. The first starts from the cooperative premise that the speakers and hearers should adopt: "The CP enables one participant in a conversation to communicate on the assumption that the other participant is being cooperative" (Leech, 1983: 82).

The other has to create and maintain the conversational agreement: "The PP has a higher regulative role than this: to maintain the social equilibrium and the friendly relations which enable us to assume that our interlocutors are being in the first place" (*ibidem*).

2.2. Subjectivity role

On a chessboard, none of the pieces asserts that another piece does more or less than it really does, because everything is established by exact, objective rules. However, the verbal language is characterized by persons' polarization: "Persons'

polarization, here is the fundamental condition of language, whose process of communication, which we started from, is a pure pragmatic consequence" (Benveniste, *op.cit.*: 247).

More possibilities of polarization are known.

Thus, each time the sentence meaning can be ranked in the truth values diagram, in the dichotomy true-false.

The referential function involves the proper knowledge of the real fact that it has to transmit. But this knowledge can be partially either exact or inexact or intentionally inexact, which represents an illocutionary aspect.

This relativity of knowledge allowed a function of language which has been little approached by the linguists, the dissimulative one, to manifest. Within illocutionary area, dissimulation represents the major coordinate of subjectivity manifestation in language. And subjectivity, from the literary text to the perjury that is legally condemned, characterizes language to a large extent: "Language is so deeply marked by the expression of subjectivity that we come to wonder whether it could still function with the same name if it were built other way" (Benveniste, *op. cit.*: 247).

2.3. Identity element

The phenomenon of politeness involves speaker's expressing the hearer's identity in the discourse. The hearer should recognize himself in the proposed assertion.

The basic identity element was called *face* (Goffman, 1967: 5) and it was considered to be a constant element in the strategies of politeness configuration by the subsequent pragmatic research.

The unitary, indecomposable character of the notion leads to its insufficiency related to the subjectivity forms of manifestation in language.

Three aspects of the basic identity element can be distinguished, representing different stages of its manifestation: image, status and reputation.

2.3.1. The image, beginning with the individual image of himself, up to the community image of him, allows a larger space for subjectivity manifestation. The extension of its dimensions in one direction or another can not be controlled: the hearer has few arguments to compel the speaker to become objective. It is that area of community which consists of common people, in different domains of life, without significant achievements that could offer them a noticeable social position.

2.3.2. The status implies that, beyond the image, the hearer has recognized professional, social and political achievements. These prove certain qualities and competences that are officially recognized: the hearer is a teacher, engineer, painter, manager, deputy…The speaker is compelled to take them into account, both pragmatically and grammatically.

2.3.3. The hearer has also a reputation, along with image and status. This means the person's situation when he/she gets recognition beyond his/her status due to certain exceptional achievements in his/her activity that led him/her to a national and/or international confirmation. The objective record of this reputation, its generalization, triggered the recognition in the community subjectivity.

2.3.4. At each of the three levels, the phenomenon of positive/negative politeness presents different possibilities of manifestation: confirmation vs. invalidation (at the image level), recognition vs. repudiation (at the status level), edification vs. depreciation (at the reputation level).

3. Types of identification in discourse

The basic identity element could be considered to be the *image* (status represents an official image; reputation is a notorious image), in order for the demonstration to be easier.

The identity element is an extra-linguistic fact, while the interpersonal agreement achieved through the politeness strategies implies its being created again in discourse.

Like any communication act, governed by specific codes, the phenomenon of politeness involves three possibilities of realization: observance, exaggeration and deviation.

The first one consists in ensuring the similitude between the extra-linguistic image and its configuration in the discourse assumed by the speaker, either its being positive or negative.

Addressing by exaggerating the image is determined by the illocutionary force, by an assumed intention having a certain goal. It does not exceed the cooperative principle, as it is not constructed as a menace to the image of participants in communication. It presents two types: encomiastic to the hearer and obedient, exerted by the speaker. Sometimes, the roles may change: the hearer may assume obedience and transfer the praise to the other pole of communication. The condition is that the participants in communication should be separated by a great discursive distance.

The third form of manifestation for the phenomenon of politeness as a discourse fact is the deliberate or involuntary deviation from the real dimensions of the image.

Conceiving the behavior acts by which politeness is realized as acts that threaten the image (Face Threatening Acts), Brown and Levinson give deviation a great importance: "Politeness is then the major source of deviation, from such rational efficiency, and is communicated precisely by that deviation" (Brown et Levinson, 1987: 95).

This exceeds the cooperative principles, as the participants leave the agreement area and reach the conflict area. At the speaker's pole, it is realized by praise; at the hearer's pole, by criticism (adversity).

4. Types of markers

Referring to the normal politeness, respecting the code of transferring the extra-linguistic image in discourse, language has generated formal markers (the degrees of politeness with the personal pronoun).

The other types, which also use formal markers, differ through the semantic markers. These are more important in those languages where the formal markers are not well individualized.

Also the politeness maxims that Leech has recorded (tact, generosity, approbation, modesty, agreement, sympathy) and the behavior acts, disposed in the opposition positive / negative, which have been evoked by different descriptions of politeness strategies (advantages, costs, criticism, self-criticism, praise, disapproval, agreement, sympathy, antipathy – Leech; order, request, criticism, accusation, offer, promise, apology… - Brown et Levinson) belong to the semantic area.

The diversity of the semantic fields which this type of behavior acts belongs to lead to the possibility of their further diversification.

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MAJOR DOMAINS "INVADED" BY ENGLISH LOAN-WORDS

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Abstract: *This paper aims to present the issue of English loan-words which migrate from specialized domains towards the standard language and vice-versa, from the standard to the specialized languages. It also illustrates the fact that words of English origin are nowadays prevalent in many fields, this fact being obvious from the simple reading of any ordinary Romanian newspaper. It appears that the scientific and the sport-related fields are among the most comprehensive domains dominated by English loan-words. The problem related to the borrowing and assimilation of the words of English origin is not a complete novelty, but a topic which will never cease to be discussed and debated.*
Keywords*: loan-words, English, field.*

The theme

The theme of the paper is not an absolute novelty, since the problem of loan-words (especially of English origin), of their increasingly high number and different approaches of the phenomenon of "Anglicization" have been and remain a delicate subject, a prevailing one and presumably one of general interest.

Premises

Starting from the idea that language is seen as a symbol of national and cultural identity (ELR, 2001: 200-201) and not merely as a means of communication, along with the political (DŞL, 2005: 210) and economic advantages granted by the phenomenon of "Anglicization", loanwords are no longer perceived as a cultural and linguistic threat, but rather as a beneficial and prolific necessity.

Anglicisms and the phenomenon of "Anglicization"

In the present paper, by **Anglicism** we will refer to any lexical unit specific to British or American English, irrespective of its degree of assimilation in the target language, which is Romanian[1].

Since there have always been antagonistic opinions regarding the advantages and disadvantages of borrowing English loan-words, it is rather impossible not to refer to "Anglicization" as either as an "invasive" or a natural imminent phenomenon. It is rather simple to associate the two types of different attitudes with the categories of speakers and users of the English language. Therefore, the purists and the defenders of their mother tongue will always refer to any other language that might interfere with theirs as to an "intruder" or an "invader", comparing it to weeds surrounding and

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eventually ruining the beauty of a flower. They are the non-specialists, whose attitude is referred to as "useless and repetitive lamentations" (Zafiu, 2002). This opinion is seen as an extreme attitude by those who have understood the fact that one cannot impede languages from coming into contact and therefore borrow words from one another. Thus, the latter idea, according to which word borrowing is a natural and imminent process, belongs to linguists, youngsters and sometimes to ordinary people – a more open and realistic attitude, perceived as a tolerant one by the purists. Linguists tend to explain and formulate norms for loan-words and phrases, thus preventing their wrong understanding and use in the recipient language, stating that it is easier to blame and ban the use of Anglicisms than to consider their considerable value when it is the case (Zafiu, 2002).

Leading causes of the phenomenon of "Anglicization"

Some of the reasons which make one borrow and use words of English origin might be classified as both **linguistic** and **extra-linguistic**. Amongst the first there are: the precision of English loan-words which might help in case linguistic economy is required. This is, of course, very likely for the editors of newspapers, along with the need for expressivity. In the second category there might be included the following factors: the prestige of English associated with positive cultural connotations (Furiassi, 2010: 13; Rosati, 2004: 18), the progress made in the social life and last but not least the snobbism of some speakers who might want to impress through the words chosen in their speech.

English loan-words "invading" different fields of activity

The "invasion" of words of English origin is obvious in many fields, while in others they have a rather occasional occurrence. Among the major domains which facilitated the process of borrowing there are: technical and scientific fields, economic and political ones, entertainment, sports and games, fashion and clothing, food, transportation, and words predominantly used by young people (teenagers' and youngsters' slang).

1. TECHNICAL-SCIENTIFIC FIELDS

In domains like computer science or medicine, more and more prevalent in everyone's life since people have started being aware of their own health and well-being and also because the internet and computers are now part of our daily life. Some of the most frequent examples in the two fields mentioned are: *computer, conexiune, desktop, display, e-mail, folder, gadget, hacker, hardware, input, internet, IT, laptop, mouse* or *maus, offline* or *off-line, online* or *on-line, PC, screensaver, site, slash, smart phone, software, touchpad, touch screen, wireless* (**computer science)** and *bypass* or *by-pass* or *bai-pas, pacemaker, stent* (**medicine**).

(1) *Complexitatea lui Stuxnet – care poate rescrie software-ul unui* ***computer*** ("Adevărul de seară", 27.09.2010, p. 11)
(2) *Kindle DK are avantajul că, prin* ***conexiunea*** *3G, se poate intra pe Wikipedia şi pe Google* (www.adevarul.ro, 18.04.2010)

(3) *Eu şi soţul meu am cumpărat pe firmă un aparat de aer condiţionat şi am înlocuit un **display** şi tastatura de laptop, înregistrate la vremea respectivă ca obiecte de inventar* (www.evz.ro, 19.04.2010)
(4) *Candidații selectați vor fi anunțați prin **e-mail*** ("Adevărul de seară", 15.01.2010, p. 7)
(5) *Doctorul este pasionat de **gadgeturi**, geografie și istorie* ("Adevărul de seară", 18.01.2010, p. 16)
(6) ***Hackerii** au furat documente despre modul în care trupele sud-coreene și cele americane ar colabora în cazul unui război* ("Adevărul de seară", 18.12.2009, p. 11)
(7) *Cum în Târgovişte nu există agenţie de baby-sitter, oamenii şi-au publicat cererile pe **internet** şi ziare* ("Adevărul", 19.12.2009, p. 9)
(8) *Fără achiziţii publice, **IT-ul** se poate prăbuşi* (www.adevarul.ro, 10.06.2010)
(9) *Eu şi soţul meu am cumpărat pe firmă un aparat de aer condiţionat şi am înlocuit un display şi tastatura de **laptop**, înregistrate la vremea respectivă ca obiecte de inventar*, (www.evz.ro, 19.04.2010)
(10) *Biletele se găsesc în magazinele Vodafone, Orange, Germanos, precum și **on-line** pe www.eventim.ro* ("Adevărul de seară", 29.09.2010, p. 6)
(11) *În Indonezia, 10.000 de **PC-uri** au căzut pradă virusului* ("Adevărul de seară", 27.09.2010, p. 11)
(12) *Posibila poveste de dragoste dintre cei doi prinde contur după ce edilul ilfovean a confirmat într-un comunicat remis **site-ului** evz.ro că a cerut-o în căsătorie pe Firea* (www.libertatea.ro, 6.09.2010)
(13) *Fotografiază cu **smart-phone-ul** tău codul alăturat* ("Adevărul de seară", 29.09.2010, p. 1)
(14) *Nu acelaşi lucru se întâmplă cu Sony Daily Edition, ce se poate conecta la **wireless** doar în America* (www.adevarul.ro, 18.04.2010)
(15) *Mafia **stenturilor** se îmbogăţeşte pe spatele bolnavilor disperaţi* (www.evz.ro, 21.04.2014)

2. ECONOMIC-POLITICAL FIELDS

A large number of words from domains like **economy, accounting and business** have started to be used more and more frequently. Therefore, especially people employed in such fields use on a daily basis words like: *adviser, banking, brand, business, cec* < (engl., fr. check), *job, management, manager, sponsor.*

(16) *Industrie în care funcționează aceleași legi de **business** și management ca în orice sector al economiei capitaliste* ("Adevărul de seară", 11.01.2010, p. 2)
(17) *El a mai spus că **joburile** vor fi afișate la avizierul secției* ("Adevărul de seară", 29.09.2010, p. 3)
(18) ***Managementul** de proiect a ajuns la 5262€* ("Adevărul", 22.11.2009, p. 9)

In every day usage, some of these words indicating selective and more prestigious jobs appear in phrases or compounds: *account executive, beauty advisor, brand manager, business class, manager de proiect, trip advisor* etc.

(19) *Adina Necula - stilist şi **beauty advisor**: „Frumuseţea nu este un moft, ci o datorie a femeii adevărate"* (www.romanialibera.ro, 19.02.2012)
(20) *El a cerut bilete la **un business class** inexistent, singura diferenţă de restul lumii fiind că statea în primul rând, lângă piloţi* (www.libertatea.ro, 10.06.2010)

(21) *Mahmud Jafari, **manager de proiect** la Bushehr* ("Adevărul de seară", 27.09.2010, p. 11)

Two other fields in which we notice a considerable number of frequently used words of English origin are **politics and administration**: *boss, briefing, lider* or *leader, lobby, miting* or *meeting, outsider, spici* (rarely) or *speech, staff, summit* and nonetheless **commerce/ trading***: brand, discount, mall, management, market, marketing, stoc* < (fr., engl. stock), *supermarket.*

(22) *Strategie de evitare a implicării **brandului** "Adevărul" în orice situaţie care ar putea fi interpretată ca partizanat sau simpatie politică* ("Adevărul", 22.11.2009, p. 4)

(23) *Până pe 15 aprilie, majoritatea magazinelor vor face **discounturi** între 30% şi 70%; weekendul acesta se anunţă aglomerat în toate mallurile* ("Adevărul de seară", 15.01.2010, p. 1)

(24) *"Îmi voi lua materia primă de la **supermarket**, dar prăjiturile le fac în casă [...]"* ("Adevărul", 19.12.2009, p. 4)

3. ENTERTAINMENT

Due to the presence of television and internet in our daily life, Romanian has started borrowing words from English to facilitate and more easily render one's thoughts and feelings. Therefore, in the field of **advertising and television** we find simple or compound words like**:** *advertisement, clip, copywriter, show, showbiz* or *show-business, talk-show, news* (most frequent in compounds such as *breaking news*).

(25) *Designerul Cătălin Botezatu va participa alături de alte 25 de femei la **un reality-show*** (www.cancan.ro, 11.06.2010)

(26) *Când a abandonat universitatea, în 2005, Stefani Germanotta nu era deloc o "pitzipoancă" (ca să folosim termenul local) hotărâtă să reuşească în **showbiz** cu orice preţ* (www.evz.ro, 17.04.2010)

More and more people listen to music and enjoy a modern life style, which makes them use words of English origin to make themselves more easily understood. Anglicisms in fields like **music, entertainment and modern life style** designate genres of music and words indicating such a lifestyle: *blues, box office, CD, cocktail* or *cocteil, country, cover, DJ (DJ-iţă), freestyle, high-life, jazz, mall, shopping, show, slow, street-dance, striptease* or *striptis, tabloid.*

(27) *Regizorul a reușit să ocupe și a doua poziție a **box office-ului** mondial* ("Adevărul de seară", 18.01.2010, p. 15)

(28) ***CD-urile** merg bine iarna* ("Adevărul", 19.12.2009, p. 14)

(29) *Urmează să apară pe un album de **coveruri*** ("Adevărul de seară", 29.09.2010, p. 15)

(30) *Sexy **DJ-iţa** Vika Jigulina este nominalizată în cadrul "Balkan Music Awards"* (www.libertatea.ro, 19.04.2010)

(31) *Sunt provocați la o întrecere **de free-style*** ("Adevărul de seară", 15.01.2010, p. 13)

(32) *Amenzile se plătesc şi la **mall*** ("Adevărul", 22.11.2009, p. 9)

(33) ***Show-ul** englezului are loc la Zone Arena* ("Adevărul de seară", 29.09.2010, p. 6)

(34) *Cel mai mare concurs de **street dance** din București se va desfășura în perioada 16-30 ianuarie la City Mall* ("Adevărul de seară", 15.01.2010, p. 13)

(35) *Fergie s-a îmbrăcat ca o gladiatoare şi a atras atenţia* ***tabloidelor*** *din întreaga lume* (www.click.ro, 11.06.2010)

(36) *În acest* ***weekend*** *li se pot promite locuri de muncă stabile* ("Adevărul", 19.12.2009, p. 16)

4. SPORTS AND GAMES

One of the most common professions is that of a sportsman, which makes it even more necessary to attempt to internationalize some of the names of sports and games. Some examples of sports and games of English origin used in Romanian are: *base-ball* or *baseball, bowling, bridge, derby* or *derbi, fault, fotbal* (< engl., fr. *football*), *gol* (< engl. *goal*), *handbal* (< germ., fr., engl. *handball*), *jogging, poker* or *pocher, skateboard, soccer, sprint, surf, surfing* (words from the same lexical family: *surfist, surfer*), *tenis* (< engl., fr. *tennis*). Few of the examples above have even been assimilated to the Romanian linguistic system in terms of spelling and pronunciation: *fotbal, handbal, gol, tenis*, while more recently introduced ones (*jogging*) or those non-specific to our country (*soccer*) have remained unchanged.

(37) *Un club de biliard și* ***bowling****, un casino și o terasă exterioară* ("Adevărul de seară", 14.01.2010, p. 4)

(38) *Jocurile de noroc, foarte răspândite în cafenele,* ***cluburi****, magazine şi benzinării în Polonia* ("Adevărul", 22.11.2009, p. 12)

(39) *[…] reușind să câștige cu un scor de neprezentare, 3-0, în* ***derby-ul*** *etapei a 19-a din Seria A* ("Adevărul de seară", 11.01.2010, p. 9)

(40) *Una dintre ele, "Le Yoga de ma vie", pe care a lansat- o în 2006, a fost bestseller, creându-i, în acelaşi timp, un nume în industria* ***fitnessului*** (www.evz.ro, 6.09.2010)

(41) *După ce a dat patru* ***goluri*** *în trei meciuri, fotbalistul a fost lăudat de antrenorul Fiorentinei* ("Adevărul de seară", 15.01.2010, p. 1)

5. FASHION AND CLOTHING

A controversial field in which more and more words of English origin have been included refers to fashion and fashion items. Besides the already implemented words and phrases like *bikini, blazer, blugi* or *blue-jeans* or *jeans* or *jeanşi, designer, dress, fashion, faşionabil* (rar) or *fashionable, hair stylist, leggings, make-up, top*, this world of fashion also comprises newly-introduced lexical units such as: *bootcut, label, pants, sneakers, sweat*.

(42) *Mădălina Drăghici lasă baltă* ***modellingul*** *şi vine la Acasă* (www.evz.ro, 17.04.2010)

(43) *Are grijă ca toate „****outfit-urile****" sale să fie marca Hanna Montana* ("Adevărul de seară", 27.09.2010, p. 16)

(44) *Sunt partenerul ideal de* ***shopping*** *al colegelor mele* ("Adevărul de seară", 11.01.2010, p. 16)

6. FOODS AND BEVERAGES

The phenomenon known as *Globalization* refers to things becoming global or international by means of English which has come to be seen as a "language of

globalization" or "a lingua franca"[1], while the so-called *McDonaldization*[2] might indicate the spread of words designating food and beverages on an international level. Restaurant chains such as McDonald's, KFC, Spring Time and so on have contributed a great deal to the internationalization of foods and beverages. Consequently, words like *burger, cheeseburger, cocktail, fast-food, fresh, hamburger, junk food, pop-corn* or *popcorn, punch* or *punci, rosbif* or *roast-beef, whisky* are no longer a novelty.

(45) Pe lângă faptul că vor profita de discounturi, clienții se vor destinde savurând ***cocktail-uri*** *gratuite și muzică bună* ("Adevărul de seară", 18.12.2009, p. 12)

(46) La etaj sunt spații pentru restaurante, ***fast-food-uri*** *și cafenele* ("Adevărul de seară", 11.01.2010, p. 6)

*(47) Aceştia au dezvoltat rapid obiceiul de a se supraalimenta în mod compulsiv, consumând mai mult hrană bogată în grăsimi şi cu conţinut caloric ridicat (**junk food**) până au devenit obezi* (www.libertatea.ro, 29.03.2010)

7. TRANSPORTATION

The words used with reference to the means of transportation or to exotic destinations are not very recent and their number is not that considerable compared to other domains. Due to the progress in the field of tourism and hotels, words like *all inclusive, ultra all inclusive* and so on are now familiar to most people. Among the older borrowings we ought to mention *feribot* (< fr., engl. *ferry-boat*), *tichet* (< fr., engl *ticket*), *tramvai* (< fr., engl. *tramway*), *dispecer* (< engl., fr. *dispatcher*), *voucher.*

(48) V-aţi face vacanţa "all-inclusive" în România? Ce oferte aveţi şi ce primiţi de banii pe care îi daţi (www.evz.ro, 29.05.2012)

8. YOUGSTERS' SLANG

Teenagers prefer to borrow and use words from English which make them look spectacular and striking in the eyes of their interlocutor. Therefore, words like *cool, look, punk, trendy, uau* or *wow* are very frequent in their vocabulary. Moreover, well-known acronyms like *OK, SMS* and more recent ones, most of which are used in cyber-conversations (on *Messenger, Facebook* etc.) are also recurrent in their speech: *DND* (do not disturb), *BRB* (be right back), *LOL* (Laugh out loud), etc.

*(49) N-are o relație stabilă, dar i se pare „**cool**"* (www.evz.ro, 17.04.2010)

*(50) Cu un **look** viril de țară emergentă, lipsită de complexul dietei, artistul a devenit **cool** explorând, din unghi vintage, realismul socialist* (www.evz.ro, 16.04.2010)

Specialized languages vs. the standard register or the common speech

If we consider words to be "areas of meaning with uncertain borders" (Nida, 2004 *apud* Athu, 2011: 50), this idea accounts for the **interference** between the

[1] Crystal (2002) *apud* Stoichiţoiu Ichim (2002: 259).

[2] The concept *McDonaldization* was used for the first time by a sociologist named George Ritzer who wrote a book called *The McDonaldization of society* (1993). According to the author, "the principles of the fast-food restaurant are coming to dominate more and more sectors of American society as well as of the rest of the world" (Ritzer, 1993:1 *apud* Wikipedia). Ritzer insists on the four principles of the concept he approaches: efficiency, calculability (according to which quality equals quantity), predictability regarding the products merchandized, and control.

common and the **specialized language**, which do not exclude each other, but **facilitate** the **transition of lexical units from one register to another.**

The **frequency** of **Anglicisms** in the **standard language** is reflected by the **media.** A simple reading of any Romanian newspaper reveals a large amount of English words, whose number might differ according to the type of newspaper consulted (quality vs. tabloid).

The transition from specialized fields such as computer science to the standard language is due to the fact that computers and the internet have come to be part of most people's life. Therefore, it is more convenient for everyone to use the English words instead of attempting to translate them and be perceived by the others as not skilled in the field or even worse, not fully understood. A simple example of such possible translations would be to say "şoarece" or "şoricel" instead of the familiar *mouse*. Indeed, whenever the Romanian translation could render the exact meaning from English, one might alternate between "folder" or "fişier", "computer" or "calculator". This last choice also depends on the knowledge of English one has and also on the interlocutor and the situation that requires the use of such words.

Conclusions

1. The process of *Anglicization* has both advantages and disadvantages, but, on a large scale, it has come to be seen as an imminent phenomenon, since it is acknowledged that it is impossible to avoid the unavoidable (i.e. the process of borrowing).
2. If we admit that there is also another way of referring to English than as a World Language or "language or globalization", this perception will unwittingly bring about many controversies and contradictions which are very likely to last as long as English will have such a reference.
3. English is sometimes considered a „link language" between different nations. Knowledge of English has eventually proven more than a simple and trivial advantage in life, but also a mark of social prestige.
4. The most important thing that is worth mentioning about Anglicisms is the fact that they do not only penetrate almost all domains of activity, but they are also frequent in every day usage, which makes us assume that their presence in the vocabulary of Romanian people is not passive, but an active one.

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THE CONTEXTUALIZATION OF COMMUNICATION THROUGH DEIXIS

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Abstract: *The objective of this study is to examine the role played by deixis in the contextualization of discourse, and to illustrate the different types of deictic structures in Old Romanian language - a case study on Mihail Moxa's "Cronica Universală" (1620).*
Keywords: *deixis, focus, indicator.*

1. Deixis is the process by which certain elements of the statement direct the attention toward the enunciation, as generating a message, in a certain situation of communication.

Other definitions for deixis were also given: "Unul dintre aspectele fundamentale ale organizării pragmatice a discursului, desemnând faptul că referinţa anumitor componente ale unui enunţ nu poate fi determinată decât prin raportare la datele concrete ale situaţiei de comunicare"[1] (*DSL*, 2001: 157); "prin deixis se înţelege capacitatea unor forme lingvistice (deicticele) de a se referi la contextul comunicării: la participanţii la comunicare (locutor, alocutor) şi la cadrul spaţio-temporal al acesteia."[2] (*GBLR*, 2010: 625)

Deictic elements relate primarily to the main elements of communication: the actors of communication (speaker and addressee); temporal verb marks as the core of communication; the focus of communicative interest on objects (pronouns and demonstrative pronominal adjectives); focusing on the action by objectifying it. The incidental structure operates as deictic element, at a phrastic level.

2. From a semantically point of view, two groups can be highlighted: deictic elements by their very nature, and indicators for deictic forms.

2.1. The deictics by their very nature are: personal pronouns (personal pronouns were only the first and the second person, in Latin), proper names (in the noun sphere, they are called actants), and deictic verbal tenses, referring to the time of speech (in the verb sphere).

Personal pronouns possess a special meaning, and a specific grammatical behaviour: they are not substitutes, and do not have a gender opposition, thus being the ideal semantic housing (deictic flexibility).

The fact that these pronouns are not substitutes, and that they directly include the person who speaks, and is spoken to, has led some grammarians to exclude them from the class of pronouns. In connection with that aspect, C. Dumitriu highlighted: "Dacă prin pronume se înţeleg cuvintele ce substituie nume, atunci *eu* şi *tu* şi toate cele

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[1] "One of the fundamental aspects of pragmatic discourse organization, denoting the fact that the reference of a sentence's certain parts can be determined only in relation to the actual data of the situation of communication".

[2] "by deixis one understands the ability of some linguistic forms (deictics) to refer to the context of communication: to the communication's participants (speaker, addressee), and to the spatio-temporal frame of it."

similare lor nu sunt pronume, pentru că în nici un context nu admit comutarea cu un nume (…) Totuşi, păstrând tradiţia, care opune pe *eu, tu* şi toate cele similare lor unor pronume propriu-zise ca *el, ea* etc. menţinem pe *eu, tu* şi toate cele similare lor în rândul pronumelor personale." [1] (Dimitriu, 1999: 238)

Actually, these are mask-pronouns (*persona, -ae* = mask) representing the person speaking (speaker, mask, first person), and the one that it is spoken to (the addressee, mask, the second person). These pronouns occupy a special place in the pronominal system, having access to direct representation, and not substitution, as the transmitter, and receiver are the fundamental poles of the communication scheme. This can be determined by their pragma-semantical nature: "Care este prin urmare realitatea la care se referă *eu* sau *tu*? Destul de straniu, exclusiv o realitate de discurs (…) *Eu* înseamnă persoana care enunţă prezenta instanţă de discurs, conţinând *eu*. Instanţă unică prin definiţie, doar în unicitatea sa."[2] (Benveniste, I, 2000: 240)

(1) "[...] pre care vor obidi pre săraci cu strîmbul, **eu** să-l cert?" (71v: 154);
(2) "De am **eu** făcut ceva cu nedereptul, nu-mi veghea voe nemică [...]" (71v: 154);
(3) "[...] iară **tu,** suflet împărătesc, de pururea însetoşezi cu mentea [...]" (4v: 99);
(4) "[...] iară **tu** să aibi cu ce-l sprijoni!" (116v: 186).

In the category of inherent deictics, the personal pronoun for the third person has also entered, achieving practically the tripartite scheme of communication (speaker-adressee-delocutor). In Romanian, as in other Romance languages, the third personal pronoun evolved from the demonstrative *ille*, which was, anyway, a deictic indicator. In fact, this pronoun marks the transition between the inherent deictics, and the deictic indicators, summing features of both types. From the inherent deixis, it has the impossibility of attracting an adjectival determinant, and to become, like other demonstratives, itself a pronominal adjective. From the deictic indicators it has got: the nature of a substitute, and the gender opposition.

In addition, the deictic pronouns are constituted in the criterion for the verb sub classification: the statement verbs are only those which select them as subject, this requiring, as a manifestation form of law compatibility, the selective restriction of [+ human] (the third person pronoun does not require, as a substitute, this restriction, because the verbs have, regardless of the subclass they belong to, the form of the third person).

(5) "**Elu** se sculă și mérse la besérecă, de văzu un om spărtigos [...]" (111r: 183);
(6) "[...] **el** purta rîndul și cîrma Isachiie Comnin [...]" (134r: 199);
(7) "**Ia** boteză și pre frate-său creștinéște." (107v: 181).

The first and second person, plural forms (person V and VI, for the verb), represent what is called an inclusive plural, which is including the reality of other people: *noi = eu + tu + el*… (*we = I + you + he* ...), just as *voi = tu + el + ei* (*you = you + he + she*) ... (*cf. GALR*, II, 2008: 731).

(8) "**Ei** răspunseră: *Cînd vor veni turcii la **noi**, **noi** ne vom apăra*." (143r: 208);

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[1] "If by pronouns one understands words that substitute names, then *eu* (*I*), and *tu* (*you*), and all of their matches are not pronouns, because in no context would they admit the replacement with a noun (...) However, obeying the tradition, who opposes *eu* (*I*), *tu* (*you*), and all their similar structures to some proper pronouns as *el* (*he*), *ea* (*she*), so on so forth, we keep *eu* (*I*), *tu* (*you*), and all of their similar structures, among the personal pronouns"

[2] "Therefore, what is the reality to which *I* or *you* refers to? Strangely enough, exclusively a reality of discourse (...) *I* = the person who states the present instance of discourse containing *I*. Unique instance by definition, only in its uniqueness."

(9) “De nu-m veți ajuta acmu, apoi **voi** vă veți | căi.” (143r: 208).

2.1.2. In what concerns the noun level, the most common deictic elements are the proper names, not described as such in the system of deictics by *GALR*. Even so, they were defined as deictics in *DSL*: “Pragmatic, se disting prin categoria deixis-ului, trimiţând la cunoştinţe comune locutorului şi interlocutorului”[1] (*DSL*, 2001: 415). In the chapter about the noun, *GALR* gives a semantic description that characterizes them as deictics: “Numele proprii sunt lipsite de sens în afara actului denominativ de individualizare a unui anumit obiect[2]“ (*GALR*, I, 2008: 119) It is noted that they are closer to the pronoun, having the disadvantage of substitution (in)ability. They could, however, be close to the pronouns *eu, tu*, which, themselves, as proper names, signal each time, in speech, a singular existence. Moreover, some studies have reported that: “Se susţine uneori că există o strânsă relaţie între deictice şi numele proprii (fie că deicticele sunt un fel de nume proprii, fie că numele proprii sunt un fel de deictice.”[3] (Gorăscu, 2005: 519). As a noun, the deictic supports the pronoun-substitution, and restricts to the maximum level the imperative determination (**Who Jesus?*).

2.2. The verbal deixis puts the communicative focus on the simultaneity of the act of enunciation, and on the production of the action (present tense), of the previous projection (past tense), and subsequent to the speech moment (future). The relative tenses, which are defined in connexion to absolute tenses, may acquire, in a special context, a deictic value. By their very nature, the absolute tenses are grammaticalized manifestations of deixis, while the relative tenses, referring to the first, are anaphoric. Their definition captures precisely these traits: “Un temps déictique est donc un temps qui exprime une relation directe par rapport au moment de l’énonciation – c’est-à-dire – un temps absolu. Un temps anaphorique serait alors un temps qui exprime une relation temporelle par rapport à un événement ou un moment de temps différent du moment de la parole.” (Vetters, 1993: 90)

In studies of languages, where the sequence of tenses exists, a group of verbs called absolute-relative was added next to the two already existing groups (absolute and relative).

3. Deictic indicators. If inherent deictics express the referent by their nature, pointing out the overlap between the situation of communication and discourse, deictic indicators are indexical signs that establish such connexions – speech integrators. They are organized according to the two basic components of the statement: the nominal group, and the verbal group.

3.1. Typical for the nominal group are the intensive pronouns, politeness pronouns, demonstrative pronouns, and the demonstrative value of the definite article.

3.1.1. The intensive pronoun should be called deictic pronoun, as in all contexts in which it appears as a pronominal adjective, it always identifies the name that determines it. It is the only pronominal adjective which, by its deictic nature, is selected by the personal pronouns (*eu însumi, tu însuţi, el însuşi*), and even proper names (*Moxa însuşi*). In fact, it is an indicator that illustrates deictic persistence, a grammaticalized

[1] “Pragmatically, they are distinguished by deixis category, appealing to the common knowledge of the speaker, and addressee.”

[2] “Proper names are meaningless outside the denominative act of individualisation of a particular object.”

[3] “It is sometimes said that there is a close relationship between deictics and proper names (whether deictics are a kind of proper names, or the names are a kind of deictics.”

form of emphasis, being selected by nouns which are already determined: *băiatul însuși*, not **un băiat însuși*.
(10) "[...] de-aciia se osebiia **însuși**, de vrea vorovi de boiari și de mesereri." (52v: 135);
(11) "Iară Irina tot bătea să fie **însăși** cîrmitoare [...]" (94v: 171);
(12) "[...] că tocma **înșiș[i]** împărații nemică nu făcea fără sfatul acelora [...]" (90r: 168).

3.1.2. The politeness pronoun represents an insufficiently grammaticalized phase of degrees of deference. Because politeness is not reflexive, it does not occur in the first person, but only in second and third persons, being lexically organized into three degrees. Thus, for the second person (*tu*) we have the *level of usage* (unknown person or older): *dumneata*; the level of hierarchy (superior in the hierarchy) *dumneavoastră*; level of reverence (high distance in the hierarchy): *Domnia Ta*. Similarly, in the plural: *dumneavoastră, dumneavoastră, Domniile Voastre*. For the third person, Romanian language has the same degrees: *dumnealui, dânsul, Domnia Sa*.
(13) "Cîndu-ș déde sufletul cu nevoe, Nerue dup-**însul** dobîndi domniia." (43v: 131);
(14) "[...] și-i purta cu **nunsul** în oaste și acase, și pre toate drumurile." (45r: 132);
(15) "Elu-l priimi la **dinsul** cu cinste și-l ținea ca pre un fecior de domn." (22r: 115);
(16) "Deci pre **densa** o băgară în temniță, iară pre coconii-i lepădară [...]" (29v: 119);
(17) "[...] pînă va veni domnul-său la **dinsă**." (22v: 115);
(18) "[...] ce ducea grije **d-insa**, că era tinără și frumoasă." (135r: 199);
(19) "[...] cinste să aib de la **domniia-ta**, iar de nu, pre derept să-m tai [...]" (70v: 153).

3.1.3. Demonstrative pronouns individualize the noun-objects by specifying the relationship they have with the parties involved in the communication. There are three types of demonstrative pronouns: proximity – proximal (*acesta, aceasta, cestălalt ceastălaltă*), distance – distal (*acela, aceea, celălalt, cealălaltă*), and of identity (*același, aceeași*).
(20) "**Acesta** Dechei domni doi ai și muri necat într-o tină la un războiu." (53v: 136);
(21) "Constantine, cu **aceasta** veri birui!" (55v: 139);
(22) "**Aceștia** amîndoi, cînd era coconași, ei învăța carte la s[ve]ti [...]" (51r: 142);
(23) "**Acéstea** toate sînt aduse pentru treaba voastră!" (8r: 101);
(24) "Și nu e pre **ceastă lume** împărăția lu H[risto]s, unde-i i cînd va fi." (43r: 130);
(25) "Iară den **cești** trei ce-au | venit cu tine – le zise – Leo va fi întîiu [...]" (97r: 173);
(26) "Iară ei să sperează de cuvînt și se feriia de **acel** pom ca de un vrăjmaș." (8v: 101);
(27) "[...] de zmulse den rădăcină **acea** dobîndă împuțită și de ocară [...]." (66v: 150);
(28) "Pentru **acéea** toți tînjiia și pretutindenea era chiote [...]" (96v: 173);
(29) "[...] birui și pre **aceia** și scoase cetatea den mîinile lor." (123r: 191);
(30) "Miră-se de-aciia împăratul, plăti și **acele** trei și le arătă vrăjitorilor." (32r: 121).

Among the distant pronouns, especially among those with a cataphoric function, the semi-independent demonstratives (*cel, cea, cei, cele*) are used in Old Romanian language:
(31) "Ce avea frică | de Iustinian **cel** cu nasul tăiat [...]" (84v: 165);
(32) "Avea Nichifor, pre lângă bărbăția | trupască, și **cea** sufletească [...]" (124v: 192);
(33) "pre care vor obidi pre **cei** săraci cu strîmbul [...]" (134r: 199);
(34) "[...] și trimise Dumnezeu de **céle** de pre pămînt [...]" (11v: 103);
(35) "De-aciia înălță apa corabia și ei se mîntuiră, iară **alalți** toți se necară." (11v: 103);
(36) "[...] iară la **alalte**, la tot era bun și înțelept[...]" (132r: 197).

3.1.4. The definite article has a deictic value, in two different contexts: in a demonstrative knowledge context (*De unde ai luat ziarul?*); or in an implicit knowledge context (*Răsare soarele.*):
(37) "Ce ai luat hran**a** săracilor, de negoțetorești și precupești?" (104r: 179);

(38) “Începu a podobi ceriul cu stéle și cu lucéferi, cu soare**le** și cu lun**a** [...]” (6r: 100).

3.1.5. The vocative, by its appellative function performs, as an incidental expression, in correspondence (most often) with an imperative, signals the addressee, focusing the message on a specific person from a group or drawing the attention by direct addressing to some highlights of the message:

(39) “**Constantine**, cu aceasta veri birui!” (55v: 139).

3.2. The circumstantial deictics are primarily characteristic for the verb group. The performative verbs and some interjections may also have a deictic value.

3.2.1. When the circumstantial deixis is described, the temporal and spatial circumstances are always highlighted. In reality, there are two semantic dominants: the existential one, belonging to the actors (*space* and *time*: everything that exists is placed in space and time), and the motivational one, belonging to the action (*cause* and *purpose*: every action has a cause that determines it, and a purpose toward which it tends). Circumstances, occurring in binary relations, are organized at the propositional and the phrastic level, have a correlative structure model (*acolo… , unde*). Thus, one can conclude that the first term of the correlation is, always, a deictic adverb: *acolo…, unde*; *atunci…, când; aşa…, cum; de aceea…, fiindcă; de aceea…, (ca) să…*

(40) “[...] **aorea** biruia grecii pe troiani, **aorea** troianii pre greci.” (25r: 116);

(41) “**Atunce**-l dăruiră cu 300 de galbeni, ca să nu-i uite **cînd** va veni [...]” (61r: 146);

(42) “**Cînd** fu Moisi de 85 de ai, **atunce** scoase pre ruda ovreiască [...]” (15r, 106);

(43) “**Deacă-l** văzu, elu-ș prepuse cu gînd rău și tremése **atunceș** [...]” (59v: 145);

(44) “De nu-m veți ajuta **acmu**, **apoi** voi vă veți | căi.” (143r: 208);

(45) “Rămase domnia la Theod[o]ra, că Zoia, soru-sa, murise **mainte** [...]” (133r: 198);

(46) “Acesta obori domniia turcilor și plecă **Indiia**, **Siiria**, **Finichiia** și toți domnii pământului și toți vitéjii lumiei, de la **răsărit** pînă la **apus**, și s-au plecat lui. Și împărați de tot 38 de ai și muri otrăvit în **Vavilon**.” (19v: 111);

(47) “Atunce împărți apa, una o sui **sus**, alta **jos** [...]” (5r: 99).

3.2.2. The Performative verbs “sunt o subclasă a verbelor, desemnând acţiuni verbale care prezintă caracteristica de a realiza, atunci când sunt folosite la persoana I, indicativ prezent, prin însăşi rostirea lor, acţiunea pe care o descriu (desemnează)”[1] (*GALR, II*, 2008: 734). Such verbs (*a ruga, a spune, a zice, a declara, a porunci, a jura…)* are deictics only in the presence of the personal deictic.

(48) “Ce **ne rugăm**, iartă-l, că-ț iaste fiu!” (117r: 186);

(49) “Iată și noi, de cît ne iaste puterea, **spunem** cu adevăr.” (4v: 99);

(50) “[...] pus era să dea bir la anul un florint de argint, cum **se zice** [...]” (66r: 150);

(51) “Acestuia Iustinian **se grăiește** că i-au dat Amatine [...]” (66v: 150).

Some other verbs can become performative, but only in special contexts (the speaker assumes the role of proclaiming the entrance in another situation of communication): *Observaţiile mele se încheie aici; Drept pentru care am încheiat prezentul proces-verbal; Declar deschise lucrările conferinţei…*

3.2.3. The interjections have a deictic value, especially the conversational additives or speech interjections: *iată, iacă, iacătă!...* Some interjections, parts of incidental constructions, are actually propositional substitutes: *Aha! (=S-o crezi tu!); Haida-de! (=Mai lasă-mă!); Sst! (= Vreau linişte!)*. The speech interjections (*bă!,*

[1] “are a subset of verbs designating verbal actions showing the characteristic to achieve, when used in the first person, present indicative, by their very utterance, the action they describe (designate)”

bre!,*fă!*, *mă!*, *măi!*...) are phatic elements of (re)establishing the contact between the parties:

(52) "**Iată** și noi, de cît ne iaste puterea, spunem cu adevăr." (4v: 99);

(53) "**Iată** se sfîrși | povéstea de troiani, ca în scurt deplin." (27r: 117);

(54) "**O**, [a]marnică neascultare! **O**, năprasnică cădere!" (9r: 101).

3.3. The incidental constructions constitute, what has been called, the explanatory communication plan. One must distinguish between incidental words and incidental phrases (among them, vocatives and interjections have been described as deictics), and incidental sentences (phrases).

GALR does not describe the incidental constructions among the deictics, fact caused, apparently, by two issues: the non-exact definition of incidence as fact of language; and the great diversity of incidental constructions, where not all have a deictic role. A pragmatic definition of incidence, which allows its integration among deictics, was given recently: "Elementele incidente rezultă din proiectarea enunţării asupra enunţului."[1] (Irimia, 2008: 588, *cf.* Ungureanu, 2002: 20). In *GBLR* it is stated: "Se disting câteva situaţii în care componente ale enunţului (cuvinte, grupuri de cuvinte, propoziţii) angajează relaţii pragmatice, discursive, cu celelalte componente."[2] (*GBLR*, 2010: 354).

A sentence like *Țara se află în plină dezvoltare* has no deictic component, unlike this: *Țara, spune președintele nostru, se află în plină dezvoltare,* which identifies the country, through explanations. The dubbing: deictic incidental utterances – non-deictic incidental statements is very common, because the deixis, as part of reality, is connected with the practical needs of communication: *Omul – s-ar putea crede – e supus greșelii. / Omul, cred eu, e supus greșelii…*

(55) "[...] iară den cești trei ce-au | venit cu tine – le zise – Leo va fi întîiu împărat[...]" (97r: 173).

The incidental deixis could be included in the textual deixis, which is not meta-linguistic, but directs the addressee's attention (communicative focus) toward certain elements of the message.

Many of the incidental constructions refer directly to the situation of communication, receiving deictic values, in the presence of other indicators of deixis: *O cunosc bine pe Ioana – am fost colege la facultate –şi nu pot să cred că ea a spus aşa ceva* (*cf.* *GALR*, *II*, 2008: 352); *Eu sper (şi ţi-o spun ca să reții) că m-ai înţeles* (*cf.* Irimia, 2008: 591).

4. It can be noted, from the configuration of deictic elements, that for the communication to work, the deictics are found at all levels of the language, next to supra-segmental items, ostensive (intonation, body language). The situation is similar in Old Romanian language, where the deictics are very well represented, as shown.

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[1] "Incidental elements result from the projection of enunciation upon the sentence/discourse."

[2] "We distinguish several cases in which part of the components of statement (words, groups of words, sentences) employ discursive, pragmatic relations with the other components."

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A PRAGMATIC STUDY ON ROMANIAN INTERJECTIONS. DIRECTIVE ACTS EXPRESSED BY SOME ROMANIAN INTERJECTIONS

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Abstract: *The paper is concerned with a very important aspect of Romanian interjections that related to the speech acts they express. From this point of view, the analysis has been concentrated on the directive acts that some interjections manifest in Romanian. This pragmatic study has as a starting point the theories of the linguists John Austin and John Searle and the taxonomy proposed by the latter regarding the speech acts.*

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

Introduction

Although many linguists consider interjections as one of the marginal and perhaps least discussed upon classes of words, they exist in language due to their importance. Over the years, they have neglected by the linguists but recently they have gained the adequate place within the language system.

The pragmatic study presented here is an attempt at analyzing the interjections starting from the theories of John Austin and John Searle and the taxonomy proposed by the latter, classifying them into:expressive acts and directive acts. The paper does not concentrate on the expressive acts that the majority of interjections denote, but on the directive ones that some types of interjections express in the Romanian language. Only two types of interjections are taken into account in this study: the persuasive and addressative interjections.

The directive acts

Unlike the type of expressive act that was directed to the locator, the directive type is directed to the allocator. A directive act relates to the future, while an expressive act relates, most of the times, to the present. The most important component of the motivation degree of intentionality is represented by the intentionality of the act.

John Searle defines the intentionality of the act concerning an order as 'une tentative de faire faire quelque chose a l'auditeur'. (Searle, 1975:369). According to Searle, the performative verbs specific to render a directive act are the following: *to demand, to order, to command, to complain, to ask, to invite, to allow, to advise, to request, to challenge, to suggest, to insist.*

The Role of the Interjections Expressing Directive Acts

The interjections hold the force to denote directive acts, to express the locator's will, to determine the allocator to fulfill a certain action. One may consider that the interjections specialized to perform such directive acts are those integrated in the eight classes, presented by *GALR.*

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The Persuasive Interjections Realizing Directive Acts

These types of interjections have a well- marked intention, that of making the allocator obey an order, an urge or a command. The directive act of this type can be directed to both animal addressees or persons.

The interjection *hai* which is analyzed further on has a strong directive role to express an urge addressed by the locator to his allocator in order to perform a certain action. Using it, the locator manifests his will to change the world by making the interlocutor perform this act. In such a case, when it is about an urge of this type, one can remark a lack of affectivity.

Hai! *ia-ţi porcul de-aici şi ieşi afară.* (Creangă, 2009:112)

Another variant of expressing a directive act is rendered with the interjection *hai* that, sometimes, is insufficient, that is why, it is doubled by the corresponding verb in the subjunctive mode (hortative). In this case, it refers to an urge/a call to action, that is, to leave, which is given by the locator to his allocator and this one has accepted it thus, the preparatory condition is fulfilled, and the act is considered successful.

Lache zice:

- ***Hai*** *să mergem!*

Amicul zice:

- ***Hai!*** (Caragiale, 2010: 81)

The interjection *hai*, that expresses an urge, can be accompanied by an interrogative utterance which represents a request of information.

Hai *nepoate, gata eşti?* (Creangă, 2009:20)

The locator addresses the interlocutor by requesting a certain information. He wants to know if the latter is ready to perform a certain action.

This interjection can express, at the same time, another directive act, representing a request addressed by the locator (the father) to his interlocutor (his son). Therefore, the interlocutor's status is different, the intentionality of the directive act is that of making the allocator obey the request addressed by the locator.

Hai *cu tata, băiete, s-aducem noră mâne-ta!* (Creangă, 2009: 111)

The interjection *hai* is sometimes used by the locator to address an invitation to his allocator:

Când pleacă pe jos, te invită:

Hai*, că te iau în dreapta*. (Caragiale, 2010: 56)

The form ***haidem!*** is rarely used. In the following example, this is used instead of the form *haideţi*, that involves addressing multiple recipients. It is used when the intentionality of the act is that of expressing an urge from the part of the locator in order to be fulfilled by the allocators:

Gata sunteţi? ***Haidem!*** *că eu vă aştept cu caii înhămaţi*. (Creangă, 2009:71)

A call to action is rendered by this form that implies the performance of the directive act by both the locator and the allocator(s).

*...****haidem*** *să pornim la drum!* (Creangă, 2009:73)

Another form that occurs in the familiar and popular registry is ***haide***, that is perceived as a more aggressive form than the other ones and that involves an urge to motion:

Candidatul: ***Haide*** *la grandirop!* (Caragiale, 2009:188)

The form ***haideţi***, usually precedes a verb in the first person plural in order to render a polite urge from the part of the locator. This call to action involves both the locator and the allocators:

Haideţi *să mergem pe acolo!*

The following **addressative** interjections: *hei, ei, e, mă, măi, bă, băi, fa, fă, făi,* can function as pragmatic marks in order to express the urge to realize the contact between the speakers' (Manu-Magda, 2003:118). This directive act implies the desire or the will of the locator to establish the contact with the allocator.

The addressative interjections also called,,expresii antionorifice)" (*ibidem*:746) can figure as interjections that accomplish some directive acts when the locator uses them to draw the attention of the allocator.

Mă! *spune lui nen-tu Chiriac să nu uite de ce ne-a fost vorba...să fie cu ochii-n patru.* (Caragiale, 2009:24)

To realize the respective directive acts with the help of these addressative formulae the interlocutors'status is also involved. Thus, the interjections *bă!* or *fă!* are especially used in the popular and familiar registers, excepting the addressative interjections *mă!, măi!* that are used in the urban environment, where *măi* is a more polite form than *mă,* but their use is not excluded in the rural environment, too.

The variants *fă/făi* (for women) and *bă/băi* (for men) are considered more vulgar, even defiant and they allow the locator to render to the allocator an inferior social status through their use.

As to the variants *bă/băi,* Iorgu Iordan states that,,*bă* is considered a less polite variant of *mă*" (Iordan, 1956:490), although there are cases when within an utterance both forms occur without having a clear distinction as to the status of the interlocutors.

*Iar lui Parasciv o să-i spună aşa: ,,**Bă**, nene, ia spune, **mă,** ce înveleşte pisica?" adică o să-i aducă aminte de cuvintele lui tâmpite de la secere, când a plâns din pricina lui.* (Preda,2009: 331)

The use of these addressative formulae depends, as well, on the relationship that exists between the interlocutors. In case there is a close relationship between the two female interlocutors , the interjections *fă/făi* are employed but, in case there is an inferiority relationship between the two male partners, *bă/băi* are used, though, one may state that it is preferable to avoid these formulae in the urban environment because they are tougher and more vulgar.

These addressative interjections may be found at a distance, separated by a proper name, in order to mark a directive act, the intentionality of the act being that of drawing the allocator's attention.

*- **Băi,** Nilă, **bă**! O să te tragă fetele de turul pantalonilor, ca pe Năstase Besensac. Zici şi tu că eşti flăcău! Eu m-aş fi însurat până acum de zece ori, dar n-am vrut*!... (Preda,2009:198).

The social context where the communication takes place, determines, implicitly, the use or not of such addressative formulae. These interjections are to be avoided under the circumstances when the locator manifests an inferiority relation towards his allocator, their use leading to the idea of lack of respect.

As one may affirm 'the verbal cooperation between individuals is possible only if the principle of politeness is respected, its breach blocking the communication channels" (Ionescu-Ruxandoiu, 1991:20).

Therefore, the principle of politeness is at the basis of the selection of certain linguistics elements, especially, in terms of the interlocutor's age and social status.

'Through interjections, the intentionality of the linguistic act is emphasized. On the one hand, avoiding certain interjections (*fa, fă, bă, mă*) and resorting to others that approach the collocutor (*făi, măi, băi*), the speaker manifests a cooperation attitude

and, on the other hand, using the interjections *fa, fă, bă, mă,* the locator expresses a hostile attitude towards his partner' (Krieb-Stoian, 2003:5).

According to the dialectical texts, one ascertains that the Romanian language presented a great number of 'short terms of interpellation meant to renew the linguistic contact already established with an interlocutor: for instance, when it is about something important, worthy of attention or when the interlocutor's attention has diminished" (Manu-Magda, 2003:115) towards a certain stimulus. By its injunctive value, the interjection is an important linguistic element used by the locator in order to draw the attention of the allocator or to establish contact with him.

The interjection *măi!* can be followed by an assertive utterance, emphasizing the intentionality of the directive act to draw the allocator's attention:

Măi! *adaugă el...mai am doi ani până să ies la pensie...douăzeci o să mi se pară...* (Caragiale, 2010:117)

In order to render the same directive act with a higher degree of intensity, one may use the repetitive form of the interjection *măi!* + noun in the Vocative case:

Măi*, omule,* ***măi!*** *Ai să te duci în fundul iadului şi n-are să aibă cine te scoate, dacă nu te-i sili să-ţi faci un băiet popă.* (Creangă, 2009:17)

In conclusion, this analysis on the directive acts expressed by certain interjections constituted the main interest of this article and an attempt at emphasizing this important aspect that interjections possess, in general and, in Romanian, in particular.

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ASPECTS OF THE MINULESCIAN LYRICAL SPEECH

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Abstract: *Starting from considering Ion Minulescu a symbolist, the present study describes the fundamental aspects of his lyrical speech, being mostly focused on his poetry, underlying the modern poetic language. It will also present te relation between the features of symbolism and his poetry, as well as other influences on his creation depending on the period of his writing. Approaching the most relevant poems emphasizing his contribution to the development of symbolism in Romania.*

Keywords: *Minulescu, lyrical, speech.*

In the period of his beginning, tributary to the sources of his poetic culture, which dominated his sensibility, Minulescu practices a polymorphous mimesis: he learnt from Macedonski how to overcome the eminescian romanticism, and also the parnasianism through the symbolist sensibility. Maybe without the direct experiment of the French symbolist school and of a pseudo-hellenism that he had lived at the sea shore, his creative availabilities would not have succeded, in his disposition to overcome the dimensions of the autochthonous limits, which were so divers starting from semănătorism to vanguardism.

Even through his apparent instability is marked by his first creations, he managed to orient himself, in bursts, on a prolific direction of his originality.

After the Parisian period where he gets direct contact with symbolism, he changes decisively his style, proving a great ability of understanding and adjusting the themes and motifs that were present in the Romanian symbolist lyrical poetry, which lead to being categorized by T. Vianu as an *"urban poet"(apud* Manu, 1981: 64*)*

Minulescu creates a true lyrical dialog with himself from where it emerges a creative tension, keeping a very well established equilibrium between creation and reproduction. In this way, the minulescian lyric will always have a mimesis character, becoming a cantabile pseudo-creation, that does not possess an exhaustive character, leaving the impression of an unexplored theme, that is waiting for numberless interpretations.

There have been many doubts on the symbolist character of Ion Minulescu's writings. Still, the mimesis of his writings represent an important feature of symbolism, because all symbolist writers revive the themes and complete them in a personal style. Even the symbolists themselves affirm that they are not looking for novelties, but they only desire to give a new form, a distinct one to the old things.

The Romanian poet like the French writers of the literary trend, creates some romances under the mark of the lyrics of his predecessors. It is emphasized the distich from the sonnet La Beaute written by Baudelaire, because it can be considered a true motto for his entire volume *Romanțe pentru mai târziu: Je hais le mouvement qui deplace les lignes:/ Et jamais je me pleure et jamais je ne vis*.

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Even from the beginning, symbolism has remarked itself through finesse and sensibility, and unlike French symbolism, which refuses parnasianism, the Romanian symbolism takes over some features of this literary trend.

To I. Minulescu this influence has had beneficial effects and it has also been very prolific. The features specific to the French poetry can easily be found in Minulescu's writings especially in its structure level.

Life in Paris represented everything that the young poet could have hopped, being a young man who started an open journey with all the enthusiasm. Here, Minulescu concluded that the symbolism those not represent a list of characteristics but it is "*a synthesis of influences and atmospheres"* (Manu, 1981:51).

The Minulescian lyric is full of influences: he takes from Jules Laforgue the mistery and grace, from Tristan Corbiere the indifference and the defying spirit specific to the western culture, but the most important influence upon his writings belongs to Charles Baudelaire whose sensibility impresses Minulescu.

Charles Baudelaire's poem *Moarte a amanților* inspires Minulescu, leading to the creation of a poem with the same title, but with a very different structure: Baudelaire: *Mai târziu un înger pe uși strecurat/ Va reînsufleți, fidel ca un mire,/ Apele și focul curat*: Minulescu: *Trei gropare; azi noapte, au săpat trei gropi…/ Una pentru mine,/ Una pentru tine/ Și alta pentru cine nu se știe încă…*

The Minulescian vision closes up the Baudelairian dreaming state through an abrupt revealing of the image belonging to the prepared tomb.

The emotional receptivity and the cognitive side of the Minulescian lyricism prove the readings and the profound studying of other poets like Emile Verhaeren, Maurice Maeterlinck or Charles van Lerberghe.

The themes that Verhaeren approaches can also be found in Minulescu's romances, but with a different vision, that is why the critics have been justified to say that the poet gives a Romanian form to the writings and puts them in connection with the local details to cast away the French ones.

He gets in contact with Jean Moréas, whom Minulescu will remember for the fact that in the period of his debut, Moréas advised him to write, even though he did not know French so well.

His lyricism also has goliardic features, the poetry representative for the praise brought to the joy of living is *Romanța albastră,* which the Parisian youngsters associated with the music of the époque, becoming in this way a refrain easily to hum: *Dacă v-a plăcut/ Cântoneta mea improvizată,/ Dacă v-a plăcut/ Hai, s-o luăm cu toți de la-nceput*.

In Paris he lives this goliardic spirit, through the temptations that this city offers, and the poetic act takes a cartharsis function, the poet confesing himself the change of his life in a different style: *Eu sunt ce n-a fost încă nimeni din toate câte-au fost/ Și sunt…/ Sunt prada bestiei,/ Himera netălmăcitului poet,/ Sunt spasmul…/ Al nimănui/ Și-al tuturor!.../ m-a coborât pe bulevarde,/ M-a exilat prin cafenele/ și prin modestele mansarde…*

It can be considered that this goliardic atitude represent the debut period of the Minulescianism itself. The lyrical ego creates an apparent happines to mask the interior uproar and to minimalise the pain provoked by an exagerated sensibility that resonate to the impact of the time with the reality, leading to a continuas distruction of the great expectations.

Romanța albastră represents the synthesized essences of the goliardic experiences from the Parisian period. It is remarked a thin line between contrary notions

that are in a remarkable equilibrium. The communication levels suggest an unique frame with a harmony generated by the adjective *blue* that becomes a binder between the lyric syncretism and the description like a photography.

The attraction of the contraries is a frequently met motif in the Minulescian lyric. The writings from the period lived in Paris, but also the poems before 1906 represent his true lyric debut.

The central theme of these poems is the faith of the poet and of his creations.

The poem *Unui cântăreț* is emblematic for the easiness with which the poet knits the contraries, the negation and the affirmation, the notions totally opposed, the theatricality and the authenticity: *„Cântai odată mult mai bine/ Dar astăzi tot ce cânți e rău/… Nu simți cum cântecu-i sfârșit/ Și-n țitera dezacordată / Zac moarte pentru lumea toată/ Tot ce-ai cântat, tot ce-ai iubit?”*. An existence lived in a song becomes a living of the poetry itself, but the despair of the death kills the song and the last sparkle of life is the love for creation, the theatricality begings to be emphaised in this post Parisian period and is remarked in the lyrics that suggest a scenic presence:…*Bătrânul-și pleacă fruntea/ și sub braț vioara-și strânge*. The atmosphere full of afection it is kept no matter of the lyric register and the image described.

The show takes place in front of the eyes of the reader discovering the shiny and full of illusion reflection of a language which seems to be invented for the new poetry world. Even through now it is developed the drama of a force according to the perception of the time, of the transiency of the experiences, of the permanent oscillation between success and failure; attraction negation; progress and regression. The essence of his perception upon the entire human existence is synthesized in the poem *Cântecul unui om* and this becomes also an anticipation of his future romances: *Și n-am nimic în lume sfânt./ Când am urât am fost iubit…/ Când am iubit am fost urât (…)/ Și-am dobândit ce n-am visat (…)/ Un dor dar veșnic neîmplinit…*

His previous relations with Ovid Densușianu changed after his arrival from Paris, because now Minulescu's style is different. Like the minulescian lyric bends to symbolism, so his publication in *Viață nouă* are intensified, what makes Minulescu to consider that his relation with Ovid Densușianu suffered an *ovidian metaphor*, when in fact the poet was the one transformed.

In a period in which the symbolist doctrine in Bucharest had a part of ambiguity, Minulescu created his own lyrical way, but also his professional way. Established in Constanța, he will meet the sea with all its nostalgia, and from here he will inspire his debut volume, *Romanțe pentru mai târziu*.

He will gain the power to communicate in a Hellenistic way with the marine universe, being declared a *poet of the sea* or *urban poet, a species very rare in the literary ambience*: *„Minulescu saw the sea in Constanța, and through his lyrics it is approached the thematic cycle of our poetry Marea Neagră and the first harbor of the country*” (Vianu, 1974: 252-253).

The Minulescian lyric describes the interior uproar provoked by missing the ships, hardened in the storm, and the hope of seeing the harbor, of approaching the land. These themes and motifs make possible the integration of the Romanian lyric in an universal dimension.

Ion Minulescu is known to the public through his romances, that were inspired by the atmosphere from the shores of the Black Sea.

For Minulescu the place becomes sacred, his descriptions are simple, but the epithets in a Minulescian style surprise with the unordinary lexical linkings and through their impressive musicality.

The most important point of the creation is touching the *Mistery Island*, which represents a true symbolist metaphor. So his romances become "*a simple game cynical, easy and deliberately prosaic.* (Manu, 1981: 252-253).

He succeeds in building prosaic in the lyric of his romances, giving up the poetic which was suffocating him. Like all the symbolists he feels the need to go beyond the traditional tools protesting against these through the non-poetical sense given to his writings.

In the poem *Sosesc corăbiile* it can be found the debut of the symbolist madrigals written by Ion Minulescu.

Later, he will analyze his own work feeling somehow dissatisfied by these early romance creations that have a tomitan inspiration: *Îți mai aduci aminte mare, de Argonautul epigon/ Ce-ți fragmenta imensitatea/ Într-un caiet de versuri șchioape… (Epilog).*

The first poem that truly respects the features imposed by the symbolism is *Romanța celor trei corăbii*, the main idea of the unknown remoteness to which the three ships sail is put in the mirror with the static image of an albatross, that is suffering solitary looking to the horizon to a purple sunset: *Porniră cele trei corăbii/ Și abia se mai zăresc/ Se-ngroapă/ În golul zărilor pătate de violetul înserării/… Și-n urma lor/ Un singur albatros rănit/ Mai stă, de pază,/ Ca Maria/ Venită să-și vegheze mortul….*

Still, on the contrary to the other symbolists (Rolliant, Bacovia, Baudelaire) Minulescu turns the sinister, the macabre into picturesque, plasticizing it.

His writtings from the sea side were an important stage of his creation because the marine landscape leads to the affirmation of a symbolist lyric, typically minulescian, which the poet would have never achieved just by singing the seas about he had read.

Minulescu's romances were very easily assimilated by the public, because they are not addressing an exclusivist group, but they are pure feelings that adhere directly to any soul. G. Călinescu admits the power of the feelings transmitted by Minulescu through the romances and supports the fact that the verses of the poems have no connection with the attraction felt by the public, because the readers are sensible to vibrant emotions and not to the form of the poem: *„if it was liked by the common people…the explanation cannot be in the field of the verses, because common people do not have the feeling of the form."(*Călinescu, 1982: 613*)*

Minulescu's lyric is criticized by Lovinescu, who does not consider him a symbolist, but more a romantic poet who tries to write in a Budelaire's style.

Still, his writings are symbolist even by their musicality, fact that arises the desire of the musician and composers to interpret his poems.

Minulescu does not promote a comic poetry, he does not have this purpose, but G. Călinescu puts him next to Caragiale naming him a *„tireless producer of fads".(*Călinescu, 1982: 615)

Adrian Marino does not accept for Minulescu the association with the name of humorist: *„We do not contest the fact that the joke, the antinomy, the little buffooneries are very frequent in his poetry, which is most agreeable when reading. But if these points were predominant, the lyricism would seize to exist, because the humor is coming from the intellect and intelligence, these make the poetry prosaic."(*Marino, 1981: 157).

There are emphasized two types of comic: the one deliberated and the other unintentionally. The deliberated comic is more a self-irony practiced by the majority of the symbolists from the époque, but for Minulescu the poetry becomes a show of life, what leads to the impossibility of associating it with persiflage.

Categorizing Minulescu as a modern poet is a fact linked to his ironic attitude, the modern poets practice in their poems a profound persiflage of the important things. This direction was successfully followed in the rural register, by Marin Sorescu.

In the minulescian writings the persiflage appears in relation with the lyric, providing a double, making two creative poses: poet-actor.

For Minulescu, the comic passes the condition of an artistic phenomenon, but becomes an internal element of the poet ritual, this status gives it features that complicate the essence.

Showing the technical mechanism of creation from the minulescian poetry, creates the impression of a *„gear functioning open sight, like a watch with sumptuously decorated dial, would leave to transpire the harmonious movement of all the mechanisms"*. (Pop, 1981: 7).

The minulescian lyric has a different character, his poetry has an original touch, an easily recognizable musicality, that creates true choruses which the reader keeps in mind humming them unwillingly, what leads to a stronger lyric.

Minulescu imposes an new immaterial blast, he cultivates a vivid proclivity to poetry, the preference for modernity comes from his lexicon, a vocabulary that passes over the zone of his predecessors going to urban, a *dialect of urban*. His lyric gives a distinguish tone to the emotions that the symbolist poets of the époque were generally cultivating, so Minulescu manages to attract readers through the state that his poetry provides, the reader identifies, and is overwhelmed by the sound of his lyric.

So, it can be affirmed that Minulescu gives to his poetry sentimental valences which lead to a state of knowingly assumed lyricism.

The minulescian symbolism regarding the chromatic has a maeterlinckian inspiration, so the white cup holds the green wine of death.

The minulescian macabre romances keep the lyrical style of the other poems, being distinguished by them only by the theme. So, the bacovian symbolist lugubrious it is transformed in picturesque by Minulescu, and the grotesque takes a decorative aspect, being drained by its malefic essence.

Minulescu's dead people are detached, ironic, and mocking, caring great symbolism: *Și-am rămas să-mi plimb scheletul, pe potecile pustii/ Și pe crucile de piatră să citesc ce-au scris cei vii* (*Romanțe mortului*).

The minulescian macabre represent a defining and distinct feature of the minulescian lyric, that gives originality to his poetic discourse. So, the reader should read the macabre romances *always with quatation marks*.

The romanticism that seemed old, takes a new form at Minulescu, he passes the limits imposed by Bacovia regarding the sonorous features of love, imposing a lyrical discource full of feelings and sensibility: *În cinstea ta-/ cea mai frumoasă și mai nebună dintre fete,/ Voi scrie trei ode,/ trei romanțe,/ trei elegii și trei sonete*.

His lyrical discourse is full of maeterlinckian symbols that release a subtle theatricality, rendering a landscape that is gradually blurring at the sight of an uproar of feelings coming from a excruciating wisdom of the love retrieved through death.

The symbolism of the middle of the night takes distinct valences from the romantics, for Minulescu this is not the time for seeing each other under the moon, but it is the time for lust and sensorial happiness of rational pleasures: *Eu știu c-ai să mă-nșeli chiar mâine/ Dar fiindcă azi mi te dai toată,/ Am să te iert/ E vechi păcatul/ Și nu ești prima vinovată…*

I. Minulescu has a major influence on the poetic language of his epoque, reinventing it in a personal style that synchronises the Romanian symbolism with the

French one, pinching the entire esthetic of the word by modernizing the poetical lexicon: the neologisms, he replaces the archaisms and the regionalisms, the adjective is articulated becoming a noun. He is looking for a innovative spirit leaving aside the traditionalist one imposed by his semănătorist predecessors. The minulescian stylistics is characterized by N. Davidescu as having a predilection for sumptuousness, to finding an exterior musicality, but this is stifled by the interior sonority.

The impact of the minulescian poetry in the Romanian literary life was considerable, the unequal value of his volumes lead to receiving divers appreciations from Romanien critics and writers: G. Călinescu, Perpessicius, T. Arghezi, A. Marino, Ov. Densușianu…

During the epoque the literary critique established connections at a formal level between Minulescu's poetry and other poets' writings belonging to the universal literature: Emile Varhaeren in the romance *Cu toamna în odaie*.

Les trains by Henry Bataille is approached by the minulescian romance *Prin gările cu firme albastre*; and the most obvious example is *Pastel de toamnă*, which opens with the nearly identical to Haralam S. Lecca's verses: *Toamnă, noapte, ploaie, vânt*.

These associations do not do anything else but to resize the minulescian horizon, because his creations surpass the formal and semantic mimesis, proving a continuous adaptation to the major themes in the universal lyric.

Books like *Strofe pentru mai târziu* or *De vorbă cu mine însumi* do not constitute a progress from the first book, the poet is only facily versifying in a known manner.

His last volume of poems *Nu sunt ce par a fi* becomes a lyrical retrospective of his entire cicle of publications.

The volume *Romanțe pentru mai târziu* was depicting a young man looking for honest feelings, creating a musical poetry, that is able to transpose the unattainable. His poetic message is somehow transformed from a volume to another, reaching from a metaphorical sentimentalism, to the picture like descriptions of some trivial urban landscape.

Considering these, in the year of his first publication *Romanțe pentru mai târziu*, Minulescu was considered to be a vanguardist, but soon his vanguardism would be obsolete due to the arrival of some new magazines and new authors: *„Maybe during 1936 he was accused of not being vanguardist, but the fact that he had been varguandist and that he had promoted this trend was not to ignore". (Manu, 1981: 109)*

Also, some critics affirm that he would be the first symbolist poet, his lyrical discourse belonging to a modernist programme.

Indeed, his brutal style, and the aquarelle technique make from his lyric an important landmark in the beginning of the romanian symbolism.

But still, a great poet will mainly bring forward the limits of the literary trends, even of those that have made them known.

Decanting in the retors of his creative genius by the all sort of irony (Caragiale), by the bombast of the images (Goga), by a postromantic theatrical melancholy, with the existential thrill played on a roullette by a tramp spirit; I. Minulescu frames in the evolution of the Romanian symbolist lyric, the value of a poetic formula based self-negation and nonconformity.

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ODOBESCU'S FAIRYTALES. STYLISTIC AND LINGUISTIC ASPECTS

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***Abstract**: This study is focused on the research of the stylistic and linguistic aspects that can be identified in Alexandru Odobescu's fairytales. The texts reveal a specific vocabulary (which combines different dialects, archaisms and other traditional words) and the author's interest in using a lot of figures of speech (especially epithets, comparisons and metaphors).*

***Keywords:** dialects, phonetism, figures of speech.*

Alexandru Odobescu's work is remarked in the history of the Romanian literary language from the 19th century due to the clarity and the equilibrium of the phrase construction, the harmony of the vocabulary and his personal style. The writer was considered "a protector" of the literary language, aspect which was proved through his linguistic studies and artistic writings. Tudor Vianu noticed that "a literary artist uses the language of the people, but also inserts his own style, which was obtained through his unique way of using the vocabulary, the forms and the constructions" (Vianu, 1968: 219).

In order to prove the above statements, I chose for my research three fairytales written by Odobescu: *Basmul cu Fata din Piatră și cu Feciorul de împărat, cel cu noroc la vânat* (extracted from *Pseudo-cynegeticos*), *Jupân Rănică Vulpoiul* and *Tigrul păcălit*. The first one contains the most notable lexical, morphologic and stylistic aspects, but the other two writings also offer important information about Odobescu's style.

1. Phonetics

Studying the biography and the evolution of the odobescian language identified in his three original fairytales, I noticed that although the author was born in Bucharest and lived al his life surrounded by erudite people, he used in his works many regionalisms and other folk elements specific to Moldavia, but also many verbs in the simple perfect tense specific to Oltenia, in order to create a certain atmosphere needed to insert the truth in the story. It can be observed an oscillation between the correct and literary writing and the one influenced by the elements of the people' language.

From a phonetic point of view, the observations are not so many, but where they have been identified, they let the impresssion that the author tried so hard to insert them in order to adapt his written language to the specific speech of the people where the action took place. In the following enumeration the first sound is specific to the actual Romanian language and the second one belongs to Odobescu's writings:

1.1. Vowels:

a = ă: bărbei; a = ea: șearpe; ă = a: paserilor (in the fairytales Odobescu uses alternately the words: *pasări, paserea, paserilor*, but also *pasăre*, which proves the

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alternance between the old language (the written one) and the new language (the folk one); *ă = e: grije, dupe; â = u: vulvoi; e = ă: țălul; e = i* (closing silent medial *e* to *i*): *butilcă* (in the same text, but a few lines below Odobescu uses the word *butelcă*), *despărția, rezimați, păiajinul, potici, cântice, mierlile, corăbiască, ancorile*; *i = e: aripe, grijele, tinerețelor* – it can be observed the writer's predisposition to forming the plural by adding *-e; î = i: fringhii; o = u: gugumanul; u = o: coprinse* (this example represents an innovation of the speeches from Muntenia) ; *u = ă*: *mulțămită; âi = â: câne*; *ie = e: bătae, trebue, tropăe; jefuesc; voește; eșiră*; *io = i: mirlăia*.

1.2. Consonants:

In the flexion of the verbs, the palatal forms with *d*, *t* or *n*, which are specific to speeches in Muntenia are usually: *să se prinză, să vază, să răspunză, să trimiță, să vie, să vă spui, spuie; viind, puindu;* adding *d* before *v: advocat; g = c: acățară*, although a few paragraphs below the author also uses the actual form *agățat*; *j = ș: șderii;* etymologic *r: pre, preste (*I noticed that Odobescu uses both the Moldavian form of these words, but also the form from Muntenia– *pe, peste*); *s = ț: dințul z = s: năsdrăvenii, răsvrătitorilor, sbiera, sbârlite; che = chi: chiemă; ochian*; *chi = che: muchea*,

The above examples prove that the author aspired to a uniform language, and the phonetisms from Moldavia and Oltenia were less used compared to the phonetisms from Muntenia (which were considered to be the literary ones). Tudor Vianu explains Odobescu's ability of mixing in his texts the linguistic characteristics from different parts of the country: "Born in 1834, Odobescu was familiar with the old world and he remembered its morals and language, he observed the life of the people and studied the folklore, he read the old chronicles and wrote some philologic articles."(Vianu, *op. cit*.: 219).

A first conclusion over the odobescian style can be drawn from a phonetic point of view: the author focused on promoting a clear language, combined with some folk elements, in order to create a balance between old and modern.

2. The Vocabulary

Odobescu is considered to be an erudite writer with a lot of experience, who improved his vocabulary from multiple sources and this influenced his writing. By analysing the three fairytales, I identified regionalisms (especially those from the lexical field of animals, plants, boyars' titles from the Middle Ages, but also others that cannot be classified after a certain criterion), old words, neologisms (which are fewer in these texts), a lot of proverbs and folk expresions.

By selecting the regionalisms and other folk elements, I noticed that most of them are nouns:

- names of birds and animals (*presure*: a kind of bird having the size of a sparrow; *sfrancioc*: a kind of bird of prey; *dumbrăveancă*: a bird of passage with white and green feathers; *pietrosel*: a bird of passage who lives among the rocks; *sfredeluș*: wren; *botgros*: a small bird with red feathers on the chest and brown feathers on the rest of the body; *țoi* - nutcracker; *cotei*: a hunting dog with short legs; *pință* (reg.): ground squirrel; *șuiță* (reg.) and *cățelul pământului*: a rodent animal similar with a marmot; *mișun* (reg.): hamster;
- precious stones: *zamfir*; *smarand*, *ghiordan*;

- plants: *răsură* (wold rose); *troscot* (a plant with a brached stalk and with small leaves); *molifzi*;
- names for the devil and God: *Necuratul; Ucigă-l Toaca; iazma iadului*; *pronie;*
- boyars' titles from the Middle Ages: *jupân, ban, vătaf, aprod, vornic, medelnicer, vechiul* (înv. avocat), *logofăt, postelnic, kir, pârcălab*;
- names for fable animals: *Rănică Vulpoiul, Martin Ursul, Leonilă, Lupu Falcă Lată, Bursucel, Potaie Dulău, Urechilă Iepuraș, Behehe Berbecilă, Măgărilă, Cucurigu Cocoș, Motan Cotoiul*;
- words preserved in the folk literature: *glod; tină* (reg.); *viers; văietări; lângoare; oblânc; prunc; slove; obidă; înfurcitură; soț*; *mlaca* (reg.) (swamp); *muche, poloboc* (barrel), *matroz* (sailor), *taraboanțe* (barrows), *butilcă, șuie* (reg.) (thin), *anevoință* (difficulty), *istorie* (event), *râmător* (pig), *ordia* (army).

Although Tudor Vianu proves in his study about Odobescu's language and style that there are a lot of neologisms in the author's writings, the three fairytales do not contain so many neologisms: *foarte considerat* (very appreciated), *marfă, palmi* (palms), *covertă* (the superior deck of a ship); *îi împută, încântec.*

Analysing the vocabulary through the folk expressions, the phrases and the proverbs used, Odobescu's style gets more singularized and receives the pattern of folk vocality. All these expressions prove that Odobescu knows the singularities of Romanian folklore specific to each area.

Here are some examples of folk expressions and proverbs: *din scoarță până-n scoarță; a-i veni de hac; cu o falcă în cer și una în pământ; a ajunge odată cu zorile; la soare te puteai uita, iar la dânsa ba; se lăți vestea; mâncă și el o bătaie bună; fugi p-aci ți-e drumul; de la vlădică până la opincă; să-i fie țărâna ușoară; năravul din fire nu are lecuire; ce se naște în cap de muiere, într-însul neistovit nu piere.*

In order to conclude over the odobescian vocabulary, it can be asserted that the author always looks for the most appropiate words, so that these should influence the written text; nothing is randomly chosen; all the phrases, the folk expressions, the regionalisms, the neologisms are the result of a long research in the field of Romanian folklore, the ancient and modern culture but also the national history. All these aspects prove that the scholar language is specific to Odobescu's style.

3. The Morphology

The morphologic characteristics of the writer's language are not too different from the actual Romanian language. Still, those which I identified in the three fairytales are carefully chosen by Odobescu in order to make the reader believe that he is reading a text written in the old language.

3.1. The Noun

3.1.1. The Gender

An example of changing the gender is the word *pruncele* instead of the word *pruncii.*

3.1.2. Singular and plural

The noun in the singular *crezământ* was formed by adding the suffix *–ământ* to the word *crede* .

The noun *anevoință* was obtained by adding the suffix *–ință* to the adverb *anevoie*.

I identified some nouns that obtain the plural from the archaic feminin forms ending in *–i: pârile*; *ancorile; mierlile; frunzile; dragosti; viscolile;* but also from the archaic feminin forms endind in *–e: tinerețelor*; *nevăstuicele*; *grijele;*

The word *catarturi* represents the old form of the word *catarg* and has the ending in *–uri*. The noun *ocaziunile* was formed by adding the suffix *–unile.*

3.1.3. The case

The noun in the nominative *domnul* followed by the proper noun *Stancu Poloboc* claims its morphologic characteristic by indicating the speaker's attitude in relation to the character. At first side, the word *domnul* suggests respect, but being linked to a funny name (*poloboc* = barrel), the initial respect is diminished so that a hilarious atmosphere should be obtained. Odobescu uses the same hilarity in *Jupân Rănică Vulpoiul*, where almost all the animals have funny names which define their personality: *banul Martin Ursul* suggests the importance of the character who is strong due to its job (the noun *banul*) but also to its original phisical strength (the noun *Ursul*); *Leonilă împărat* reunites the word that indicates the absolute power in the state (*împărat*) and the proper noun obtained by adding the suffix *–ilă* to the word *leon*; this suffix diminishes the character's authority by suggesting that the king of the animals is not such a terrifying leader; the name *Urechilă Iepurașș* is formed by adding the diminutive of the noun *iepure* to the word *Urechilă*, which is also obtained with the suffix *–ilă* in order to define the weak personality of the character; the author uses the technique of diminutive suffix so that he should invent names such as: *Berbecilă, Măgărilă* and *Bursucel.* Odobescu also likes to insert in his text pleonastic words: *Motan Cotoiul* and *Potaie Dulău.*

I registered some examples for the vocative case, which are used with a certain purpose in the text: "Sai, *jupân vornice*, c-au scăpat mieii din staul!" – this is how the fox addresses to the wolf in order to distract its attention from the fight and defeat it; if they were drawn out of the context, the words *jupân vornice* would suggest a polite address, but here they suggest the flattery used to deceive the opponent. In the examples: "*Împărate*! strigă bietul Cucurigu – fă dreptate celui mai nefericit dintre Cocoșì" and "*Mărite împărate*, cu lacrimi în ochi cer să mi se facă dreptate!" – the nouns in the vocative *Împărate* and *Mărite împărate* indicate the character's dismay.

The genitive of some nouns is formed by adding *–ei* instead of *-ii*: *inimei, vulpei; șelei; ierbei.*

3.2. The Pronoun

The relative pronouns *carele, cari*, which have the same gender and number as the nouns in the old language, are frequent in the odobescian fairytales, but they are equally replaced with the actual literary form: *care*.

3.3. The Adjective

It can be noticed the author's interest in using a lot of inversions so that the adjective should come before the noun; sometimes the adjective gets the definite article

of its determinant: *multele mișelii; fericiții miri; scumpul feciorescul dar; multele slujbe.*

3.4. The Verb

I noticed in Odobescu's fairytales a tendency of using a noun or a pronoun in the plural next to a verb in the third person singular: *apucase, el și ai lui....de și mâncase*; *îi dase lacrimile; hototele ce îl podidise; trecea luni întregi; mi se pornise...mințile*; *căpeteniile dobitocești se adunase; boierilor care rămase departe; toate se înstrăinase; se petrecuse lucrurile; etc.* It must be mentioned the fact that this disagreement appears only for past perfect tense verbs, but this is not a rule to be constantly followed in the odobescian writings because the author sometimes uses the actual literary form.

Odobescu likes to mix the present with the past and the future in his writings in order to make the reader feel closer to the related events but without making him notice the changes of time. This is an example: *Mai deunăzi eram la Galați și pentru ca să-mi treacă de urât și să mai aflu câte ceva, am ieșit să mă plimb la port. Norocul a voit ca să întâlnesc îndată pe un vechiu amic al meu pe care de mult nu-l văzusem și să petrec cu dânsul câteva ore foarte plăcute. Amicul meu este un negețător din partea locului.*

The author chooses his words carefully. In order to preserve the folk language, he sometimes uses the technique of writing the auxiliary before the verb (this happens with present perfect verbs): *lăsat-au*; *da-ți-l-aș*. Odobescu also finds another method of creating the impression of using the old Romanian language by writing the verbs in the passive voice, although in reality, these verbs are in the active voice: *i-a fost ucis pe pruncii* (i-a ucis pruncii).

It is impossible not to notice the multitude of verbs in the gerund when reading the odobescian fairytales. From a stylistic point of view, the writer's interest in using the gerund form it is explained by his intention of conserving the dynamic content of the verb but also of expressing any past, present or future event without mentioning the moment of enouncement. Therefore, there are images that can be created in order to alternate in a quick rythm: "În timpul acesta, matrozii corăbiei și cărătorii sau hamalii portului, umblau în sus și în jos, ca furnicile, *scoțând* din magaziile adânci ale pântecosului vas plutitor, baloturi și butoaie cu marfă, *încărcându-le* în roabe [...] și *aducându-le*, pe un podișor de bârne" (*Tigrul Păcălit*); "Apucară înspre miazănoapte și, *trecând* pe la Scărișoară, unei lesne cui scoboară, luară apa Buzăului în sus, tot *cântând* și *veselind*" (*Basmul cu Fata din Piatră și cu Feciorul de împărat, cel cu noroc la vânat).* At the same time, the gerund that appears in the subordinate clauses that are written before the main clauses has a polyvalent role, expressing the causality and the temporality simultaneously; on other words, the gerund generates a stylistic ambiguity: "*Vorbind* cu dânsul când de una, când de alta, ne oprirăm în fața unei mândrei corăbii"; "Într-o zi dar, *trăgând* cu vasul la coasta unei insule nelocuite din mările Africei, mi se făcu tare dor"; "iar tovarășul meu, americanul, *văzând așa*, începu și el să tropăe"; "*cugetând* un minut, se repezi să sară"; "*Văzând* așa lungime de coadă, ne apucarăm s-o înnodăm"; and the examples can go on.

4. Stylistics

The identification of the odobescian stylistic characteristics does not refer only to analysing the used vocabulary, the morphologic aspects or the phrase constructions;

at the same time it means paying attention to the expresssiveness given by the figures of speech descovered in the texts of the three fairytales. In *Basmul cu Fata din Piatră și cu Feciorul de împărat, cel cu noroc la vânat*, Odobescu writes in a sentimental style and uses a lot of figures of speech, especially comparisons, epithets and metaphors, many of them having the role of emphasizing the characters' most important features. The selection of these expressive words is the result of the fact that this is a proper fairytale. In *Jupân Rănică Vulpoiul* and *Tigrul păcălit* it is noticed a gradual diminution of figures of speech. So, Odobescu cannot imagine a fabulous world without using a lot of:

- epithets: *apele cătrănite; mirosul răcoros al brazilor; cerul limpede și senin; năprasnică detunătură; mii de săgeți luminoase; lumina sclipitoare a văpaielor; ochi dulci, fermecători; grai dulce, cântător; chip luminos; trup mlădios; păr aurit; mândra, albă fată; cu părul de aur; cu ochii de balaur; zâmbet gingaș; ochi galeși și pătrunzători; viers dulce femeies; ochi fermecători; fiori de gheață; scump odor; adânc întuneric; mândră floare.*
- comparisons: *mândru ca strălucitul soarelui la amiezi; blând ca razele line și mângâioase ale lunei; sprinten ca luceafărul sclipitor al dimineței; înțelept ca și întreaga tăria cerurilor; o piatră de zamfir mare și frumoasă, limpede și albastră întocmai ca seninul cerului; o piatră de smarand, mare și frumoasă, de strălucea verde și rămurată ca spicul crud al grâului, ca rodul pământului*; *vii și pătrunzători ca ochii de femeie; o piatră de rubin, mare și frumoasă, roșie și vie, mai roșie decât fraga muntelui, mai vie decât para focului*; *să nu plutească neîncetat ușor ca fulgul pe apă; albă ca spuma laptelui la mulsoare, ca florile crinului la raza de soare; sângele i se încinsese ca focul prin vine; inima-i zbura ca fluturele, dupe lumină; inima-i zdrobită se încolăcea ca crâmpeie trunchiate de șarpe veninos; glodul noroios mai rece decât gheața, mai negru decât ceața*.
- metaphors: *minți răpite de mulțumire; roata aurită a soarelui; para focului; izvor de plânsoare; giulgiu de ger și de întristare; se cască, întunecos și rece, tăcutul, pustiul mormânt*.
- personifications: *glasul munților și al apelor răspundea cu veselul susur al glasului copilei; numai apele, când se clătesc, răspund cu vuiet la gemetele mele*.
- repetitions: *rămăsese departe, departe; se trezi singur-singurel; voinice-voinicele; singuri-singurei; urâtul, urâtul ce pocit; cu încetul, cu încetul; nimeni, nimeni nu veni; destul, destul își închisese ea tinerețele*;
- inversions: *trecu el; sta mărmurit voinicul; scump, alb mărgăritar; fericiții miri; scumpul feciorescul dar; dalbe frumuseți; mijloace o mie; că-ți voi da eu; dulci cântări.*

When talking about the expressiveness of the figures of speech used in Odobescu's fairytales, it can be easily observed that the odobescian fabulous world is dominated by light and dark, colours, animals, nature and all of them create a detailed and even a crowded "painting".

In order to draw a conclusion, one can assert that Alexandru Odobescu's style is unique and it represents the result of a long-term work which combines his biographic and cultural experience with his historic, linguistic and aesthetic interests.

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ABOUT A SPECIOUS DIRECT OBJECT DOUBLING IN ROMANIAN

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***Abstract**: The present paper represents an attempt to review the most important opinions about the syntactic and morphological status of the indefinite element in several Romanian constructions. The common element of these constructions is the presence of the indefinite element, at the morphological level, and the emphatic feature at the semantic level.*

***Keywords**: indefinite pronoun/adjective, agreement, apposition.*

1.1. The starting point of the present paper is an assertion in GALR which regards the direct object clause doubling and the specious direct object doubling in complex sentences like ***Altceva** n-avem ce vinde*, where "the indefinite pronoun *altceva* is moved to the first position from the relative – infinitive construction" (GALR, II:387). The movement of the indefinite element in the relative – infinitive construction (***Altceva** n-avem ce vinde*. ← *N-avem ce vinde **altceva.***) can be proved and the occurrence of both types of sentences in Romanian represents a valid argument. It is asserted that the indefinite pronoun does not function as a direct object in the regent and this structure does not illustrate the direct object clause doubling. However, this argumentation referring to the former position of the indefinite element does not offer an answer to the question about its morphological and syntactic status. Is it an indefinite pronoun or an indefinite adjective? What syntactic function does it have? Is the indefinite pronoun a head or an adjunct in the group it belongs to?

1.2. The attempt to find an answer to these questions has led to other constructions which include an indefinite element and its behavior seems to be similar to that in the relative – infinitive constructions. Firstly, the equivalence between infinitive mood and subjunctive mood prove that the structure consisting in a relative pronoun and an indefinite element can occur also in other relative clauses: ***Altceva** n-avem ce să vindem.*

Then, considering the homonymy of relative pronouns and interrogative pronouns, the structure including such pronouns and an indefinite is also present in some interrogative sentences: *Ce **altceva** să vindem?*

The following types of structures could be distinguished: relative pronoun + indefinite pronoun; interrogative pronoun + indefinite pronoun; negative pronoun + indefinite pronoun. The first of these structures occurs both in relative-infinitive constructions and in relative clauses with the verb-predicate in the subjunctive mood.

The group formed by a relative/interrogative pronoun and an indefinite pronoun develops two subcategories of structures, according to the position of their components in the sentence:

a. relative/interrogative pronoun + indefinite pronoun – a continuous group, in which the elements are placed one next to another.

***Ce altceva** să fac? Nu ştiu **cine altcineva** ar putea veni.*

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b. relative/interrogative pronoun…+…indefinite pronoun – a discontinuous group, in which the elements are separated by other parts of the sentence.

***Ce** să fac **altceva**? Nu am **ce** să fac/face **altceva**. Nu am **cui** să îmi spun păsul **altcuiva**.*

2.1. Language researchers' opinions regarding the morphological status of the indefinite element in these structures, as well as the syntactic function it is assigned, vary according to the type of structure that is approached.

Considering the first type in the series mentioned above, the structure which includes a relative pronoun and an indefinite element, I. Pomian asserts that there is a connection between the infinitive – relative clauses and the rhetoric interrogative sentences due to a special common value assigned to the relative pronoun and the interrogative pronoun.

*N-avem ce să vindem **altceva**. N-avem ce **altceva** să vindem. Ce să vindem **altceva**?*

What connects these structures in a semantic perspective is the role of universal quantifier developed by the interrogative word and the relative word. "In use, the interrogative words get the role of universal quantifiers: *care, cine – nimeni, niciunul/toţi; ce, cât – nimic/tot; unde – nicăieri/pestetot, oriunde; când – niciodată/întotdeauna; cum – nicicum/oricum*. Similarly, the relatives in the infinitive structures get the same values of quantification and the relatives in the infinitive constructions are similar to the connectives that are typically interrogative (*care, cine, ce, unde, când, cum, încotro*)" (Pomian, 2006:196).

When comparing the relative – infinitive clauses with the partial rhetorical interrogative sentences, the combination with an indefinite element is noticed and it is considered to be a specific feature to these types of sentences. Regarding the rhetorical interrogative sentences, it can be pointed out that "the relative *care*, frequently associated with the indefinite *altul/alta* is accepted in the position of interrogative word. This phenomenon represents a characteristic of the partial questions" (*ibidem*: 197)

Care altul te-ar mai ajuta? Nu-i care.; Pe care altul să-l susţin? N-am pe care.; Care alta va fi mai elegantă? Nu-i care.

The association between rhetorical questions and relative – infinitive clauses explains only the semantic behavior of both types of pronouns, but it does not indicate the syntactic position they are assigned. Still, this role of universal quantifier which is common to the two types of pronouns allows the combination with an indefinite element having an emphatic relevance. This very particularity in a semantic perspective could be the key in rendering a particular syntactic approach on the function of the indefinite element.

2.2. Regarding the structure which includes an interrogative pronoun followed by an indefinite pronoun, professor D. Irimia asserts that the very presence of the indefinite pronoun *altul/alta* represents the premises for considering the question it occurs in to be a rhetorical interrogative sentence. In his opinion, this constituent becomes a pronominal adjective. One of the "particularities in sentence organizing that establish its identity of rhetorical question" is "the association between the interrogative elements with the adjective *altul/alta* or with compound adverbs formed with it" (Irimia, 1997: 363)

Care alta este mai frumoasă?

So, the indefinite pronoun is considered to turn into an adjective and, as a result, its syntactic function is adjectival attribute. This solution could be accepted on the condition of considering this occurrence of the forms *altul/alta* to be an exception,

because Romanian grammars, including the academic grammars, state that these forms function only as pronouns, while *alt/altă* are their adjectival correspondents. Another aspect which needs clarifying is the order of the components in the pronominal or noun group; no indefinite pronominal adjective occurs after its regent:**fată altă/alta, *copil fiecare, *om orice, *cadou vreun,* except the indefinite *toți/toate*. Both the form *altul/alta* and the postposition (after the regent) represent arguments that should be considered when analyzing this structure in a syntactic and morphological perspective.

2.3. As far as the structure negative pronoun + indefinite pronoun is concerned, certain grammarians proposed that the morphological analysis should consider both components to be pronouns, but there is no indication regarding which syntactic functions are assigned to them.

Nimic altceva *nu avem de vânzare. N-avem* ***pe nimeni altcineva*** *să trimitem. Nu putem spune* ***nimănui altcuiva****.*

Within "the groups such as *nimic altceva, nimeni altcineva, nimeni altul* [...] both components are pronouns, disregarding their involvement in an exceptive construction" (Neamțu, 1999: 93) The main arguments for this interpretation of the structures which are very similar to the previous groups may be those mentioned above. The form of the indefinite elements is specific to the pronoun and does not occur with an adjective value in any other structure. Besides, the position in the pronominal group is not specific to the indefinite pronominal adjective. The case inflection marks could be added to this list of arguments, as they strengthen the pronominal value of the indefinite element.

Nimeni altcineva *nu a venit. Nu am spus* ***nimănui altcuiva****.*

If the second element in this type of structures is a pronoun, then its syntactic function is an attribute; still, the grammar studies do not specify what type of pronominal attribute it is.

2.4. All the structures above include an indefinite element that is combined with a pronoun and all of them have a specific semantic feature, which consists in intensifying the meaning of the relative/interrogative/negative pronoun. Let us consider the following arguments that refer to all of these structures:

A. Both components in these structures have case inflection marks: *N-am cui spune altcuiva. Cui altcuiva să spun? Nu am spus nimănui altcuiva.*

B. Only the indefinite pronoun/adjective can be deleted in the structures including a relative/interrogative pronoun, which can be explained because of the syntactic role of the relative pronoun at the complex sentence level and the pragmatic and syntactic function of the interrogative word in the other type of structure: *N-am cui spune. Cui să spun?* With the structure negative pronoun + indefinite element, both components can be deleted: *Nu am spus nimănui. Nu am spus altcuiva.*

These can lead to the conclusion that the indefinite element is an adjunct in the noun group, while the other component is a pronoun and functions as the head in the group. The solution proposed by D. Irimia when referring to the indefinite element following an interrogative pronoun in rhetorical interrogative sentences could be valid only for that type of structure an only if this situation is regarded as an exception, while considering the indefinite element to be a pronoun seems to appear as a more satisfactory solution. This approach is adopted also in the academic grammar.

3.1. GALR position regarding the indefinite element in these structures can be found in the section dealing with the pronominal group, more specific in the subsection referring to the amplified pronominal group. "The appositive relation which the pronouns are involved in sometimes generates particular significations, different from

the appositive relation with a noun base: emphasis (***Cine altcineva*** *putea fi?;* ***Cine altul*** *decât el?; Nu fusese* ***nimeni altul / altcineva*** *decât el.*) [...] separation of an entity from other members of a class and its individualization (***Eu unul*** *nu mă duc acolo.;* ***Ce altceva*** *mai avem de făcut?;* ***Oricine altcineva*** *poate veni.; Accept* ***orice altceva*** *în afară de scuze...*)" (GALR, II, 2005: 103).

If this approach on the considered structures represents a unitary view and could be satisfactory up to a certain point, the next assertion in the same paragraph seems to be very different and even opposite to the previous one: "Also the combinations of two pronouns such as *nimeni altul, orice altceva, oricine altcineva* [...] have the status of quasi-phrases" (*ibidem*). It means that the groups already mentioned are quasi-phrases, too.

So, is the group a phrase that can be syntactically analyzed or is it a phrase that represent one syntactic unit? This question has to be logically raised after the association of those two different assertions in the same chapter and the same paragraph in the academic grammar.

If the group formed by the two pronouns is a phrase, or a quasi-phrase, then the discontinuity of its elements in the sentence proves the opposite: ***Ce*** *mai avem de făcut* ***altceva****?* Moreover, the presence of case inflection marks with both components of the group shows that its phrase status is questionable: ***Cui altcuiva*** *să spunem?*

Considering the combination of these two pronouns a syntactically decomposable group seems to be a more acceptable solution, but the next issue that needs discussing regards the syntactic roles of the two pronouns.

3.2. Conclusions

The starting point of the present paper was the structure consisting of a relative pronoun and an indefinite pronoun/adjective, aiming to argue the syntactic and morphological status of the latter. During researching the solutions offered in traditional and modern grammar studies, other similar structures including an indefinite element proved to raise the same problems when trying to establish whether the indefinite is a pronoun or a pronominal adjective. The similarities between relative/interrogative pronoun + indefinite element and negative pronoun + indefinite element could be found both at the syntactic level and at the semantic level.

The most proper approach seems to be that formulated initially in relation to the negative + indefinite structure, as it can be extended to the other two types of structures, too. There are arguments for considering the indefinite element a pronoun, and counterarguments to its adjective value. The main issue regards the form of the indefinite element, which is a specific pronominal form, different from those forms of indefinite adjective. Then, the position of the indefinite element does not argue for its adjective value; sometimes, it is placed immediately after the other pronoun (*N-avem pe cine altcineva trimite. N-avem pe cine altcineva să trimitem.*), sometimes it is placed at a certain distance from the pronoun that is supposed to be its regent (*N-avem pe cine trimite pe altcineva. N-avem cui spune altcuiva.*).

But, if the pronoun value of the indefinite element is agreed upon, at the morphological level, there is still doubtful whether it functions as a doubling word for the relative/interrogative/negative pronoun or its syntactic function is an attribute. GALR approach place these structures in the area of apposition, as it discusses them in the section dealing with the pronominal group amplified by apposition. The series of arguments for considering the indefinite pronoun to function as an apposition could begin with the very morphological status of this component of the group. However, after the assertion referring to the appositional relation between these pronouns, there is

another which mention that "interpreting the groups such as *cine altul, ce altceva, eu însumi* as being realized by apposition or by subordination is questionable" (GALR, II, 2005: 103). The reasons why the interpretation of this type of structures is uncertain are not offered by the authors, but the difficulties of determining the nature of the relation between the two pronouns are obvious.

Some counterarguments to this approach on the apposition role of the indefinite pronoun can be formulated: the fundamental feature of the apposition, which consists of sharing the same referent with the base, can not be easily found with these structures. The result is that the terms can not stand one for another, they can not be replaced one by another and the deletion is possible only for one of the components in the group. Besides, the apposition marks can not occur in these structures: ***Cine, adică altul**, ar vrea?*

If the indefinite pronoun in these types of structures is an apposition, then it should be considered a special type of apposition, different from both the equivalence apposition and the attributive apposition. The particular type of apposition expressed by an indefinite pronoun which is related to a pronominal base would be the third type of nominal apposition in a syntactic perspective, an "indefinite pronominal apposition".

This type of apposition shares a characteristic with the equivalence apposition: the case agreement between the base and the apposition; still, while the agreement is optional with the equivalence apposition, with this third particular type of apposition expressed by an indefinite pronoun it is obligatory: **N-avem cui altcineva să spunem. N-avem cui altcuiva să spunem.*

The attributive apposition seems to be similar to this particular type of pronominal apposition with respect to the lack of the appositive marks. They can not occur with these structures as the two terms are not semantically equivalent, they do not have the same referent, one of them, the indefinite pronoun, brings an intensification of the quantifier. Another syntactic consequence of this situation placed at semantic level is that the base and the attributive apposition can not be reciprocally replaced and the indefinite pronominal apposition presents the same characteristic. The relative/interrogative/negative pronoun has the base role in any occurrence, while the indefinite is always the apposition.

The common feature which brings together these three types of appositions is the possibility of their deletion. All of them can be deleted, including the indefinite pronominal apposition (*N-avem ce zice altceva. N-avem ce zice*). What makes the indefinite pronominal apposition be a particular type, different from both equivalence and attributive appositions, is the possibility to separate the apposition from its base by placing other parts of the sentence between them.

The stylistic mark present in these structures makes them be more expressive than the correspondent structures where the indefinite pronoun does not occur. It is possible that this very feature of the structures to be the reason why GALR authors consider them quasi-phrases, expressions which are not neuter in a stylistic perspective. The intensification, the emphasis of the first element meaning is brought about by the indefinite pronoun which, in a semantic perspective, doubles the relative/interrogative/negative pronoun.

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METONYMY, METAPHOR AND OTHER TROPES FAVOURING THE PROCESS OF ONYMIZATION, RELATED TO THE HYDRONYMS OF THE OLT BASIN

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Abstract*: Research on the names of waters in this country, especially those in the Olt River Basin, can be done in several ways and from distinct angles, depending on the researcher's targets and the methods he / she uses. In the present study we have considered the importance of the tropes with respect to the names of waterways, as well as the origin, structure and derivation of those terms referring to the hydronyms of the Olt River basin. The purpose of this approach also lies in analysing some characteristic features of the whol of the hydronyms in the Olt River Basin.*

Keywords: *onymization, metonymy, metaphor*.

The findings of the numerous studies on Romanian toponymy in general, and on hydronyms in a special way, suggest that hydrographic units have an exact natural individualization, as they constitute the "laboratory" of place denomination in a given region.

In a broader sense, onymization can be defined as "*turning an appellation into a proper name, or shifting the respective linguistic unit from the plane of generalizing denominations into the plane of individualizing denominations*." (Ioniță, Vasile C., 2002: 55-59)

As far as the denomination system of the Olt River Basin is concerned, one can say that it is based on conversion (i.e. providing the appellation with an onymic function, with no changes in point of form), polarization or subordination to the toponymic system, transonymization (or toponymic transfer) and the use of tropes favouring onymization, such as metonymy and metaphor.

Denomination (onymization) based on ***metonymy*** is very common in toponymy, in general, and especially in hydronymy. It complements the description itself and actually is very similar to it. Essentially, the semantic indexes considered in the process of selecting the onymized appellations not refer explicitly to the watercourse or the bed proper that the river flows in, but rather to some details, of a physical or other nature, of the places that the watercourse designated flows through, such as the banks, the surroundings, certain geographical landmarks that are in close proximity or are encompassing them, which are placed in a relationship of *contiguity*, in the broad sense of the term, which actually characterizes any metonymy.

Indeed, *metonymy* is defined as a *semantic figure* (*a trope*) *and a linguistic phenomenon whereby an object name is replaced with another, based on a relationship of logical contiguity or adjacency between them (be it spatial, temporal or causal)*.(Bidu-Vrânceanu, A., Călăraşu, C., Ionescu-Ruxăndoiu, L., Mancaş, M., Pană-Dindelegan, G., 1997: 295)

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Metonymy involves other relationships between the terms than those presupposed by the metaphor, which is in fact the element that distinguishes it from the metaphor, although it is related to it.

The terms of a metonymy express the cause through the effect, or the effect through the cause, the abstract through the concrete, etc. The relationships between the terms are logical. In many respects, symbolic metonymy reproduces linguistic metonymy, *where the transfer is based on three main types of contiguity between objects and phenomena : a) spatial contingence [...] b) temporal contingency [...] c) causal contingency or an identifiable link between action and results*....(Evseev, Ivan, 1983: 117)

We consider that those hydronyms reflecting ancient occupations of the people (agriculture, shepherding, hunting, fishing, etc.) are of a metonymic nature, or the relationships that were presumed (and were sometimes actual) to exist between the natural phenomena important for the above-mentioned occupations; in actual fact, the way in which hydronyms helped man to move and orientate in space, and also order his vital activities.

The following examples represent the clearest illustrations of the hydronyms in the Olt River basin, which were designated by means of a sui generis mutation of a metonymic type, sui generis, underlying the complex process of onymization described above, which it favours: *Agreş, Aluniş, Alunoasa, Aninoasa, Arţăroasa, Bălteni, Beica, Bolovan, Brad, Braniştea, Budele, Carpen, Căciulata, Cărpeniş, Ceapa, Cetatea, Cetatea de Piatră, Cocoş, Copăcioasa, Corbul Ucei, Corbul Viştei, Cumpăna, Curpăn, Dosul, Fierarul, Foltea, Frăsinet, Găunoasa, Găvan, Grebla, Horezu, Horezul, Hotaru, Locul, Lovnic, Lunca, Luncşoara, Mamu, Măciuca, Mănăstirea, Moaşa, Mogoş, Muereasca, Paloş, Păuşa, Pârâul Cailor, Pârâul Cheii, Pârâul Câinelui, Pârâul cu Fagi, Pârâul Urşilor, Plopoasa, Poarta, Poiana, Raţa, Răchita, Rudaru, Rudăreasa, Sălişte, Scorei, Stejerel, Stânca Uriaşului, Sterpul, Suhat, Şasa, Ştiuca, Tilişca, Trestia, Valea Caselor, Valea Cerbului, Vaşea Fâneţelor, Valea Fermelor, Valea Popii, Valea Prăpăstiilor, Valea Săpunului, Valea lui Trifan.*

The place names that are formed by conversion from appellations having the sense of possession or ownership (*arvăteasca* < *Arvatu*, *brăiasca* < *Braia*), and perhaps some of the place names formed with the suffixes *-oaia, -oaica, -eanca*, are not motional proper; rather, they show appurtenance, e.g. *Drăghioaia, Roboaica, Bădoşanca, Glogoveanca.* They take over the individualizing meaning of their deonymized onymic "predecessors", which were subsequently reonymized by conversion.

Compared to primary entopics, which are semantized through the direct description of the geographical object named, derived appellations can also be considered the result of metonymic semantic shifts (the structure of vegetation for a covered site, the human group that is settled in a place, the owner or tenant for the place possessed or the space of belonging); before acquiring the status of onyma, the appellations in question could be part of contexts such as "the place covered with hazelnut trees", "the subsiding valley", "the estate of the Alexeanu kin", "the area inhabited by Botorogi", "the arvat property", conversion being preceded by a "decontextualization."(Toma, Ion, 1995: 161-162)

Membership to the group of hydronyms refers to the proximity to human settlements, their dependence on them.

It is also as a result of a semantic transfer that the status of hydronyms is acquired in the case of a number of anthroponyms such as *Androchiel, Angheluş,*

Babaşa, Baciu, which have a status of individuation in point of form, and sometimes in point of meaning too; they transpose it from the social to the geographical plane.

Sometimes, the distinction between an appellation and an anthroponym underlying a place name can only be made through certification in the field, or in the archives (e.g. *Berbeaca, Bălana, Găinoaia, Acreală, Vătuiu*).

"When it comes to toponymized anthroponyms, far from having to do with a mere process of onymization, it represents a transonymization, an aspect different from the conversion of appellations into proper names."(ibidem).

In general, place names or toponyms, and also hydronyms, which, semantically, have not yet emerged from appellations, or are still understood as appellations as well, make up two categories, considered stylistically: *a) place names of zero expressiveness*, which have only denotative values; *b) expressive place names*, which, besides their intrinsic denotation, also contain some additional representations related to connotation.

Most place names are devoid of expressiveness and have only a denominative value, endowed with a various degree of precision. Expressive place names, though less numerous, are a category that is rich and varied enough to be considered by research.

Eugen Câmpeanu believes that, in the place names connected with the appellations where their origin can be traced clear stylistic values can be detected.

The toponyms in this category, which we could call semantemes, are the most expressive. Their stylistic value more often than not results from the collaboration of the semantic content with their evocative capacity, with the graphical and imaginative function of the word; the main function of a toponymic, localisation, is in this case associated with some other expressive effects. Included here are not only the so-called "psychological" toponymics, but also many of those toponymics called "topographic" (**Bâlbâitoarea, Pietrele Arse, Colţii** etc. – i.e. Stutterer, The Burnt Rocks, the Fangs), "social" (**Valea Balaurului, Valea Iadului, Râpa Dracului**, etc. – i.e. Dragon Valley, Valley of Hell, Devil's Ravine), or "historical" (**Podul Geţilor** – i.e. The Bridge of the Getae), the latter being remarkable through their particularly evocative effect. (Câmpeanu, Eugen, 1975: 139)

By calling a watercourse *Pârâu Alb (*White Creek*)*, or *Pârâul Adânc* (Deep Creek), *Pârâul Auriu* (Gold Creek), *Pârâul Bogat* (Rich Creek), *Pârâul Despletit* (Disheveled Creek), *Pârâul Întortocheat* (Tortuous Creek), *Pârâul Mare* (Great Brook), *Pârâul Mic* (Small Brook), *Pârâul Mijlociu* (Middle Brook), *Pârâul Nou* (New Creek), *Pârâul Primejdios* (Dangerous Brook), *Pârâul Rece* (Cold Creek), *Pârâul Roşu* (Red Creek), *Pârâul Sărat* (Salty Creek), *Pârâul Strâmb* (Crooked Creek), *Pârâul Şoptitor* (Whispering Creek), *Râul Mic* (Small River), *Râul Mare* (Big River), *Râul Negru* (Black River), *Valea Adâncă* (Deep Valley), *Valea Întunecoasă* (Dark Valley), *Valea Lungă* (Long Valley), *Valea Mare* (Big Valley), *Valea Mică* (Small Valley), *Valea Neagră* (Black Valley), *Valea Rece* (Cold Valley), *Valea Roşie* (Red Valley), *Valea Scurtă* (Short Valley), *Valea Seacă* (Dry Valley), *Valea Şerpuită* (Meandering Valley), we are justified to believe that there are well-grounded, objective grounds for those who first called them to have called them as they did. But objectivity is relative, as for instance the qualifying adjectives alb ("white") and *negru* ("black") include the subjective attitude of the person who gave the

name of the river or the mountain. The determinatives are the result of the linguistic reaction of people, generated by their need to distinguish the "objects" from others within the same semantic field.

The stylistic value of a toponym is equal to the affective character of the expression, and the expression to what we call a word. So, stylistic values (of both place names, and words) belong to linguistic stylistics, about which Charles Bally said "*it deals with the study of the means of expression of the speech of a language community in terms of emotional content*."(Iordan, Iorgu, 1975:12)

Underlying the *metaphoric transfer* is any analogy or resemblance that is aimed, though not necessarily, at the essence of the object. Metaphor is the very essence of language (G. Vico, L. Blaga), because "*all the words are, at their starting point, nothing but metaphors*."(Bucă, M, Evseev, Iv., 1976: 56)

It is a well-known fact that many place names originated in references to the shape, the setting, the colour or other attributes of the respective places, i.e. their appearance or topographical nature.

The semantic classification that the late academician Iorgu Iordan gave Romanian toponyms, he established a category of psychological topical names, "*names that betray a certain attitude or mental trait of those who gave them*."(Iorgu, Iordan, 1963:313) In relation to psychological toponyms, Iorgu Iordan says, "*one can see the people's subjective attitude towards the surrounding natural world: they way they see the things in the midst of which they live, and how they react linguistically when the need to distinguish them from one another requires them to give them a name*."(*ibidem*)

Given the issues previously discussed, we believe that it is only true to say that "*the subjective attitude of the speakers to refer to the objects they designate gives those names some stylistic meanings*." (Moise, Ion, 1979: 186.)

The stylistic (metaphorical) value of such hydronymics as *Creţul, Creaţa* (Wavy), *Găunoasa* (Hollow), *Geamăna, Geamănu* (Twin) needs no explanation, as they show some well-known properties, because they come from nicknames. In the consciousness of the speakers, such place names are semantically related with the appellations they originate in, therefore they still belong to emotional language and are expressive.

We must bear in mind that only careful observation of places, the flora and fauna, the landforms disposition as to the centres of the villages (or former villages), can help us to determine the true origin of the hydronyms in question. The hydronyms that have a mythological meaning have resulted from the efforts that people made in order to explain natural phenomena and interpret the elements of the geographical space they inhabit.

The characteristics of a remote, less evolved cultural stage, the explanations that they people would give at the time, "*actually consisted of pseudoscientific interpretations*" (Homorodean, Mircea, 1979:34).

In fact, there are all metaphors, connected in the form of myths.

The following examples are more than eloquent, as they also highlight the link often established between "*the mythological significance of place names and the scientific, archaeological, historical, ethnographic, etc. explanation*".(*ibidem*)

The giants in fairy tales, fabulous beings who were sometimes called *jidovi*, would have inhabited the earth – according to folk tradition – before humans. The large bones found in the earth are attributed to those giants by the people. The appellation *jidov*, synonymous with Slv. *židovŭ*, has always been used to form the names of the

places with ruins that are considered remains of the settlements inhabited by the *Jidovi* (or giants), e.g. *Jidioara (Jdioara), Jidoaia* or *Jidaia, Jidovini*.

Another example is the hydronym *Dracul* (Devil), with the toponymic extensions *Pârâul Dracului* (Devil's Creek), *Râpa Dracului* (Devil's Ravine), *Valea Dracului* (Devil's Valley).

Similar place names of stylistic value are those based, at the time of their coinage, on stories that have impressed their creators: *Balta Dascălului* (The Teacher's Pond), *Bătătura Cailor* (The Horses' Field), *Pârâul Cailor* (Horses' Creek), *Pârâul Românilor* (Romanians' Brook). Finally, wild beasts, the (one time) cause of many dramas in the rural world, especially when one would go out from one's house straight into the clearing in the forest, could not fail to be a reason for places to receive their names. Sometimes the *wolf*, the *bear* or the *snake* were identified with the "Evil One", who was believed to assume the appearance of those animals.

Very much as traditional Romanian denomination records Christian names like *Lupu* (Wolf), *Ursu* (Bear), etc., which were given to the babies to protect them from the danger of the named beasts, so the places were "baptized" for the same reason, to remove such dangers from around the people.

This explains a good deal of the hydronyms made with the names of these animals: *Izvoru Lupului* (Wolf's Spring), *Pârâu Lupului* (Wolf's Creek), *Tău Lupului* (Wolf's Lake), *Valea Lupului* (Wolf's Valley), *Ursana, Pârâul Urșilor* (Bears' Creek), *Pârâul Urșanilor* etc. The names of these animals appear in stories and the reporting real events. Many place names like those mentioned above took anthroponyms as a starting point, but some of them have underlying explanations of the nature of a type of exorcism.

All linguists agree on the issue of the expressive quality of the epithet and the metaphor in the class of the appellations. However, some argue that, when turning into place names, these words lose their value as expressive images, and so they become stylistically neutral. Yet it can be argued that such metaphors have not entirely turned into toponyms, they still oscillate "*within an adjacent area, or a range of interference with common nouns or appellatives.*" (Câmpeanu, Eugen, *op. cit.:* 141)

That is why such placenames retain their expressiveness to a greater extent for the locals, and to a lesser extent for the other speakers.

As far as the so-called **strict toponyms** are concerned, i.e. those that *„do not exist, nor have they ever existed as current lexical items of the Romanian language"(* Iordan, Iorgu, *op.cit. :* 9.*)*, we do not know when they are (or rather were) descriptive, i.e. rendering notable features of the respective places, and when they were explanatory, resulting from man's constant need to interpret and explain his geographical environment.

Even if currently these place names have an individualizing function, they used to have, in the distant or ver distant past, stylistic values, for toponyms were originally common names and designated a dominant feature of the place or site, of the geographical object, and all common names were metaphors, in their beginnings.

Hydronyms are the oldest names, which means that it is within this class that we are certain to find the oldest metaphorical thinking patterns, a type of thinking that was much more marked in primitive man than it is in today's humans.

The numerous metaphorical meanings that we are provided by hydronymy, in an impressive wealth of images and facts, reveal to us how the speakers act and react in contact with the environment. We can thus get an insight into the folk geographical

mentality in a period relatively close to this day, and we also get a fair knowledge of how our distant ancestors would represent the geographical environment.

Sometimes the selection of onymized entopics has to cope with certain disagreements and discrepancies between the meaning of the onymized appellations and the reality of the hydronyms, either because of changes over time, or due to changes in the appearance of the valley along the watercourse. These were explained by *the principle of relative negativity*. (Ioniţă, Vasile C., *op.cit.*: 56.)

The absence of material elements, the feature that "denies" does not justify the current name, placing the current hydronym under the sign of arbitrariness, is relative, since the elements in question initially existed, after which they disappeared.

Another aspect of the problem is that speakers choose the name that corresponds to the interest of the community: the economic value of the hydronym, the need of orientation, or even the impression value, the source of names of a metaphorical nature. A large share is held by hydronyms expressing the relationships between people and a certain place, relationships of possessions or related to a specific event, which gave the opportunity for water being associated with man, a situation when the person's name is transferred to the place, and also the reverse phenomenon (e.g. (*Albeşti, Androchiel, Angheluş, Babarunca, Băbaşa, Baciu, Brâncoveanca, Bujoreanca, Marioara, Doboşeni, Gheorghe Matei, Guguianca, Guşoianca*, etc.).

In any of the solutions cited before, it is necessary to meet an obligatory prerequisite: the criterion chosen must distinguish the hydronym from the other neighbouring names, as the function of differentiation (or individualization) is essential.

By applying the principle of relative negativity, possible errors in determining the etymology of certain hydronyms can be avoided – especially in the case of ancient hydronyms, which usually do not admit of explanations grounded on the criterion of the relationship between material reality and the meaning of the name. In order to establish the etymology of a hydronym, it is sufficient to indicate only the seemingly unmotivated etymon or etym, which will however have to be explained on the basis of relative negativity.

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THE INTERPRETATION OF ROMANIAN NOMINAL METAPHORS BY MEANS OF THE GENERATIVE LEXICON

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Abstract*: This paper aims to present a new semantic approach of metaphors, and especially of the Romanian nominal metaphors. This method is based on the generative lexicon which proposes a representation of the lexical meaning that is richer and better structured than other theories. The novelty that this theory brings is that it presents rules of semantic combination which explain combinations that could not be explained by other rules.*

Keywords*: semantic interpretation, Romanian nominal metaphors, the generative lexicon.*

1. The generative lexicon

The generative lexicon represents a new method of interpreting words and it offers a more detailed representation of the meaning of a word than it was given before. The generative lexicon was proposed by Pustejovsky (1995) who showed that by using the principles of this theory, one can understand the way in which words combine in order to give various meanings. Thus, we can say that the generative lexicon, apart from being a theory of the semantic structure of lexical items, is a theory of the possibilities to combine these items.

The theory of the generative lexicon is structured on three levels of representation: the argument structure (ARGSTR), the event structure (EVENSTR) and the qualia structure (QUALIA).

The argument structure refers to the number and type of arguments selected by the lexical item: true arguments (1a), default arguments (1b), shadow arguments (1c) and true adjuncts (1d).

(1) *a. John ran.*
b. John built the house out of bricks.
c. John danced a waltz.
d. John went to the zoo on Sunday.

In (2), the lexical item *arrival* presents two arguments: a true argument referring to the person who performs the action (x) and a default argument, referring to the place being arrived at (y).

(2)
$$\begin{bmatrix} \text{arrival} & \\ ARGSTR = \begin{bmatrix} ARG1 & = & x : individual \\ D-ARG1 & = & y : place \end{bmatrix} \end{bmatrix}$$

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The event structure characterizes both the basic event type of the lexical item and its subeventual structure: states, processes and transitions. Therefore, activities are defined as processes, achievements and accomplishments are called transitions and they are defined by the combination of the two concepts: a process and a state that results. The prominence for an event is given by the HEAD marker.

(3)
$$\begin{bmatrix} \text{development} & \\ EVENSTR = & \begin{bmatrix} E1 & = & process \\ E2 & = & state \\ RESTR & = & <_{\sim} \\ HEAD & = & e1 \end{bmatrix} \end{bmatrix}$$

The example in (3) shows that the lexical item *development* presents two subevents in its event structure, that is, a process and a state. The process takes place before the state and the focus is on the process (e1).

The qualia structure represents the novelty of the theory presented by Pustejovsky (1995). It describes four essential characteristics of the meaning of a word: the constitutive role (the relation between an object and its constituent parts: material, components), the formal role (that which distinguishes the object within a larger domain, its physical characteristics: orientation, form, dimension), the telic role (the purpose and the function of the object) and the agentive role (factors involved in the origin of the object: artefact, creator).

As we can see in (4), qualia structure helps in distinguishing between semantically related words: *novel* and *dictionary*. While both are books (formal role), what differentiates them is their structure (constitutive role): the novel is a story and the dictionary is a list of words. Another difference refers to their purpose (telic role): the novel is made to be read and the dictionary is made to be consulted. The last difference between these two objects refers to the way in which they were created (agentive role): while the novel was written, the dictionary was compiled.

(4)
$$\begin{bmatrix} novel & \\ QUALIA = & \begin{bmatrix} CONST & = & \text{story} \\ FORMAL & = & \text{book} \\ TELIC & = & \text{to read} \\ AGENTIV & = & \text{written} \end{bmatrix} \end{bmatrix}$$

$$\begin{bmatrix} dictionary & \\ QUALIA = & \begin{bmatrix} CONST & = & \text{list of words} \\ FORMAL & = & \text{book} \\ TELIC & = & \text{to consult} \\ AGENTIV & = & \text{compiled} \end{bmatrix} \end{bmatrix}$$

All this information related to the form, structure, purpose of the lexical item is very useful since it helps us understand how words combine in order to form correct phrases in any language.

2. The generative lexicon and the Romanian nominal metaphors

In order to see how the generative lexicon works in the case of Romanian metaphors, we will analyze some common metaphors.

We start with the noun phrase *viperă de femeie*, which is made of the head noun *viperă* and the prepositional phrase *de femeie*. (5b) shows that the head noun presents a true argument (x) in its argument structure, a state in its event structure and in the qualia structure is presented its type (formal role) and its purpose (telic role). In other words, the purpose of this creature is to bite, to do harm when provoked. Regarding the representation in (5c), the adjunct of the head noun presents features in common with the head noun: a true argument (y) in the argument structure, a state in the event structure and type (formal role) of the lexical item in the qualia structure. Having these features in common, now we can combine the two terms in order to form a correct noun phrase. As we can see in (5d), we obtain a more detailed representation than in (5b) and this is due to the adjunct *femeie* which brings the following interpretation: the woman is like a viper, when provoked.

(5) *a. viperă de femeie*
"a viper woman"

b. $$\begin{bmatrix} \text{viper} & & \\ ARGSTR & = & [ARG1 \;=\; x : viper] \\ EVENSTR & = & [E_1 \;=\; state] \\ QUALIA & = & \begin{bmatrix} FORMAL & = & x \\ TELIC & = & to \;\; bite \end{bmatrix} \end{bmatrix}$$

c. $$\begin{bmatrix} \text{woman} & & \\ ARGSTR & = & [ARG1 \;=\; y : human] \\ EVENSTR & = & [E_1 \;=\; state] \\ QUALIA & = & [FORMAL \;=\; y] \end{bmatrix}$$

d. $$\begin{bmatrix} \text{vipera de femeie} & & \\ ARGSTR & = & \begin{bmatrix} ARG1 & = & x \\ D-ARG & = & y \end{bmatrix} \\ EVENSTR & = & [E_1 \;=\; state] \\ QUALIA & = & \begin{bmatrix} FORMAL & = & x(viper) \wedge y(woman) \\ TELIC & = & to \;\; do \;\; harm \end{bmatrix} \end{bmatrix}$$

The following nominal metaphor is made of the head noun *inima* and the adjunct *oraşului*. Analyzing the representation of the head noun in (6b), we see that it presents two arguments in the argument structure (a true argument (x) and a default argument (y)), a state in the event structure and in the qualia structure we have the formal role which refers to the head noun and the constitutive role which shows that the head noun represents a part-whole relationship. The feature that makes possible the combination between the head noun and its adjunct (6c) is the constitutive role. As we can see in (6d), a new noun phrase is formed and its representation is richer than those in (6b) or (6c).

(6) *a. inima oraşului*
"the heart of town"

$$b.\begin{bmatrix} \text{inima} & & \\ ARGSTR & = & \begin{bmatrix} ARG & = & x \\ D-ARG & = & y \end{bmatrix} \\ EVENSTR & = & [E_1 \;=\; state] \\ QUALIA & = & \begin{bmatrix} FORMAL & = & x \\ CONST & = & part\_of(x,y) \end{bmatrix} \end{bmatrix}$$

$$c.\begin{bmatrix} \text{oras} & & \\ ARGSTR & = & [ARG1 \;=\; y] \\ EVENSTR & = & [E_1 \;=\; state] \\ QUALIA & = & [FORMAL \;=\; y] \end{bmatrix}$$

$$d.\begin{bmatrix} \text{inima orasului} & & \\ ARGSTR & = & \begin{bmatrix} ARG & = & x \\ D-ARG & = & y \end{bmatrix} \\ EVENSTR & = & [E_1 \;=\; state] \\ QUALIA & = & \begin{bmatrix} FORMAL & = & x \\ CONST & = & part\_of(e_1,x,y) \end{bmatrix} \end{bmatrix}$$

The last nominal metaphor under study, *fructul iubirii*, consists of the head noun *fructul* (7b) and the adjunct *iubirii* (7c). The feature that enables the combination of the two terms is the agentive role: the fruit is the product of love. Other possible adjuncts could be *pasiunii (of passion), neprihănirii (of righteousness),* etc.

(7) *a. fructul iubirii*
"the fruit of love"

$$b.\begin{bmatrix} \text{fructul} & & \\ ARGSTR & = & \begin{bmatrix} ARG & = & x:fructul \\ D-ARG & = & y \end{bmatrix} \\ EVENSTR & = & \begin{bmatrix} E_1 & = & stare \\ E_2 & = & proces \\ HEAD & = & e_1 \end{bmatrix} \\ QUALIA & = & \begin{bmatrix} FORMAL & = & x \\ AGENTIVE & = & apare \;\; din \;\; floare(y,e_2) \end{bmatrix} \end{bmatrix}$$

$$c.\begin{bmatrix} \text{iubire} & & \\ ARGSTR & = & [ARG1 \;=\; y:iubire] \\ EVENSTR & = & \begin{bmatrix} E_1 & = & stare \\ E_2 & = & proces \\ HEAD & = & e_1 \end{bmatrix} \\ QUALIA & = & \begin{bmatrix} FORMAL & = & y \\ TELIC & = & a \;\; da \;\; roade(e_2,y) \end{bmatrix} \end{bmatrix}$$

$$d.\begin{bmatrix} \text{fructul iubirii} & & \\ ARGSTR & = & \begin{bmatrix} ARG & = & x: fructul \\ D-ARG & = & y: iubirii \end{bmatrix} \\ EVENSTR & = & \begin{bmatrix} E_1 & = & stare \\ E_2 & = & proces \\ HEAD & = & e_1 \end{bmatrix} \\ QUALIA & = & \begin{bmatrix} FORMAL & = & x \\ AGENTIVE & = & iubirea(e_2, y, x) \end{bmatrix} \end{bmatrix}$$

Conclusions

As the examples show, we cannot combine randomly the terms in order to form phrases, but we have to take into account the information given by the representation of each lexical item. Moreover, this paper demonstrated that the generative lexicon is an efficient method in the analysis of word meaning and that Romanian nominal metaphors are better explained by means of this theory.

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L' EXPRESSIVITÉ DU GROUPE NOMINAL DANS LA LYRIQUE D' ION VINEA

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Abstract: *This article has emerged from the wish to analyze and find out the different means used for achieving graphicalness in Ion Vinea's poetry. First of all, following several remarks concerning graphicalness, which is an essential feature of the artistic language, the stages of research itself aim at three aspects: the configuration of the nominal group; the deviation from the semantic code; the stylistic potential of the article in Ion Vinea's poetry. Thus, the potential of expression of the nominal group in the above-cited literary work emphasizes the relations between stylistics on one side and grammar - semantics on the other side, through a number of linguistic acts stylistically commented and organized around certain morfological and semantic features. The valences of expression are created by the elements that form the NG, by the interaction with their proximity and by the deviation from the semantic code. It must be mentioned, though, that these types of semantic deviation are not to be regarded as deviations from the grammatical or lexical norm, or even errors. On the contrary, they are characteristic uses generated by the integration of a specific lexical and grammatical content in the linguistic context. Secondly, in Ion Vinea's poetry, the power of expression of the nominal group is the result of a personal preference, of a selection, thus consolidating the idea that the world will always be receptive to the expressive intentions of the poetic language. Basically, this article supports the idea that, from the expressive perspective, Ion Vinea's poetry proposes a poetic language whose interpretation depends on the reader's intention and capacity of understanding and acceptance of unwonted effects, whereas the NG itself creates debatable contexts.*

Keywords: *the configuration of the NG (nominal group), deviation, article.*

Trait définitoire du langage artistique, l'expressivité peut être liée au contenu affectif de la communication (Charles Bally), aux implications psychologiques de celui-ci (Eduard Gruber), aux particularités de sélection et d'option de l'émetteur et du récepteur, au pouvoir de la fantaisie créatrice et du sens esthétique (Léo Spitzer).

Au-delà de l'attraction stylistique en soi, l'expressivité implique un jeu des intentions de ses créateurs par rapport aux attentes des lecteurs, les deux concrétisées grâce aux valeurs esthétiques du mot.

Dans ce contexte, on sait que le groupe nominal (GN) et le groupe verbal (GV) sont générateurs de poéticité dans un texte. Centre du groupe nominal, le nom prouve « sa participation à la constitution du langage comme expression vive et permanente de l'âme humaine » (Câmpeanu, 1975 : 23), même s'il ne se définit pas, tout comme l'adjectif, par exemple, dans son contenu caractéristique, comme un mot essentiellement expansif (Câmpeanu, *op. cit.* : 25).

Dans ce type de configuration, le GN peut avoir des épithètes simples, doubles, triples, des épithètes métaphoriques ou qui personnifient.

E. Campeanu soutient que les structures nominales prépositionnelles ne sont pas des épithètes nominales, mais des métaphores : « Contestant la fonction d'épithète de telles constructions nominales, on le fait en affirmant en même temps la capacité expressive et suggestive des noms qui, sans y trouver le cadre adéquat pour mettre en valeur totalement leur potentiel stylistique, recourront, […] au moule de la comparaison

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et de la métaphore » (Câmpeanu, *op. cit.* : 37). On maintient l'affirmation dans le cas des constructions oppositionnelles, des constructions avec attribut[1] et de l'épithète substantival en génitif (Câmpeanu, *op. cit.* : 38).

Le GN chromatique peut être considéré « invention chromatique » si on pense à la classification des images artistiques de *Calin* de Mihai Eminescu, faite par E. Gruber.

On a souvent affirmé que le groupe nominal (GN) et le groupe verbal (GV) génèrent de la poéticité dans un texte. Lucian Blaga soutient que « Le lyrisme est la source qui s'écoule d'un nom », et l'Allemand Gottfried Benn est convaincu que le pouvoir expressif des noms est très grand : « Les noms ! Ils ne doivent qu'étendre les ailes et des milliers et des milliers d'années se défont de leur vol. »

Opérateur au niveau syntagmatique, le GN dévoile, dans la lyrique de Ion Vinea, de réels pouvoirs de plasticité du langage.

La Configuration du GN

Les structures nominales de la poésie de Ion Vinea sont exemplifiées, de la perspective des classes de mots et de la structure syntaxique, selon le modèle de Ion Coteanu présenté dans ses études : *Grupul nominal* (*GN) în poezie*, 1982 (*I, II, III*); *Stilistica funcţională a limbii române, II*, 1985.

- **Nom+Adjectif**: «aripi candide» (*Mare*, Opere I: 93), «tremurarea ruginită» (*Sonet*, Opere I: 96), «amiaza fragedă» (*Tuzla*, Opere I: 96), «gândul mut» (*Amintiri false*, I: 97), «gând cuminte» (*Rugăciune*, I: 104), «lumina ofticoasă» (*Bocet*, I: 108), «taină fricoasă» (*Fior*, I: 113), «chin sfânt» (*Dintr-o toamnă*, I: 132), «liniştea sfântă» (*Glosar*, I: 187).

- **Nom+Adjectif+Adjectif:** «artă ciudată şi subtilă» (*Voluptas*, I: 95), «mâini albe şi cinstite» (*Întâlnire*, I: 119), «moara văduvă şi neagră» (*Septembrie*, I: 125), «stelele limpezi şi povestite» (*Erinnerung*, I: 135), «aleile galbene, ameţitoare» (*Locuri*, I: 140), «chipurile [...]lâncede, bolnave» (*Locuri*, I: 140), «izvorul limpede şi mut» (*Steaua somnului*, I: 244), «glasul limpede şi crud» (*Reper*, I: 246).
- **Nom+Adjectif+Adjectif+Adjectif**: «Pipăitul orb, şiret şi prea cuminte» (*Poveste*, I: 144).

- **Adjectif+Nom**: «fantastici albatrozi» (*Mare*, I: 93), «sonorii strigoi» (*Sonet*, I: 94), «leneşe liane» (*Voluptas*, I: 95), «bolnava zi» (*Eternitate*, I: 101), «lânced soare» (*Actius*, I: 106), «sfinte glasuri» (*Glasuri în pădure*, I: 144), «palei primăveri» (*Locuri*, I: 140), «milostiv asfinţit» (*Ieri*, I: 215), «singuratica mare» (*Dor de mare*, I: 308).

- **Adjectif+Adjectif+Nom**: «limpede şi pascal asfinţit» (*Medalion*, I: 171), «reci şi pale mâini» (*Glosar*, I: 187), «mute, reci columne» (*Comemorare*, I: 276).
- **Adjectif+Nom+Adjectif**: «aprig farmec neîngăduit« (*Locuri*, I: 140), «însinguratul somn neînduplecat» (*Gina*, I: 317).

[1] En roumain "nume predicativ".

– **Nom+Nom (génitif):** «sărutul zării» (*Destin*, I. 100), «streaşina gândurilor”» (*Veste*, I: 129), «suişul iederii» *(Dintr-o vară*, I: 184), «glasul ielelor» (*Reper*, I: 246), «clopot al singurătăţii» (*Gina* II, I: 318).

- **Nom (génitif)+Nom**: «a fulgerelor pradă» (*Mare*, I: 93).
- **Nom+Nom (génitif) +Adjectif**: «minciuna romanţelor uitate» (*Amintiri false*, I: 97), «iadul suliţelor tremurate» (*Feerie*, I: 186), «culoarea orelor târzii» (*Eternitate*, I: 101), «lumina dealului cel ascuţit» (*Rugăciune*, I: 104), «vilă a tristeţilor elegante» (*Amurg*, I: 144), «fiordurile dantelei seculare» (*Poveste*, I: 144), «privirea portretelor vetuste» (*Capitol*, I: 98).
- **Nom + Nom (génitif)+Adj.+Adj**.: «glasul ielelor limpede şi crud» (*Reper*, I: 246).
- **Nom+Adj.+Nom (génitif):** «cântecul blond al timpului» (*Feerie*, I: 186), «lacrima neplânsă a secetei» (*Casa din Mangalia*, I: 181), «polenul sterp al pietrelor» (*Casa din Mangalia*, I: 181), «culoarea pală a părăsirii» (*Popas*, I: 226), «sideful efemer al crinilor» (*Vecie*, I: 251), «dans îndârjit al vremii» (*Cosmopolis*, I: 158).
- **Nom+ Nom(génitif)+Nom(génitif):** «fată a trestiilor şi a tălăngilor» (*Fira*, I: 136).
- **Nom+Nom(génitif)+prep.+Nom+Adj:** «marginea pădurii cu iarba pitică» (*Fira*, I: 136).
- **Nom+préposition+Nom+Nom (génitif):** «apele de chihlimbar ale amurgului”» (*Chip*, I: 211), «curtea de culoarea mării» (*Ioana*, I: 138).

Les groupes nominaux avec préposition mettent à la disposition du texte de multiples configurations, créant une sémantique à part pour les structures respectives.

- **Nom+préposition+Nom**: «pânze de zăpadă» (*Mare*, I: 93), «mări de ambru» (*Voluptas*, I: 95), «obrazul de mărgean» (*Tuzla*, I: 96), «umbre de parfum» (*Eternitate*, I: 101), «păpuşi de ceară» (*Rugăciune*, I: 104), «luna de venin» (*Doleanţe*, I: 112), «dansul de mătasă» (*Petreceri, vara*, I: 123), «ceas de plumb» (*Obses*, I: 141), «trecutul fără semn» (*Şoaptă*, I: 229).
- **Nom+ préposition+Nom+prep.+Subst:** «fata cu părul ca seceta» (*Fira*, I: 136), «doamnă cu ochi de toamnă» (*Amurg*, I: 143), «brazi cu lacrimi de răşină» (*Glasuri în pădure*, I: 114), «burlane cu bale de argint» (*Dintr-o vară*, I: 184), «mesteceni cu braţe de fum» (*Dintr-o vară*, I: 184).
- **Nom+ préposition +Nom+Adj**: «cerul de atlas uzat» (*Nocturnă*, I: 170), «salcâmii cu dinţi albi» (*Glosar*, I: 187), «paşi de aur vechi» (*Chip*, I: 211), «un şirag de amintiri stelare» (*Tristia*, I: 220), «dureri de şarpe mut» (*Ieri*, I: 215).
- **Nom+Adj.+ préposition +Nom**: «lampa galbenă fără de suflet» (*Glosar*, I: 187), «inima plină de scrum» (*Glosar*, I: 187), «joc zadarnic de cuvinte» (*Glosar*, I: 187), «ochi mari de magie», «ochi lungi de poveste» (*Dor vechi*, I: 201), «plopi poleiţi de amiază» (*Dor*, I: 232), «rugile aspre de singurătate» (*Final*, I: 264).
- **Adj.+Nom+ préposition +Subst:** «palid vis de tăcere» (*Ieri*, I: 215).

- **Des structures appositives:**
- **Nom (,)+Nom+ préposition +Nom**: «plopii, străjeri de argint» (*Prag*, I: 205).
- **Nom (,)+Nom+Adjectif**.: «praful, soarele uscat» (*Praf*, I:102).
- **Nom (,)+ Nom+Nom (génitif):** «plopul, polenul luminilor», «praful, urma timpurilor», «praful, spuma lucrurilor» (*Praf*, I: 102).

- **Nom+Nom (génitif) (,)+Nom+ préposition+Nom**: «streaşina gândurilor, stol de plumb» (*Veste*, I: 129).

La configuration du GN dans les structures apositives mène à la création des métaphores et mêmes des « définitions » métaphoriques.

L'Ecart par rapport au code sémantique (ECS)

La décodification du texte poétique est visiblement conditionnée par les associations des sens des unités linguistiques, les difficultés apparaissant dans le cas des voisinages inattendus du point de vue sémantique. C'est ainsi que le sens de tout le GN est dévié, devenant une source d'expressivité. L'écart par rapport au code sémantique (ECS) donne naissance aux plus surprenantes figures de style.

- L'association **objet physique+trait humain**: «corabia ispitită» (*Mare*, I: 93), «soarele sarcastic» (*Mare*, I: 93), «viclenelor spirale» (*Capitol*, I: 98), «drumurile, slugi bătrâne» (*Praf*, I: 102), «lampa ştirbă» (*Bocet*, I: 108), «ramuri infirme» (*Pauză*, I: 121), «perlele bolnave» (*Septembrie*, I: 126), «moara de vânt văduvă» (*Septembrie*, I: 126), «burlan cu bale» (*Dintr-o vară*, I: 184).

- L'association **abstraction+ trait humain**: «dor smintit» (*Amintiri false*, I: 97), «gândul mut» *(idem*), «somnul tainic» (*Capitol*, I: 98), «cerul mut» (*Eternitate*, I: 101), «gând cuminte» (*Rugăciune*, I: 104), «noaptea înjunghiată» (*idem*), «lumina-i ofticoasă» (*Bocet*, I: 108), «zor smintit» (*Bocet*, I: 108), «suflet pal şi mut» (*Doleanţe*, I: 112).

- L'association **concret+abstrait**: «cirezile-nzoririi» (*Rugăciun*e, I: 104), «iazul gândului» (*Glasuri în pădure*, I: 114), «tinichelele cerului» (*Septembrie*, I: 126), «straşina gândurilor» (*Veste*, I: 129), «vila din gânduri» (*Paşi prin foi*, I: 142), «sângele viselor» (*Amurg*, I: 143), «ochi de toamnă» (*Amurg*, I: 143), «cuvintele gândului» (*Culmi*, I: 160).

- L'association **abstract+concret**: «amiaza de fân» (*Pauză*, I: 121), «cearcăne de oţel» (*Septembrie*, I: 125), «stele gheare» (*Paşi prin foi*, I: 142), «negurile-n rochii rupte» (*Război*, I: 147).

- GN „chromatique"**-** dans la poésie de Ion Vinea on peut observer l'existence d'un GN chromatique, construit soit des mots désignant la couleur d'une manière explicite, soit des éléments suggérant une certaine chromatique à l'aide des nuances sémantiques.

- **GN explicitement chromatique/ Chromatique explicite du GN:** «albastrul sat» (*Tuzla*, I:96), «galbenele gene» (*Eternitate*, I: 101), «mâinile albe» (*Întâlnire*, I: 119), «mărăcinişul roşu» (*Fior*, I: 113), «păsări galbene» (*Ioana*, I: 138), «aleile galbene"»(*Locuri*, I: 140), «înger negru» (*Obses*, I: 141), «clopotele-i verzi» (*Cumpănă*, I:151).

- **GN suggéré chromatiquement/ Chromatique suggéré du GN**: «palizii matrozi» (*Mare*, I: 93), «pletele de doliu, mâinile de fildeş» (*Capitol*, I: 98), «mări de ambru» (*Voluptas*, I: 95), «gura de azur» (*Destin*, I: 100), «covoarele de mărgărit» (*Rugăciune*, I: 104), «luna de venin» (*Doleanţe*, I: 112), «pui de rugină» (*Veste*, I: 129),

«palei primăveri», «ceas de plumb» (*Obses*, I: 141), «slove de rugină» (*Poveste*, I: 144), «râpa de cobalt» (*Comemorare*, I: 276), «stor de plumb» (*Gina I*, I: 317), «ritmuri de doliu”»(*Glasuri*, I: 319).

La chromatique explicite/ suggérée donne naissance à des types d’écart sémantique.

- **GN oxymoronique:** «înger negru» (*Obses*, I: 141), «Calul alb [...]printre arborii de cărbune» (*Poveste*, I: 144), «înger pe undele iadului» (*Nauta*, I: 169), «tăcerea glasurilor» (*Glosar*, I: 189) met en évidence la métaphorisation insolite du langage, accentuée par l’associatiom des contrastes.

- **GN chyasmique**: «Nici un păstor sub steaua de sub munte/ şi nici un munte sub steaua de pe păstor» (*Glosar*, I: 190), «Viu printre morţi [...] un mort printre vii» (*Glosar*, I: 195), démontre, dans la lyrique d’Ion Vinea, la force ludique de la parole.

- **GN synestésique** est bien représenté dans les vers de Ion Vinea, par des associations du type : *visuel+sonore*- «ritmuri de doliu» (*Glasuri*, I: 319), «clopotele-i verzi» (*Cumpănă*, I: 151), «sonorii strigoi» (*Sonet*, I: 94), «glasul ielelor» *(Reper*, I: 246), «fată a trestiilor şi a tălăngilor» (*Fira*, I: 136); *visuel+olfactif*: «mireasmă de putregai»(*Plâns*, I: 124), «grădini de flori şi gheaţă» (*Praf*, I: 102), «grămezi de miresme» (*Soliloc*, I: 418), «casa florilor uscate» (*Cuib*, I: 304), «plopii de fum» (*Încheieri*, I: 327), «tămâie-nvolburată din colb şi busuioc» (*Roaba*, I: 375), «ora ierburilor arse» (*Ton*, I: 390), «iarbă crudă» (*Total*, I: 391), «dezmierdarea şalului parfumat» (*Din umbră*, I: 410).

Toutes ces structures apportent un éloge aux sens personnifiés par le poète dans sa création : «E Văzul care te-a văzut dintâi/ şi e Auzul care-ţi bea suspinul,/ e Mirosul, cel fără de minte, / şi Pipăitul orb, şiret şi prea cuminte» (*Poveste*, I: 145).

Valences stylistiques de l’article dans la lyrique de Ion Vinea

Le fait que l’article acquiert une valeur stylistique se manifeste dans le GN qui implique l’antéposition de l’adjectif, la présence / absence de la détermination en soi. L’antéposition de l’adjectif oblige à attacher l’article défini au nom en question. L’absence de cet article attaché à l’adjectif antéposé crée « la monotonie » lyrique-discoursive provoquée par l’absence d’individualité, par l’impression de l’uniformisation contre lesquelles le poète lutte par la profondeur des sentiments transmis.

- **GN avec adjectif antéposé marqué par l’absence de l’article défini :** «leneşe liane» (*Voluptas*, I: 95), «veştede aleie» (*Amintiri false*, I: 97), «clare cristaluri» (*Eternitate*, I: 101), «oarbe ape» (*Glasuri în pădure*, I: 114), «sfinte glasuri» *(idem*), «putrede umbre» (*Ioana*, I: 138), «stranie lumină» (*Poveste*, I: 144), «funerare poveşti» (*Ascultări*, I: 149), «palidă eternitate» (*Nocturnă*, I: 170), «palide aleie» (*Medalion*, I: 171), «lâncede glasuri» (*Whisky-Palace*, I: 176), «blând surâs» (*Glosar*, I: 187), «tainic îndemn» (*Toamna umbrelor*, I: 235), «plăpânde anemone» (*Tristia*, I: 220), «aprige glasuri» (*Dor de mare*, I: 308), «plăpânde, palide sigilii» (*Gina*, I: 317), «argintos izvor» (*Hram*, I: 320).

- La manière définie de déterminer s'exprime par l'article défini, morphème conjoint enclitique, variable selon le genre, le nombre et le cas. Celle-ci signifie la manière dont un objet est détaché de la classe d'objets dénommée par le nom, en même temps que son introduction dans la sphère sémantique du mot, d'une information qui le rend connu et, justement par cela, défini.

Même si certains objets sont connus avant l'acte de communication linguistique (objets uniques de la perspective de la connaissance humaine : «lună», «soare», «cer», «mamă», «tată» etc), dans la poésie de Ion Vinea ils apparaissent articulés, justement dans l'idée du détachement/de la mise en évidence de ceux-ci et pour leur prêter une attention particulière. C'est d'ici que vient l'effet expressif particulier : «soarele sarcastic» (*Mare*, I: 93), «noaptea înjunghiată» (*Rugăciune*, I: 104), «lumina ofticoasă» (*Bocet*, I: 108), «steaua preacurată» (*Întâlnire*, I: 119), «cerul mut» (*Eternitate*, I: 101), «luna de venin» (*Doleanţe*, I: 112), «iarba vie» (*Locuri*, I: 140).

- L'absence de détermination suggèrent le mieux infini dans le temps et dans l'espace et est utilisée surtout dans le cas du pluriel : «drumuri vechi» (*Casa din Mangalia*, I: 181), «pânze de zăpadă» (*Mare*, I: 93), «clopot spart» (*Sonet*, I: 94), «târcoale de lilieci» (*Ioana*, I: 138), «cioburi cu lumini» (I*oana*, I: 139), «funerare poveşti» (*Ascultări*, I: 149), «ape albastre» (*Cumpănă*, I: 151), «mese sub umbrare» (*idem*), «kilometri întregi» (*Adam*, I: 257), «păduri şi ape» (*Tălmăcire*, I: 388), «pe ţărm» (*Tuzla*, I: 409), «dintre munţi» (*Din umbră*, I: 410).

Conclusions

L'expressivité du GN chez Ion Vinea met en évidence les rapports de la stylistique avec la grammaire et la sémantique, par un volume de faits linguistiques, commentés stylistiquement et organisés autour de certaines caractéristiques morphologiques et sémantiques. Les valences expressives dérivent des éléments constitutifs du GN, des voisinages de ceux-ci, de l'écart par rapport au code sémantique. Les types d'écart sémantique ne doivent pas être considérés comme des écarts par rapport à la norme grammaticale ou lexicale et, d'autant moins, comme des fautes ; ils sont des emplois particuliers, générés par l'inclusion d'un certain contenu lexico-grammatical dans le contexte linguistique.

Dans la poésie de Ion Vinea, l'expressivité du GN est le résultat d'une préférence, d'une sélection, réussissant à consolider l'idée que la langue reste toujours réceptive aux intentions expressives du langage.

Au fond, on peut affirmer que, sous l'aspect de l'expressivité, la lyrique de Vinea propose un langage poétique dont le déchiffrement mise sur l'intention du lecteur et sur son pouvoir de comprendre et d'accepter les effets insolites, le GN même créant des contextes interprétatifs problématiques.

Abréviations
Nom= Substantiv;
Adj.=Adjectif;
GN= groupe nominal;
GV= groupe verbal;
prép;= préposition;
ECS= écart par rapport au code sémantique.

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STRATÉGIES DU COMIQUE DANS LA PIÈCE «O SCRISOARE PIERDUTĂ»

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***Abstract*:** *The article presents the strategies to achieve the language comicality in the play "O scrisoare pierdută" by I. L. Caragiale, aiming at criticizing the social habits of that time. The polyphonic structure of the dramatic text allows the net dissociation between the author's language (arhi-assertor) and the characters' language, thus showing the author's critical attitude towards his characters. The deviations from the common language registered in their discourse by relating to the author's neutral language would make a means of characterisation. The deviations are registered both at micro textual level, in phonetics, vocabulary and grammar, and at macro textual level, by breaching the textual coherence rules and the conversation coherence conditions.*

***Keywords**: comicality, dramatic text, deviation*

Le comique de langage

Le comique est défini comme une excitation qui détermine le risible par un objet quelconque. Le terme a une large circulation internationale, incluant l'humour, l'ironie, la satire, le sarcasme, le burlesque, le non-sens. Constamment, le comique est lié à la comédie, au poète comique, texte comique, spectacle comique (Popa, M., 2010 : 5-6). Le comique peut viser à la fois les faits ou le langage. Le comique de langage peut être généré à tous les niveaux du langage: phonétique, lexical, morphologique, syntaxique, graphique, en fonction d'un critère logique et du désaccord entre la norme et l'écart (*ibidem :* 336-338).

Chez l'auteur I.L. Caragiale, le comique est le résultat de l'utilisation du langage ayant comme but la critique sociale. A la différence de ses prédécesseurs et même des auteurs contemporains, Caragiale apporte comme élément de nouveauté la différence entre le langage des personnages et celui de l'auteur pour créer la satire sociale. Le critique littéraire T. Vianu relève l'attitude satirique de l'auteur envers ses personnages.[1] Le langage devient ainsi un indice d'une catégorie sociale déterminée. La pièce a comme isotopie générique la vie politique. Celle-ci s'articule en isotopies spécifiques comme: le chantage comme instrument de la lutte politique, le ménage à trois, la démagogie politique.[2] Chaque catégorie sociale s'individualise à travers le langage. Les écarts à la norme constituent un moyen de caractérisation des personnages, par rapport au langage neutre de l'auteur.

La structure polyphonique du texte dramatique rend compte de cette différence, parce que le texte dramatique a d'une part un auteur, l'archiénonciateur, qui s'adresse à un public par la représentation d'une pièce et d'autre part un nombre de personnages qui

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[1] Caragiale a notat însă limba oamenilor lui, considerându-i dintr-o sferă deosebită de viaţă şi cultură. Notarea limbii vorbite şi a stilului oral sunt deci la Caragiale nu numai un procedeu realist-descriptiv, dar şi unul critic. (Vianu, T., 1968: 244)

[2] pour le concept d'isotopie générique / isotopie spécifique - Rastier, F., 1989: 55-58

parlent dans un cadre énonciatif considéré autonome de la représentation de la pièce en tant que telle. (Maingueneau, D., 2008 : 185-192) Les écarts à la norme qui créent l'effet comique sont présents seulement au deuxième niveau, celui du discours des personnages. Ces écarts sont présents tant au niveau microstructurel visant des aspects phonétiques, lexicaux et grammaticaux qu'au niveau macrostructurel visant des aspects liés à la cohérence et cohésion discursives.

Le niveau microstructurel

Au niveau microstructurel, le discours des personnages contient des écarts au niveau phonétique, lexical et grammatical, qui ont été étudié par les chercheurs. (Arvinte, V., 2007; Hristea, T, 1958 : 191-231; Mancaş, M., 2005)

Au niveau phonétique, il y a des particularités régionales de la zone géographique de Muntenia, qui relèvent le manque de culture des personnages comme le phénomène de iotacisme concernant les verbes à l'indicatif présent: *scoţ, văz*, les formes régionales des prépositions et des conjonctions: *dă, pă, pîntre*, la prononciation défectueuse de Dandanache, qui montre l'incohérence et la confusion du personnage.

Au niveau lexical, on observe l'abondence de néologismes d'origine française. Les néologismes sont soit déformés au niveau phonétique : *bampir, famelie, foncţie* (Pristanda), *nifilis*t (Farfuridi), soit le résultat de l'étimologie populaire: *renumeraţie după buget* (Pristanda), *ciclopedică, comportativă* (cetăţeanul turmentat). Il y a aussi les barbarismes, des néologismes qui ne sont pas adaptés à la forme de la langue roumaine: *enteres, fotel, depandă, travaliu, dignitate*. Ces formes sont employées dans le discours des politiques comme Trahanache, Farfuridi, Caţavencu pour démontrer leur supériorité. En plus, on remarque la présences des tics de langage: *famelie mare, renumeraţie mică, după buget (*Pristanda), *ai puţintică răbdare* (Trahanache), *familia mea de la patuzsopt* (Dandanache).

Au niveau grammatical, on observe l'anacoluthe comme phénomène syntaxique qui rend compte de la discontinuité logique des personnages. Ce phénomène est présent plutôt dans le discours de Farfuridi et il s'asocie soit avec la redondance des connecteurs , soit avec la discontinuité marquée par les points de suspension: *adică vreau să zic, da, ca să fie moderaţi…adică nu exageraţiuni ! într-o chestiune politică… şi care, de la care atârnă viitorul, prezentul şi trecutul ţării…*

Le niveau macrostructurel

Au niveau macrostructurel, on observe la transgression des règles de *bonne formation textuelle : les méta* - règles de cohérence (*méta* - règles de répétition, de progression, de non-contradiction, de relation) (Charolles, M, 1978 :12) A la transgression des règles constitutives de la textualité, s`ajoute la violation des conditions de la cohérence dialogique (Moeschler, J, 1982 : 137) et les maximes de la pertinence: la maxime de la quantité, qualité, relation et manière.

Les transgressions de la méta - règle de progression visent des structures répétitives, des truismes et des structures en chiasme, qui n`apportent pas de nouvelle information. Ces structures violent aussi la maxime de la quantité, par leur contenu non informatif.

Les structures répétitives apparaissent soit à l`intérieur de l`intervention, soit de l`échange. Les structures répétitives qui apparaissent à l`intérieur de l`intervention du personnage montrent les tics verbaux de celui-ci et son incapacité de communiquer:

Vorba *e… eu pentru cine votez ? Nu mă-mpinge că ameţesc […]* (Cetăţeanul), *Ai puţintică răbdare* […](Trahanache), *eu, care familia mes de la patuzsopt în Cameră, şi eu ca rumânul imparţial[…]* (Dandanache). Les structures répétitives qui apparaissent à l`intérieur de l` échange témoignent du parallélisme syntaxique : *Eu, am n-am să-ntâlnesc pe cineva, la zece fix mă duc în târg … ; Eu, am n-am clienţi acasă, la unsprezece fix mă-ntorc din târg… ; Şi eu, am n-am înfăţişare, la douăsprezece trecute fix, mă duc la tribunal…* (Farfuridi)

Les truismes, des structures dont le prédicat ne dit rien de plus que le sujet, sont présents dans le discours de Trahanache et Caţavencu, ce qui prouve l'incapacité de ces personnages d'exprimer un point de vue argumenté: […] *unde nu e moral, acolo e corupţie şi o soţietate fără prinţipuri, va să zică că nu le are* (Trahanache) ; […] *istoria ne învaţă anume că un popor care nu merge înainte stă pe loc* […] (Caţavencu)

Le chiasme, par son croisement des termes, met le signe de l`identité entre le thème et le rhème: *Când zicem dar 64, zicem plebicist, când zicem plebicist , zicem 64* […] (Farfuridi); […] *Noi votăm pentru candidatul pe care-l pune pe tapet partidul întreg… pentru că de la partidul întreg atârnă binele ţării şi de la binele şării at'rnă binele nostru…* (Trahanache)

La transgression de la méta - règle de non-contradiction consiste en la juxtaposition des paires antonymes, ce qui souligne le manque d`intelligence et l'hypocrisie: […] *familia mea de la patuysopt (coborând către public) şi eu, în toate Camerele, cu toate partidele, ca rumânul imparţial… şi să rămâi fără coledzi*! (Dandanache) *Trebuie să ai curaj ca mine ! trebuie s-o iscăleşti: o dăm anonimă!* (Farfuridi) *Noi aclamăm munca, travaliul, care nu se face deloc în ţara noastră!* (Caţavencu) La transgression de la méta - règle de non-contradiction s`accompagne de la violation de la maxime de la manière par le contenu ambigu, voire contradictoire.

La transgression de la méta - règle de relation vise le comportement des connecteurs. Notre analyse portera sur le comportement du connecteur *dar* (mais). Ce connecteur exprime la relation de coordination adversative. Au niveau sémantique, le connecteur a deux utilisation principales: la contradiction des attentes et le contraste sémantiquement orienté. (Zafiu, R., 2005 : 247) Dans le discours des personnages, ce connecteur est utilisé dans des structures antonymiques, telles que: *Industria română e admirabilă, e sublimă, putem zice, dar lipseşte cu desăvârşire.*(Caţavencu), *Din două una, daţi-mi voie: ori să se revizuiască, primesc !Dar să nu se schimbe nimic; ori să nu se revizuiască primesc ! Dar atunci să se schimbe pe ici pe colo, şi anume în punctele esenţiale…*(Farfuridi) Le connecteur a un comportement aberrant dans ces structures, créant l`effet de nonsense. [1] De plus, ces structures sont obscures et violent la maxime de la manière.

Transgression des conditions de la cohérence du texte conversationnel

Le linguiste J. Moeschler a formulé trois conditions de cohérence du texte dialogal : une condition thématique (CT), qui impose à l`acte réactif B d`avoir le même thème que l`acte initiatif A; une condition de contenu propositionnel (CCP), qui spécifie que le contenu de l`acte réactif B doit entretenir une relation sémantique de type implicatif, antonymique ou paraphrastique avec le contenu propositionnel de l`acte initiatif A et une condition illocutoire (CI), qui indique quel type d`acte illocutoire est compatible avec l`acte initiatif, pour former une séquence bien formée du point de vue

[1] Termenii înscrişi în relaţia de coordonare adversativă (realizată prin conjuncţia dar) sunt în mod obiectiv incompatibili cu raportul semantic de antonimie; un enunţ precum Nu e veche, dar e nouă nu e posibil. (Irimia, D, 2004: 504)

pragmatique. (Moeschler, J., 1982 : 137) Les conditions de satisfaction n`ont pas le même statut. Une relation hiérarchique s`établit entre elles, ce qui permet de rendre compte du degré d`appropriété contextuelle. La hiérarchie des conditions de satisfaction permet de poser une échelle de satisfaction pour qualifier l`énonciation réactive. B est dit non satisfaisant s`il ne remplit pas la CT; propositionnellement non satisfaisant s`il ne remplit la CCP; propositionnellement satisfaisant s`il remplit la CT, la CCP, mais non la CI. (*ibidem*, p.139) La transgression de la première condition de cohérence crée un état de confusion; ainsi, les locuteurs parlent sans s`entendre. Une scène significative de ce point de vue est la scène XII du quatrième acte de la pièce. Dandanache confond Trahanache avec le préfet Tipătescu, auquel a raconté l'histoire secrète avec la lettre perdue, dont Trahanache n`a jamais appris. La confusion (le quiproquo) que fait Dandanache entre Trahanache et Tipătescu entraîne la confusion au niveau du discours. Les deux se trouvent dans la situation de parler de choses différentes et chacun d`entre eux tire la conclusion que l`autre n`a pas la capacité de comprendre le message: *Nu-nţeleg. (aparte) E ameţit de drum…căruţa… şi clopoţeii.* (Trahanache) ; *E slab de tot prefectul, îi spui de două ori o istorie şi tot nu priţepe…* (Dandanache) Le dialogue entre Trahanache et Dandanache viole la maxime de la relation, parce qu'ils ne parlent pas à propos et la maxime de la quantité. *Dandanache offre moins d'information qu'il est requis, ce qui rend Trahanache dans l'impossibilité de comprendre de quoi s'agit-il:*

Trahanache: Cum, cazul adevărat?
Dandanache: Scrisoarea era a persoanei…da…becher
Trahanache: Cu becher ?
Dandanache: Adică necăsătorit…
Trahanache: Cine ?
Dandanache: Nu spui ţine, - persoană însemnată…Când i-am pus piţotul în prag, -ori coledzi, ori "Războiul" mă-nţeledzi, -tranc ! depesa aiţi…

Conclusions

Le comique de langage est le résultat du désaccord entre la norme et l'écart. La pièce *O scrisoare pierdută* exploite ce désaccord qui s'établit entre le langage neutre de l'auteur et le langage des personnages. Les écarts à la norme présents dans le discours des personnages s'enregistrent tant au niveau microstructurel, qu'au niveau macrostructurel. Au niveau microstructurel, on remarque les écarts à tous les niveaux du langage: phonétiques, lexicaux et grammaticaux. Au niveau macrostructurel, on remarque la transgression des règles constitutive de la cohérence et de la cohésion textuelle et conversationnelle.

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LANDMARKS OF TUDOR ARGHEZI'S POETIC ART

Margareta ONOFREI*

Abstract*: Tudor Arghezi's poetic arts reveal the sacredness of artistic creation through specific language based on coincidentia oppositorum aspects, a a junction between ugliness and beauty. This article focuses on the following aspects: the metatextual discourses, the Arghezian capacity of poeta faber, his aesthetic principles, the study of the two main poetic art, "Testament" and "Flowers of the Mold", based on the semiotic isotopy of the book, the study of the foremost the representative metasememes (metaphors, symbolic metaphors, oxymorons, epithets) and a metalogism (symbols) at the lexico-semantic level.The conclusion of the study is that Arghezi bases poetic arts on the contrary lexemes (poetic and un-poetic) in an original manner of writing.*

Keywords*: sign, isotopies, metalinguistics.*

"Poetry is life itself." (Arghezi, 1933: 503)

According to Arghezian affirmation, *"Poetry is life itself."*, human existence corresponds to poetry in a relationship of mutual interdependence. So the communion between writer-lecturer-literature is very close and it is based on textual cooperation towards the aim of art.

The most obvious form of cooperation between the textual instances is the metatextual discourse. The metatext generates a *hypothesis* (Toma, 1986: 559-560) upon the text and it becomes *"the measure of the capacity of understanding the depths of the text"* (*Ibidem*).

In Romanian literature, Tudor Arghezi, an interwar representative poet, has many original characteristics among which is that his poetics, emerged at the confluence of several literary schools and being unable to situate it in any of them, focus the coordinates of the discourse on the combination of work and divine inspiration. His artistic profession of faith in based on the idea that art means both rationality and passion or both hard work and sacred revelation. In the presence of divine grace, Arghezi masterly creates, but in the absence, he invokes it, searching through his art which becomes a cry of absence healer.

Tudor Arghezi appears as a *poeta faber* defined through a continuous search and a search of denial. Literary critique notices this main characteristic of both personality and work; about this permanent contradiction, Eugen Lovinescu says that Arghezi is *"a Faustian soul, in which not only two souls rest, but conflicting principles of modern man collide"* (Lovinescu, 1981: 234)

Arghezian *ars poetica* is founded on the book isotopy as a source-symbol of the creation. In the paradigmatic plan of the language, *book* is a cultural sign which is in correlation with Arghezian metatextual discourse.

This lexeme based on the abstract-concrete semic variation and connected to the representative symbols (*soul, words, verses*) is most often associated with perennial abstractions as beauty, originality/ uniqueness, assumed modesty. Writing the book involves both the hard work of the creator and the divine inspiration. The beauty of the book is associated both nature and love, in an endless variety of the meaning.

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Tudor Arghezi is a remarkably original poet. His poetic art, as his whole creation, is almost impossible to be integrated into patterns. However, although patterns vary, Arghezian poetic arts reveal some directions of interpretation that may be considered general categories: the poetic art of direct expression of the self/ binary self, the poetic arts of analogy, childish poetic art.

The first category of poetic arts is represented by the most texts as: *Portrait, Epitaph, Epigraph, Tough Craving/ Dor dur, The Evening Pray, Lost Leaves, To the Unknown Poet* etc. They reveal the artist's appreciation for the creation seen as a product of the divine grace and the hard work. The poetic arts of analogy present the different aspects of the self: sculptor (*Affront*), stonemason (*Hallelujah!*), weaver (*A Song*), healer (*The Healer*), God's apprentice (*Graces*). Childish poetic art reveals the innocence of the creator and his own diminished universe (*Preface, Abc*).

The semantic field of book-creation is expressed by its content, through nominal terms, as *verses, word, soul, story, verb, language*, or through art tools: *quill, pin, whistle, inkpot, hand, sheet* etc.

Two of the most representative texts for Arghezian poetic arts are *Testament* and *Flowers of the mold*. Each of them reveals an original manner of writing being in an antithetical relation one to the other.

The lyrical discourse which paratextually induces the idea of an end, not of a beginning of a volume is a profession of faith based on the isotopic symbol of the book/creation, of the art emanated from the experience of previous generations. The *Flowers of the mold, flowers of the evil*, changes palinodic and paradoxical the Arghezian manner of writing.

The lexeme *testament* has a metaphoric connotation related to the text and its denotation has cultural implications as allusions to biblical Testaments. The poetic collocation of *flowers of the mold* changes the rhetorical pattern, from a lyric language of confession to a materialized epic one and it represents a symbolic oxymoronic metaphor. The collocation comprises the book, as an implicit term, the two texts being *"the metalinguistic definition of the poetic act understood as a coincidentia oppositorum: <<letters of fire>> (natural vocabulary) and <<letters forged ahead>> (artificial speech)"* (Artagea, 2009: 27).

In incipit, both poems contain semic, metalinguistic recurrence of the writing named *book*, a metonymical symbol, expressed by the vast semantic fields. In *Testament*, the corresponding terms/ collocations are: *a bridge ladder, the first charter, fitting words, pen, inkpot, language with cattle callings, verses, icons, a violin, letters of fire, letters forged ahead*. In *Flowers of the mold*, the isotopy is based on the formulations: *flowers of mold, it* (the verses), *verses*.

Arghezi finds out a way of cooperation between the two antithetic aesthetic categories, beauty and ugliness. The last category involves the first one as there is a piece of latent beauty in every negative thing. Referring to the Arghezian art of ugliness, Nicolae Balotă affirms that *"there is not here [...] the poetry of a damned poet. But it is the poetry of conviction through poetry"* (Balotă, 1993: 203)

The conviction through poetry is obvious from the first text of the *Fitting Words* to the whole creation. *Testament* is conceived as an addressed monologue to the son, metonymic term for the lecturer. It brings together aesthetic productions of the *angelic nail*, expressing beauty in which ugliness is just suggested, at lexical level through un-poetic words. The subjective discourse is also based on the poetic aspects of the self: *I/ me/ my/ we/ us/ our*, the father/ *the son, the princess/ the Lord*. The hypostatize of the self in *Flowers of the mold* reveals a single instance of a creator of his

own universe, convicted to solitude, compelled to use only *the nails* of his *left hand*. The symbol of the *left hand* reveals the opposition in relation to sacrum, the descent in the profane generating thanatic lyrics.

Both poems are remarkable especially at the lexico-semantic level (metasemems). As a dominant sememe, *creation* is expressed by different semes. Metaphors and symbolic metaphors/symbols are recurrent. In *Testament* are collected: objects of peasant existence through which the text takes a solemn tone (*first charter/ hrisov, sheep's fur coats/ sarici, bones/ oseminte*), work tools or elements of rural existence (*the spud, the furrow, oxen, cattle*), symbolic of the spiritual life utensils (*a pen, an inkpot*), semes related to poetry metaphors/ symbols (*fitting words, the cradle, verses and icons, rosebuds, wreaths of flowers, honey, the ashes of the dead people, a God of stone, High boundary, a violin, wounds, mildews, slinging mud, priceless beauties, the fruit of pain and sorrow, letters of fire, letters forged ahead*). To these terms of space are added: metaphors of the wildly chaotic space (*creeks, deep ravines*) which express hard work, the gradual accumulation of effort and place the creation-book, a spiritual value, on a evolutionary ladder, metaphors of open spaces (*stone, High boundary, with two worlds at the edges, the summit, the forest, the branch*), and also metaphors of closed spaces (*the sofa bed*).

Metasememes interfere with metalogism when the metaphors turning into symbols; the symbol *"appears as a seme that sends to the object through another seme."* (Coteanu, 1993: 203), so it contains both terms (semes). Book isotopy is based on the symbols and symbolic metaphors culminating with a metaphoric definition of poetry: "*Letters of fire and letters forged ahead/ Are paired together into my book/ Like an assembly of soldering iron and pliers."*

In *Flowers of the mold* the new type of semic association or the resemantisation of the discourse occurs through innovation at the level of the image. The recurring lexeme of the book is expressed by the range extended semantics with metaphors and symbols: *hand, nail, claw, bull, lion, eagle, Luke, Mark, John*. The determinants of the lexeme *verse* are also symbols: *verses without year* (timeless lines), *verses of the pit* (death symbol), *verses for thirst* (verses without divine inspiration), *and for hunger/ And ashes.* (translations of human degradation).

One of the Arghezian baroque stilemes, the oxymoron has key positions in both poems. Turning evil into a value of right represents a cathartic valences of art: "*The spilled venom I've turned to honey/ Letting its strength flow into my thoughts."* The *Flowers of mold* oxymoron associates the unifying symbol of the universal elements – *flower* – to an element from the evil semantic sphere; poetry becomes a malignant eject of a creator sentenced to aloneness.

The epithet is also often found in Arghezian lyrics as a form of tinted significance: *empty blockout, unaided, rebellious evening, deep ravines, fitting words, spilled venom, a stumbling goat, slinging mud, priceless beauties, slowly and punitive, obscure darkness.*

The Arghezian preference for the metaphors and symbols reduces the frequency of the other figures of speech. For example, the comparison is rare and it just completes the meanings of the symbols.

Both poetic arts, *Testament* and *Flowers of Mold*, are based on the spiritual meanings of a creator-self who has devoted all his life to create: "*The poet identifies himself with the carver who celebrates that initial act of creation to devise living beings. Kneading words as the potter [...] his dream is the dream of the great creators: to give life to the Glorious Body."* (Balotă, op. cit.: 607)

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JUSTINIAN - DISCREDITED BY PROCOPIUS AND GLORIFIED BY HISTORY

Cristina Veronica ANDREESCU[G]

Abstract: *St. Justinian the Great, who reigned from 527-565, is everywhere recognized as the greatest of the Byzantine emperors. Justinian's portrait imagined by Procopius is one of the bitterest portraits in literature, having concentrated in few lines a lot of features. Procopius's aversion can be explained partly by the long experience of nearly twenty years in the senior circles of the imperial court officials. On the other hand, Father Asterios Gerostergios in his book "Justinian the Great the Emperor and saint", proposes a Christian image, depicting a Roman absolutist, a fundamentalist orthodox emperor, example of religious and political intolerance. Justinian was the living law of Byzantium and was anointed of God on earth and as such he enjoyed the divine protection and guidance. In his conception, the head of the state had both secular and spiritual powers.*

Keywords*: Byzantium, emperor, power.*

Procopius's main work was written between 545 and 553 and was entitled *Wars of Justinian*. In the next two years, the author writes *The buildings of Justinian* (*De Aedificiis*), a tribute to the work of Justinian in the field of civil and military architecture. *Secret History* is an addition to *Wars of Justinian* and was completed in 555. The finishing touches have been made, in secret, up to 558. All of his works are primary sources, the texts being full of vivid images.

If in *Wars of Justinian*, the criticism of how the king let the laws be violated is still veiled and indirect, in the *Secret History* accusations are brought to Justinian in person. The accusations are no longer concerned with the Christian side, as one may expect, but are kind of supernatural, looking funny in the eyes of the modern reader. For example, Justinian used to walk around the palace with no head.

> Justinian was totally unlike all its predecessors, the principles of the 5th century [...] The former Macedonian peasant appeared as an eminent exponent of two main ideas: the imperial idea and the Christian idea. Because he had these two ideas, his name became immortal down in history. (Diehl, C., 1999: 37)

Procopius of Caesarea is a follower of Ammianus Marcellinus and Zosimus. As a historian, he was influenced by Thucydides, from whom he borrows the narrative model, the technical writing, visible in the exordium, which exposes the nature of the subject and the method. From Herodotus he borrows the tendency towards digressions.

The portrayal of Justinian imagined by Procopius is one of the bitterest portraits of political opponents in literature, having concentrated in a few lines a lot of features. Still, the political image of the Emperor who conquered and reconquered seems not to be shaken by this portrayal that has some personal touches from time to time. Procopius' opinion on Justinian changes from admiration to blaming, most likely as a result of some kind of disillusion. Justinian, as Procopius portrays him, is very

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intelligent, smart, hard-working (the author states that he barely slept), and deals with different things at the same time: architecture, church, law.

Procopius's aversion (it can be seen form the work that in fact the hatefulness is towards Theodora, a woman who enjoyed luxury and who supported the Monophysites) can be explained partly by his long experience in the circles of the senior officials from the imperial court. "As the representative of the rulers of the lands Procopius sees in Justinian a personal enemy." (Mihăescu, H., 1972:81)

The beginning of the reign of Justinian was associated with the emergence of a different political orientations than the one of the predecessors. An important step was the reconciliation with Rome and the sealing of the alliance expressed by persecutions of the Monophysites throughout the East.

In 525, two years before Justin's death and his leaving all the power to Justinian, the latter held a glamorous reception in the capital for Pope John, perceiving the advantages of such a behavior that would emphasize the difference between a king from Constantinople and an Arian leader from Africa.

Justinian wanted, following the example of Caesar, to be the image of the law, to own the power and to be the reformer who hoped to improve the functioning of the monarchy, so that his imperial dignity could not be sustained but with lavish constructions of fortresses, a ceremonial courtyard able to capture all the glory for history.

Being chosen by God to be the guardian of orthodoxy, Justinian had to combat heresies both through wars and by preaching the Orthodox law.

These heresies went beyond being simple theological disputes of scholars, having deeper meanings and even disturbing the Church and the whole Eastern Empire, in a worrying manner comparable with the anxiety given by the proximity of the barbarians.

> In the Byzantine Empire, the Church was closely linked to the state, so Justinian found in it the most docile means of political domination, in its fight against the senatorial aristocracy that usually had a rationalist attitude and was based on the glorious tradition of the ancient culture. (Ibid: 115)

He organized large commandments that he entrusted to *magistri militum*, he created military alignments at all the occupied frontiers, reconstructing before the barbarians what was called "the roof of the monarchy" (*praetentura empires*), he raised a common line of fortresses, all these things demonstrating a huge effort that indeed, as Procopius highlight, "saved the monarchy." Even his opponents acknowledged the role played by Justinian, that one of "a king with a big heart" who wants "to enlarge the empire and to increase the glory."

Father Asterios Gerostergios in his book entitled *Justinian the Great, the emperor and saint*, proposed a Christian image, depicting an absolutist Roman emperor, fundamentally Orthodox, an example of religious and political intolerance:

> To show is pious zest, he had bitterly opposed the heretics: in 529 he had ordered the closing of the University of Athens, where serveral pagan professors were leading an obscure existence, and he had vigorously persecuted dissenters. [...] He proposed to rule the Church as its master, and in exchange for his protection and for the favors he had heaped upon it, he despotically and brutally imposed his will upon it, proclaiming himself curtly „emperor and priest". (Diehl, C., *op.cit.*:51)

The new situation inaugurated by Justinian I was theoretically inspired by the dogmatic formulations of the ecumenical councils. At the beginning of his reign he promulgated of law the belief in the Trinity and the Incarnation, and later said that he will punish by law all disturbers of orthodoxy. He made the Nicene Creed the unique symbol of the church, and gave legal force to the canons of the four ecumenical councils. At the command of the sovereign, the Fifth Ecumenical Council was set to take place in 553, to censure the teachings of Origen and to affirm the definitions of the Fourth Ecumenical Council of Chalcedon.

Considering himself a Roman Emperor, he also called himself a Christian emperor. In this dual capacity, he had expressed interest in the missionary work, donated a lot to the Church, demonstrating the sincerity of his faith and his genuine interest in religion.

The relations between the Church and the State, according to the Justinian model, are described by Charles Diehl as the *Justinian symphony* or *imperial tyranny*. His initiative is highly expressed in Novellae VI, where he states that the sacerdotium and the Imperium are the two precious gifts given by God to people. The Justinian Novels are considered one of the four major parts of the Roman law initiated by Justinian.

"The wellness of the Church is the Empire's strength", these Justinian's words are the key stone to his theory. Justinian established religious treats, led religious congregation, set up his own episcopacy, *Justiniana prima* and built the church Hagia Sophia.

One of the greatest achievements of Justinian's is the codification of the Roman law began in 529. Justinian sought to revive the Roman society by means of a huge piece of classical and postclassical systematization of law, so that it can be applied to the realities of the sixth century Roman Empire.

Justinian entrusted his Minister Trebonius a large administrative work, entitled *Codex Iustinianus*, published in 529 and followed by the *Digesta* or *Pandectae* completed in 533, the most important collection of Roman law divided into 50 books, including 150,000 lines extracted from the most important legal Romans consultants and linked with the contemporary socio-political structure. The *Institutiones* summed the principles of the new law, being a textbook for students. The *Corpus juris civilis* (527-565) - aimed at defending the private property relations, the king's legislators thus finding in the text the legal support. The Emperor is a servant of the law, but he is at the same time the master of the law, the absolute power.

> His legislation is sometimes influenced by the Christian morality, for Justinian had always stated in official documents that he was pious (*pius*). Hence, hid motivations and explanations based on honesty (*honestum*) humanity (*humanitas*), fairness (*probum*), mercy (*benignitas*), chastity (*pudicitia*), etc. (Hanga, V., 1977: 136-137)

Under the influence of Justinian I, and since the beginning of the reign of Justin, there was a new political orientation. Imposing Orthodoxy in the Fifth Ecumenical Council (553) was the biggest act that the Emperor left to the Christianity.

Justinian wanted to establish the inalienable right of Byzantium as a follower of Rome, over all barbarian states on his former territory from the West and to restore the unity of the Roman world.

Justinian's dream was to rebuild the Roman Empire (a Christian one, though) by the union of the two kingdoms, from the East and the West. He partly succeeded

with the help of his general Belisarius who conquered the Italian peninsula and northern Africa. The rough militarily and financially attempts to conquer Italy, started by Belisarius and completed by Narses (another general) did not have a lasting effect. The first sign of the impaired balance was the war with the Persians (527-532), a war ending with a compromise peace in 532.

The most important domestic event was the *Nika* riot (532) in Constantinople during the reign of Justinian and his wife Theodora and which took its name from the cry of the rebels: Nika (Greek = victory) and which was caused by the negligence of the Byzantine Emperor.

Through the edict of 527, Justinian equated the Jews, the Samaritans and the Greeks. During his time in Constantinople there were two rival political factions, the Blues (Venetoi) and the Greens (Prasinoi), who took their name from the color with which they competed in the Hippodrome. Procopius indicates the affinity of the Emperor for one of the factions, the Blue one.

In 531, Justinian changes policy radically: he abandons the use of force in exchange for a compromise policy. From a religious perspective, the Blues supported the Orthodox and the Greens supported the belief of the Monophysites.

In a fight, imperial guards captured several insurgents; two remained unreleased and were subsequently hanged. One of them belonged to the Greens and the other one to the Blues so that the two factions saw themselves both threatened and created an alliance. In this alliance the entire population of Constantinople took part, demanding the abdication of Justinian and burning nearly a quarter of the city in the six days that the riot lasted. The revolt did not cease but only after the intervention of the army, led by General Belisarius, who killed over 30,000 people, belonging to both parties.

The riot was stopped by Narses' negotiations with the people and by the surprise attack of Belisarius troops.

In ruling the Empire, Justinian pursued two goals: restoring the integrity of the Empire by rebuilding Rome's old borders and imposing a single religion, reason for being intolerant of the heretics, whom he considered *animarum hostess et corporum* (enemies of the souls and the bodies). His whole policy was focused on trying to recapture the West, having as a model the Roman glorious past. Justinian will not be able to restore any of the old borders of Rome, but will make again the Mediterranean Sea a Roman lake.

> We hope – he said in a *Novella* from 536, after having obtained some success - that the Lord will allow us to possess even other parts of the empire, that the former Romans have ruled to the margins of the two oceans, but which they then carelessly lost. (Hanga, V., op. cit.: 109-110)

His reign did not accomplish, as he would have liked, the beginning of a new era, but the end of a dying one.

Justinian died on November the 14th 565, leaving the Empire pretty fragile. The period 565-610 brings delicate situations for his successors: Justin II the Younger (565-578), Tiberius II (578-582), Maurice (582-602) and Phocas (602 -610).

On the throne of the Byzantine Empire in 610 arrives the son of the exarch of Carthage, Heraclius, whose reign marks the beginning of the Byzantine era.

At the time of his death in 565, the empire was militarily and financially in a lamentable state. There is no denying of the grandeur which had been associated with his reign, but his ambitions and egos affected, to some extent, the Empire and the end of

a rich era was accomplished by Justinian's descendants, his nephew Justin II, Tiberius and Maurice.

Inheriting from his uncle Justinian a large empire, Justin's II refusal to pay its potential enemies, as his uncle used to do, led to a war throughout the extended borders of the empire. The most important event of his reign was the invasion of the Lombards in Italy in 568, when the Empire had lost two-thirds of Italy. After losing Italy, he fought unsuccessfully against the Avars. In 572, he started the war with Persia, resulting in the loss of Syria. His last four years of his reign were marked by a progressive dementia, being forced to give the actual leadership to his wife Sophia and his adopted son, Tiberius, the appointed successor.

Over centuries, a great reproach was brought to Justinian: his inability to anchor his targets to the reality, to better weigh the available measures of achieving his goals.

The Justinian's concept stated that the ruler had to be king and high priest, to have both secular and spiritual power. The emergence of some sects as Manichaeism, Nestorianism, Monophysitism prevented the formation of an Orthodox and religious unit that Justinian hoped for, and the religious changes deepened the failure of the emperor who governed by an unwritten law entitled *a monarch, a state, a church*.

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PLAYING WITH LOVE VERSUS PLAYING WITH THE TEXT IN ELEGIA MADONEI FIAMMETTA BY G. BOCCACCIO

Lavinia-Magdalena BĂNICĂ[*]

Summary: *Through the Elegia di madonna Fiammetta, we are led through the psychological processes which govern not only abandoned women, and the grief and rejection they may experience; but we are also shown the psychological processes experienced by authors. It seems apt to use the same term corpus to describe a body of literature and a physical entity, since, as Boccaccio shows, texts are often a mere extension of an author's being.*

Keywords: *fictional gender identity, drama, narratives roles.*

The *Elegia di madonna Fiammetta* is a drama story of the title character's extramarital love affair with Panfilo, who, having succeeded in seducing Fiammetta, returns to his native Florence, leaving her with nothing but empty promises of his return. Composed between 1343 and 1345, the *Elegia* is one of only two narratives produced by Boccaccio in which the narrator is also the protagonist. The second of these first-person narratives, the *Corbaccio* — a contentious dream narrative, in which the unnamed protagonist is visited by the ghost of his love-object's deceased husband, who lectures him about the faults of women — shares many similarities with the *Elegia*: both tales concern themselves with the psychological effects of unrequited love, both narrators are suicidal at times. However, what sets the *Elegia* apart, not only from the *Corbaccio*, but from the whole of Boccaccio's work, is the perspective from which it is written: Boccaccio authors the text from the point of view of 'Fiammetta', a pseudonymous adulteress, abandoned by her illegitimate lover, to whom she attributes the name 'Panfilo'.

Whilst the expected problems arising from a male-authored female narrative exist,the *Elegia* also presents issues ranging from authorial intentions to Boccaccio's engagement with his textual predecessors. Many scholars have commented upon Boccaccio's use of the character 'Fiammetta' as a *senhal* — a rhetorical figure, usually used to represent the object of a poet's desire — yet what sets Fiammetta's role in the *Elegia di madonna Fiammetta* aside from these other texts is that she is given a voice: Boccaccio no longer presents her as an object of male desire, but as a lover, a reader, an individual capable of experiencing real emotion, and, most importantly, he presents her as a woman able to tell her own story.

Perhaps the most important issue to arise from Fiammetta's melancholic tale is the question of her own motivation for composing her story. Whilst she states in her prologue that within her testimony you will find no Greek myths embellished with many lies, nor Trojan battles soiled with much blood] her reliance upon such sources is overwhelmingly apparent almost from the very beginning of her narrative. Suzanne C. Hagedorn suggests that Fiammetta's account of misery and abandonment is, in fact, intended to add to the very genre of literature to which she turns in her moments of lovelorn despair, literature addressed to "sympathetic (female) readers who sustain themselves by reading about her miseries, much as she has been comforted by reading about others' sorrows". Considering her unambiguous denial that she might manipulate

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mythological and classical sources in the narration of her experiences, one must consider the impact the character of Fiammetta wished to achieve: is the recitation of her account a cathartic exercise, "an acceptable compromise between declaring her feelings openly and hiding them completely",

As a character, Fiammetta is complex. She invokes many literary issues, such as the "proper" use of rhetorical devices; how intertextual references can be manipulated within narratives; and the role of gender within texts which ensue from both masculine and feminine voices. In works of literature any author must stand at one remove from his characters, since the characters are presented by a narrator who is, in turn, a work of fiction created by the author. As the title character, Fiammetta's role in the *Elegia* is obviously pivotal. Whilst her voice is the only medium through which her account is given, what renders her character most problematic is her own confession that, in order to protect her own virtuous reputation, details – including the 'real' names of the characters – have been deliberately concealed. 'Fiammetta', therefore, is a fictional veil created by a fictional character, and Boccaccio has successfully distanced himself even further from the 'fiction' he has created. The information provided within a text is something determined only by the author, yet in the case of the *Elegia*, we must question the extent to which this comment is true. Boccaccio, as the text's author, is the sole creator of the narrative: his characters and their accounts are fictional. Yet Boccaccio is also allowing Fiammetta to possess a certain sense of autonomy, not only by giving her a voice, but also by allowing her character to 'make choices' regarding the accuracy of the information she provides within her testimony. There is, however, one crucial difference between Boccaccio as the author of the *Elegia* and Fiammetta as the author of her own account, as Eugenio Giusti quite rightly notes: "by choosing to become an elegiac heroine and to reject finally her nurse's pragmatic advice, Fiammetta falls into a literary trap from which she cannot escape. She actually has no choice, for, unlike her readers, she cannot choose between words and actions because she is a product of fiction".

Boccaccio has imagined a woman who imagines date rape, who tries to free herself of responsibility by depicting herself as the victim of male deceit and male force. When we inspect Fiammetta's initial description of her and Panfilo's love-making, we see that she makes clear that the sex is consensual, mutual, and joyous.

Fiammetta initially speaks of her sexual relationship as such: "[with more boldness than intelligence, he found a convenient time and place and obtained from me that which I wanted just as much as he did, although I feigned to the contrary] (*Elegia*,1, 25, 2); yet after the departure of Panfilo and her realisation that he will not return, our protagonist does, indeed, cry rape, claiming that her lover " [took me in the night-time while I was soundly sleeping, like someone who had been so deceptive many times before; firstly you took me in your arms and virtually violated my chastity, almost before I was even awake] (*Elegia*,5, 5, 12). Fiammetta, well-versed as she has proven herself to be in mythological characters, uses the weapon of language to contort the truth within her account, drawing upon established models of female virtue to enhance the promulgation of her own virtue.

The *Elegia*'s Fiammetta is complex: not only does she take on the role of both lover and scorned love-object, but she speaks to us from the very beginning to the very end, with the sole exception of the rubrics preceding each of the chapters.[22] Our dependence upon her within the story is important: her objective in narrating the *Elegia* is to elicit sympathy from her intended audience of women readers; she therefore has a clear objective to fulfil, which renders her narrative necessarily biased. To say that she

is an untrustworthy story-teller would be a gross understatement. Various traits of her character are borrowed from the literature she reads to alleviate her misery, yet as hers is the only voice we hear throughout the entire narrative, the verity of such traits is dubious.

In the prologue to the *Elegia*, Fiammetta quite clearly states her intention that her account should be read by [compassionate ladies] and that [I do not care if my account does not reach men; in fact, if I could, I would keep it from them entirely] (*Prologo*, 1). However, as twenty-first-century readers, we must bear in mind the problems associated with this dedication: although no exact figures are known, female literacy rates in Trecento Italy were extremely low.[23] This alone raises questions regarding why Boccaccio chose to nominally address a female audience when composing the *Elegia di madonna Fiammetta*.

Fiammetta's character insinuates her recognition of this link between voicing (or writing) and sexuality within the concluding chapter of the *Elegia*. Addressing her [dear little book of mine] directly (*Elegia*, IX, 1), Fiammetta describes her narrative as an extension of her own body; she gives it human attributes, such as [uncombed hair] (*Elegia*, IX, 5) and the ability to bear mockery with humility (*Elegia*, IX, 10), and bids it to avoid the hands of those who [hold you by force] (*Elegia*, IX, 14). Fiammetta's reference to being held "by force" displays a fear that this account — a part of herself — be violated should it fall into the wrong hands; that is, Panfilo's hands. She will allow her story to be 'taken' by certain (female) readers, on the condition that they treat it gently and do not abuse their privileged position: [if you should come across another woman who fails to keep her eyes dry as she reads, but is sad and full of compassion for our misfortunes and, with her tears, multiplies your smudges and marks, collect them with my own, and consider them holy] (*Elegia*, IX, 11). It is difficult to read such an order without reading it as a direct metaphor for her own physical form: Fiammetta makes the book-object embody herself and, therefore, wishes to be treated with the same respect and care she asks for her text.

Although Boccaccio certainly did attract female readers, there are signifiers within the text — aside from low female literacy rates — which suggest that the *Elegia di madonna Fiammetta* was not, as Fiammetta claims, actually intended for an audience of love-lorn women.

Multiple levels of meaning can be generated by a single text, depending on the presumed readership, and this not only raises question regarding authorial intention, but also regarding gender. Considering the low female literacy rates, the most likely readership of Boccaccio's work would have been a predominantly male audience; his depictions of scantily dressed, love-lorn women, consoling one another in remote areas, therefore function to fuel male desire and fantasy. If, by (mis)directing his text to a gender-specific readership, Boccaccio is able to alter the meaning of Fiammetta's narrative, then we must also consider the extent to which the gender of the author/narrator impacts upon the reception of the *Elegia*.

Furthermore, Boccaccio presents his principal character as one so consumed by depression that she contemplates suicide: [Therefore, if the lesser evil is to keep my lover, as I already had him, rather than kill the body which houses the depressed soul, as I believe it is, then allow him to return and give him back to me] (*Elegia*, V, 35, 7). This suicide motif is commonplace amongst medieval narratives regarding turbulent love affairs.

Within the Middle Ages, depression became synonymous with scholarship, and was "an elite 'illness' that afflicted men precisely as the sign of their exceptionality,

and the inscription of genius within them". It is therefore, especially important that Boccaccio should not only provide his female narrator with rhetorical skills, but that he should also attribute to her this sign of masculine 'genius': depression. However, in considering these two personality traits, we are left with one overriding question: has Boccaccio given his protagonist masculine characteristics to make her more appealing to a male audience? Or is Fiammetta's character – with her effeminized masculinity and her masculine femininity – intended to be purposefully repulsive (or, indeed, attractive?) to both men and

As twenty-first-century readers, it is perilous to back-project our own cultural ideals when reading medieval narratives, yet each reader must bring something of themselves to their interpretation of any given text. To read a female-narrated, male-authored narrative, which deals with important questions of gender expectations, it is almost impossible to avoid applying one's own experiences and opinions when attempting to decipher the true authorial intention of a literary piece, whilst also acknowledging that this 'true authorial intention' can never be accurately known. While Boccaccio uses such complex devices to expose his linguistic understanding and ability, it is almost impossible to draw only one conclusion from his texts.

In Fiammetta's dedication of her narrative to compassionate women, then, Boccaccio is immediately constructing reader expectations of a romance narrative: the text is supposedly intended for a female readership, so will include only subject matter which is 'female-friendly', yet we have seen this to be untrue. Boccaccio evidently realised, through his knowledge of literature, the elements of narrative which function successfully, and has adorned his protagonist with such characteristics. It is not by chance that Fiammetta is endowed with the talent of rhetoric: Boccaccio knows that she *must* show male characteristics, because, for a proto-humanist audience, these very characteristics are those which render a text successful. Yet, as has been shown, Fiammetta's character misuses these traditionally male devices in her over-employment of intertextuality, which inevitably force her to become an inferior version of the classical heroines whose tales she cites; inferior because, as a fictional construct, she does not have the ability to perform the most tragic act of loveless despair and commit suicide. If she were to do this, we would have no text whatsoever, as she is narrating past events, and so her fictional status renders her necessarily substandard as a literary heroine.

Through the *Elegia di madonna Fiammetta*, and the way in which Fiammetta's story functions on many levels, Boccaccio cements himself as the medieval master of multiple-readings. Boccaccio uses the text as a way in which to explore therapeutic storytelling; something upon which he would place such a high importance in his later *Decameron*. The description of the text as "the first psychological novel in a modern language" is, indeed, problematic — not least because this description is essentially reductive to the multifaceted nature of the text — yet Fiammetta's account certainly serves as a tool for better understanding the psychological processes which accompany disorders, such as grief, depression, obsessions, and suicide ideation. Yet what this study has shown is that, aside from being an insight into the psyche of the protagonist; aside from being a declaration of the healing powers of literature, Boccaccio is using the platform of the *Elegia di madonna Fiammetta* to put forward his feelings regarding the dissemination of any given author's work. By imbuing Fiammetta with both male and female characteristics — the "masculine" skill of rhetoric and the "feminine" hysteria which accompanies the grief she endures after being abandoned by her lover — her narrative voice becomes almost hermaphroditic. This offers the perfect vehicle for the

author to express his own reservations, fears, and opinions regarding the potential mistreatment of his literary *corpus*; reservations and fears cleverly veiled by Fiammetta's language when she warns the physical copy of her "*picciolo mio libretto*" [dear little book of mine] to avoid being held by force, and to learn how to bear mockery with humility. Whilst Fiammetta's speech at this point may signal that she is again referring to the "rape" she claims to have endured, Boccaccio's writing — notoriously ambiguous as it is — allows us to read these commands as a reflection on his own anxieties regarding the publication of work, since, after it leaves the author's hand, he has no control over its reception.

Through the *Elegia di madonna Fiammetta*, we are led through the psychological processes which govern not only abandoned women, and the grief and rejection they may experience; but we are also shown the psychological processes experienced by authors. It seems apt to use the same term *corpus* to describe a body of literature and a physical entity, since, as Boccaccio shows, texts are often a mere extension of an author's being.

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POETICS OF AUTHENTICITY AND ITS PRELIMINARY FORMS

Mircea BÎRSILĂ*

Abstract: *Authenticity has always had a special significance in the modern paradigm of the novel, mainly due to the innovation in the concept of novel writing, in the status of the novelist and in his relation to the narrator and to the characters. The authenticist novelist ceases to fancy oneself as the omniscient narrator or the lucid analyst of the psychic, being interested in the scattering of the inner world of the characters and in the construction of a writing which would have, just like the diary, the value of a real „life document". Primarily, such type of writing presumes emancipation from the artifacts implied by the effort of literaturization. The appeal to the offers of memory, especially of the involuntary one, had the mission to help writing mirror the flow of conscience with maximum fidelity. Since real life is preferable to „the illusion of life", the authenticist writer describes only what he had experienced directly, using the first person narrator. The authenticist poetics – assimilated to a large extent to Proustianism – has ancient roots not only in the antique Roman and Hellenistic biographies and autobiographies, from the encomiastic public type to the intimate ones (private and personal), but also more recent, "surface" roots, whose "ground" is represented by the diaries before the Proustian stage of French literature. Moreover, their roots can be also found in certain novel patterns, such as "the alleged realists", the naturalist one – oriented towards the detailed study of the characters' behaviour-and the Stendhalian anti- aestheticism, patterns which the authenticists distilled in the retorts of their poetics, a poetics whose main features are the refusal of the traditional "enactment" and of the the "artifact of the story" and the interest for the " human fact" and for multiple angle analytical investigation.*

Keywords *: authenticity, poetics, discourse.*

During the third and the fourth decennies of the last century, *authenticity* became the expression of the innovation in the novel discourse, a evidence in our prose towards the synchronizing with Western literature represented by Marcel Proust, André Gide, Aldous Huxley, Malraux, Virginia Woolf.

The new literary trend materialized in works of fiction as well as in theoretical studies. The respective orientation - supported by Camil Petrescu, Mircea Eliade, Mihail Sebastian, Anton Holban, Max Blecher (and others) – was analyzed by G. Călinescu, în *Istoria literaturii române de la origini până în prezent*, in the chapters entitled *Romancierii 1920-1930. Romanul gloatei. Romanul copilăriei. Proustieni* and, respectively, *Noua generaţie. Momentul 1933. Filosofia „neliniştii" şi a „aventurii". Literatura „ experienţelor"*.

From the point of view of Nicolae Manolescu, the new type of novel – which falls in the category of the *ionic* novel – was opened, first of all, towards the mirroring of the flow of conscience and implicitly, of the memory. Analyzing the concept of *authenticity* in the theoretical articles and in the prose of Camil Petrescu, he emphasizes (poaching a wide range of observations on the modern novel from *Istoria romanului modern*, by R-M Albérès) the contribution of the Romanian writer to the *detheatricalization* of the novel, to the emancipation of writing from the artifacts implied generally by the *doric* type effort of *literaturization:* "Ultimately, the authenticity is that concrete, substantial life, found in the street, in the daily prose,

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which, the narrator prefers, in *Ultima noapte*, as compared to the «illusion of life», to the grandiloquence of the realist (doric) novel (Manolescu, 1981: 93).

Admiring the novelty of the Proustian writing, Camil Petrescu denied the doric auctorial omniscience and, as a rule, the traditional doctrine which consisted in directing full atention to the "character", "type" and even to the"archetype". Consequently, Camil Petrescu prefers to register what he knows directly: "to describe only what I see, what my senses register, what I think. This is the only reality I can narrate [...]. In any event, I can describe only my own felings, my own images. I can be honest only as a first person narrator". (Petrescu, 2002: 27).

His own theory of the novel – understood as a "life document" – was applied by Camil Petrescu in *Ultima noapte de dragoste, întâia noapte de război* and in *Patul lui Procust*. G. Călinescu considered that the value of the novel *Ultima noapte de dragoste, întâia noapte de război* consists in Gheorghidiu's confession, in the "nervous" monologue, completed in "the **classical** French style of the analysis" and from which "an indetermined inner life comes off, although real, like some sort of intellectual symphony, which surprises you by the exactness with which disparate elements interwine, which entrances you by the pleasure resulting from psychical clarities."(Călinescu, 1982: 745).

Authenticity will orient the attention of new Romanian prose writers towards the novel pattern of the **diary** type, a formula in which the first person narration becomes a *convention* which imposed due to the fact that it is capable of suggest the key of total *sincerity* to the utmost extent. Dumitru Micu defined authenticist sincerity as being the "courage to register the activity of conscience just as it flows, without preconceived ideas" (Micu, 1994: 58).

Mircea Eliade specified in "Originalitate şi autenticitate", that authenticity means essentially, the opposite of what is **false** in literature and, respectively, the opposite of fiction, fable. The authenticist authors lay their account on the primacy of the objective, real fact. At the same time, authenticity expresses a "degraded" life style and thinking in relation to the mythical conscience (Eliade, 1991). However, as Adrian Marino stated, very often, the *non-authentic* can be promoted under the label of authenticity. The fake, manufactured authenticism, substitutes another reality to the concrete one, using " the artefact of sincerity" as it happens in certain diaries. (Marino, 1973).

In its dimension as a "life document" supported formally by the use of the **first person**, the authenticist novel was not a *radical* invention of modern writers foremost of whom was Marcel Proust.

The term "auhenticity" (< fr. *authenticité, authentique*, cf. lat. *authenticus*) enriched its meanings from one period to another, from one writer to another. An *ethical* significance lay at the origin of the term "authenticity", which sent towards some structural aspects of *moral conscience*, such as *: truthfulness, self-fidelity , consistency, sincerity, inner honesty*. Therefore, to be authentic meant to be true to oneself and to live accordingly to one's own distinctiveness which determines the sincere *manifestation*, without corrections and other cosmetic interventions of *personality*.

The historical roots of this novel type go back to **documentary** type **ancient** literature, illustrated by *autobiographies* and *memories* – species of the biographical genre.

In the novels *Măgarul de aur* and *Satiricon*, which belong to the second novel category (which follow the "adventure and trial novel"), *the criminal act* "is the moment of *private life that becomes*, as it were, *involuntarily* public" (Bahtin, 1982:

338). The third type of novel of antiquity, *the biographical novel* which was based on "the new type of *biographical time* and the new image specific to man on his *life course"*. *(*Bahtin, *op.cit:*347*)*, "two essential types of autobiography" had been developed. The first was the *platonician type*, in which the autobiographical conscience was marked by the chronotope "the life course of one seeking true knowledge" and in which the metamophosis becomes an *inner* metamorphosis. *Apologia lui Socrate* and *Fedon a*re representative works for that matter.

The second type of autobiographies (*autobiography and rhetoric biography)* are based on *encomion* – << the funeral eulogy which replaced the old "lament" (trenos). Thus, the form of encomion determined the first antique autobiography: Socrates' defence discourse. Speaking about this classical type, we have to mention first that the classical forms of autobiograpies and biographies were not *bookish literary works*, isolated from the concrete socio-political event of their roaring publicity. On the contrary, they were totally determined by this event, being verbal, civic and political acts of public praise or of public self-justification of real people. [...]. This real chronotope is represented by the public square (agora). The autobiographical conscience (and also biographical one) of man and his existence in the epoch of classic antiquity had been revealed and crystallized in the public square for the first time>>. (*Ibidem*: 347, 348).

During antiquity, Hellenistic *autobiographical traditions*, laments and Roman funeral orations ("laudationes"), had a significant place along with Roman *autobiographies* and *memoirs*, initially dependent on **"prodigia"**, that is the predictions which refered to the *destiny* of the **state.** Predictions, some of *good omen* (from the category of luck), some of *ill omen*, were directed gradually, to the dictator or to the army leader, personalities whose destinies were closely connected to the *state*.

In the Roman society, the basis of memoirs and autobiographies - which had, nevertheless, a "deeply public" character and which were written for the next generations – was formed by *the family* which "identified directly with the state".

The works" about own writings" had a special form within the Roman and Hellenistic *autobiographical writings* which combined different *biographical* elements. Accordingly, *two types* of biographical structures appeared in the period. *The first type*, represented by Plutarh and which was based on action, on the character' *energia*, was called by M. Bahtin through the term **"energetic",** since it was centered on the time of **revealing the character** and not on the *becoming* and « growth of man ". In such type of literature the character does not develop and does not change, it only *replenishes*: incomplete, not revealed at the beginning, it becomes complete and round at the end. Consequently, the path of revealing the character does not lead to his modification and his becoming in conjunction with the historic reality, but only to his *completeness*, that is to the perfection of the initial form". (*Ibidem* : 359).

The second type, is called **analytical** and comprises aspects of family life, of the social life of the character, of war, of his friendship relations, from different periods of his life. In such writings, "the temporal biographical series is *interrupted*: moments from different periods of life are gathered in the same section. The guiding principle here is the *ensemble* of characters, whose point of view does not take into account *time and order* in the manifestation of some parts of this ensemble(...). The main representative of the second type of antique biographies was Suetonius. If Plutarch had a huge influence over literature, especially over drama (as the *energetic* type of biographies is esentially dramatic), Suetonius influenced the **strictly biographical genre** pre-eminently, especially during Middle Ages. (the type of constructing

biographies on rubrics has been maintained until today: as a man, a writer, a family man, as a thinker, etc". (*Ibidem* : 360).

At that time, the **autobiographic genre** targeted at *the public exteriority* of the character. Gradually, *public exteriority dissolved* and « private » aspects from the author's existence began to be disclosed.

M. Bahtin gave evidence of *three types* of modifications made to the "existing public and rhetoric forms": the first had a *satirical-ironic* or humorous character, fact which proved the obsolescence of public and rhetoric forms. This category refers mainly to "the well-known autobiographies and ironic self-characterizations in verse by Horace, Ovid şi Propertius, which also include the moment of parodying the heroic and public forms. Here *the particular (private) is* presented under the form of *irony and humour* (in default of other positive forms of expression)". (*Ibidem* : 361)

The second form of modification, represented by the letters of Cicero to Atticus, certifies the fact that "the public and rhetoric forms of the unity of image had aged, had become oficial-conventional, the glorification (as well as self-glorification) had become hackneyed and devoid of naturalness. Beside this, the existing rhetoric and public genres **did not allow,** actually, **the representation of private life,** whose sphere grew larger and larger**,** became deeper, closing more and more towards the inner self. Under these circumstances, *rhetoric- chamber* forms began to acquire greater importance, and first the form of the *letter to a friend*. In a friendly-intimate atmosphere (certainly semi-conventional) the new private-chamber conscience of man begins to be revealed. A whole series of categories of self-conscience and of biography elaboration – success, happiness, merit – begin to lose their state, public importance and pass on the private personal level. Even nature, attracted in this new private-chamber universe, begins to modify substantially. <<Lanscape>> is born, that is nature as a scope (object of vision) and environment (background, atmosphere) of absolutely private, lonely and passive man" (*Ibidem* : 361) . M. Bahtin notices that this type of writings anticipate the man of future, "absolutely private", and the anticipatory fragments "seem to be inserted (annexed) to the old rhetorico-public unity of human image". (*Ibidem:* 362).

Within the third modification, a special place was held y the so-called "consolations" built under the form of *dialogue*, such as *Consolatio*, by Cicero, whose model influenced, over centuries Augustin, Boethius and Petrarch. The same category includes, as Bahtin states, the letters of Seneca, the autobiographical writing of Marcus Aurelius entitled *Către mine însumi* and the autobiographical works which fall in the category of c*onfessions.* The works of this category had the status of *soliloquies* (solitary conversations to oneself). The author's consolations reflected a new attitude towards himself, towards the " «own self», with no witnesses, without any concessions to the voice of «a third person» whoever it might be". (*Ibidem*: 363). Such writings promote the conscience of *the solitary man*, who "seeks comfort and supreme instance in himself and, directly, in the sphere of ideas, in philosophy . (*Ibidem*:363). The personal aspects – among which the theme of own death, especially– acquire a large weight. With all these new elements, which had a huge influence over the evolution of such forms in the European literature, the third modification is still tributary to the rhetorico-public styles: "There is, as yet, noting of that authentically solitary individual who maes his appearance only in the Middle Ages, and henceforth plays an enormous role in the European novel. Solitude here is still a very relative and naive thing. Selfhood though it encompasses the private sphere, is still basically rooted in the public". *(Ibidem*: 363).

The summary of some chapters from the work of M. Bahtin aims at emphasizing the ancient (and forgotten roots) of the authenticist novel type.

On close inspection of authenticism, one may find that the respective formula has " fresh", and "surface" roots at the same time. On this line, *Proustianism* had more types of "antecedents" among which we can mention the **diaries** of the literary period preceeding the "Proustian" one, when "intimate writing" ("saturnine") had great success and even those from the period when Proust lived. The diary of Maine de Brian - "one of the founders of the genre in France" opened the "taste for self-analysis", stimulated " the spiritual exercise and "surely brought about the apparition of a special type of *diary : the spiritual or the metaphysical diary,* in France and in other European literatures…" *(*Simion, *2005 : 25).* We mention, in the same train of thought, the diary of Stendhal, another founder of the genre, which respected "the principle of spontaneity and, through it, **the principle of authenticity**. A principle which became a rule of the diary genre" (Simion, *op.cit* : 30, s.n.).

As regards the Proustian "insistence" on a "certain characteristic", there are several models which influenced Proust which can be retrieved in the writing of the "alleged realists", and, at the same time, in "the psychological meticulosity" from Dostoievski's novels.

Another characteristic of Proustianism (and, implicitly of the authenticist novel) is rooted, under the aspect of anti-aestheticism, in the writing of the French classical writers, and, especially in the work of Stendhal. As important *preceding forms* of authenticism, we can mention the observations of George Călinescu which pertain to the *classical* and S*tendhalian* values of Camil Petrescu's writing, the prose writer who declared himself preoccupied by the authenticist technique and implicitly by the synchronizing of the autochthonous novel with the Western one. *Ultima noapte, G.*Călinescu affirmed, << is rather a S*tendhalian novel*. Stendhal rejected the phrase, the style, as he was an anticalophile and felt a visible pleasure (especially in his *Jurnal*) to note down the experiences he had been through. The Stendhalian hero has the capacity to see himself living, and he instills voluptuousness in this duality. Hence, we would say that" experience" novel, we would say that"cognition" novel (as the author himself used to all his drama), can be applied to *Ultima noapte.* [...]. Camil Petrescu is a remarkable prose writer, with a manifest gift of clear diction, more colourful though, than many deliberate colourists. He assimilated perfectly that air of formal tepidity, of precision demanded by the incontestable authenticity of facts, specific to *French classical writers* such as Prevost and Diderot, before Stendhal>>. (Călinescu, *op.cit*.:743, s.n.). The Stendhalian influence over Camil Petrescu's writing had been also grasped by other literary critics : Tudor Vianu, Perpessicius, Alexandru George, Alexandru Paleologu.

Proustianism could be found in an incipient state in certain novel forms, incompatible with authenticism, in point of auctorial attitude. In this regard, we have in view the detailed account of the characters' *behavior* in the naturalist prose and the writing which determined the *pittoresque-descriptive* style of the "alleged realists" from Daudet's school, which, besides the pleasure to linger "over the *decorative and pittoresque* aspects" gave a special attention to the "scientific" study of characters' manners and psychology. Basically, the alleged realist : << on one hand, wishes to create an almost"scientific" literature, a social and psychologial "study" of manners, but this positivist scientist hides an alexandrine poet behind, who indulges oneself in describing anything, on condition that the description should be out of the ordinary, crafty and excessively ornate »". (Albérès, 1968: 47).

As concerns "the dynamics" of writing and novel conception towards modernity, Albérès placed **Zola,** the naturalist**,** before Balzac, Hugo and Dickens: « Balzac, Hugo or Dickens offer us the joy of the *demiurge. [...]*. however, Zola is not a "demiurge"; he carries a "study" – the study of the railwayengine driver, of the haberdashery shops and does not know more than the author of a "study". Balzac knows everything, like a head of police who would have access to the files o Providence... and, actually, Hugo in *Mizerabilii* identifies himself with the Providence. He knows the destiny of his characters beforehand [...] Everything is pre-established in Dickens, too ». (Albérès, *op.cit*: 39-40).

Another model assimilated by Proust, filtered in the retorts of his poetics of the diary **retroactively** was Flaubert, but not in his role as a founder of the "artistic description", of the *polished style*, but as an author having a decisive contribution to the modification of the "reader's perspective", and, respectively of the "artist's perspective".

Attentive to these *new* offers of the prose, Proust combined the technique of describing some apparently decorative details or apparently insignificant ones, with the interest for the game of tones in the inner life of characters. Also, unlike some traditional authors, his auctorial perspective – and of other modern writers- did not benefit from the "joy of the demiurge" or of the "head of police" who can access, as R-M Albérès said, to the "files of Providence". In other words, the author does not now the destiny of his characters beforehand.

The modern paradigm of the novel implied: renunciation of the point of view of the *creator*, in the role of a director, embracement of the point of view "of the individual" and the plurality of perspectives, in order to "valorize simply and solely the incongruity, the incoherence of conscience, reduced to itself, to its phantasms, hesitations, to its secret...Rather than a "novel' or a story, the book is a poem on the mysteries of conscience". (*Ibidem*: 32).

In such novels, *the narrator* observes more than the author, and this "degrading" of the auctorial instance is compensated by the appearance and importance of *reflexive – characters*. The story, the epos are replaced by *analytical investigation*, by the interest for *the world of self*, by the psychical reasons of *the inner reactions of characters.* The dislocation of logics and chronology, the incongruency of facts, "the truth of hazard", the appeal to irony or to the juxtaposition of the characters' lives are much more necessary procedures as compared to the "depicting the characters" from the realist novel of the *doric* type.

These observations of R.M. Albérès concerning the aspects that characterized the new novel, and the authenticist one, prove to be essential. The traditional novel was artificial since it implied an "enactment" by an omniscient narrator and a masterly story; the new literary period opposed "another novel whose outlook is different: the novel that is not a complete lesson but an enigma; the one we do not expect, which do not prove to be the logical continuation of a well-written book" (*Ibidem*, : 126).

Consequently, in the "new" novel creations, the author gives up the "artifact of storytelling", preoccupied by intercepting the human fact beyond the artifact of fiction. "As it had not been *interpreted before* the human fact preserves its whole mystery". (*ibidem* : 27). Therefore, "the novelist ceases to be a rational anlyst of the *psychic*; instead of a superficial order he could not superimpose, he seeks the richness of the chaos, of the secret, the anxiety, the pathetic, "going deeper in the *dispersion of the inner world"* (*Ibidem*: 128).

The modern poetics of authenticity valorized, in a new spirit, some preliminary literary forms, which proves, one one hand, the fact that no literary trend appears out of the blue, through the decision or the discovery of an author or of a literary group, and on the other hand , the fact that the relation among different literary systems (trends) is a dynamic one, involving the recovery and implementation of some models belonging to diachrony on a new aesthetic spiral, or, on the contrary, disjunctions or violent denials.

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TRANSITIVITÉ DIRECTE ET INDIRECTE DANS LA POÉTIQUE DE GEORGE BACOVIA LE SYMBOLE HYPERSÉMANTIQUE ET L'ANTISYMBOLE

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Abstract: *An excerpt of this document put together on one hand Barthes concept of the hypersemantism and on the other hand the same concept speaking about Bacovia's poetry . In his work Barthes presents the ideea of the semic image, an image endowed with such a deepness that many other images are deriving from the main one. It is the same process that occurs in what this essay call the semic image of Bacovia's symbol,the lead. The well known Bacovia's gloomy atmosphere is directly connected to the density of the lead which all over his poetry calls the ideea of death. As a matter of fact many other semic images enter into relation with this symbol, the later spreading its weight upon what the work generally considers as subdivisionary images of the main one, the lead. Namely, the image of the provincial town, the park, the abattoir, the cemetery and the pub. A closed space is the solitary park guarded by black and white trees configurating a funerary scene. The characters are hyeratic bearing in their way to move a secret mechanism, building the image of the mechanic puppets and stepping in an deserted museum. It is the museum of the universal sadness. The essay underlines the fact that there is a similarity - in terms of the expresion - between what Barthes calls the semic image endowed with hypersemantism and what the Romanian theorist Titu Maiorescu calls a sensible image, an image which calls many others and having a certain emotional deepness.*

Keywords : *Hypersemantism, semic image, sensible image, lead*

Roland Barthes dans *Nouvels essais critiques* appartenant au volume *Le degré zéro de l'écriture* (1953) explique l'idée du *hypersémantisme*, en s'appuyant sur une analyse des noms propres dans le livre de Proust *À la recherche du temps perdu*, et prenant en considération le fait que le signe de cette prose entre dans le champ de la poésie, un signe qui accomplit la déconstruction du narratif traditionnel. L'exemple peut nous aider dans cette démarche, dans la mesure dans laquelle nous pouvons configurer une identité avec ce qu'un théoricien roumain donnait comme marque da la littérarité en 1867 dans l'ouvrage *Condiţiunea materială a poeziei* - Titu Maiorescu, celui-ci ouvrant la voie de ce qu'on peut nommer la pésenteur de transfiguration artistique, à travers l'idée de *l'image sensible.*

Le concepte barthesien consiste dans une densité sémantique, une image globale douée d'une densité significative qui, à son tour, contient plusieurs sous-divisions. Et l'auteur de donner l'exemple du mot-clef que Proust lui-même utilise, celui de Guermantes. Guermantes implique plusieurs sens, l'écho d'un rayonnement de l'ancienne noblesse à travers l'époque de la modernité, une tour, place imaginaire, d'où les maîtres pouvaient décider le sort des vassals, ainsi de suite. Pour Barthes ces images ont la qualité de signifiés, des sèmes situés au-dela de la dénotation et ouvrant une *întreagă sistematică a sensului*[1] (R. Barthes, 1987: 182).

Pour Titu Maiorescu, à la différence du peintre qui utilise la couleur ou du sculpteur qui emploie la pierre, le poète utilise l'image, à condition que celle-ci soit une

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[1] entière systématique du sens (trad. red.).

image sensible, à condition qu'elle ait la beauté primitive du langage originaire, au centre duquel puisse se trouver la métaphore.

Ces deux conceptes forment, par leur émergence – densité de l' image d'une part, sensibilité de l'image d'autre part - une grille d'identité d'interprétation qu'on va mettre en pratique sur ce que représente l'univers poétique du poète roumain George Bacovia. Chez cet auteur la poéticité s'accomplit à travers l'implicite sémantique doué d'un tragique qui se répand par la force de l'image surchargée de signification, une image qui, dans des termes sémiotiques, aurait pu se nommer, d'après Barthes, *image sémique.* Plusieurs images sous-divisionnaires, nommées *sèmes*, définies par le terme *hypersémantisme*, actant sémantique qui entre, enfin de compte, en identité avec ce que Titu Maiorescu comprend par *image sensible.* Une image complexe qui couvre une verticale de la profondeur constituée de plusieurs sèmes ou images sensibles sous-divisionnaires. L'image sémique, hypersémantique ou bien sensible, chez George Bacovia est la ville. L'image de la ville chez Bacovia est une image sémique ayant la marque d'une ouverture vers le tragique existentiel. Le hypersémantisme de cette image consiste dans le fait que d'ici dérivent plusieurs autres signifiés, les uns prenant la forme de certains espaces symboliques, les autres prenant la forme de certaines métaphores. Les signifiés-espaces réunissent quelques reflexions et sentiments de désolement du poète, portant, cette fois-ci la marque de la réclusion, à la différence de l'image sémique globale, celle de la ville et ouverte vers le tragique universel. Il s'agit de l'espace du parc, du cimetière, de l'abattoire, de la banlieue, de la place déserte, tous entrant dans une étrange harmonie avec le symbole, comme par exemple le cimetière en tant que espace fixe de la mort ou bien le cercueil et l'abattoire en tant que symbole des vies anéanties. On observe, donc, ces signifiés *fermés,* dérivés de l'image sémique- mère *ouverte*, de la ville. Par conséquent, à travers des volumes comme *Plumb* (1916) *Scântei galbene* (1926) ou *Cu voi* (1957) il y a un fil ininterrompu, un éthos, un message sous-entendu de la tristesse, dominés par une dialectique de l'espace ouvert- fermé. Cette dialectique de l'espace ouvert / fermé chez Bacovia, construisant une sphère spécifique pour son univers, a été observée et analysée pour la prémière fois par le critique Mircea Scarlat, en 1987, dans son ouvrage *George Bacovia.* Mais voila ce que remarque Ioan Holban, dans la revue *România literară*, concernant cette dialectique appartenant à Mircea Scarlat :

> Bacovianismul începe, în adevăr, prin a fi irepetabil. Analizele lui Mircea Scarlat, pertinente, exacte, minuțioase, desfac universul și mecanismul poetic bacovian, urmărind raportul închidere/deschidere în paleta sugestiilor spațiale, care se organizează în jurul spațiului închis (sicriul) și al celui nemărginit (pustiul) ; la un pol – observă criticul – este faptul definitiv, încheiat (moartea), la celălalt se dezvăluie procesul în continuă desfășurare (omorârea) [1] (www. Romlit.ro/noul_i_adevăratul bacoviamakeprintable=1(5 oct. 2013) homeArhivă semnul 2002 nr. 50. Noul și adevăratul Bacovia).

On a identifié les signifiés suivants:

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[1] Le bacovianisme commence, en effet, par être irrépétable. Les analyses de Mircea Scarlat, pertinentes, exactes, minutieuses, ouvrent l'univers et le mécanisme poétique de Bacovia, suivant le rapport ouvert / fermé pour ce qui est de la suggestion spatiale, qui s'organise autour de l' espace fermé (le cercueil) et autour de celui illimité (le désert); d'un côté, c'est la finitude (la mort), de l'autre se dévoile le processus en déploiement continuel, le processus de la déchéance qui a pour fin la mort (trad. red).

I er signifié: Une sous-division sémique importante, à l'intérieur du sème-image plus large de la ville, c'est la vie au-delà de ses données ordinaires, une vie défective de biologie et, également, de spirituel, à laquelle se rattache d'une manière obssessive l'isotope de la mort. Isotope capable d'engendrer un sémantisme enchaîné, qui augmente le champs des signifiés, ces derniers: la routine existentielle, la dissolution morale et physique, ainsi que le côté érotique, étant frequemment attirés par un point fixe, c'est à dire la mort dont le symbole est la substance du plomb.

II e signifié : Un espace fermé est le parc solitaire, confiné par les arbres vus par le poète en blanc et en noir, un décor de deuil funéraire. Le titre du poème est *Décor* et suggère un espace confiné. Les personnages sont hiératiques, portant dans leur mouvement le secret d'un mécanisme, configurant un tableau de poupés mécaniques qui évoluent dans une atmosphè irréelle, dans le musée désert. Le parc, comme espace confiné, configure un point à l'intérieur du musée désert, donnant l'impression de l'espace ouvert à la tristesse universelle.

III e signifié. Ce signifié, sous-divisionaire de la tristesse à ouverture universelle, est le signifié image diluvienne, ou celle des neiges maladives. L'écoulement mène à la déchéance, à la dissolution de la matière. C'est une fluidisation de la matière à travers la pluie, au fait, une transposition de l'état du poète dans le bruissement pluvial. (le poème *Lacustră*).

IV e signifié. L'idée de la mort à étandue universelle se concentre autour de la métaphore du plomb. Le thème de la mort devient ¾image de la mort. Ici intervient la deuxième grille d'interpretation, celle de la *transitivité indirecte* du sens poétique, par l'intention d'un implicite multiple – comme le plomb est à la fois toxicité métallique, gravitation et, également, matériel des cercueils.

Se situant existentiellement sur un point d'équilibre entre l' être et le non-être, le poète se retrouve virtuellement, donc, symboliquement, entre cimetières et places solitaires, deux espaces qui paraissent lui apporter la tranquilité nécessaire pour anéantir l'absurde existentiel. La métaphore-clef la poétique bacovienne accompagnant une multitude de signifiés synonymiques (*paix de plomb, fleurs de plomb, plomb d'hiver, plomb d'automne*) réalise non seuelement une analogie, mais aussi une identité avec l' état d'esprit du poète. De cette façon, l'image acquiert profondeur et perspective au centre desquelles se trouve la métaphore qui, en tant qu'actant sémiotique, a pour effet par transfert linguistique, une *transitivité indirecte.* La perception du tragique chez Bacovia est fondée sur l'ouverture de l'espace tragique à travers l'image sémique de la ville, image sémique qui est dessinée par la métaphore du plomb et il y a dans ce processus une correspondance entre l'implicite et l'explicite sémantique qui configure la transitivité indirecte. Mais la perception du tragique de l'auteur se fonde, aussi, sur ce que représente l'espace clos du cimetière, du parc désert, de l'assommoir etc., d'où la métaphore se dissipe, le sentiment et l'émotion étant répandus sans aucune réthorique, dans le tableau du peintre et, également, dans la sonorité musicale. L'entier est enveloppé dans la *notation directe du* réportage (Dumitru Micu, 2000). Il s'agit d'un imbriquement synesthésique que Bacovia a tant aimé, le poète qui détestait la réthorique, l'artiste qui se voyait plutôt ouvrier qu'intellectuel. Cet imbriquement synsthésique, à côté duquel se configure un processus de la démétaphorisation, ont comme résultat une poéticité nouvelle dont le noyau est représenté, par ce que Dinu Flămând nomme dans la préface au recueil *Plomb, le sentiment à l'intérieur de la couleur et de l'éuphonie* ou plus précisément, *ecran de couleur* et *éuphonies obssessives.* (D. Flămând, 2009: 28). Et Dinu Flămând de continuer l'énumération des moyens non-transfiguratifs, ce qu'il entend par *la projection dans l'espace, la persistance dune ligne*

épique dans la miniature du poème ou bien *la progression par l'augmentation des motifs* (Dinu Flămând, *op. cit*: 30). La thèse ci-présente configurant, aussi, à travers la notation directe démétaphorisante, l'idée de *transitivité directe,* comme actant sémiotique qui réalise la poéticité au-dela de la métaphore. On parle, donc, à partir de ce poète, d'une poétique de la *double intention de la transitivité poétique, indirecte et directe* pour la poésie moderne en général. Est-il un fondateur de tradition, si on prend en considération les évolutions ultérieures? On pense au concepte *d'unité stylistique* qui efface les *ismes*, d'après Hugo Friedrich (1956) ou bien à ce que Marcel Raymond comprenait par *les influences qui favorisent l'éclosion des germes qui prendront des formes propres* (1940), et on établit, de la sorte, une identité.

On observe que des repérages postmodernistes comme la démétaphorisation, le culte du réel, la hantise de la mort dans le cadre de l'absurde existentiel, le choc sémantique comme résultat de la dépoétisation, le biographisme, l'anti-symbole, trouvent leur racine dans ce que cette étude a présenté comme transitivité directe du discours poétique chez G. Bacovia, à la différence de la transitivité indirecte du même poète, configurée par le *symbole hypersémantique du plomb*. On peut conclure que la transitivité directe de Bacovia avec influence pour les postmodernistes, rappelle un concepte sémiotique défini par Anne-Marie Houdebine Gravaud, dans *L'imaginaire linguistique*, connu comme *opérateur de changement linguistique* (2003).

Et on peut, dans ce cadre, ajouter aux principes généralement appris concernant la théorie du postmodernisme, comme par exemple ceux de Ion Bogdan Lefter, *Postmodernism. Din dosarul unei bătălii culturale*, celui du discours direct engendré par le principe de la transitivité directe, qui apparaît premièrement chez Bacovia, pour établir cette identité-là. Car ce principe va de pair avec ce que le théoricien configure par

> un tip nou de raportare a eului auctorial față de lume și față de text, față de viață și față de literatură, un tip nou de atitudine a eului. Nou în sensul de nouă contextualizare a respectivei atitudini, ivite sub semnul transformărilor subtile și adânci petrecute în sensibilitatea supraindividuală a epocii.[1] (I. B. Lefter, 2000: 84).

En tout cas, notre thèse ayant comme fil principal une extension de la grammaire au niveau phrastique et au niveau de la sémantique poétique, il est nécessaire de définir ce que nous comprenons par cette double intention de la transitivité poétique à partir, d'un côté de la double transitivité du verbe, de l'autre côté sémantiquement, de la flexibilisation des fonctions du langage - reflexivité et transitivité - par la correspondance implicite / explicite sémantique.

On considère, d'après Dumitru Irimia, *Gramatica limbii române* que

> transitivitatea este o componentă semantică permanentă a verbului (realizată pozitiv sau realizată negativ), preexistentă înscrierii acestuia într-un context sintactic, dar îi condiționează verbului și îi orientează poziția și rolul în desfășurarea relațiilor și în dezvoltarea funcțiilor sintactice. Având punct de plecare cel mai adesea în exterior, într-un subiect sintactic sau semantic, semantica verbului își caută o limită externă, un punct

[1] un nouveau type de rapport de l'être en connexion avec le monde et le texte, avec la vie et la littérature, un nouveau type d'attitude de l'être. Nouveau dans le sens de contextualisation nouvelle de cette attitide, configurée sous le signe des transformations subtiles et profondes apparues dans la sensibilitée de l'époque (trad. red)

de sosire, prin care se fixează și care totodată determină semantica și sintaxa enunțului în funcție de prezența aceste trăsături lexico-gramaticale.[1] (Dumitru Irimia, 1997: 173).

Du point de vue stylistique-linguistique, le processus de la transitivité peut être considérée un système binaire caractéristique pour la poésie moderne, ayant une capacité de distribution transitivité indirecte / directe, ce qui démontre, également, le procès de la démétaphorisation comme un procès lent. De même les bases de la logique du langage, qui se trouvent - on le sait – en liaison directe avec la pensée, engendre non seulement la double transitivité grammaticale, mais aussi commence à se manifester, également, dans la poésie moderne, ayant pour cause la désacralisation du langage poétique, dépourvu de *tout triomphe transfiguratif* (Gheorghe Crăciun, 1998). Le même auteur démontre dans *Aisbergul poeziei moderne*, un autre ouvrage, la tendance- dans la contemporanéité poétique- du discours direct qu'il caractérise comme *une ralation de répandue extérieure* (Gh. Crăciun, 2002: 113).

La transitivité indirecte est une sous-division de la reflexivité ayant un effet sur le message poétique à travers la capacité de correspondance entre l'implicite et l'explicite sémantique qui accomplissent une synthèse, le discours contenant dans la plupart des cas une **métaphore incluse fondée sur l'implicite**, donc contenant un champ métaphorique ouvert. Et on considère **la transitivité directe** une sous-division de la transitivité indirecte, un derivé de celle-ci, caracterisée par d'autres stratégies langagières que la métaphore, par la notation directe, donc caractérisée par un champ métaphorique fermé.

Chez Bacovia, comme nous l'avons observé, la transitivité indirecte se fonde sur une profondeur de la perspective de l'image hypersémantique qui contient la métaphore du *plomb* comme analogie de la *regression dans l'anorganique* (Ion Bogdan Lefter, 2000), tandis que la transitivité directe se fonde sur d'autres stratégies langagières que la métaphore – on a donné des exemples, picturalité, musicalité, notation directe - donc sur un champ métaphorique fermé.

On s'appuie, de même, sur quelques théories antérieures qui ont des éléments communs avec la double intention de la transitivité dans la poésie, fondée sur le concepte de synthèse et sur celui de communication entre l'implicite capable de former des tropes et l'explicite porteur de message, entre reflexivité et transitivité, comme correspondance:

- Gérard Genette parle de la capacité de correspondance de la dénotation avec la connotation prenant un exemple de Mallarmé *angelus bleu* qui puisse être, aussi, *un angelus paisible*.(1966)

- Cesare Segre, à son tour, délimite les éléments nommés implicite et explicite sémantique qu'il met en rapport de cohérence égal ou moins égal, d'après le degré d'intensité et d'influence de l'un envers l'autre, et en faisant mention que ceux-ci ne coincident pas toujours avec les dimensions des unités syntaxiques. Il s'agit d'une

[1] La transitivité est une componente sémantique permanente du verbe (accomplie positivement ou négativement), préexistente à celui-ci dans un contexte syntaxique, et qui déploie les relations et les développements de ses fonctions syntaxiques. Ayant comme point de départ le plus souvent l' extérieur, dans un sujet syntaxique ou sémantique, la sémantique du verbe cherche un point d'arrivée, où elle réalise sa fixation et qui, en même temps, détermine la sémantique et la syntaxique de l'énoncé, fonction de la présence de ce traît lexico-grammatical. (trad. red.)

inégalité des unités syntaxiques par rapport à l'intensité de l'implicite sémantique, qui est capable d'oculter l'explicite, en l' influençant. L'auteur utilise l'idée de *synthèse*. [1]

- Monica Spiridon considère, dans l'ouvrage *Despre aparența și realitatea literaturii*, que *dintr-o perspectivă semiotică, informația estetică se definește ca un tip special de semnificație adânc înrădăcinată în suportul său material.*[2] (M. Spiridon, 1984: 97). L'auteur met en évidence le pouvoir du discours de sémiotiser le référent par l'écho d'une unité culturelle, un signifiant suscite l'intérêt du lecteur, réalisant de la sorte, toujours une correspondance, une possibilité à travers laquelle les fonctions langagières communiquent.

- Catherine Kerbratt Orecchioni décrit le concepte d'ancrage direct / indirect du discours, l'implicite linguistique qui réalise, par transfert linguistique, le trope implicitatif et, à échelle symbolique, le trope fictionnel que l'auteur place dans l'univers U, celui encyclopédique, fondé sur l'interprétation du lecteur qui possède des acquisitions culturelles multiples (dans *L'implicite*, 1986).

- Rodica Zafiu met en évidence la capacité transformationnelle, réciproque, du réflexif et du transitif. Dans *Narațiune și poezie* (2000), l'auteur définit le processus de réduction et, également, d'augmentation de la transitivité. Le langage, en général, celui littéraire spécialement, permet une *transitivisation* ou bien une *réflexivisation* plus ou moins accentuée. Les modalités sont tantôt grammaticales, tantôt appartenant à la sélection lexicale. Par exemple, *transitivitatea poate fi redusă prin folosirea mai frecventă a verbelor intransitive - cele exprimând stări, procese de transformare, sau prin reflexivizare* [3] (R. Zafiu, 2000: 220) et l'auteur de donner des exemples des textes tirés des poètes Ion Barbu ou Mihai Eminescu.

Ces conceptes parlent de la flexibilité transformationnelle du langage, particulièrement celui littéraire qui, on a fait des analyses dans les demonstrations précedentes, engendre une *double intention de la transitivité, indirecte/directe*, dans la poésie moderne, d'une part, et la capacité du discours de sémiotiser le lecteur, d'autre part [4].

Bref, parce que la démarche de la thèse repose sur la méthode sémiotique, on se rappelle le principe de R. Jakobson qui ne sépare pas les conceptes de la poétique des ceux de la linguistique. Il dit dans *Lingvistică și poetică*: *poetica tratează probleme de structură verbală, iar lingvistica este știința globală a structurii verbale* [5] (R. Jakobson, 1964: 84).

On souligne qu'on a appliqué cette grille pour le poète George Bacovia, qui se distingue comme fondateur de tradition pour ce qui est la double transitivité, actant

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[1] În *Poetică şi Stilistică, Orientări moderne, Prolegomene şi Antologie* de Mihail Nasta şi Sorin Alexandrescu, Bucureşti, Editura Univers, 1972, studiu publicat în *Social Science Information* VI-5 din octombrie 1967, pp. 161-168, sub titlul *La synthèse stylistique*, trad. Virgil Tănase. Articolul continuă şi lărgeşte dezbaterea asupra stilisticii deschisă de Seymour Chatman în numărul precedent al aceleiaşi reviste, VI - 4 din august 1967 : T*he Semantics of Style*, pp 77-100.

[2] l'information esthétique se définit comme un type spécial de signification profondément enracinéedans la nature de son support matériel (trad. red).

[3] la transitivité peut être réduite par l' usage plus fréquent des verbes intransitifs – ceux qui expriment des états, des procès de transformation, ou bien elle peut être réduite par la réflexivisation (trad. red).

[44] Dans ce contexte, dans la thèse apparait aussi un binôme d'alternance des catégories sémantiques de la connotation et de la dénotation.

[5] La poétique trait des problèmes de structure verbale, et la linguistique est la science globale de la structure verbale (trad,red).

sémiotique qui puisse être défini comme un *opérateur de changement linguistique* influençant la poétique. (Anne-Marie Houdebine Gravaud, 2003).

D'ailleurs, construire des sens poétiques sur une cohérence sémantique, fondée sur une multitude libre de combinaisons de signes, signifie essayer d'observer les sens profonds de la contemplation universelle, par l'intermédiaire de l'imaginaire. Mais cet imaginaire, à son tour, ne se laisse pas saisi - dans l'inéfable, ainsi que dans le grotesque universel - en état de contemplation pure. Il jaillit de sa structure intime et prend corps à travers les stratégies langagières, les articulateurs sémiotiques et sémantiques, capables de créer une unité, celle de l'imaginaire linguistique. Ces idées apparaissent sous forme de concepte dans le livre de Tsvetan Todorov, *La poétique. La Grammaire du Décaméron*, celui de grammaire universelle, ayant un système modulaire formé de *modus essendi, modus intelligendi et modus significandi* (1969). Ces modules correspondent, dans la vision du théoricien, à l'univers, à la pensé humaine et au langage. La correspondance entre ces trois, on pourrait continuer, accomplit une unité qui, en poésie détermine, également, l'explication descriptive et orphique du monde. Dans un monde desacralisé, dominé par les trois crises, celle de l'esprit, de l'être et celle du langage, le poète continue à explorer la forêt des symboles, pas comme un démiurge, ni un déchifreur, mais comme le dit Gheorghe Crăciun, avec les instruments d'un horlogier.

Utilisant le symbole et, également, l'antisymbole, assimilant le symbolisme par identité, le rejettant par altérité, ouvrant de la sorte le chemin pour l'avenir, George Bacovia reste une personnalité complexe de la poésie roumaine.

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CULTURAL IDENTITY AND ALTERITY IN THE POETIC DISCOURSE OF LUCIAN BLAGA

Claudia Carmen BOTEZAT[G]

***Abstract*:** *Creator of a complex poetic discourse, unique by the ontological depth of its meanings, Lucian Blaga is one of the outstanding personalities of Romanian culture and literature. Lyrical discourse analysis through the relationship cultural identity- alterity implies an overview of the poet spiritual universe- a symbiosis of indigenous, eastern and western cultural influences.*

***Keywords*:** *identity, alterity, culture.*

Creator of a complex poetic discourse, unique by the ontological depth of its meanings, Lucian Blaga is one of the outstanding personalities of Romanian culture and literature. Intellectualization of the emotion is a constant of his poetic work, along with the metaphorical capacity of suggestion of the language, the aspiration to transcendence and, not least, the vastness of its culture.

Lyrical discourse analysis through the relationship cultural identity- alterity implies an overview of the poet spiritual universe- a symbiosis of indigenous, eastern and western cultural influences. We can say that the multi-faceted personality of Lucian Blaga is the result of interaction between cultural identity - romanian culture with which the author is identical by spiritual structure given by the stylistical matrix - and cultural *alterity* - other peoples cultures with whom he interacted during his activity.

The two concepts should not be regarded in opposition relationship, but complementary, because alterity is not perceived as a factor that modifies the spiritual structure of the poet, but is shaping it, coming back into the national culture and building it differently, with a new and deeper perception:

> Take the history of romanian literary and spirituality from 1800 until to today and you will discover that at least the most important moments of return to ourselves, of searching and finding the romanian style, are due to a catalytic contact, directly or indirectly, with the german spirit (Blaga, L., 1944 : 319).

Cultural alterity

Modernism manifested in the poetry of Lucian Blaga particularly through the adherence to expressionism, a "seemingly decorative expressionism, especially of theoretical extraction "(Mincu, M., 1998 : 22) as noted Marin Mincu. The poet came into contact with the expressionist ideas while studying in Vienna and, although we can talk of similarities with Trakl, Heym, Stramm, Werfel, Rilke, but especially with german romantic poets Goethe and Hölderin, we can not speak of a pure expressionism. Blaga did not take over mechanically the expressionist rhetorical formulas, but he filtered through his own personality offering a new vision to the expressionism. Thus the enthusiasm, self effervescence from the first poems never leads to depersonalization, while the expressionist drama takes the shape of a melancholy that propagates in the absence of the word.

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Blaga - Rainer Maria Rilke was an association that was made against the background of religiosity of the two poets who lived an ecstatic poetical experience that resulted in the search of undefined aspects of things which become symbols of being that achieved true symbiosis with.

The most present personality in the work of L. Blaga is the German writer Goethe by whom the poet is primarily linked first of all by the passion for reading which is induced by the age of 13 when he discovered in the pages of *Convorbiri Literare* a *Faust* translation. Later, Goethe concepts of the original or demonic phenomenon fueled Blaga's philosophical thinking, who found in the work of the German writer the common factors with his own philosophy.

Blaga dedicates to Goethe two of his works *Fenomenul originar* (1925) and *Daimonion* (1926), which forms an analysis and a study "prefiguring, exploratory and stages", of areas that will be the backbone of his philosophical system that will develop later. In *Fenomenul originar* Blaga highlights the method that Goethe had introduced in the field of biology and physics, in the study of the metamorphosis of plants and color theory, method based on the vivid intuition, motion, metamorphosis and organic structure in the attempt to discover an *Urphaenomen* that reveals exclusively through intuition, to the detriment of mathematical and mechanical methods involving the intellect.

Blaga takes the original phenomenon method, develops and adapts it to his philosophical system of thinking. In Goethe original phenomenon, Blaga establishes three key points that will transpires in the substance of methodology and in the depth of the poetic ideas: the method of analysis of the original phenomenon is based on the analogy, the archetypal phenomenon is intuitive in nature and within the original phenomenon exists a polarity. Recognition of using the philosophy of Goethe *Urphaenomen* method determines Blaga to betray his "angle of approaching the reality in his theoretical writings", and, "using in philosophy a method that himself is calling it *intuitive*, likening to the myth sugestivity, his position to the reality is not done in a rigurous scientifically way, but subjective and poetic". (Vaida, M., 1975 : 160).

Being particularly concerned for man's creative ability, Blaga is attracted to the idea of demonic, thus his work *Daimonion* presents itself as a foray into *philosophical interpretation of Goethe's ideas* on the occasion of the 100th memorial of his death. In Goethe's conception demonic is, "a magical power, a positive spirit of creation, productivity, deed" that can manifest in art, philosophy, science, the concept beeing completely different from that of Socrates, probably borrowed from him. "Socrates demonic is a sneaking voice that dissuade you and occasionally refrain from stumble." (Blaga, L., 1968 : 224 – 225).

Lucian Blaga and Goethe meet on the ground of mythical thinking and the analysis of the goethean concept of Daimonion is important first of all for the understanding of the entire romanian author's works.

As noted Mircea Vaida, "Blaga felt drawn to Goethe, to the mythical charm and to the poetry of his theoretical method, discovering mythical and authentic lyrical resources in the ideas about *Daimonion* and especially in *Urphaenomen-e*" (Vaida, M., *op. cit.* : 178); however there are significant differences between the two poets concerning the temperament. Thus, Blaga is naturally an antidemonic goethean, contemplative withdrawing themselves as witnesses: "I am not a son of deed"; "Blaga is not a goethean demonic at all, his demons, radiated by the power of spell of shadow, of mystery and *Rausch* is rather a variant of classical, socratic type". (*Ibidem* : 176).

What brings closer Blaga with Hölderin is primarily the metaphysical structure pesonality, as Hölderin beeing the poet-philosopher, whose lyrics deeply metaphorical echoes the "spiritualized melancholy, suffering and sublimated wisdom of the poet" (Blaga, L., 1944) and in which the aspiration to the absolute and the orphic vision of an elementary nature is found. Although the two poets are on the common ground of Christian mythology, their approach is different, spiritualized in Hölderin work and closer to the folk eres in Blaga. (Todoran, E., 1981: 128).

Cultural identity

Another aspect of the Blaga poetic work was its traditionalism, the return to folklore, the mioritic mythical land withdrawal, in a horizon of beginnings, where the poet can contemplate the beauty of native mythology. The orientation to folklore derives from his being as a poet-philosopher who is spiritually enriched after the contact with foreign literature and culture, and poured his entire conception of the world and life into the form of folk poetry.

The poet spoke about this symbiosis of modern and traditional in an interview with I. Valerian, "the poetry which suits me, though ultramodern, I believe it to be in some aspects more traditionalist than the usual traditionalism because renews a connection with our spiritual primitive soul, unalterated by romantism, or naturalism."

Mircea Vaida sensed the interference and contribution to the encyclopedic development of the great poet and philosopher personality of the two aspects of culture: *identity* and *alterity* when he said that Blaga is not tributary to some figures such as Goethe, Nietzsche or Splenger because the sources of native inspiration native can not be ignored, recalling folklore, eminescian works and some studies of researchers such as Haşdeu and Pārvan, as he said, all these sources of inspiration are nothing but "some cardinal points melted into the shadow Blaga creator personality, under whose temple the disparate elements become a new zenith in the romanian poetic space."

What succeeds Lucian Blaga through his work is to exploit the vein of a traditional literature, of a minor culture, as he himself expressed, which he would to join into the universality, what is called major culture.

In conclusion we can affirm that the whole lyrical works of Lucian Blaga evolves between two paradigms, tradition and modernity, as a result of the synthesis between cultural identity and alterity, the impact of a minor and a major culture.

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OF LOVE SQUANDERED. RADU TUDORAN'S FIUL RISIPITOR

Jeanina Simona CACUCI*

Abstract: *Whereas all of Radu Tudoran's novels cover the theme of love on the background of or paralleled with other themes, in Fiul risipitor the writer approaches love alone, in its multiple metamorphoses. Eva, the female character, falls in love with an unnamed man who will guide her through all the steps of becoming a woman. The perpetual fickleness of the male character, who, left with nothing to squander, squanders himself, encompasses a pathological love on the side of Eva, who is devoted to him to such an extent that forgiveness seems not only absurd, but masochistic. Although the novel has been said to deal with the extremes of lust alone, wothout any metaphysical insight into the relationship between the two main characters, Eva and her squandering lover are entangled in an adventure that reiterates the myth of the Androgyne; the oddity of the characters and of the situations are not mere elements of the sensational, but a frame to enclose an outlook on love in its idealized form.*

Keywords: *love, squander, lust*

Each of Radu Tudoran's novels tackles, fundamentally or subsidiarily, the problem of love. Starting with the short story book *Orașul cu fete sărace*, Tudoran reveals an inclination towards the erotic theme, amplified in the later novels. But most of the times the stories' atmosphere branches into different directions; in the novel *Un port la răsărit* the writer reveals a nautical, waterside world, a multicultural and diseased space, where love is justified through its redeeming valence. Other examples are *Anotimpuri*, where the exploited environment is the world of aviation, on the background of which the romance of young Manueal unreels, or *Dunărea revărsată*, a novel in which, on the backdrop of the socialist work, the protagonist fulfils her erotic destiny. The novel *Fiul risipitor* (*Întoarcerea fiului risipitor* in the 1947 edition), however, is a novel about love and love alone. Undoubtedly, there are auxiliary themes (too few though and irrelevant for the main subject), but, besides the main character and her erotic experience, the novel does not justify itself. Within Tudoran's work, *Fiul risipitor* is the romantic novel *par excellence*, about the ideal, idealized, impossible and maybe even imaginary love, about the protagonist's relentless and agonizind oscillation between sense and sensibility (in Jane Austen's words), in a downfall from which the winner is always the instinct.

Eva is a contemporary Cinderella (the only person to whom she might feel close is her father, after whose death she is left with an indifferent mother, a naive and mean sister and a sexually obsessed uncle, she is always poorly dressed and unwelcome at strangers' visits in the house) who falls in love precociously with the un-named man – a symbold, precisely through this anonymity, for the universal seducer. The entire novel follows the path of this almost obsessive love, covering the numerous episodes in which the departures and the returns of the "squandering son" are each time so disjointed and mean, that each of Eva's surrenders becomes a genuine act of masochism.

Apparently a superficial novel, *Fiul risipitor* has many times been regarded with scepticism by the literary critique. Due to its relatively simplistic subject, focused

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mainly on erotic experiences, due to the female character who manifests a delirious sensuality and not lastly due to the sometimes trivial auxiliary episodes or characters[1], the novel has more than often been analyzed from a negative angle, as a novel abundant in pages of "absolute pornography" (Piru, 1968: 329), "a come-back to the old theme: the destiny of a woman, without the addition of the previously proven qualities, only with the drawbacks, even more obvious" (George, 1973: 261), or a novel in which "the situational, factual and stylistic level is that of the commercial novel" (Popa, 2009: 253), the only difference being the number of pages. To vehemently deny these considerations would be an exaggeration, as the sensational character of the novel is easily noticeable in the numerous situational turnovers and in the characters (especially Eva and the squandering son) who are embodiments of excesses: excess of obedience and devotion in the case of Eva, excess of instability and pettiness in the case of her lover. Nevertheless, given the fact that we are speaking about an erotic apology, the excesses imagined by the author, no matter of what nature, enhance a certain feeling of un-natural, almost impossible, as is the love which Tudoran, through such a controversial couple, tries to ilustrate: the ideal/ idealized love, or what Al. Piru very eloquently describes as love "above prejudice and social constraints, in the absolute freedom and readiness of the feeling" (Piru, *op. cit.*: 328).

The protagonist's name is not random, Eva is the feminine prototype that embodies all the atributes of the woman unabatedly searching, or better said waiting, for the recast of the first couple. The meaning of the girl Eva's aspiration, yet unknown, is delicately revealed by her wish and expectation to grow up, in order to be old enough for her lover: "Tell me, how much do I need to grow? (…) I'd like to grow faster. What do I have to do?" (Tudoran, 2010: 48). We might say that for him, the only moral censorship is the girl's age, (physically) not ready to be held in his arms.

Eva's evolution is followed starting with the girl waiting to grow to the later sensual woman, graciously outlining that "unique and incomprehensible threshold, when a little girl starts to resemble a woman" (*ibidem*: 41). Becoming aware of her own sensuality is similar to the awakening of a second being, unknown, the discovery of the dormant woman, who is woken by his touch. As the protagonist herself admits in the first edition of the novel, her beauty is an act of will, an inner gesture, made out of the desire to be liked by her beloved. The femininity hidden underneath the poor clothing and the wild hair is revealed through the erotic gesture, in a body alphabet known only by him.

The primordial couple is re-framed through Eva's symbolic growth from Adam's rib, here the un-named man who in her eyes is the First man, the creator himself, an architect of her feminine outline:

> You touched my waist and then I saw that the waist became slimmer. You embraced my hips, and the hips grew, as a mash; you rested your head on my womb, and from that moment on I needed your weight, as the ships need ballast, not to tip. (Tudoran, *op. cit.*: 196)

The description made by Eva resembles the biblical verses about the Genesis. The casting of Eva as a woman is indeed the first act of creation – the creation of a world whose sole god is he, the first man.

Essentially, the novel is a reiteration of the homonym scriptural parable: a perpetual wandering of the squandering son, whose return will be each time greeted

[1] uncle Alfons, for instance, is a reprehensible character, he gets the maids pregnant and they will later by dismissed by misses Alion, he makes approaches even to his two nieces.

with tears of joy and celebrated by slaughtering the fatted calf, by a father, in the novel – Eva, who is much too forgiving, while the devotion of the other son, here Oswald, causes too little joy compared to the (always temporary) return of the one who lost his way. The good coat that the father gives the younger son in the Bible is in the novel Eva's love, which covers him with every return. If Eva behaves precisely like the father from the biblical story – "When he was still far away, his father saw him and felt pitty for him, he ran and fell at his neck and kissed him many times" (Biblia: 1010) – each of Eva's greetings is a variation of this reaction, the two sons differ substatially from the biblical characters. Oswald, as opposed to the older son, manages to understand the nature of Eva's love, an understanding expressed concisely, but very comprehensively, through the lines "Eva, I admire you!" (Tudoran, *op. cit.*: 164) and "Eva, I weep for you!" (*ibidem*). The squandering son, on the other hand, repeats the same mistake over and over again (so that each new repentance becomes both implausible and a clear hint of a later departure – the return is always marked by a future going away), squandering not only the protagonist's love, but squandering himself at the same time.

Within the erotic triangle formed by the un-named man, Eva and Oswald, we can notice a swap of positions in the couples Eva – the squanderer and Eva – Oswald. If in the first situation the man is the one who squanders Eva's love, and she forgives him unconditionally, within the second couple Eva symbolically and unconsciously revenges by squandering Oswald's love and devotion, who, at his turn, forgives her every time she leaves him.

If the moral of the biblical story is summarized in the last verse – "We have to rejoice and to cheer, for this brother of yours was dead and has resurrected, was lost and has been found" (Biblia: 1010), how could the moral, or the point of the novel be summarized? Because the sqandering son remains lost and the symbolic resurrection is undoubtedly ephemeral with every ocassion.

A possible explanation could be found in I. Negoițescu's interpretation:

> The squandering son cannot be considered a real hero, with a traceable outline, even though he gives the name of the novel, hei s just the shadow, the phantom projected by Eva's erotic, primordial tendency. The squandering son is more the attempt of embodiment, of building-up de desired profile that the feminine sexuality imposes in its impulse of giving herself. (Negoițescu, 1966: 330)

In these circumstances, the true squanderer, regardless of the real or imagined presence of the man, is Eva, a squanderer of her own being through each exalted giving. At the concrete level, the man's returns separate the female character from a precarious life and from a painfully acquired balance, untie her from the past, a past that is later denied: "She would ask herself: Had nothing happened in all this time? She felt as if she had been asleep" (Tudoran, *op. cit.*: 338). Similar to the monastery desired by Manole in the ballad *Monastirea Argeșului*, which collapses every night, in the absence of a real sacrifice, the life that Eva makes for herself in the absence of her lover collapses with each of the man's returns. Unable to keep her lover in order to immure him in the foundation of her expectations, Eva immures herself in an insecure construction of a life based on fancy, an imperfect sacrifice which results in the ruins of her lost youth.

For her, the only credible reality is his presence. Thus, the uproot is experienced not only regarding the past or the present, but regarding a possible future as well; the lover's return denies any of Eva's possible beings (the girl, the married woman, the independent woman, the working woman) excepting the being that he continuously (re)creates. In this manner, Eva, through his wanderings, but ever more because of her own roaming, fills perfectly the cast of a singular being: the sensual

woman, a slave to instinct and to love for a single man, situation which she cannot overpass, not even after his disappearance. Tudoran didn't desire to create a spiritually profound character – Eva's psychology is not complicated, although a certain spiritual delicacy cannot be denied, nor to create a mediocre character, but to make an embodiment of the sensual femininity (or vice-versa), remarkable from this point of view through the unique impulses that mobilize her.

What makes the erotic theme from *Fiul risipitor* different from the other novels is the subsumption of love in the sphere of pathological feelings. It cannot be disputed, Eva is a slave to a primary impulse, to instinct. The erotic act is extrapolated at a universal level, associated with the unleashed nature: thunder, earthquakes, storms. Aware of the transiency of her pleasure, Eva admits to being an enthusiast of (physical) love, fulfilling a curse hidden in her female profile:

> She thought that a curse must follow all women whose body is mane only for fruitless pleasures; they must pay somehow this privilege given by the devil, otherwise why wouldn't she be allowed to stay where she found stability? Maybe she was damned for this to have happened to her, to her and to all of the same ilk, to tear her heart and her flesh, going from hand to hand and weeping at crosses, abandoned, loosing their hair, stretching their arms to others so that they tingle their body, leaving them void on the inside and going with the wind. For she had gone from one to the other, through the mediation of one alone until today, who returned different every time. And she was his slave, faithful, not to him, but to love; through him she had enrolled in the escapeless legion of the exalted. (Tudoran, *op. cit.*: 280-281)

As a matter of fact, the novel is abundant in erotic episodes, with allusive language. Without being great artistic accomplishments, but not mere "erotic platitudes" (Piru, *op. cit.*: 329) either, the scenes of physical intimacy (oozing a certain spiritual nakedness as well, but willingly left untackled) are often well created, covered in an ingenuous indecency, pervaded by a waft of incandescent dew.

Eva's love is unaltering, devoted, unconditional even when it becomes ambiguous – "A man whom she didn't love anymore, but who, as she knew him, represented her sole reason for being" (Tudoran, *op. cit.*: 341). In the protagonist's exalted imagination, the man earns a cosmic stature, he is a superman, an earthly deity through physiognomy and strength, a man of superior intellect atoning an un-named curse: "the curse of being something else than what he had wanted to be" (*ibidem*: 354).

The man is the exact opposite of the female character: instable, mean, frivolous. What for Eva becomes fatality, for him is a mere manner of filling his existential gaps or of avoiding boredom. Like all things in his life, Eva is a borrowed lover whom he leaves mechanically without thinking of what he means to her. As in many of Tudoran's novels, the epic tension resides in the rivalry between love and distance, important coordinates in most of the tudoranian charaters' destiny, one always representing an obstacle for the other. The adventure of distance is preferred to the sentimental adventure; thus, the acceptance of a complete love by the man wanting adventure would signify a betrayal. This results in the predicament that triggers the heroine's drama and the novel's subject.

Who, or how, Eva's lover is eventually proves irelevant; he is esentially a projection of her desires, an ideal, imagined in such a manner to overlap a pre-created

form[1]. Eva's obssessive love materializes in a parellel reality which compesates for his absence from the material world and transforms him in a permanent presence. She chooses to ignore the immediate reality and the real character of the man in order to encompass him in an imagined perfection. This behavious recalls Stendhal's crystallization theory, according to which falling in love is possible only by projecting imaginary features upon the loved person (similar to the salt crystals that embellish the branch from Stendhal's story), a phenomenon followed, according to the author of the theory, by an inevitable process of de-crystallization, meaning falling out of love. "If in the paroxysm of our love we could suddenly see the object of our love from the normal perspective of our attention", says Jose Ortega y Gasset, "its magic power would be annulled" (Ortega y Gasset, 2008: 43). Accepting the hypothesis that love is an "impulse towards perfection" (Ortega y Gasset, 2008: 28), or, as Plato considers, that love is the apiration of "procreation within beauty" (Platon, 2003: 130), all these imaginary projections are natural and justified. But Stendhal's idea sustaining that love can be done and undone is not entirely sustained by Tudoran's story, and this because for Eva the process of falling in love is irreversible. De-crystallization, which equals at a concrete level the discovery of the real person, doesn't end in falling out of love. The heroine's feelings oscillate between love, pitty, hopelessness, but love prevails.

Jose Ortega y Gasset enriches Stendhal's perspective on love and adds the term of "metaphysical engraftment": "This type of love in which a being remains attached once and for all and entirely to another being (…) an ontological cohabitation with the loved person, loyal to their destiny, whatever it might be" (Ortega y Gasset, *op. cit.*: 27). Starting from this idea, Eva, despite the reproaches made by several critics, beyond the woman of "awoken sensuality" (Negoiţescu, *op. cit.*: 330), is the primordial woman who aspires to the re-enactment of the androgyne unity.

The end of the novel favours the same idea. Disappeared following the bombardment of Bucharest on the 4th of April 1944, the squandering son doesn't disappear due to what he represents. Eva's (rethorical) question "Are you here?" thus becomes redundant: he is always here, in Eva's heart and imagination.

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[1] This overlapping is considered by Jose Ortega y Gasset love at first sight.

THE SYSTEM OF PROHIBITIONS IN THE FOLK TALE IMAGINARY

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Abstract: *The present study aims to identify some of the prohibitions of the Romanian folk tale, in terms of image, imagination, imaginary. It is known that traditions are based on the eternal conflict between good and evil and the oppositions appearance / essence, beauty / ugliness, dynamism / passivity. Such an opposition generated a system of prohibitions related either to space, time or characters and even objects, and revealed itself both in language and action. Space-related prohibitions are provided as they appear in the folk tales under research, whereas others will be described in the future papers.*

Keywords*: imaginary prohibition, tradition.*

The imaginary-related issue has aroused controversy among specialists, but for the perceptive ones, such as Gilbert Durand, it is found entirely in all aspects of history, in all ages and in all cultures. The same idea is highlighted by Lucian Boia „the history of the imaginary promises to be one of the safest ways of access to the depths of the human spirit" (Boia, 2000:7). According to Evelyne Patlagean „the imaginary consists of all representations that exceed the limit imposed by the experience findings and the deductive connections authorized by them" (*Ibidem*). As regards Jacques Le Goff's research it should be observed that he is more concerned about what the imaginary is not rather than what it is. Accordingly, „the imaginary should not be assimilated with external reality, symbolism or ideology (*Ibidem*).

In his book *For a history of the imaginary*, Lucian Boia proposes the use of archetypes as integral parts of the imaginary. Therefore, the history of the imaginary can be defined as a history of archetypes. According to the author,

> the history of the imaginary is a structural history because in the end, even the most sophisticated constructions of the spirit can be simplified, decomposed and reduced to archetype. It is also a very dynamic history because archetypes are open structures that evolve, combine with each other and whose contents are adapting to a changing social environment (*Ibidem*).

The purpose of the imaginary is not to obliterate reality in order to replace it. In the real world that can only disappoint, the imaginary plays a compensatory role. It works everywhere and anytime.

Therefore, to correctly understand the concept of imaginary it is necessary to relate to the book by Gilbert Durand, „patron of the imaginary" as called by Lucian Boia, *Anthropological structures of the imaginary* (1960). The author proposes the anthropological direction as method of interpretation as long as

> any evolutionary or historical explanation of myths should be rejected ... history does not explain the archetypal mental content since it is itself the field of the imaginary. And most importantly, imagination in every historical period is present entirely in double and antagonistic motivation: pedagogy of imitation, imperialism of images and archetypes tolerated by social environment, and adverse fantasies of

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> rebellion due to denial of one or another image by the environment and historical moment (Durand, 1997: 333-337).

Opinions about the imaginary take different forms, some of the most suggestive being highlighted accordingly. Summarizing the views of his predecessors, Jean Starobinski dares to give a definition of the imaginary and provides some pertinent observations:

> implied in perception itself, mixed in memory operations, opening the horizon of possibility around us, joining projects, hopes, fears or conjectures, imagination is more than an ability to evoke images that double our direct perception of the universe: it is a spacing power due to which we represent remote things and distance ourselves from present realities. Hence, the ambiguity we find everywhere: imagination anticipates and foresees, serves action, outlines fulfilment configuration before it is attained. Imagination cooperates with reality, since our adaptation to the world claims that we should get out of the present moment, overcome our immediate world, to seize a future indistinct in the first instance (Starobinski, 1974: 170).

In comparison with foke tales, the concept of imaginary is in close correlation with memory. It is folk tale memory about which, Mircea Eliade, putting it in correlation with historical events, stated

> it is known, for instance, that the memory of a historical event or an authentic figure is not stored for more than two-three thousand years by folk memory. Why? Because folk memory hardly retains individual facts and authentic figures. It works with other structures; categories instead of events, archetypes instead of historical characters. The historical character is assimilated to its mythical model, and the happening is assimilated to the category of mythical action (apud V. Tudor Creţu, 1980: 24).

It should be emphasized that in the folk culture, it ,,prevails as a repository which retains and ranks an amount of essential, archetypal information, on whose milestones one adds and shapes phenomenal aspects of history and existence" (V. Tudor Creţu, 1980: 23).

The opposition system in the Romanian folk culture allows the development of a set of prohibitions related to time, space, characters and objects. Lazăr Şeineanu was preoccupied to identify the cycle of prohibitions in the foke tale, without which the initiation journey would not make sense. Moreover, the folklorist found out that most primitive peoples knew such lands and places marked by prohibition. Therefore, positive heroes of folk tales cross dark places, forests, mountains, valleys, and their soul oscillates between a soft fatalism and never excessive trust. Happiness itself is conditioned by what Lazar Şeineanu identifies in the prohibition cycle.

It was stated that „the space structured in a certain way in the culture morphology can be regarded as a symbol of a certain culture. Romanian popular culture also has a specific spatial vision that takes the decisive form of the undulatory infinite as in Lucian Blaga's interpretation. It is a matrix space of the Romanian, an unconscious framework of our lives" (M. Nencescu, 2013: 23).

Making the journey allows deciphering its meanings, which is in close connection with the folk thinking. Therefore, the Romanian folk tale provides a syntactic symmetry: the hero goes in search of the girl abducted by the dragon. He usually leaves his father's palace. In the real world he succeeds after fighting with the beasts standing in his way, he encounters a forest, a spring or three bridges (bronze, silver, gold). The forest receives various interpretations in the folk tale. It is the culmination of earthly realm. Beyond there is „another realm", „the world beyond" where the dragon dwells with all his family. In all its complexity, the journey requires a

certain adventure, which the narrator presents as a conscious or unconscious violation of a prohibition.

Previous research mentioned a mythical geography of the journey with its three landmarks: the emperor's palace, the forest and the world beyond. The journey in the folk tale appears as a return trip to the starting point, that is home. The itinerary captures the idea that the hero's movement in space is actually a rite of initiation into life. All experiences during the journey can be seen as some knowledge of the world. Staying at home would make such knowledge impossible, therefore, the hero is moving to other unknown realms, other areas to be conquered.

The hero's journey is followed in the spirit of folk symbols, as vaguely outlined by the anonymous narrator. Some small details are direction-related elements.

> După ce trecu afară de împărăţia tatălui său şi ajunse în pustietate, Făt-Frumos îşi împărţi toată avuţia pe la ostaşi şi, luându-şi ziua bună, îi trimise înapoi, oprindu-şi pentru dânsul merinde numei cât a putut duce calul. Şi apucând calea către răsărit, s-a dus, s-a dus, s-a dus, trei zile şi trei nopţi, până ce ajunse la o câmpie întinsă, unde era o mulţime de oase de oameni (Ispirescu, 2010: 8).

The occurrence of the three fields are symbolic spatial embodiments most frequently encountered in Wallachian variants and the three halts of the hero are tests he successfully passes helped by his horse. The hero makes the first halt on Gheonoaia's land „a large field". The place is deserted and „after three days they set out" to the land of the Shrew, which is nothing else but ,,a beautiful field with green grass on one side and scorched grass on the other" (*Ibidem.:* 9).

Coming off victorious in the two lands, Făt-Frumos and his horse ,,se duseră, se duseră şi iară se mai duseră, până ce ajunseră la un câmp numai cu flori şi unde era numai primăvară; fiecare floare era cu deosebire de mândră şi cu un miros dulce, de te îmbăta; trăgea un vântişor care abia adia" (*Ibidem*). The last land „a thick and high forest dwelled by the wildest beasts in the world" (*Ibidem*) is highly coveted by the hero since it belongs to the most beautiful of the fairies. Once there, Făt- Frumos has good company, the hosts „asking him to live with them, for they said they hated sitting all alone"(*Ibidem*). Once the whole story told, the hero kept company with the youngest girl. „This cermonial act confirms the hero's dream come true and simultaneously the human emotional memory so rooted in fleeting life. Nothing else is worthy to note" (V. Tudor Cretu, 1980: 137).

Living in those lands, the hero is allowed to walk around the palace and the forest, but prohibited to enter the Valley of Weeping. Things seem quiet. Fat-Frumos „lived in peace and quiet with his wife and sisters-in-law, enjoyed the beauty of flowers, the sweet and clean air, as a happy man" (Ispirescu, 2010: 11). As Vasile Tudor Cretu stated ,,as a happy man" suggests, in fact, that ,,the hero is not a happy man that enjoys, but enjoys as a happy man. We are wisely told that Fat-Frumos's happiness and immortality are not definite ontological states, on the contrary, provisional existential aspects " (Tudor V. Cretu, 1980: 137)

The Valley of Weeping, the prohibited place in Ispirescu's *Tinereţe fără bătrâneţe şi viaţă fără de moarte*, a good folk tale according to Calinescu, is the terminus of the old wizard's prediction. In other words, the cycle of prohibitions unites with the cycle of fatality in that the hero is pushed unwittingly to a thoughtless action ,,Ai trecut, nefericitule, în Valea Plângerii, îi ziseră ele cu totul speriate. Am trecut, dragele mele, fără să fi voit să fac această neghiobie" (Ispirescu, 2010: 11).

The price the hero had to pay was considered a sacrifice ,,as the unity between an earthling and an immortal brought about the death of the human offspring: the couple

will never beget, will never give birth to offspring to perpetuate a hybrid human species contrary to the laws of life" (Tudor V. Cretu, 1980: 137). Unable to remain in the world without memories, the hero disobeys the rule reaching the Valley of Weeping. At this very moment, Fat-Frumos memory is reactivated, the longing for parents making him ,,să se topească d-a-n picioarele". At home, the hero is given a harsh sentence because he had aspired to immortality „to fall from his extended youth directly into a deep old age ... "(*Ibidem:* 138). Punishment is inevitable: death ,,o palmă îi trase Moartea lui, care se uscase de se făcuse cârlig în chichiţă, şi căzu mort, şi îndată se şi făcu ţărână"(Ispirescu, *op. cit:* 13). Thus finishes the hero's symbolic journey.

By its textual and subtextual meanings, Ispirescu's folk tale was enriched with more knowledge, especially that the message captures the idea that man's mission is to try to see, what lies beyond the border of reality, regardless of sacrifice. Despite the failure of the journey, Fat-Frumos's success is high, because the true search and testing human condition value most.

What is surprising here is that ,,Fat-Frumos goes through a temporary and reverse metamorphosis; born mortal, he becomes immortal during his life and then, from the much yearned eternal youth, he claims immortality. i.e. to swiftly become dust. Henceforth, he is not doomed to exist in the neighbourhood of celestial female, but in the good care of maternal land" (V. Tudor Cretu, 1980: 139).

Along with the Valley of Weeping, the mountain in *Aleodor Imparat* is a topos loaded with the same meanings. The prohibition comes from the father with the firm warning ,,Să nu te ducă păcatele să vânezi p-acolo, că este nevoie de cap. Acel munte este moşia lui Jumătate-de-om-călare-pe-jumătate-de-iepure-şchiop: şi cine calcă pe moşia lui, nu scapă nepedepsit" (Ispirescu, 2010: 39). But here the punishment becomes a reward, because the skillful hero manages to eliminate the evil dwelling in those lands.

Access to or contemplation of prohibited areas such as the field of sleep, longing or mourning brings the hero back to his familiar universe. Since then, the world of adoption became foreign and rediscovery desire equals to his return to true origins. There are versions of the folk tale in which the hero is prohibited to bathe in the water of remembrance, and when he yields to temptation is banished from the Dream Land. ,,In a symbolic sense, the Dream Land is a human ideal that cannot be achieved" (M. Nencescu, 2013: 32).

The dragon palace becomes ,,architectural duplicate of the centre symbol, the place favorable to birth of life. The extramundane palace cannot protect human beings's lives due to its belonging to a different reference system. It is just a morphological copy of the reminded symbol with no operative function. For this reason marriages between dragon and abducted girls remain baseless and fruitless sad ceremonies cancelled by the saving intervention of the wandering, doomed to eventually remedy the situation" (V. Tudor Cretu 1980: 125). The other realm belongs to unseen places and is an imaginary topos with a certain substantiality in the Romanian folk tale.

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SELF- SEARCHING IN MAX BLECHER'S NOVELS

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Abstract: *This aproach has a starting point in Dominique Maingueneau' s statement in his Literary Discourse. The protagonist finds himself in an eternal self-searching as he declines both his identity and background, being secluded due to his incurable deasease, fighting and trying endlessly to create a new identity of his own, the so called „paratopie". In Blecher' s case, the identity of his protagonist might be temporarily suspended by creating imaginary spots, but it' s never lost. The protagonist constantly rejects his own group, a group of ill people belonging to the real world. He finds himself reinventing his own world in countless attemptions of creativity, a new space for himself. We can define Blecher's protagonists through Kirkegaard' s concepts used in his The Sickness Unto Death as they all obviously decline to admit who they are or they desperately want to get rid of their tormenting self.*

Keywords: *self-searching, paratopie, literary spaces.*

In the Heideggerian view being authentic means being aware of your own finality. It may sometimes be a crisis of identity. A common place not only in modern and postmodern literature - the crisis of identity can be identified in the classical character Ulysses who tells the Cyclop that his name is Nobody. His modern counterpart, Joyce's character, Leopold Bloom, fights his own fears while undergoing a crisis himself.

The first scene that opens Blecher's narrative, *Adventures in Immediate Unreality*, presents what the writer himself calls "a crisis" and the literary critics completed "of identity". "When I stare at something on the wall for a long time I find myself wandering who I am and where I am. That's when I feel the lack of my inner self from afar, as if I had become a completely different person for a moment. This abstract character and my real self fight for my convictions with equal forces" (Blecher, 2009: 19).

The novel *Adventures in Immediate Unreality* is nothing but the narrative (story) of shaping an identity, of the ultimate and desperate attempt to shape an identity, a different one form the present one. The purpose of this narrative is therapeutic, being revealed directly by one of the auctorial statements of the narrator- character: "When I keep thinking of these things, trying in vain to blend them into something I could call myself (...); when my hand tries to write this weird incomprehensible simplicity, then it seems to me, for a moment, just like a convict who briefly becomes aware of the awaiting death, unlike everybody around him (and would like his struggle to be different from all the other struggles in the world, managing to free him) that all this will suddenly engender a new authentic fact in a warm and intimate manner which will define me clearly as a name and will echo inside me in a unique outstanding tone, which is that of the meaning of my life..." (Ibidem: 42)

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In *Literary Discourse. Paratopie and Enunciation Scene,* Maingueneau identifies three types of paratopies: identity, spatial and temporal paratopies.

The identity paratopie, metaphorically rewritten in Dominique Maingueneau' s terms - "my group is not my group" (Maingueneau, 2007: 106) can be identified in the mentioned novel by Max Blecher, the dilemma of the narrator-character, from the beginning of the novel, is related to his inner self.

With Blecher, the identity paratopie becomes maximal because from a physical point of view his characters cannot belong to humanity being excluded because of the illnesses they suffer from: "I had many opportunities of encountering such desperate cases, doomed beforehand. In a sanatorium in Switzerland an old woman consumed by a terrible pancreatic cancer she had no idea about (she used to say she had a little acidity which made her stomach sour after meals), in another case a young lady who a few days before being operated on (which she hadn't been told yet) was planning a voyage in the south of France, and other cases when those around a sick person knew the situation was extremely serious while the patient completely ignoring everything would go on living in a slight dizziness and in the unconsciousness of his petty daily concerns" (Blecher, 2009: 12).

In the case of Blecherian characters the inner self can be suspended – by creating some paratopical literary spaces, but it cannot be lost. "The true anxiety of Blecher's character is revealed only now: and it does not consist in the fear of losing one's identity but in the helplessness of doing it. Being but yourself: here is the existential suffering of the hero" (Manolescu, 1983: 74). Thus the Blecherian character rejects the group of sick people in the topical society, does not recognise it as being his own group often tempting to configure some relatively topical spaces. In Kierkegaard's terms, Blecher's character might be defined by what the Danish philosopher calls in *The Sickness Unto Death*, "the despair of not wanting to be himself or wanting to get rid of himself".(Kierkegaard, 2006: 95) In this sense, the narrator-character in Blecher's novels imagines himself in a Kafkian way as either a tree or a red scarf in a dahlias bouquet or a little joyful dummy in a shopwindow. Blecher's character becomes aware of his own despair, finally understanding that his inner self cannot be lost, but suspended through hallucinations and visions at the most.

The hallucinations of Blecher's characters make reference to Karl Jaspers' thesis, according to which paranoia is a consequence of biological changes. The character in *The Lit up Burrow* said: "when I am alone and close my eyes, or when in the middle of the conversation I brush my cheek with my hand and I squeeze my eyelids, I find once again the same intimate and well-known cavern, the same cosy burrow lit up by blurred spots and images which is the inside of my body..." (Blecher, 2009: 1) The biographical method proposed by Jaspers can have its correspondent in literature in what Mircea Eliade called "oceanographic method" or the thorough study of life as if we looked at it through an "inverted field glass" (Radu Petrescu). The inner eye used by the narrator-character to see inside himself does not betray the character's feelings but his hallucinations and visions. Going back to the beginning of the novel *Adventures in Immediate Unreality*, we easily notice that the narrator-character has the experience of some visual phenomena without the presence of some sensorial stimuli, thus, according to Jaspers' theory, the form becomes more important than what the patient sees, which is the content of the hallucination. These visions-forms create the world of "immediate unreality", through which the narrator saves himself, managing to organise it coherently, just like the one he used to live in.

Blecher suspends death or fear of death as Mihail Sebastian stated, reaching the strange effect of an optimism of resignation. The narrator-character accepts his status acquired during his illness. The ego of Blecher's character is suppressed, illness is not an exception, as with Hortensia Papadat-Bengescu, it is an event that pulls you away from the daily automatism. Thus, for Blecher, the biological becomes an important reality, any of its struggles revealing the joy of still being alive. In this sense, Blecher is Heideggerian because the concept of death is defined by that of life, even if the stance is always the same – illness.

The perspective of the narrator-character in *Adventures in Immediate Unreality*, obviously relates Blecher to George Bacovia. Blecher's performance stands out. In *The Lit up Burrow* the exacerbated sensitivity of the narrator becomes evident in every fragment of the book: "Every moment we imagine life and life remains valid for that moment only and only in the way we imagine it then. Thus, to dream and to live is the same thing. The moment the dream unfolds, its events are valid only for nocturnal moments of sleep, just as in daily life the thoughts and events are valid only for the moment they take place and in the way we imagined them then. Still, if we tried to believe that events are independent from us, it is sufficient that in a tragic moment we close our eyes and we regain an inner independence so rotten and hermetic that we can place in its darkness any memory, any thought and any image we want, we can place in the middle of the tragic moment a joke, an anecdote or a book title or the topic of a film".(Blecher, 2009: 30) Actually, both in the consciousness of the author and in that of Blecher's character, there is a permanent fight between appearance and essence, or better said between immediate unreality and reality.

Blecher's character, Emanuel, from *Scarred Hearts*, lives a similar experience to that of Hans Castrop from the novel *The Magic Mountain* by Thomas Mann. The sanatorium becomes for him, as well as for Blecher's character, the reality he relates to, the only one actually. The discourse of both characters sometimes becomes Kafkian. Suffering from tuberculosis, Kafka himself addressed the doctor in this way: "Kill me or else you'll be a killer!" In one way or another Blecher's and Mann's characters suffer just like Josef K from Kafka's *The Trial*, they are locked away: " Josef K must have been defamed by someone because, without having hurt anyone, one day he got arrested". (Kafka, 2007: 1) All the three characters live the illusion of freedom: the sanatorium is a reorganised space, camouflaged, mimesis of immediate reality/ unreality, and Josef K's trial is held only on Sundays creating for the character an image of pseudo-freedom. On the other hand, this isolation gives them the possibility of becoming aware of their own limits, finalities.

The despair of getting rid of himself is perhaps best rendered by Blecher in *The Lit up Burrow*, through the dying character that does not see the point of receiving the eucharist, in fact his discourse stands for the refusal to join the group he is part of.

The retreat of the character from *The Lit up Burrow* in "resting places" – the outskirts of the town, the river banks, the garden with elegantly mown lawns, the country lanes – undoubtedly represent the attempt to escape from the group of sick people whom he does not wish to identify himself with. The way the character perceives reality – as illogical – is also an expression of rejecting the group. The white of the plaster – as a reference point of the topical society he is part of suffocates the world of the character, the only chromatic pseudo-deviation he indulges himself in is red, this alternation actually revealing the same *impossibility of the I of being only I* or in Maingueneau's terms – *the I* does not allow *the he* to manifest itself: " One day, a slight

change appeared in the scenery: whereas all the objects in the entire square were still white, on the Bank the dome became red..." (Blecher, 2009: 12)

What the exterior does not offer to the enunciator in *The Lit up Burrow* is provided by the interior – a relatively topical space, where the character finds his peace: "... I often wonder with great excitement what is the meaning of this continuous inner enlightenment and what percentage of the world it represents..." (Ibidem: 67)

What generates pain – the physical side – engenders a *relatively topical space*. Thus the inside of the body is perceived as a new world where the character travels, as well as the centre of all the dreams. All the relatively topical spaces will stem from here and one will be able to recognise its synonymous space outside – rooms, caves, cellars, etc.

"The moment I write, on small obscure canals, in winding streams, through dark cavities carved in flesh, with a small gargle in the rhythm of the pulse, my blood floods the darkness of my body, flowing through the flesh, nerves and bones." (Ibidem: 68)

The Lit up Burrow – "the world of reality that lies beneath the skin" (Ibidem: 70) is the paratopie of the one who enunciates in this text.

Blecher perfectly matches the definition of the writer given by Maingueneau, in the same study, as "a person who does not find his place and has to create the realm of his own piece of writing on its very absence." (Maingueneanu, *op. cit.*, 105) Obviously the group of sick people imposed by the topical society is not recognised by the writer, in the literary space, in sickness and in pain he does not see but a transient situation that he considers of "no illustrious status such as the noble and admirable inspiration in art". (Blecher, 2009: 74) Another metaphor used by Blecher to describe its paratopie is that of the game "pictures to copy" which "when it is badly played and the paper slightly moves during copying, the figures are distorted. It is the point of view, surprisingly new, of the lunatic for whom, while copying life, reality shifted a few centimetres away, that is 'lost his mind' and produced such extraordinary forms." (Ibidem: 74-75) Thus, the way Blecher uses in order to relate at the same time to *the extremely topical society* and to *the relatively topical literary space* which becomes a copy of the topical society – a reality that *has lost its mind giving birth to new extraordinary shapes* – is what actually fuels the act of Blecher's creation. The text of *The Lit up Burrow* will be written according to the recipe proposed by its author: "Well, I noticed this is what makes up the ordeal of suffering, and the conclusion was simple, that is in order to get rid of pain you mustn't "get rid of" it, on the contrary you must "deal with" it as carefully as possible. As carefully and closely as possible. Until the observation of its smallest fibres." (Blecher, 2009: 77) Blecher's writing depicts in detail the suffering, the origin of all paratopies being here. For instance, here is how the restrictions of the topical society he comes from, *of the topical I*, manage to create, paradoxically, by becoming aware of them, relatively topical spaces, paratopies, in which *the he* manifests himself in all his splendour: " I now knew the 'shape' of pain and all I could do was, with my eyes closed, to follow it as a musical piece and to try and carefully 'listen to' all tonalities and intensity levels of pain the same way I followed the modulations and diversities of a concert piece with the same repetitions and the same themes, that I discovered in the composition of pain just like in the music I listened to." (Ibidem: 78) So here is one of the stances of the *nomadic he* manifested as a result of becoming aware of the topical reality. One more stance generated by becoming aware of the *I that is only I* is the one in which it identifies with the comedians who confront superior characters:

"In the comedies I often saw at the cinema, what is comical and makes us laugh is that situation when a strong muscular character fights against another one that is skinny but cunning enough to avoid the strikes, such as the fight between an American policeman and the frail Charlot who always escapes him. The essence of the comical situation lies in this imbalance, in this disproportion of forces which opposes a powerful self-confident one to a weak doubtful one. And this is the situation in my illness when a lot of complications appeared. Day by day, a new pain and suffering, day by day one more ache and one more loss of hope, all fighting an exhausted body which only had some force of incomprehensible resistance, created the disequilibrium of forces that generates hilarious situations. When I had an extension fixed and it started to hurt, I felt like laughing" (Ibidem: 80) or a different one "It was a new matter of reality from which now rose the town with me in its centre, undiscovered, fresh, weightless and with no organs, like a mere contour line of myself" (Ibidem: 81). The only way to escape the destined reality is to reject the group, rejection that finally has the desired effect: " In the end the sick person has to die or there must be an improvement that allows him to keep being 'ill' ... and I got this last promise" (Ibidem: 82). In fact, the sick person state in which the *I* is allowed to stay triggers the nomadism of the *he*.

In *Adventures in Immediate Unreality*, the cinema hall, the waxworks and the fair also become relatively topical spaces. In these spaces the *I* becomes visible and it is characterised by an unusual freedom: "I used to become so absorbed in the film that I imagined myself walking in the parks on the screen or leaning against the railing of the Italian cafés where Francisca Bertini performed, with her hair hanging loose and with her arms waving like some scarfs in the wind" (Blecher, 2009: 53-54) or "I believe that, if the instinct of a purpose in life ever took shape inside me and if this tendency should be linked to something truly profound, essential and irreparable inside me, then my body should become a wax figure in an exhibition and my life a mere endless contemplation of the surrounding windows" (Ibidem: 56). In fact, the narrator-character admits in the same text how easily he can become somebody else: "This shift of mental states took place under different circumstances. It came stealthily and suddenly changed my inner body" (Ibidem: 63).

The homodiegetic narrator of the novel *Adventures in Immediate Unreality* expressed his intention of creating an identity for himself, of acquiring a NAME through writing, through a story. The act of writing as a way of regaining one's self turns out to be a central approach to Blecher's biography and prose. The crisis of identity is only apparently provoked by certain places, its main cause is, in fact, the infliction of "the I that is only I", as Nicolae Manolescu stated.

Blecher's character desperately tries to build his own identity, yet he fails lamentably because it is not in a human being's power to choose his identity, but only to accept the one he was given. He rebuilds his own identity through writing. This is the ultimate strategy to regain his identity and it is also the only feasible one, because the narrative organisation of memories by remembering things gives coherence and uniqueness to the self, similarity to the previous stances (child, adolescent, adult), as much as possible for a person with identity deficiencies.

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DOSTOEVSKY AND NICOLAE BREBAN'S NOVELS

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Abstract: *The article presents some of the possible connections between Dostoeevsky's work and Breban' novels. The obsession for power, new religions of modernity, bleak, oppressive atmosphere, perfect crime and, above all, the interest in human psychology are the main ideas the study hints at.*

Keywords: *Dostoevsky, crime, power, master, servant.*

Concerning many junction points of his work, the writer Nicolae Breban doubles his work of explanatory assertions, so that the researcher also has to take into account the writer's declarations about the analysis of writings, even if, sometimes, that is only to determine the contradictions. Breban likes shocking declarations, velleity that proves once again, his well-known megalomania. Breban made numerous allegations and references about his relationship with Dostoevsky in almost all of his interviews and essays. His belief is that the 21-st century will be under Dostoevsky and Nietzsche's rule, though, emphasizing the Russian writer's work major influence and its predominant importance in setting up the distinctiveness of the modern literature.

Nicolae Breban said many number of times that some of the literature maestros are: Nietzsche, Tolstoi and Dostoevsky. Most of the critics, both in reviews and studies, considered Breban's assertion, trying to establish some similitude and contrast elements between the great Russian writer and the Romanian one. It is all about the term dostoevskyanism – understood differently by each one who approached this subject. There is only one certain thing: we cannot talk about imitation, but about a more subtle, profound influence, about an emulation process, because Dostoevsky "can't be followed, but only loved." (Nicolae Breban)

Breban's dostoevskyanism may be identified at the level of some atmosphere elements, of some character's features and especially, at the level of his attraction towards the so-called abyssal psychology. This dostoevskyanism was a subject of discussion or disproof even from Breban's first writings. If there may be a correspondence, easy to recognize, there are also many points where the two writers' works are different. V. Cristea was the most fervent supporter of the differences between the two, of the substantial dissimilitude between them. He considers that in his work, Dostoevsky caught the great diversity of life, "the passing through all the stages of human, from elevation to collapse, the author of the *Karamazov Brothers* encircled for the first time, like a new Magellan, the vast sphere of what is human, showing its complexity."(Cristea, V., 1975: 205) In this critic's opinion, from all this broad kingdom, Breban possesses only a narrow band – the biological – sexual and teratological one and that of force relationships. It is missing the antithetic area: that of joy and serenity, the Romanian writer not paying attention to the positive, brilliant side of human.

The criticism was unanimous concerning one element: the tendency towards the **abyssal psychology**. That would be the feature that approaches him most to the Russian writer, here being necessary a few explanations. Whether Dostoevsky's

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characters live intensely their own drama or joy, Breban's characters lack the passion "corrupted by a bookish conscience, otherwise modern, of the artifact, the emptiness meets in Nicolae Breban's work, the coldness of observation." (Malița, L., 2001: 3)

The author said about the novel *Animale bolnave* (1968) that it was written "with humiliation in Dostoievsky's luminous linen." Dostoevsky is considered the true father of the modern detective novel, a narrative formula adopted by Nicolae Breban, too in this novel. In Dostoevsky's work, the murder is not only an abstract enigma which should be unraveled through inventive logical deduction or fantasy games, but also a material fact which through its atrocious reality, through the smell of blood and through the animal cruelty, is able to overturn man's whole moral structure, calling him in question. The dostoevskyan characters' abyssal psychology gives the possibility to any surprise, thus they could pass from one extreme to another, nothing being impossible. "In each dostoevskyan hero, there is a saint and a murderer."(Crohmălniceanu, O.,1981: 191)

Animale bolnave has a complex structure, so that, here, the writer makes a synthesis of the novel formula, preponderant realistic which was also approached in *Francisca* and of the antimimetic pragmatic, pseudo – realistic of the eseistic - poematic prose from *În absența stăpânilor*. Thus, we have a **reality**, described in an objective manner (a description of the town, characters, relationship between them and of crimes) and a **reflection of reality**, its reflection in Paul's conscience and imagination. So, for many times, we have the same event presented through both ways. Here, we recognize the counterpoint technique, used ingeniously, the police novel being doubled by an abyssal one. "A novel made up of two novels: the classic, social, of manners, of classic typology etc and beside these, the oneiric one, based on Paul who destroys and creates continuously reality."(Pecican, O., 1994: 104)

This abyssal, oneiric mystifies permanently the peaceful passing of the traditional, invading all the structures through Paul's hallucinating reflection, mixing the daily, brutal reality with the practices of an expansive imagination. Despite this subversive plan, all the conventions of a detective novel are respected: in a mountain town, there happen a few crimes, whose author is assiduously looked for, and after many failed attempts, he is caught. On the same ground, there is also displayed a strange love story between Irina Dabici and a former student, Titus. All these real elements are permanently scattered and then, rebuilt by the witness of all these events: Paul Sucuturdean. So, in an industrial, mountain town, Nadrag, where Paul Sucuturdean has just arrived, there happen three absurd crimes, due to the fact that nobody can establish their reason and there is no connection between them. At the beginning, the crimes puzzles the authorities because of the lack of clues, looking like perfect crimes, just like Raskolnikov initially wanted to accomplish. Like in any other detective novel, the author puts us on more wrong ways, so that, in the end, the detective Mateias' vigilant eye and his sharp mind, to retrace the course of the crimes and reorder previous, skipped details. But, police action does not represent Nicolae Breban's concern, who just like Dostoevsky in *Crime and Punishment*, is interested in surprising the complex abyssal psychology of crime, in what is happening behind all these insane facts which are the intimate resorts that are brought into play.

The characters are very interesting, appropriate to this kind of narrative line. Krinitzki is the missionary of a new religion, the giant that tries to suppress his force and violent tendencies through reconsidering and introversion. Preaching the Christian moral, the character affects the people round him and transforms them in fanatics.

This image of the prophet – the one who gathers supporters, "proselytes", can be found in many of Breban's novels, some of them being: *Bunavestire* and *Don Juan.* In *Bunavestire*, Grobei (the one from the second part of the novel, the one after the metamorphosis) becomes Farca's spiritual follower, embodying and transmitting further his ideas about the existence of some new social relations, based on the opposition **master – servant.** Grobei is adulated by scores of members of the organization in the whole country, although he refuses any of their gestures. He will isolate himself, breaking off from the outside world, who will worship him, making a legend of him. In this situation we can talk about a certain mysticism, in Grobei's case, but also for Krinitzki, too, even if it is not about the traditional meaning of the term. Both characters identify themselves with the preached idea, they cannot exist independently, but not on their own will too, because the other proselytes see them committed to these ideas and there is no way to return. In Krinitzki's case, this fact has much more severe consequences, because his ideas are generalized and rise grimly in Miloia's soul. Krinitzki is a powerful and violent person who obeys to a canon, because he fears of himself. He is a "saint ", through giving up to self –control. His power turns into gentleness, and the selfishness in dedication. The God he preaches is one that can be found everywhere, in all what is alive.

Religion is for Krinitzki a way to restrain his powerful instincts, but he will start up the crimes, without knowing, and will be the victim of his most faithful apprentice, Donesie Micula. Micula is a weak person and this weakness pushes him to fanaticism and crime. In this situation, it is eloquent the reaction of the two towards the biblical example of the servant who hid the coin from his master. Krinitzki considers that faith should not be given up to, but preached, that being the reason for which he speaks and reads daily from the Bible to those who are interested. On contrary, Miloia makes from divinity, a good for him, hidden, because he considers himself entitled to defend God from sinners. Under the mask of absolute devotion, the most ardent intolerance is hidden. Through Miloia, the author illustrates the possible fanatic side of any other religion. Miloia kills those who aggress Krinitzki in any way. He cannot accept someone to hurt his idol and his reaction is to cast them out. In the end, he kills Krinitzki, too, because he does not correspond with the image he created about his idol. When he kills Krinitzki, Miloia kills a big part of himself, because he remains alone.

A new couple is settling into shape, representative for Breban's novels that resembles to dostoevskyan works (beside the **tough – weak** one, **executioner – victim, lord - servant**) is that of **master – disciple.** This type of couple **is** identifiable in *Animale bolnave* (Krinitzki - Miloia), in *Bunavestire* (Farca – Grobei), but in *Don Juan (*Rogulski - Rusu), too. Refusing the propagandistic service, Krinitzki does not work for any religious institution, but just like in the primary Christianity, The Idea. Actually, he preaches the Christian ideology like a form of therapy for a devastated psychic. Miloia seems to play the role of the favorite apprentice, the most fervent and faithful. The Master is the one to formulate the ideas, and the disciple has to assume and preaches them. The propagandistic dimension refused by Krinitzki has a special value, prior for Miloia. Because Krinitzki keeps the dogma for himself, being unable to open himself towards the people, to punish those who make fun of the saint ideas, to convert them, to take attitude, Miloia kills him considering him a traitor of Idea. So, here we can feel the sinister presence of the dostoevskyan climate, the novel being about an ideological crime, not about a religious one.

The author confesses that he was tempted by this type of birth of violence from non-violence preaching. Krinitzki's ideas about isolation and lack of involvement, his

peaceful attitude will raise in Miloia the wicked structures of his soul, pushing him towards murder. The crime is committed by Miloia, to keep untouched the purity of Idea and not to compromise the ideology. In this situation we see a change of the well - known relationship – the master is suspected by distortioning the idea and this implies a change of the story line and of roles. "In a symbolic way, the crime was part of a pre-established script, the Apprentice representing a middle stage, being connected with the inner reason, with the dynamics of the relationship between master–disciple, so as the latter to devour his master, to finish his formation."(Maliţa, L., *op. cit*. :41) But Miloia does not have the ability to accede to the master position, declining the symbolic and ceremonial act into a trivial, a mediocre one. Miloia understands the things at a superficial level, but he becomes fanatic and the damage takes place. Miloia does not commit a crime, but three. The first two are meant to defense the master, the embodiment of Idea, from those who wanted to desecrate and indent his authority, and the last one is meant to defense the Idea itself from the one that betrayed it.

At antipole, there is Grobei. Even from the beginning, he is looking for a master. All his life was under this sign: looking for a master to serve him, to whom he would obey. After a big part of the novel seems that this role is played by the beautiful Lelia Crainiceanu, the story line changes suddenly. Grobei leaves his fiancée and opposed to Miloia, he will not kill his master (already dead), but through metamorphosis, he will come to identify himself with Farca. So, the disciple, in this case, is able to turn into master. If Miloia succeeds to attract attention in a negative way above the preached ideas through his gestures, Grobei is extremely efficient in organizing and spreading his master's ideas, Farca. He dedicates his whole existence to this noble aim, to this legend about to born. Donesie Micula, called Miloia and Traian Liviu Grobei represent not only two complementary typologies. They encode two different cultural situations. Whether in the first one, we can read, the experience, even if it is deformed, by fanaticism, the horrifying battle with the angel, "in the second case impresses especially the nostalgia, doubled by the painful conscience of impossibility to invent a new myth, which should reconnect us to transcendence."*(ibidem*: 45)

The line of the crimes is started by the murder of a worker, Simonca, the next is Irina Dabici's son, and then, Krinitzki. The investigators start the investigations, arresting a few of the suspects, but, beside these, there are others too that raise suspicions. Krinitzki had had a more ardent discussion with the smith, just before the murder, thus becoming a possible murderer. The question mark above him emphasizes, especially because he seems to know some things, but he refuses to talk about them, despite the pressures of investigations.

Strangely, Paul is always present at the place of the crimes. This is a strange character between the most unusual of Breban's characters. He continuously changes the reality through the filter of a pathological imagination. A great part of the investigation has to display on Paul's depositions, a person who cannot make a real distinction between truth and fiction.

Another character, above whom the air of guilt is floating, is Gaspar, an enigmatic character with violent tendencies. He had a violent meeting with the second victim, Irina's son, in one of his nightly visit he was making to her. Irina is widow, an unearthly beauty, who thimks about herself that she is damned to bring unhappiness to those who love her. Titus Garda, doctor Garda's son, a personality of the small town, made a passion for her. His gestures, many of them exaggerated, prove an abnormal love, a love to which he cannot give up.

The atmosphere of the novel is an extremely tensioned one, murder, guilt are in the air, so that "all (Krinitzki, Paul, Irina) are victims and executioners, angels and demons, saints of abjections or demons of suffering."(Simion, E., 1978: 477)

Breban's characters are not the traditional characters any more, with logical, explainable actions, due to the environment they live in and to the situations they are exposed to. Krinitzki, Miloia, Paul, Irina have what is called, "an abyssal psychology", a psychology outside the common canons, making surprises at any time. Like Dostoevsky, Breban throws an unexpected light above the dark side of the human soul, shocking with the revelation that the criminal instincts can hide anytime and in any human soul. In *Seek Animals*, there are the murderous tendencies displayed in all their horror. The crimes are not abstract acts, some disposals of the characters based on an existence scheme, they are violent actions described in a monstrous way. Simonca is found with the broken skull by a powerful beat, Dan, the high school student is lying strangled with the head on the table, Krinitzki has on all its body the marks of more razor stabs. The crime is not only an idea, a thought, an intention to demonstrate the supremacy, to show that you are above good or bad, just as Raskolnikov believed. He also discovered, like the characters in *Animale bolnave* that the crime has a material, physical, monstrous side. So, the crime, expression of the power will, turns into pure bestiality. The will without power transforms people into "seek animals", because pushing them to self improvement, giving them a real superiority, can also lower them on the most infamous step, that of crime. All characters have something monstrous, distorted, and terrifying in their being, they all seem to be accomplices at all the crimes that horrifies the town.

Paul Sucuturdean is the character that introduces us Nadrag town and through his eyes we discover the first elements of the Romanian universe. He is one of the most original characters in Romanian literature. He is a liar, a person with a hallucinatory imagination, lacking a clear image above his own existence. Paul mixes the dreams, the fictional projections with the real events. The people see him like a disabled person, like an unintegrated , the only one that will show a more profound understanding of Krinitzki. He seems to live continuously in an area of subconsciousness and only sometimes he seems conscious, but even then he lacks his memory. There are a few memorable scenes, where Paul is the main character. One of them is Paul's visit to "the woman in black", Irina Dabici, the one who caught his eye from the first moments after his arrival in town. Once he entered in the intimate atmosphere of the summer kitchen, happy that he will eat the dishes prepared by the hand of the one he idolatrizes, the young man suddenly observes two hens on the table that begin to walk slowly through the plates. The birds create him a terrible fear – fed by the unexplainable feelings towards Miloia who had a physical deficiency: a hand like a claw. Paul's assertions about claw, included in his long stories about the moments in which he assisted at crimes, will be the point from which Mateias will succeed to un-puzzle the enigmas from Nadrag.

The critics found a resemblance between Paul and prince Maskin, because both "can support with great understanding the tortures to which he is subdued by the brute – Dabici teenager – and his shy kindness of good and confused animal, succeeds only to harden the aggressor, because this will make him feel infinitely guilty."(Ştefănescu, A., 1977: 198)

The obsession for power, the new religions of modernity, the tensioned, dark atmosphere and above all, the interest showed to the characters with an abyssal, complex, surprising psychology are all reasons for supporting the closeness of Nicolae

Breban's novels to those of Dostoevsky, understood not in the way of imitating a well-known model, but in the sense of a creative taking-over of some elements and their embedment in new, original, valuable contexts.

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PERSONNAGES CHEZ VINTILĂ HORIA

Mădălina- Violeta DÎRMINĂ[G]

Abstract: *Vintila Horia is a writer who began his career at "Gandirea" magazine. He loved the Romanian culture and he is an exponent of the Romanian exile. The characters of the novel "God was born in exile" evolves like in a painting by El Greco, as silhouettes and shadows. Ovidiu is an alter-ego of the writer.*

Keywords: *characters, identity, exile*

Vintilă Horia, un important représentant de l'exil, il a vécu avec la nostalgie de l'espace natal, capable de récréer sa patrie. L'exil pratiqué par Vintilă Horia est un exil *intérieur*, cet exil renvoye à l'exil de Homer.

Dans la conception de l'auteur, le roman est un processus ample de connaissance, est une technique de connaissance, une oeuvre complexe qui peut surprendre des aspects de la réalité dans une seule oeuvre.

Un moment important dans sa carrière littéraire est la publication du roman *Dieu est né en exil (Dumnezeu s-a născut în exil,* 1960*)*, c'est un roman ,,despre ceea ce m-a salvat, despre găsirea unui prilej de adaptare și în același timp de salvare." (Constantin Ciopraga, 1992:1)

Le peronnage imaginé par l'auteur est un personage réel, un poète, que l'auteur l'a connu dès l'adolescence. L'écrivain est fasciné par les poésies d'Ovidiu, mais à cause du professeur du latin il doit préférer Eminescu. Son personnage est un homme qui vit un ,,moment de acută criză existențială" (Gheorghe Glodeanu, 1999:127). La chose qui l'a éloigné des poésies d'Ovidiu est le regret de ne pas être libre, une chose qui ne peut pas être compris par l'auteur:

> Nu puteam concepe un om, un poet, dispus la fiecare vers să regrete o misterioasă și pudică culpabilitate, implorând fără încetare o iertare, care de altfel nu i-a fost niciodată acordată. Era pe vremea fericită în care nu puteam vedea a treia dimensiune a exilului, acea durere în adâncime pe care nu o cunoaște decât cine a fost rupt de ceea ce Blaga numea ,,orizontul" în care ne-am dobândit propriul nostru stil de a fi. (Vintilă Horia, 1962:116)

Une modalité d'échapper de vie réelle est l'imagination: ,,Ovidiu, […] are un cîine credincios pe care îl numește Augustus, devenind, imaginar, cel care deține puterea, și nu împăratul […] Călătoriile în memorie […] o terapie de supraviețuire pentru personaje și pentru creatorul lor." (Gheorghina Adina Lemnian, 2009:86)

Le roman commence par la descente en enfer, le moment où Ovidiu arrive à Tomis. Grâce à Dochia il va réussir survivre, le lien entre les deux a une note amoureuse, elle empêche les dangers: ,,Ne iubim, ceea ce mă face să mă gândesc la două flori crescute pe ramuri diferite, care ar vrea să fie împreună și care n-au decât

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culorile lor fără glas și parfumul lor depărtat ca să se simtă laolaltă […]" (Vintilă Horia, 1990:73)

Ovidiu est un *alter ego* de l'écrivain. ,,Eu este un Unu plural." (Ștefan Aug. Doinaș, 2002:23), l'être humain est multiple. L'exil affecte l'étape de réalisation de son oeuvre. Les oeuvres écrites en exile ont fait appel à la mémoire. L'être exilé subit des métamorphoses, par exemple Ovidiu essaye à s'adapter. Il ne sent pas la même atmosphère qu'il sent chez soi. Par ses oeuvres il a besoin de garder la l'identité nationalle.

La première année repésente une douleur, une douleur qui peut être oublié en sommeil: ,,durerea lui Ovidiu îmbracă nocturnul, un nocturn existențial, fie de natură impresionistă: «închid ochii ca să trăiesc. Și ca să ucid!», […]." (Simion Mioc, 1999:202) Il refuse Tomis et en même temps il idolâtre la Rome: ,,Totul îmi e străin și urăsc tot ce mă-nconjoară în această clipă. […] Mă găsesc între două contraste, singur reprezentant al echilibrului perfect: Roma."(Vintilă Horia, 1990:41)

Les peronnages évoluent comme dans une peinture d'El Greco, comme des silhouettes et des ombres: Dochia, la domestique du poète, le médecin grec Teodor etc. Le regret de devenir une mauvaise herbe (inutilis herba) est un revers de sa belle enfance passé à Sulmona. Il va trouver deux raisons pour cet état: *carmen et error.*

L'envoi vers *carmen* (poésie) a comme base les vers d' *Amores*, d'*Ars Amandi* et *Remedia amoris*. *Error* renvoye à la relation qu'il a eu avec Iulia, la fiile du césar. Les personnages appartiennt aux catégories sociales différents, mais le nombre des personnages est réduit. Dochia, Honorius, Herimon et Artemis sont des personnages qui ont un rôle d'intermédiaire dans cette étape de l'exil.

Le protagoniste évolue, Vintilă Horia utilise comme source d'inspiration l'oeuvre de Pârvan, *Getica*. Ion Vlad parle de l'existence d'une poésie de *toposurilor* (Ion Vlad, 1990:7)*:* ,,Cei ,,opt ani" ai cărții înregistrează succesiv anii exilului, chemînd amintirile, tot mai palide și mai îndepărtate odată cu trecerea anilor, iar succesiunea anotimpurilor e mai mult decît un semn al temporalității narațiunii.*"(ibidem)* Le paysage décrit est magnifique, il représente ,,orchestrația poemelor eminesciene pe teme identice." (Constantin Ciopraga, 1997:296)

Ovidiu se souvient de son amour pour Corina, il est conscient du fait que ,,Augustus ne dăduse un imperiu, dar ne luase sufletul."(Vintilă Horia, 1990:179)

Dochia est la femme qui aide Ovidiu pour voir ,,mai multe adevăruri decât toate femeile Romei" (Vintilă Horia, 1990:180), elle est la femme dévouée.

La métamorphose du poète est complète, il réussit à s'habituer avec la période de l'exil: ,,Augustus m-a exilat ca să mă facă să sufăr […]. Dar știu acum că Roma, acestă Romă care era, la începutul suferințelor mele, oglinda tuturor gîndurilor, nu se află la răscrucea tuturor drumurilor de pe acest pămînt, ci altundeva, […]" (Vintilă Horia, 1990:155)

Ce qui nous frappe est la relation entre l'auteur et son personnage, il affirme: ,,Mă întâlnii cu Ovidiu chiar în fața acestei intrări în propria mea noutate. Era, ca și mine, un poet; […] fusese exilat, ca şi mine, de ai lui, şi cucerise cu încetul o filo sofie cu totul deosebită de cea care-i pusese în mișcare gesturile și gîndurile la el acasă …" (Vintilă Horia, 1977:27)

Dans l'espace de l'exil, Ovidiu réussit à se connaître très bien et méditer sur le problème de son âme, il voudrait être exilé dans une région plus chaude, avec des hommes ,,care să nu fie barbari." (Vintilă Horia, 1990:17)

Dans le roman *Les Impossibles*, le protagoniste est inquiet du souvenir des forêts, il se trouve en exil en Suisse. Son amour pour Clara se produit brusquement, au

moment où il la voit pour la première fois. Les deux se rencontreront pour la première fois à l'anniversaire d'un ami et du premier abord se produit une *attraction magnétique*. «Seul l'amour pourrait me sauver, me faire approcher de Toi, se substituer à la terre promise.» (Vintilă Horia, 1962:43) Leur amour est pur et en même temps impossible: «La femme aimée comme introduction a l'éternité, comme purification de toutes les terreurs, comme aboutissement.» (Vintilă Horia, 1962:102) Clara est mariée, mais le sentiment qui les unit est beau.

La ressemblance avec l'oeuvre de Mihail Sadoveanu, *Creanga de aur*, est celle que le protagoniste Kesarion Breb se sépare de Maria, mais sa conclusion peut être trouvé dans l'oeuvre de Vintilă Horia: „Iată ne vom despărți. Se va desface și amăgirea care se numește trup. Dar ceea ce e între noi acum, lămurit în foc, e o creangă de aur care va luci în sine, în afară de timp." (Mihail Sadoveanu, 1986:144)

Le professeur de littérature, Toma Singuran, le protagoniste du roman *Salvarea de ostrogoți*, est isolé en Bărăgan après une période de dix ans passée en prison. Sa liberté est une *deuxième prison*, il a beaucoup d'interdictions:

> „Va trebui să te prezinți la miliția din Balta Albă la zi'ntîi a fiecărei luni. […] Nu vei scrie scrisori. Nu vei scrie nimic. Nu te vei îndepărta prea mult. Nu vei traversa Dunărea. Nu vei da nici un semn de viață. […] Îți vei stabili reședința în regiune, unde-ți va plăcea, în afară de orașe și sate." (Vintilă Horia, 1993:5)

Au début, il se sent comme un être étrange. Gheorghina Adina Lemnian l'appelle un „pseudo-Robinson" (Gheorghina Adina Lemnian, 2009:19), parce qu'il réussit à s'adapter dans toutes les situations, même dans un environnement hostile. Bărăganul est un espace surveillé par le policier en temps que la cave lui offre de l'intimité, elle est une source de l'énergie.

Le manuscrit trouvé dans la maison où il habiteras, la maison du physicien Ștefan Diaconu, l'aide à trouver certaines données en ce qui concerne l'activité du Ștefan. Il avait connu Rene Guenon et aussi Niels Bohr.

L'évolution du personnage commence dans la prison, là il se prépare pour une nouvelle étape de sa vie. Il doit confronter les températures très basses, mais il réussit à s'approvisionner et il peut vivre, l'environnement hostile devient *son ami*. Toma Singuran peut être considéré comme un initié parce qu'il réussit à trouver le manuscrit caché dans une cave, à la difference du policier qui ne réussit pas. Il va continuer le manuscrit et il a l'intention de l'envoyer à l'étranger.

Crenguța Gânscă l'appelle „homo religiosus" (Crenguța Gânscă, 2001:68), parce que dans l'exil il découvre la religion. Grâce au moine Calistrat de Căprioara, il découvrira la modalité de sauver le manuscrit.

> „[…]aveți credință ca toată lumea. Există oameni care o arată, alții, ca dumneavoastră, care o țin ascunsă ca pe ceva de rușine sau ca pe ceva nefolositor, alții care o folosesc greșit și-i schimbă numele, materialiștii dialectici, de pildă, care au înlocuit bisericile cu închisorile." (Vintilă Horia, 1993:125)

L'existence du Toma Singuran est influencé par la présence des deux femmes dans sa vie: Dora Adela, dans son enfance et Malvina, dans sa période d'adulte. L'image de son enfance l'aide à dépasser les situations difficiles, l'amour pour Dora Adela est pur. Malvina est utilisé comme un moyen pour obtenir certaines informations, mais leurs gestes sont naturels.

Un autre personnage significatif pour l'oeuvre de Vintilă Horia est le peintre El Greco du roman *Un mormânt în cer*. Sa vie est présenté dans des couleurs, comme dans un tableau, même l'auteur affirme: ,,Ce am vrut să spun, sau să pictez, ceea ce e același lucru."(*apud.* Victor Cubleșan, 1995:4) Il quitte sa patrie, L'île de la Craie, pour habiter à Toledo, une espace où il realise ses créations. Il dépasse les difficultés d'adaptation avec dignité et patience. Comme Radu Negru, il évite l'invasion des turcs, ainsi il est:

> […] o imensă ființă de acumulări spirituale, conștiente și subconștiente, pe care le topește înnoitor, în flacăra geniului său smerit și exilat. Spiritul lui e modest, de când s-a oprit, ca la o poruncă, interioară și de sus, în pământul casitilian, însemnat cu iubire și devoțiunea pentru Dumnezeu și pentru Jerónima, soția sa, pe care a pierdut-o nu de mult, în moarte. (Simion Mioc, 1999:226)

Dès l'enfance, il découvre le talent de la peinture, sa mère a saisi qu'il a un potentiel exceptionnel. Son voyage est ,,chiar un suport structural al desfășurării epice. [...]" (Gheorghina Adina Lemnian, 2009:86) Constantin Ciopraga croit que ce voyage est une chose abstraite, un ,,călătorie spre sinele fracturat." (Constantin Ciopraga, 1993:63) Le peintre deviant un messager du Dieu, et les origines des oeuvres proviennent:

> […] din imponderabile din Orient și Occident, din creștinism și păgânism. Ca și Lactanțiu, el este un profund platonic, dar care, asemenea lui Pietro Lorenzetti și călugărului Bonaventura, își dă seama de pulsul și cerințele mai ascunse ale epocii, de noile armonii ce se ivesc. (Simion Mioc, 1999:232)

Son maître de Venise, Tizian, le stimule à lire Dante, et ensuite ses lectures seront Platon et Aristotel. Ses lectures représentent l'univers propre du grand artiste. El Greco manifeste un sentiment d'amour pur pour Jeronima, mais après qu'elle meurt il réalise des oeuvres d'art qui présentent un monde plein de mystère. Il aborde une connaissance absolue ,,mai ermetică și mai radical orientată spre cer" (Simion Mioc, 1999:226), la perte de la femme qu'il aime est un moment crucial. L'existence de son fils Jorge Manuel est la seule raison pour vivre.

Le silence représentera pour lui une forme de ,,epuizării dintre o operă și alta" (Simion Mioc, 1999:236), pour lui c'est la seule modalité de percevoir le silence.

Selon la conception d'El Greco l'amour est associé avec la vérité, ce sentiment sera soutenu par le souvenir de son amoureuse: ,,a picta și a iubi era același lucru cu a călători spre Adevăr." (Vintilă Horia, 1994:65)

En conclusion, les personnages supportent les difficultés de la vie et ils réussissent à s'adapter dans toutes les situations: ,,Toate personajele horiene focalizante sunt, în fapt, personaje-idei, incitante așadar în măsura în care, figuri izolate, insulare, ele sunt capabile de drame în conștiință, acestea acoperind de regulă prim-planul scenariilor." (Constantin Ciopraga, 1997:297)

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THE SEARCH FOR IDENTITY IN THE DYSTOPIAN LITERATURE

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Abstract: *The dystopian literature can be characterized as a particular background for alienation, revolution, psychological and scientific experiments, totalitarianism, anxiety, and so on. Similar to the utopian literature, the dystopian fiction can be characterized by fact that its main purpose is to express the antonymic binarity between the old and the new, between the present and the future, but also to introduce a new opposition between the normal and the abnormal, between the individual and the others. In order to develop these oppositions, dystopian literature uses mainly two literary strategies: de-familiarization and the cognitive estrangement. Focusing on these strategies, the study tries to analyze the effects of the dystopian types of control over the human mind. Because any form of control may generate all the possible forms of conflict and, further on, all the possible forms of violence, the study intends to show that in a dystopian world the human beings are mere subjects of psychological analysis, of controlled games, of obedience and slavery. The individual is asked not to create his personal identity but to adopt the given one, changing entirely the perception of him, of the others and of the world.*

Keywords: *dystopia, de-familiarization, cognitive estrangement.*

Utopia and the Negative Utopia

Far from being a simple fantasy, utopia represents a critical reiteration of most of the dilemmas that a modern society could generate and, at the same time, a prescriptive promise that a solution will be found. Utopia is an individualized description of an imagined society which was organized on the basis that implies a critical approach to the real society (Kumar, 1991: 49). The utopian mentality tends to configure a new universe using a modified reality by abstract speculations. The process of creating new utopian universes is based on the extrapolation of the real into the fictive; thus the utopian world is very similar and also different from the real world that generated it (Trousson, 1975: 13). From the philosophical point of view, utopia is both a place which does not exist (outopia) and a place where everything is governed by the good deeds (eutopia)[1]. When referring to utopia or to the utopian thinking there must be taken into consideration, at least, two critical perspectives. One of these perspectives stands for a theoretical strategy that uses criteria based on reason. Their usage is made in order to sustain the political actions of the utopian political programs. The other perspective represents an amendment to the fallacious structure of the utopia and it criticizes the achievable character of the utopian ideas. From this point of view, utopia may represent a new system of thinking made of fantasies which sooner or later will become ideologies.[2] The latter perspective also refers to the literary domain. Most of the

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[1] The terms represent a combination of the Greek words: *ou* means *no, eu* means *good, well, topos* means *place* and *-ia* is a suffix which is used in expressing the names of the countries or regions.

[2] According to this theory, utopia becomes an unconscious expression of the new system of thinking that anticipates the new reality and which serves as resource for the historical and political achievement of that particular utopian society.

utopias written after 1900 are more or less hangovers from the old versions of the ideal commonwealth. Unfortunately they bring very little that is really new and were first created by Bellamy or Morris in their times. One of the starting points concerning the literary concept of utopia in general is represented by Aristophanes' description of the ancient castle given in his play *The Birds*. Here the author uses the parody as a literary technique in order to describe the perfect castle imagined by Hippodamus, presenting it as a wonderful place for the birds and calling it "the cuckoo's nest" (Nephelakakkiougas). The replay for the utopian castle was Plato's *Republic* which could be interpreted as a satire to the model itself.[1] Both, Plato as well as Aristophanes kept a permanent distance between the model and its parody or satire in order to make the irony possible and thus showing the critical value of the model. An elaborate counterpoint was *Utopia* created by Thomas More. The book was written in a style that resembles the ancient Dialogues. It is entirely a philosophical and abstract discourse which seems to be idealized. The main themes that it brings into discussion are the abolition of private property with the argument that pride is the great source of many crimes, and the perfection of such a utopian society. But the perfection of such a society is expressed only in its uniformity. Later, the scientific utopias replaced the philosophical ones. It is the case of Campanella's and Bacon's writings which became the central points during the Enlightenment period. Because of their liberal manner, they also inspired other literary utopias such as Swift's *Gulliver's Travels*, written in 1726. After an interruption during the 19th century, the utopian form went back to its old pattern: challenge and answer. The best example was the socialist utopia as it was described by Edward Bellamy's *Looking Backwards* from 1888 which was criticized by William Morris' alternative vision from *News from Nowhere* from 1890. H. G. Wells' *A Modern Utopia* from 1905 takes a step further into the analysis of the utopian society which, according to him, was not brought in by a sudden revolution but by a gradual increase of light, of new ideas. In both his writings, *A Modern Utopia* and *Men like Gods*, he broke with the utopian tradition by refusing to describe a perfect society. For him, in a modern utopia there must be no perfection but frictions, conflicts and waste. Wells' utopia is represented by a state of affairs at once possible and more desirable than the real world but, at the same time, it is distinctly impracticable by every scale that reaches only between and tomorrow.[2] With his writings, Wells returned to the old utopian society proposed by Plato, More and Bacon. To the classical utopias, freedom seems very trivial while any virtue or happiness is considered different from liberty. In the modern society the free will represents the subjective triumph of existence as the survival in the utopian world becomes the objective triumph. Wells deprecated the suppression of individualities to a common pattern as he stated in *A Modern Utopia*:

> We were free to have our untrammeled desire I suppose we should follow Morris to his Nowhere, we should change the nature of man and the nature of things together; we should make the whole race wise, tolerant, noble, perfect – wave our hands to a splendid anarchy, every man doing as it pleases him, and none pleased to do evil, in a world as good as its essential nature, as ripe and sunny as the world before the Fall. (Wells, 2009: 43)

[1] In this case, the model was satirized deliberately but it was not rejected. Its inner structure was kept as its formal aspects became variable.

[2] The utopian state described by Wells is powerful enough to keep isolated under modern conditions but also powerful enough to rule the world. It is more like a world-state to which the inhabitants are transported by an effort of imagination.

In the history of utopia, Wells represented a model as well as a reference inspiring several other utopias but, this time, the model of utopia is questioning the essence of the model itself, de-structuring it, negating it, and transforming it into its opposite. This is the moment when utopia became anti-utopia as the critical and/or satirical version of the utopia. Being the opposed version of the utopia, "en prenant le contre-pied", anti-utopia does not propose new formulas or a new anti-voyage whose negative consequences discredit and compromise utopia itself (Baczko, 1971: 48). Most of the times, anti-utopia presents a radical critical analysis of utopia. That aspect turns anti-utopia into a negative version of any utopian model. Paradoxically, anti-utopia becomes the negation of utopia in the very domain in which it opens towards itself.[1] Being put into practice, utopia compromised itself by proposing a new type of society and a new type of man. Inside anti-utopia, the process of idealistic and philosophical changing continues. A new form of anti-utopia came into being and it is dystopia which tends to transform any determinant that was related to the ideal of the utopian vision into its counterpoint and thus, the model itself is destroyed. Dystopia is a warning. Destroying its own model, dystopia becomes another form of negation. As the hope in a better future is growing, inevitably the fear of disappointment is growing too showing that any vision of the future utopias must contain the negation of the same vision. The consequences of any utopia are not utopian as well but horrible or dystopian (Stableford, 1993: 360). Dystopia was meant a separation from the applied utopia and not from utopia itself. Anyway, dystopia owes utopia at least the form and the content. Dystopia was intended to be released not as a negation of utopia but as an attempt to suppress the tendency of changing the virtual domain with the possible one. The dystopian vision does not intend to become a model itself neither does it need to become a virtual model, remaining only a warning.

Considered as a literary gender, utopia may have a totalitarian aspect in its structure. Most of the techniques that are used have the insight purpose of describing a perfect society which does not approve the existence of change or revolt. From this point there is only a little step towards an imminent dictatorship or even tyranny if it is approached too seriously. That is why the main characteristic of the literary utopia may be considered the satire, the negative analysis of the modern real society which has the aim of proposing a new world-state. In doing so, the utopian society is opposed to the real one, because "the utopian republic is par excellence static and it does not allow its citizens to fight or to dream of a better utopia" (Berneri, 1950: 7). Thus, the satirical utopia ends in distorting its own model which, later, is definitely negated by dystopia. Paradoxically the classical utopia develops its model using positive categories and determiners but the same model stands for a bizarre perfection which intrinsically includes the treads of self-destruction. Apparently, the negative utopia does not build but demolish a virtual perfect world-state. Going even further, the utopian world could be interpreted as the expression of faith sustained by the mystic beliefs. Most of the utopias have their resources in mythology, as well as most of the utopian social projects represent nothing but revised editions of the ancient texts (Koestler, 1965: 13). Mythological or not, utopia proves that the best type of society is the inferno. The solution that the same utopia proposes is unfortunately dystopia which intervenes as a warning in case of achieving the utopian reality. Dystopia does not represent an alter-ego of utopia. The two genders are entirely different. On one hand, utopia projects a

[1] The great danger for utopia was represented by its fulfilment as it was noticed by Berdiaev. Unfortunately, utopia became its own abomination and that made dystopia possible.

model of a perfect society and, on the other hand, dystopia introduces a model of a perverted society. According to Arrigo Colombo, the destructive impulses of a society mostly belong to the concept of power understood as a type of control over the individual and function as a means of total degradation (Colombo, 1990: 12).

Dystopia and the Dystopian Literature

Considering Trousson's point of view, a particular feature of the 20th century utopian literature is to multiply the negative perspectives of utopia and also most of the anti-utopias. Even if anti-utopia started as a means of continuation of the utopian tradition, its intentions are totally different, developing itself as a place of despair and abjection (Trousson, *op. cit*.: 245). Generally speaking, literature may also function as a *social criticism* for the utopian alternatives, trying to find better solutions, but the disclosure of the contradictions between the premises and the finalities that may appear in the utopian projects belong to dystopia. By definition, the dystopian literature is not a separate literary gender but a particular form of expression very similar to the utopian literature. Being more a specific kind of critical energy in spirit, the dystopian literature is placed in direct opposition to the utopian thought, warning against the potential negative consequences of the arrant utopianism (Booker, 1994: 3). Most of the dystopian literary themes represent an opposition to the utopian perfect society described in the utopian literary works. The individual is not put in a perfect relationship with society but rejected and/or isolated.

One of the most important themes of the dystopian literature is the lack of privacy. It is considered that the personal facts are not private to anyone. All the individual facts must be private only between the citizen and the governmental organization to which he entrusts and are available for statistical uses but not as individual personal facts. Another theme is represented by the lack of free movement. An individual is not free to go without permission or explanation to any part of the country or region. Dystopian literature uses new literary themes such as the un/limited knowledge or the impossibility of lying. All the knowledge in the dystopian world is recorded and available as a series of indices; there is nothing that an individual knows that is not reported and included in the universal knowledge. Nothing is personal, not even a thought. The worst crime in the dystopian world is lying. The inexact statement of facts or the suppression of any piece of information is considered a crime. No one is free to discuss or criticize anything in the whole dystopian world because any free discussion may be considered an act of subversive aggression. Most of the literary dystopian works present the individual versus the state or versus the machine. In opposition to the utopian world, where the interests of the citizens coincide with those of the state and a conflict between the two is unthinkable, the dystopian one is in permanent conflict with the individuals. In the dystopian universe, the individual may be one of the "cafoni" described by Ignazio Silone or one of the starving peasants presented by Carlo Levi, or a poet committing suicide rather than becoming a clog in the propaganda, or one of Kafka's characters fighting against authority. As Zamyantin described in his dystopian novel entitled *We*, which was written in 1921, in the new state no member of the society is one, but one amongst, one of the others. In such a dystopian state, called the Unique State, the individual life is regulated with a

mathematical precision.[1] The same state is ruled by the Benefactor and his Guardians who are considered as angels because they know every moment all the thoughts of each individual, fulfilling two roles at the same time: that of the confessor and that of the police spy. In the Unique State there is no such a thing as private life of the individual. All of the dystopian literary themes are to be found is Zamyantin's novel. For example, the lack of free movement is sustained by the Green Wall which was built around each city allowing no one to leave the city. Longing for the past, when the Unique State did not exist, the citizens of the dystopian society started to manifest a desire for such a lost world. When the desire became an attempt to revolt, the State applied a long overdue reform: the compulsory destruction of man's imagination.[2] The violence from Zamyantin's novel is not to be found in Huxley's *Brave New World* from 1932, but here the stability of the state is obtained by even more dramatic means, such as the introducing the new Pavlov's conditioning of reflexes in infants and the use of the drug, soma, which cures all discontent, ill-humor, resentment or bitterness. The result stands in all the corrective methods that could be much milder than in the Unique State because here there are no instruments of torture or executioners but the offenders against the State are dispatched to a far-away island where life is suppressed continuously. Both Zamyantin and Huxley proved that the idea that suffering and frustration are necessary to creation lies at the bottom of any dystopian world (Berneri, *op. cit*.: 317). In their dystopian novels, instead of demanding the right to free discussion and movement, to free will and happiness, they asked for the right to suffer.[3] Considering these two dystopian novels as the best illustrating examples, there could be said that most of the authoritarian utopias of the 19th century and the beginning of the 20th century are responsible for the anti-utopian attitude generating the dystopia and its literary representations.[4]

De-familiarization and Cognitive Estrangement as Dystopian Literary Strategies

The main literary strategy concerning the dystopian literature is de-familiarization.

Focusing on the imagined models, the dystopian fiction may offer a new perspective over the social and political problems that a dystopian society has to face. De-familiarization, as a literary strategy of exploring new alternative perspectives, was first introduced by the Russian Formalists. They considered it as the essential constitutive of the difference between the literary and non-literary discourse. Going further, de-familiarization could also stand for alienation as a particular concept of the present world.[5] Together with the other concepts such as power, revolution, totalitarian

[1] In the Unique State everything is reduced to mathematical equations, men and women all wear a gold plate bearing their number.

[2] It was an operation on brain which eradicates any longing for freedom, any unsatisfied desire.

[3] The satire that Zamyantin and Huxley proposed is based on compulsory happiness which was decreed by the totalitarian states described in their dystopian novels and it also represents their criticism of the utopian World-State introduced by H.G. Wells.

[4] Utopias have not always described totalitarian societies or centralised states. Morris' *Nowhere* or Diderot's *Tahiti* are pure utopias that present the individual free from both physical and moral compulsion, engaged in love and work, in search of the artistic state.

[5] This meaning of the term de-familiarization was referred to with the Russian word *ostranenie*.

practice, science, reification, hybridization, de-familiarization is one of the topic anguishes that projected the dystopian masterpieces of the 20th century. First, the term de-familiarization was coined by Viktor Shklovsky in his essay *Art as Technique* from 1917. By using it, the author meant to distinguish between the practical and poetic language. Because of its perceptibility, the poetic language is considered to be a "framed speech" as opposed to the language of prose which is the ordinary speech, more economical and easy to be understood (Shklovsky, 1998: 20). The difference between the two types of languages was made in order to prevent the process of "over-automatization" which could determine an individual to use the language like the robots (Shklovsky, 1998: 16).[1] For the Russian Formalism, de-familiarization represented the dominant artistic technique and also a form of alienation but the concept was developed by other writers who invested it with new values. One of them was Bertolt Brecht who introduced the concept of Verfremdungseffekt.[2] Brecht used the term in relation with the epic theatre in which case it stands for a technique of taking the social events to be labeled as something strange, impossible to be explained and not as something natural. This technique marks a disturbance of the daily routine and raises the everyday things above the level of the obvious and natural reality. According to Brecht's point of view, de-familiarization, in his acceptance, may be used to turn into unfamiliar the entire act of staging. Having this purpose, the plays are set in unfamiliar surroundings, all the gestures are exaggerated, the action is interrupted with songs, the placards announce the content of the scenes and the actors only exhibit the outer sings of the characters (Brecht, 1964: 94). This technique aims to denaturalize the perception of the artistic and aesthetic act of performing on stage and also to violate the audience's expectations.

A new approach to the concept of de-familiarization was given by an avant-garde group called the Situationist International Group.[3] Unlike Shklovsky or Brecht, the members of the avant-garde group invented a completely new form of de-familiarization called détournement or diversion. Their theory tends to repudiate the manner of thinking in images because they considered that the image is one of the most dangerous instruments of cultural domination. More than that, their theory specifies that the individual belonging to any form of social organization has moved from *being* to *having* and then to *appearing*. In other words, they considered that the modern conditions have pushed alienation beyond the familiar reality into a world reduced to images and representations.

> In the situations where the real world changes into simple images, the simple images become real beings and effective motivations of hypnotic behaviour. The spectacle, as a tendency to make one see the world by means of various specialized mediations, naturally finds vision to be the privileged human sense. But the spectacle is not identifiable with mere gazing tendency.

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[1] The concept of de-familiarization may be compared to the concept of *différance* introduced by Jacques Derrida. For the French philosopher the term has a dual meaning: to differ and to defer. His intention was to draw attention to the use of the common language in a way that it would not alter the individual perception of an object, idea, notion etc. that was supposed to be easily understood.

[2] The term Verfremdungseffekt could be translated as alienation or estrangement effect.

[3] During the late 1950's the Situationist International Group played an important role in the French student uprisings of the late Sixties, particularly during the events of May 1968, although since then they have drifted into obscurity. The group was made of European artists and theorists.

> It is the opposite of dialogue. Wherever there is an independent representation, the spectacle reconstitutes itself. (Debord, 1983: 18)

Thus, in the "spectacle" all the objects become images, any expression is diluted into mere information and the people are turned into spectators. In this case life itself becomes lifestyle. In order to fight against the process of turning everything into images, Debord proposed the creation of new types of situations that disrupt the spectacle. All the images must be de-contextualized, *de-tourned* and then re-contextualized into both new and old contexts. All the three forms of de-familiarization, being the Russian ostranenie, the Brecht's Verfremdungseffekt or the French détournement, seek to make the familiar unfamiliar even if their formulations are different. They all present the process of alienation which Huxley called *the index of our anxiety*. Considering de-familiarization as a form of alienation, it could also be identified as one of the main literary strategy of the dystopian literature. As it was mentioned before and according to Dragan Klaić, "dystopia is a gloomy paraphrase of utopia and the last refuge of utopian hope degenerating into the threat of the science, the decadence and the catastrophe" (Klaić, 1991: 143). The dystopian literature illustrates all the dystopian features emphasizing mostly the dichotomy between old and new, past and present. This time, the dystopian literature intends to develop the dichotomy between normal and abnormal using de-familiarization as a form of installing the state of alienation. The new type of society represents a brutal form of social and political domination and/or exploitation, called *novum* by Darko Survin. A *novum* is a totalizing phenomenon or relationship deviating from the author's and addressee's norm of reality (Survin, 1988: 76). Thus the normal reality became an abnormal reality.

In a dystopian world the protagonist attempts to escape or to defeat the oppressors. In most of the dystopian novels, such as *We* by Zamyantin, *Brave New World* by Huxley or even *1984* by George Orwell from 1949, it was displayed the dystopian form of alienation and the narrative trajectory uses the *novum* to condemn the utopian desires instead of opening new alternatives for any present situation. The most important concept that is aimed to be destroyed is hope because it derived from the utopian imagination. It is both political and personal. In order to fulfill this act of destruction, the dystopian society uses the strategy of cognitive estrangement which is nothing but a form of cognitive alienation. Everything that was once familiar is de-contextualized and later re-contextualized in other contexts. The characters are on stage all the time, having as the spectator the Big-Brother. Each action of the character is labeled as something strange and thus it should be forbidden. The language as a form of expression is simplified and used automatically. There is nothing private anymore but exhibited. All the perceptions are denaturalized. The entire world is reduced to mere images and representations. In such a dystopian reality, the cognitive estrangement becomes a strategy of alienation of the individual. The relationship between one and the others is questioned, having its limit pushed into the radical alienation. The perception of the other is modified and turned into an unfamiliar image, as all the other images. Even more, the self perception suffers the same process of changing. The characters do not relate to the other characters and to themselves as before but they tend to reject everything and everyone on the basis of unfamiliarity. Each individual develops sensorial perceptions and establishes different types of cognitive connections to the world and to the others; but the life in a dystopian world de-familiarizes any type of connection. Being placed in totally unfamiliar surroundings, the individual tries to adapt to the new society but he never manages. The dystopian world reflects itself into the individual mind de-tourned. This is the point when the self de-familiarization and self

estrangement begins. The individual does not recognize the image of the self, having no connection with the concept as such, and thus he is forced to reject himself. The linguistic representation is also destroyed because the individual does not perceive the concept of "I" as form of recognition. The lost self is now unfamiliar, only an image not to be assumed. The dystopian individual treats himself as an unfamiliar object starting a new type of relationship based on hate.

In a dystopian universe, the identity becomes a concept that no longer finds its subjects. The connection between the individual and his own representation as it is supposed to be revealed in his mind is lost. The pronouns as linguistic representations do not relate to the person, but to the unfamiliar images impossible to be recognized. From this moment on, every individual becomes subject of the Big-Brother cognitive effect. In the process of critical reflection of the dystopian world, the individual is the ultimately achievement of the cognitive estrangement strategy. Big-Brother represents a form of control of the human mind generating insight conflicts and, further on, possible forms of violence. In a dystopian society the human beings become mere subjects of psychological analysis, of controlled games, of obedience and slavery. The individual is forced not to create his personal identity but to adopt the given one, based on unfamiliar images and thus changing entirely the perception of the self. As literary strategy, cognitive estrangement is used to replace the personal pronouns for the first person with the personal pronouns for the third persons, the reflexive and possessive pronouns for the first persons with those for the third persons. Like an indirect speech, the individual speaks about himself as if he speaks about someone else, someone strange and unfamiliar. The determiners of closeness are changed too and turned into determiners of distance showing a radical alienation of the human mind. As a form of resistance, the individual first places himself somewhere outside the world that he once considered to be normal, waiting to be reaccepted, reintegrated and reintroduced, but soon he finds out that there is no normal world at all, that a new dystopian and unfamiliar world was developed and that he has no place neither here nor there. More than that, the human being is reduced to the basic de-familiarized instincts, to something less than an animal, a form of living with no history, with no past, with no representation, with no identity, with no possibility to relate to the others, to the self or to the world.

The Contemporary Dystopian Literature as a Legacy of the De-familiarization and Cognitive Estrangement Strategies

Most of the dystopian novels use the narrative techniques of the modern literature but they also develop their own literary strategies in order to achieve a better presentation of the ideas, the themes, of the whole new world which is proposed as an alternative to the utopian one. Such literary strategies are de-familiarization and cognitive estrangement. Both strategies have the purpose of making the familiar unfamiliar, of turning everything into something strange and thus putting the individual's perception into question and forcing the mind to rethink its situation in the new dystopian world. The new state of mind and the new type of perception have become a political factor for the dystopian society. Each dystopian government intends to control the individuals in all the possible forms. The strategies of de-familiarization and cognitive estrangement have been installed in a dystopian world as the active principle of producing the speculative future which, in fact, becomes as unfamiliar as all the other subjects/objects in this type of world. The dystopian future represents just

another form of "estranging" the individual, of placing him somewhere outside Foucault's *hetero-topia* (Jameson, 2005: vii).

The contemporary dystopian literature plunges the two strategies into a gloomier and darker atmosphere. In *Hunger Games* the strategy of Big-Brother control becomes the instrument of domination against which the two protagonists, Katnis and Peeta, fought against in the annual games. Media and retail are other similar instruments in a dystopian New York where the main mission of the totalitarian government is to encourage and promote consumerism. In such a world, Lenny Abramov and Eunice Park, the protagonists of *The Super Sad True Love Story*, started a partnership hoping that it would keep them safe. The bar codes are now designed to contain the human genetic code along with other personal information and are used as instruments of control. Being tattooed on the skin, the bar code serves as an identity card providing all the information about the individuals as it happened in *The Bar Code Tattoo*. Even beauty becomes an instrument of uniformity being used in *The Uglies* to eliminate any personal will. All the citizens are turned pretty by extreme cosmetic surgery changing not only their look, but also their identity. The individual memory is deleted electronically and the subjects are used as pawns in electronic games as it occurred in *The Maze Runner*. The literary mission of the two strategies does not end here but sets up new types of narratives belonging to the dystopian literature. It is the case of *pulp fiction*, where the familiar and melodramatic framework is thrown into an unfamiliar and dystopian universe influencing the protagonists, modifying their psychological structure and identity. It might also be the case of *cyborg literature* where the total technical control turns the individuals into machines with no identity and no perception of the self or of the world.

The conclusion is rendered by the fact that what started as a fantasy, as a description of a perfect world, namely the utopia, turned into a horrifying, unfamiliar, constraining nature that, in the name of individual freedom, forces the same individual to give up his own world and identity. "La nature contraignante", in all the possible forms it exists, generates the dystopian inferno (Trousson, *op. cit.*: 23).

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IDENTITÉ PAR ALTÉRITÉ DANS « ZODIA SCAFANDRULUI » DE MIRCEA NEDELCIU

Lavinia-Ileana GEAMBEI*

Abstract: *According to Adina Keneres,* Zodia Scafandrului, *preserved in manuscript and published posthumously in 2000, at Compania Publishing House, is a novel which Mircea Nedelciu „cherished a lot" since it "speaks, above all, about himself (about the author, n.n.)" (Kenereş, 2000, By way of note on the edition). The themes of identity and utopia developed in the previous novels,* Zmeura de câmpie *and* Tratament fabulatoriu *are also intertwined in this novel. Starting from this premise, the present work aims to analyse how identity by otherness is constructed in the novel, and to highlight the functions of writing. It is the identity that Diogene Sava, the protagonist of the novel, seeks in relation to the other: his father, the dictatorial society he lives in or the patriarchal society that he recreates in the microcommunity gathered in Vasile Sava's yard. Since Diogenes Sava is an alter ego of the author himself and the text contains numerous authorial essays, the identity theme can be approached in relation to the functions of writing.*

Keywords: *identity, otherness, writing*.

Le roman *Zodia scafandrului* (*Le signe du scaphandre*), resté en manuscrit et publié posthume, en 2000, chez les Editions Compania, est, comme le souligne Adina Kenereş, celle qui s'est occupée de sa publication, un roman auquel Mircea Nedelciu « tenait beaucoup » et qui « parle avant tout de lui-même (de l'auteur, n.n.) » (Kenereş, 2000, *În chip de notă asupra ediţiei – En guise de note sur le volume*).

Le thème de l'identité et le thème de l'utopie, développés dans les romans antérieurs de Mircea Nedelciu, *Zmeura de câmpie* (*La framboise des champs*) et *Tratament fabulatoriu* (*Traitement fabulatoire*), s'entremêlent aussi dans ce roman.

En partant de cette prémisse, le présent travail se propose d'analyser la façon dont se construit le thème de l'identité par altérité dans le roman *Zodia scafandrului* (*Le signe du scaphandre*), en mettant en évidence les fonctions de l'écriture. Il s'agit de l'identité que se cherche Diogene Sava, le protagoniste du roman, par rapport à autrui : à son père, à la société dictatoriale où il vit ou à la société patriarcale qu'il reproduit dans la micro-communauté ramassée pour une « clacă » (travail agricol non rémunéré fait par des groupes de paysans dans les villages roumains d'autrefois) dans la cour de Vasile Sava, le père. Diogene Sava étant un alter ego de l'auteur et le texte comprenant de nombreux essais auctoriaux, nous pouvons parler aussi du thème de l'identité par rapport aux fonctions de l'écriture.

Zodia scafandrului (*Le signe du scaphandre*) est un livre à un destin à part. C'est un roman à une forte infusion d'autobiographie, un roman créé en même temps que la manifestation atroce de la maladie de Mircea Nedelciu, comme il l'a reconnu dans l'un des fragments d'essai autoréférentiel de son roman : « J'allais constater plus tard que les premières notes pour le présent roman sont contemporaines des premiers signes de la maladie » (Nedelciu, 2000 : 8) (notre traduction, L. I. G.). C'st pourquoi l'un des motifs littéraires du roman est la Peur, « la peur de la mort ». Dans de telles conditions, l'écriture assume de manière extraordinaire une fonction thérapeutique.

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L'écriture, dans ce cas, naît de l'effroi de la mort, mais, paradoxalement, elle arrive à accomplir un rôle de suspension des effrois, comme le rôle des outils agricoles dont parle Zare Popescu, le personnage emprunté au roman *Zmeura de câmpie* (*La framboise des champs*) :

> Les outils agricoles procèdent elles aussi de l'effroi de la mort par inanition, mais, étrangement, ils acquièrent avec le temps un rôle de suspension des effrois aussi. Le dos courbé de celui qui travaille la terre avec une binette et se concentre sur la vie végétale conduit à une sorte d'oubli de soi, à une sorte de délivrance de l'Effroi par l'identification avec le végétal. Les plantes semblent ne pas connaître La Peur. Le labeur de l'agriculteur ressemble à une évasion du temps humain, comme disait Zare, et je crois que c'est pour ça que l'on disait des Daces qu'ils ne redoutaient pas la mort (Nedelciu, *op. cit*.: 146) (notre traduction, L. I. G.).

L'écriture devient ainsi pour le créateur une forme de recherche de l'identité, de la profondeur (la nouvelle dimension de l'œuvre de Mircea Nedelciu), une forme de victoire sur « l'effroi que provoque cette pression par "le trouble de la surface" (si l'on peut dire comme ça) » (*Ibidem* : 8) (notre traduction, L. I. G.), elle devient une forme de retrouver la force. Parce que, devant le destin contraire, la force de l'homme réside dans la connaissance et l'auto-connaissance, c'est-à-dire dans l'obtention totale de la liberté intérieure, et la littérature est une expression de cette dernière. La littérature apparaît définie de cette manière dès les premières pages, lorsque l'auteur-narrateur se rappelle l'épisode de la rencontre avec le censeur principal du régime communiste, à qui, ironiquement, il avait dit qu'il souffrait de «gâlci» (inflammation des ganglions) , suivi de la discussion concernant la publication du roman *Femeia în roşu* (*La femme en rouge*) (écrit avec Adriana Babeti et Mircea Mihaies, publié en 1990) : « … l'archaïsme "gâlci" est une figure de style, et les figures de style, je voulais le lui montrer, situent la littérature beaucoup au-dessus des pouvoirs qu'il avait sur le corps matériel d'un livre ou la maladie sur mon corps » (*Ibidem* : 9) (notre traduction, L. I. G.). C'est d'ici que dérive le thème du scaphandre, que l'on retrouve déjà dans le titre :

> Le thème du scaphandre, lié tout naturellement à l'idée de la pression (sociale, administrative, professionnelle, politique, existentielle), que l'homme subit, assume aussi l'idée de l'identité scaphandre-créateur, comme signe du fait que seul lui peut (doit ?) avoir accès – comme disent les gens professionnellement attachés à la mer – à "l'œuvre vive" du texte aussi (Ionescu, 2001 : 39) (notre traduction, L. I. G.).

Donc, une liaison étroite entre écriture, maladie, communisme dur et aliénation sociale.

Adina Diniţoiu souligne le fait que, malgré les controverses suscitées par le roman à sa parution et le fait que *Zodia scanfandrului* (*Le signe du scaphandre*) est considéré un roman inachevé, le livre est une pièce essentielle de l'ensemble de l'œuvre de Nedelciu, parce qu'il « marque une évolution symptomatique du textualisme au biographique, du microréalisme au symbolique, et de l'allusion subversive à l'explicit politique » (Diniţoiu, 2011: 435) (notre traduction, L. I. G.). De la catégorie des symboles dont parle l'exégète fait partie aussi la peur, qui a en même temps des connotations existentielles (la peur de la mort) et politiques (la confrontation avec le régime communiste).

Les trois premiers sous-chapitres, très courts (cinq pages), ajoutés probablement à la dernière révision du roman, en 1966, comme il est écrit sur la page de titre (cf. Adina Kenereş), remplissent le rôle de ce que la pragmatique du texte littéraire appelle « la part de négociation du texte ». Partant de l'idée que l'auteur, en général, ressent souvent le besoin de se justifier, Dominique Maingueneau, dans son livre

Pragmatică pentru discursul literar (Pragmatique pour le discours littéraire), montre que

> Le simple fait de prendre la parole (car proposer une œuvre au public ne signifierait-il pas une prise de parole au superlatif ?) constitue une incursion territoriale spécifique qui impose des actions réparatoires. Toutes les formes de *captatio benevolentiae* chères à la rhétorique ne sont qu'une illustration de cette exigence (Maingueneau, 2007: 163) (notre traduction, L. I. G.).

On retrouve, en général, cette part de négociation du texte dans les préfaces, les avant-propos, et les préambules de différents types, mais aussi à travers le texte. Pour cela, l'auteur fait appel aux stratégies les plus diverses : formules d'autodépréciation, voire des « offres d'amitié » etc. Ici, la stratégie consiste à provoquer la curiosité du lecteur.

Le lecteur invoqué, comme il est appelé par la pragmatique du texte littéraire, assume ici le même rôle thérapeutique. Le narrateur cherche son salut dans le lecteur : « Mais moi, toujours convaincu du fait qu'à l'autre bout du filin il y a un homme, je continue à écrire. Cet homme hypothétique est capable, au moins par curiosité, de me sauver » (Nedelciu, *op. cit.* : 5) (notre traduction, L. I. G.). Envisageant la lecture en tant qu'énonciation, le salut c'est aussi la transformation du lecteur en co-énonciateur, le lecteur qui constitue le sens. Car, comme l'observe Eugen Simion, lorsqu'il interprète la prose courte de Mircea Nedelciu, l'auteur « ne doit pas vaincre un adversaire, il doit seulement gagner un lecteur dérouté par tant d'intelligence spéculative » (Simion, 1989 : 584) (notre traduction, L. I. G.).

La façon dont le narrateur fait référence au temps de la lecture est très intéressante: « Bien sûr, lorsque vous lirez, vous serez dans l'air, c'est-à-dire à la surface. Il y a, entre nous, à cause de cela, de possibles malentendus, des distorsions, des effets de réfraction, des carences graves de communication » (Nedelciu, *op. cit.* : 5) (notre traduction, L. I. G.). Le lecteur est contraint à entrer dans le jeu pour produire un certain effet pragmatique, assurant ainsi la réussite du macro-acte de langage dominant.

Ces aspects tiennent du premier plan épique du roman, plan non fictionnel, qui a l'aspect d'un journal, où l'on retrouve des noms, des situations réelles de la vie sociale et surtout littéraire de la Roumanie des années '80.

L'autre plan du roman, fictionnel, plus étendu, est représenté par l'histoire de Diogene Sava, narrée, pour la plupart, à la troisième personne, mais aussi, par endroits, à la deuxième. Ne suivant pas les événements dans leur déroulement chronologique, l'action du deuxième plan est comprimée entre le début et la fin d'un épisode : celui où Diogene Sava emmène sa fiancée à Boroana pour la présenter à ses parents. Diogene Sava, l'alter ego de l'écrivain, est un enfant studieux, considéré par son père « différent », qui devient un jeune homme séduisant, un célibataire misogyne, un chercheur conformiste. A la fin de ses études universitaires, il réussit à décrocher un poste de chercheur à l'Institut d'Histoire (où l'histoire n'est qu'un moyen de propagande), section G (Geţi / Gètes), et après un certain temps il reçoit aussi une maison à Bucarest de sorte qu'à 35 ans il décide de fonder une famille. Mais le romancier projette « cette évolution du héros, à aspect initiatique par endroits, sur le fond d'une époque où l'être est poussé vers l'aliénation » (Cîrciu, Băltin, 2007: 266) (notre traduction, L. I. G.), la période communiste dominée par le mensonge, la lâcheté, l'injustice. Les paysans vivent le drame de la collectivisation de l'agriculture, et les citadins découvrent que la délation est à l'ordre du jour. C'est pourquoi derrière ce trajet existentiel se cachent des impuissances, des compromis, des insatisfactions, du dégoût, des actes qui faussent l'existence du protagoniste. Par exemple, Diogene, pour obtenir le

poste de chercheur, fait appel à une ruse : bien qu'il n'ait pas effectué son stage militaire, il se procure, avec l'aide de son frère, colonel de sécurité, un livret militaire faux, qu'il dépose au dossier pour le poste convoité. Donc, dans une société où est encouragée la non valeur, et où l'individu se sent tel un exilé, il est normal d'essayer de (re)trouver son moi en se rapportant à *l'autre*. Cette incursion dans le passé de Diogene Sava c'est aussi, par l'action d'écrire, une incursion dans le moi de l'auteur, de sorte que le roman peut être lu comme un discours identitaire, une aventure de la conscience aussi. A propos de cela, Adina Diniţoiu apprécie que

> "Le monde du scaphandre", "l'aventure dans les profondeurs", la plongée, l'immersion, la pression, la profondeur sont autant de noms pour cette dimension frémissante, métaphysique dirais-je, du sondage de sa propre intériorité et de son propre corps dans le paysage opprimant du communisme ; un conflit sui-generis entre le corps et l'esprit, entre l'instinct et la raison, où le corps se révolte par des spasmes et de la fièvre, à "l'incursion froide", rationnelle, de l'esprit (Diniţoiu, *op. cit.* : 440) (notre traduction, L. I. G.).

Diogene Sava, né dans la chaleur toride du Bărăgan, est marqué identitairement par un trauma de son enfance - le souvenir du froid terrible, du gel qui l'a fait vivre pour la première fois la peur de la mort. Il s'agit d'un jour de grand gel quand Diogene, en revenant de l'école, s'éloigne du groupe d'enfants dont il faisait partie, et part seul vers la maison, à travers champs, par les congères, et il s'égare :

> Les heures, parce que ça doit être bien des heures qui se sont écoulées, que tu as errées dans cette pâte molle de neige et de brouillard, n'ayant plus aucune idée de la direction où tu te déplaçais, sentant seulement comment te gèle petit à petit chaque muscle, chaque os et chaque articulation […], ces heures, dis-je, seront pour toi toujours l'image même de l'effroi de la mort par le froid (Nedelciu, *op. cit.* : 23) (notre traduction, L. I. G.) .

De plus, le froid fait partie lui aussi de la catégorie des symboles de ce roman. Du froid physique on arrive au « froid symbolique » de la société communiste de la Roumanie de l'année 1989, des adversités.

Les souvenirs de Diogene de son enfance perdue, de son village natal, tels qu'il les présente à sa fiancée, ont un rôle purificateur. Si nous considérons Diogene un héros de Bildungsroman, nous apprenons que depuis l'âge de 7 ans celui-ci essaie « de construire sa virilité », mais, comme le dit le narrateur, on a besoin aussi « d'une aide du dehors, d'un modèle avec lequel s'identifier » (*Ibidem* : 58) (notre traduction, L. I. G.). Ce modèle, il le trouve dans son père même, Vasile Sava, paysan instruit et qui respecte l'instruction. L'identification avec son père s'est produite pour la première fois lorsqu'ils ont réussi tous les deux à faire un récepteur radio qui a beaucoup étonné sa mère, Lelea Cruciţa. Mais, d'une confession dans un style indirect libre nous apprenons que :

> Pour s'identifier avec un mâle plus âgé et se construire ainsi sa propre masculinité, le modèle doit, à part la force physique, montrer aussi d'autres signes du pouvoir : connaître beaucoup de choses, avoir de l'argent, du prestige social, un honneur que les autres n'osent pas toucher (*Ibidem* : 59) (notre traduction, L. I. G.).

De tout cela, qu'est-ce qu'il avait son père ? Nous apprenons qu'il avait été obligé de donner à l'état les deux hectares de terre qu'il avait eus derrière la maison, pour « ne pas donner satisfaction aux camarades qui venaient pendant la nuit, du rayon, avec le GAZ », que ses chevaux avaient été confisqués et menés à l'abattoir, qu'il recevait trois cent cinquante lei par mois en travaillant comme aide du garde d'une exploitation agricole et comme peseur. Donc, pas d'argent, pas de la force mais de la pauvreté et de l'humilité. C'est pourquoi ce qui avait fait possible cette identification avec le père c'était une toute autre chose, c'était ce désir de connaître :

> entre les deux s'était créé une sorte de pacte naïf et secret autour de l'idée que le seul moyen d'échapper à la pauvreté et à l'humilité était la connaissance. Apprendre toujours, savoir toujours un peu plus que les autres (Nedelciu, *op. cit.*: 60) (notre traduction, L. I. G.).

Après que le père est le premier à comprendre que dans la société en question les chosent ne suivent pas la bonne route, qu'elles sont « déroutées », qu'il n'y a plus de respect pour la vérité, l'honnêteté, la décence, il met son espoir dans Diogene, qui devait être « différent ». Petit à petit, Diogene comprend le sens de « différent », ce « différent » n'étant que les attentes de son père, liées, en fait, à la normalité. Ces attentes sont une réflexion de la mentalité traditionnelle-rurale, créée petit à petit, avec le temps, mais durablement et continuant à être respectée par ceux qui croient aux valeurs. Vasile Sava devient la figure de la survivance digne par excellence dans le communisme :

> différent voulait dire purement et simplement normal, c'est-à-dire bien apprendre à l'école, passer le premier ses examens pour entrer au lycée et à la faculté, obtenir un poste dans la Capitale et une maison seulement grâce à ses propres mérites et à son travail intellectuel et, après cela, se marier, faire des enfants, être un être humain, être homme, tête de famille etc. (*Ibidem* : 61) (notre traduction, L. I. G.).

Diogene même, qui avait ressenti depuis qu'il était tout petit « cet état de déraison du monde comme une attaque contre la virilité de son père parce qu'il lui imposait la pauvreté et l'humilité, et donc, petit à petit, une attaque contre sa propre virilité, qu'il commençait à peine à se construire » (*Ibidem* : 61-62) (notre traduction, L. I. G.), avait décidé de maintenir vivant l'espoir de son père, par ses performances intellectuelles, et de s'encourager soi-même par la performance sexuelle. Mais c'est précisément cette confiance qui se voit déçu et qui provoque à Diogene une vraie crise identitaire.

Mais au fur et à mesure qu'il découvre, surtout à la faculté, qu'en fait il n'y a pas de respect pour la science en soi et que les critères pour gravir l'échelle sociale sont autres dans le monde universitaire (à la Faculté d'histoire c'est le plus simple de s'en rendre compte parce que l'histoire se confond avec la propagande), une sorte d'effroi de ne pas y être contraint lui aussi par cette force illogique s'était glissée dans son âme. L'effroi d'être contraint, lorsqu'on est un homme, se traduit surtout par l'effroi de l'homosexualité, par l'homophobie » (*Ibidem* : 62) (notre traduction, L. I. G.).

La pression que la société dictatoriale roumaine exerce sur l'individu est si forte qu'elle provoque, comme formes de défense, le mysoginysme, le mépris pour le corps de la femme, l'exhibitionnisme.

> Parce que le démon sans visage, qui dominait ces années-là tous les Roumains, exerçait donc une pression sur eux, semblait être un démon qui s'imaginait quant à toi, qui que tu aies été, être une femme, être un homosexuel – bref, ne pas être un homme. Sinon, comment se permettre tous les abus en prétendant en même temps être admiré, vanté, adulé, applaudi ? (*Ibidem :* 67) (notre traduction, L. I. G.).

Cette forme de recherche de l'identité par rapport au régime dictatorial est exprimée dans le roman par l'expérience de Diogene Sava, expérience qu'il a vécue pendant qu'il vivait dans la mansarde d'Uranus. Parce que, comme le montre le narrateur, la dictature annule les deux formes de défense de tout organisme vivant qui ressent le danger : la lutte, ensuite la fuite, encourageant l'inhibition, la cause de tous les maux, une accumulation de pressions qui se transforment en une maladie sans cause apparente. Mais ce que vivaient les quelques locataires de la mansarde d'Uranus était une forme de manifestation, d'extériorisation de cette pression, une manière de la dépasser, de garder leur humanité justement en fuyant leur « peau d'homme » :

> Essayer, dans la Roumanie de l'année 1979, d'être complètement désinhibé était vraiment une performance et tout ce monde bigarré de la mansarde d'Uranus l'avait réalisée. Pas de lutte, pas de fuite, mais de l'inhibition et ensuite de la désinhibition, une désinhibition par une fuite symbolique, par la fuite de la peau d'homme dans celle de machine sexuelle-comique-alcoolique (Nedelciu, *op. cit.* : 68) (notre traduction, L. I. G.).

L'identification réelle avec le père se réalise, en fait, plus tard, lorsque Diogene reçoit, à Bucarest, la visite de son vieux père et découvre en ce dernier une réflexion de la société roumaine patriarcale d'avant le communisme, « une bonne chose, une sorte de dignité qu'il faut conserver à tout prix » (*Ibidem* : 75) (notre traduction, L. I. G.). Après la rencontre avec Vasile Sava, Diogene comprend que l'accomplissement dans la dignité peut être réalisé par *l'autre*, par la recherche d'une femme qui complète l'homme, une femme qui, dans ce monde qui ignore précisément les valeurs, porte en elle des valeurs, une femme « sérieuse, respectueuse, dévouée », telle qu'elle est projetée dans « cette pensée traditionnelle des villages d'acacias et de briques non cuites de Baragan, pensée qui commençais à avoir de l'importance pour toi aussi » (*Ibidem* : 76) (notre traduction, L. I. G.). Au-delà de ces « considérations auctoriales tendrement-ironiques sur la manière de vivre différemment l'amour à la campagne par rapport à la ville » (Diniţoiu, *op. cit.* : 447) (notre traduction, L. I. G.), il faut voir la confiance de l'écrivain dans la durabilité de telles valeurs par opposition à la non adhérence à la réalité du régime communiste, son manque de confiance dans un projet de société qui se propose justement l'aliénation de l'individu. En fait, ce qui faisait peur dans cette société à Diogene, ce n'était pas la pauvreté, l'humilité, même pas l'absence de liberté, mais l'impuissance de garder sa dignité, c'est-à-dire son identité. Le retour à cette pensée traditionnelle, dont le dépositaire était le père, c'est se retrouver soi-même, c'est la préservation de la dignité dans l'humilité :

> Ta dignité d'homme pouvait être obtenue, malgré tout ce qui a été dit plus haut, grâce à une relation saine entre toi, l'homme, et elle, la femme fidèle, laborieuse, respectueuse, que tu allais choisir comme épouse, que tu allais aimer et respecter à ton tour pour être dignes ensemble devant vos enfants, malgré toute l'agressivité que la misère de la vie manifesterait envers vous » (Nedelciu, *op. cit.* : 76) (notre traduction, L. I. G.).

Apparaît ici l'image de la famille telle qu'elle est construite dans la mentalité traditionnelle, en tant que forme de son unité, de sa propre réunification : « Même sous les plus grades pressions on peut être digne seulement par cet amour : le paysan qui continue à abreuver sa vache ou à biner aux côtés de sa femme en est une preuve » *(Ibidem* : 76) (notre traduction, L. I. G.) .

Le retour de Diogene Sava dans son village, sans qu'il l'ait annoncé auparavant, accompagné de sa future épouse, Renata-Veturia, est symbolique. Il peut signifier, d'une part, un retour vers la mentalité traditionnelle, gardée dans le monde du village, en tant que forme de défense contre le mensonge généralisé du communisme, mais aussi la séparation définitive d'une étape de la vie, la maturité du protagoniste, qui survient précisément au moment où il reprend contact avec l'espace matrice, le « chez soi ». De manière significative, la visite a lieu juste au moment où dans la cour de Vasile Sava il y a une « clacă (assemblée de paysans qui font ensemble un travail non rémunéré) », coutume ancienne, symbolique pour l'idée de communauté : « L'ancienneté de la coutume est immémoriale, d'avant la séparation des propriétaires du reste des mortels dans une tribu » (Nedelciu, *op. cit.* : 147) (notre traduction, L. I. G.).

Mais, comme on l'a si bien observé, « l'image de l'équilibre que contient cette fête est utopique, la rêverie du personnage ne se consomme pas jusqu'à la fin, car il comprend que le retour, le refuge dans ce monde ne sont plus possibles et ne lui offrent plus aucune sécurité » (Cîrciu, Băltin, 2007: 267) (notre traduction, L. I. G.):

> Diogene, embrassé par sa mère, voit par-dessus son épaule son futur mariage, et, sans savoir pourquoi, cela lui provoque une peur diffuse. Comme si ce n'était que maintenant, à presque 35 ans, qu'il devait franchir le seuil entre son enfance insouciante et une maturité pleine de responsabilités, de difficultés matérielles, d'humiliations (Nedelciu, *op. cit.* : 149) (notre traduction, L. I. G.).

En conclusion, les deux plans épiques se reflètent l'un dans l'autre. L'auteur-même, aussi bien que son protagoniste, Diogene Sava, tous les deux doués d'hyperlucidité, se sentent victimes d'une histoire absurde et tragique, d'un destin atroce, dominé par la peur, auxquels ils peuvent se soustraire seulement par le refuge dans leur propre conscience, en se rapportant à des repères forts : la littérature, respectivement les valeurs morales traditionnelles-rurales représentées par le père, en opposition avec l'action nivélatrice et les répressions du communisme.

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LOST DESTINIES IN SORIN TITEL'S PASĂREA ŞI UMBRA

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Abstract: *Sorin Titel's novel* Pasărea şi umbra *depicts aspects of reality that represent the ordinary life completed by parallel worlds. The prosaic world is not enough to configurate the characters' lives, that's why the parallel realities are invested with a sacred purpose: to recover the characters'identity or to understand their failure. There are some characters who missed their destinies: Tisu, Tili or Honorius Dorel Rațiu etc.; thus, the novel deals with the characters who lost the sense of their lives or who are in the quest of it: Tisu' life, his fancy childhood; Honorios Dorel Ratiu' s ventures to find his own way in life; Tili's escape from reality. The parallel worlds - dream, art as an illusion of life, the magic realism, the fantastic - are present in the whole novel and they have the role of giving an image of the characters'destinies. All the characters'adventures are necessary to highlight that the existence doesn't consist in reaching the sense of life, but in the way they get through life, they follow the purpose of life or even in the way they miss their destinies. Caught in a maze-like world, the characters live a bizzare reality trying to surpass their limits.*

Keywords**:** *identity, quest, art.*

The way in which the insignificant, the prosaic or the unusual experiences from the stories told by different characters constitutes the true essence of life and becomes parts of destiny emphasize the singularity of the writer Sorin Titel. His novels *Femeie, iată fiul tău*, *Lunga călătorie a prizonierului*, *Țara îndepărtată*, *Clipa cea repede* etc. tackle memory, dream, magic realism, fantastic, the labyrinthine vision of existence that complete the reality in order to denote the fragility and the exuberance of the human being in a world in which the communication between the perishable, the profane, the touchable and the sacred, the perennial may be possible.

Sorin Titel presents in his book *Pasărea și umbra* characters who live with a unique purpose on which depends their accomplishment in life. We are reffering to the mysterious artists or the supposed artists who continuously look for the meaning of life, to find their identity in art, in this case, in painting. Along with the book's protagonists, Ion and Tisu, there are also strange characters who give a new view to the novel: Tili and Letiția, the sisters, who seem to belong to another world, old Bălu or Honorius Dorel Rațiu, the painter, and the supposed painter, Ignasia.

Painting means more than a representation of reality, of imagination, of ventures, it is a way of living or even of self-discovery. The artist's terrifying quest cannot be skipped and becomes a game of life and death; the antihero is not randomly

> a skinny and pale boy with big and blue eyes, hidden behind the glasses with large diopter. Each time he would take off his glasses, Honorius Dorel Ratiu succeed in bewildering all who saw him for the first time. The boy truly seemed to be from another world, coming from who knows where, to Viena. One could seldom encounter such a strange human being as Honorius Dorel Ratiu, the tall young man (he was almost 2 meters tall) with such a blonde hair.(Titel, 2005: 1023);

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He suffers and sobs all night because of his incapacity to make his own way in the world of painting.

The young Honorius Dorel Ratiu, „follower of violent colours" is charmed by Munch's paintings, which he tries to imitate. No matter how much he tries, he is never satisfied with the imitations he makes, because he doesn't find his own identity as an artist, he doesn't find the essence of art. Having a different temper, the other supposed artist, Ignasia, "a human being lacking culture..., intuition or artistic gift... such a strange and complex person, however, a misterious, unusual and almost amazing human being...(Titel, *op.cit.*:1023), sees in painting only a stratagem of living the moment, that doesn't mean involvement, suffering, because of the possible failure, whereas Honorius Dorel Rațiu cannot truly live, he can't find his peace until he finds his own identity in art.

His life changes when he travels to the Castle from Rin, belonging to the sisters Sieglinda and Gudruna, a place that finally proves to be hatchery groomed by Mr. Gunter, the sisters'father who is a dreamer, sure that his work will take him to the best results. Mr. Gunter shows Honorius Dorel Rațiu his huge bird which he keeps hidden the castle's tower. The young man is very impressed by this unique bird which causes a overwhelming admiration: "

> Honorius Dorel looked with hungry painter eyes at the living model in front of him, so real and at the same time almost fantastic… he started to paint, trying to respect de model as much as possible… he allowed himself a deviation, a totally innocent licence, so when he painted the rooster's eyes, he made one eye blue and the other yellow. Despite these little modifications, the bird painted by him was not much more different than the real one. Great and charming at the sometime ready in any moment to get down to the canvas and fly? And while working at the last corrections, Honorius Dorel felt how his soul filled with an unexpected and giddy happiness. He felt that he had accomplished this time didn't resemble anything that others had done before him.(*Ibidem*: 1063)

The artist manages to find himself as an artist, to understand the secrets of art once he manages to paint the unique rooster. Each strike of the brush is a rediscovery of himself, a projection of his original inner world. The bird he paints becomes extraordinary through in which he, the artist-creator, finalizes his painting/work/ creation, forming that invisible bond between creator and creation. He would never succeed in reproducing Munch exactly because once reproduced the work becomes kitsch. Honorius Dorel Rațiu is not its creator and cannot establish that indestructible connection between creator and creation. After managing to paint the bird everything around him changes, he now knows and accepts his new condition: that of the creator. He is aware that no one can know his true feelings, but he becomes a man who lives, who feels, because art eventually means life living, fulfilment. The tragic appears in the moment of creation. The model-bird unleashes and desperately attacks the fresh painted pictures. As a true creator, Honorius Dorel Rațiu passionately defends his work and is wounded by the bird without serious consequences. What matters is the making of the painting which had to fulfil a destiny and was a salvation for the young man who sobbed day and night because of his inner calling. Once you are chosen you cannot avoid your destiny. It is a life and death game which implies acceptance awareness and inner communication. Thus, the calling of is beneficial, is redeeming, gives life, but can also annihilate or even give birth of monsters.

The sisters Tili and Letitia seem taken from another world mysteriously disappearing without any explanation. They resemble each other quite a lot but don't have the same voice or height. Letitia is rational whereas Tili is sentimental, dreaming

and instinctual and this will affect their relationship. Reality suffers a rupture through which echoes from another world can be heard. It is more that the diseased imagination of Tili, as other characters (the tailor and his wife) witness, the bizarre, happenings. Thus, magic realism is present: the mysterious encounter with the young man, his gigantic umbrella, the fire, the mysterious disappearing of the women:

> If we at least had seen something, says the tailor's wife. But there was nothing! Asks the tailor more a more interesting and stops from seaming the clothing. Nothing, as I tell you, says the woman. No bed where to sleep, no table where to eat, no chair to sit on! The walls and floor, that's all! (Titel, *op.cit*: 1073)

The motif of the bird is also present in the story of Tili and Letitia. The one who sees the bird is Tili. It is a massager from the other side, from another world which cannot be denied. The bird is the only being which is between sky and earth, between sacred and profane, between transcendent and reality, she is at the borders between worlds, a symbol for communication, and the door to another world. It is the first sign that the game of realities has begun.

The sister Tili sees all of a sudden the iron opened with white black or coal like teeth ironically smiling at her. She has an absurd thinking and unleashes her extravagant imagination without any hesitation: she wonders why the tailor doesn't raise a pig in his attic if he is such a good householder; she sees a pink, chubby piglet which climbs a silk ladder, hearing the sound of pigs as well; all these strange facts are essential parts of the world which means more than the material, the understandable, but ambiguity, absurd and mystery as well. A boy brings an umbrella which he opens over the whole yard. The magic umbrella which covers the yard makes the neighbours; the tailor and his wife believe that clouds are covering the sky. When the umbrella is shut, the sun comes out. This object is proof of the world that existed beyond and which can affect the actual reality.

Tili's encounter with her disappeared fiancé is another crack in reality. When his sister Letitia tries to convince herself and Tili that everything was just a dream, the ladder takes out of her pocket, the white ribbon from his hat which makes her sister burst into tears; she believes or wants to believe that Tili has gone mad. Letitia cannot avoid this would no matter how hard she tries and she, just as her sister will see the tailor's trousers burning.

The fire that both girls see which seems just figment of their imagination is another sign that something extraordinary is about to happen. The overwhelming heat is a suitable moment for the strange things that will happen, not randomly a fire takes place exactly when Tili disappears and the next day we find out that she walked with a ghost, his dead fiancé. The way in which the author places the little happenings and the characters at the border between reality, fantasy and imagination is intriguing. The world is s continuous game of realities, the borders between worlds aren't clearly marked. The women disappear as if they have never existed. Could the shadow of death be so powerful that its visible appearance in the real world as if this just imagination which controls everything?! The two women couldn't fulfil their destiny in real life and consequently resorted to a different world in which fulfilment is possible.

Tisu's childhood is also shadowed by death through its image:

> A very ugly and bad smelling old woman", that strange and evil being, half human, half ghost - repelling and indecently playful figure - before disappearing between trace (...) didn't a girl jump around with her skirt up, with her repelling legs, one of horse, the other of rooster

around the stove? Who could have been death itself, if that could have a human face – that being was nowhere. (*Ibidem*:1055)

Some of the fantastic happenings can only be witness by The Child and The Old Man, those who truly believe in stories, in things that people cannot understand anymore.The Old Man, having reached a certain wisdom, knows that the world as we see it, is not it seems, that there is another world which cannot be seen by everyone and that one needs a careful eye to notice the signs around and to see the invisible.

Old man Bălu is the one who feeds this magic world, which Tisu is apart of, but on the contrary the mother doesn't agree with the stories that he tells the child. The Old Man is the only one who listens to hear and believes in other things seen by the child. The boy hears the ugly old woman again at night and follows her together old man Bălu. They look for her in all the places when she might be hiding: in the shed, in the stove or in the attic of the barn. The whole obscure atmosphere indicates another intrusion of the fantastic. The deserted place, the barking of the village's dogs, the image of the old and bad smiling of woman with her hair down, the full moon which emphasizes the terrifying feeling, appropriate for ghosts, vampires and for the walking dead, according to the popular beliefs.

By participating to the events planned for the other realm, Tisu is a chosen one. He continues to be haunted even after thirteen years for the death of the one who had always understand him and still remains captive in the magic world of childhood. He doesn't believe in old man Bălu's death being certain that he would return. The old presence is felt through the strange happenings: the soup in the kitchen turns sour, the apples in the garden rot, the trampling of the horses. Tisu has to live this wonderful childhood adventures once and for all, given the fact that this phase of his life ended in order not to remain in the embrace of the ugly old woman, meaning death. It is important that he live his true reality, show maturity regarding his actions and escape the shadow of death from his childhood. His uncle, the psychiatrist, influences him and brings him in his own world, even though Tisu feels that he lacks a certain something as a doctor and as a human being. Thus, he will become a failure because he lacks compassion, pity for the sufferings, love toward humans. Only when he is left alone without his daughter, he will feel the long lost falling.

The image of the ugly old woman made Tisu believe that death follows everyone, it is always close and you cannot escape it, no matters what. The character cannot escape the world of childhood, the world of all possibilities and live in the reality which needs to be lived with love and compassion for the suffering of the people around and not randomly without involvement. Tisu becomes a failure in all the aspects of life as a father, as a doctor and as a husband because he didn't see the true essence of life.

All the happenings seem pieces of a story which is, in fact, life. Sorin Titel underlines that true feelings (living) do not reside in great events in the existence, but in those nearly invisible happenings which are not given attention but which burst from the background of the world. The understandable plays a secondary role in tracing a true image of the world; what gives it new perspectives are the parallel realities which exist, regardless how much we try to ignore them. Having a multicolour vision in life, failures wouldn't exist.

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IDENTITY AND OTHERNESS IN ANTON HOLBAN'S NOVELS

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Abstract: *As stated by Tzvetan Todorov, otherness is based on three axes: the first one is based on the idea that the other is good or bad, I love him or I love him not, he is equal or inferior; the second axe is considering the approach or the removal action towards the other, I am identifying with the other or I am assimilating the other and I require the own image; the third plan is based on neutrality or indifference towards the identity of the other. From this theory starts the review of the three novels of Anton Holban, in which analyzing the narrator-character, Sandu, in the relationship with the three female characters, we can apprehend notes of the identity and otherness concepts in the substance of Holban psychological novel.*

Keywords: *self-searching, identity, otherness*

The objective prose of Anton Holban is substituted with the subjective one in his three psychological and erotic novels, being under the guardianship authenticity: *"O moarte care nu dovedește nimic"* (1931), *"Ioana"* (1934), *"Jocurile Daniei"* (1971). Proustian influence is obvious in the first novel from this trilogy, in which "organized fiction leaves place for the bitter inward glance, the relentless analysis directed towards themselves and the ones surrounding him" (Emil Vasilescu, 2002: 85).

In all three novels the main male character is Sandu that carries with him the authors dates and its love experiences. Sandu's self-definition occurs only in relationship with Irina, Ioana and Dania. This is often determined by confrontation or motivated ascensions by the urgent need to measure with them or even to prove his superiority. The only one that appears superior to him is Dania. Comparison with Other occurs from the instinct of twinning, specifically in that original sense of coexistence, which Husserl defines it as a measure of awareness of the Other, in the understanding of identity process. "We can discover the others in ourselves, we can comprehend that we are not forming an unitary substance and radically foreign of all that is ourselves, I am other." (Tzvetan Todorov,1994: 7).

The man is shaped by the Other, without talking about imitation or about superiority and inferiority relations; each finds himself by appealing to Another, and this act of identification is individual truth. Sandu always relate to the image of femininity around him and tries either to be his superior, or to be on her liking or simply to torment and to feel the pleasure of other suffering.

Sartre is considering that seeing the others in relation with themselves you can measure your on power. Thing that Sandu is doing, and the one who has the most suffering to is Irina.

The otherness can also be represented by love that is a way of conciliation of this conflict between the interior liberty and exterior limits, because it means the return to self and wishing the other and themselves. Eros stops turning inwards and thereby the being is released from the burden of solitude, but does not lead to the dissolution of the self in the Other. Interesting is the characterization of the main character of the novel made by the critic Nicolae Manolescu ,, O moarte care nu dovedește nimic", that would be the first stage of the knowledge of love, only in the following two novels Sandu

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matures and sees different love: “Very young, he is in the misogyny stage due to virile vanity we have most in our twenties. He considers himself superior to Irina, and he treats as accordingly. He doesn’t have only the claim to educate her in his taste, but he proves an inability teacher, cruel and blase. Selfishness and male sufficiency leads him to see mediocre the relationship with Irina, that even he can not break, neither can not do it interesting.” (Nicolae Manolescu, 2007: 440-441).

For Sandu, Irina turns to be a psychological case that intrigues him and that turns him in a real psychologist who is researching thoroughly her whole being. He was carrying her like a object in stores, legations, train ticket offices, ruining all her plans, feeling how he was taking her air, restricting her freedom. In the moment when he said his farewell to Irina at the station, Sandu was amazed by her indifference, in any way both of them where distant, and the good buys where no longer as tragic as before. Something had changed, Sandu kissed her short on the cold cheek, and her mouth did not touch him.

Irina was very hard to define and read, she was the one that let to Sandu a ridiculous taste due to her French voice, exaggerated make-up and her uncovered legs. His thinking about Irina changed quickly, and Sandu looked at her with a light superiority, he is not impressed of any of her aspect and he felt that he has rights on her, but without promising her something.

Interesting is the fact that Dudu, for example he thought the two ones were amusing and identical from far, while Sandu’s father considered Irina *ugly*. This grade was bothering him because he was aware that it is the truth and now he has the first attempt to ward off the girl. He was trying from Berlin to reply increasingly rare to her continually coming letters in which Irina forget to take into account any time spelling, writing randomly, quickly, ceaselessly. The conclusion that can be made from this entire craziness of hers was that she loved to death Sandu and that she was bored alone. So passionate she was about Sandu, that she accepts everything he said, she approves of all his opinions, she was reading all the volumes he was giving her in order to discuss about. Although she was trying to please him, Sandu didn’t promise he will marry her, but that she will be his best friend. Sometimes he tried to make her feel better, to make-over and he was deceiving making her an intellectual capable that he can talk. He was living the present near Irina, he felt condemned with it and become attached psychologist, her teacher, giving her benevolent advices of a good friend regarding how to dress, how to laugh, how to do her hair, how to keep your head, what to read, etc. in this way he found his play around Irina: the one of educating her, of making her intellectual, to make her in a sort of equal to him, if not identical.

He accepted the fact that he liked to discuss with her about literature and art, although he didn’t do anything else then listening himself, repeating his ideas, assisting and listen to his own thoughts. He wanted her to be able to inquire of any single writer, for example, one that he didn’t know most about, in this way Irina would have helped him to complement his knowledge, without having to deal with this personal. This being was capable of anything to pleasure Sandu, she wanted to be identical, to please and to be satisfied with her. Irina is unable to argue on behalf of their own judgments and she was easily implemented using the false reasoning Sandu.

“If she did not have intellectual qualities, I think her to be able either strong instincts. I do not remember her with great lies, with hatred, with desperate jealousy, with rare sacrifices. Her words, sometimes great, did not make me illusions and I took them as the result of shaky logic. However, she was made up only of instincts. I've

never seen her contradicting me simply because of her own judgments." (Anton Holban, 2010: 43)

Sandu does nothing else than to impose Irina his own values, without a charge about this.

And in the end Sandu is the type of man who "does not confirm his virility than through women slavery, but feels stronger than under her protection (the same woman). Sandu's personality reveals not only attacking a weaker creature, its perfect contour into inverse with the depersonalization of the victim." (Mihai Mangiulea, 1989: 135-136).

Only a poor creature, lower his, as Irina, could highlight the true essence of this male character.

Always, Sandu had conflicting tastes, sometimes happy, sometimes desperate, sometimes feels pity for Irina and sometimes hates her and sometimes is not interested. This is the dual nature of Sandu, and Irina is a victim of this individual unable to understand herself and the one who craves for a bit of attention and love from him.

The narrator-character recognizes that the fault belongs in the construction of the character Irina that becomes unnoticed because his efforts to explain every particle that enters into its composition. The blame falls on literature that makes us live in illusions and therefore we are not satisfied with the reality in which we live. Because of the literature that Sandu incessantly digest, Irina appears to bland compared to Andromaca, for which there are no weakness and resist Pirus imprecations; or Esther, who risk their lives to save the nation; or Monime, who is determined to take the impetuous desire of Mitridate, giving up their own feelings; or Berenice, who has the courage to leave and let Titus in imperial service obligations; or Junie who will not give up until she has the wedding ring on her finger. Put together these great female figures of ancient literature, Irina appears faded, but Sandu had to understand the reality in which he lives is different, and times have changed.

In the novel "Ioana", once moved in Cavarna, the female character loses its elegance, she tries to dress according to the site, although this makes her hilarious. Sandu is looks at her with love, tenderness and compassion because he sees its sincere efforts to accommodate with the site and to do on his pleasing. Ioana is always fresh although she went through many hardships, her face is bathed in light and her eyes shine with happiness, specific things only for those who have suffered. Her whole appearance of warmth, optimism and light attracts love and appreciation of Sandu.

The reader has access to a portrait of Ioana through narrator seize a series of contradictions in it, such as her pleasure for classic literature, although it is "the victim of all romantic turmoil." (Ibidem: 133).

She enjoys the writings of Racine and La Fontaine, passion that was inspired by Sandu, this is denoting his overwhelming influence on her, settling even an actantial relationship teacher-student type. Slowly the girl detaches from her initiator, by her own she interpret the works of the two authors, managing to elucidate anything without the help of Sandu, him no longer having any role.

Later, Ioana becomes a knowledge initiated in Racine and La Fontaine works, and shes able to clarify Sandu many meanings, explaining unexpected, showing extraordinary intelligence, which consists of its critical spirit regarding books. This quality makes her admirable stand out from the rest of women that can only say whether they liked or not the literary work. Her intelligence is proof that she was able to learn herself French, through work, and ultimately Sandu was meant to help develop her tastes. Thus, near Sandu Ioana increased, was fulfilled, and due to the love for him she

become a woman, it was he who had initiated into the mysteries of love, trying to shape her after his image and likeness.

Sandu jumps quickly from one state to another, feels for Ioana a kind of hatred for her being capable of betrayal, but on the other hand feels lucky to be loved by a woman as exceptional as this, due to which learned very many things, discovered new meanings only because of them. He feels he can not live without her, although he is always struggling with Ioana and vice versa. Fighting is the only thing that's left Sandu is the last satisfaction that can heal somehow wounded male pride.

Interesting is the construction of the female character, Anton Holban like Camil Petrescu's novel "Patul lui Procust" uses the character building technique by his own style of writing. From Ioana's letters, in its rows, it can be build her temper: suspicions, hurry allegations, but always full of suggestions, passion in hate and love, pointless trying to be wise and magnanimous, her innocence, anger, remorse. The way of writing betrayed her and it could show Sandu if she cheated or not.

Like in the novel "O moarte care nu dovedește nimic" we can identify the cause of death that is obsessing the protagonist, the idea of death becomes for him a tic. Stir death among the smallest matters, so managed to reduce the severity. The idea of suicide does not scare him, but he even is thinking very seriously about this, because he feels a wretched temperament, and death would be the only escape. He conveyed even to Ioana the idea of death, explaining a lot of vibration at a dead. He was trying to submit in his obsession, but she looked revolted at times, but he could not break the idea of death and the futility of each gesture.

Holban's authenticity prose is evident through the explanatory rows as to why he wrote the book. The reason is simple: the consolation desire, healing the people who will read the novel which is a kind of cry for salvation, liberation. Through it he wants to unravel what happened, understand whose fault it was, although he is aware that any sentence would give the reader, he will not be satisfied with it. As if he hears the interpretation, which is a trivial one: two lovers are miserable because the women sinned. Hears the irony of the reader who is unhappy because there is no clear explanation given by the author in terms of the couple, where the two actors prefer to struggle side by side, rather than separate.

The novel "Jocurile Daniei" begins with the presentation of the relationship between the narrator-character and Dania, the first of them feeling that intimacy between them are quite advanced, although they know eachother for very little time, namely a few months, plus that they are togheter very rare. Dania has an oriental temperament, is shy, likes to let time pass over her, she lives in an abstract world, inaccessible, the reality disappoints her and her mind seems devoid of any reality due to the ghost existence of the narrator-character, it seemed she was waiting for him for a long time, telling him even by name. It was obvious that she did not like reality, living in her own world of fantasies, and what liked at him was the way he wrote, which made her wanting to meet him, even went out on the street to intersect with him or shr went to a concert where he knew he would be. She forgot him when for while something else started to haunt her or she went abroad, and she forgot him completely, but that until a small event brings him back to mind.

The way of being of Dania was full of falsehood always changing her perfume, she had countless clothing, she was always flirtatious, too artificial. What she feels is not as strong as feeling as the protagonist, who suffers for her distance, for her indifference, this feeling this provokes him thirst for revenge because of her spiritual dryness and because of the dozens of moments of humiliation he endured from her. He

is hiding his revenge, this only for his satisfaction and the one he was cheating on Dania was Milly. He was hurting for her many travels and for the delay in writing the answer for his letters, and if she decide to do her going someone interrupts ans she postpones the moment for other time. Indeed Dania is part of the upper class and the ladies like her were writing very hard elegant letters, and she never got to send a few lines written at random, written on the first handy paper, with the address incomplete and with confusing words, however all of this because she does not have any patience and she would miss him. This lack of pleasure of writing is notices as her writing is with upper letters, sharp points, which occupies much space and fits very least on the page.

One of the problems between the two is that the girl is Hebrew, and he is a Christian. Narrator character acknowledges that he did not like dirty Jews, fearful, never troubled, but as he disliked the superficial and sly Romanians. He never took into account Dania s nature because in her home it is not noticed she is Hebrew. But the thing that bothers is that Jews are hiding, unable to devote themselves completely, naively, being cautious, balanced, things that also he met at Dania. She is not able to have any opinion because she can not have something straight in her mind. The narrator recognizes that he felt the girl rarely Jew and would have wanted to meet her in a synagogue where to see how she was praying fervently and this way he can think she knows that her love is thorough. Here can be found the otherness, Sandu is aware of the other differences, differences in mentality, behavior, religion, social status, and last but not least, age (Dania having only nineteen years).

With the separation of Dania, Sandu feels that the woman he loved broke in two, both being present in his mind: that of trying to change innermost thoughts and the foreign, who gave him no attention.

After analyzing the three novels confirms the thesis of Baudrillard and Guillaume, that eros invented by an entire labor this harmony idol, of love fusion, shaped almost incestuous of twin woman beings as projective resurrection of the same, which is not and acquires supernatural than the ideal form of same-artifact now destined to love, that is a pathetic beings ideal similarity and equality. [...] The same who looks with envy at another, which invests in another, which alienates the other, but is never other than a ephemeral form of a difference that I'm close to me." (Jean Baudrillard, Marc Guillaume, 2002: 128)

In conclusion, Sandu is the depiction of which that takes part in the scene and at the same time he observed everything was both an actor and audience, having the ability to duplicate. He was an actor that had the passion of the act and the curious public was hearing all the words, seeing all the characters, the setting. He wanted to transcribe authentic, honest, faithful all that he was thinking, restore all scenes. Becomes aware with ,,in every each other is Other - which is not me, which is different from me, but that I can understand, even assimilate and there is also a radical otherness, inadmissible, incomprehensible and even unimaginable." (Jean Baudrillard, Marc Guillaume, 2002: 6) Thus, reporting in turn to Irina, Ioana and Dania, he acknowledge his flaws, his lacks even the temptation to assimilate the image of women, to assign his own conceptions, attitudes, ideas, behaviors, feelings.

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PLACE / NON-PLACE OR THE SUPPRESSION OF HAPPINESS IN THE NOVEL ASTRA *BY PAUL GOMA*

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***Abstract**: The research called Place/ Non-place or the suppression of happiness in the novel* Astra *by Paul Goma will debut from reasons coming from the inside, one of interdisciplinary, anthropological and literal nature, as well as from a professional scientific interest. Highlighting the hyposethis of the investigation, whose starting point is the tragedy of losing the native land, revealing the establishment of a mental-emotional relationship of the narrator's self, and / or of the character with the place, we aim to detect ways of re-creating the literary image of new places (non-places), as a reflection of re-gaining (non- finding) his matrix place. In fact, we are going to identify some examples, where we can strongly emphasize this phenomenological situation, and to analyse the influence of exile on Romanian literature in the second half of the twentieth century, particularly on ways of creating the writer's re-presentations, dealing with the contemplation of his place of origin, being in exile.*

The title of our investigation, delimits the research area, defining the notion of place and non-place. We aim to detect the semantic inventory, revealing diverse perspectives of approaching of these notions (anthropological, social, psychological and literary), emphasizing the interdisciplinary nature of concepts on the one hand, and fixing the semantic inventory of the notions of place, as a transfiguration of matrix image of the placenta, baby's house, related to as the non-place, or the denial of the place, and absence of the place on the other hand.

In fact, we are going to identify the means of narrative self-reporting and the character towards the place and non-place in the works of Paul Goma. We speak about the novel Astra – written in exile, where the image of this matrix place: the library Astra from Sibiu- represent the claim of happiness. Our goal is to discover the key elements for such a critical analysis: distinct literary modalities (due to the background, socio-political and psychological situation), which the author use in order to reveal personal re-presentations of the non-place as a fictional image of his birth place (recollection, comparison, dialogue, metaphorisation, narrative regressive techniques, dreams), emphasising at the same time the pacifying fantasies of nationalism, whose roots can be identified with the authors' "exiled into exile."

***Keywords:** place, non-place, exile.*

The interpretation of the notions of place and non-place seeks to highlight the drama of losing the original place, which within the texture of the phenomenon of Romanian literary exile juxtaposed with the prospect of recreating new places. The intended use of antithesis place / non-place is emphasizing the opposition report between the semantic valences of the second element used where «non» - became a trademark of site's denial, of its total absence. The researcher Dana Pop defines the place as „o grilă de relaţii, conexiuni, procese, contacte ce se stabilesc între obiectele care locuiesc spaţiul şi între obiecte şi privitor"[1] (Pop, 2012: 104). We must distinguish between the notions of place and space. Dana Pop considers that "Space itself does not exist", it cannot delimited and it cannot be perceived, becoming an „omogeneitate în care orice parte este identică cu cea vecină, în oricare direcţie. În acest gol absolut nu

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[1] "[…] a grid of relationships, connections, processes, contacts established between objects that inhabit the place and between the objects and the viewer" (our transl.).

există nici un reper şi nici o posibilitate de orientare, lipseşte orice tip de relaţie, distanţele sunt infinite”[1] (*ibidem*). Moreover, the place is appropriated, assimilated, adopted by the individual seeking always to ascribe a meaning. The difference between place and space is obvious due to the very specific characteristics of the place. These are the functions of orientation and identification of the individual who inhabits a space, becoming a “qualitative phenomenon”.

Christian Norberg - Schulz claims that the quality of the place can report the speech, as the attachment place uses a number of concrete nouns, “home town, market, etc.”, presenting the place as an object and specifying space by the use of determinative prepositions: “on, near, under, etc..” (Norberg – Schulz, 1979: 5). In the treaty *Non-lieux introduction à une anthropologie de la surmodernité* (Paris, Le Seuil, 1992), Marc Augé offers an anthropological perspective of analysis of the concept of place. To define the concept of place (places), Marc Augé notes three essential features: the places are identities, become a media for relations and have a history. In these conditions, the place becomes a set of requirements and possibilities of manifestation spacely and socially. Moreover, the place bears the mark of belonging to single individuals and of the community that identifies organic social relations and that in a manner sufficiently stable, so that typically these signs must have a historical dimension. The researcher wonders: What happens when these populated areas can not be defined either in terms of identity, relationship or historically? becoming, in one way or another, the opposite of place of its absence. Anthropologist calls this phenomenon the notion of non-place (fr. non-lieux, engl. Non-places): «Non-lieux-une espace qui peux we are defining ni comme identities, ni comme relationnel, ni comme historique, definition is non-lieu comme» (Augé, 1992: 24). It is a formula close to the stylistics and grammar of the French language, and has been translated almost word-for-word. It emphasizes the use of negative item «non» - to keep the opposition entirely with the secondary element, as in the case of nouns: nonvalue, nonsense. Dana Pop, however, supports her own term: unplace.

The definition of the concept allows us to point out that the places («lieux») - are permeated by the sense, the history, and the organic creativity of the people, therefore, non-places («non-lieux») are those in which all these things are missing, and individuals relate in a uniform and mechanical manner with the others and objects around them. But the problem is not so much non-place as it is the non-sense. For Augé, non-sense appears in the non-place precisely because of repetition, automaticity and schematization of life that leads to the uniforme individualization and to the obsessive loneliness:

> Les collectivités (ou ceux qui les dirigent), comme les individus qui s’y rattachent, ont besoin simultanément de penser l’identité et la relation, et pour ce faire, de symboliser les constituants de l’identité partagée (par l’ensemble d’un groupe), de l’identité particulière (de tel groupe ou de tel individu par rapport aux autres) et de l’identité singulière (de l’individu ou du groupe d’individus en tant qu’ils ne sont pas semblables à aucun autre). Le traitement de l’espace est l’un des moyens de cette entreprise et il n’est pas étonnant que l’ethnologue soit tenté d’effectuer en sens inverse le parcours de l’espace au social, comme si celui-ci avait produit celui-là une fois pour toutes. […] Nous réservons le terme

[1] “[…] homogeneity in which any part is identical to that neighbor in any direction. In this gap there is absolutely no reference and no possibility of orientation, any kind of relationship are absent and the distances are infinite” (our transl.).

de "lieu anthropologique" à cette construction concrète et symbolique de l'espace […] le lieu, le lieu anthropologique, est simultanément principe de sens pour ceux qui l'habitent et principe d'intelligibilité pour celui qui l'observe » (Augé, M., op. cit. : 68).

Non-place, according interpreter becomes a product of "super modernity", a space that you can not own, individual inhabiting this space can not own it, making the remarking of that place, and any attachment to it impossible. Moreover, the non-place receives thus the ability of draining of sense and of identity. Augé notes that these spaces which are void of identity are spaces of transit and ultimately refugee camps. The researcher offers the concept of anthropological place an unifying sense, a concrete and symbolic construct at the same time, revealing in relation to this the distinction between place, space and non-place: «Nous réserverons le terme de «lieu anthropologique» a cette construction concrète et symbolique de l'espace qui ne saurait à elle seule rendre compte des vicissitudes et des contradictions de la vie sociale mais à laquelle se réfère tous ceux à qui elle assigne une place, si humble ou modeste soit-elle» (*ibidem*: 104).

Nicolae Panea thinks that the non-place, the term used by Augé, becomes non-space. The interpreter assigns the concept of place yet another distinctive feature, calling it: status of intellectual, defining the image of the place, built by those who inhabit it „din punct de vedere identitar, locul antropologic este locul *alor tăi*, locul identităţii împărtăşite, locul comun pentru cei care-l locuiesc împreună şi care sunt recunoscuţi ca atare de către ceilalţi, care nu-l locuiesc"[1] (Panea, 2011).

The exiled writer reveals his identity through a dual reporting to different geographical areas in the country that he was "forced" to leave and the host country, which will become hospitable to receive him. This dual reporting is defined by Andrei Codrescu by two terms "outside" - which transforms the initial "inside" (place of departure) - the mental-emotional image created and recorded in memory „adaugă Căderii originale un nou sens al înstrăinării. Se pare că viaţa constă într-o varietate de modalităţi de a nu fi *acasă*. Conştiinţa este în exil faţă de biologie. Istoria este exilată din paradis"[2] (Codrescu, 1995: 60). The second term that translates the phenomenon of exile, according to Andrei Codrescu is "the inside" - which is a concept that becomes identical to the one of alienation, the longing for freedom, a prison: „Când am părăsit România, ideea de a fi scriitor şi acea de a fi exilat erau sinonime. Ştiam că plecarea mă transformă într-un duşman al Satului, un exilat politic"[3] (*ibidem*: 45). We see a reversal of both the meaning and values above concepts as "the outside" is transfigured into the interior, the image, and finally the memory of the writer, and thus "the inside" gets a touch of seclusion seeking a way out, freedom, not onlyof being free, but also of being able to write. Overlapping these foreign spaces: inner and outer, secluded or dilated, emphasize the delirious obsessive image, of the loss of the place of origin.

Solving the issue raised by Marc Augé: what happens to the place, when it

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[1] "[…] in terms of identity, anthropological place, of your folks, the place of shared identity, shared place for those who live with him and are recognized as such by others who do not live" (our transl.).

[2] "[…] adds new meaning of alienation to the original fall. It seems that the life is a variety of ways of not being home. The consciousness is in exile in regards to the biology. History is exiled from paradise" (our transl.).

[3] "When I left Romania, the idea that being a writer and being exiled were synonymous. I knew that going into an enemy of state, a political exile" (our transl.).

becomes void of identity and history, and is outlined by the need for the reconstitution of native-place as one of the few opportunities to escape the totalitarian communist space.

We will try to verify the researched hypothesis, by placinn under the microscope's analytical lens the fiction novel Astra, one of five volumes: (*The Corridor, Arta Refugii, Astra, Sabina, Roman Intim*) that reconstruct childhood, adolescence and age of university of the narrator), where the image of Sibiu and Astra Library is shaped by the narrative ego on the background of an eternal time.

Moreover, the consciousness of the narrative ego / of the character of existence of a customized space is quite obvious: „Aş fi citit cu dragă inimă acasă, în casă, la casa mea [...] în curte la Mana”[1] (Goma, 1992: 29) , claiming his birthplace image, conveyed in the novel *The Corridor* but also profiled through comparison or re-memory in *Arta refugii*. Recontemplation of the matrix where dreams can coexist with reality, and love with justice - becomes an “coveting”, where the character, as mentioned by Norman Manea „aspiră la alte rânduieli şi altă răsplată decât oamenii de rând, mulţumiţi să-şi rumege vieţile obişnuite”[2] (Manea, 2011: 2), but the existence is acquired only through writing, and the place exists only in the book and in its language, giving birth to a state of happiness:

> „Pentru mine, Astra a devenit şi altceva decît locul unde se citesc (citesc eu) romane; sala de lectură, nu e doar o sală în care se face lectură, iar romanul pe care tocmai îl citesc nu e doar acest roman pe care-l citesc - dacă e să o iau de dimineaţă, atunci roman, este hotărîre de a mă duce la Astra, nu la liceu [...] sala de lectură: ea însăşi roman; aşa simt eu, nu doar prin locul ocupat de mine, printre atîtea alte personaje, ci prin toate personajele cititoare [...] căci Astra nu e numai un loc, un moment, ci o stare; de fericire”[3] (*ibidem* : 114, 117).

One can see a double image of the place, as the narrator insists on claiming the image of Mana: „[...] ca la noi în Basarabia” (*ibidem*: 12), „[...] în curte, la Mana”[4] (*ibidem*: 29) but essentially, the refuge, the relocation, exploitation of a new space, Transylvania, Sibiu, the *Astra* Library becomes much less than the alienation, but rather an opportunity to complete the identity, separating themselves inwardly from the state of being a refugee: „Astra m-a prefăcut - ba nu: m-a re-făcut [...]; la urma urmei Astra m-a făcut, atît cât a putut şi ea, săraca, atît de scurt timp; aşa adică ne-refugiat, ne – în - plus, ne-plin de găuri, de goluri de la cărţile necitite, de la autorii de care abia auzism...”[5] (*ibidem*: 119).

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[1] “I would gladly read at home, in the house, my home [...] in the yard at my mother's” (our transl.).

[2] “[...]aspires to other ordinances and other rewards than the common people, who are happy to ruminate their ordinary lives” (our transl.).

[3] “For me, Astra became something else than where there are read (I read) novels; the reading room, not just a room where reading is done, and the novel I had just read is not just a novel I am reading - if we take it in the morning, the novel is the determination for me to go to Astra, and not to the high school [...] reading room: the novel itself; as I feel it, not only through the place occupied by me, among so many other characters, but through all reading characters [...] for Astra is not just a place, a time, but a state; of happiness”(our transl.).

[4] “[...] as in our Basarabia [...] in the yard at Mana” (our transl.).

[5] “Astra has transformed me - No: I re-made me [...]; Astra, after all is said and done, made me, as much as it could, the poor thing, a non-refugee, non - moreover non- full of holes, of voids in unread books of authors I barely heard of ...” (our transl.).

Moreover, for Paul Goma's narrative ego, perfection is embodied in the image of the Edenic place, of the amniotic environment, where it can remain intact, happy, and desire to escape reality is transfigured in acts of regression. The same picture appears in the autobiographical fiction Astra, the perfect shelter, the only secure place of this "in-addition": „Astrenii [...] nu au experienţa asta a mea, de în-plus"[1] (*ibidem*: 7), becomes the Astra library as the anthropological image of the place and the book, the reading and its language becomes the image of the psychological place of the character "my place as an ordinary reader" (*ibidem*). The status of uprooted person and the refugee status is erased by going back to "his beloved Sibiu" (*ibidem*), marked by a possible accommodation „Ardelenii sau obişnuit cu noi şi noi cu ei; au trecut aproape şase ani de cînd ne-am re-tras, re-fugit; eu unul nu mai am accent"[2] (*ibidem*: 11).

Marc Augé in his anthropological study exploits the idea of the presence of place by accepting two realities: the customization of the reference and report developed between individuals in the space. If we accept the customization of the referent to the narrative ego, we check the hypothesis of the research, analyzing the picture on three levels, identifying, the Astra Park, the Library and the novel itself - as the unique matrix, the Edenic image of rescue from the aggressive and evasion into happiness, into freedom: „Priveşti drept în faţă: sau rămîi neclintit, cu privirea dusîntoarsă - asta libertate"[3] (*ibidem*: 115).

The narrative ego places the foreground the image of the library, which has just been discovered, that becomes a customized space „Biblioteca noastă. Astra. Abia o descoperisem, îi prinsesem gustul"[4] (*ibidem*: 19). Moreover, we can confirm the obvious personalization of the referent, which is visible through the use of first person plural personal pronoun "our" placed in the genitive case, emphasizing possession. Removal demonstrative pronoun is transfigured in that of vicinity: „Mai ştiam că aceia (această) clădire frumoasă [...] este sediul asociaţiei unde se afla o mare bibliotecă"[5] (*ibidem*: 19) detecting immediate need to be the master of his place, becoming owner of the place. The use of the accusative "for us" represents the ability of the place to be, or to become "identity" that Marc Augé presents it as a principle of belonging to an individual or to entire communities with which they identify. We note that the recovery place is possible due to the placing of the superlative degree of determinative adjectives. This procedure allows the narrative ego to recognize and subsequently to conquer this place - the image of the microcosmos with all its components:

> O scară frumoasă-frumoasă. Nu mai văzusem o scară atît de îmbietoare; deşi era cam prea strălucitoare, din marmură; prea sclipitoare, din fier înflorit, pe alocuri aurit; prea roşu covorul - nu pentru unul ca mine era scara. Nu era o scară de palat [...], din acelea care, în sunet de goarne, îţi iau văzul te ţintuiesc locului, ca să-ţi spună că ele nu sunt de nasul tău. Şi scara asta te orbeşte de la început, însă nu ca să te ţină la distanţă, apoi să te trimită la

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[1] "[...] the people of Astra [...] do not have my experience of in-addition" (our transl.).

[2] "[...] the Transylvanians grew accustomed to us and we with them; and it has been almost six years since we have re-trated, took shelter; I for one do not have an accent anymore" (our transl.).

[3] "Look straight ahead: or remain steadfast with your unwavering gaze - that is freedom" (our transl.).

[4] "[...] our library. Astra. I barely discovered it and begun to enjoy it" (our tansl.)

[5] "I also knew that that (this) beautiful house [...] is the center of the association where there is a great library" (our transl.).

scări pe potriva ta; ea e frumoasă, plină de viaţă, strălucind de, să zicem bunătate[1] (*ibidem*: 20).

The process of merging with the image of the non-place (which being customized, identifies itself with the place) is quite difficult for the character of Goma. This natural thing can be easily seen in the image of the path of regression of the narrator, of which I talked about earlier: „Am văzut scara. Apoi nu am mai văzut-o: mi-o stinsese uşa închisă. Am deschis-o am intrat în hol. Nu îndrăznesc să urc [...] am intrat”[2] (*ibidem*), which will later identify the reading room with edenic place and the door - gate to this Eden: „[...] se deschise uşa ca Poarta Raiului”[3] (*ibidem*: 33). Euphoria of the character is explained by the possibility of going back to “our books” (*ibidem*).

The novel and the reading become the two elements of the narrative ego's microcosmos as a psychological - sentimental space:

> [...] roman: primii paşi ai păcatului şi gustul amar - parfumat al chiulului - diluat, şters, pe măsura ce mă apropii de parc, de clădire, de uşa de intrare de sala de lectură, lăsînd loc altui simţămînt (sau e acelaşi, dar re-re-citit); romanul cel mare, numai al meu, care numai pe mine mă aşteaptă să-l continuu, să-l facem, ducem pînă la capăt, mă aşteptă urmărindu-mă: o să mai vin şi azi la Astra?[4] (*ibidem*: 114).

The character presents the image of the world as a show, not so much through the place held in the reading room, but by the desig of the novel, only his, by announcing from the start that he would only something different than all the other characters who come to Astra, bringing to the fore the principle of otherness . The image of the Astra library „sala de lectură: ea însăşi roman, aşa simt eu, nu doar prin locul ocupat de mine”[5] (*ibidem*) becomes a perfect mirror of the ego's destiny. „nu mă ocup doar de făcut personaje de-ale mele, acelea făcînd faceri făcute de mine personal”[6] (*ibidem*), an emotional explosion a state of bliss:„mă gîndesc şi mă scald, mă tăvălesc în binele meu de-Astra”[7], where the character, escaping the foreign reality of his present becomes a dreamer in amniotic warmth of Astra, longing for sweet dreams with the

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[1] “A beautiful, beautiful staircase. I'd never seen a staircase so inviting; although it was a little too bright, made of marble; too brilliant, of iron bloom, sometimes gilded; too red a carpet - it is not for someone like me this staircase. It was not the staircase of a large Palace […] of those in the sound of the horn, catch your sight you, freeze you in place to tell you that they are not for the likes of youe. And this staircase that blinds you from the start, but not to keep you away, then you send you to staircases that match your status; it is beautiful, lively, glowing let's say with kindness” (our transl.).

[2] “I saw the staircase. Then I didn't see it anymore, the closed door took it from my sight. I opened it I entered the lobby. I do not dare to climb […] I entered” (our transl.).

[3] “[…] the door opened as the Gate of Heaven” (our tansl).

[4] “[...] novel: the first steps of sin and the bitter - fragrant taste of truancy - diluted, erased, as I approach the park, the building, the front door of the reading room, giving way to another feeling (or is the same, but re-re-read); the great novel, only mine, that is waiting just for me to continue it, to finish it, is waiting for me following me: will Icome today also to Astra?” (our transl.) .

[5] “[...] reading room: a novel in itself, that is how I feel, not only by the place occupied by me” (our transl.).

[6] “[...] not only did I do some of my characters, those doing deeds done by me personally” (our transl.).

[7] “I think and I swim, I wallow in my good state -Astra” (our transl.).

ladies in the audience:" pe care le iubesc cu iubire din Astra"[1] (*ibidem*: 117), referring to the indwelling of Astra is a state of happiness.

From dialogues or monologues held with his friends we can infer that the relationship with their character becomes a part of the ceremony at Astra: „Ia te uită! Chiulesc, dimineaţa, colegii de clasă, bunii mei prieteni Septimiu şi Octavian ! [...] ne-am legat nu la şcoală, nu la clasă, ci aici la Astra"[2] (*ibidem*: 10).

The idea of losing the maternal place, the heavenly place , as the narrative ego itself identifies, is accessible to the reader from the first lines of the novel: „Inventar! Cum aşa Inventar" (Inventory! What an inventory) aiming to restore not only the semantic concept inventory: the burning of the Astra library books, but its pragmatics, claiming the known feeling of being a refugee, exterminated: „Dacă se închide Astra, eu sunt ter-mi-nat!"[3] (*ibidem*: 69), which in the case of Goma's ego is tantamount to death.

The inventory, the loss of books, the loss of the coveted place to which he arrived late, „pe drum lung, ocolit, întretăiat, deviat de întâmplări nenorocite, - dar la spate cu trecutul"[4] (*ibidem*: 119), unatteinable desire: „vreau să nu se întrerupă, să nu se oprească. Fiindcă m-am atins de Astra"[5] (*ibidem*) will invoke the suppression of the state of happiness of the character: Aş putea spune că închisul lor este închiderea vieţii mele; moartea: fiindcă apucasem să aflu că poate fi şi altfel de cum fusesem obişnuit"[6] (*ibidem*), which uses a mosaic collage , elucidated through the narrative ego's angle to restore the most diverse sequences of the time, oscillating around the image - Astra Library Sibiu. Books, writers, files, catalogs are all elements of a privileged space, the place where, even if vulneraria are already apparent blindness will not occur. We have a picture of the borgesian maze in an Edenic style, where innocence and rebellious adolescence dominates. Reading Room is a system in the outer system, the alien and hostile, a system of resistance and of possible release. Library-novel, library- history, library - the beneficial thicket, initiation, are all described with exuberance, confidently, calmly - so rare in Goma. The reader is a wise man who builds for eternity.

The suppression of the state of happiness will raise the need to rebuild the maternal place, the construction of a new place, that at Paul Goma, becomes possible through remembering, as Goma is a chronicler, a servant of memory - „memoria, memoria, maica noastră ocrotitoare (atât cât poate), memoria, maica noastră, mântuitoarea, memoria, ultimul recurs şi reazem, singura mângâiere, înainte de a pleca încolo, dincolo…"[7] (*Patimile după Piteşti*), and the dream of phantasizing.

The rhetorical question of the son at Astra: „Nu are tata dreptate, chiar atunci când exagerează?" (Is not my father right, even when he exaggerates?) Becomes key of the Astra novel. The chronicler living under the programmatic obsession of existance,

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[1] "[…] which I love with love from Astra" (our transl.).

[2] "Look! The collegues are missing in the morning, my classmates, my good friends Octavian and Septimius! […] We were bonded not by school, nor class, but here at Astra" (our transl.).

[3] "If you close the Astra, I am done!" (our transl.).

[4] "[…] the long, detoured, broken road deviated by unfortunate events - but put the past behind you" (our transl.).

[5] "I do not want it to be interrupted, I do not want it to stop. Because I touched Astra" (our transl.).

[6] "I would say that their imprisonment is the confinement of my life; my death because I learned there was nother way from what I was accustomed to" (our transl.).

[7] "[…] memory, memory, our protective mother (as much as possible), memory, our mother, the saving, the memory, the last appeal and support, the only consolation, before going on, beyond ..." (our transl.) .

which is acquired not only through reading, but also through writing: „Ce rămâne ne-numit nici nu există”; (What is unnamed does not exist); writing becomes a necessity which is recovered through the history, the past, and the personality of the romanian:

> Dar ce ar avea importanţă? Faptul că noi, românii, nu avem hârtii. Trebuie să căutăm printre hârtiile altora o aluzie la noi, iar când te scrie altul, te încondeiază… Asta-i legea: cine n-are scris nu există…! […] să se ştie; să nu se uite – pentru ca, în viitor, să nu ni se mai arunce în obraz că noi nu avem trecut[1] (*ibidem*: 125).

A certain willful blindness claim arises from a sequence, of the year of an ancient inscription on a wall in Sibiu, the year that the young man hides Astra “heroiclly” from the communists, condemning it, in fact, the forgetfulness, the non-existence, revenge by becoming a syndrome of happiness. The bitter irony of a fragment such as this reproduces the suppression of the narrative ego's state of happiness:

> Nu stă în puterea noastră să facem ceva – noi suntem! Să facem, să acţionăm? – nu e în firea noastră; n-ar fi specific naţional; noi n-am făcut istorie, noi am îndurat-o, am răzbătut, am supravieţuit, nu dând din mâini – nici măcar din gură, când ne doare [...] Important acum – ca şi de-a lungul şi de-a latul veacurilor – e să ne facem mici, să nu fim băgaţi în seamă de mari şi răi. Important, acum, e să trecem… Nu, trec ei, răii, ca apa, noi pietrele, rămânem – aşa se păstrează fiinţa naţională…”[2] (*ibidem*: 102).

I insisted that the initial identification of the means of representation of place and non-place in Goma's novel, sometimes at the expense of title design to explain a deeper sensitivity relationship between “the uprooted”, “the wandering” the problem “hospitality of inhabitance” with the claim of place in the novel writing and reading, which comes from personal and subjective experience of the narrative ego. Moreover, we have the image of a nationalized, who Petru Dumitriu designated as „care condensează parcă totul, presiunea anihilitoare a sistemului, ca şi disperatele evadări individuale”[3] (Dumitriu: apud Cristea-Enache, 2002: 5), generated while generating anamnesis, which appears as a double exile, to himself and to the world as its exponent. Goma's character shatters his happiness with the state of awareness of the Astra Library cleansing, leaving the rhetorical question: „Ce fac? Ce mă fac? Mă întorc de unde plecasem? Aştept o nouă plecare în viaţă?”[4] (Goma, P., op. cit.: 119).

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[1] “But why would it matter? The fact that we Romanians do not have papers. We must seek among other's papers the hints about us, and when others write about you they will write ill of you ... It's the law: who doesn't have anything written does not exist ...! […] To be known; not to be forgoten - because, so that in the future, we will not be insulted that we do not have a past” (our transl.).

[2] “It is not in our power to do something - we are! To do, to act? - It's not in our nature; it wouldn't be specific to our country; We haven't made history, we have endured it, I broke through, I survived, not raising hands - or speaking even when it hurts [...] It is important Now - as over and the across the centuries - to make our little heed to the big and bad. Important now is to pass ... No the wicked ones like the water pas, us, like the stones remain - it is so that we keep our national existence...” (our transl.).

[3] “[…] he who condenses, as if everything, the anihililating pressure of the system, as also the desperate individual escapes” (our transl.).

[4] “What do I do? What do I do? I'll go back to where I was? Expect a new departure in life” (our transl.).

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THE NEGATIVE DYNAMISM OF THE IMAGINARY IN BOGZA'S REVOLT/REBELION

Aurelia Mihaela NĂSTASE *

Abstract: *Geo Bogza a representative poet of the Romanian avant-garde contributed to the reneval of the Romanian poetry by lyrics full of complex meanings and symbols. The meanings and symbols. The contemporary poet makes his mark like a rebel against the traditional ideas since the firt phase of the rebellions creation. In the ostentaton and moralizing period the poet of creative exasperation proves to be a craftsman in the overlap of legendary and historical vital plan.*

Keywords: *effects, imagery concept, words, exasperation, dream*

Bogza's work can be studied only from avant-garde experience. With a large opening to the world and considering human existence in the universe as an extraordinary state given by man's ability to think, Geo Bogza prevails in literature through determined civic attitude and meditative background of his poetry.

Geo Bogza's poetry offers inexhaustible interpretative suggestions by nonconformity and triviality of lyrics, by meditations on life and death, by originality and authenticity of style. By the "model" meaning given to the word, Geo Bogza is among modern poets, contemporary with the great figures of the twentieth century.

Nicholas Steindhardt identified a series of significant effects of Bogza Geo's poetry: the solemnity of lyrics (the constant effects of cutting the phrase, metaphors and outrageous imagery, proclamatory rhetoric effects, effects of blatant rebellion, effects of enhanced report, fantastic effects including real effects, effects of modern exuberance, effects of cosmopolitanism and geographical references, surreal effects, banal and commonplace effects, contrast effects, apocalypse effects, diverse effects, shocking effects, apostrophizing effects, effects of alternation between Solemn – Common - Daily, the contrast between serious and petty etc.

Doru Scarlatescu finds a special relation between Bogza Geo's subjectivity and "reality" and "literature". Bogza turned the poem against "literature" during the menacing period by appealing to "that pervasive force of the nude fact, without sentimentality and stylistic adornment", unlike the literary pages written in adulthood exposing obsessions and nightmares. The poems of the youth, which described a nude, hallucinatory reality, determined Dumitru Micu to name them true "copies of nature".

Bogza's work can be studied only from avant-garde experience. With a large opening to the world and considering human existence in the universe as an extraordinary state given by man's ability to think, Geo Bogza prevails in literature through determined civic attitude and meditative background of his poetry.

In the first stage of creation, Geo Bogza wrote in exasperation, wrote because he felt he had a duty to the world in which he lived. At first, "I wrote in exasperation - Geo Bogza confessed- and today I am writing for completely other reasons, larger than any other that have

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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. The volumes that followed – Offensive Poem - (1933, Publishing House „Unu") - keep the same menacing spirit. Adept of the dramatic language, the young avant-garde poet "has approached new themes, unsuspected in Romanian literature till then, he wrote a scandal literature, adopting instruments of rupture to make his adhesions and loves more precious.(Martin, M :*România Literară,* no. 42/1986: 4)

His poems were generated by tensions, sometimes unbearable, full of youthful nihilism. Bogza spoke about love, about death and despair in his own style.

The incisive poetry was his concern throughout the period of writing the poems from " Sex Diary" and "Offensive Poem". Written in the first person, "Sex Diary" is designed in a sharp and convulsive way. The central idea of "Offensive Poem" revealed "the confidence in their own generation, questioned the existence of a necessary life and the devotion of our ancestors, the conscience of unimaginable forms, and the understanding of echoes with anticipated retrospective repercussions over the contemporary soul, the gratitude shown to the words, the option for the miracle of blather and for the pencil as sharp as a sword." (Petrov, A "The key to Bogza" in *România Literară*, no. 45/1986:5)

In poems of this period, the poet blended many elements of avant-garde manifestos, the confrontation with the false morality, challenging views and the broad vision of the cosmos. Many of his symbols "considered to be obscene, the images and the lyrical stories were part of the hymn dedicated to humanity and life."(Ignatovich, "Skeptical S. Optimism" in *România Literară,* no. 45/1986:5)

he originality and the novelty of his poetry were in accordance with the influences of the European context, the expressionist and surrealist elements revealed his passionate attitude towards his love for life, his euphoria, rebellion and need to say shocking things by their names, to sing happiness and to directly express his outrage.

His lyrical universe derived from a harsh obscene and trivial language, and "from turning poetry into epic and endowing non-literary texts." (Zamfir,M"Geo Bogza – Steps of Lyricism" in *România Literară,* no. 16/1984:12)

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.

oung 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 şi 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.

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*).

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 Buştenari 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 Buştenari, 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*).

Geo Bogza, the poet called by Mircea Martin "an arsonist of consciousness, a visionary of language and literary conventions"(Martin, M :*România Literară*, no. 42/1986: 4) remained "deep down his soul a man who appreciated continuity far more than rupture, and negation was just a phase of integration"(ibidem)

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MAGICAL ELEMENTS OF THE NOCTURAL IMAGINARY IN FANUS NEAGU 'S LITERARY WORK

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Abstract: *The imaginary presupposes a reassessment of mythology, of fantastical and magic world, of astrobiology, of analogy and of thought. Nowadays, the rationalist civilization and its cult for an objective demystification are being threatened by the irrational subjectivity. "The fantastical" authority is reinstalled in spite of the crusade for "demystification", emphasizing, however, the characteristics of myth: its imperialism and resistance to the changing of things lessons. Fănuş Neagu rediscovers and turns to account the ancient implications of the epic.*

Keywork: *Fanus Neagu, imaginary, nocturnal.*

Myth and the imaginary have already become manifest as constituent elements of the human conduct. Therefore, one of the most honest concern in search for truth and for demystification is to make a difference between myth and mystification. For, the real ontological liberty and dignity of human personality is based only upon the spiritual spontaneity and upon its creative expression which constitute the imaginary area. The imaginary means tolerance towards all the spiritual regimes, as these regimes are not as important as the man's poetical honour to be found out in a nonbeing sphere, represented by time and death.The imaginary is the essence of spirit, or man's effort to give birth to a vivid hope in spite of the objective world of death. We have noticed, in our work, that there are certain schemes, archetypes and symbols according to distinct regimes.

These categories account for the imaginary isotopy and the mythical stories creation. During all the three chapters, we have being order.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 Fănuş 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. (Sorin Alexandrescu, 1968:89)

Attracted by the elementary nature and archaicity, the prose writer carries with him a nostalgia for the mysterious, an attraction for the extraordinary and even for violence, symbols of the natural, of dignity and human liberty. On the other side, both the artist and the man love passionately the beauty of authentic life with its joy, sadness,

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weaknesses and triumphs. He looks to stretch a protective hand towards his characters. In this way, Fănuş Neagu surpasses Panait Istrati and he is more modern than Sadoveanu and closer to the American prose writers, to Knut Hamsun, to Solohov, Zaharia Stancu and Marin Preda, but having a treating manner of subjects which belongs only to him.

The related events, real or fictitious, are a "concentrate" of authentic existence, placed in an emotional vibration by the writer's individual experience and his literary development requires a performant insight of reality in all its aspects.

> By using a metaphor, facts are integrated in a spiritual order of the world. In Fănuş 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, Fănuş 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. (Anton Cosma, 1977:121).

The prose writer's "sceptre" reveals a humanity who lives like in a show. A carnivalshow, where people live in both a sacred and a profane space being made up of a magmatic substance. It is an archaic humanity, but not an exhausted one.The traces of old beliefs and of magic practices are associated with the symbols of Christian religion. In the characters' solarheroism and in their tragedies developing we can notice the perenniality of the archaic forms.

Although bearing the heathen seal, Neagu's characters are modern through their adventurous spirit and their dramatic and tragical will. Their "naturalism" is marked by a great existential tension living with all their guts the tempestuous madness of their life. They manifest an anorexia for conformism being hotheaded and having a harsh vitality, and they live in a perfect communion with nature. A nature where humans feel through all the pores of their being and which participates in every act of their life, giving them an enormous strength for living and a great thirst to love life with.

> 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; *father*as 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. ***Moon, as a Seal of Destiny***, the first dominant aspect of the nocturnal regime of the imaginary, the cyclic one, 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. (Andrei Grigor, 2002:78)

Mircea Eliade considered the cyclic time playing the role of an identity principle applied to the reduction of human life diversity. As aconsequence, 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 Fănuş 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. Fănuş 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 "synaesthaesic" 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 halucinated 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 Fănuş Neagu is special. This type of the nocturnal imaginary with Fănuş 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 orphanheroes*; *the removal and the straying*; *the circle* and *the cross*; *music* as a symbol of time domination; the sensual and unstatic *love*.

In Fănuş Neagu's work, *moon* is supraabundant, being a metaphor and a seal, a star of life's rhythms, a fantastical and hallucinating element of a frantic reality. The selenary apparitions express an archaic mode of perceiving life making connections with heresies. One shouldn't talk about a fairy moon but about a deformed, a grotesque, even a demonical one. This "magnetic" moon determines the characters' life and, in the associative apparitions, it brings grotesque alterations. The selenary crisis of nature gives a special expression to the fantastical "plasma", so that, in the middle of this world,with its own order, universe seems overwhelmed by the magic night lunacy. (Anton Cosma,1977:120)

Invaded with the strange and unique poetry of the primordial, the Danube plain space, depicted by Fănuş Neagu, appears to be a territory of contradictory and vital existences and besides one of the *initiation* beauty and of the ancient and perpetual rituals. Just from his first stories, Neagu's world is placed, between birth and death, on the trajectory of a pagan religion. Although many of the critics have talked about the inadherence to tragic of this world, because of the lack of a moral conscience.

Fănuş Neagu's prose has a real and evident tragic essence. This epoch heroes are, especially, young people, true embodiments of an innocent generation, being on the verge of meeting the serious meanings of existence. In Fănuş Neagu's generation's prose, the biblical myths "besiege", from all over, life and feelings of the heroes. They are *orphanheroes*,because the prose writers prove an accented loneliness, marked by their heroes' adventures, and they try to fraternize with them. The "orphan" state of the character was justified by Cornel Ungureanu not only because of the literature status, but even because of a certain manner of functioning of the archetypes. In contrast to Dumitru Radu Popescu, who doesn't regard the childhood world in a sensitive manner, Fănuş Neagu presents, in *The Abandoned Little Station* (*Cantonul părăsit*), an entire orphan generation.

Ion Mohreanu, in The Angel Called (*Îngerul a strigat*), is an "orphanhero",who will reiterate, in other conditions, his father's tragedy. In order to live an eternal *carpe diem*, he does all he is able to. He searches for people, that he cares for, and he looks for

them without having been cautious. In *The Angel Called* (*Îngerul a strigat*) the Plătărăşti inhabitants, breaking off the native space, will lead to creation, on the one side, of *the condemned*, that will try in desert to face the hostile reality, and, on the other side, of *the wandering*, people in a permanent search for themselves, estranged from their adoptive world, and from their native one. The removal produces breakings off from a social point of view, but moreover, moral collapses and deep pshychic processes.

In Neagu's vision, *the straying*, the mobility, the impatience are due to a certain man's organic propensity.

> The eternal coming back to an ever abandoned and recovered, the impulsion to mirage or the dizziness of the senses give his prose the colour of an epoch painting, where one can find a lot of existential implications. With some of the characters, the straying and the bizarre conduct come from their frustrations and maladaptation or because they feel subject to different injustices or lacking in a way in life. The characters refuse to be unresponsive, but in all their searching, they can't find out a way of realising their personality. (Victor Kernbach1975:82).

In Fănuş Neagu's prose, the world's twilight going back to ancient times reveals, in a *circle* rotation, a sunrise, a new genesis heralded, symbolically, by the third call of the Angel. The three calls of the apocalypse, the way of ressurection, the birth of a new world would represent the rotative scheme of the world's destiny depicted in the novel *The Angel Called* (*Îngerul a strigat*).

„The language used by the writer reflects an exarcerbation in wasting, being obtained through a perfect usage of the slang contaminated folklore"(Mircea Zaciu 2000:149). The book is made up of an interpenetration of parts, through changing the narration and time angle, and the narrative baroque formula leaves the impression of a luxurious decadence. The ample Faulkner like phrase, the style alternation and the language full of colour give the novel the resonance of a love and death poem.

In this prose the language has individuality, it represents a way of referring to the world, of revealing its unknown appearances. The metaphorical language has seldom a decorative value, its essential function being that of making up an imaginary universe. The plastic resources of the writer are unlimited, showing the spontaneity and adequation of the speech to an authentic creative state. The author's mission is that of placing the elements of fiction in an artistic, convincing and original universe.

In *The Lovely Lunatics of the City* (*Frumoşii nebuni ai marilor oraşe*), Fănuş Neagu's characteristics of writing reach their complete maturity and make the prose writer an artist of the metaphor, "a poet of prose". All the happenings take place in an imaginary space, the characters' behaviour and reactions, but also events, which seem to happen in a nonexistent world. It is a lyrical prose on the whole, where the city heroes long for Brăila's spaces. The snow and the snowfall are predilect elements, which increase that impression of unreality and fantastical world. The charm of the book consists in the cheerfulness expressed, in the cosmic ritual of the feasts, in the special pictural force of the expressed word. Fănuş 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.

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THE I IN THE BACKGROUND. IDENTITY AND OTHERNESS IN HORTENSIA PAPADAT-BENGESCU'S SHORT PROSE

Mihaela STANCIU (VRAJA)[G]

Abstract: *When reading the early prose of Hortensia Papadat-Bengescu we cannot ignore the fusion between the voice of the characters and the authorial one, as well as some details regarding the inner construction, springing up of a profound psychological analysis of she who writes her work. Hortensia Papadat-Bengescu makes use of the concepts "identity" and "otherness" in her analysis of the search for the self; even if there is a boundary between the real I and the fictional one, we don't know which one of these concepts has a bigger share in the relationship between the narrator's I and that of the author; the writer assumes the role of the characters as if getting into their skin, which is why their identity is like a reflection of that of the author. By changing herself into each of her characters, she manages to hide behind the otherness, allowing the readers to catch a glimpse of her identity – by or against her will: "…but I am one of those people that watch how others live. I have a huge shortage of life." (Papadat-Bengescu, 1972: 93).*

Keywords: *short prose, identity, otherness*

Introduction

In her early prose, Hortensia Papadat-Bengescu catched the feminine character either as a central one (Manuela, Adriana, Bianca), or as an alter-ego making a confession in the 1st person, taking over the role of the narrator character, as we can see in *Femei, între ele*, (Women, among them) (Zaharia-Filipaș, 2004: 31). In each of these poses, despite the masks of the characters, it is easy to observe the author's face – the seal of loneliness.

The I in the background

Hortensia Papadat-Bengescu makes use of the concepts "identity" and "otherness" in the analysis of searching for the self, as Liviu Rebreanu noticed: "usually, as he creates, the writer stands still, looking on the world and on life from the same angle. Mrs. Papadat-Bengescu does things the opposite way: in her works, the world and life stand still, while the writer incessantly changes his observation angle, as if he wishes to capture life as it flows, in its simultaneous evolution." (Rebreanu, 1920/1921: 291). Moreover, as Maria-Luiza Cristescu observed, *the other* is the voicing of a condition, sometimes of death (*Marea-The Sea*), other times of sensuality (Sephora); the feminine characters are not truly characters, but rather only carriers of some ideas and thoughts. Therefore, the writer is interested in the psychology of the feminine character, and not the existential path (Cristescu, 1976: 29). The woman in *Ape Adânci* (Deep Waters) is just like Hortensia Papadat-Bengescu -the person: she writes, she dreams, she submits every situation to the psychological analysis and she philosophizes.

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In *Marea* (The Sea), the author brings to discussion death and a woman's way of thinking in front of it. Her confessions about the ideas, the feelings and the entire experience are composed of a series of letters with suggestive titles: *We're at the Seaside, Casino-Music, Sea Bathing, The Dance, The Passers-By, The Suicides, Memory, The Hymn of Life, Strange Disease, The Adriatic Wave, It Goes Well, You've Seen Dying, A Beautiful Day, Lyrics by Nietzsche, What Matters*. The topics chosen by the author of the letters in the prose *Marea* (The Sea) are similar to poems or songs of her senses which are amplified, interpreted and richly commented, showing a complicated and bewildered psychology. The author also uses letters in the prose *Lui Don Juan, în eternitate* (To Don Juan, in eternity). The addressee of these letters hears, but he cannot answer, so that the sender cannot tell if he's a friend or an enemy (Papadat-Bengescu, 1972: 148); actually, she doesn't even try to find that out. The character created for the writing of them is Bianca Porporata, a woman "as pure as snow and as warm as fresh blood" (*Ibid*: 160). Of course, these letters are the manifestations of freedom that served Hortensiei Papadat-Bengescu in her literary demonstrations, as she would confess, years after, to Ion Negoițescu: "Yes, indeed, I'm an impenitent letter-writer, especially – I was – while I was living in the province and, dissatisfied with the group of friends and colleagues, I would write to Don Juan himself, in eternity, whatever crossed my mind."[1] (Papadat-Bengescu, 1969: 16). And what crossed the writer's mind? To capture the image of the woman resigned while facing a hostile fate, to talk about pain, unhappiness, disillusionment and renouncement, the woman who was trying to cast loneliness out; sometimes she makes use of romantic motives: "I was alone, with no friend; I put my hand on the back of the cart and then the moon put her light on my hand and, closing my eyes, I thought that the moonlight is a warm hand." (Papadat-Bengescu, 1972: 148). The moon theme keeps the same watcher role in the evocations from *Autobiography* too, when the writer narrates her memories from the years spent in the boarding school:

> […] during the full moon nights there are forbidden vigils in front of the window through which, along with a few friends, we stare at the star up to getting a migraine, close to a hypnotic state. From a few voluntary allies, the epidemic spreads in the entire bedroom. I didn't incite anyone, but I continued. There are no punishments; we were never *caught* or the vice is considered to be harmless (Papadat-Bengescu, 1937: 6).

The garden which Hortensia Papadat-Bengescu describes in *Femeia în faţa oglinzii* (The Woman in front of the Mirror) is another proof that her literary stories are inspired from something real: "Then, from the deep bottom of the garden, from the cornfield as tall as a man, Puicuța, Alina's daughter, came out wearing on her the marks of an injured life." (Papadat-Bengescu, 1972: 379). These lines in which the garden is mentioned appear as an extension to an older description in a letter addressed to G. Ibrăileanu: "[...] In front of us summer is a garden and behind the house we seed corn. Sometimes, when the wind passes among the soft leaves, you can imagine you are at the country-side."[2] (Papadat-Bengescu, 1966: 34).

In the above mentioned *Autobiography*, Hortensia Papadat-Bengescu reinforces the idea that her letters are inspired from reality by making an account of the circumstances that led to their apparition:

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[1] The letter addressed to Ion Negoițescu is dated on the 2nd of March 1942.
[2] In a letter from the 19th of February 1914.

> A summer over the gardens, over land, beyond them... A sovereign, overwhelming. Under it, wilted, there are people, thoughts... Only towards the evening there's a refreshing breath... every night I idly and delightfully tell *Vera* feeble words... They have a rhythm they might never have again... Later, that same evening, I mark on loose sheets, on sheets that can fly away, the brief verse of that summery rite... They are – *The Letters to Don Juan.* (*Ibid:* 5).

If in real life the correspondence had represented a means of confession, it appears that Hotensia Papadat-Bengescu sometimes uses the letter as a tool for confession in the subjective prose too; by letters she pervades the psychology of the woman who writes down on paper all her thoughts when she finds herself facing love or death; when she's away from the world and close to nature, she feels she merges into it:

> When I'm isolated in the middle of nature, I can no longer be alone, I cannot find myself anymore. It's clear that my kind is there and, surrounded by them, I feel surrounded by many. Maybe that is how it was meant to be at first – that I should be a plant.

or

> Ever since childhood, I took great joys in water. I love it just like others love people. I get from water all the bliss that others ask of human beings. Some other time, on an altar of the seas, I might have been a chaste priestess, away from human life, a passionate lover of the sea… (Papadat-Bengescu, 1972:5, 37).

So, we notice inside the text some kind of animism, a connection with the vegetable as if under a trance, but with the aquatic too, with reference indices to the idea of metempsychosis; the sea is masculine and seen as a hypothetical soul mate with which the author of the letters could have communicated in other lives too. Other times she brings to discussion the dance that borrows the rules of the natural laws of life, where the power always belongs to the strong, like in an eternal law of slavery, but it is precisely this rough law of obedience makes the woman discover and praise the dance with no partner, that dance of freedom: "Last night I danced by myself. You know our dream from school – to dance by yourself without giving the impression you're mad! […] The body cries… it laughs… it hides… it gives itself."*(Ibid)*. Afterwards, she will be preoccupied by another type of dance, the one that takes the form of writing, from which derives joy, freedom and dedication.

> Those who do not know the taste of isolation don't know the price of an atmosphere either, or the need for a favorable animating rumor around, just like that rhythmical hand clapping and those exclamations that accompany the increasing enthusiasm of the dancer. In the atmosphere, in the affirmation I feel the increasing dizziness of the dancer – once the dance is over, I calmly sit on my place with the shyness caused by not having been able to give more, with the impulse of a noble publication. (Papadat-Bengescu, 1937: 5).

It's no wonder that in her works her writer puts music on stage, a domain which she felt attracted by, but without excelling, as she confesses in her journal pages: "For music I had what they call an unsuccessful talent, I very easily decoded it in detriment of a slow study, of touching every key; I understood the gap and I slowly gave up, even to decipher the musical themes for which I had much tendency." (Baltazar, 1962: 69). For instance, in *Adriana's Novel* she projects her heroine under the flag of this attraction as an answer to the expectations she had had in connection to music:

> And when she sang there, like before, the moist shadow would startle on her sonorous and sentimental trill and the other partners would remain colorless and faded by the wide flight of the sounds that came out of her delicate bosom, as easy as from a deep and endless spring… Now, just as before, her grey figure would excuse the art's glow and would attract an envy above which her absence from the reality of everything would slip, just as it slipped above the sympathy gestures, ruining them. (Papadat-Bengescu, 1972: 222).

Right from the start of her correspondence with G. Ibrăileanu, the writer had wanted the reassurance of a constant friendship, and she even received the assuredness of it:

> When I was saying you adopted me, I didn't know I used such a good word […] Did you also adopt my needs, like you adopted me? I think that for me this consent is equally important as the success, and in case of failure I would still be left with half satisfaction. What a nice and rare thing is the soul's echo! […] I don't deserve that such good people should be so kind to me. I received great lessons in modesty from life and I took advantage. I generally have the nature of a good disciple. I don't say 'thank you' because thanks are much inferior to the feeling they spring from.[1] (Papadat-Bengescu, 1966: 40, 65)

This desire is also extended by the voice of the feminine character that praises friendship and searches for faith in people and in their warmth, feeling the lack of love as a wound: "to suffer and to be alone, but to know that somewhere someone loves you. To be tired, but to know that there are arms that would like to carry you. To be cold… and to remember the warm bosom of friendship. Not to rest, to suffer, to shiver, but… to know." (Papadat-Bengescu, 1972: 20).

The author's metamorphosis also includes feminine voices that weave their story in monologue-conversations; for instance, in *Femei, între ele* (Women, among themselves), the look becomes the pretext around which the stories of the characters on the terrace of a hotel are winding (including that of the narrator character). The writer brings to discussion femininity with its many faces, as she confessed to G. Ibrăileanu: "I have some *Femininity* ongoing, for which we are going to find a title together."[2] (Papadat-Bengescu, 1966: 46). It's precisely these faces that show the author's attempt to find herself; by changing into each of her characters, she succeeds in concealing herself behind the otherness, allowing us – with or without her will – to catch a glimpse of her identity:

> – I can't find anything to tell either; but I am one of those beings that watch how others live. I have always worn on my nose those glasses through which you look at others and I didn't realize what was happening to me. Considering my experience as a watcher, it would be easier for me to tell you that the lady with a black hat and a white dress is more sympathetically similar to the jacket with small squares and a soft hat considering the indistinguishable watching symptoms and the involuntary harmony of the steps that, when walking, come across the same spot, than if I could tell you something personal. I have a huge shortage of life. (Papadat-Bengescu, 1972: 93).

This shortage of life mentioned by the narrator character in *Femei, între ele* (Women, among themselves) is a theme often met in the author's correspondence, in interviews and even in the autobiography written at the request of G. Călinescu. Const.

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[1] In a letter from the 20th of February 1914 and page 65 in a letter from the 14th of August 1918.
[2] In a letter from the 10th of October 1914.

Ciopraga said that her work "appears while growing, like in the myth of the master builder Manole, by the exhaustion of the author, integrated in the essence of the created beings." (*Ibid.*: XX).

The author is in the background too when she indirectly stated by the voice of the character: "But it's more terrible to feel inside you hungry energies which shout and call for life and to remain forever paralyzed for lack of circumstances" (*Ibid*: 97); or "From time to time, Manuela would leave the surly silence of the provincial town. She would shift the pensive melancholy of the barren soul, the problem of vain existence and the mirror of interior reflexes on the loud and indifferent scene of the capital." (*Ibid.*: 279); but Manuela is not a singular case that feels the spleen of the provincial town and she states that without any shyness. Other characters from the early prose of Hortensia Papadat-Bengescu live the same experience: Bianca Porporata, Adriana, femininities with which Hortensia Papadat-Bengescu intertwines. In what regards the author, the provincial environment is suffocating for her and not few times she confesses this deficiency to her friends. Feeling the lack of the intellectual environment while living in Focşani, she says: "It's very ugly [...] just coming out of the bookstore was the boy, the salesman, and when he's not there, you leave without buying pens for 10 bani, saying you'll drop by later. I told him passing by: 'Have you ever seen anything uglier than this town, sir?' and I felt at ease."[1] (Papadat_Bengescu, 1966: 33-34).

The character Manuela too from *The Woman in front of the Mirror* is similar to Hortensia Papadat-Bengescu, as she is a version of the author because once again her face is reflected as in a mirror in that of the character's:

> She was no Amazon. Her Renaissance soul, of subtle feelings flourished sheltered from any danger, in a century tired of civilization, had known that 'yesterday' of humankind leaned towards the decadent, and now, suddenly turned from its way to renewal, was about to be the witness of primitive expeditions that would make the world a changing camp. She would sit there like a plant of the efflorescence ages or like a mysterious calyx of future forms (Papadat-Bengescu, 1972: 400).

The passage from *Femeia în faţa oglinzii* (The Woman in front of the Mirror) is only an echo of what she once confessed to Ibrăileanu in a letter:

> People with Renaissance souls, we all live a life full of excitement and of mental agitation in the middle of the events' nerves. In a way, I'm waiting and wishing for the brutality of the war as a cure for my much too sharp pains, I prepare for myself the soul of a tireless sister of physical pains, of a life savior, convinced that maybe I'm more guilty if I give it back than the calamity that takes it away and looking in the passion for charity for a drainage of an unused or unsaturated passion in nothing.[2] (Papadat-Bengescu, 1966: 52).

The sickness, the topic often approached in letters and even in interviews is a manifestation present in the early prose too, later growing into an obsession in the objective prose. In *Romanul Adrianei* (Adriana's Novel) the story is woven somehow *in* and *around* the heroine's sickness, as the author makes use of a series of words from the medical domain: sanatorium, doctor, nurse, white walls, treatment. Compared to the objective prose that adopts a more serious tone when dealing with the sickness theme, in her early works the characters' destiny doesn't reach such a high dramatic nature. The

[1] In a letter from the 19th of February 1914.
[2] In a letter from the 10th of July 1916.

healing revolves around the white color: “Inside the white walls, on the white pillows, the feeling of existence was slowly advancing inside Adriana and her body was growing into a better shape under the white blanket. She rediscovered the sense of ponderability.” (Papadat-Bengescu, 1972: 246).

Conclusions

Hortensia Papadat-Bengescu’s confessions aren’t to be found only in her correspondence, journal or interviews, but they are just as well included in her early prose, an analysis prose with a powerful accordance between the character and the author. For her, literature becomes the area of intellectual happiness, of escape from the ordinary, of flourishing of the intellect. Although she appears late in Romanian literature, with no desire to astound, Hortensia Papadat-Bengescu declares that she comes with the ambition of being a small Romanian writer. She proved more than that.

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LA COMPLICITÉ DE L'AUTEUR AVEC LE LECTEUR DANS LES ROMANS POLICIERS DE RODICA OJOG-BRAŞOVEANU

Dorina Nela TRIFU *

Abstract: *The study aims to discuss the relationship between identity and alterity in literature, the silent agreement which is established between the writer, as the issuer (emitter) of the text and the reader, as a receiver. We chose the work of a Romanian woman writer, Rodica Ojog-Braşoveanu, to illustrate the above mentioned idea. Her many detective novels are more interesting than other types of novels, to the extent that the abstract author invites the abstract reader, in other words, the model reader, endowed with some knowledge in the field of detective literature to an imaginative reading, which stirs imagination and profound thinking. It is a double reading or reading while dual-purpose: for comprehension (understanding) and imagining the crime scenario. The author's complicity with the reader is evident in several levels. First, the author surrounds murder in mystery to capture the reader's attention (captatio benevolentiae) who is anxious to know the killer. Then, the reader lives in the author's fertile imagination; in developing the survey, each character is a possible suspect. The end of the novel is a feast for the readers who can verify whether their assumptions on the killer coincide with those of the author. In addition, ambiguity expresses the author's intention to increase the curiosity of the reader. The author makes the reader taste surprise since the culprit is the most unexpected person. The author asks the police officer to investigate the case, but in the same time, he directs the reader's thinking towards drawing some conclusions.*

In conclusion, in the detective novel, the author invites readers to a multiple reading, in a surprising style, comic, trivial, but often severe.

Keywords: *complicity, alterity, novel*

Chaque oeuvre d'art suppose un dialogue infini du récepteur avec l'oeuvre; dans la littérature avec le livre, qui devient *« le miroir du monde , il est simultanément lecture et vie. »* (Muşat, 1998: 87).

Rodica Ojog-Braşoveanu est l'auteur d'un nombre considérable de romans policiers, genre considéré longtemps chez nous insignifiant. Pour elle, l'écriture est devenu, à un moment donné, une occupation de chevet. C'est pourquoi elle sera un *«Auteur Modèle»* (Eco, 1997:14) qui anticipe les attentes de l'altérité, dans la personne du *« Lecteur Modèle »* (*ibidem)* . Elle récrée la littérature policière en fonctions des désirs du lecteur. Dans ses romans policiers pleins d'enigmes et suspense, comme *« Une toilette à la Liz Taylor »*, « *Bonsoir, Mélanie* », *« Cyanure pour un sourire »*, *« Conte immoral »*, *« Une malediction à domicile stable »*, *« Le bossu a un alibi »*, *« L'anonyme de mercredi »*, *«Crime par les petites annonces »*, *l'idéntité* a à perdre en face de l'*altérité* . Le biographisme y est presque inexistent. Hors d'écrire une littérature de confession, Rodica Ojog-Braşoveanu accorde une importance majeure à instaurer une relation avec le récepteur. Il y a une complicité entre l'auteur et le lecteur. L'auteur rend complice le lecteur, le détermine à ressentir de l'empathie avec ses personnages. Cette complicité auteur-lecteur est reconnue dans la mésure où l'auteur re – pense les attentes du lecteur, puis elle projette un type d'écriture conforme à ces attentes. Mettant l'accent sur l'altérité, sur ce que l'on croit que le récepteur veut trouver dans un roman

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policier, l'écrivain démontre du respect pour les valeurs de son lecteur, comme par exemple le culte pour la vérité et le triomphe de la justice.

Les bénéficiaires de cette complicité sont en même temps l'auteur, mais aussi le lecteur. Dans cette façon, Rodica Ojog- Brașoveanu devient un écrivain aimé par le public, sans reclame, parce que la lecture de son oeuvre devient agréable, ce qui stimule l'intelligence, la fantaisie, la créativité.

Ainsi, la complicité se traduit par le fait que l'auteur projette une littérature pleine de suspense . Ainsi, le lecteur a besoin d'accepter d'abord les jeux de la lecture et ses postures spéciales. D'une page à l'autre, le lecteur se trouvera dans un monde suspect, périlleux. Un *« Lecteur Modèle »* (Eco, 1997:14) de la littérature policière est complice à tout ce qui se passe dans l'univers du livre. Il est conscient que cette littérature à crimes et aux enquêttes, avec des indices et des mobiles du crime est une pure fiction. À la différence de celui-ci, le *« Lecteur concret »* (*ibidem*) , réel ne peut devenir le complice de l'auteur où du narrateur. Il ne peut déguster ce type de littérature et, pusillanime, il est saisi/envahi de panique, puis il trouve horribles tous ces scénarios possibles du crime. Par exemple, un lecteur concret vit la panique en lisant l'incipit d' un roman policier:

> Le professeur Lupașcu n'avait exagéré au téléphone. Son cadavre le confirmait. Sur le cou de la victime, le commandant remarqua une trace horizontale uniforme et profonde. Mort par ligotage. Le filet était disparu. « Evidemment, personne ne laisse sa carte de visite auprès du cadavre. » Mais plus bizarre et difficile à expliquer paraît la ligne rouge parallèle sur une certaine partie avec la trace d'étranglement visible sur le cou du professeur, trace qui montait, en se perdant derrière l'oreille. (Ojog-Brașoveanu, *Énigme à la mansarde*, 2014: 8,9, n. trad.).

Au début, le lecteur concret choisit à quitter une telle lecture, tandis que le lecteur abstrait se trouvera dans la situation opposée, de suivre plus attentivement les détails concernant le festin, la description de l'intérieur de la maison, la déscription de la famille du victime; la présentation des situations bizarres comme le détail que le fils Matei semble plus vieux que *« sa mère »*, Gina Lupașcu; le fait que Anne Dogaru porte un masque, en cachant initialement qu 'elle est la mère de Matei.

Rodica Ojog-Brașoveanu conduit le lecteur dans un jeu de la lecture. Ce jeu suppose à opérer la distinction entre vérité et mensonge, entre le suspect et le coupable, de ce tissu d'événements qui contient le plan du présent, de l'enquêtte, et le plan du passé, celui du crime. Le lecteur avisé et aimant les textes policiers a de multiples valences. Premièrement, focalisé sur l'enquêtte, ayant comme but de démasquer le coupable, avec la mention de la raison du crime et de la façon d'agir, le lecteur s'assume le rôle de *détective*. Même quand, intentionnellement, le narrateur le conduit sur des pistes fausses, le lecteur est aussi détective. Une autre hypostase, qui résulte de la complicité de l'auteur avec son lecteur, est celle du *lecteur-écrivain*, doué d'une capacité créatrice, en imaginant lui-même un scénario du crime, qui ne coincïde toujours avec celui projété par l'écrivain. *« Le policier ouvre la porte à des lectures multiples et rend au lecteur sa place de créateur. »* (Lits, *Énigme criminelle. Concours international d'écriture pour les adolescents*, 1991: 8). Une autre valence – *le lecteur-critique* - interprète le texte. Puis, c' est *le lecteur – grammairien* qui aime les jeux de mots, qui découvre le comique du language.

L'élément-clef de la relation auteur-lecteur, l'exemplification éloquente de cette complicité, consiste dans le jeu proposé par l' auteur au *lecteur- détective*: le lecteur a le rôle de dévoiler l'énigme proposé par l'auteur.

L'imagination de l'écrivain dépasse la logique du lecteur, parce que, au final, le personnage le plus innocent s'avère être le coupable. En général, les personnages détiennent un alibi. Les écritures policières sont bien pensées et elles sont appreciées de tous ce qui pratiquent la lecture comme un jeu de l'imagination et de la logique, mais aussi le jeu du mistère et du suspense. L'enquêtte attribuée dans chaque roman par l'auteur à la police sera repensée dans les termes de la logique du jeu par le lecteur fasciné d'énigmes. Généralement, le crime bien pensé par l'assasin échappe à la logique commune du récepteur.

Le problème visant la complicité auteur –lecteur peut être imaginé comme un dessin caricatural avec des personnes qui les représentent. Dans ce dessin, le lecteur porte avec lui-même une loupe qu'il assoit au dessous de l'événement du crime. L'agent de police et le lecteur y regarderont. Par la loupe, le récepteur pourra regarder minutieusement, comme dans un miroir, la personnalité des suspects, les alibi, les mobiles du crime, le moment du crime, les tares du passé, le scénario de l'assasinat. L'auteur offre la loupe symboliquement à l'agent de police, à certains personnages, mais aussi au récepteur. Pendant ce jeu de la complicité, à l'aide de la même loupe, le même événément est différémment récépté par les trois personnages: l'agent, le personnage, le récepteur. La confusion est posible dans tous ces cas, car les suspects et le coupable portent des masques.

Dans chacun de ses romans policiers, il y a un accord taciturne qui s'établit entre l'écrivain, comme l'émetteur du texte, et le lecteur, donc le récepteur. Il s'agit partout de la même complicité. En usant de cette complicité, le lecteur sera invité à pratiquer une double lecture ou la lecture à double rôle: pour la compréhension de l' épique et pour l'imagination du crime. Dans *« Énigme à la mansarde »*, tous se trouvent sur la liste des accusés (Ana Dogaru, Gina Lupașcu, Dinu Oprea), pour que le lecteur constate, à la fin, étonné qu'un imposteur infiltré au sein de la famille, Vasile Oprea, le jardinier, soit l'auteur des crimes. Il a tué le professeur Lupașcu et Alina Iacob.

L'ambiguité exprime l'intention de Rodica Ojog-Brașoveanu de stimuler la curiosité du lecteur. Elle est entretenue par de fausses pistes, par le passage brusque d'un fil narratif à l'autre, mais aussi par l'imprécision du sujet dans certains paragraphes et du style indirecte-libre, comme il se passe dans *« Stylet au champagne »*: *« Il savait qu'il discutait avec Cora. Il entendait sa mère en frappant la porte. Il simulait qu'il dormait, la tête dans le coussin. Est ce qu'une erreur s'était glissée ? Titel essaya à récapituler les événements. »* (Ojog-Brașoveanu, *Stylet avec champagne*, 2014: 79). L'auteur fait le lecteur goûter la surprise à la fin. Dans le roman *« Énigme à la mansarde »* c'est une surprise pour le lecteur de découvrir le mobile du crime. Après que Vasile Dobrescu, l'inculpé, a conduit le commandant Cristescu sur des fausses pistes, en le faisant croire qu'il avait été assasiné par les intimes qui guettaient sa fortune, on apprend que, la nuit du banquet, la mort du professeur se produit car celui-ci avait aperçu la lumière de la cave où Vasile travaillait dans *l'atelier secret* destiné à fabriquer de la fausse monnaie. Parce que « *la mort signe indéchifrablément* », pour utiliser la phrase qui forme le titre du premier roman de Rodica Ojog-Brașoveanu, le mystère de chaque mort (soit qu'il s'agit de la mort de Dan Manu ou du docteur Lucaci, soit la mort de Gigeta Paulian, du professeur Lupașcu, de Ioan Iacob ou de Raluca Iacob, ou de la mort de l'ingénieur Mihai Pascu) demande d'être déchiffré par les uns des personnages des livres tels Mélanie Loup, les agents Minerva Tutovan, le lieutenant Vasile Dobrescu, le commandant Cristescu. Toute comme une instance extratextuelle, qui ne peut intervenir dans le texte, son récepteur peut se trouver lui-même parmi ceux qui déchiffrent des mystères.

L'auteur met l'agent de police à solutionner le cas, mais aussi il dirige la pensée du récepteur. La complicité du narrateur avec le lecteur est importante: le narrateur crée le suspense, pourvu que le lecteur le vive impatiemment, en attendant que les personnages rendent justice. Après une enquête laborieuse, même le commandant Cristescu ne peut rien affirmer du mobile du crime de Raluca Iacob. La curiosité spécifique à l'enqueteur est aussi intense que celle du lecteur. Leur question sera: Comment et pourqoi ces actions néfastes, tragiques se sont passés? Cependant, l'auteur ne laisse le lecteur dans l'obscurité et il fait que l'assasin témoigne sincèrement le mobile du crime, la fin dévoilant la cause de son empoisonnement:

> Mais c'est Raluca Iacob que je ne comprends pourquoi tu l'avait assasinée? [...] Je viens de vous satisfaire votre curiosité, monsieur le commandant. J'ai aimé Raluca. Ce bibelot délicat au figure d'ange pur et aérien me fascinait. Elle préferait Matei. À ce moment-là, je ne la connaissais pas. Je l'ai appris plus tard. Aujourd'hui je crois qu'elle se complaisait dans l'hypostase de l'infirmier tendre. Elle avait l'intention de le guérir. Je suis allé après d'elle à Suceava. J'ai essayé de la tenter, en lui montrant des images dignes d'une mille et une nuits. Je lui ai promis de la couvrir d'argent. Elle m'écoutait avec un sourire d'icône. Mai aussi avec le même sourire d'icône, elle me refusait. J'ai perdu la raison. Je l'ai possédée malgré sa volonté. Elle n'a dit aucun mot. Pendant la même nuit, elle s'est empoisonnée (Ojog-Brașoveanu, *Énigme à la mansarde*, 2014: 236, n.trad.).

Bref, la complicité entre auteur et lecteur est évidente à plusieurs niveaux. L'auteur envahit le crime dans le mystère, pour un *« captatio benevolentiae »* du lecteur qui désire impatiemment connaître le criminel. Le lecteur vit dans l'imaginaire fécond de l'auteur, parce que, pendant le déroulement de l'enquêtte, chacun est un possible criminel. La fin de ses romans représente une délectation pour le lecteur qui peut vérifier sa pensée avec celle de l'écrivain. En concluant, dans ses romans policiers, Rodica Ojog-Brașoveanu invite ses récepteurs complices à une lecture multilatérale, dans un style surprenant: ironique, comique, trivial, mais aussi grave.

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CANTEMIR'S LATIN WORKS IN THE RUSSIAN ARCHIVES AND LIBRARIES

Eugenia ZGREABĂN*

Abstract: *In this scientific work, I wanted to present Cantemir's Latin will, kept in the Russian Federation, in the Russian State Archive of Ancient Documents and in the V. I. Lenin Library in Moscow, the "manuscript section". A fruitful period for the scientific and literary activity developed by Cantemir is during 1714-1722, when he writes his most important works – historical, geographic and folkloric scientific works. During Peter the Great, in Russia, he gets in contact with the Western European world. By his works, Cantemir succeeds in giving some invaluable cultural works to the Romanian and world literature, which managed to go over time, proving to be real spiritual experiences, thus bringing his contribution to the development of the Romanian humanism and succeeding in arising the admiration of some great scholars ((Leibniz, Voltaire, Montesquieu) and of the emperors of his time (Peter the Great, the tsar of Russia).*

Keywords: *archive, manuscript, book collection.*

The legacy of Cantemir's works, as well as his life history, is for the most part located in the libraries and archives from Moscow and Sankt-Petersburg. These works were of great interest for the Romanian researchers (starting with the academician Grigore Tocilescu), for the researchers from the Russian Federation and the Republic of Moldavia, and from many European countries, too. At the moment Cantemir had to immigrate to Russia – (1711, the year when he was defeated in the battle of Stănileşti) – he was a complex person, he knew very well Old and Modern Greek, Latin and Italian, Arabian, Turkish and Persian, Russian and French, practised music and architecture, having enough knowledge in mathematics, religion and philosophy. Hence, we can draw the conclusion that Dimitrie Cantemir was a complex statesman, politician and a very educated man: "Cantemir was one of these absolute cultural men. A historian, geographer, philosopher, Orientalist, theologian, innovator in music, art amateur, with specialist claims in philosophy and mathematics [...]. But in the middle of these diverse preoccupations, he first of all remains a historian" (Panaitescu, 1958: 256).

We can also say about Dimitrie Cantemir that he was not a "free ruler", that his life encountered others circumstances, too, sometimes dramatic ones. "A political man and a scholar who lived like a torch between a sunset and a sunrise of a century (1673 – 1723), and through his brilliant intuitions to the confluence of the feudal world to the modern one, Dimitrie Cantemir was a consistent fighter for the achievement of a political ideal of an elevated patriotism – the emancipation of his country from under the ottoman domination" (Măciucă, 1972: 17).

Due to his encyclopaedic personality, many considers that Dimitrie Cantemir belongs to the humanistic trend, but also that he can be considered a live example of the early Enlightenment man (sometimes, in the specialised literature, it is called "pre-Enlightenment", from the middle of the 17th century until the middle of the 18th century). "Dimitrie Cantemir was a Renaissance man, of course not a man of the Renaissance from the 15th and 16th centuries, but having the decadent aspects of the Jesuit Renaissance from the 17th century. From the Renaissance, it remains the passion

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for culture and classical languages, which also Cantemir has, writing in a declamatory Jesuit-Baroque-type Latin, and the appreciation for the people with multilateral creation gift – with absolute culture men according to the notion of that time" (Panaitescu, 1958 : 256).

As mentioned above, most of Dimitrie Cantemir's manuscripts have been kept in the Russian Federation, in the Russian State Archive of Ancient Documents – Российский государственный архив древних актов (known under the name of RGADA-РГАДА). This is in fact the oldest archive in Russia, made up of five very big archives: the Moscow Main Archive of the Ministry of Foreign Affairs (MGAMID), Moscow Archive of the Ministry of Justice (MAMIU), the Moscow Palace Archive, the State Archive of the Russian Empire and the Land Survey Chancellery Archive. The Russian State Archive of Ancient Documents (RGADA) is considered one of the greatest federal archives containing a number of over 3.2 million works. We can find here different antique, Greek and Slavic manuscripts from the 10th and 11th centuries, but also important works from the end of the 18th century. The documents associated with the name of the ruler Dimitrie Cantemir are located in four large book collections from the Archive.

The most important book collection, seen by us, too, is book collection 181, "Manuscript Section of the Library MGAMID", where I discovered a few of Cantemir's manuscripts, worthy of attention: *The History of Moldavia and Wallachia. The Shortening of the System of General Logic, The Hieroglyphic History, The Chronicle of Ancient Times of the Romanian-Moldavian-Wallachian, In compendio lum universae logices institutiones.*

In book collection 181, I identified other manuscripts gathered there since the 70's which belonged to the boyar fallen into disfavour, A. S. Matveev. Later on, this collection was completed with the confiscated manuscripts of the princes Dolgoruki, A. P. Volinski, P. I. Musin-Puşkin, A. I. Osterman. Talking to the manager of the Archive, M. M. R. Râjenkov, he confessed that subsequently they received in the archive the acquisitions and donations on behalf of the government agencies and archive management.

We shall not insist too much on talking about these works of the princes, because they were not in the centre of our attention, in exchange, we shall try to present some of the main features of the Cantemir's manuscripts that we noticed during our research.

As mentioned above, in book collection 181, the Romanian manuscript no. 1419 is found in the work *The Hieroglyphic History*, a book written by hand with Cyrillic letters in 1705 (having autograph of Dimitrie Cantemir, title page and 333 leaves (21.2 x 16.5cm).

The text is achieved by a habile penman and is colourful: initials in cinnabar and golden frontispiece. On the bottom title page, there is also an inscription regarding the donation of 1783 for MGAMID on behalf of Nicolae Bantâş-Kamenski. In the title page of the original manuscript, the name of Dimitrie Cantemirs appears twice, once in Arabian (*Dimitri bekKhantimir*), and once in Cyrillic (Dimitriu Cantemir).

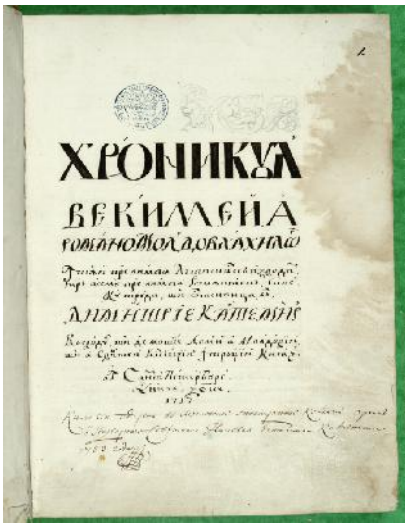
In the Romanian Academy Library in Bucharest, we find the copy of Grigore Tocilescu in Manuscript 321, and the microfilm 18 (a copy made after the manuscript from Moscow) is found in the State Archive from Bucharest.

The full title of this parable novel is: *The Hieroglyphic History in twelve parts divided in 760 sentences, beautifully adorned, in the beginning with revealing numbers and at the end with foreign significant numbers, composed by Dimitrie Cantemir.*

The Hieroglyphic History – История иероглификэ 1705

In the Russian State Archive of Ancient Documents, I also found the work *The History of Moldavia and Wallachia*, written in 1715 in Latin. I noticed that the work contained detailed notes made by the author, and also some comments on the margins made in Wallachian-Moldavian language (with Latin characters). The manuscript seems to have been donated, because on the leaf 129, there is an inscription in Russian, referring to the author and to the one who had offered it: “This book, written by hand by the Moldavian ruler Dimitrie Cantemir, I have donated to the Moscow Archive of the State College of Foreign Affairs in 1783, by Nicolae Bantâş-Kamenski, court councillor”.

The work *The Chronicle of the Ancient Times of the Romanian-Moldavian-Wallachian, Хроника стародавности романо-молдо-влахов* (1717-1723) was written by Dimitrie Cantemir with Cyrillic letters in 1717 in Sankt Petersburg. It was identified in the book collection 181, Manuscript no. 1420, containing 344 leaves (32 x 21cm).



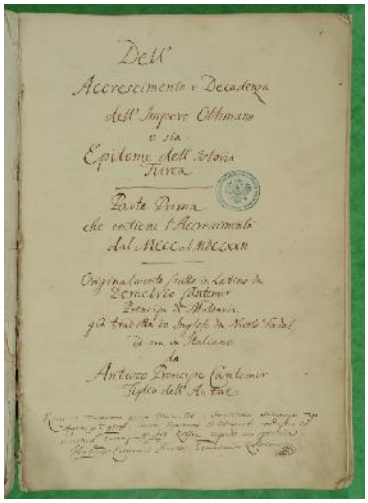
The Chronicle of the Ancient Times of the Romanian-Moldavian-Wallachian, *Хроника стародавности романо-молдо-влахов*

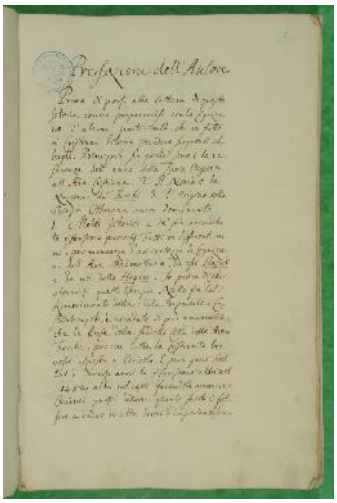
An exquisite manuscript, written by hand in Latin, is *In compendio lum universae logices institutionis – The Shortening of the System of General Logic.* Although it has only 44 leaves, it is covered in leather with golden floral ornaments and golden margins. It seems that the manuscript had been donated by the same court councillor, Nicolae Bantâş-Kamenski. This is written right on the title page, where I deciphered an inscription in Russian: "This book was donated t the Moscow Archive of the State College of Foreign Affairs in 1783 by Nicolae Bantâş-Kamenski, court councillor". The original of this manuscript is found in the Russian State Archive of Ancient Documents and belongs to the book collection 181, manuscript no. 1329, leaves 1-44 (88 pages).

Incompendiolumuniversaelogicesinstitutionis is translated into Romanian by Dan Sluşanski and published in 1995, and the translation into Russian was made by M. Kaşuba, I. Zharaţi and I. Paslavski in 1988. In 1883, the Romanian Academic Society publishes this *Compendium* in Latin in volume VI of *Works*. V. Alexandrescu says that Dimitrie Cantemir's work would have been written until the year 1700 and represents a summary or a rendering of the treaty of the Greek monk, Ieremia Cacaveles, *Institutions logiques* (Alexandrescu, 2003: 249).

Also in the book collection 181, document 1363, inventory 16, I identified the manuscript of the work *The History of the Rise and fall of the Ottoman Empire – Historia increment rum at que decrementorum Aulae Othmmanicae.* This work was written between 17141716 and translated from latin into Italian. We fin d out from the title that this is in fact a translation of the first part (years 1300-1672), and the original version was written in Latin by Dimitrie Cantemir, and then translated into English by N. Tyndall and into Italian by the younger son of the Ruler, Antioh Cantemir. The text is in Italian. "A., Dell'Accrescimento e Decadenza Dell' Impero Othomano o sia Epitome dell' Istoria Turca. Parte prima che contiene l'accrescimento dal MCCC al MDCLXXII. Originalmente scritta in Latino da Demetrio Cantemir Principe di

Moldavia, gia tradutta in Inglese da Nicolo Tinda ed ora in Italiano da Antioco Principe Cantemir figlio dell'Autore" – leaf 251 (32 x 21cm).





The History of the Rise and fall of the Ottoman Empire – ***Historia increment rum at que decrementorum Aulae Othmmanicae*****.**

As in the other manuscripts, we find an inscription in Russian clarifying the origin of the work: „This book is written by hand by the Russian counsellor and minister at the French court, bought by me in auction (tak.- M. R.), I donated it to the Moscow Archive of the State College of Foreign Affairs in 1783. Nicolae Bantâş-Kamenski, court councillor". Studying the work thoughtfully, I noticed that the manuscript *The History of Rise and Fall of the Ottoman Empire* does not occupy all of it. At the end, to more specific, leaves 186-251, the writing is the same, but it is not in Italian, but in Latin, containing the copy of prince Dimitrie Cantemir*s work, *The Life of Constantin Cantemir, Prince of Moldavia – De Vita et rebus gestis Constantini Cantemiri, Principis Moldaviae*. Auctore Theophilo Sigefrido Bayero, innovative.

I found a copy, too, in which it is presented another name of author – Theophilus Siegfried Bayer (making reference probably to the academician Gottlieb Siegfried Bayer, who we know about that he lived during (1694-1738) and took care of the translation from Latin of Dimitrie Cantemir's works. From the composition point of view, Bayer's book includes 12 chapters, too, just like *Vita Constantini Cantemyrii, cognomento Senis, Moldaviae Principis,* following Dimitrie Cantemir's book about his father, Constantin Cantemir.

I noticed that the manuscript described is annexed to another one in Italian – "Annotations", *Annotazioni*, notes and large comments to "The History of the Rise and Fall of the Ottoman Empire" containing the pages 253-406. Antioh Cantemir will translate into Italian both works, (1735-1738), containing 193 leaves and 10 blank leaves. The manuscript was donated to the archive by Nicolae Bantâş-Kamenski, court councillor.

In the former half of the 18th century, this work had a great success in the Western world, being published shortly in the three languages: English, French and German. The work remained for a century the main source of information about the Turkish history for the entire Europe.

Ivan Iliinski's Diary (Notationesquotidianae) is found in the book collection 181, manuscript 388. This diary was achieved by Dimitrie Cantemir's private secretary and it contains 67 leaves (134 pages), with daily notes regarding the Cantemirs. The diary begins with ordinary notes dating from January 1721 and ends in October 1723 when Prince Dimitrie Cantemir was buried in Moscow. Besides the daily notes written down by Iliinski, I also found in the diary some mathematics exercises made by Antioh, Latin-Russian vocabulary exercises, *Ex libello Principis* (six geographical references made by Cantemir, regarding Cazan, Saratov, Astrachan), Turkish letters, and also bibliographical notes, such as: *Lexicon ellenoromaikon, Lexicon philologicum* and *Rosarium Politicum.*

The second important book collection that drew our attention is *book collection 9*, also known as "*The Cabinet of Peter I*". It includes the documents of the personal chancellery of the tsar in which there were office works for a wide range of problems related to the internal and external policy, which were solved by his direct participation. I also found here the correspondence between Prince Dimitrie Cantemir and the tsar Peter the Great of Russia.

Most of these letters were copied from the original Russian ones from the Moscow Archives by the Romanian academician, Gr. Tocilescu. They are found at the Romanian Academy (no. 325-326 – "Report", *The Annals of the Romanian Academic Society*, vol. IX, pages 45-53). The originals of the epistles of Dimitrie Cantemir were drafted in Latin, but their copies are written in Russian.

The letters are translated into Romanian by Ştefan Ciobanu, *Dimitrie Cantemir in Russia*, Editura Elion, 2000, pages.. 109-202. As Şt. Ciobanu confesses in his book, Dimitrie Cantemir's letters were published by P. Pekarski, *Наука и литературавъ РоссіиприПетръI-мъВеликомъ*, vol. I, St. Petersburg, 1962, pages 567-578.

*The book collection 68, „The Relationships of Russia with Moldavia and Wallachia"***.** Among the important documents that I found here, there are the following: Dimitrie Cantemir's Manifest about the passing under the protection of Russia; the documents [urice] of Tsar Peter for the estates of Moldavian boyars, who left together with the ruler in Russia; the correspondence of the chancellor of count G. I. Golovkin with Prince Dimitrie Cantemir (1712-1719). All these documents are found in copies and lists. The book collection 68 was started under the management of G. F. Miller and was achieved in the Moscow Archive of the College of Foreign Affairs, during the description of the documents of the Section of errands.

Another important book collection that I researched deeply is *book collection 1374*, "*The Representatives of the Cantemir Family*". There are here important economic, business and personal documents of the different representatives of the family of Cantemir Princes. It includes letters, decisions and decrees regarding the granting to the Ruler Dimitrie Cantemir of the Russian citizenship and of some land estates, and also houses, that Peter the Great offered to Cantemir and his heirs, as well as a salary in amount of 6000 roubles.

In "A Letter of September 1722 of Dimitrie Cantemir to Peter the Great" published by P. Pekarski, *Наука и литературавъРоссіиприПетръI-мъВеликомъ*, vol. I, St. Petersburg, page 575-576, we find out that Cantemir had also received near

Moscow "the villages that had belonged to Prince Vasilie Goliţân, village of Ciornâia Greazi (today Ţarişâno, district of Moscow), with the hamlets and the village of Bulatrikova, according to the register, there in them 37 dvors, with lakes and mills built by me". All these ownership documents for factories and land estates, letters, petitions, and decrees, are generally kept in copies and they ate from the end of the 17th century and the beginning of the 18th century.

The friendship between Peter the Great, tsar of Russia and the Moldavian Ruler, Dimitrie Cantemir remained in history. We cannot help to notice that Peter I could always appreciate the devoted persons, who were close to him spiritually. As we can see from the letter mentioned above, after Dimitrie Cantemir moved to Russia, he received the title of Principe Serenisin and was rewarded with large land properties, including some close to Moscow. But the most important thing to be remembered is that, until the end of his life, Cantemir remained a helpful collaborator and one of the closest and trustworthy counsellors of the tsar. Dimitrie Cantemir distinguished by devotion and intelligence, and during the Persian Campaign (1722-1723) he was the chief of the campaign chancellery and composed the manifests and proclamations for the local population. Then, Cantemir has the merits of establishing the first printing shop in Russia with Arabian letters, to print the proclamations translated into Turkish. The Arabian researcher, D. A. Morozov, discovered a sample of such a proclamation in the book collections of the Russian State Archive of Ancient Documents (RGADA).

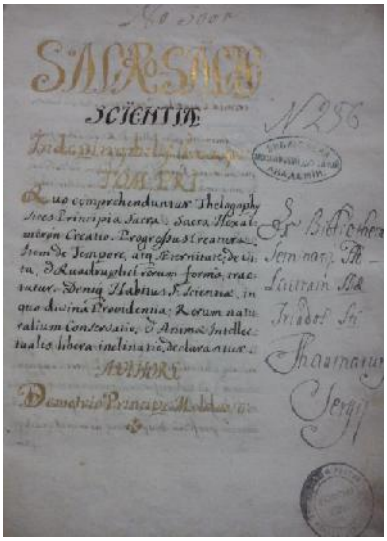
Regarding all these manuscripts that we presented above and studied deeply, we can say that what they have in common is that they were assigned to the Moscow State Archive of the College of Foreign Affairs. That is how these manuscripts were introduced in the archive. But there is still the question: how did these writings, very important for those who donated hem, arrived in their possession? It seems that all the works were in the possession of Dimitrie Cantemir's son, Serghei (Şerban). About the latter, they know he died in 1780, without children. His archive was sold in auction and would have been bought by Nicolae Bantâş-Kamenski. We have to take into account this version, too, although the benefactor mentions the auction as a main source of acquisition of the manuscript only for one of the "six inscriptions added" (more precisely, work 1363).

They do not know exactly how these manuscripts of Prince Dimitrie Cantemir came to the possession of Nicolae Bantâş-Kamenski. As we mentioned in the first chapter of this work, Cantemir's mother comes from the Bantâş family. Nicolae Bantâş-Kamenski's father, Nicolai Konstantinovici was brought from Iaşi to Russia by his mother at the age of 8, where he moved in 1717, at his cousin's invitation, Prince Dimitrie Cantemir who, after the Prut campaign (1711) left the princedom and found protection to Peter the Great. As we know, Nicolai Konstantinovici was married to Anna Stepanova, the daughter of the Moldavian nobleman, Zetis Kamenski, the sister of the Moscow Archbishop, Ambrozie. Considering all these kinship relations, we can explain how Nicolae Bantâş-Kamenski could become the owner of these Cantemir manuscripts.

Another place where they keep Dimitrie Cantemir's manuscripts is the State Library V. I. Lenin in Moscow "manuscript section" – known as ОтделерукописейГосударственнойбиблиотеки СССР имени В. И. Ленина. Here, there are the following works: *Sacro-sanctae Scientiae Indepingibilis Imago*, *Loca Obscura in Cathechisi*, *Institutio Logicesid est de philosophiae instrumentali arte habitus*.

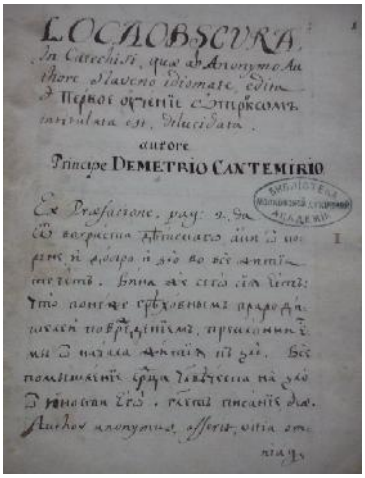
At the Moscow State Library, I also identified the manuscript *Ioannis Baptistae Van Helmont. Phisices universalis doctrina et Christian la efidei congrua et necessaria philosophia*. Dimitrie Cantemir studied Ioannis Baptistae Van Helmont at the Constantinople Academy with Arts Meletii and it was the main source of inspiration for his philosophical books.

Sacro-sanctae Scientiae Indepingibilis Imago – The indescribable image of the sacred science. This manuscript makes an impression even at the beginning, because of its cover which is covered in leather with golden impressions. As mentioned above, I discovered the original manuscript of the work at the State Library V. I. Lenin in Moscow)manuscript section), book collection 173, Latin manuscript 256 and contains 167 leaves (13 parts – 21.0 x 16.0cm). N. Locusteanu takes care of the first translation into Romanian of this work, in 1928. This will be also written down on the pages of the manuscript, reproduced below.



Manuscript cover and first page of *Sacro-sanctae scientiae indepingibilis imago* (1700) – *Неописуемый образ священной науки – Метафизика*

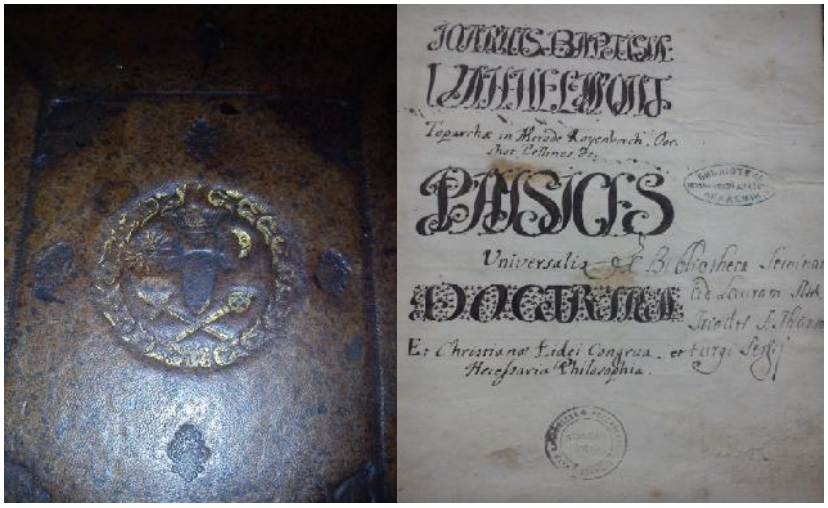
Loca Obscura in Cathechisia was written in Latin, having the cover covered in leather with golden impression. The manuscript belongs to the same book collection 173 of the State Library V. I. Lenin, manuscript 277 and it has 131 leaves (6 parts – 20.0 x 16.0cm). On margins, there are notes made in pencil. The work was brought t the Library Lavrei Saint Serghie. A copy made from the Russian text of this manuscript, made by Dimitrie Cantemir's private secretary, is found at the ARussian National Library from Sankt Petersbug, collection F. A. Tolstoi, manuscript 217. The translation into Romanian of the work was made pretty late in 1973 by T. Bodogae in *Biserica Ortodoxă Română [Romanian Orthodox Church]*, Bucureşti, XCI, no. 9-10, pages 1063-1111.



Loca obscura in catechisiquae ab anonymo authore slaveno idiomate edita et pervoeucenie otrokom intitulata est, dilucidata autore Dematrio Cantemirio (1700)

The manuscript *InstitutioLogicesid est de philosophiae instrumentali arte habitus* was brought from the Library Lavrei Saint Serghie, and now it is found at the Moscow State Library, quota 308.

The manuscript *Ioannis Baptistae Van Helmont. Phisices universalis doctrina et Christiana efidei congrua et necessaria philosophia* is at the State Library V. I. Lenin in Moscow, book collection 173, Latin manuscript 312. The work contains 417 leaves (7 parts – 21.6 x 16.5 cm). As all other 3 manuscripts mentioned above, this work was fount at the Seminar Library belonging to Lavrei Saint Trinity of Saint Serghie Wonder Maker. The cover is very beautiful, covered in leather with gold engraved emblem.



Ioannis Baptistae Van Helmont physices universalis doctrina

The Russian State Archive of Ancient Documents and the State Library V. I. Lenin in Moscow are not the only places where they keep the scientific and literary works of Dimitrie Cantemir.

As we know, the works of the great scholar were translated in many languages by his son himself, Antioh Cantemir. Their full inventory at world level is not at all an easy task, being in the charge of the current researchers. The next generations should enjoy this spiritual legacy, too.

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COMMENT UNE LOGIQUE DE LA SYNCHRONICITE PEUT-ELLE EMERGER A COTE D'UNE LOGIQUE CAUSALE ?

Pompiliu ALEXANDRU[*]

Abstract : *The theory of synchronicity (Jung & Pauli) did not find until now a place next to the causal theory of nature. Their report is much more difficult to establish than in the similar case between Euclidean and non-Euclidean geometry (Riemann). Yet we manage to build interpretative models or arguments that take to bring these two logics. A first starting point for this argument is provided by Platonism. The course of events is both causal and a-causal, insofar as we speak of the psyche as a force that determines and gives meaning to events.*

Keywords: *causality, synchronicity, imagination*

Les concepts

La théorie de la causalité constitue le fondement du courant de pensée qui est le *déterminisme*[1]. D'après cette conception, les phénomènes de la nature et aussi bien les phénomènes psychiques s'enchaînent dans des structures et suites nécessaires de telle façon que chaque élément individuel de cette suite est le résultat ou, autrement dit, est demandé à se manifester grâce à l'influence d'un autre phénomène qui le précède et entre ces deux s'établit une relation étroite. Nous pouvons dire que le premier phénomène constitue la cause du deuxième phénomène, qui est l'effet du premier. Notre pensée réussit à *lier* ces deux phénomènes dans une *image* cohérente au moment où on arrive à *comprendre* ou à *construire* un modèle qui satisfait nos attentes et notre soif de certitude. Ce/ces model/es s'ajuste/nt ou se raffine/nt toujours en fonction des *vérifications* ultérieures en appelant à l'expérience, c'est-à-dire en appelant à d'autres phénomènes qui nous sont donnés. Nous concevons la théorie de la causalité comme une théorie cumulative et pour cette raison nous disons que celle-ci est une théorie *du flux causal.* La causalité implique une croissance orientée. On suit toujours une direction privilégiée ; à partir d'une cause nous attendons ce que celle-ci peut engendrer ou nous anticipons déjà le résultat grâce à notre expérience antérieure qui a été déjà mise sous un modèle d'interprétation, dite causale. C. G. Jung, en citant Kammerer (Kammerer, 1919), parle de la régularité et la répétitivité comme éléments constitutifs de la causalité. Nous ne pouvons pas concevoir la causalité sans l'idée de répétitivité. Il s'agit en essence d'un *invariant,* d'une structure identique qui se propage tout au long

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[1] D'habitude le déterminisme est compris aussi comme une théorie et moins comme un courant. Nous parlons du déterminisme comme un courant d'idée dans l'acception qui lui confère une applicabilité très hétérogène dans différents domaines. La théorie de la causalité est tout d'abord une question physique et ensuite elle est prise comme telle et appliquée à d'autres domaines, comme c'est le cas de la psychologie. Tandis que le déterminisme constitue plutôt un courant dans le sens où celui-ci établit des relations d'implication entre des éléments qui s'apprêtent dès le début à appartenir à des domaines hétérogènes. En plus, on accorde plus de poids à une « pensée déterministe » qu'à une « pensée causale ». Le déterminisme est une manière de voir le monde en entier, tandis que la causalité est une modalité de voir la structure interne d'un monde.

d'une série causale. Tout ce qui semble être unique et non-répétitif ne sont pas pris en compte par la compréhension de type causale. La causalité est comprise dans la nature même, objective, tout comme la pensée consciente de l'homme. Si les événements de la Nature s'enchaînent dans des séries causales et le principe de causalité est vraiment une loi de la nature, indépendante de l'action humaine, il faut admettre aussi que le phénomène psychique – la pensée, par exemple – est un événement de la même Nature, donc celle-ci est soumise à la même loi. Mais il existe des restes à cette conception. Jung parle d'un tournant de cette modalité de voir les choses. C'est fort possible que la Nature est un *matériel* idéel qui demande à être modelé par la pensée même. Dans ce cas, nous voyons dans la Nature seulement ce que notre pensée est habituée à voir et à mettre dedans. « C'est pourquoi toute réponse de la nature est affectée par la façon qu'a l'homme de la questionner, et le résultat est un produit hybride. » (Jung, 1988 : 24) Donc la causalité n'est qu'une modalité de voir les choses. Hume est l'un des plus connus penseurs qui ont mis en doute l'universalité et la solidité du principe de causalité. Pour lui, la causalité est une attitude mentale – une compétence travaillée de notre pensée. C'est un modèle adopté par la pensée selon lequel celle-ci interprète le monde. La causalité devient une sorte de dessein, de formule qui lie par des lignes continues certains éléments de la nature. Dans ce cas, nous disons que le propre/le principe de la causalité est sans doute la catégorie de *multiple*. L'unité demande une autre pensée pour se faire comprendre. Le multiple prend cette forme pensable qui est la causalité. Les éléments qui ne servent pas à la réalisation d'une série causale ne peuvent pas faire partie d'une pensée scientifique au vrai sens du mot. Le multiple, pour pouvoir être compris, a besoin de ce modèle et immédiatement d'un domaine d'application de ce modèle, qui est l'*expérience* même. La force de la causalité vient justement de ces expériences. Le hasard ou la coïncidence sont des termes pour dénommer le processus qui n'a pas encore été découvert sous le modèle causal. Mais la vie/nature est beaucoup plus complexe. Elle comprend aussi l'unique, l'événement unique, non-répétitif et qui sort de la règle causale. Et ces choses ne font non plus partie d'un simple « inconnu pour l'instant », c'est-à-dire d'une incapacité momentanée de notre pensée incapable de saisir les vraies causes. L'anomalie, l'exception, le phénomène unique (merveille, mystère) les cas uniques sont des phénomènes naturels dans le sens où ceux-ci se présentent sous une manifestation quelconque à nos sens et deviennent sujet pour notre pensée.

La synchronicité devient une alternative interprétative à la causalité. Les restes de la causalité, celle qui se bornait devant tout phénomène unique et « inexplicable » à ses yeux, prend un *sens* sous la synchronicité. L'essence de ce groupe de phénomènes consiste dans leur caractère d'être i-répétables. Entre certains tels phénomènes s'établissent des liens qui ne peuvent même pas du tout être associés à ceux causals. Ces phénomènes s'associent parfois dans *séries apériodiques*, d'après la formule de Jung. Par exemple, on peut acheter un billet de théâtre et son numéro est le même que celui pris dans la salle d'attente du médecin qui nous prescrit une ordonnance qui porte encore exactement le même numéro qui « nous suit ». Il s'agit donc d'une série de coïncidences temporelles qui échappent à toute analyse statistique. De point de vue de la compréhension causale, dans ce cas il s'agit seulement de coïncidences sans une signification propre. Au contraire, ces coïncidences ne sont qu'un résidu, un ballaste sans avoir la moindre signification. La nature reste neutre devant ces phénomènes qui sont perçus seulement par l'homme qui prête attention à ces choses. L'homme *imagine* des significations là où il n'existe qu'un vide explicatif de la part de la pensée causale. En fait, dans le cas de la synchronicité nous assistons à un renversement de forces. Si la

causalité porte un accent qui est orienté vers la nature, vers l'extérieur et la neutralité face à l'influence de l'homme, la synchronicité explique les choses seulement en fonction de celui qui donne ou qui assiste à ces phénomènes synchrones. Sans avoir une *interprétation personnelle*, sans avoir un sujet précis qui se trouve au milieu de ces phénomènes, on ne parle pas de synchronicité. Dans le cas de la causalité, l'homme est un assistant neutre au spectacle de la nature, dans le cas de la synchronicité, l'homme est l'acteur, celui qui impose et construit une nature/monde pourvu d'un sens bien précis et local, en forte dépendance de la pensée immédiate du sujet. On ne parle plus d'une loi universelle, applicable au multiple de la nature, mais on parle d'une loi personnelle qui s'applique aux phénomènes uniques de la nature. La force est orientée maintenant vers le sujet qui observe et interprète ces phénomènes qui s'adressent ou qui sont projetés par ce sujet. Quand on parle de ce personnalisme nous ne devons pas voir ici un subjectivisme quelconque. Il s'agit plutôt d'un phénomène qui dépasse les limites d'un cadre qui oppose l'universel au individuel ; de notre point de vue la dimension personnelle cadre très bien avec un certain sens de l'universalisme. La « personne » doit être comprise au sens étymologique – *persona* (lat.) = parler à travers (*per sonare*), ou *prosopon* (gr.) = le masque. L'acte langagier ou le masque sont des formes qui ne se réduisent pas du tout à un certain individualisme. L'individuel s'oppose à l'universel, la personne/le personnel s'oppose au collectif/communauté. Sous le masque d'une personne (excusez-nous le pléonasme !) peut aussi bien se manifester un complexe de lois universelles et la nécessité des lois universelles de la nature ne peuvent être révélées que sur le terrain qui comprend aussi l'universalisme, c'est-à-dire dans les schémas mentales d'une personne, d'après le principe de *similia similibus curantur*.

La convergence des théories

Si nous revenons à notre problème, nous cherchons donc à voir dans quelles conditions pouvons nous parler d'un lien ou d'une compatibilité entre les deux logiques – celle qui est présente quand on pense selon le principe de causalité et celle qui se manifeste quand on pense selon le principe de synchronicité. Nous avons déjà un point de départ : il semble que la synchronicité, celle qui ne trouve aucunement sa place dans une pensée causaliste, accepte pourtant l'existence d'un univers causal dans son sein. La chaîne causale est une situation commune, propre aux phénomènes pures naturelles, indépendantes de l'existence humaine. Entre cause et effet se réalise un lien nécessaire qui n'exclue pas la synchronicité. Le point sensible pour la théorie causale est constitué par cette présence humaine dans ce système causal qui semble influencer, par son intervention discrète, de modifier le cours des phénomènes. Est-ce que cette séparation est vraiment tellement stricte ? Finalement, Jung et beaucoup d'autres auteurs ont déjà trouvé que les phénomènes synchrones ne sont ni rares, ni tellement dépendants de l'existence humaine.

La biologie est un premier domaine où la synchronicité semble être bien liée au vivant. Le laboratoire du naturaliste est plein de cas isolés, ou, comme d'habitude on en parle, des anomalies de la nature. Les anciens chinois étaient intéressés beaucoup à tout phénomène ou être de la nature qui sortait des canons et du commun. Ces cas rares et apparemment anormaux étaient comme les nœuds de l'existence, seuls qui une importance accrue pour le monde vivant. Le serpent avec deux têtes, les gémeaux, l'albinos etc. sont des êtres-signes ou des êtres-symboles qui, à part leurs « fonction » existentielle commune, accomplirent un autre sens, plus élevé, en reliant le monde matériel avec un monde spirituel ou mythique. D'après les lois de la biologie

physiologiste, le vivant est possible dans un certain cadre bien établit. Toute anomalie qui élude ces lois ne doit pas, strictement parlant, exister. Parfois le monde vivant donne des exemples qui « ne devaient pas exister », ou « qui sont impropres à la vie », d'après la logique causaliste.

La physique abonde aussi des situations qui défient le calcul statistique et même l'explication simple. Par exemple, jusqu'à aujourd'hui on ne trouve pas d'explication pour les constantes physiques. Elles sont seulement découvertes et calculées, mais le « pourquoi » telle constante a telle valeur et non pas une autre, personne ne le sait[1]. Ces constantes se présentent comme des singularités qui échappent à la raison.

En général, on parle de trois types de manifestations qui sont modélisées ou soumises à la *compréhension*. Il s'agit d'un principe de causalité qui constitue le fondement de certaines manifestations, l'un de finalité et l'un de synchronicité. Certains phénomènes trouvent leur explication moins dans une logique causale, en les mettant dans une série cause-effet. Ceux-ci peuvent être compris dans une explication finaliste, en trouvant leur raison d'être seulement en les mettant dans une place bien précisée dans une *fonction* où ceux-ci jouent un certain rôle. La raison peut facilement se retrouver dans ces deux types. La synchronicité, par contre, échappe en grande partie à une explication rationnelle. Alors, la question revient toujours. Comment les deux théories peuvent coexister ? Nous devons revenir à Platon. Chez lui on trouve une piste pour la réponse qu'on cherche. Ainsi, l'auteur antique garde la distinction entre *pensée, parole* et *événement* qui correspond à la pensée ou à la parole. Il s'agit de l'hypostasie de trois formes du Logos. Il existe un Logos propre à la pensée humaine (un autre au Dieu, et sur cette distinction parlera plus tard Saint Thomas), un Logos propre à la parole, celle qui porte dans ses formes les pensées, sans pourtant à les identifier ou à les réduire l'un à l'autre. Finalement, il existe aussi un Logos de la nature. Comment les trois types de Logos s'harmonisent ? On trouve plutôt une *coïncidence* entre ceux-ci quand s'accordent autour d'un événement qui est décrit. Les natures de ces Logos ne peuvent pas être confondus et n'ont pas du tout la même nature, donc ils se présentent comme des natures séparés à première vue. Mais, en vertu du fait qu'ils sont des Formes d'un même Logos, ils peuvent se mettre en *phase* à chaque fois quand l'homme participe à un événement et veut le décrire ou se rapporte à celui-ci d'une certaine manière. Chaque événement quotidien qui accompagne les dialogues de Platon n'on pas un rôle littéraire, d'introduction dans la discussion philosophique. Entre ces restes quotidiens racontés dans les dialogues et le contenu même du discours philosophique existe une relation significative. Entre le comportement commun des protagonistes et le dialogue qu'ils portent s'établit une relation de synchronicité. Le dialogue sur éros et l'amour/ *philia* est accompagné d'une conduite bachique où l'ivresse et l'esthétique sont en consonance avec les discours. Dans chaque dialogue de Platon on rencontre cette consonance – les événements quotidiens portent aussi un sens qui prolonge ou qui reprend le contenu même des dialogues.

Le mythe d'Er, exposé vers la fin de la *République*, nous présente la « physiologie » de la métempsychose, en suivant le chemin de l'âme au-delà de la mort et en revenant sur la terre. La Nécessité devient le centre d'intérêt de ce mythe. La force de celle-ci est affaiblie par une seule chose dans l'Univers : l'imagination créatrice, la seule forme du Logos qui peut changer le cursus de la Nécessité. Ce problème est

[1] On rappelle ici le magnifique livre d'Arthur Miller – *137. Jung, Pauli and the pursuit of a scientific obsession*, W.W. Norton & Co., London-New-York.

présenté par Platon dans un mythe, c'est-à-dire dans une création pure imaginaire. Le conte est choisi pour une raison à la place d'une présentation discursive habituelle.

En revenant encore à la biologie, la nouvelle vague nous parle de l'importance de la pensée dans l'évolution. La pensée n'est pas un acquis dernier – avec l'apparition de l'homme – celle-ci peut être suivie à partir du premier organisme. Le but du vivant n'est pas l'arrivée à un raffinement de la pensée ; le vivant même ne peut pas être conçu sans l'intervention d'une forme originaire de pensée qui accompagne tout être vivant. Bruce Lipton met l'accent sur cet aspect et fait de la pensée le centre même de la vie. À partir de sa théorie on peut conclure que la pensée prend deux formes-directions : la conscience – qui s'empare de la causalité comme modèle pour construire ses compréhensions – et l'inconscient – qui opère avec les séries apériodiques de type synchronisés pour trouver des significations aptes de nous conduire vers la compréhension.

Donc, les deux théories coexistent en repensant la relation qui existe entre la Nature et la Pensée même. A chaque fois qu'un changement de pensée – ou de logique – se produit, nous découvrons une autre facette de la réalité qui était inexistante jusqu'alors. Au moins quatre types de doctrines médicales coexistent en ce moment : l'allopathique (basée sur la force de l'antithétique ; c'est-à-dire en guérissant par la neutralisation d'un symptôme avec une action de sens contraire), homéopathique (basée sur la similarité ; la guérison se réalise en utilisant une action semblable aux symptômes de la maladie, d'après le principe déjà mentionné dans un autre contexte plus haut, *similia similibus curantur*), acupuncture (basée sur l'action sur un fondement énergétique plus subtil de l'être vivant pour guérir les maladies), l'Âyurveda (basée sur l'action holistique sur l'être vivant – la guérison s'installe au moment où la place de l'organisme dans le monde est rétablit). La causalité n'est pas présente partout dans ces exemples. Une fois que le terrain allopathique est dépassé, nous devons prendre en compte les phénomènes synchrones qui portent maintenant le plus de valeur qu'une relation de cause à effet. Il ne faut pas aller aussi loin et dire que ces exemples sont, par leur coexistence, un argument solide pour dire que la causalité doit coexister aussi avec la synchronicité. Il faut aller au fondement – à la logique même de ces formes. Et ce fondement porte le nom de *plasticité de la pensée.* Ayant une pensée plastique veut dire qu'un modèle ou une logique, même s'il est utilisé à grande échelle, a ses limites, limites qui sont toujours dépassées par un changement de logique, donc de perspective de la pensée. Il n'existe pas une logique universelle, dans laquelle tout peut être expliqué. Le langage ordinaire est géré par une logique spéciale, dans laquelle la plupart des autres langages peuvent être traduits, mais ceci ne fait pas de lui un langage universel. La causalité, celle qui intervient dans une grande partie des actions de pensée quotidienne, n'est pas toujours celle qui nous conduit vers la vérité. Nous vivons moins dans un monde causal et plus dans un monde des interprétations. Il est très connu le cas d'un professeur de droit d'une université américaine qui faisait toujours le même expérimente avec ses étudiants pour les apprendre la faiblesse des témoignages pendant les processus. Il ne faut jamais avoir confiance dans ces témoignages. Dans son expérimente il mettait devant la classe un couple qui se disputait. Après la petite scénette, le professeur demandait aux étudiants de raconter ce qu'ils venaient de voir. Les descriptions étaient tellement différentes qu'on aurait pu croire qu'on était devant plusieurs événements passés. Nous vivons donc quotidiennement dans un monde des interprétations où on associe des choses à des événements ou des phénomènes sans aucune raison causale ou même finaliste. Ces interprétations ne s'arrêtent pas à un niveau abstrait. Nous vivons *effectivement les interprétations*. Il ne faut pas négliger

donc ici l'importance de ces interprétations qui accompagnent les textes sacrés ; la vie même se construit autour d'une telle interprétation. Les Upanishad, les Vedas, la Bible, le Coran contiennent des textes-prétextes pour les interprétations qui sont immédiatement vécus comme tels par les croyants. De même pour ceux qui n'ont pas un tel support qui renvoie à un possible transcendant. Les athée sont eux aussi obligés d'adopter un système de croyances – au moins ils remplacent le Dieu avec un autre dieu… la Raison, d'habitude sous son exercice causal.

En conclusion, nous pouvons dire que les deux théories – causalité et synchronicité – peuvent émerger ensemble tout comme les géométries euclidienne et non-euclidienne peuvent exister sans s'annuler l'une l'autre. Dans notre cas il s'agit d'un changement de logique qui met en place l'imagination créatrice. L'imagination, pour Jung, est une énergie qui sort d'un Logos qui actionne aussi bien dans le cadre émergent de la nature puriforme que dans les processus d'interprétation du monde. La synchronicité devient la formule du dialogue entre l'homme et la nature au niveau pur de la pensée. Il ne s'agit pas d'un dialogue matériel, au sens figuré – entre les structures du corps et l'environnement, qui demande plus un exercice causal. La nature devient ainsi un double support, ayant au moins deux phases qui ne s'annulent pas, mais qui coexistent : la composante linaire de type causal et la composante discontinue, de type synchrone. La deuxième phase demande un plus d'effort de la part de la pensée qui passe du régime explicatif, propre à la causalité, au régime interprétatif, propre à la synchronicité.

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COMMUNICATION AND NARRATIVE STRATEGIES IN ROMANIAN SHORT STORIES

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Abstract: *The European readers know quite a lot of information about Romanian contemporary fiction, but very little about the one created during the interwar heydays. Several of the most important and interesting Romanian writers belong to this epoch. Authors of famous novels, they also wrote extremely successful short stories dealing with diverse issues. Trying to highlight these Romanian achievments, we comment upon the works of Mircea Eliade and Marin Preda. They wrote attractive and challenging short stories with undoubted mythological and philosophical implications (With the Gypsy Girls, – M. Eliade, The Horse and Meeting the Earth – M. Preda). This paper specifies these aspects besides the staging procedure that emphasizes the foreground and the background of the discourse. This interrelation is a fruitful one for subtle significances, interesting insights into Romanian folklore, myths and specific philosophical aspects related to both writers. The sudden intervention of unexpected events is supported by incident schemes and specific stylistic and narrative strategies. We comment upon prerogative perspective which is important for referential continuity. We also highlight the impersonal vision (Marin Preda) and the diffuse perspective implying temporal compressions, imbrications and contagions (Mircea Eliade). One of the main objectives of this approach is to present historical and cultural activities and influences framing Romanian society and national literary context in addition to local cultural circumstance.*

Keywords: *narrative, myth, Romanian literature.*

The paper is focused upon two important short stories of these outstanding Romanian writers (*With the Gypsy Girls* by Mircea Eliade and *The Horse* by Marin Preda). Both authors showed interest on short stories during the first stage of their creative period. They also manifested a similar interest in fantastic short stories with mythical inferences.

At the beginning of the 20th century, Romanian literature faced various cultural trends and currents, few of them overlapping. Some were modern and others were traditional. Besides, the psychological roots may disclose the original features of the expression level. Thus, if the interpretation spots a fine, revealing detail (Spitzer, 1954), this will offer a key-element for understanding a fragment or the entire artistic work. The linguistic expression indicates a particular interest in spiritual themes. Generally, one can say that most Romanian writers had a preference for the idea of still, recurrent time. Mircea Eliade explicitly developed this conception from a philosophical and theoretical point of view. This mentality has nothing in common either with the current French formula (*plus ça change, plus c'est la même chose*) or the theory of circles or that of *corso et ricorso*. This is a leit-motif of the Romanian literature and it is related to events, not to the time itself. Human acts become rituals which offer the possibility of

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an incessant world. This specific way of conceiving the world's course is common to both heroes of the two short stories: the physician Gavrilescu in *With the Gypsy Girls* and Florea Gheorghe in *The Horse*. Although, one may easily notice an obvious difference existing in the social frame: the first one performs in an urban, Balkan context, the latter takes action in a countrified environment (a plain village near the Danube). The fluctuation between traditionalist rural themes and modern town-subjects is also characteristic for Romanian literature during the first half of the 20th century. It had to follow cutting-edge influences and it needed to synchronize with the European spirituality.

Time-Epitome

Both heroes have the courage to confront the mystery of time and to analyze the coherency appearance *versus* essence. We consider these two short stories a kind of epitome for time as a force able to restore creation (Eliade, 1978: 3). This is the basic idea of this paper and we offer a few arguments in favor for our previous statement. These short stories have several features in common, but the paper concentrates on two similar mythical approaches: the myth of Orpheus and the myth of Ulysses which are enriched with various convergent symbolic and mythological features.

The myth of Orpheus

Mircea Eliade's character, Gavrilescu, is a music professor, a modern and common version of the classical Orpheus. He descends into hell. The gypsies' house is the place of no return and it recalls mythical origins. Gavrilescu undergoes a ritual death in that house and his eager wish is to retrieve his two beloved women, Hildegard and Elsa. Gavrilescu wants to recreate the Adamic couple. He struggles to regain the feeling of pure love being terrorized by the thought that he has sentimentally failed. As Orpheus, he breaks rules (example: the interdiction to drink coffee in gypsies' house), and he does not succeed in his attempt to accomplish love.

Florea Gheorghe, the character of Marin Preda, goes to a deserted, morbid and shattering place; he reaches a large, deep backwoods that is full with corpses. Disarray and confusion are obviously present in this lurid space. This is Tartarus, but an uncommon one. The backwoods resonates with sounds and noises very similar to a strange song. The bones of the old horse which will be killed twiddle tragic notes. Organic, irregular forms and sounds portray a life at its end, at its sunset. The scenery full of bones and signs of death evokes a poetic archeology of prehistoric time. The man and the horse had interfluent lives. The horse is the metonymy of the life of Florea Gheorghe. Thus, the countryman tries to delay or to defeat his own spiritual disappearance and the tragic outcome. The enchanting music of the nature is for his survival. He also uses a primitive tool (a huge bone) to put to death his horse. Thereby, he rejects modern times and introduces himself as a simple, primitive human being driven by moral law. His regrets and empathy may be explained by his continuous experience in *illo tempore*.

The myth of Ulysses

Both characters prove eloquence and endurance, being able to cope with crises. They also have the leading part in important initiating journeys towards themselves. Their travels have the symbolic and mythological shape of a labyrinth.

The labyrinth is a complex and very sinuous road implying skills, but especially willingness to find the core of the maze and the essence of the soul. The heroes' efforts are greater and more intimate. They wish to reach a hardly accessible place that is very well watched over (Chevalier & Gheerbrant, 1995: 191-192). The covering of the labyrinth-road involves also a selection process. Some manage to reach the center, while others do not. The two short stories contain a few symbols, metaphors and metonymies of the labyrinth. First of all, the conscience and the thoughtfulness of Gavrilescu and Florea Gheorghe are coextensive with the labyrinth.

Both persons deal with psychopomps creatures responsible to accompany the souls into afterlife. A classic psychopomp-symbol is the horse appearing in either short story. Florea Gheorghe has to kill his old horse and walk together obeying the ritual stops of a religious orthodox funeral. Professor Gavrilescu uses a modern version of the horse. At the beginning, he travels by tram and, afterwards, by a cab; the cab-driver stands for a telluric Charon who drives Gavrilescu to the dark woods. The myths update and take new, advanced forms (Durand, 1977: 162). The symbol of horse has clear affinities with water and sun, symbolic elements that are present in both short stories.

Another common component is the gypsy-hero. Professor Gavrilescu meets three women, one of them being a gypsy. There he descends into a parallel world and the mediocre man, the anti-hero finally lives "his chthonic life" (Eliade, 1991: 252). Ilie, the blacksmith from *The horse*, is a gypsy too; his nickname is *One-eyed*. Any gypsy character inhabits malefic realms. The gypsies' house is such a place and the forge figures a locked devil-abode. Besides, Ilie may be interpreted as an alternative for the mythological Cyclops. Cyclops helps Hephaestus, the blacksmith of the gods. Even, the fight of Ulysses with Polyphemus/Cyclops offers the clue for the combat of a hero with his own obsessions. Professor Gavrilescu and Florea Gheorghe succeed to break loose from the cave of their own consciousness.

The gypsy people have another devilish feature. They can counterfeit everything, but they cannot copy the primary word *Paraşabda* as it is coincident with the divine *Logos* (Lovinescu, 1989: 76). The one-eyed Ilie, one of the characters in the short story *The Horse*, cannot pronounce correctly the word *potcoave* and he says instead *coptoave*. (Besides, the shape of a horseshoe resembles the pound, the harp of Orpheus by which he challenges Inferno.) In Eliade's short story, *With the Gypsy Girls*, the old woman who watch over the house as a kind of Cerberus. She submits professor Gavrilescu to a tricky game: guessing. This game involves deceit, lies, hide, and masks, all of them being symbols of falsehood. This resemblance with Cerberus allows a new association with the myth of Orpheus.

A common symbolic figure in both short stories is the circle. It is a classical symbol for time, but it also evokes the idea of movement, of change. This complex form expresses the aspiration to a superior world or to a higher standard of living. Both desires are common for professor Gavrilescu and Florea Gheorghe. The circle has become the classic image of the intellect succeeding to figure out a mystery (Chevalier & Gheerbrant, 1995: 296). Gavrilescu's roads are repeated at cyclical intervals (three o'clock, three days, twelve years), the hint of a round period of time being dominant in the entire short story. Gavrilescu lives a temporal compression. The subjective time

(several hours) does not correspond to historical time. The supernatural features erase or blur the time-limits. In *The Horse*, the symbolism of the sphere impresses. The food-bites of the old horse and of his master, Florea Gheorghe, are all round and resemble pellets or clods. The water itself takes a solid and globular form when it is drunk. We wish to highlight the fact that the mouth itself is considered a perfect round shape in all ancient civilizations, cultures and folklore. Thus, in these two short stories the symbolism of circle overlaps the epitome of time, of eternity and continuous renewal.

Psychopomp-journeys

Any reflection on the relationship between artist and dying is anguish and unsettling. The literary and philosophical tradition sees in these terms two fundamental, unimaginable concepts that are placed at an intelligible interface. As Plato said, art is the bridge beyond the absolute. The association of these terms open two ways. At the same time, we have to admit that death is a privileged object for any artistic representation. Both heroes of the Romanian writers undertake journeys to death and the journey is actually an allegory of life as dream. Life is a flash of non-being, of a dream, of a mate-game of contemplation. It takes place during a cyclic time.

The mortal word-wound of the villager

It is needless to underline the fact that the character of the short story requires full attention and characterization. The life of the Romanian countryman is like water, a vital element which is ever-present in Marin Preda's work. It floats over rude times, difficulties and obstacles. The Romanian countryman loves his animals and the vegetal kingdom from his crop field and stack yard. All our writers have mentioned and focused on the harmonic life of the peasant in the nature, especially in the intimate nature found around his establishment. The main character in Marin Preda's most important novel *Morometii*, Ilie Moromere, has also a dual vegetal body in the big and old golden chain from the back of his house. The trees, the corn and draft animals are vital, precious, and dear for the peasant's heart. Thus, Florea Gheorghe's old horse, a beloved creature, is free to stop in order to drink water several times in the last day of its life. These breaks anticipate its meeting with the death. Nevertheless, this is also a mental feature of the Romanian countryman: he cares for stopovers and going-bys. These are places and moments for talking to himself, for remorse, regrets, joy, grief, reasoning, atonement. Florea Gheorghe has to go with his old horse in order to put an end to its life. He pretends to be in a hurry, having a busy day ahead, but he stops in the middle of the courtyard, on the footbridge, near the well, at the blacksmith's house, next to a brook, and at the open red pit where he will sacrifice his stale friend. He tries to offer a lodgment and a pause for his grievous thoughts. The narrative-speed is slow down. The character has to part with his horse. Even more, he is the one who has to kill it.

Although the horse is deaf, tired, almost blind, skin and bones, he stands for a long and strong relationship that ends tragically. The act of killing the horse tangibly reminds Heracle's deed when he accidentally wounded Kheiron/Chiron. Kheiron was an immortal god, half-brother of Zeus, the oldest and the wisest of the Centaurs, half horse men. Hercules deadly hearted him with an arrow coated in venom. Kheiron voluntarily relinquished his immortality and died. However, instead of being consigned to Haides, he was given a place amongst the stars by Zeus. Florea Gheorghe put an end to the life of the old creature, but he suffered. Florea Gheorghe is a character shaped by custom.

As customary, he must flay its skin and this final scene resembles to a fight which is not over yet. Is it a struggle or an embrace? It is hard to decide. The short novel concludes with the mocked remark of a shepherd passing by on the surrounding hills. The narrative thread is disrupted and, in our opinion, these last lines really represent an assault of a mythological and symbolical scene. The shepherd's words inflict the lethal wound of the horse.

The mortal aesthetic-wound of an intellectual

Gavrilescu, the music teacher and the main character in Eliade's short novel, is a failed Oedipus. He is an intellectual living in Bucharest at the beginning of the 20th century and he goes astray in the initiating maze of human condition. Eliade emphatically stated that Bucharest is for him "the center of boundless mythology" (Eliade, 1991: 131). The scattered mythology of modern human beings survives in this city. "Celebrated already in Plato and Aristotle, the city seems a symbolic solution to one of the philosophy's most central problems - the many and the one" (Shusterman, 2000: 100). The precise historic period is not mentioned. The character Gavrilescu travels by street-car through an iconic Bucharest during a canicular summer-day. Heat is the basic principle of rebirth and communication (Chevalier, J., Gheerbrant A., 1995: 271), but this time Eliade's hero experiences fear, astonishment in front of the mythic place of origins which is found in the whorehouse of the gypsies. There he lives a compressed, subjective time indicating the ingoing into Hell. All the interpretations have agreed with this representation, and the three gypsies are the Parcae, the female personification of destiny while the old woman-gatekeeper embodies Cerberus. Gavrilescu is terribly thirsty. His thirst is a symbol for human sufferings. Gavrilescu steps into memory lane by disobeying the advice of not drinking the coffee offered by the evil character. He drinks it and experiences the loss of his identity and the death of Self. The coffee is the cursed water or death water. The character and the writer face the mystery of death, the artistic illusion being the only salvation-way. Art is a magical elixir and the author uses existing representation of death in Romanian imagination.

Conclusions

- First original Romanian fictional writings appeared after 1840. In only 90 years, Romanian literature encompassed all European cultural currents, associating them and producing works of high quality.
- M. Eliade and M. Preda are two of the most important Romanian authors of short stories, but with different perspectives and techniques. Both presented intellectual updates for Romanian culture.
- Preda uses a single story line that is proper for rescue models in which the wise character/narrator admits his weak and unstable condition. Preda masters a subtle rhetoric ending for his short story in which life is perpetuated.
- The philosopher and historian M. Eliade is a complex individual who looked mainly for a literary adjunct for his scientific works. He has the calling of monumental, being a multivalent personality using story lines according to his ideas. His fiction preserves random, relative and oscillating elements. He keeps the order of imaginary instead of the disordered reality and he chooses the narrative experience in the world of accuracy and causality.

- The two writers learn to penetrate the mysteries of death, succeeding to anticipate their ends. To a certain extent, these short stories are a kind of self-portrait with death.
- Eliade created the literary similitude of a difficult life in which death reveals the essence of human and open-mindness for a richer reading.

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WE AND THEM – MUSLIM MINORITY IN CHRISTIAN MAJORITY AND CHRISTIAN MINORITY IN MUSLIM MAJORITY IN XIII AND XIV CENTURY SPAIN

Mihajlo BOZOVIC[*]

Abstract: *From XIII to XIV century process of reconquest in Spain was in its finishing stages and during that process we encounter two different communities that are trying to live alongside the Other. Community of Christians that are in every cultural aspect more Arabs than Christians but that are living in a changed world where the fabled tolerance of the ages long gone has passed and community of Muslims that were rulers and now are ruled by Christians in two different kingdoms with different stands on their future. The objective of this paper is to analyze the continuity in the discontinuity in the lives of the communities that are living in the time of total dissolution of their cultural and social identities and to observe their usefulness in nation-building plans of Aragonese and Castilian rulers. Following the changes in their jobs, dresses, language and literature we can determine the similarities to their old life, difficulties they encountered in these challenging times and importance they had for the thriving Christian countries stepping into maturity.*

Keywords: *Mozarab, Mudejar, Morisco.*

When speaking about European identity we cannot evade mentioning Islam and the formation of European identity that faced Islam on the East and the West and that Europe built its identity as Christian countries during the Crusades. As is common knowledge these crusader wars were majorly directed to the East in hope of releasing the Holy Lands of the Muslim dominion. It is often neglected that there were wars against Muslim in the West as well and that they were led with much more furor and success because they were led to retake or reconquest the lands occupied by Muslims and from that came the name of La Reconquista. Before we start to explain Reconquista and its influences on the Medieval Spain and its societies we should explain what led to the Reconquista movement. Visigothic Spain that existed since 5th century became part of Muslim dominions in 711 and for the next eight centuries Muslim lands in the Iberian Peninsula will be called Al-Andalus, the name that we will be using to differentiate Muslim lands from Christian dominions in the north of Iberian Peninsula. During this Muslim conquest of the Iberian Peninsula never did all of it end up in the Muslim hands and the natural boundary of the Muslim cultural influence was for most of the time Duero River. For the first four centuries of the Muslim presence in the Iberian Peninsula Al-Andalus became the centre of culture and science in Europe and therefore we can understand why Europeans thought of Cordoba as the Ornament of the World (Menocal, 2002: 12). In this Andalusian society we find the example of cultural coexistence and interreligious tolerance that was never matched in Medieval and Early modern times[1]. Muslims, Christians and Jews were living by each other's side following the Muslim sharia law of the dhimmis or of the protected Peoples of the Book, Ahl al-Kitab. According to this law infidels could profess their own religion freely inside their communities if they obey certain rules that were proscribed by Quran. There were

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[1] Some scholars claim that there was no peaceful coexistence in the Muslim Spain and the most renowned of them are Fernandez-Morrera, Cohen, Novikoff.

periods when these rules were enforced more liberally and there were times when they were enforced more strictly, but still they were rules that couldn't be changed by the will of a ruler and the protected people were really protected of the rulers and the governing officials. Sometimes, when the political conditions where favorable Christian and especially Jews could occupy important offices in the emirate and caliphate. As were Arabic language and culture promoted by the ruling class they became the leading language and culture of the educated classes in towns no matter if their members were Christians or Jews.

This overwhelming process of arabization led to the formation of a new social entity in the Al-Andalus society that came to be known as musta'aribun that is to say arabized people. Musta'aribun or Mozarabs accepted Arabic language and culture (that is to say dress, etiquette, daily routines, hygiene, culinary approaches-especially not eating pork, etc.) but held to their religion. We must here note that Christians that were under Muslim rule in Al-Andalus were holding to their old Visigothic rite, that was translated into Arabic and in this traditional form it remains until present day[1]. Sometimes Mozarabs immigrated to the Christian north where they could live with their coreligionist, and this was especially noted in the second half of ninth century because the pressure on Mozarabs in the south begun to mount. Mozarab immigrants played a major role in diffusing sophisticated cultural forms from Al-Andalus throughout the northwest. Most important community of Musta'aribuns was settled in the city of Toledo which was ancient capital of Visigothic kingdom and was first major city that Christians or more precisely Castilians took and by doing so in 1085 they marked the beginning of the most intense period of the Reconquista in the Peninsula.

Although this year was very important for the Christian expansion and Muslim political instability, we will place our work in the XIII and XIV century because they are ideal for underlining the acculturation, influences and usefulness of the Mozarabs and the borderline communities that will come into existence in the newly conquered Christian lands. The ideal beginning for our paper would be the year 1212 after the battle of Las Navas de Tolosa in which Christian forces led by Alfonso VIII triumphed over Muslim Almohad forces that signaled the end of this Moroccan dynasty that brought about the end of Muslim dominance on Iberian Peninsula by its repressive government towards Christians and especially Jews. Las Navas de Tolosa was the first battle fought by Christians and Muslims exclusively as Muslims and as Christians – a battle between civilizations. Stanley G. Payne presents Reonquest of the Iberian Peninsula in 7 steps but for us the most interesting ones are the 5th and the 6th step that are

> 5. Thirteenth century: climactic period of the reconquest, with the conquest of the Balearics, Valencia, all the south-central peninsula Cordoba, Murcia (1243), Jaen (1246), Seville (1248) and most of the south, save for the emirate of Granada and a few coastal points that were in vassalage and 6. Early fourteenth century: minor extension of Castilian territory along the southern coast (Payne, 1973:56-57).

We see here that in the 13th and 14th century extensions of the northern countries occupied large territories with Muslim population. In these new Christian lands a major part was played by the Mozarabs as they were easily accepted into society

[1] In November 1982 Pope John Paul II was greeted by representatives of Toledo's surviving Mozarabic community. (Miller, 2000: 417)

and "used as assistants to the administration and the army, (and) were rapidly assimilated in terms of both language and intellectual life" (Villanueva, 2009:31).

In this time, Iberian Peninsula experienced the emergence of two new communities that appeared in Christian dominions and those were Mudejars and later on Moriscos. The term Mudejar represents Muslims that live under Christian rule and accept non-Islamic sovereignty in return for guaranteed cultural and religious freedom. Mudejars were used by Christian rulers to exploit "to the maximum everything that could be used from the Andalusi legacy" (*ibidem*, 36). Christian rulers of newly occupied territories had to retain as many of the Mudejar population that they could, because otherwise their conquest would be unfruitful due to the lack of demographics, economic and cultural resources. The Mudejars took on industrial tasks and the most productive agricultural jobs as only they were versed in using irrigation systems that were truly complex. In this aspect we can perceive the major difference between kingdoms of Castile and Aragon. Castile's economical base was centered around livestock and herding and for that reason it was easier for them to expel the majority of Muslims from their dominions and to keep and use only a small part of them for their cultural advancement. In 13th and 14th century Castile we see the manifestations of this acculturation in many public monuments built with Mudejar labor in the architectural style also known as Mudejar[1] in the school of translators of Alfonso X centered in Toledo, and the fact that most of the Arabic loanwords in Castilian entered the language during this epoch (Glick, Pi-Sunyer, 1969:153). In kingdom of Aragon the situation was double layered. Generally Mudejars played a major role in agricultural and economic stability of the kingdom. In the northern parts they remained on the fields and took care of the irrigation systems, but in the southern parts, for example Valencia, they were compelled to train the Christians to maintain the irrigation systems and then were forced to settle in the mountainous non-irrigated zones. The reason for this was probably that the majority or some 2/3 of the population of Valencia was Muslim. And this is the situation that came to a change only in 1500. Although thanks to the mudejar population in Valencia its textile manufactures especially silk became one of the best in Europe. Valencia remain a culturally and religiously divided region for four hundred years, down to the final expulsion of the Muslim in 1613 (Payne, *op. cit.*, 100-101).

Moriscos are a group of Muslim converts to the Christianity that came to the existence from the end of the XIII and in the beginning of XIV century due to the increased Christian rigidity and mounting pressure towards assimilation of the minorities. Here we see a major difference between Muslim protection of the minorities and that of the Christians. As the protection of the religious minorities in Islam is proscribed by Quran and is part of the sharia law, no one could change that the People of the Book had rights to profess their religion. In Christian kingdom this protection was based on ruler's will and Mudejars depended totally on royal favor (Glick, 1979: 170). Influential European countries like France and Italy or rather their medieval counterparts, urged Christian kingdoms of Iberian Peninsula not to allow the existence of infidels on their soil that caused the religious intolerance. According to the dictionary of The Spanish Royal Academy "Morisco se dice del moro bautizado que, terminada la Reconquista, se quedó en España" (http://lema.rae.es/drae/?val=morisco), that is to say Morisco is a baptized Muslim which stayed in Spain after the Reconquista. The

[1] "In this style taste did not constitute the expression of a religious boundary, […]it rather bore witness to shared culture as it must have existed in most cities in Al-Andalus before the twelfth century." (Dodds, 2000:93).

majority of Moriscos were converted to Christianity only nominally and in the privacy of their homes they continued to fallow Muslim religious traditions. For this reason they were used to be called Crypto-Muslims. In the XIV and the beginning of XV century they were able to use their Arabic language and dress traditional, but as the process of the formation of Spain as a unitary nation-state took place they were forced to renounce their language and their traditions. Their stubbornness to preserve their identity and culture represents a final stage of Islam's presence in Spain. One of their last cultural product was a special literature called Aljamiado, that was in Castilian, but written in Arabic script (Lopez-Morillas, 2000: 34-37). This type of literature was their last connection with the language that they had already forgotten save the letters which remained the last remnants of their culture(Menocal, 2000: 15).

This was in short the period in which convivencia was replaced by reconquista, but none the less it made this period in its largest part example of cultural mutual influences. This period is depicted by Glick and Pi-Sunyer as a "constant play between rigidity and openness, between resistance to assimilation and impetus towards fusion, which created an effect of pulsation in cultural flow" (Glick, Pi-Sunyer, *op. cit.*, 144).

And for the end we would like to quote an anonymous balladeer from the 17th century that said:

> What good is it for Gazul/To throw his lance at the other,/When today a nymph of Lethe/Wants to undo his zambras?//As though Don Pedro were/More honorable than Amenábar,/Or Doña María better/Than the beautiful Celindaxa./If Don Rodrigo is Spanish,/Spanish is the strong Audalla,/And the lord Mayor should know/That so is Guadalara./If Doña Juana wants to dance,/A Spanish gallarda,/The zambras are that too,/For Granada is Spain.// (Fuchs, 2011:85)

and with that he suggested that "the Moors are part of Spain – not as an alternative, Other, history, but inherent in the nation's past" (*ibidem*) and we would add identity.

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AUTHENTICITÉ ET IDENTITÉ ETHNOCULTURELLE CHEZ HERDER

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Abstract: *Herder's work represents a reversal of the classical anthropological theories of the Enlightenment professed by Voltaire or Kant. The universalism of the rational principles is not abandoned, but is supplemented by the ideal of authenticity. Herder believes that every human being has its own way of expressing humanity. Every human being seeks to express as fully as possible the originality and creativity as they are inscribed in its very nature. This assumption is extended to the sphere of cultural groups. He thinks that there is a spirit of the people (Volksgeist) and develops a romantic vision of the history of nations. For Herder, language is the element that links the members of ethnic communities. The natural language and the other forms of symbolic expression reflects a way of life and the unique way in which a people perceives the reality and in particular expresses its belonging to the same culture. This study attempts to establish some links between language, cultural identity and authenticity starting from the interpretation given by Herder*

Keywords: *ethno-cultural identity, spirit of the people, authenticity, political romanticism*

Le nom de Herder est souvent associé au thème de l'identité culturelle. Il est également mentionné parmi les idéologues du nationalisme ethnique au début de l'époque romantique. L'interprétation qu'il donne à l'histoire s'oppose sensiblement à la vision optimiste proposée par les penseurs des Lumières.

De même, le communautarisme de sa position s'oppose à l'anthropologie individualiste. Herder a redécouvert les affiliations, l'enracinement culturel des individus humains. Il ne voit pas la société comme un engrenage, comme un mécanisme, le résultat d'un projet technique ou de la volonté des individus de s'associer, mais comme une entité naturelle, tout aussi réelle que les individus qui la composent.

Herder n'est pas un des conservateurs, mais partage avec eux l'analogie entre le milieu social et le monde naturel. D'où son intérêt pour les communautés ethniques et leur spécifique culturel, qu'il interprète comme étant données, comme des entités naturelles qui obéissent à leurs propres lois organiques de développement. Les collectivités humaines ne sont pas le résultat d'un consensus entre les individus autonomes, ne sont pas construites volontairement, comme les théories du contrat social affirment.

Pour Herder, l'autonomie des individus est perçue comme unicité, c'est à dire comme la façon incomparable de chacun de percevoir son situation dans le monde et ses enracinements dans une culture particulière. „Jeder Mensch hat eineignes Mass, gleichsam eine eigne Stimmung aller seiner sinnlichen Gefühle zu einander"[1] (Herder, 1913: 291) Dans ce sens, les appartenances ne limitent et ne restreignent pas l'autonomie de l'individu, mais en représentent la condition de possibilité. Toute personne appartient à une collectivité particulière avec d'autres personnes, mais chacun a sa propre façon, unique de vivre et d'exprimer l'humanité. La réflexion sur

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[1] « Chaque être humain a sa propre mesure, pour ainsi dire un accord qui lui est particulier de ses sentiments les uns avec les autres».

l'autonomie individuelle a été complétée par le thème de l'authenticité. Et ainsi, Herder représente un changement de perspective du siècle des Lumières vers la vision romantique du monde, de la société et de la condition humaine en général. Par analogie, Herder présente dans ses écrits, notamment dans *Ideen zur Philosophie der Geschichte der Menschheit* l'analogie entre l'authenticité de chaque personne humaine et la spécificité d'un peuple**.** (Taylor, 1989: 376) Le lien entre le thème de l'authenticité et le caractère unique des communautés ethnoculturelles (Volksgeist) dans la pensée de Herder a été clairement mis en évidence par Charles Taylor. (Taylor, 2003)

La figure de Herder est complexe et contradictoire. Il est situé à la confluence de deux horizons mentaux et culturels contradictoires, de certains courants de pensée et sensibilité inconciliables. Son œuvre est à la fois un apogée et une critique des Lumières. Herder est considéré parmi les promoteurs du mouvement *Sturm und Drang* et un héraut des grands thèmes de la pensée romantique.

Kant et Hamann peuvent être considérés les parents spirituels de Herder. Kant est le plus représentatif *Aufklärer* et Hamann est le promoteur du mouvement *Sturm und Drang.* De Hamann il a hérité quelques idées importantes: la diversité est une valeur en soi, par opposition à l'uniformité d'un monde cosmopolite; l'éveil grâce à la diffusion de la science positive et à l'éducation n'est pas suffisant pour la formation (*Bildung*) de l'homme; l'homme ne doit pas être réduit à la simple raison, car il représente une totalité complexe et ses facultés spirituelles ne peuvent pas fonctionner indépendamment. Par conséquent, l'autonomie ne doit pas être comprise comme la séparation d'un ego rationnel. Il a également repris de Hamann l'idée que le génie de la création artistique ne peut pas être réduit aux règles, que les principes de la raison ne suffisent pas pour comprendre la création artistique et l'expérience religieuse. L'ineffable de ces expériences exceptionnelles, qui témoignent l'unicité de la personne et l'excellence du genre humain, échappe au contrôle rationnel. Herder va transférer cette unicité aux groupes ethniques quand il va parler de l'esprit des nations *(Volksgeist)*. „This root idea is developed further in Herder's conception of a Volk, the notion that each people has its own way of being, thinking, and feeling, to which it ought to be true; that each has a right and a duty to realize its own way and not to have an alien one imposed on it." (Taylor, 1989: 415) Le lien entre l'unicité individuelle et la spécificité de la culture est réalisé par l'enracinement culturel de l'homme dans une tradition et un mode de vie conditionné ethniquement et linguistiquement.

Pour Herder et Hamann le langage est la clé pour comprendre la raison (et, donc, la liberté), et il est le produit de l'histoire et de la tradition. En termes de Herder, l'autonomie de l'individu n'est pas l'effet de l'autarchie, de l'autosuffisance ou de l'autodétermination morale, mais celui de l'expression de soi. Ou bien, un être qui est fondamentalement isolé, arraché de son contexte, caractérisé seulement par la capacité de choisir et délibérer, et non par l'objet de ses choix ou par le contexte dans lequel le choix est fait, est un être qui n'a pas quelque chose qui lui appartient exclusivement et qu'il peut exprimer par des moyens linguistiques ou symboliques hérites d'une tradition ethnique particulière. Un être humain non-contextuel ne doit rien aux traditions et aux contextes concrets de vie et un tel être serait contraint de réinventer dans chaque situation une nouvelle langue ou un ensemble approprié de moyens symboliques d'expression. C'est pourquoi des penseurs comme Hamann et Herder apprécient l'idéal d'un être humain cosmopolite comme une pure abstraction.

De plus, l'esprit cosmopolite diffusé par les penseurs français des Lumières n'est pas une garantie d'un véritable humanisme. Herder croit que celui qui est attaché à son propre mode de vie et à son lieu d'origine, même en l'absence de l'éducation,

développe une sensibilité empathique plus grande qui lui permet de comprendre les gens d'autres cultures et les mœurs étrangères et de montrer une plus grande disposition pour rapprochement et dialogue. Il déteste les missionnaires et les conquérants qui par leurs actions détruisent le mode spécifique d'expression des populations qu'ils envahissent et les privent de la possibilité d'exprimer leur façon particulière de comprendre le monde.

En revanche, *Aufklärung* signifie la suprématie de la raison, le rôle de la raison dans l'art et dans la morale, l'importance de l'ordre cosmopolite et non de l'identité nationale. Mais les individus humains se définissent non seulement par la liberté de choisir, mais aussi par ce qu'ils choisissent. L'homme choisit (et il est autonome) parce qu'il appartient à une culture qui lui donne le contexte et une orientation à ses choix. Montesquieu dans *De l'Esprit des lois* a mentionné l'influence des conditions climatiques et environnementales sur la morale et les créations spirituelles d'un peuple. (Montesquieu, 1964). La personne humaine est aussi le porteur involontaire de valeurs culturelles partagées au sein des communautés d'appartenance.

Toutefois on peut trouver des éléments discrets de la continuité entre les Lumières et la vision romantique. De Kant, Herder a pris l'idée d'histoire naturelle qui corrige la vision statique et intemporelle de l'univers de Newton. Ce qui semble être donné et éternel dans la nature est, en fait, le résultat de l'évolution et de l'histoire. Bien qu'on puisse penser que la vision historiciste est ce qui les différencie, cette vision a été prise directement de Kant. La deuxième leçon qu'il avait reçue de Kant est *le naturalisme*. Comme le montre son ouvrage *Ideen zur Philosophie der Geschichte der Menschheit*, Herder ne voit pas aucune discontinuité entre l'histoire naturelle et l'histoire humaine. L'objectif de l'ouvrage est d'appliquer le naturalisme à la portée de l'histoire, d'expliquer les événements des agents humains en termes naturalistes. Il croit que l'histoire est conforme aux lois naturelles comme l'univers physique. (Beiser, 1992: 194) D'autre part, il a repris de Hamann des idées sur l'irréductibilité de l'expérience esthétique et religieuse. Ces formes de l'expérience humaine et de la sensibilité créatrice ne sont pas soumises aux canons rationnels et ne peuvent pas être prescrites, réglementées, codifiées, faire l'objet d'un consensus unanime. L'époque des Lumières a produit une théorie de l'œuvre d'art qui peut être évaluée selon les règles de construction et de production, c'est à dire de façon indépendante, en dehors de la personnalité créatrice de l'artiste.

Selon Herder, on ne peut pas séparer le créateur et son œuvre, l'artiste et l'homme vu dans l'intégralité de ses attitudes et comportements. L'art est la fonction et l'expression de la personnalité entière du créateur. L'art est une forme d'expression de soi de l'homme dans la plénitude et la complexité irréductible de sa personnalité en essayant de se communiquer aux autres tel qu'il est en réalité. L'art est une forme d'expression et de communication; l'art n'est pas une technologie règlementée qui produise des objets. Donc il n'y a pas de critères statiques, immuables pour apprécier l'œuvre d'art. Le modèle de l'affirmation de soi comme auto-expression est à l'origine de l'idéal de l'authenticité, qui prolonge et dépasse dialectiquement l'idéal de l'autonomie. „Artistic creation becomes the paradigm mode in which people can come to self-definition. The artist becomes in some way the paradigm case of the human being, as agent of original self-definition." (Taylor, 2003: 62)

Herder est l'un des premiers philosophes qui pense la culture comme une totalité organique des éléments, valeurs, sous-systèmes interdépendantes, c'est à dire une synthèse qui la rende différente par rapport à d'autres cultures. L'accent que le courant *Sturm und Drang* a mis sur l'expression de soi a engendré une certaine disponibilité et un certain goût pour la différence; ainsi ont été valorises la diversité et le

pluralisme. Comment peut-on concilier le fait qu'il croyait dans la loi naturelle et dans les valeurs universelles avec l'historicisme de ses thèses, une doctrine qui affirme que les valeurs sont le résultat de contextes culturels, de circonstances, et enfin incommensurables ? Les Lumières se fondent sur la présupposition qu'en principe on peut répondre d'une manière ou d'une autre à toute question et que pour chaque question il y a une seule réponse. Aussi que toutes les réponses sont susceptibles d'agréger dans un seul système. (Berlin, 1980 :146)

Le plus souvent, Herder est considéré comme le père du nationalisme et de l'historicisme. Mais Herder, contrairement aux versions récentes de nationalisme, refuse de voir une identité entre la nation et l'État. A l'égard de l'historisme, il n'est pas l'adepte du relativisme culturel et accepte la loi naturelle. L'influence de Herder sur la pensée politique romantique a été l'accent mis sur la singularité des communautés ethniques, l'affirmation du caractère historique de l'Etat et la distinction conceptuelle entre la communauté nationale et l'État.

L'intérêt pour les communautés ethnoculturelles s'associe aux idéaux démocratiques et au rejet véhément des privilèges et des iniquités. Il fait preuve aussi de ses convictions libérales telles que la liberté de la presse et la liberté de conscience. Il n'est pas un libéral dans le vrai sens du mot, car il n'acceptera pas l'état de remplir que le rôle d'un gardien pour empêcher les gens de faire du mal les uns et les autres; à son avis, l'Etat doit jouer un rôle positif dans la promotion du bien-être et de la réussite de tous ses citoyens.

On se demande pourquoi Herder n'a pas mis au point une théorie détaillée de l'état comme les grands penseurs du XVIIe et XVIIIe siècle: Hobbes, Rousseau et Kant. Il pourrait donc avoir un mot décisif à dire dans la philosophie politique. Son manque d'intérêt pour l'Etat vient de sa conviction profonde que l'Etat idéal ne pourrait pas exister. Les gens doivent être conseillés grâce à l'éducation et à la philosophie pour acquérir ainsi une totale autonomie et maturité, comme disait Kant dans son essai sur les Lumières. L'idéal de l'autonomie est plus important que le souci pour un Etat qui pourrait résoudre les problèmes des gens. Si le gens obtient l'autonomie, c'est naturel pour eux de vouloir supprimer l'état ; l'Etat est un échafaudage qui contribue à édifier l'autonomie humaine, mais qui devient superflu après la réalisation de cet objectif. Herder assigne un rôle effectif à la philosophie dans la mise en œuvre effective du programme d'éducation et d'émancipation des Lumières. La philosophie ne doit pas signifier simplement une réflexion désintéressée sur les questions fondamentales de l'humanité. (Beiser, op.cit : 190) Le but de la philosophie est d'éduquer les gens à apprendre de se gouverner eux-mêmes et de prévenir les effets négatifs d'un gouvernement paternaliste de l'État.

Herder est en même temps libéral et conservateur. Il rejette l'autorité de l'Etat, mais reconnaît la valeur et l'importance de la tradition, des préjugés et du changement lent et graduel dans la vie sociale et institutionnelle. L'esprit des Lumières est tenté de voir dans l'histoire de la civilisation humaine un progrès continu, de croire que l'histoire est unique et s'applique à une même civilisation, dans une direction préétablie, anticipée par les génies visionnaires du XVIIIe siècle. Il est guidé par l'idéal de l'émancipation humaine du joug de la domination politique illégitime, de différents types de despotisme, en particulier de la monarchie absolue et du système féodal. C'est l'idéal d'échapper à la soumission inconditionné au supérieur hiérarchique, de s'émanciper aux traditions, préjugées et superstitions. Il y a deux extrêmes, celle optimiste de l'*Aufklärung* classique qui voit dans l'histoire que du progrès, sous le guidage de la science et de l'éducation, en prenant comme référence son propre temps et de ses

propres normes et celle sceptique, relativiste qui voit dans l'histoire que du changement, de l'instabilité, fluctuation et désorientation. Pour sortir de cette alternative entre positions radicales, Herder trouve comme solution d'appliquer analogiquement la métaphore organiciste à l'étude de l'histoire. A cet égard, Herder voit dans les cultures du passé que des étapes de croissance de la civilisation actuelle. Il y a une certaine infidélité envers le principe herméneutique et anthropologique qui affirme l'égalité de droit entre les cultures. Selon son interprétation, les cultures évoluent sur la scène de l'histoire ayant comme seule finalité l'instauration de la civilisation présente.

Il est d'une importance primordiale qu'il met l'accent sur l'autonomie et l'individualité de chaque culture non parce qu'il croit que les valeurs sont relatives, mais parce qu'il croit que chaque culture a la valeur qui corresponde à un certain stade de développement de l'humanité. Pourtant, les cultures détiennent une valeur intrinsèque, car ce qui est approprié à un stade de développement, n'est pas pour un autre, comme ce qui est bonne pour un adulte n'est pas pour un bébé. Le mépris que l'égyptien a pour l'hébreu ou celui que le grec a pour l'égyptien est naturel, toute comme il est naturel pour l'homme adulte de regarder avec condescendance le jeune sans expérience.

L'historien de Lumières juge les étapes historiques du passé selon les standards de son propre âge. Il applique la métaphore du développement organique aux processus de la civilisation, mais soulignant les limites et les distinctions qui existent entre les étapes historiques. Et voit ainsi ce qu'elles ont de l'unique, leur spécificité. En fait, Herder s'efforce de réaliser un équilibre difficile: les cultures sont incommensurables, incomparable, mais coulent vers une seule finalité. Mais quel est le but de l'évolution historique? Parfois, il parle d'un plan providentiel. Ou d'une échelle du progrès en accord avec la loi naturelle. Donc il pratique un relativisme modéré ou on peut ressentir une attitude illuministe**.** (Sikka, 2011: 15-26)

Herder croit que la meilleure forme de gouvernement pour l'épanouissement d'une culture ethnique est la république. Les arts et les sciences fleurissent quand et où il y a une grande liberté de pensée et d'expression. Dans *Ideen* il affirme que le fondement de l'ordre politique est une culture ethnique, nationale largement partagée et non un État bureaucratique. Ce qui rend les gens de rester ensemble n'est pas l'Etat, mais la culture, la langue, la religion, les valeurs partagées et ainsi reconnues. Selon Herder, les entités politiques doivent être ethniques et culturelles et pas seulement morales et juridiques. Ni la tradition monarchique absolutiste, ni la philosophie politique républicaine du XVIIIe siècle ne partagent pas cette position. Elles voient l'État comme le principal instrument de la cohésion et du soutien social indépendamment de la nationalité ou de la culture.

Un ordre politique fondé sur la culture commune exprime la volonté du peuple et le gouvernement devrait inclure des représentants de tous les milieux sociaux. La culture au sens large est l'expression d'énergies créatrices, des croyances, des traditions et des aspirations du peuple. Le nationalisme professé par Herder diffère de la plupart des variantes du nationalisme moderne, car il sépare entre la nation en sens culturel, ethnique (et non civique) et l'Etat. La nation doit plutôt remplacer que de justifier l'Etat bureaucratique. Cela ne signifie pas, toutefois une attitude chauviniste, de minimiser l'importance des autres cultures, auxquels Herder attribue une valeur égale. Il comprend L'Etat comme une entité artificielle qui opprime par d'innombrables contraintes bureaucratiques les cultures ethniques, leur spontanéité et leurs rythmes naturels.

Herder insiste sur le fait que les différentes cultures doivent être interprétés à partir de leur propre perspective, dans la lumière de leurs propres valeurs et idéaux, de leur propres normes et critères, et pas d'un point de vue extérieur. Cette

recommandation vient de son engagement vers l'idéal d'impartialité, qui demande pour l'historien des civilisations la suspension de toutes présuppositions, des valeurs et du style de sa propre culture, quand il essaie d'interpréter les faits ou les événements d'autres cultures. Le sentiment d'appartenance à une communauté ethnique est un sentiment naturel, inné et le mal du pays, de la patrie est considéré comme l'un des plus terribles et légitime souffrances. Il dit que, parmi les besoins humains de base, tels que le besoin de nourriture, d'abris, ou le besoin de la liberté de pensée, on doit placer aussi le besoin humain d'être parmi les siens. Il s'agit d'une vision du monde que les membres d'une communauté ethnique partagent tacitement, d'un style commun qui se reflète sur la manière de penser, sur les activités quotidiennes les plus banales, sur les croyances et les convictions. Cette structure stylistique omniprésente dans la vie des communautés ethnoculturelles constitue la base d'un consensus dans l'interprétation des expériences particulières rencontrées par les individus humains et de la réalité, détermine un ethos et une vision globale du monde. C'est pourquoi au début du romantisme, Herder a estimé que seulement dans une culture particulière se réalise la pleine humanité de chaque personne**.** (Berlin, 1999: 65-66)

Il n'y a pas de nature humaine, pas de «l'humanité» universelle, distincte et séparée des cultures particulières où les gens vivent réellement. Cela ne signifie pas qu'il n'y a pas de nature humaine, mais qu'il ne s'exprime que dans le contexte et par médiation. Et le contexte culturel, bien qu'on peut le juger comme un accident à l'échelle de l'univers, maintien une relation privilégiée et indispensable avec l'être humain qu'il détermine. C'est ce qui rend les identités collectives et hérités des aspects qui ne peuvent pas être ignorés pour le profil de l'individu. L'identité culturelle est complètement différente, est le type d'identité qui, comme horizon indépassable de la condition humaine, est exprimé par enracinement, permanence, fidélité à certains principes constitutifs et un style. La spécificité locale, la limite et la diversité sont aussi importantes. La nature :

> A planté dans nos cœurs l'inclinaison pour la diversité; elle a mis une partie de la diversité dans un cercle étroit autour de nous; elle a limité la vision humaine de sorte que, par la force de l'habitude, le cercle deviendrait un horizon au-delà duquel l'homme ne pouvait pas être en mesure de voir, même pas de spéculer. Je désire, je cherche et je j'adopte tout ce qui est lié à ma nature, tout ce qui peut être assimilé par elle; au-delà, la nature généreuse m'a doué avec 'insensibilité, indifférence et cécité, qui peut même être transformée en mépris et dégoût (Herder, 1774: 509-510)

Herder croit que le langage est ce qui lie le co-ethniques. Le langage naturel et les autres formes d'expression symbolique reflètent un mode de vie et la façon unique dont un peuple perçoit la réalité. Il y a aussi un esprit de la langue, qui ne peut pas être traduit. Par conséquent, ni le sentiment d'appartenance, ni l'amour pour le pays ne pourraient pas être saisies dans leur spécificité et dans l'unicité de leur motivation. Les cultures ont d'excellence et de la singularité, qu'on peut voir non seulement dans le style des créations autochtones, mais aussi dans le style qui déforme les influences et les mélange dans une nouvelle synthèse. Cela prouve la résistance de la structure, de la matrice stylistique, qui résiste aux déformations et altérations.

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MEDIA CONSTRUCTION OF NATIONAL IDENTITY. STEREOTYPES AND NEGATIVE NARRATIVES

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Abstract. *Narrative and identity theories applied to media discourse support the interpretative analysis of the current study aiming to underline the idea that contemporary media create new modes of signification by using various identity narratives with a high degree of depreciatory connotation. Actual media discourse shows an obvious tendency towards inducing a complex of inferiority by comparing Romanian people to other EU states visibly seen as being more advanced in every aspect. Clearly marked self-discriminatory narratives, since the media practitioners are Romanian as well, are coded to render the idea that media consumers are able to identify numerous identity features as counterexamples in comparison to other nations.*

Keywords: *national identity, discursive strategies*

Introduction. Theoretical framework

In Romanian and foreign scholarship, the term "narrative" has been taken up in various ways. Discussions on the media narratives have become popular during the last years, almost all concerned with the tendency of the media to construct images of identity, influencing the sense of collective identity. The constructivist perspective is taken into account whenever various studies attempt at giving a pertinent answer to the complex question "How do media construct national identities in discourse?" In a study on the Austrian nation, using the discourse-historical analysis, researchers from the University of Vienna comment on "the discursive strategies and linguistic devices employed to construct sameness and uniqueness, and differences to other national collectives", speaking about "ego-, ethno and nation-centric view, mentalities of nations, nationalist attitudes and stereotypes articulated in discourses" (De Cillia, Reisigl *et alii*, 1999: 149-150).

Drawing on Andersen's concept of nations as mental constructs, as "imagined political communities" the authors assert the idea that national identities are "discursively produced, reproduced, transformed and destructed", and that media people play an important part in employing "figurative discourses" on identity (*ibidem*, 153). According to Hall and Martin's hypothesis on "the construction of difference/ distinctiveness and uniqueness" and to Stuart Hall's view on nations as symbolic communities constructed discursively, the authors cite Uri Ram's supposition about nationality being "a narrative, a story which people tell about themselves in order to lend meaning to their social world" (*ibidem*, 155). The authors underline the significant role of discourses in construction of the national identities, and enumerate four types of discursive macro-strategies (constructive, perpetuating, transformational and destructive) along with some linguistic means of realization, such as synecdoche (collective singular, and the generalizing synecdoche) (*ibidem*, 157-165).

Helen Fulton underlines the role of the narrative in structuring the way people interpret reality, television offering its audiences a modified reality "in the form of hyperbole and

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parody", media narratives being those cultural products discursively oriented with great ideological impact in inducing the idea of "sovereign consumers" (2005 a: 1-5). There is a tight connection between the economic interference and the struggle for a high audience, that is why the author talks about a persuasion of media narratives similar to that of the advertisements. In the vein of the poststructuralists Helen Fulton refers to the denotative and connotative levels of the media discourses, concluding that denotation has in the same time connotative marks because of the fact that the meaningful accounts of the real world are constructed. People are persuaded by media texts to change themselves for a better fit to the surrounding reality and to think of themselves "as singular, unified, individual, able to resist dominant or preferred meanings" (*ibidem*, 6).

The author talks about a kind of "overlap between the information and narrative models" (2005 b: 226), and points out the discursive practices characteristic to the so called "objective" hard news such as: the third-person narration with the narrative voice elided from the story, a lot of empirical data, the lack of aspects of modality, namely the absence of those phrases as indicators of opinion and evaluation, in contrast to the "soft" news with "its more engaged narration, informal register, foregrounding of individuals and their personal experiences" (*ibidem*, 232).

We may assert that all the narrative strategies typical of news discourse discussed by Helen Fulton contain the denigration register. The author enumerates the angle (referring to the narrative templates which closely resemble the plots in fictional works), the point of closure (the story summary), the individualisation (the real individuals are "characters constituted from the same kinds of discursive material as fictional characters"), the focalisation (referring to the the reporter's viewpoint on the events), and chronology (*ibidem*, 233).

Anne Dunn proposes a definition of television news primarily taking into account its narrative characteristic. Narrative and representation conventions of the television newscast influence the way the audiences see the real world "to convey authority and immediacy", so to speak TV news "gives shape to narratives of the real" (2005:140-141). Employing proper narrative techniques in order to deliver a "good story" is the guarantee of keeping audience attention on regular basis (*ibidem*, 142). Both the video and audio narrative structures in a television newscast are essential in the construction of the news story, along with the direct and dialogic mode of address of the newsreader that suggests a kind of "co-presence", of "consensus", encouraging the audience's complicity (2005:148).

We might link the media tendency to promote some negative traits of the Romanians' image to Fligstein's conclusion – "the most privileged socioeconomic groups are the most European" (2008: 145). Following previous theories on identity as a consequence of social interactions, and talking about the self-perception as European, N. Fligstein points out "the mixture of ideational and rational components" (*ibidem*), and we may add a natural finding: Romanians are not most likely to think of themselves as Europeans since media broadcast often enough a kind of an outsider image by comparison to other EU states.

Starting from a poststructuralist theoretical approach to subjectivity and identity, Chris Weedon asserts that "discursive fields are themselves made up of competing discourses that produce different subject positions and forms of identity", language being a component of life experience, because it "constitutes rather than reflects or expresses the meaning of experience and identity" (2004: 17).

Ioan Drăgan draws correlations between the process of identity construction and the mass consumption of media products in a postmodern society: "Identity becomes

mutual for a certain category of consumers of media using the same products and emblems", identity is now "almost exclusively dictated by media and becomes more and more unstable and more fragile" (2007: 230-240).

Constantin Schifirneţ sees the Romanian identity as "an expression of the national character that mirrors a nation's personality", and talks about a depreciatory opinion on the Romanian identity emphasized towards caricature, caused by the supposed gap between the European and the Romanian way of life (2009: 474).

Romanian media discursive strategies on national identity. Negative traits in the image construction

The mentality attributed to the Romanians include depreciatory stereotypical faults that are supposed to be inner-national traits, depicting both a concrete sameness and a uniqueness in the sense of a blamable peculiarity. Media stereotypes are unquestioningly taken for granted in constructing the image of a homogeneous national group designated with the personal pronoun "we" which embeds the idea of the uniqueness through negative difference. Media narrative will speak about things which can happen "only in Romania", this toponymical adverbial qualification implying an ironical tone. It is a strategy of emphasizing national peculiarity in a negative sense. The collective singular "the Romanian" becomes a symptom of a negative inclusion, in a kind of incriminatory generalization. The strategy employed is the negative self-representation versus positive other-presentation with explicit referents namely other EU states, Romania being compared to elsewhere. Stories of audio and visual components, the newsreaders'mode of address, the live voice-over render a specific denigration tone.

In a package which is defined by specialists as "the most elaborated form of news story, and most highly developed as narrative form, a story introduced by a newsreader but then presented by a reporter, containing actuality or sound-bites" (Dunn, A., 2005: 149), one may notice the same mode of structuring the denigration account by comparison to others.

What we can call "the doubt technique" is one of the means used in the narrative structure of news. It points to the Romanians' inability to act appropriately, as opposed to foreigners' skills. The reporter's comment "We cannot help asking ourselves what would have happened, if the accident had happened in Romania" follows the eulogistic presentation of an event, which took place in some EU country, and which involved civic heroic acts (humanitarian aid), which shed light on the noble-mindedness of the human character (the regaining of a valuable lost object by its possessor as a result of the citizens' involvement), etc. What is more or less implied here is the idea that the Romanians could not have shared the same civic spirit showed by the foreigners in front of their fellow citizens. A programme on Kanal D, called "Asta-i România" ("That's Our Romania"), broadcasts feature stories, whose narrative supposes the same cliché mode, which begins with the presentation of a blamable act committed by a Romanian citizen, and which becomes, by means of generalization and stereotypy, the negative categorial representative of the nation. Moral shortcomings, testifying to low intelligence, faults in character, they all appear within the television narrative as character clues, which support the descriptive framework correlated with the narrative one. The image which is created for the majority of the Romanians who have become protagonists of the television show, is depreciatory. It is an individual portrait, which hints at the collective one. The reporter' comments more often than not include the

ironic, slightly defeatist finding that this is how we, the Romanians, are. The use of this expression, reminiscent of ethopoiesis, directs the audience to a generalizing, stereotypical interpretation. The Romanian ethos is assigned, under such circumstances, less praiseworthy traits, such as exacerbated sloth resembling the Balkanic laziness, lack of involvement in the community's projects, carelessness, lack of culture, even of intelligence, neglect and non-professionalism, the avoidance of truth in order to take unfair advantage, the temptation of easy money made with little effort. By drawing a parallel with the good things that happen in other countries, especially in the EU member-states, the Romanians' failure to follow the foreigners' example is brought to the fore. Within the narrative frameworks of news bulletins, this failure reads as the impossibility to copy the methods of the others, to appropriately put them into practice, to capitalize on the foreigners' experience. In this case the television news makes use of context-determined national identity traits, narratives are ways of representing and structuring these ethnic traits.

One of the most frequently used expressions in news bulletins is "Romania ranks last in EU". The targeted aspects are extremely diverse: the standard of living, the standard of education and culture, the number of rich people in the country, the value added tax (VAT) collected, the treatment for various diseases and the level of modernization of the medical field or of various branches of economy, the degree of involvement of the Romanian state in attracting European funds. The media discourse is built on a narrative structure which establishes the coordinates of a competition between contestants, who are not on an equal footing as far as the cultural and moral values are concerned. The EU members are regarded as conquerors in domains which the Romanians barely begin to explore, without many chances of making up for the civilization gap. The rest of the Europeans have solid principles of life, have living standards which the Romanians can hardly dream of, as long as they lack the qualities of those together with whom an organism is formed, such as EU, in which every member must meet strict requirements. Hence the repetitive structure of a black and white story, which compares the successes of the utterly positive collective character, represented by the others, with the failures of the negative character, i.e. the Romanian nation, to adapt to the new order imposed by the EU accession. These narrative structures, which present our psychological and moral traits, as well as our essential values, inferior to the ones of the EU members, influence negatively our feeling of national pride, alter the way we perceive the image of our country. The denigrating connotation stereotypically attached to situations where the Romanians do not manage to score as well as the other Europeans influence the national feeling, bringing about a certain image crisis in the indigenous public.

In print press or online media articles, one may come across headlines which also appear in television news bulletins and which include inculpatory terms for the nation: "blackball for Romania" (http://www.wall-street.ro/articol/Legal-Business/155606/procesul-de-privatizare-a-cfr-marfa-a-esuat.html Este OFICIAL! Am primit inca o bila neagra: privatizarea CFR Marfa a esuat, accessed on 10/14/2013; http://www.paginaeuropeana.ro/bila-neagra-pentru-romania-discriminarea-si-abandonul-subiect-de-intriga-la-nivel-european/ accessed on 08/01/2014; http://poweraxxel.wordpress.com/2013/02/07/romania-in-fata-unui-nou-dezastru-inca-o-bila-neagra-imaginii-in-interiorul-ue/ accessed on 02/07/ 2013). Another expression belonging to the semantic field of failure is "Romania has failed the test in front of the harsh examiners" (http://www.gandul.info/politica/romania-pica-din-nou-testul-

comisiei-europene-acordul-de-parteneriat-trimis-de-guvern-este-prea-vag-fara-viziune-si-cu-lectii-neinvatate-11881073, accessed on 01/10/2014).

In a reportage-investigation broadcast by PROTV, the headline, "Trenule, căruţă mică. CFR pe ultimul loc în Europa" ("Train, you little cart, CFR ranks last in Europe"), is edited as a facile ludic form, hinting at the famous song "Trenule, maşină mică" ("Train, you little car"). The whole reportage is built on the narrative structure of a parallel with the past circumstances, one century and a half ago, and of a comparison with other European states, which places Romania on an inferior level. The media discourse is one which renders inferior the existing state of affairs in our country, as it speaks about the fact that the Romanians "have been defeated by shame and helplessness. Traveling by train has become an ordeal, sometimes full of dangers, and, if we judge by the speed we travel, we seem to have returned to the cart. Romania is moving rearwards. Europe has already left behind the century of speed. It is still difficult to say when we catch up with the Europe of the XXth century. It could be when the Europeans will go on holiday with their children by teleportation. What a disgrace! While high-speed trains have become ever more popular in Europe, traveling by train has become a dangerous adventure in Romania." (http://romaniateiubesc.stirileprotv.ro/emisiuni/2008/trenule-caruta-mica-cfr-este-pe-ultimul-loc-in-europa.html). Thus, the successful story of the Europeans, seen as winners, is constructed, while, conversely, the image of the Romanians is deprived of any aura of national pride. The Romanians seem to be excluded from the privilege club of the Europeans who can be said to be really civilized, because they have pushed the limits of progress to science fiction visions, with hover trains and teleported people. The investigative reporter offers statistical data concerning the alarming frequency of accidents, the derisory speed of trains, unequivocally illustrating the precarious state of the Romanian railway infrastructure. This information is permanently correlated with data which underline the excellent situation in foreign countries. The same irony targeting the weak Romanian performances can be felt by the audience in the PROTV reporter's voice, when the intro of the news titled, on the screen banner, "Cu 160 km/oră" ("At 160km/h"), presents the record of the French, dated seven years ago, regarding the almost five-time higher speed. The declaration given in a short interview by some traveler, who ridicules the situation in Romania, exacerbates the reporter's depreciatory intention directed towards those who are held responsible. (PROTV News Bulletin, 19.007 pm, 07/04/2014)

The lack of the latest technology, which might greatly influence the diminution of the bureaucracy of public institutions, is signaled by comparison with other EU countries, where the modernizing process was successfully implemented years ago: the small number of Romanians who use the computer to pay their taxes outlines the situation of an entire country, which is well behind the general progress in Europe, while the headline of the news story is edited using the denigrating generalization: "Statul român este offline" ("The Romanian state is offline") (http://stirileprotv.ro/special/statul-roman-e-offline-doar-1-din-20-de-romani-a-folosit-in-2013-site-urile-institutiilor-publice.html, accessed on 06/20/2014).

In a news bulletin on Kanal D, on 16th of July this year, the newsreader's irony can be sensed in his appeal to the image of the Romanian nation in the collective conscious: Romania is a country where something unusual relative to common logic, happens on a daily basis. This intrigues but, at the same time, ceases to be something new, because it has become regular, accepted as such by all citizens. The intro of a news

account may be edited in a facile, humorous register, which connotes, however, the denigrating side to a country where deceased persons are charged with imputations of payments: "The Romanian nation is funny, we all know it! Not a single day goes by without an incident that strikes you dumb." (http://www.kanald.ro/starea-natiunii--mortul-care-primeste-notificari-de-plata-a-ratelor_42506.html#sthash.PZTOSN7h.dpuf). The same irony, directed to this negative uniqueness, is encountered in the expression "Sure ain't no one like us!", which occurs in the commentary of a newsreader at "Observator" ("The Observer") (Antena 1, 4 p.m., 06/06/2014). It presents the investment of hundreds of thousands lei in a nonfunctional toilet to be used by pupils who learn in a deteriorated school. One of the faults of the Romanian people, often discussed in the news bulletins, refers to its inability to elect the right leaders of the state institutions and of the government. Many shortcomings derive from this fact, one of the most obvious being related to the ill-spent state revenues, which brings no real profit to the welfare of the population.

At "Observator special" ("The Special Observer"), on Antena 1 (8 pm, 04/11/2014), the newsreader's commentary is ironic - "anything is possible in Romania". He appeals again to what is immutably engraved in the collective mentality, namely the idea that Romania is the country of endless possibilities, yet opposed to the well-known expression, which is used to label USA. The news story presents a fact which sheds an uncomplimentary light on Romania, by comparison with other countries, namely the unpaved roads. The reporter's hints belong to the same sphere of ridiculing the generalized state of affairs existing in the country: "There is always room for worse in our country. Romania is finally a champion of something. Of bad roads."

Another way of underlining the Romanians' inferior level is the one which appears in a news story written as following: "some foreigners did the cleaning in order to show us what civilization means, while our folks contented themselves to watching full of admiration." It refers to students from 12 European countries, the modality indicator "our folks" being used ironically, to clearly separate us from the other Europeans (*PROTV News Bulletin*, 7 pm, 05/02/2014). The stereotype in the European collective conscious, according to which the Romanians do not entirely abide by the laws, comes up in a reportage broadcast on the TV programme "Asta-i România" ("That's Our Romania") (Kanal D, 8 pm, 06/07/2014), in which the reporter's commentaries denigrate the character of his fellow citizens. Only the Romanians have inventive methods of stealing: "The Romanian is used to breaking any rule". In a news story at "Observator" ("The Observer") (7 pm, 12/14/2012), the journalist presents the compromising situation of Romania, which ranks last in Europe in what concerns the integration of disabled persons on the labour market. The commentary incriminates the employers, who were subjects to the reporter's test, carried out on site. He constructs an incisive, disclosing discourse: "The numbers are cold and tough. Work is for the strong. Without saying it directly, most of the Romanian employers prefer to hide behind big words such as competitiveness and capitalism."

One must also mention the journalistic technique which harms the image of Romania by presenting some cases considered paradoxical by the media discourse. Such is the case of a reportage for the programme "Reporterii Realității" ("The Reality's Reporters") (Realitatea TV, 06/09/2013), which states the following: "Paradoxically, Romania is the fourth state in Europe when it comes to natural resources, and the last one when it comes to their use."

Conclusions

In some media items, starting from studies and statistic data, the journalists construct a discourse which diminish the positive image of the country. This damage in terms of image determines a state of inferiority relative to other EU states, a diminution of trust in Romanian people's chances of success, of competing with the progress of the others, seen as participants in a competition where Romania has the disadvantage of a start delayed by years of regress at the level of economic development and civilization evolution. Identity narrative structures of media stories play an important part in shaping some depreciatory traits of the national portait, and the result is a constructed low self-esteem image on national identity.

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CONSTRUCTION OF NATIONAL IDENTITY. EDUCATION AS SERVANT OF POLITICS

Ana ĆOSIĆ[G]

Abstract: *The aim of this paper is to give an overview of the influence that was exerted by Jochann Gottlieb Fichte on Germany and by Titu Maiorescu on Romania. Their concepts of education were considerable for the later development of their cultural and national identity. It is evident that these two scientists had similar ideas, which they wanted to apply on the educational systems in their countries.*

Keywords: *Romania, Germany, education.*

Introduction

National identity is an aspect that needs to be explored as well as understood in order to comprehend the general achivements of each society. Education in Germany, as well as in Romania, has contributed to the creation of national identity particularly in the first years of unification. *Johann Gottlieb Fichte* and *Titu Maiorescu* influenced these cultural concepts.

Education as the basis for national identity in Germany

German scientist Thomas Nipperdey (Nipperdey, 1998: 131) claims that the concept of the 19th century education is connected with several main social formations, among which he mentions educated citizans (*Bildungsbürgertum*). The idea of the new German education rises above the traditional concepts. It makes no boundaries between different social groups and becomes the common idea for all. Similar contemplations had Johann Gottlieb Fichte, who stood behind the attitude that Germans need to be unified not only in the sense of territory, but also in the way of making a common educational frame that would bring all the Germans together, so as to form one strong country with people who share common language, common present interests and similar aspirations for the future. Fichte (Fichte, 1922: 49) claims that:

> The existing education has at most only exhorted to good order and morality, but these exhortations have been unfruitful in real life which has been molded on principles that are quite different and completely beyond the influence of that education; in contrast to this, the new education must be able surely and infallibly to mould and determine according to rules the real vital impulses and actions of its pupils.

It is proposed by Fichte, that the specific system should be created and applied to the society, which would, all together, form a common frame for one great nation. The law, as well as morality, should be trained and incorporated in each person individually. If these categories (law, morality, etc.) were dependent just on individuals, the whole system would collapse and the identity would be disturbed. Due to these

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conditions, the country needed a system with the aim to shape individuals in a specific way.

The new national identity was affected by the wave of individualisation, as said by Fichte: "Our own age is set [...] in an epoche which had as the motive of all its vital activities and impulses mere material self-seeking" (Fichte, 1922: 31). Fichte (Fichte, op. cit.: 35) does not further hold out hopes for any help that will come from outside. Germans were to build alone their own national identity.

Being a so called *late nation* because of the late unification that occurred in 1871, Germans had to find a way to strengthen their common identity. That was not easy due to the Prussia's dominating strength. Prussia was considered to be a logical agent of unification. Heinrich von Treitschke, for instance, privileges the history of Prussia over other German small states and sees the new, unified Germany under the leadership of Prussia.

National books, so named by Goethe and Niethammer, created, among the other ideas, the concept of *heroic past*, which should contribute to the formation of sacral history presented in a special educational curriculum, that would bring national identity onto surfice. Fichte, as well as Goethe, considered the culture, i.e. education, not the politics, to have the leading role in the unification and creation of national identity:

> What inspired the men of noble mind among the Romans, whose frame of mind and way of thinking still live and breathe among us in their works of art, to struggle and sacrifice, to patience and endurance for the fatherland? […] It was their firm belief in the eternal continuance of their *Roma*, and their confident expectation that they themselves would eternally continue to live in this eternity in the stream of time. (Fichte, op. cit.: 95)

The main cultural, as well as political problem, according to Goethe (Müller, 1983: 6), was the fact that Germans did not have one capital, one place to constitute the cultural and educational canon, and one frame for all the Germans to be educated in the same way, in the same aura, under the same conditions for all in different professions. Goethes ideas were followed by Fichtes *Address to the German Nation*: Fichte meant for the new common educational frame to be inclusive, that is, it should incorporate all parts of society. It should as well form the character of the nation, not just the cultural taste. It should influence the one common nation, not just people who are ready to become learners out of fashionableness. It should also be monumental, i.e. big, complex and compact, so as to symbolise and celebrate the glorificant German past. Finally, written educational common frame should be published in Munich by the Bavarian Ministry of Internal Affairs

The original idea was strongly influenced by the concept of the Bible. People needed organised standfast in order to become a great nation. They were also very aware of the strength that Jewish people had due to the common curriculum. It was a great reflection of their national identity, which, needless to say, was successful in spite of the inner embroilments. That was the frame that made Jews keep together. Such a base was needed to be created for Germans in the Western Europe.

Education as the basis for national identity in Romania

Alex Drace-Francis, author of the book *The Making of Modern Romanian Culture* cahallenges the notion that Western ideas were essential to Romanian development. It examines the development of both the literary tradition and institutions

aimed at promoting literacy in Romania from the time Romania was under the control of the Austrian Empire in the eighteen century to revolt in Romania under Tudor Vladimirescu. Drace-Francis analyses educational system and key thinkers such as Mihai Eminescu, Ion Luca Caragiale and Titu Maiorescu to trace development of Romanian national identity. He criticises the idea that the influence of Western ideas was essencial for creation of Romanian modern thaught. Nicifor Crainic (Crainic, 2007: 50), for instance, claims on the other hand that „traditionalism is not a force opposing civilisation". He adds that „traditionalism is the technique of soul's existence within a nation" (*Ibidem*). Romnian cultural system is founded on a mixture of western and eastern thoughts. Having unified Romanian territories, although still being predominantly rural country, Romania was proud to be one great nation in Europe, but it still needed the unification of the cultural frame and common identity.

It is, nevertheless, evident that Titu Maiorescu was a German appreciator, educated in France and as such remaines the centrale figure of the Romanian culture from the second half of the nineteeth century. Maiorescu had the central role in the educational system and Romanian philosophical activity and, more than that, he is considered to have a major role in philosophy of modern and contemporary culture at all. His aim was to combine the Western education he gained and the traditional Romanian thought.

The first organized criticism of the direction Romanian society had taken since late eighteenth century came from a group of young men who studied in Western universities, particularly in Austria and Germany. Maiorescu was a member of one such society *Junimea*, which attracted famous Romanian intellectuals. Among them, one should mention the historian Alexandru D. Xenopol, the philosopher Vasile Conta, the poet Mihai Eminescu, the novelist Ion Creangă and the playwright Ion Luca Caragiale**.** Maiorescu's critique of political modernity was largely derived from his philosophy of culture, which fused a form of Hegelian aestheticism with the principles of *l'art pour l'art*. "Romanian culture was totally vitiated by uncritical imitation and appropriation" (Maiorescu, 2010 :88), as Maiorescu believed. He also "accused the generation of 1848 of having completely and uncritically absorbed modern Western culture and for politicizing the aesthetic sphere" (*Ibidem*).

In Maiorescu's opinion, people of his time took over the parts of systems or whole systems from the western society, which could not survive the Romanian ground, due to the specific cultural conditions. His idea was to incorporate the modern thought into the core of the society before applying it in practice. Education was to become much more than pure knowledge itself, but also means to solve society problems, as said by Aleida Assmann (Asman, 2002: 27).

Conclusion

As said by A. C. Cuza (Cuza, 2007: 58), every nation must aim to develop its organs to the full. Creating the identity in Germany and in Romania meant, on one hand, creating the new way of thinking, the new *Weltanschauung*, that was to be incorporated into the society. On the other hand, the present conditions had to be taken into consideration. They had to combine the old with the new, so as to achieve this specific goal. Education was their path to build and to follow.

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LA PREMIÈRE FÊTE DE LA PRESSE ROUMAINE

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Abstract: *As evidence of the maturation of the Romanian press in the nineteenth century, one may mention: professionalism of the journalists, improved printing workshop, establishment of a steady readership etc. This study seeks after sources the constitution of the first Romanian Association Press on November 20, 1881, and the feast organized on this occasion. Also on that occasion the unveiling of the statue of Ion Heliade Radulescu was performed, at the University of Bucharest, and among those who had to take an opening speech was also M. Eminescu - but at the last moment was preferred Tocilescu Gr's speech was preferred to Eminescu's. The poet attended the press release devoted to Heliade Radulescu. Not known so far, the episode should be inserted in the Romanian media history, 20 November 1881, the first celebration of the Romanian media, being the annual day of the Romanian press.*

Keywords: *Caricature, press, Eminescu, Bucharest, statue, holiday, the association Romanian Press.*

Parmi les fêtes bucarestoises d`après le 10 mai 1881 (la Déclaration du Royaume de la Roumanie), il y en a deux qui s`enlèvent par l`importance qu`on leurs a donné: celle du journal *Românul* (25 années d`existence continue, festin offert par C.A Rosetti et qui a eu lieu dans la salle du Théatre National le 27 septembre[1]) et celle d`inauguration de la statue d'Ion Heliade Rădulescu (le 21 novembre[2]).

La première fut une soirée de salon aux toasts, programme établi d`avant, qui a réunit l`élite politique libérale (parmi laquelle se distingue le cercle de Rosetti) – qui est relativement bien connue, quoique « négativement » – à travers les « racontes » d`Eminescu (la réunion au même endroit de tantes personnes (Eminescu,1985, p.341) [3] huppées a provoqué au poète une mémorable création littéraire pamphlétaire sur le thème de "la roumanité des roumains du « Roumain ») - mais aussi à travers des caricatures de l`époque. À l`occasion du festin on exhibe un modèle d`un buste en argile de C.A Rosetti, et Emil Costinescu, le premier rédacteur du journal, déclare dans son discours: « Ce modèle de buste, appelé à être tansformé en bronze, trouvera sa place dans la salle de rédaction du journal, comme un modèle d`activité êeme après 50 ans, quand, peut-être, tu n`existeras plus[4] ».

Parmi les variantes caricaturales concernant le moment, nous choisissons une, proposée par la revue humoristique *Scaiul*, le 18 octobre 1881, qui représente une vraie allégorie où les amis de C.A Rosetti portent des couronnes où sont inscrits les moments difficiles traversés par le pays sous le gouvernement libéral, considerés la responsabilité du vieux « républicain ».

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[1] Voir *Românul*, Buc. XXV (1881), 28-29 sept., p. 859. Abrégé R.

[2] Voir *Binele public*, Buc., III (1881), 22 nov, p.1-4 (numéro dédié intégralement à l'événement). (Abrégé ci-après BP).

[3] Voir Mihai Eminescu: *Oeuvres*, IX, Publicistica (1870/1877), Edit. Acad., 1980, p. 341; on cite, ci-après, O.IX, O.X, O.XI, etc.

[4] *BP*, loc.cit.

Le vrai monument de C.A Rosetti, oeuvre du sculpteur Wladimir Hegel, sera moulé en bronze en 1902 et positionné dans la Place de C.A Rosetti en 1903. À l`inauguration de 20 avril 1903 ont participé D.A. Sturdza, Mihail Pherekyde et d`autres politiciens remarquables. Imposant, C.A Rosetti apparaît assis sur un fauteuil, tenant dans la main gauche le journal fondé par lui, Românul, et dans la main droite - le plume. Sur le frontispice du monument est attachée une plaque en bronze inscriptionnée: « C.A Rosetti. 1816-1885. Éclaire-toi et tu seras. Que tu veuille et tu auras » (Narcis Dorin Ion, 2003, p.87). Une photographie de l`inauguration, qu`on trouve au Cabinet d`estampes de la Bibliothèque de l`Académie Roumaine[1], montre des groupes des paysans authentiques déposant des couronnes.

Il faut dire que la presse de caricatures à l`époque d`Eminescu est souvent intéressée par des monuments négatifs, comme celui de *Scaiul*, I.C Brătianu lui-même étant traité, non sans humeur, comme responsable pour beaucoup plus des ennuis qui se sont abbatus sur le pays (voir *Ciulinul, août 1883*).

. Le monument d'I.C Brătianu fut projeté par Petre Antonescu et réqlisé par le sculpteur Ernest Dubois. Finalisé en 1903, il avait approximativement 9 mètres de hauteur, ayant à la base un piédestal circulaire flanqué par 4 personnages assises. Devant lui, sur le piédestal était ciselé le texte suivant : « Par notre ésprit, notre cœur et nos bras. 1851 ». Trois personnages regardaient vers ce texte: une femme, montrant avec la main gauche l`inscription aux deux enfants qui l`accompagnaient. Au-dessous de ce groupe, une plaque de marbre noire portait les mots: « *À I.C Brătianu. 1903* ». Il se trouvait dans l`actuelle Place de l`Université et fut démoli une nuit de 1948.

La seconde fête de l`année fut organisée en plein air et concernait premièrement la presse, c`est-à-dire les journalistes, essayant à organiser ce corps tellement nombreux des écrivains de l`époque dans une association profesionnelle. La Chambre avait voté la statue d'Ion Heliade Rădulescu, qui était sculptée depuis 1877 (à 11 mars 1877 Eminescu en parle dans *Curierul de Iaşi*[2]), mais n`était pas installée parce qu`on n`avait pas trouvé une place convenable. Une initiative de monument pour la ville de Ploieşti, une statue de la Liberté, apparaît dans la presse en juin 1880, mais non pas expressément pour commémorer l`acte de Candiano Popescu (que, d`ailleurs, n`en pas rappelé nulle part), mais pour les élections de 1869-1870, qui sont considérées par les initiateurs de la statue un moment de la liberté démocratique. La statue sera inaugurée en juin 1881. Cette initiative connait aussi une variante caricaturale, dont nous choisissons celle proposée par *Ciulinul*, octobre 1881.

On n'insisterait pas sur ce sujet, mais nous considérons qu'il ressort clairement de ces exemples la façon d`anticiper à travers les caricatures les grands monuments de Bucarest (ou de Ploieşti, et cela est valable aussi pour Iaşi ou Craiova). L'ère de Brătianu, ou la période dénommée « la politique de risque des vieux libérales », est devenue remarquable après sa fin; à l`époque, fut entourée par un très fort criticisme. On connait ce criticisme surtout à travers la presse d`Eminescu – mais il y a, voilà, la presse satirique, aussi très riche, malheureusement très peu étudiée, qui est capable de nous fournir le compte exact de la réalité. Pratiquement, on peut faire une édition de la presse d`Eminescu, accompagnée par des caricatures d`époque: on trouve matérialisé à travers des dessins ce que le poète dit à l`occasion de sa quotidienne lamentation sur le mal dans

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[1] On remercie Ms. Emanoil Bădescu pour l'aide à repérer cette photographie, dans le paquet "Les monuments de Bucarest".

[2] Voir Mihai Eminescu*: Oeuvres*, IX, Publicistica (1870/1877), Edit. Acad., 1980, p. 201; on cite, ci-après, O.IX, O.X, O.XI, etc.

le pays. S'agissant d'une ère d'épanouissement de la photographie – que, cependant, n`arrive pas aux performances souhaitées, n`est pas capable de capturer en images la tension des groups, le mouvement en général, mais sa frontière est l`expression – et, d`autre part, d`une avant-première du cinéma, ces caricatures préservent les visages des personnages, étant ainsi facile à les identifier, et leur ajoute justement du mouvement. Il faut seulement identifier les scènes, comme on dirait – chose pas du tout facile, mais pas impossible et qui apporte, ensuite, un incontestable bénéfice surtout à l`histoire littéraire, mais aussi à l'histoire des idées en général. Par exemple, dans le cas d'Eminescu, il est facile à comprendre que le poète n`était pas seul à l`époque. Il ne s`agit ici d`autres noms de journalists, mais d`autres catégories d`expression.

« Son statue gise à l'abandon, car les patriotes ont d'autres soucis »

Le journal *Timpul* réagit en compensation: pourquoi seulement la Statue de la Libérté et non pas aussi la statue d`Eliade? Premièrement, on publie le message du comité d`organisation pour *les cérémonies de Ploieşti* :

> Cher Monsieur, Le comité chargé de la cérémonie d`inauguration de la Statue la Liberté, dressée par souscription nationale et qui atteste la virtue des citoyens de Ploieşti en ce qui concerne le soutien des droits des citoyens à l`occasion des élections de 1864-1870, a l`honneur de vous inviter à avoir la bonté de participer à cette cérémonie, qui aura lieu dans la ville de Ploieşti, dimanche le 21 juin, à 10 a.m. La réception aura lieu à ospel communal; après la cérémonie il y aura un banquet dans la salle du lycée.
>
> Veuillez recevoir, Monsieur, notre spéciale considération,
>
> Le Comité »[1]

Dans le contexte de ce message, le poète ramène à l`attention la statue d`Eliade, que gisait solitaire en Bucarest depuis presque cinq ans.

> La statue d'Eliade gise, oubliée, à l'ombre des murs de l'université. Toutefois, c'est la statue d`un homme, qui, depuis 1825, a inauguré tant la réforme de la langue littéraire d`aujourd`hui, qu`on lui doit dans la plupart, que la réforme sociale. S`il n`a pas créé des oeuvres immortelles en tant qu'homme de lettres et homme politique, il fut certainement le promoteur le plus fervent de tous les mouvements généreux et eut, comme personne d'autre, une influence majeure sur le caractère de la culture roumaine. Et bien, son statue gise en oubli, car les patriotes ont d`autres soucis. L'honorable république de Ploieşti vous invite à l'inauguration (avec prophyre) de la statue de la Liberté, élevée pour attester la virtue des gens de Ploieşti en ce qui concerne le soutien des droits des citoyens à l`occasion de la proclamation de la république de 1869-1870. On laisse suivre le mot au geste curieux de l`invitation, que rappelle les pains de sucre allemands que les patriots promettaient de couper à l'époque. La monarchie éréditaire cherche à être heureuse de la fête de cette journée imortelle, où le soleil de la liberté, apparaissant dans la zone de Ploieşti, aprês des petites divergences d`opinion sur la maison du télégraph et des postes et sur l`argent des boîtes d`églises, a couché à Fefelei le moment où la réaction est apparue sous la forme d'une formation de soldats d'infanterie. On souhaite aux virtueux citoyens beaucoup de bonne humeur et une nouvelle édition de la république. Que la jeunesse de Ploieşti soit convaicue qu'une nouvelle proclamation de cette forme de gouvenement signifie pour eux des nouvelles positions comme directeur de banque, valets de saline, aidesdecamps, députés, etc.

[1] *Timpul*, le 21 juin 1881; O. XII, p. 216. Abrégé *T*.

Ce commentaire d`Eminescu a déclenché la campagne pour la statue de l`Université. Eliade n`a pas repliqué en caricatures (on n`a pas dépisté, probablement a fonctionné le dicton « De mortuis nihil nisi bene ») – mais décleche des polemiques intéressantes. Dans le « Bucarest d`antan », livre basé moins sur des documents, mais plutôt sur un mémoire formidable – et surtout sur un mémoire collective retenue comme telle – Constantin Bacalbaşa écrit:

> À l'occasion de l'inauguration de la statue d'Ion Heliade Rădulescu, les représentants des journaux de Bucarest se réunissent. Une délégation de cinq personnes est choisie pour rédacter le discours de la presse, respectivement : G. Dem. Teodorescu pour la part de Binele Public, D.A. Laurian pour la part de România Liberă, Constantin Stoicescu pour la part du journal L'indépendance roumaine, Frederic Damé de Românul et Mihai Eminescu de Timpul (Bacalbaşa, I, p. 230).

Nous sommes donc en novembre 1881. Depuis l`été avait été (re)activé un comité de la statue d`Eliade, conduit par le prince Dimitrie Ghica, mais les avances étaient difficiles; à un certain point, avait été faite la proposition d`emplacer la statue dans la Place du Théatre National ; en signe de proteste, le prince Dimitrie Ghica a démissioné. La presse prend l`initiative ; les multiples comités et sous-comités établis ces années à diverses occasions fonctionnaient d`une manière descentralisée ; ce n'est qu'en fevrier 1883 qu'on choisit un comité unique, avec Bogdan Petriceicu Haşdeu comme président (proposé et soutenu par Eminescu – lui-même secrétaire de ce comité – contre la candidature de C.A. Rosetti) et que l'on peut parler d'une première Association de la presse – qui pourtant ne pourra pas suivre son activité à cause des fortes pressions politiques de 1883-1885 (les années du « vizirat d'I.C. Brătianu », quand la presse subit beaucoup d'ingérences brutales: des expulsions, des dévastations de rédactions et de typographies, des agressions contre les journalists, etc.).

Préparatives pour l`inauguration de la statue d`Eliade

Il y aura du temps à ce que la société des journalists roumains renforce...

« Le comité de la presse » établi comme date d`inauguration de la statue le 20 novembre 1881 et rends Eliade une figure emblematique de la presse roumaine :

> ...le créateur et le journaliste le plus utile à l`époque de régéneration de la nation roumaine. Considérant, ainsi, un devoir général de la presse de participer avec dignité à la commémoration d`Eliade, à la solennité qui aura lieu le 20 novembre à l`occasion du dévoilement de la statue dressée en capitale, devant l`Université, tous les organes de publicité sont priés de se réunir, par délégué, au club Binele public, lundi, 12 a.c, 4 heures p.m, pour trouver un point commun sur la question. [1]

La commande pour la réalisation de la statue d'Ion Heliade Rădulescu fut reçue, en 1879, par Ettore Ferrrari de la Mairie de la Capitale. À l`époque circulait cette épigramme (on dit que Titu Maiorescu le regardait lorsqu`il sortait de l`Université et lui disait le premier distih, et le sage de pierre lui répondait :

« Pourquoi, mon vieux, pour tant longtemps
La main tendue demeures-tu encore
Au monde demande-je un peu de ration
Pour les sages de vis-à-vis ! »

[1] *BP*, 18 oct. 1881, p. 3.

On répète l`annonce plusieurs jours et la réunion est différée afin de donner la possibilité de participer aussi aux rédacteurs des journaux de la province. Le 15 novembre, *Binele public* revient, tout à fait impacienté :

> dès le mois d'octobre a été decidé le jour de 20 novembre pour l'inauguration de la statue d`Eliade. Jusqu`aujourd`hui le comité de la statue n`a rien bougé. Les gens se demandent : est-ce que quelqu`un a fait un programme de la fête, des invitations pour les corps ou les sociétés consitutés ? On connaît le fait que le principe Dim. Ghica a demisionné de la présidence de ce comité à cause de la décision de l`année passée de mettre la statue d`Eliade devant le Thèatre. Maintenant cependant, vu que le principe Ghica a retiré cette démission, tenant paraît-il à avoir lui-même l`honneur de présider cette cérémonie, surtout qu`Eliade fut le premier professeur à l'avoir enseigné le livre roumain qu'il a écrit quelques éloges aux Ghiculeşti ; la reconnaissance est une vertue, et maintenant nous sommes convaincus que le prince Ghica va déployer une grande activité pour que le comité encouronne l'oeuvre qu'il a entreprise, son honneur étant engagée dans cette entreprise.[1]

Par ce communiqué un peu long, le prince est « somé » à participer. Au dernier moment (le 19 novembre), il rompera son pied en descendant du char (c'était hiver et glacé) et à son tour il donnera la mission de présider la fête à B.P. Haşdeu. Il faut dire que Haşdeu est impliqué dans la majorité de fêtes publiques à l'époque, tant pour son préstige d`historien, mais aussi pour son désir d`accéder au Parlement à l`aide des libérales, chose qu`on lui avait promis, pour laquelle il a fait certains compromis, mais a déployé aussi une intense campagne éléctorale au sud du pays – évidemment, sans succès..

Le 19 novembre, *Binele public* revient :

> De la part du comité pour la statue (sauf Monsieur Sava Şoimescu, qui montre une certaine sollicitude) et de la part du Ministère d`Instruction on voit une sorte d`incompréhensible indifférence ; on ne voit s'élévant, sur la place libre devant la statue, aucune estrade pour le publique ; aucune tribune n'est élévée près de la statue, on ne sait pas encore où seront déposées les belles et nombreuses couronnes ; enfin, même le terrain autour du monument est laissé dans son état primitif. Quand même, il ne reste que 2 ou 3 jours jusqu'à samedi.[2]

On fera tant la tribune, que le lieu pour les couronnes. Il y aura 36 couronnes deposées : celle au roi, qui n`est pas présent, mais la plus belle, « faite de violettes de Parme parsemées de roses et des rubans blanc » ; celle « de la presse, faite toute de lauriers, part naturels, part dorés, sur le support de laquelle est écrit en grandes lettres argentées : à I. Rădulescu, la presse reconnaissante » – et *Binele public* va imprimer un programme detaillé de la fête.

La presse à la fête du Royaume

Ces années-là les bucarestois apprennent à fêter... Suivront les fêtes de 1882 de Cişmigiu (quand on posera la question d'élargir et d'aménager le parc; c'est Pache Protopopescu qui le fera en 1890), les grands festins des maisons des grandes hommes politiques, tant pitoresquement décrits par Mişu Văcărescu dans *L'Indépendence roumaine*. Eminescu est plus intéressé par le criticisme et la thèorie, dans ces circonstances tenant à citer souvement Heliade-Rădulescu, mais non pas comme poète, mais comme l`auteur de « L`équilibre entre antithesi », avec sa thèorie sur la

[1] *BP*, 15 nov. 1881, p. 3.
[2] *BP*, 19 nov. 1881, p. 3.

gentilhommerie dans le Moyen âge roumain, sur les « boyards » et surtout sur les « aspirants à la gentilhommerie »... La presse était devenue un vrai pouvoir – et peut-être rien ne symbolise cela mieux que la fait qu`au défilé du 10 mai 1882, quand on anniversait un an dès la proclamation du Royaume, on a réservé à la presse un car alégorique, dont le photographe Carol Pop de Szatmnary prend le soin d'immortaliser dans une photographie.

Une nouvelle ère commence après la proclamation du Royaume. Finalement le monde sent « l`indépendance » du pays, les ésprits se détendent, ils entrent en compétition avec l`Europe...

Mais le poète aussi sera le sujet de ces fêtes. Revenons au fil des événements. *Le bien public* écrit :

> Les répresentants de 12 organes de publicité de la capitale, indépendamment d'idées politiques ou des disciplines spéciales desquelles ils s'occupent, se sont réunis dimanche, 15 novembre, dans le local du club Le bien public, sous la présidence de s.s le père archimandrite Silvestru Bălănescu Piteşteanu, le rédacteur de L`église orthodoxe roumaine. Quant pour la participation à la fête, les délégués de la presse ont pris les décisions suivantes: assister in corpore à la solennité, décerner une couronne de lauriers avec l'inscription : " À I. Eliade Rădulescu, la presse réconaissante", élaborer et tenir un discours et, finalement, négocier avec les autorités compétentes l'octroi de billets de libre parcours pour le chemin de fer aux journalistes des départements qui souhaiteraient participer à la fête. À ce but on a choisi un comité de la presse composé de cinq delegués, à savoir les messieurs C. Stoicescu (L'indépendance roumaine), D.T. Laurian (România liberă), Fr. Damé (Românul), G. Dem. Teodorescu (Binele public) şi Eminescu (Timpul), qui élaborent un projet de discours et interviennent pour obtenir les billets de libre parcours pour le chemin de fer. La couronne fut préparée au magasin Paul Martin (où se trouve exposée aujourd`hui) avec le concours du Ms. G. Dem. Teodorescu. Jeudi, le 19 novembre, à 8 heures du soir, les représentants de tous les journaux se réuniront au local Le bien public afin d'écouter et approuver définitevement le projet de discours, et aussi pour désigner le publiciste qui le proclame. [1]

On note qu`il s'agit des mêmes personnes mentionnés par C. Bacalbaşa ; l`ordre est une autre, mais la position du rédacteur du *Timpul* est la même, à la fin : « et Eminescu ». On ne donne pas le nom entier du poète, et plus bas on apprend d'une réunion « en majorité » de la commission, donc pas « en totalité ». Cette nouvelle-communiqué est reprise dans *L'lndépendance roumaine* – non pas dans *Timpul*, ni dans *Românul*. Eminescu paraît être introduit un peu involontairement dans cette formation de cinq...

C'est de même *Binele public* qui a l'idée de donner le nom de ceux qui ont participé avec de l'argent à la couronne de la presse :

> Les journaux représentés qui se sont associés et ont contribué ont été les suivants : Progresul medical (Vlădescu), Biserica ortodoxă română (s.s. le père archimandrite Silvestru Bălănescu Piteşteanu), Românul (Fr. Damé), Curierul Financiar (M. Minovici), România liberă (D.A. Laurian), Revista ştiinţifică (Gr. Ştefănescu), Timpul (Rocco), Dreptul (Em. Protopopescu – Pake), Curierul României (N. Petraşcu), L'indépendance roumaine (C. Stoicescu), Binele public (G. Dem. Teodorescu), Ostaşul şi România transdanubiană (Scheletti), Războiul român (H. Grandea), Fraternitatea (Schwartzfeld), Monitorul agricol (F.

[1] *BP*, 16 novembre 1881, p. 2-3.

Giorgiade), Războiul (Ştefănescu), Fraternitatea româno-italiană (L. Cazzavillan), Curierul de Iaşi (Balassan).[1]

On note encore que de la partie du *Timpul* n'a pas contribué à la couronne avec de l'argent M. Eminescu lui-même, rédacteur en chef et membre du comité de cinq qui avait élaboré le discours inaugural. Il ne peut pas s'agir d'une somme trop importante – vu qu'on ne discute que d'une couronne de fleurs – et ceux qui payent sont tellement nombreux. Il s'agit certainement d'une somme symbolique, que le poète refuse de payer. Il est possible qu'il fût mécontent à cause du fait qu'on a choisi le discours de G. Dem. Teodorescu à la place, disons, du sien.

Qui est, tout de même, ce « Rocco » ? On a peut-être à faire avec un pseudonyme du poète dans ces stratégies d'abstraction du public ? Des pseudonymes semblables : *F. de Laroc* appartient à la reine Carmen Silva (sous lequel est publié le livre «Vârful cu dor », traduction de la langue allemande par « *E...scu* » ; la traduction avait fait l'objet de vives critiques par *Familia*, dans le no. 9/1879 : Ms. « E...scu » s'écarte trop de l'original allemand, recompose ; en fait, la legende en roumain). Comparé à Rocco, F. de Laroc paraît une variante... Que le traducteur ait pris un pseudonyme qui rappelle l'auteur qu'il a traduit ? Peu probable. Dans le journal *Timpul* publie, fréquemment, un certain « Demroc », notamment des traductions de la langue française ; pourtant, les traductions n'ont pas du tout un son éminescian.

On reste longtemps avec l'insatisfaction de ne pas savoir qui est Rocco, celui qui fait la... rocade avec Eminescu dans les listes de souscriptions pour la couronne d'Eliade. Des dictionnaires, des enciclopédies, des traités d'histoire de la littérature – rien nous aide. Une information du *Românul*, 1er février 1883, rappelle encore ce nom. Il s'agit même de la constitution de l'Association de la presse : une réunion au siège de *România liberă* s'annonce pour discuter le statut. On débattra notamment le terme de « journaliste ». N. Xenopol, D.A. Laurian, Barbu Constantinescu, Mina Minovici şi « *D. Rocco (Timpul)*[2] » vont participer. Qu'il ne puisse pas apparaître dans la companie de N. Xenopol est compréhensible pour Eminescu. On voit clairement, donc, qu'il n'a pas envoyé son pseudonyme à la réunion, mais qu'il s'agit d'une autre personne. C. Bacalbaşa retient, aussi pour cette Association de la presse du printemps de 1883, qu'Eminescu a été élu secrétaire. Mais à la rédaction de *România liberă* c'est Rocco qui a été...

À quel point il aurait été nécessaire, pour l'époque, un *Annuaire de la presse roumaine* du type de celui de la presse française, que *Românul* présente au public avec tellement d'enthousiasme (catalogue complet de tous les journaux d'expression française, avec les noms des rédacteurs, les pseudonymes, les typographies, même un début de classification thématique pour les périodiques). Le principe anglais de l'anonymat, qui a dominé le journalisme roumain de la période eminescienne, se fait sentir aussi en ce qui concerne les instruments de travail. À quel point il serait nécessaire, au moins, un dictionnaire du type de celui annoncé par *Timpul* en 1883 – mais qui n'apparut pas. Voici la fiche :

> Il a été mis sous la presse et apparaîtra prochainement "Le dictionnaire biographique des auteurs roumains anciens et modernes". Ce livre sera très intéressante, car, d'après nos informations, son auteur, Ms. N. Marinescu, a fait tous les efforts pour ramasser des notices sur la vie des auteurs, et aussi sur l'étude critique qu'il fait sur chaqun d'entre eux. Ce dernier élément manquait

[1] *BP*, 23-24 nov., p. 2-3.
[2] *R*, 1er fev. 1883, p. 2.

complétement du compendium sur la littérature roumaine par Gr.V. Popp. Nous le recommandons encore une fois à l'attention du public ami de la littérature »[1].

La note est reprise d'une manière obsédante, avec la même insipide erreur typographique qu'on a corrigé tout le printemps de 1883 ; pourtant, le livre n'existe pas. À quoi sert-il la note ? Un auteur inconnu écrit un livre inconnu...

Et pourtant, ce nom va débrouiller le mystère « Rocco ». La fiche du Dumitru Marinescu-Marion :

> journaliste, écrivain, n. le 27 mars 1860 à Bucarest, d. le 1er mai 1909 à Bucarest. A débuté dans le journalisme à 19 ans, lorsqu'il était étudiant (il n'a pas fini l'Université), comme rédacteur du journal Universul, où il a travaillé pendant 30 années. En 1884 il a fondé le journal Zorile. Plus tard, avec Rocco, il a institué le journal Foarfeca. Il a collaboré ensuite à Fântâna Blandusiei d'Eminescu, la deuxième série. En même temps, il était rédacteur à Binele public, ensuite à România... » (Predescu, 1940, s.v.).

Eminescu et ses disciples

On ne prend plus en compte les négligences de Lucian Predescu (il ne peut pas s'agir de *Universul* es 1879, de *Binele public* contemporain avec *Fântâna Blandusiei*, etc). La revue *Foarfeca*, à laquelle nous envoie l'encyclopédiste, est une information assez importante. Elle est apparue en deux séries, en 1886 (quelques numéros) et en 1888-1889. Le no. 2/1889 s'ouvre avec un slogan des Epigones : « *tous en nous est vernis, tout est éclat sans base* » – et avec une poésie de ce type : « *Comment tourne la roue du monde ! C'est comme si le diable la tourne / Ce qui a été en bas, en haut arrive, tu crois que le monde renouvelle* »

La revue contient des matériels violemment anti-libérales, et pedant la chute des libérales attaque I.C. Brătianu de toutes parts : des pamphlets, des caricatures, des satires. Les vers sont presque tous des parodies d'après Eminescu :

« Comme un Cezar Brătianu il s'était couché et il s'était endormi
Bercé dans son sommeil douce, adulé par les serviteurs
Des voleurs collectivistes de première ligne, decorés comme aux fêtes.
Il est heureux, le pauvre. Il rêve. Il est empereur... »
Le sommeil continue, jusqu'à ce que :
« Tremble le vizir, se réveille... »

Ce n'est pas la belle Malcatun qui apparaît devant soi – mais « l'opinion publique » avec la figure d'un juge sévère qui débite, pour le compte du premier ministre, tout sort de « gabegies » (notamment des « assassinats »). On a cité du no. 4/1888 ; Eminescu est encore dans son éxile à Botoşani, c'est seulement la chute des libérales et le retour au gouvernement d'un groupe junimiste (avec P.P. Carp, Titu Maiorescu, Teodor Rosetti) qui va arracher le poète de sa ville natale et va le ramener à Bucarest (pour cela Veronica Micle a dû lutter avec Harieta, le « cerbère » d'Eminescu). La presse de la capitale l'appelle, en l'évoquant. Foarfeca est une revue qui excelle par les caricatures. Elle continue *Scaiul* (1881-1883) et *Ciulinul* (1883, 1884, 1885). Les mêmes D. Marinescu-Marion, Dem Roco et Ion Athanasiade (directeur responsable) sont ceux qui font *Scaiul*, *Ciulinul* et *Foarfeca*. C'est la presse satirique anti-libérale qui accompagne volubilement les campagnes du *Timpul* ou du *Binele public*. On peut avancer l'idée, vu que Dem. Roco et D. Marinescu étaient aussi rédacteurs chez *Timpul*, que cette presse satirique est une espèce de succursale du quotidien conservateur. Les

[1] *T*, Buc., 15 fev. 1883, p. 3.

scènes parlementaires décrites par *Timpul* ont ici leur image caricaturale, des événements politiques, portraits de personnages politiques, des scandales politiques, des affaires de politiques externe, des affaires parlementaires – tout court, tout l'enfer de l'époque trouve son image accompagnée de texte satirique dans cette zone de la presse.

Chez nous, la presse satirique a excellé par C.A. Rosetti dans les années 60-70 du 19e siègle, par N.T. Orăşanu, I.L. Caragiale, Cezar Bolliac, B.P. Hasdeu. Les charges de Caragiale ont fait époque dans *Ghimpele* (1866-1879), étant raccompagnées de caricatures que les éditions de plus tard de son oeuvre les évitent. (Iorga, 1899, p.17). Dans les années 80 cette presse, assez incomode, disparaît soudainement, farouchement étoufée par le gouvernement, les rédacteurs étant poursuivis en justice (d'où la nécessité que les revues changent leur lieu d'apparition, leur dénomination, etc.). En 1884 commence à apparaître une replique libérale de la presse satirique d'opposition, mais qui est très mal preservée (de *Cucu*, revue satirique qui a fait carrière, existent à peine deux ou trois exemplaires dans la Bibliothèque de l'Académie). Aussi depuis 1884 (premier numéro : le 8 avril) *L'indépendance roumaine* publie l'hebdomadaire *Le Bossu*, premièrement en français, ensuite en roumain, revue où Juquide va faire carrière avec des caricatures d'une verve inouïe (Juquide partira de l'impartiel *Le Bossu* pour venir à *Foarfeca* – passant ensuite à *Veselia*, notre première revue satirique et caricaturale, fondée par D. Marinescu-Marion en 1891)[1].

Toujours en *Foarfeca*, 10/27 mars 1888, cette parodie d'après « Passé l'amour... », avec application politique : « Est passé le gouvernement appuyé / Sur gourdins et assassinats / Maintenant est fini / Et le jour de la justice est arrivé ».

La revue lance souvent des attaques au monde des écrivains qui commencent à s'enregimenter politiquement (B. Ştefănescu Delavrancea, C. Mile, mais aussi Al. Vlahuţă).

Revenons quand même aux fêtes de 1881. Le comité des cinq a décidé que le meilleur discours est celui de G. Dem. Teodorescu – est c'est celui-ci qui va être lu à la cérémonie, par G. Dem. Teodorescu lui-même (à noter qu'il représente *Binele public*, le journal à la tête de cette fête). Eminescu publie dans *Timpul* son propre article – présenté, bien entendu, comme projet de discours au concours antérieur – pas vraiment rempli d'éloges, assez retenu, plaidant pour un Eliade Rădulescu pas réellement « père de la presse », mais continuateur de la langue parlée, apportant aussi dans la presse cette langue :

> Il écrivait comme on parle ; le langage vivant a été son maître de style. Par lui la langue q été deshabillée des formes conventionnelles d'écriture du moyen âge et des livres ecclésiastiques et est devenue un outil sûr pour le maniement de toute idée moderne. De ce point de vue, Eliade a été le premier écrivain moderne des roumains, et le père de cette langue littéraire qu'on utilise aujourd'hui [2]. (Aucune allusion – comme il ressort de tout cet article – au « père de la presse roumaine »).

Timpul publie aussi, de manière suggestive, le panégirique de Cezar Bolliac à la mort d'Eliade Rădulescu (d'après *Trompeta Carpaţilor*, 20 avril 1872). Disons que c'est significatif, car Eminescu considérait Bolliac la figure représentative du journalisme roumain d'avant soi – voir les nombreuses références de l'édition, mais notamment ce fragment du 17 avril 1881 : « *Les messieurs Rosetti et Brătianu travaillent ensemble*

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[1] Pour cet court historique nous nous sommes guidés après les fiches des auteurs des dictionnaires et des encyclopédies, après le livre de Constanţa Trifu: *Presa satirică în România*, 2 vol, Edit. Minerva, 1980, mais notamment après les collections de la Bibiothéque de l'Académie, qui sont dans un très bon état.

[2] *T*, 21 novembre 1881; O.XII, p. 414.

depuis presque 40 ans ; ils ont formé, comme on dit, une seule âme en deux corps, tellement que notre plus grand publiciste, le défunt Cezar Bolliac, a nommé les deux en un seul mot : Ms. Rosetti-Brătianu.[1] »

A propos : ce n'est pas seulement le roi qui manque de la fête (mais a envoyé sa couronne, pourtant !) – la presse commente méchamment : « *On a pu noter le manque du milieu de la foule des messieurs Rosetti-Brătianu : les fils de la perdition n'osent pas se présenter devant la figure de marbre d'Eliade* »[2]. L'Académie Roumaine a été cependant présente par V. Maniu, qui a aussi ouvert les festivités – c'est-à-dire la série des discours.

Parmi ceux-ci, le discours de Hasdeu, de la part du Comité pour la statue, est extrêmement élogieux. On cite le début :

> Messieurs, cette marbre le représente. Je ne le nommerai pas ; il n'a pas de nom. Le langage poétique de la Sainte Ecriture disait au Créateur : Jehova, c'est-à-dire celui qui existe, parce que dans toute la nature le Créateur est partout et il n'est nulle part ailleurs que dans la nature. Eh bien, tout grand homme d'une nation, créateurs dans une sphère plus restrainte, est aussi Jehova, est celui qui existe, est lq synthèse d'une époque, est sans individualité, sans nom... .

On rappelle qu'aussi l'anonymat comme principe de la presse permet à Haşdeu de rendre les hommes dieux tellement facile... (Georgescu,1995, p.167).

De cette enquête journalistique on comprend que le jour de 20 novembre 1881 a été considéré une journée de la presse. Elle n'a pas été instituée fête annuelle, répétable, parce que l'époque n'avait pas ce sentiment des fêtes fixes partiales. La date peut quand même être prise en considération si on cherche un tel repère fixe. Le modèle, « bâton du mémoire de l'humanité », comme l'appelait Eminescu, a quelquefois besoin de ce bâton de réserve qui sont les fêtes...

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[1] O.XII, p. 138.

[2] *BP*, 25 nov. 1881, p. 3.

ROMANIAN COMMUNITY IN ITALY: FORMS OF INSTITUTIONAL ORGANIZATION TO PROMOTE ROMANIAN CULTURE

Aniţa GRIGORIU[G]

Abstract. *Communities play an important role in preserving a sense of root awareness for the generations of immigrants. At first immigrants rediscover their cultural values and nurture feelings of belonging, then feel attachment to the community which they belong to. The rapid growth of the number of Romanians who immigrated to Italy, but also the need to establish institutions to protect their rights and interests have led the Romanian to organize themselves in various regional and national associations, to build churches and found parties as well, and to establish their own mass media.*

Keywords: *identity, communication, intercultural dialogue*

Introduction

Romanians in the Peninsula take various national and regional organizational structures: churches, cultural centres, newspapers, TV stations, associations, parties etc. These organizational structures of the Romanian community play a crucial role in the process of disseminating culture, in transferring and preserving traditions, customs and national values as well as in integrating Romanians in Italy, provided that such programmes to open up to the Italian society are brought about.

Usually, the members of a community share the same values and beliefs. A community is real "to the extent in which individuals are part of the same spiritual learning process, of the same myths, the same visions, the same feelings and the same representations" (Badescu, I., 2012, vol. II: 158).

Tudor Pitulac (2009: 38) refers to Amitai Etzioni who believes that communities rely on the interpersonal relations that encourage respect toward common values and eliminate disrespect. They will seek out the State authorities (courts, police) only when all other measures failed.

The Romanian Orthodox Community

In a community, church is the benchmark for an authentic spiritual life, but also a support helping to face daily difficulties that people encounter, by means of the moral and spiritual authority of the priest. A person's involvement in the religious life strengthens his/her community by means of faith and fundaments the underlying details of nationality and patriotism.

Italy's Romanian Orthodox Church includes all the Romanian Orthodox believers throughout Italy. The Diocese resides in Rome and it currently has 160 parishes, reuniting 16 Archpriestships, 4 convents and 2 hermitages (http://roma.mae.ro/, accessed at 08/10/2012).

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The Romanian community in Italy makes significant efforts to create new Romanian parishes and to come together in solidarity by building churches as new members of the community grow into stronger groups. The pastoral activity of the Romanian priests in Italy does not just resort to sermons, but it also focuses on the actual problems that the community is facing: jobs, accommodation, mutual help, the relation with Italians, visits to hospitals and prisons, organizing cultural events.

Culturally speaking, most Romanian parishes in the Peninsula own publications with studies and literary works, as well as websites providing information about Romanian history, traditions and values. In addition, they organize traditional or modern sacred art exhibitions, icon exhibitions, book launches, literary clubs or concerts and shows to promote Romanian traditions and spirituality. All in all, the Greek Orthodox Church in Italy brings together Romanian communities both in prayer and in the various social and cultural activities it promotes.

In an interview granted to the Romanian journalist Alina Harja and to the Italian professor Guido Melis, His Holiness Siluan emphasized on the fact that church in the Romanian communities "makes it easier for the immigrants, encourages virtuous behaviour, acts as a symbiosis with a positive effect of Romanian self-awareness" (Harja, Melis, 2011: 50), being a great cohesion factor for the community.

Romanian newspapers and TV stations

An essential role in informing the Romanian community in Italy on the main events in the cultural, social and political life of the community is played by the Romanian publications and TV stations in the Peninsula. These institutions contribute to preserving the Romanian identity by acknowledging cultural and artistic achievements, educational, literary, musical or theatre events.

Romanians in Italy have tried countless times to launch magazines and newspapers for their community, some with a short editorial life, others that managed to earn a spot in the market and to be the voice of Romanians for many years. Among the publications with a short life, we mention *Jurnalul Romanesc* (translator's note: *The Romanian Journal*), *Milenium*, *Noua Communitate* (t.n.: *The New Community*), *Marche-Romania*.

The objectives were to promote the Romanian culture in Italy, to present the events occurring in the Romanian community, successful Romanians etc., but either due to lack of funding or to lack of a marketing strategy, these publications were cancelled.

Among the Romanian publications that faced the challenges of the market, we can mention *Gazeta Romaneasca* (t.n.: *The Romanian Gazette*) (in Rome), *Adevarul.it* (t.n. *TheTruth.it*), *Actualitatea Romaneasca* (t.n.: *Romanian News*), *Ora Romaneasca* (t.n.: *The Romanian Hour*). Moving forward, I shall briefly present one of these newspapers which is currently fully active in Italy and which contributes greatly both to keeping Romanians updated on the challenges faced in a foreign territory, but also to preserving the national consciousness and cultural identity.

Gazeta Romaneasca is considered to be the foreign publication with the largest number of copies in Italy, and starting with 2009 it can also be read online, at www.gazetaromaneasca.com. Although the first copy came off the print in December 2001, with a monthly frequency and with information focused on legislation so as to support Romanian immigrants, it only truly became a newspaper in 2003. In April that year, it started to have a bi-monthly frequency and since March 2004 it has appeared weekly (www.gazetaromaneasca.com, accessed on 06/26/2013). The main theme is immigration, but topics covered provide information about community life - famous

Romanians, but also infamous ones, about integration programmes, intercultural dialogue, promoting cultural and artistic events so as to preserve the Romanian identity, presenting the activities of Romanian associations in Italy etc. Alongside other Romanian publications and associations, the newspaper got involved in numerous projects to support the community, to improve the image that Romanians have, both among the general public and local authorities, in campaigns to fight against racism or illegal labour.

Romit TV is a TV station in Romanian broadcasting in Italy since 10/01/2011, having the trademark since 1937 consequent to an agreement between the Italian and the Romanian state in the field of cinematography (www.mediafax.ro, accessed on 06/26/2013). The TV station is regarded as an important source of information for the Romanian immigrants, but also as a bridge between the Romanian and the Italian viewers. The project aims to socially and culturally integrate the Romanian community in Italy so as to preserve the national identity. Under the motto "Together to Know Each Other Better", the TV station is coordinated by Eugen Tertelac, Chairman of the Romanians in Italy Association. It was officially launched in May 2012 and it is meant to be a station for the Romanian community in the Peninsula. The station was acknowledged by the Italian, Romanian and Moldavian authorities as the main national channel aiming to inform Romanians in the Diaspora. Initially, *Romit IT* only broadcasted in the Lombardy region, shortly afterward expanding to Lazio, where a strong Romanian community is living currently, and in the Piedmont region (www.romeninitalia.com, accessed on 07/26/2013). The project plans to expand broadcasting in all the Italian regions. Moreover, on the www.romit.tv one can access the first online Romanian TV station dedicated to the Romanian Diaspora. Viewers can watch live Romanian news broadcasts, historical and Italian movies, cultural and entertainment shows, while the young viewers can also watch cartoons in Romanian.

CasaMia TV is another TV station for the Romanian community abroad, broadcasting shows of the Romanian TV stations, but also own productions. Launched at the end of 2009, it broadcasted until January 2013 solely for the Romanians in Italy, and it than expanded in the other Romanian communities in the Diaspora (www.casamiatv.com, accessed on 07/28/2013). *CasaMia TV* is an integrated communication platform promoting Romanian traditions and values.

In addition, I also find the Italian-Romanian TV Station *Romania TV*, targeting completely the Romanian community in the Peninsula. It was founded in 2012 and it is currently broadcasting in digital terrestrial format in the Emilia Romagna, Lombardy, Piedmont and Veneto regions.

Academia di Romania

Academia di Romania is a cultural institution in Rome, under the Romanian Ministry of Foreign Affairs and coordinated by the Ministry of Education, Youth and Research (with education and research activities) and by the Romanian Cultural Institute (with activities focused on promoting culture) (www.accadromania.it, accessed on 07/14/2013).

The Romanian Academy Library in Rome has the richest heritage in the network of Foreign Romanian Cultural Institutes, with 33,230 volumes in various fields: history, archaeology, Romanian and universal literature, music, art history, mostly focusing on topics about Eastern Romanity. In addition, the library also has an impressive collection of periodical publications.

The Academy organizes various cultural activities and hosts numerous annual art exhibitions, conferences, concerts and shows. Furthermore, it supports young Romanian researchers by granting post-graduate and post-doctoral scholarships in Italy. The Romanian Academy in Rome is also a facilitator between the Romanian academic and scientific world and the one in Rome, by organizing conferences, seminars or national and international colloquia. As a recognition of the common identity of Italians and Romanians, the Romanian Academy in Rome has in its yard the statue of Emperor Trajan, masterpiece of the sculptor Vasile Gorduz (identical to the one in Bucharest) and, right across from it, a bronze cast statue of the head of Decebalus, masterpiece of the sculptor George Dumitru.

Romanian Identity Party (RIP)

The Romanian Identity Party joins the Romanian organizations, associations, churches and others in supporting the Romanian community present in Italy. Established in Rome in 2006 by the Italian attorney Giancarlo Germani, RIP aims to represent the interests of almost one million Romanians living in the Peninsula.

The main objective of the Romanian Identity Party, as the platform states it, is to promote and support the social and cultural integration of Romanians in the Italian society. To this end, RIP wants to advocate for the recognition of moral and religious principles; the recognition of the Romanian Orthodox Church by the Italian State; the development and social-cultural integration of the Romanian community by establishing kindergartens and schools teaching both in Italian and in Romanian; the validation of education degrees granted in Romania; better consular services in Italy and Romania; protection for the Romanian workers by ensuring legal and political assistance in order to be integrated on the Italian labour market and to observe the rights of Romanians but also to avoid labour exploitation; access to social housing for Romanian; the right to candidate in local institutions (www.identitatearomaneasca.it, accessed on 06/11/2013). RIP also includes Italians alongside Romanians, thus being an integrating party, involved in various projects along with other political parties: building a Romanian House in Rome (a space with a library, for teaching various courses to Romanians, including Italian, for an easier integration in the host country); including Romanian grammar classes in Italian schools in areas with a strong Romanian majority; eliminating obstacles for Romanian workers in various areas of activity; upholding the image of the Romanian community. This party is an interface between the Italian civil society and the members of the Romanian community in Italy that wants to set the foundation for integrating them in the domestic realities of their adoptive country.

Romanian Social-Cultural Associations in Italy

There are currently approximately 100 associations representing the Romanian community in Italy. Although the number of associations is officially high, most are in a shadow cone, with occasional activities or with an almost invisible social-cultural involvement. Following up on their actions, I notice that the associations' agendas include cultural events that contribute to preserving the Romanian ethnicity and to integrating Romanians in this new society. Among the activities carried out, I mention book launches, meetings with Romanian writers and artists, conferences and symposia on Romanian Identity and Intercultural Communication, festivals with traditional products, Romanian courses for children born in Italy that do not speak well their

mother tongue, Italian courses to help Romanian immigrants integrate in the Italian society etc. Therefore, one of the most important roles of the Romanian associations in Italy is to create within the community an awareness environment toward one's culture and also that promotes traditions, customs and values of the country of origin.

Associations have different activities, mostly depending on the interest and commitment of the members, with a wide range of event frequency and quality. Although I might be tempted to believe that there is a good collaboration between Romanian associations, they are not strangers to conflicts and disputes, leading to the creation of new associations due to disagreements occurring within existing associations. A *casus belli* example consists in the involvement of certain members/association chairmen in the political life (see in detail Harja, Melis, *op. cit.*: 109-127). However, beyond these quarrels that do not favour one bit the image of the Romanian community, there are also devoted people that voluntarily give their time, skills and knowledge so that Romanians in Italy preserve their national identity and so that they take pride in their national culture and values. As Selznick (2002: 16) stated, "An organization built to reach a certain goal can become a community or something resembling a community, but its reason relates mostly to orderly channelling human energies so as to reach certain goals".

Conclusions

The point of establishing these organizations is to preserve the cultural and linguistic identity of Romanians, to promote national values, but also to create Romanian-Italian intercultural relations via Romanian courses for Italians, painting exhibitions, book presentations with Romanian authors, conferences on various topics or cultural evenings.

Therefore, the institutions presented above have a rich cultural agenda, with various initiatives involving both Romanians and Italians for mutual knowledge and acknowledgement. Their activities are often posted on their websites, but they are also promoted in the Romanian newspapers in Italy.

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IDENTITY AND ALTERITY IN THE FANTASTIC SHORT STORIES OF E. A. POE AND I.L.CARAGIALE

Ancuţa GURBAN-DINU*

Abstract: *In this article our aim is to understand, analyze and interpret in a critical manner the intrusion of the devil, as an alter ego of the character, inside the imaginary universe of E.A.Poe and I.L.Caragiale, where it creates a game muddling the fantastic and the real in three disconcerting short stories: "Never Bet the Devil Your Head. A Morale Tale", "At Manjoala's Inn" and "At the Manor". Furthermore, we will establish connections with "Kir Ianulea" and "The Devil's Horse". The analysis of the fantastic texts will have an interdisciplinary approach, that is to say it will join literature to connected fields of research: psychoanalysis, symbology and religion.*

Keywords: *identity, alterity, fantastic.*

The short story *Never Bet the Devil Your Head. A Moral Tale* was most likely written at the beginning of the summer of 1841 and published in the same year, in *Graham's Magazine*. T.O.Mabott mentions that E.A.Poe wanted to include it with the title *Never Bet Your Head* between *The Mask of the Red Death* and *Eleonora*, in the volume *PHANTASY-PIECES* (approx. 1842), which remained, unfortunately, unpublished (Mabbott, T.O., II, 1978: 620). The short story was published only posthumuosly, in 1850, in the second volume of the Griswold edition, titled *The Works of the Late Edgar Allan Poe*. *At Manjoala's Inn* was published on 5th February 1898, in the first number of *Revista ilustrată Gazeta Săteanului (The Illustrated Villagers' Gazette)*, and *At the Manor*, on 5th March 1900, in the second number of *Gazeta Săteanului (The Villagers' Gazette)*. Both were republished in the volume *Momente (Moments)* (1901). *Kir Ianulea* appeared in November 1909, in the 11th number of *Viaţa Românească (Romanian Life)*, and *The Devil's Horse*, on 15th November 1909, in the 204th number of *Lupta (The Battle)*. Both were included in the volume *Schiţe nouă (New Sketches)* (1910).

T.O.Mabbott mentions the main source of inspiration for *Never Bet the Devil Your Head* to be a passage from the second chapter of the novel *The Posthumous Papers of the Pickwick Club* by Charles Dickens, in which the head of a tall woman is cut off by the arch of a bridge (*Ibidem*). The sources of inspiration for Caragiale's short stories remain unknown. The only exception is *At Manjoala's Inn* whose origin is considered by Ovidiu Bârlea to be a folk tale from the region of Suceava. The tale, set during the first world war, tells the story of a soldier, seduced by erotic experiences, who succumbs to the devil's tempations and is turned into a dog, and not a kid/goat or tomcat as in I.L.Caragiale's tales (Bârlea, O., 1968: 12).

The titles of the short stories are significant. E.A.Poe in *Never Bet the Devil Your Head* encourages the reader to stay away from any deals with the devil, while I.L.Caragiale in *At Manjoala's Inn* and *At the Manor* emphasizes the mischievous topos of the ensuing action.

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In the beginning of the autodiegetic short story *Never Bet the Devil Your Head*, "[…] an amusing satire […]" (Quinn, A.H., 1941: 325), the narrating character starts from a statement by Tomás Hermenegildo de las Torres in *Cuentos en verso castellano*, translated as follows: "[...] that, provided the morals of an author are pure, personally, it signifies nothing what are the morals of his books" (Poe, E.A., II, 1978: 621). The first person narrator finds and uses this statement as a plea for his own idea: "Every fiction *should have* a moral […]" (*Ibidem*). To make the statement as credible as possible, he mentions several personalities which were preoccupied by ethics: Philip Melanchton, Pierre La Seine and Jacobus Hugo. The character is upset because he is blamed by some inexperts for having never written any moral short stories, so he offers "[...] the sad history appended; – a history about whose obvious moral there can be no question whatever, since he who runs may read it in the large capitals which form the title of the tale" (*Ibidem*: 622)' i.e. *A Moral Tale*. After analyzing the subtitle, Marie Bonaparte explains what the moral consists of: « […] le père reste toujours plus ou moins puissant sur les fils révoltés, et que, s'il ne les condamne pas tous à demeurer, tel Poe, des impuissants, il les prive le plus souvant d'une part notable et de leur puissance et de leur liberté viriles ». (Bonaparte, M., II, 1933: 664). Unlike the beginning of Poe's short story which does not offer us any chronotopical information, in the beginning of the autodiegesis *At Manjoala's Inn* we are informed about the trip undertaken by the young Fănică towards Popeştii de Sus, set during one chilly autumn evening. Fănică wants to stay at Manjoala's Inn (chronotope) for only three quarters of an hour so that he will have enough time to reach the house of colonel Iordache by ten o'clock, whose elder daughter he is supposed to get engaged to. The same motifs, i.e. horses and initiatic journeys, can be found in the beginning of the heterodiegetical short story *At the Manor*, in which the narrator presents the image of a young man, who, the second day after the Saint George holiday – I.L.Caragiale does not pick this holiday by accident as, like the saint who defeated the beast, his hero will defeat a lord of darkness too –, one spring morning, when "[...] the visual sensations of light, of air transparency [are] conjugated with brief auditive sensations" (our trad.) (Cioculescu, Ş., 1977: 369), comes astride from Poeniţa (chronotope), passes through the birch forest and heads towards the Sălcuţa manor (chronotope). Here the young man wants to spend just one hour, so that he can get to the boyar in town on time to hand him the fifty coins, which represent the earning from his father's tenancy. By analyzing the topographical information we are given in both texts we observe that, currently, the villages of Po(i)eniţa and Sălcuţa are located in the county Dâmboviţa, while Popeştii de Sus is located in the county Alba. These administrative units are nearby to the Dâmboviţa/Prahova topoi.

In *Never Bet the Devil Your Head* we notice that, in order to emphasize the moral character of his story, the autodiegetic narrator affirms his intentions of never denigrating his late friend, Toby Dammit, who "[...] was a sad dog, it is true, and a dog's death it was that he died [...]" (Poe, E.A., *op. cit.*: 622). Through this statement, the reader is shown the end of the story and, at the same time, the narration is projected into the past through a time loop. The narrating character considers that Toby Dammit must not be insulted for his vices because these are just the effects of his mother's flaws. They are visible in the abnormally quick development of the child. Like Cănuţă, the irresolute, Caragiale's hero, Toby Dammit had an unhappy childhood due to the recurring beatings that his mother inappropriately carried out with her left hand. These physical violences left not only traces on his body, but, in time, provoked him various seizures. Another flaw taken over from his mother is the poverty, as he never says he

bets a certain amount of money, but, most of the times: “I’ll bet you what you please,” or “I’ll bet you what you dare,” or “I’ll bet you a trifle,” or else, more significantly still, “*I’ll bet the Devil my head*” (Poe, E.A., *op. cit.*: 624). This statement, reprezenting “[...] a mirroring of the grotesque proportions of spiritual-material and abstract-concrete relations in Dammit's philosophy” (our trad.) (Pillat-Săulescu, M., 1983: 134), turns in time into an addiction and ultimately leads to his fall. Although the narrating character repeatedly tries to correct him by making him understand that vice is immoral, Toby Dammit is not easily persuaded. He utters “I’ll bet the Devil my head” with even more fervency and persistence, thus producing the autodiegetical narrator both amazement and bewilderment. Sensing that Toby Dammit's soul is in danger, the narrating character reproves him again, only this time, the trite reproof acquires the semblance of an exorcism. Although Toby Dammit does not care much for the advice of the autodiegetical narrator, he still keeps his companionship and even starts exalting his faults and uninspired jokes. The *fantastic* narration keeps the suspense by recounting a story which alludes to a similar motif from *At Manjoala's Inn* and *At the Manor, i.e* the *fantastic* journey. Toby Dammit and the narrating character go out for a walk one beautiful day and reach a road which takes them to a river. In order to get to the stream they decide to pass a covered bridge which represents, as we soon discover, the mirror image of a masonic temple, a symbol of morality. The inside of the bridge is immersed in semiobscurity, which is at the same time gruesome for the narrating character and comfortable for Toby Dammit. The latter's strange behaviour – he gambols, screams, babbles meaningless words – determine the autodiegetical narrator to suspect him of transcendentalism. The motif of the bridge is in I.L.Caragiale's work converted into an inn/mansion, perfectly accessible to the Romanian reader, unlike “[...] the haunted castle or [...] sepulchral subterraneans from the gothic noves or the short stories of E.A.Poe [...]” (our trad.) (Manolescu, F., 1983: 184). Although he has a harmful influence to those around as he is under the control of the Devil, he is joyous and ravenous both in *At the Manor* – “[...] tingirile şi căldările clocotesc, grătarele sfârâie, cântă lăutarii, forfoteală şi larmă mare, şi clopote şi clopoţei, pe cari le sună vite şi cai mişcându-şi capetele” (Caragiale, I.L., *La conac*, I, 2011: 238) and in *At Manjoala's Inn* – “[...] doi ţigani somnoroşi, unul cu lăuta şi altul cu cobza, ţârlâie într-un colţ olteneşte. [...]. Bună mâncare! pâne caldă, raţă friptă pe varză, cârnaţi de purcel prăjiţi, şi nişte vin! şi cafea turcească! şi râs şi vorbă... [...] (Idem, *La Hanul lui Mânjoală*: 201 pass.). Here the young man finds Marghioala – none other than Belzebut, the leader of the demons –, in the kitchen, near the hot oven, a symbol of hell's torments. Through a narrative cutback, we find out from this latter that the inn is currently under the patronage of Marghioala, the wife of the late Mânjoală, a name with “[...] una cadenza armoniosa [...]” (Colombo, A.,1934: 122). Close to bankruptcy, this “[...] zdravănă femeie [...]” (Idem, *La Hanul lui Mânjoală*: 200), whose face is outlined by I. L. Caragiale “[...] in an enigmatic light” (our trad.) (Cazimir, Ş., 1967: 191), has succeeded in turning the inn into a profitable business, which has caused glances of suspicion and accusations of skeletons in her cupboard: “[...] ce a făcut, ce a dres, de unde era cât p-aci să le vânză hanul când trăia bărbatu-său, acuma s-a plătit de datorii, a dres acaretul, a mai ridicat un grajd de piatră, şi încă spun toţi că trebuie să aibă şi parale bune. Unii o bănuiesc că o fi găsit vreo comoară... alţii, că umblă cu fermece” (Caragiale, I.L., *La Hanul lui Mânjoală*: 200). Even more, a failed attempt to loot the inn makes us wonder whether she works with the devil, as “[...] the insistent assumption of the evil inquisitor” (our trad.) (Cazimir, Ş., *op. cit.*: 191), or whether she is the devil herself, which does not look very likely, as she seems more of a witch than

a demon. However, we do notice that her powers are "[...] infernal" (our trad.) (Călinescu, G., 2003: 441). Fănică, "[...] a Ulysses of the Carpatho-Danubian landscape [...]" (our trad.) (Ciobanu, N., 1987: 366), feels very attracted to this crepuscular and misty space, which, according to Al. Philippide, generates the *fantastic* atmosphere, which is described in various ways: "[...] abur de pâne caldă [...]" (Caragiale, I.L., *op. cit.*: 201); "[...] fumul tutunului [...]" (*Ibidem*: 203); "[...] lumină ceţoasă [...]" (*Ibidem*: 206). The inn, "[…] temptation for mystery, the foremost intimate source of any attempt to plunge inside the *fantastic* (s.n.) (our trad.) (Ciobanu, N., *op. cit.*: 367), identify with Marghioala, "[...] a Wallachian Circe [...]" (our trad.) (*Ibidem*: 366), which represents its anthropomorphic figure, and "[...] her astonishing room - an *axis mundi* of the initiatic space which absorbs [Fanică]" (our trad.) (Cap-Bun, M., 1998: 182).

Both in E.A.Poe and in I.L.Caragiale, the intrusion of the *fantastic* takes place the moment de devil's sudden and mysterious appearance starts looming because, undoubtebly, the *fantastic* is « c'est le dérangement de l'ordre des choses, le *fantastique* (s. n.), c'est le mal » (Roy, C., 1960: 93). In *Never Bet the Devil Your Head*, the devil shows up in a closed and confined space, through a mild cough, similar to an "ahem!", which is according to Louis Vax a « […] rupture des constantes du monde réel » (Vax, L., 1964: 172). In *At the Manor* where "[...] the uncommon is transmuted into the *fantastic* (s. n.) [...]" (our trad.) (Micu, D., 2000: 142) – the demon appears from the east, like Jesus Christ in the Final Judgement, and reveals himself in an open field, thus forcing the *fantastic* to provoke "[...] the disruption in the chain of meaning, the disorder of meaning" (our trad.) (Călinescu, M., 1970: 8). In *Never Bet the Devil Your Head*, the devil appears "[...] as a buffoon, a fool, just like only in burlesque plays, never like Mephistopheles, the incarnation of evil, the deceitful instigator of human tragedies" (our trad.) (Buranelli, V., 1966: 90) and bewilders, surprisingly, not by his physique, but by his garments:

> My glance at length fell into a nook of the frame-work of the bridge, and upon the figure of a little lame old gentleman of venerable aspect. Nothing could be more reverend than his whole appearance; for, he not only had on a full suit of black, but his shirt was perfectly clean and the collar turned very neatly down over a white cravat, while his hair was parted in front like a girl's. His hands were clasped pensively together over his stomach, and his two eyes were carefully rolled up into the top of his head.
> Upon observing him more closely, I perceived that he wore a black silk apron over his small-clothes; and this was a thing which I thought very odd. (Poe, E.A., *op. cit.:* 627-628).

By carefully reading the above passage we notice that Toby Dammit is none other than the apprentice adhering to the masonry (see *The Cask of Amontillado*, where Fortunato and Montresor and masons) and the devil is the pretentious mason. He is dressed in a black suit, white shirt, wears a black silk apron (the garments of a masonry leader) and has got a square and compasses, the masonic symbol of morality. At this moment we can understand why the short story's subtitle is *A Moral Tale*. While E.A.Poe's devil bewilders, first and foremost, by his garments, I.L.Caragiale's demon from *At the Manor* is, apparently, an honest man, who terrifies by his squint glance. Throughout his initiatiatic journey, the tenant's son becomes bewitched by the mystery of this glance, in which he always notices the "[...] ciudat [...] şi luminos [...]" (Caragiale, I.L., *La conac*: 241) radiance of the eye of the devil. In *At Manjoala's Inn*,

the author insists six times on the mystery of the witch's look: "[...] *ochioasă* (s. n.)" (Idem, *La Hanul lui Mânjoală*: 202); "straşnici *ochi* (s. n.) [...]" (*Ibidem*); "[...] straşnici *ochi* (s. n.) [...]" (*Ibidem*); "[...] straşnici *ochi* (s. n.) [...]" (*Ibidem*: 203); "[...] privind pe femeie drept în *lumini* (s. n.), care-i sticleau grozav de ciudat" (*Ibidem*: 204); "Sărut *ochii* (s. n.) [...]" (*Ibidem*). This is the diabolical weapon Marghioala uses to grow on Fănică. Enchanted by the occultism of her power of seduction, he grabs her by the waist and pinches her right arm. If Marghioala has the devil inside her, Kir Ianulea, "[...] un drac şi jumătate [...]" (Idem, *Kir Ianulea*: 502), having recieved a binding act from Dardarot himself, the emperor of Hell, becomes human, visits Earth, engages and tastes the devilish "enchantment" of marriage. However, reality doesn't always go according to plan and the devil comes undone as the devilish Acriviţa gets the better of him – she has the same demonlike seal as Marghioala, i.e the squint look, the stigma of evil –, proving once and for all that the woman is even more mischievous than the devil. The same demonlike characteristics are to be found in *The Devil's Horse*, where the imp Prichindel, unlike Aghiuţă/Ianulea, is *pro bono* endowed with little horns.

The names of Poe's and Caragiale's characters are revealing. E.A.Poe insists on the paradox of the name *Toby Dammit*, which contains a saint's name, the soothing *Toby* (< ebr. *Toviyyah* = Yahweh is good), and a cursing interjection, *Dammit* (< eng. *damn it*). The young man *Fănică* has also got a sacred name (*Ştefan* < gr. *Stephanos* = crown) in *At Manjoala's Inn*. As for the name of *Marghioala* (< gr. *Marghiola*), Al. Graur notes it is the derived form of *Maria* (< gr. *Mariam*, ebr. *Miryam* = beloved or love) and it means "mitocancă" (boor) (Graur, A., 1965: 156). The same linguist considers the name of the colonel *Iordache* to be derived from *Gheorghe* (< gr. *Georgios* = farmer, earthworker). In the short story *Kir Ianulea*, *Aghiuţă* (< ngr. *aghios* = saint) is a comical name given to Satan, a firm contradiction to *Kir* (< gr. *Kyrios* = lord) *Ianulea* (< gr. *Ianulis*; < ebr. *Yochanan* = Yahweh is gracious). As for the name *Acriviţa* (< lat. *acrus* = mischievous; < lat. *licia* = the thread which makes up the texture in a weaving machine), describes a malicious person, who has a vocation for mixing threads, i.e. spoiling everyone's plans. In *The Devil's Horse*, *Prichindel* is a name with an unknown origin denoting a small, vivacious, quickwitted and funny person, common to popular fairy tales.

In *Never Bet the Devil Your Head*, we notice that, after the narrating character and Toby Dammit almost cross the entire bridge, their advance is blocked, bizarrely, by a quite tall barrier shaped like a cross: "T" (symbol of Itzamna, the Snake-God, the Tau cross, the T square in the masonry symbolism). If given a christian meaning, the cross stands for both the brass snake that Moses had made in the wilderness, which healed all those looking at it, and the sins and death vanquished by Christ's sacrifice. In front of it we have the character's reactions: unflustered, the autodiegetical narrator lifts the barrier and continues on his way, but Toby Dammit bets the devil his head he can jump over it (adhering to the masonry) and executes a pigeon (masonic symbol) jump in the air. All the signes of demonic possession are present, especially when they meet the cross, the holy weapon, which causes him to feel burns and in front of which the devil disappears, as in *At the Manor*, although he had previously decided to spend some time at the inn for a snack with the tenant's son. Not only the merchant-devil from *At the Manor* runs away from the cross, but also the demon within Marghioala – the *fantastic* theme of demonic possession which M.Schneider mentions –, proof to which is the fact that she can not stand the presence of any icons on the walls of her house. The cross is a hindrance for the tomcat devil from *At Manjoala's Inn* – "Am zis: hi! La drum! Şi mi-am făcut *cruce* (s. n.); atunci, am auzit bine uşa bufnind şi un vaiet de

cotoi" (Caragiale, I.L., *La Hanul lui Mânjoală*: 205), as well as the one transfigured into a black goat/kid, "[...] animals considered in the Romanian folk tradition (and not only there) as figures of mundane disguise for the representatives of the preternatural world and used by Caragiale as tried out props in obtaining the suggestion of *fantastic* (s. n.)" (our trad.) (Negrea, G. 2012: 152), in order to create an ambiguous oscillation between the real and the *fantastic*. The nefarious presence of the cat/kid is felt by the horse, as his/her eyes look, according to Fănică, like Marghioala's.

In *Never Bet the Devil Your Head*, we notice that, before the narrating character makes any observations about this strange event, Satan breaks in using the same interjection "ahem!" and thus, seeemingly, showing his dissatisfaction. He asks his friend for help three times, Toby Dammit shows up only at the third call (in the masonry, the symbolism of the number 3 is connected with, on the one hand, the main pillars of the lodge, wisdom, force and beauty and, on the other, the mysteries of the first three numbers, the being, the reality and the truth), comes out from the concealment of the bridge (the shady area of the lodge where the apprentice who wants to become a mason must stay), heads limping towards his friend, shakes his hand with enthusiasm (shaking the hand of the mason apprentice and, implicitly, the deal with the devil – a *fantastic* theme identified by R.Caillois, J.Bellemin-Noël and M.Schneider) and tells him that he must pass a test. Toby Dammit's demonic reaction is followed not by consent, as expected, but by the same "ahem!" and the same squinted look, thus suggesting doubt and irony, but also the agony of death. This confirms once more the idea that the *fantasticul* is « ambivalent, contradictory, ambiguous, [...], paradoxal ». (Bessière, I., 1974: 23). As he agrees to the test, Toby Dammit is guided into the shady – the *fantastic* atmosphere mentioned by Al. Philippide – parts of the bridge, where he is given all the necessary instructions. Unlike *Never Bet the Devil Your Head*, in *At the Manor*, the devil tempts the young man with his evil glance first to a bacchic adventure, then to an erotic adventure, both meant to lead him towards sin and put a grip on his soul. In *At Manjoala's Inn*, the plans are reversed: Fănică is gripped by the strange look in Marghioala's eyes and attracted first into an erotic game – Nicolae Manolescu considers the text to be "[...] the story of an erotic initiation [...]" (our trad.) (Manolescu, N., 2008: 434) –, although, of course, the devil knows her intention of engagement –, then within a loop of alcohol and tobacco and, finally, back to the same sensual trap, by stopping the gesture of crossing himself with the aim of blocking his access to the Holy Matrimony. The same demonic temptation is to be found in *The Devil's Horse* – "[...] the *fantastic* core (s. n.) [is] presented within a realistic framework [...]" (our trad.) (Cazimir, Ș., *op. cit.*: 196) –, where a young, tall and beautiful emperor's daughter, metamorphosed through withcraft into an old beggar, "[...] fără putere [...]" (Caragiale, I.L., *Calul dracului*: 633), delights both gastronomically and bacchically the imp Prichindel, un drăcuşor "[...] crud de tot [...]" (*Ibidem:* 634), cu "[...] costiţă de purcel, [...] colaci [...] turtă dulce [...] mere [şi] un rachiu de izmă" (*Ibidem:* 635). Inside this "[...] fragment of *fantastic* (s. n.) poetics [...] coloured by a halo of magic" (our trad.) (Dimisianu, G., 1996: 118 pass.), under the light of the full moon, the two consume, from midnight to sunset, an erotic act accompanied by the smell of white roses and by the chirping of birds. In *At Manjoala's Inn*, we can observe that Fănică realizes he has spent more time at the inn then previously planned. In spite of all the persistent demands and witchcraft shifts of Marghiloaia – she casts spells on the young man's hat –, he leaves the inn by night, on a ghastly weather and is told he is to pay when he returns, a moment which the woman is sure will be sooner than he imagines. In *Never Bet the Devil Your Head*, we notice that,

although Toby Dammit leaves the impression that he is aware he is being allured into a trap by the devil, he never mentions the name. Only the narrating character utters the name "[…] *the devil he is*" (Poe, E.A., *op. cit.*: 630) and emphasizes that he can hear an echo after the utterance, a symbol of transfiguration, regression, passivity, but also of duality, the shadow, the golem (Chevalier, J., Gheebrant, A., II, 1993: 11). Unlike *Never Bet the Devil Your Head*, in *At Manjoala's Inn*, Fănică and his father-in-law, Iordache, utter the name of the devil ("[...] m-a-mpins *dracul* (s. n.) s-o ciupesc" (Caragiale, I.L., *La Hanul lui Mânjoală*: 202); " – Era *dracul* (s. n.), ascultă-mă pe mine" (*Ibidem*: 209); "[...] *dracul* (s. n.) te duce, se vede, şi la bune..." (*Ibidem*), and in *At the Manor*, the young and dear Dincă, his father's uncle do the same thing: "– *Dracul* (s. n.) m-a pus!. [...]. – Mă! strigă după el unchiul. Ia seama, că te ia *dracul* (s. n.) dacă te mai iei după el, nătărăule!" (Idem, *La conac*: 242-243).

Toby Dammit's test generates the climax, which brings to mind the sadism of Irodiada: his head (in the cabinet, where the masonry apprentice is preparing his will, we notice two skulls, a scythe, an hourglass and a rooster) is cut off by a bar, as the devil slinks it wearing his black silk apron. If in *Never Bet the Devil Your Head*, the climax is the moment Toby Dammit is decapitated, in *At the Manor*, the climax is the loss suffered by the young man – fifty coins, a watch and two rings – after playing cards in front of his uncle and his companion. After losing a game of stos, the same devil that tempted him, offers a solution for the recovery of the loss: to put to sleep the playing card partners with a handkerchief. This does not happen, however, because the young man, does not use it adequately and becomes the victim of its anesthetic effects under the supervision of the same demonic eyes. The climax from *At Manjoala's Inn* emphasizes the *fantastic* atmosphere: leaving the inn on such dreadful weather and under the influence of the magic hat, Fănică can only roam aimlessly, wander (*fantastic* motif) around the inn for about four hours, becoming the victim of a dilated, elongated time (Marino, A., 1973: 673).

If we expected Toby Dammit to be buried, we would have definitely been wrong. In *Never Bet the Devil Your Head*, the *fantastic* disconcerts once more through the unreal: the autodiegetical narrator takes the corpse home, the homeopathists administer the medicines, which, though headless, he refuses to swallow and consequently dies. The ending is both ambiguous and dreadful: after the narrating character buries the corpse, he sends a modest bill to the transcendentalists. After they did not accept to pay for the bill, he exhumes the body and sells it as dog food. Not by accident, Monica Pillat-Săulescu names it "[...] a farse within a farse, [...] a parody of the transcendentalists" (our trad.) (Pillat-Săulescu, M., *op. cit.*: 133-134). The denouement from *At Manjoala's Inn* presents Fănică's release from the demonic possession and the exorcism undertaken through a rigorous program by his father-in-law. While Fănică is set free from the evil spirits, Marghioala falls prey to them. One calm winter night, Fănică and his father-in-law are announced that the inn had burnt to the ground, symbolizing the burning of the witch in the flames of hell and the cleansing from all evil. The open ending is unclear, proof of which are Iordache's hints about his own similar experiences with Marghiloaia in his youth. Another equivocal denouement is in *At the Manor*, where the tenant's son is rehabilitated by his uncle: in the morning, the young man's uncle pays back the fifty coins, "[...] îi arde părinteşte două palme straşnice [...]" (Caragiale, I.L., *La conac*: 242) and gives him a piece of advice which unsettles him: "Ia seama, că te ia dracul dacă te mai iei după el, nătărăule!" (*Ibidem*: 243). The young man's silence hints towards his knowledge of the fact that he was subject to the devil's work and, while passing the Sălcuţa Inn during one evening, he

does not give way to seek shelter there. Although a girl is gazing towards him, he continues on his determined walk towards Poeniţa. Supressing time, I.L.Caragiale realizes the symmetry between the beginning – the sunrise and the chirping of the birds from the birch forest – and the ending – the sunset and the return of the birds to their nests –: "Soarele, scăpătând la apus, se uită îndărăt cu stăruinţă caldă la pădurişteа de mesteacăni, unde atâtea păsări ale primăverii se cheamă, se-ntreabă şi-şi răspund, se-ngână şi se-ntrec în fel de glasuri, întorcându-se fiecare pe la cuibul său" (*Ibidem*), thus emphasizing, the cyclic character of life itself. The same cyclic character of the narration is to be found in *The Devil's Horse*, where we encounter, both in the beginning and the ending, – which remains open –, the image of the old beggar, eating slowly and with difficulty a pretzel soaked in water. Unlike *At Manjoala's Inn*, *At the Manor* and *The Devil's Horse*, where the devil is happy to discover humans falls for his traps, in *Kir Ianulea*, the imp Aghiuţă is joyous when he finally gets rid of the devilish woman that ruined his plans and humbly returns to his dad Dardarot.

Although Charles Baudelaire tells us that « [...] la plus belle des ruses du Diable est de vous persuader qu'il n'existe pas! […] » (Baudelaire, C., 1926: 104), we have not left them as prey to these shams, because, after a watchful reading, we could discerne the evil and unwonted apparitions of these alter egos of our conscience – symbols of a loss of identity – shift the narration towards the *fantastic* and disconcert the muddling game created between alterity and identity, normal and abnormal, explicable and inexplicable, natural and preternatural.

In conclusion, when F.M.Dostoievski tells us in *The Brothers Karamazov* that "life is a duel between God and the devil, and the battlefield is *me* (s. n.)", we can replace his personal pronoun with the names of Poe's and Caragiale's characters, Toby Dammit, Fănică, the tenant's son, exceptions being Marghioala, Aghiuţă/Ianulea and Prichindel who are, undoubtebly, genuine demons which populate the *fantastic* universe of demons.

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IDENTITY AND EXPECTATIONS IN THE FIELD OF MODERN VISUAL ART

Milan KARDAS[G]

Abstract: *Liberties offered to us, which have never been so wide, have changed the views of the world – the artist is wondering where we are, which way civilisation is moving and what we have become. Art offers new role models from the sphere of music, film and visual art. It uses models, forms, patterns and approaches which are the core of avant-garde, often rejecting all the previous experiences which have been nourished for centuries and which have built the identity of a society, a nation and an individual. Are we able to fully comprehend what is modern art telling us and how much it is affecting us? The end of the twentieth century has spawned the most bizarre works which have arised from drugs induced visions, from rediscoveries of materials and objects to use, from the pulsation of the unknown and mentally unstable conditions of an artist. Are we able to accept art made in this way and the changes that affect us? Have the questions "What does this represent?" and „Is this art?" changed our view of the world and our identity and to what extent?*

Keywords*: identity, visual art, ideology*

Relationship between tradition and modern trends

The moment, which the society is currently in, is marked with globalization, transition and tumultuous changes which have seized all the spheres of human actions. It has influenced the condition of the people's spirit, character and moral, especially in countries which haven't easily accepted the strength and speed of these changes. It's interesting to recognize in what way art suffers the consequences of general change of the whole society, to view the reaction of an individual and see if his identity has changed. While we are still heavily influenced by traditionalism, the modern course of art is aiming at provocation, aggression, rebel attitude and often to bizarreness and morbidity.

Tradition, deeply rooted in Balkan countries, has been interacting with the influences and tendencies of the western countries during the XX and XXI century. New fashion canons, models of beauty and life styles in general have made direct pressure on traditional values, to a point where they came to a certain obstacle in the acceptance of new trends. Rashness in making conclusions and unilateralism in theoretical and practical judgement influenced the nearly automatical acceptance of novelties, without wasting time and effort to reconsider the problem of adapting which would create a complete and correct judgement about further actions of an individual and the society as well. Namely, we accepted newly emerged cultural patterns in their original forms which are actually adjusted to the model and needs of the society in which they were created.

Influence of ideology

During its development, entire art was in an unbreakable bond with morals, politics, philosophy, religion, law and science (Borjev, J., 2009: 161). The expectations

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of an artist, as well as of the society, have been more or less changing depending on strength of influence of a certain ideology. An example of ideology in art in our areas is clearly outlined in the socialistic realizm in mid XX century, formed on the foundations of Marxism. At the very base, the absence of absolute freedom in art is apparent because the basic idea of aesthetics of Marxism was accepted, in which: art is conditioned by economy and artistical and intelectual traditions; it is able to influence the masses and utilize their activity in a direction which is suitable for the party (government); party leadership is directing art into the required track; art must serve to move the society towards communism (Krleza, M., 1977: 10). If we accept Wittgeinstein's critics on defining art (Hagberg, G.., 2007), in which art is different from everything else and therefore every definition of it and its onesidedness would suffocate the artist's creativity, we will come to a paradox. Socialistic realism precisely defined guidelines of art, which is not in agreement with Wittgeinstein's interpretation because conditioning disables the creativity of an artist. Likewise, if the creativity of an artist, as the most important feature of artistic doings, doesn't have complete freedom, the question appears of how socialistic realism can even be considered art, just as any other movement where freedom and creativity are conditioned. This paradox likely represents the biggest stumbling stone between traditional and modern approach to art as well as between the supporters of both approaches – traditionalism based on creative expression with emphasis on craftmanship and modern conceptions with absolute freedom of thought and creation which are not necessarily a product of experience.

By analyzing strong ideological currents which have appeared in the history of art and by following the reactions of oponents of the mentioned currents, it can be easily concluded that freedoms in the widest possible sense have changed considerably. In addition and more importantly, it was clearly seen that through art you can influence the individual, both the artist and the observer. With the creation of absolute freedom (of expression), with placing emphasis on originality and creativity, which cannot be expressed quantitatively, and also with introducing subjectivism, modern art, which liberty has never been greater, was created.

Different approaches to the visual art

If we look at art works of the Middle Ages, we will notice a difference in presentation of poverty and wealth, where the power of the rich is immortalized with depicting the most expensive dresses, bright jewels and luxuries in general. Therefore, in the artistic achievements made during the Middle Ages, the freedom of the artist is limited by motif, but also with the technical and technological approach which involves mandatory craftsmanship, while the work itself has a function of glorifying the church and the ruling class. According to Janson, technical aspect is justified because „Every artist starts at the level of craftsmen, using other works of art... no one can be tought creation; one can only learn how to go through the process of creating...” (Janson, H. W., 1997: 15). Leonardo da Vinci also talks about the need for knowledge of techniques and a vocational part of art, stating that „beginner should first learn perspective, then the relations of all things, then he can learn with a good master,” and then „get used to create and work as an artist” (Da Vinci, L., 2003: 29).

We must understand that visual art is no longer based on theories but on its own theory of an individual. More precisely, it cannot be directioned towards the prescribed method and practice. Visual art has accepted creativity in such a way never done before. It acquired an extensive thought of individual expression and enabled the

artist to demonstrate his personality with complete freedom of expression. However, a negative point is reflected in the sole existence of an individual who approaches art in a bizzare and morbid manner, which is possible to justify with good rethorical abilities of a critic.

With the appearance of irrelevance, art is entering a state in which thought and word are gaining on essence and becoming one of the most important elements, taking primacy over former visual elements of an art piece (Prette, C., 2003: 206). Perspective, as a visual element, is disappearing, followed by motif and proportion as key ingridients of traditional painting. A work of modern visual art is based on matter, its shaping, the stream of consciousness, the flow of thoughts, the interwining energy in different forms of performance and conceptualism (Eco, U., 2004: 413). The painting, which has for centuries represented a material or physical aspect of artistic action, is nearly vanishing.

Unsatisfied with the current state of society, modern artists criticise the moment in most unusual ways but also talk about what surroundings they would like to live in, creating a completely new world. If we go back only one hundred and fifty years, we will notice a trend which is continued up to today and is about acceptance or non-acceptance of society and creation of new art, as a result of insurgency and a response to daily routine. The second half of the XX century brings a new direction in fine art known as the impressionism. The pioneers of impressionism reacted to the state of the world of art, nurturing the idea of painting outside the art studios, in nature, recording the moment and opposing realism in art (Welton, J., 1993: 21). It is important to note that impressionism represents the artist's first free step forward, whose freedom of expression and thought will become more pronounced with the creation of new art directions. The impressionist's idea of painting comprised of several key elements – black colour is not used in painting, every shadow has a light, a shadow is defined with clear colours (*Ibidem*: 60). The basic idea, which in this case referes only to the material aspect of a work of art, will become more complex in other art directions, often ideologicaly directed and it will create new ideologies which will directly influence the identity of an indivudal and the masses. It is precisely this argument that becomes apparent in the afore mentioned example of socialistic realism. The art of socialistic realism was made in a manner it could be easily understood by the citizens, considering the clear theme – all achievements are dedicated to historical accomplishments of partizan units and fighters, in which the heroic spirit as a symbol of incredible unstoppable strength is dominating (Baldani, J., 1977: 17). The observer is deprived of subjectivity in its original meaning because it can be said that the subjective experience from a work of art is under the direct influence of ideology – identical for every individual and differes only in the intensity of emotions it triggers because the fundamental idea is to increase patriotism and strengthen fellowship which helps create an individual and form his identity by the standards of the government.

The problem of absolute liberty in the visual art

The creation of art which contains an absolute degree of liberty enabled undisturbed action which gives the possibility of free choice, equal opportunities and forming of personality without the influence of ideology but also without the existence of valuation criteria.It is interesting to perceive the individual segments of modern visual art, presented with new concepts and performances, and also the desire of an artist to reach the ordinary person in an understandable way through the work of art and convey his own personal view of the world we live in. Can we find ourselves in the

work of art? Is the possible lack of understanding a lack of knowledge, faith, culture or identity? Is modern art building a new screen which aims to create a man's identity based on triviality, prosaic and conformity of the society?

A world known performance artist, Marina Abramovic, carried out a performance called „The Artist is Present" in 2010. during which she personally sat in a chair placed in an empty space of a gallery and opposing her was another chair for the audience (also participants of the preformance), while in between there was an empty table. At the moment when the observer from the audience sat in the empty chair, Marina raised her head and observed this new participant of the performance, without any additional gesticulation or words. When the participant got up from the chair she again bowed her head and continued to sit until a new participant sat down. The performance lasted for three months during which Marina Abramovic spent 736 and a half hours sitting on a chair, 6 hours per day in average (Abramovic, 2012.). The work of Marina Abramovic examined the connection between the performer and the audience, the limits of human body and the possibilities of the mind. In the absence of words, gestures, emotions and elements in the room, the performance „The Artist is Present" showed how hard is to do nothing and not show emotions. We get the impression that in this moment it is necessary to know what performance is as a type of art, to place it in a certain context and after that analyze deeper meaning so the observer gets the point.

In some individual artworks, the meaning is lost (insisted on) which leads to the creation of a new conception which logic occurs in a moment when it reaches complete meaninglessness. Such art is „destroy to create", „more is less" etc. One of the examples is a serigraphy of a Vorhol's portraite which multiples indefinitely and therefore creates emptiness in consciousness as a response to the emptiness of the world. As it can be concluded, today's visual art produces a very different feeling in man, in contrast to the sense of grandeur and awe resulting from the interaction of the viewer with the painted vault of the Sistine Chapel, Rembrandt portraits, the cathedral of Notre Dame or Da Vinci's Mona Lisa.

It should be borne in mind that contemporary art values substance, which from figuration becomes a spontaneous complex of words, phrases, thoughts, colors, sounds. This approach to art has created a number of directions such as constructivism, action art, minimalism, which can be subsumed under a single concept - conceptualism. The theory of conceptualism defines art through structuralism, philosophical learning and information theory, arising from the modern understanding and development tendencies of society as a whole (Eco, U., 2004: 275). Artist allows the matter to shape itself, perceiving himself as a mediator between nature, art work and the viewer. By changing perceptions of things there is a change of aesthetic meaning and the introduction of new measures, which affect the changing of human life.

The tendency to create recognizable and current, defined and understandable in art, seem to have neglected the need for meaning and lost its essence in an overwhelming desire to reach the essence, a personal and social identity.

Conclusion

If we observe modern art as a concept based on provocation and triviality, and in which appropriated cultural forms are not, or are less adapted to the lifestyle of people in the Balkans, including the modern tendencies of visual art, which association with the experience of an average man is very weak, we conclude that, almost hopelessly, good is mixed with bad and that it's very difficult to maintain personal and

social identity, identity created for decades and centuries. Contemporary visual art has at this moment advanced deeply into psychology, philosophy, sociology, neglecting the artistic as its essential characteristic.

In a time of absolute freedom, which is manifested through various social aspects, a paradigm is slowly creating by which freedom is a new ideology and when it comes to the point where freedom itself becomes a criterion for determining the quality of anything, it can happen that in the infinite possibilities we lose our identity, like many did in times of strongest ideologies, when opportunities did not exist.

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«JE EST UN AUTRE» : RIMBAUD ET VINEA

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Abstract: *This article is the consequence of the challenge of finding Rimbaud's conception in Vinea's literary work, conception which is concentrated in the following statement: ‚Je est un autre'. Firstly, we briefly presented Rimbaud's ideas from 'Les lettres du voyant' which he sent to Paul Demeny et Georges Izambard, while insisting on the double condition of the self: 'moi superficiel' (the shallow self) and 'moi profond' (the deep self). The concept of 'voyant' proposed by Rimbaud can also be found in Vinea's poem 'Velut somnia' (i.e. 'self obsession"or 'vision of the self'), in which the poet is in a permanent process of self-defining, while being bonded with the Universe through the 'gift of listening'. 'Self-alienation' will ease the access to the unknown and the ' increase of the vision of the self.' Furthermore, as a true 'ars poetica', this work pleads for modern poetry whose main features are the polysemy and a reconstructed language, precisely by the image of the logos 'smoky'. Secondly, the presentation is aimed at motivating the presence of Rimbaud's conception in Vinea's short story entitled 'Eu si celalalt' ('I and the other') which opens 'The Paradise of Sighing' . It can be regarded as a synthesis of the statement 'Je est un autre' while acknowledging the Freudian perspective, the dreamlike and fantastic implications, but also the contribution of Proust's involuntary memory.*

Thus, the discursive form of the narrative (such as the gaps in the text, the disrupted memory flow, the 1st person swap with the 3rd person and vice versa), the fact that it begins with the end, the meditative rhetoric, the narrator-character that is constantly looking for 'the other' in order to reconstruct his identity, all of these support the division of the self in the sense that there are both a shallow and a profound one. As a matter of fact, 'this search starts on the grounds of unity within an original core of the two selves (Simion Mioc, 1972: 324). At the same time, the artistic perspective itself is dual, while being subjected to a division of the self. Metaphorically speaking, the epic islands – few and terse – but covered in a lush lyrical vegetation, are reflected in the deep waters of a secondary reality which is less clear, but has a great potential of vital truths.' (Simion Mioc, op. cit.: 323)

Consequently, Rimbaud's statement 'Je est un autre' is proved valid in Vinea's both poetry and prose. If in the former the author tries to define the self by relating to the metaphorically represented universe – with the scission leading to the 'increase of the vision of the self', in the latter this scission acts towards reconstructing an identity 'whole' by reuniting the two conditions of the hero's self (the need for finding 'the other'/l'autre becomes imperative, a condition of the survival of the character, but also an element of the superiority of Darie, which is proven by the capacity to relate to the macro-universe by the micro-universe). In addition, Rimbaud's idea – reevaluated in both poetry and prose by Vinea – sustains the concept of alteration which underlies the harmony of identity.

Keywords: *'voyant', division / scission, alteration.*

Dans le contexte de la rédéfinition de la lyrique moderne, Arthur Rimbaud (1854-1891) et Ion Vinea (1895-1964) représentent de vrais « cas » littéraires. Si l'oeuvre de Rimbaud est caractérisée par le mot-clé « explosion », sa poésie exprimant une émotion « bouillante », celle de Vinea se remarque par une expérimentation poétique incessante, dans le désir de découvrir le moule parfait de sensibilité et de rejeter la formule « déjà écrit ». Vinea a été fortement influencé par le symbolisme français, ses débuts lyriques se passant sous les auspices de cette doctrine esthétique, par la réécriture lyrique de *Ville morte* de Albert Samain.

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Les conceptions de Rimbaud sur le programme de la poésie future esposées dans *Les Lettres du Voyant* apparaissent dans la création de Vinea, aussi. Les deux lettres envoyées à Paul Demeny (le 15 mai 1871) et à Georges Izambard (le 13 mai 1871) gravitent autpur de la conception de « voyant » (poète visionnaire). Dans la lettre à Izambard, Rimbaud exprime ses opinions sur la « poésie objective » et la « poésie subjective », préférant la première. La subjectivité de la poésie est liée au « Je » émetteur qui met en lumière la manière personnelle de percevoir le monde, étant pensée à partir des moules cognitifs et sensoriels propres.

D'après Rimbaud, l'être du poète connaît deux hypostases qui s'interconditionnent : « un moi superficiel » et « un moi profond ». La première correspond à vivre le temps présentet mène à la création d'une poésie du moi, profondément marquée par la subjectivité. L'existence du « moi profond » est cet « autre » de l'affirmation du poète français : « Je est un autre. » Les liens de celui-ci avec la réalité passent au-delà de l'« immédiat », du « personnel », se raccordant à l'universel et mettant en lumière l'harmonisation de l'homme avec l'univers. L'âme du poète devient une partie de « l'âme universelle », toute sa conscience étant mise au service de cette démarche.

Le concept de « voyant » implique « la plénitude du grand songe » et « le dérèglement de tous les sens » (Lettre à Paul Demeny). Tout cela mène à connaître l'inconnu, l'invisible, réussissant à joindre le poète et les mystères du monde.

Si Blaga proposait une « connaissance luciférique » du monde, par l'augmentation des mystères à l'aide de l'amour («căci eu iubesc şi flori, şi buze, şi morminte») et Barbu fondait la connaissance absolue sur les marches du « dyonisiaque » et de l' « appolinien », Rimbaud se rapporte à la « corolle de merveilles du monde » par un *dérèglement de tous les sens*, celle-ci étant porteuse de l'état de grâce nécessaire à la création. A la base de ces intuitions, il y a le langage : « Cette langue sera de l'âme pour l'âme, résumant tout, parfums, sens, couleurs, de la pensée accrochant la pensée et tirant. » (*Lettre à Paul Demeny*)

« Le Poète visionnaire » doit découvrir un moyen qui provoque des « visions » et inventer una langue capable de transposer « l'inconnu », continuant les intentions de Baudelaire en ce qui concerne le langage (« sorcellerie évocatoire », « magie suggestive »). A coup sûr, l'exploitation de l'inconnu réclame des moyens nouveaux, le langage étant soumis à la réconstruction.

Toutes ces conceptions de Rimbaud se retrouvent dans la création de Ion Vinea, *Velut somnia* (« vedenia de sine », « viziunea de sine », « obsesia de sine ») qui développe le concept de « vision » qui dissocie *le moi poétique* du *moi empirique*.

Doué du don d'« écouter » la terre, les arbres, les pierres, le vent, les cigales, la solitude, le *moi empirique* donne naissance au *moi poétique* qui se débat dans l'incertitude. L'univers est dessiné par des symboles du minéral (« la terre », « les pierres »), de l'astral (« les pas des étoiles »), de l'éphémère (« le vent »), tous facilitant au poète l'expérience de connaître « l'âme de l'univers ». Prisonnier du temps et de l'espace, «De faţă veşnic între loc şi oră, / martor al cui?», le poète essaie une reconnaissance de soi, sous une rhétorique désarmante : «Ce nume port eu dincolo de mine, / Ce frunte ridic în ochii luminii?». Le désespoir avec lequel il se propose de s'autodéfinir est rendu à travers des comparaisons suggestives : «Îmi trec pe chip degetele ca pe o mască, / întreb soarta ca orbii vidul». L'aliénation de soi facilite la pénétration de l'inconnu et « l'augmentation de la vision de soi ».

Un vrai « ars poetica », *Velut somnia* suggère les sources d'inspiration lyrique : « greu tac pierderile şi amintirile, - / la creştetul lor fumegă cuvintele. » Le logos

«fumegând» donne naissance à la création de celui qui se dédouble, mourant et renaissant de son altérité. Les mots « brûlés » suggèrent la nécessité de reconstruction du langage, car exploiter l'inconnu implique une nouvelle expérience du langage par laquelle la nouvelle lyrique se définit.

L'affirmation de Rimbaud, *Je est un autre* se retrouve dans la poésie de Vinea, *Velut somnia*, dans sa tentative de réévaluer le rapport du poète avec soi-même et avec l'univers, les deux créateurs réussissant à construire les moules inédits de la lyrique de la fin du XIXe et du début du XXe siècle.

La présentation suit la démarche audacieuse de motiver la présence de la conception de Rimbaud dans la prose courte de Vinea, même si, à une première vue, celle-ci ne vise que le poète et la poésie.

La nouvelle « Eu şi celălalt » ouvre *Paradisul suspinelor* – métaphore du paradis renversé, déterminé par le « relativisme doux et douleureux de l'Eros » (Mioc, *op. cit. : 327)*. Revendiquée également par des espèces différentes (le poème en prose, le microroman, le journal intime indirect, l'essai lyrique), la création « Eu şi celălalt » peut être regardée comme une réduction à l'essentiel de l'affirmation de Rimbaud « Je est un autre » avec la reconnaissance évidente de al perspective freudienne, des implications oniriques et fantastiques, mais aussi avec la contribution de la mémoire involontaire proustienne. L'oeuvre est conçue sous la forme d'un journal intime indirect qui soutient l'idée du dédoublement du moi : « moi superficiel » (le moi du personnage Darie, torturé par les conséquences traumatisantes de l'Eros dans sa vie, parvenant à de véritables implications névrotiques) et « le moi profond » (l'âme de l'enfant de jadis que Darie recherche).

Dès le début, la forme discoursive de la narration vient appuyer le dédoublement du moi, car dans le texte il y a des blancs, plus ou moins expliqués, des ruptures dans le flux de la mémoire, des passage de la première à la troisième personne et l'inverse : « Goluri ca între primul capitol şi acesta mai sunt de-a lungul paginilor ce urmează » (I. Vinea, *Opere IV, Eu şi celălalt*, Cluj, Dacia, 1974, p. 78)

De l'autre côté, la nouvelle *Eu şi celălalt* commence par la fin, présentant Darie bouleversé névrotiquement par la solitude de la maison dont la description rappelle le décor eminescien de la demeure de Dionis:

« Curtea e aceeaşi, cu fântâna de piatră ca un mormânt spălat de şuvoiul de argint al răcorii. Viţa-de-vie s-a risipit pe tot zidul din fund, răsucindu-se strearpă, în veşnicie. Uşa locuinţei mele e uscată ca icoanele. Se deschide pe scara care atârnă ca şoaptele, umbra. Deunăzi ne-a întâmpinat din ungher un paianjin subţiratec şi înalt şi l-am ucis pe acest paj al singurătaţii, de nenorociri prevestitor. » (I. Vinea, *Opere IV, Eu şi celălalt*, Cluj, Dacia, 1974, p. 71)

L'écriture de son journal est provoquée par les souvenirs, mais non pas « ceux du réveil habituel, diurne [...], mais par ces réveils qui naissent d'un semi-réveil, une sorte de rêverie, de réveil secondaire, un pas soudain dans la profondeur, un automne de diadème qui tombe, un troublement d'une clarté étendu comme un ruban à travers l'esprit. » (S. Mioc, op. cit. : 324)

« Le moi superficiel » est déchiré par les névroses des implications érotiques du héros et est à la recherche de l' « autre » et « sa recherche part fondée sur la coexistence dans un même espace des deux moi. » (S. Mioc, op. cit. : 324)

Tout comme dans la conception de Rimbaud, le « moi superficiel » est lié au temps présent, menant à un récit profondément marqué par la subjectivité. C'est ainsi que le lien avec le présent se réalise par la présence du chat Mitia qui veille à éveiller le personnage toujours à la « réalité du présent. » Le chat devient donc un symbole du lien

passé-présent : « Mitia, ultimul martor al vremilor, călăuză de catifea, cheia subtilă a trecutului nocturn. » (I. Vinea, *Opere IV, Eu şi celălalt*, Cluj, Dacia, 1974, p. 74)

O retrouve le même décor semblable à ceux d'Eminescu par le symboles des portraits pendus contre les murs : « Pe pereţi portretele în ulei se înstrăinaă într-o enigmă şi o linişte contrarie realităţii defuncte a celor pe care îi înfăţişează : „însingurarea lor dăinuia într-o regiune plăsmuită din prestigiile amurgului turnat în roze de orgă pe fereastră." » (I. Vinea, *op.cit.*,, p. 72). Lentement, lentement, on préfigure le désir de retrouver « l'autre ».

Les interrogations avec de profonds accents méditatifs : « Qui suis-je ? », « Qui suis-je, moi, Darie, moi [...] ? » (I. Vinea, *op.cit.*,, p. 74) problématise l'existence et l'identité du personnage Darie. Le dédoublement du moi se fait sous l'influence du « dérèglement de tous les sens » (*Lettre à Paul Demeny*), valable dans le cas de Darie. Le personnage souffre un traumatisme psychique déclenché par Lia qui entre dans la chambre de son père Axel, par le moment où on devient conscient de l'infidélité de celui-ci par rapport à la mère de Lia, Mara, traumatisme continué par les expériences érotiques échouées du héros : « Le traumatisme psychique est tellement puissant chez Darie [...] que les sens et ses perceptions se dérèglent [...]. » (Mioc, *op.cit.* : 327). Ce dérèglement facilite le dédoublement du moi qui permet au personnage la connaissance de certains états insolits, l'exploitation de l'inconnu, la redéfinition du rapport lui-soi, lui-univers.

Tout comme le « poète-visionnaire » / « voyant », le narrateur-personnage découvre des moyens provocateurs de « visions » qui réclament un langage à part, caractérisé par des « sentiments lyriques et esseistiques ». (S. Mioc, *op. cit. :* 321)

En se subordonnant au dédoublement du moi, la vision artistique même est duale : « Métaphoriquement dit : les îles épiques lapidaires, mais enveloppées par une végétation lyrique luxuriante, se reflète dans les eaux profondes d'une réalité seconde, moins éclaircie et claire, mais englobant de grandes latences de vérités vitales. » (S. Mioc, op. cit. : 323)

Le concept d' « hallucination visuelle » apparaît dans la prose de Ion Vinea réévalué, dans le sens de la « vision » dont le personnage a besoin pour trouver l' « autre » : « mă surprind aceste vedenii care mă recheamă în anii dintâi » (I. Vinea, *op. cit.*,, p. 78). Ame hypersensible, Darie aime la musique de Schumann.

Hypostase du profan, le « moi superficiel » est à la recherche du « moi profond » - sacré, identifié dans la prose de Vinea à l'image de l'enfant : « pe unde trecea Darie într-o misterioasă căutare, într-o imeperativă şi inexorabilă căutare de care nu-şi dădea seama, care nu se preciza. » (I. Vinea, *op. cit.*,, p. 79).

L'affirmation de Rimbaud « Je est un autre » trouve ses conséquences non seulement dans la poésie, mais aussi dans la prose de Ion Vinea. Dans la poésie, le créateur essaie de se définir en se rapportant à l'univers reprsenté métaphoriquement, le dédoublement du moi menant à sporirea « vedeniei de sine », dans la prose, ce dédoublement agit dans le sens de la reconstruction d'un « tout » identitaire, en réunissant les deux hypostases du moi du héros. Le besoin de retrouver « l'autre » devient impératif, une condition de la survivance du personnage, mais aussi un élément qui prouve la supériorité de Darie, la capacité de celui-ci de se rapporter au macrocosmos. Plus encore, l'idée de Rimbaud, réévaluée dans la poésie par Vinea, soutient le concept d'altérité, mis au service de l'identité harmonieuse.

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THE SIGNIFICANCE OF THE THRACIAN KINGDOMS FOR THE IMAGE OF THE PAST OF MOLDOVA AND ROMANIA

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Abstract.*This study is devoted to the significance of the history of the Thracian kingdoms in the Image of the Past of Romania and Moldova.The Image of the past is the view of the past, which is formed by the memory of the past, preserving what is important to the society in the Modernity. Romania is claiming to be the direct heir of the Roman Empire. However, the story of the Thracian kingdoms fits the image of the Past of Romania. Through archaeological excavations, researchers have obtained evidence of a high level of development of the Thracian culture and of the process of politogenesis. The result of politogenesis was the creation of the state. The establishment of the state of Romania contributed to the increasing interest in the history of the Thracian Kingdoms. This interest was reflected in the emergence of "places of memory". The monuments to the Thracian kings were established in many cities. The streets were named after the Thracian kings. Interest in early kingdoms reinforces the importance of statehood. In Moldova the interest to the history of the Thracian kingdoms is partly reflected in the new street names. The real value of the Thracian kingdoms for the history of Romania and Moldova is the same. But the emotional potential of the history of the Thracian Kingdoms for the strengthening patriotism is used underutilized in Moldova.*

Key-words: *Image of the Past, places of memory, policy of memory, identity, Thracian Kingdoms, politogenesis.*

This study is devoted to the significance of the history of the Thracian kingdoms in the Image of the past of Romania and Moldova. The Image of the past is the view of the past, which is formed by the memory of the past, preserving what is important to the society in the Modernity.

Issues of historical memory have been studied by researchers' of semiotic school, in particular by Y. M. Lotman. The researcher points to the relevance of the content of the Image of the Past - its correlation with modernity: "the memory of the past is a tool of thinking in the present, although its content is the past" (Lotman,Y., 2010: 388).

M. Eliade indicates that the emergence of memory about the past testifies to the transformation of society, as the archetypal man refuses to be acknowledged as a historical person (Eliade, M., 1987: 89).

P. Nora, the author of the concept of "places of memory", indicates the difference between memory and history. He associates the value of "places of memory" (museums, archives, cemeteries, collections, holidays, anniversaries) with the deritualization of the modern world (Nora, P., 1999: 26).

F. Ankersmit focuses on the «Sublime Historical experience». He has made contributions to contemporary philosophy of history through his analysis and use of the concepts of narrative, metaphor, and representation. The use of the term "memory" where previously were used the terms "history" and "the past" for F. Ankersmit is a manifestation of what he calls the "privatization of the past" (Ankersmit, F., 2007: 23).

The role of the subject (individual and societal) in determining the contours and values of the Past now increases.The interest of researchers is caused by the factors affecting the formation of identities. Not only social transformations, in particular, the

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destruction of the foundations of traditional society, and therefore, the disappearance of the mechanism of the "automatic" reproduction of identities, but also the evolution of the systems of the identities contributes to the increased interest of researchers.

The cultural monolithic blocks united by the confessional identity and supported by the significance of the "sacred" language (as, for example, in Western Europe has long been the Latin language) are blurred with the beginning of modernity. In the nineteenth century the factor of ethnic identity takes on a new meaning. The process of the formation of Nations is intensively developed.

Since the creation of the Romanian state, the intensity of the formation of the Image of the Past has increased. The initial stages of the establishment of the state are connected with the history of the Thracian States. Monuments to Burebista and Decebal are based in Romanian cities. Streets are called by the names of the Thracian kings.

Romania emerges as a European state and it determines the perception of antiquity. Romania is simultaneously a symbolic heir to the Roman Empire. It is quite in the spirit of Europe, where new Empires since the middle ages have been Roman (as Charlemagne's Empire, the Empire of Otto I). The Byzantine Empire was also initially and eventually Romaian-Roman. Contenders for the role of the successor of the Byzantine Empire emerged even before its fall. The Serbian Tsar Stefan Dusan and the Bulgarian Tsar Ivan Alexander, who had family ties with the Byzantine dynasty, claimed to be the heirs of Rome in the fourteenth century.

The idea that Tarnovo, the former capital of the Bulgarian state is the new Constantinople, is found in the medieval Bulgarian literature. After the fall of Constantinople, Moscow is claiming to be the Third Rome. This claim shows the European choice of Russia better than the efforts of Peter the Great, who according to A. S. Pushkin "sought in Europe hack".

Romania is claiming to be the direct heir of the Roman Empire. The fact that the Roman Empire destroyed the Dacian Kingdom did not cause negativity to the iron grip of Rome. It was emphasized the creative moment in this story. The Trajan's column and the Capitoline she-wolf were considered "own" important cultural objects.

However, the story of the Thracian kingdoms fits the Image of the Past of Romania. Through archaeological excavations, researchers have obtained evidence of a high level of development of the Thracian culture. These material evidences allowed Romanian researchers to assert the existence of Geto-Thracian (Berciu, D., 2008: 169) or Geto-Dacian civilization (Mărghitan, L.,1981).

Drawings, found by archaeologists, allow to study structural changes in the Thracian communities. In the second half of the first Millennium B.C. the overall mythology of the Thracian tribes quickly transformed into an ideological doctrine, the purpose of which was to legitimize Imperial power (Pop I.A, Bolovan, I., 2005: 19).

The appearance of such ideological doctrine is an important feature of the intensity process of politogenesis. The result of politogenesis is the creation of the state. Already in the first century king of the Dacians Burebista created a powerful Kingdom, conquered several neighboring tribes. According to Strabo, even the Romans were afraid Burebista (Strabo,VII, 3, 11).

In the era of Burebista the Dacians first declared itself, and it stuck in the minds of the peoples of the Mediterranean (Pop I.A, Bolovan I., 2005, *ibidem: 26*).

The proximity to the borders of the Roman Empire was accelerated political and economic development of the Geto-Dacians. But the Romans could not tolerate the existence of strong centers near its borders. Strategic course to eliminate a potential rival led first to the policy of "safe space" (Pop I.A, Bolovan I., 2005, *ibidem: 38*) then

to wars. The result of these wars and the defeat of Decebal was the creation of the Roman province of Dacia.

The interest in the history of ancient kingdoms is a reflection of the specificity of the early stage of forming of the Image of the Past. It is characterized by the presence of the mythological and symbolic complex that complements the picture, which is created through historical research

The antiquity of the people proves his greatness. This stereotype has led to the early history of the people since ancient times.

Therefore, quite successful Romans, having conquered Greece, include the myth of the Trojan war in their Image of the Past and raise their descend to the legendary Anney.

The establishment of the state of Romania contributed to the increasing interest in the history of the Thracian Kingdoms. This interest was reflected in the emergence of "places of memory". The monuments to the Thracian kings were in many cities. The streets were named after the Thracian kings.

The creation of the Romanian state was essential for the formation of the Romanian nation and the Romanian identity. Regardless of where the speakers of Romanian identity live, either in Romania or Moldova, they share it in its entirety with all its emotional component.

However, the vicissitudes of the historical fate of the region has created the conditions for the preservation of the Moldovan identity. The creation of the MASSR (1924), and then MSSR has made possible the creation and development of the specific Moldovan Image of the Past.

The statue of the Capitoline she-wolf was installed in front of the Historical Museum in Chişinău.

However, the medieval period acquired much greater importance.

V.Barladeanu indicates that such an attention to the period of the middle Ages is a consequence of the politics of memory implemented in the Soviet period. Scientists actively began to establish a "national past" to the call of the party and government to compose treatises on the history of the MSSR. The "dark" Middle Ages, that provided sufficient physical space to the theory of Moldovan ethnogenesis, built on primitive archetypology schemes became a successful discovery of the Soviet historiography of the 60-70 years (Barladeanu,V., 2010: 27).

But the story of the Thracian kings did not remain without attention of the Moldovan historians. The most important are research and proceedings of I. Niculiţă (Niculiţă, I.T., 1987). Soviet historians of other regions, for example, Melukova (Melukova, A.I., 1979) and Krikin (Krikin, S.M., 1993) also studied the history of the Thracians.

The need for justification of the Moldovan identity and its specificity was indeed one of the objectives of the Moldovan historical science. But this was not the only reason to talk about the problems of this historical period.

However, the middle Ages is the time when many important elements of the system of identity: religious affiliation, language, the name of the countries and so on were uncovered. The understanding that the true birth of Europe is precisely in the middle ages is reflected in modern European historiography. J. Le Goff examines the value of the middle ages for the formation of a European identity in the book "The Birth of Europe" (Le Goff, J., 2008).

The creation of the independent Republic of Moldova has led to a revision of the Image of the Past created in Soviet times. The history of the Romanians has replaced

the History of the Soviet Union in schools, high schools and universities. This is a unique situation for a country that gained independence, but did not reinforce it by creating its own variants of the Image of the Past. Its creation would make it easier to implement integration processes in the country that inherited from the Soviet Union the problem of rising of ethno-regional identity. However, the intellectual elite with the Romanian identity preferred to update the unity of the Romanian space.

One would assume that the major trend of the evolution of the Image of the Past of Moldova will unify it with the Image of the Past of Romania.

Over time, however, differences that were not able to neutralize the policy of memory conducted in the country were revealed.

The value of the middle ages for Moldova was confirmed by the fact that all the twenty-three years of the independency Stefan cel Mare remained the most significant cultural hero. Two significant personalities of the cultural hero as warrior and defender of Orthodoxy coincided in the image of Stefan cel Mare. It is very important for the Republic of Moldova, whose the religious identity is an important factor in uniting various ethnic groups of the country. More than 93 percent of the population called themselves Orthodox according to the 2004 census.

It's interesting to know that the staunchest defenders of the Moldovan identity, such as V. Stati, begin the history of Moldova with the Middle Ages period (Stati,V., 2014).

The interest to these periods is partly reflected in the new street names. So the streets Burebista, s Sarmizegetusa, Trajan, Boulevards Dacia, Decebal, Zamolxis have appeared in Chişinău (http://oldchisinau.com/streets/liststreets.htm).
However, monuments to Thracian kings have not been installed.

Of course, the symbolic separation from the Soviet history was presented by the authorities as a more important aim.

Therefore, first of all monuments dedicated to the victims of political repression are installed everywhere. But if the aim of the unity of the Romanian space was really important, that the monuments of the Thracian kings would be installed everywhere.

It could be noted a decline in the interest to the history of the Thracian kingdoms and Romania. Great films, such as the "Dacians" and "Colonna" are no longer created. The state no longer installs new monuments of the Thracian kings.
But for Romania it is an objective process of "growing up", when the Image of the past is changing the ratio of components. The energy of the mytho-symbolic complex that helps during the formation of the nation is gradually dying out.

P. Nora describes this reality as follows: "The Nation is no longer a struggle, but reality, history has become one of the social Sciences, and memory is a completely individual phenomenon "(Nora, P., op.cit: 25). P. Nora was actually right and memory is truly a completely individual phenomenon: Romanian historian and businessman Joseph Dragan was the author and sponsor of the project of the monument, which cost $ 1 million. The monument dedicated to the king of the Dacians Decebalus. The largest monument in Europe, which was carved out of monolithic rock, located near the Romanian city Orsova. This unique sculpture was completed in 2004(http://www.terra-z.ru/archives/44258).

Since the twentieth century antiquity loses the value of the universal set of meanings. And the largest Empires of the twentieth century, the USA and the USSR did not claim to be heirs of Rome, as the European empires of the nineteenth century did.
But interest in early kingdoms in ancient times reinforces the importance of statehood.

The glorious history of the Thracians could nurture patriotism.

Of course, teachers tell their students at the lessons of history that the “Father of history”, Herodotus, called the Goths the bravest and most honest people among the Thracians (Herodotus, IV, 93). All students saw the view of the column of Trajan on which the heroic struggle of the Dacians for their freedom was depicted.

The emotional potential of the history of the Thracian Kingdoms for the strengthening patriotism is used underutilized in Moldova. The real value of the Thracian kingdoms for the history of Romania and Moldova is the same.

However, the fact that creating an own Image of the Past was not accompanied by the re-actualization of the event times of the Thracian kings points to differences in the ways of forming the Image of the Past of Romania and Moldova

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NIVEAUX DE STRUCTURATION DANS LES RÉCLAMES D'UNE CAMPAGNE PUBLICITAIRE POUR LA GRÈCE

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A Bruch

Abstract: *Among the products of mass culture, the advertisements benefit from one of the most constant analytical attentions. Advertisements from a campaign meant to attract tourists in Greece are examined here in order to reveal a) the character of the benefits they promise and b) the degree of harmony between the expressive techniques that communicate them. The values concerned have old and solid roots in the European culture (relationship between humans and gods); the expressive techniques form an argumentative net wherein the audience is supposed to be pleased to fall. All the components of the advertising message (headline, body copy, image, logo, tagline) associate resources of the verbal and visual languages in advertisements combining expressive elements that repeat themselves and expressive elements that give individuality to every message and diversity to the whole campaign.*

Keywords: *isotopy (defication), argumentative scale, visual fields*

Introduction

Que la publicité ne peut plus différencier suffisamment les produits à partir de leurs traits physiques-matériels est depuis longtemps un fait bien connu. Ceux intéressés à son étude – dont des sémioticiens tels Ugo Volli – observent que la préoccupation qui la définit est d'« *opposer* des marchandises et marques potentiellement similaires, *instituer des différences* même si, du point de vue matériel, elles n'existent pas, *construire des opositions* – qui (…) à leur tour peuvent être liées à des systèmes de valeur. » (Volli, 2008: 31)

Actuellement, la différenciation entre produits se fait donc avec prépondérance dans le domaine symbolique: à un produit on associe une valeur, et cette association est présentée comme exclusive et inattaquable.

Il est naturel de se demander comment les choses se passent lorsque à l'attention des consommateurs on soumet des destinations touristiques. En principe, il est difficile que deux pays ou deux villes se ressemblent au point de ne pouvoir être différenciés qu'avec beaucoup de peine. Et des praticiens fameux insistent sur l'importance des éléments au plus grand potentiel différenciateur:

> Le facteur peut-être le plus important dans le succès de la publicité pour le tourisme est le sujet qu'on choisit. Je vous conseille de choisir des choses qui font l'unicité du pays en question. Les gens ne traversent pas la moitié du monde pour voir ce qu'ils peuvent voir chez eux. Si vous voulez convaincre des Suisses de visiter les Etats-Unis, ne leur recommandez pas des stations de ski. Si vous voulez des Français, ne leur recommandez pas des plats américains. (Ogilvy, 1983: 130)

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Proposer des choses uniques n'est pas tout. Il faut des unicités qui rapportent, qui poussent les touristes à dépenser:

> Le risque pour les pays se basant fondamentalement sur le tourisme traditionnel est que le soleil, la mer et le sable sont menacés de devenir des marchandises, destinées par une compétition très dure en ce qui concerne les prix à attirer toujours plus de touristes qui, considérés individuellement, dépensent souvent toujours moins d'argent. Aussi un pays arrive-t-il à attirer de grands nombres de touristes avec lesquels il ne peut pas se débrouiller et qui dépensent peu. (Ollins, 2003: 161)

Dans ces conditions, avantagés, dit Ollins, sont les pays qui mettent l'accent dans les réclames qu'ils diffusent sur l'art, la culture, la gastronomie, les beautés naturelles hors du commun… Plus il est sophistiqué, plus le caractère spectaculaire des attractions est persuasif.

Les théoriciens de la publicité soulignent qu'une campagne gagne sa cohérence en premier lieu d'un thème censé refléter le bénéfice qu'elle propose aux consommateurs; pour la catégorie de produits / services qui nous intéresse, ce thème doit être lié à l'attraction proposée aux touristes comme séduisante. Il apparaîtra dans chaque réclame de la campagne, ne serait-ce que par implication (Wright, Winter Jr., Zeigler, 1982: 332-333). L'idée que certains auteurs appellent thème est désignée – ou en a été le long des années – par d'autres comme *Unique Selling Proposition*, *Unique Emotional Proposition*, *Big Idea*, etc. Les sémioticiens lui préféreraient à coup sûr le terme *isotopie*, défini en 1966 déjà par A. J. Greimas comme

> ensemble redondant de catégories sémantiques qui rend possible la lecture uniforme du récit, telle qu'elle résulte des lectures partielles des énoncés après résolution de leurs ambiguités, cette résolution elle-même étant guidée par la recherche de la lecture unique. (Greimas, 1975: 200)

La *Greek National Tourist Organization* déploie constamment des campagnes publicitaires destinées à attirer des touristes; parmi leurs slogans il convient de mentionner *Makes your heart beat*; *The authentic choice*; *That's life*; *Une histoire éternelle*; *Chosen by the gods*. Je me propose d'identifier l'isotopie d'une des campagnes déroulées sous le slogan *Chosen by the gods* et d'examiner les plus importants procédés expressifs utilisés.

Analyse du corpus

IL.1 et IL.2 reprennent des réclames de la première et, respectivement, la seconde campagne au slogan *Chosen by the gods* que je connais. Les différences de mise en page prouvent l'appartenance des réclames à des campagnes différentes (un slogan peut être utilisé par plusieurs campagnes). L'identité d'organisation des réclames reproduites ci-bas – depuis IL.3 et jusqu'à IL.7 – nous invite à supposer qu'elles appartiennent à la même campagne.

IL.1

IL.2

La première campagne a groupé des messages consacrés à des personnages mythologiques: Zeus, Athéna, Dionysos, Eole, Icare, Narcisse, Ulysse. Les réclames sont formées de titre, texte, image, slogan, logotype.

Voici les ***titres***:

You may not find Zeus, but his spirit lives on.

Not even Dionysus could have hoped for more fun.

Let the breath of Aeolos move you.

If Icarus had only focused on the Greek countryside, he might have lost his desire to reach the sun.

Like Narcissus, you'll reflect on the crystalline purity of Greek waters.

Seduced by over 30,000 beaches, no wonder Ulysses took ten years to get home.

Thank God she left the light on.

Les rapports entre les formulations directe et indirecte dans les actes de langage ci-dessus peuvent signaler la manière dont a été conçue la participation des titres à l'effort persuasif des réclames. On peut définir les actes de langage formulés indirectement comme des actes censés réaliser une chose sous les apparences d'une autre; la valeur apparente est dite littérale ou primitive, la valeur réelle est dite dérivée (C. Kerbrat-Orecchioni, 2001: 33, 35): As-tu des cigarettes?, voilà un acte dont la valeur dérivée est Donne-moi une cigarette! (Certes, la personne à laquelle cette question est posée peut répondre: Si. Prends-en, s'il te plaît!, mais aussi: J'en ai!, interprétant l'énoncé comme une manifestation des soucis que son interlocuteur se fait pour son bien-être et refusant l'idée qu'on lui demande une cigarette. Elle ne prend en considération que la valeur littérale de l'acte.) L'organisation de la signification dans ces actes – présuppositions, sous-entendus, etc. – devrait imposer aux destinataires la valeur dérivée des énoncés.

Qui lit *Let the breath of Aeolos move you* présuppose un Eole, être vivant (il respire) de force considérable (son souffle porte d'un endroit à l'autre de grands éléments de la réalité); de même, qu'il a l'option de se laisser porter ou de ne pas se laisser porter par Eole. Le double sens de *move* – changer la place ou la position de quelqu'un ou de quelque chose; produire, nourrir des états affectifs – soutient un éventail de sous-entendus: le plus disponible est l'obtention d'une puissante, et plaisante, émotion (l'image répète la première acception: un voilier est poussé par le vent ; on peut cependant lui attribuer le second sens également : quelle ivresse, quelle extase!; on dirait que le texte supplée à l'éventuel trou dans notre culture encyclopédique: Eole, nous dit-on, est celui qui maîtrise les vents; mais on peut tout aussi bien admettre que nous savons qui Eole est et qu'il est reconfortant de voir nos connaissances confirmées).

Dans *Not even Dionysus could have hoped for more fun* nous reconnaissons ce que Oswald Ducrot appelait *échelle argumentative*; un locuteur

> tient *p'* pour un argument supérieur à *p* (ou plus fort que *p*) par rapport à *r*, si, aux yeux de ce locuteur, accepter de conclure de *p* à *r* implique qu'on accepte de conclure de *p'* à *r*, la réciproque n'étant pas vraie. Autrement dit, *p'* est, pour moi, plus fort que *p* relativement à *r*, si, de mon point de vue, se contenter de *p* comme preuve de *r* entraîne qu'on se contente aussi de *p'*, mais non pas l'inverse (Ducrot, 1980: 18),

où *p*, *p'* et *r* sont des énoncés. Si Dionysos, dieu responsable du côté distrayant des humains, s'amuse, comment un touriste ne s'amuserait-il pas en Grèce? Déterminant dans ce titre n'est cependant pas *even*, mais le verbe *to hope*; que Dionysos même n'aurait pu s'amuser davantage montre que le dieu avait une hiérarchie de l'amusement et qu'il ne s'amusait pas toujours aussi bien. Or, la fête en train de se dérouler accomplit ses exigences les plus élevées. *To hope* produit une nouvelle manifestation de l'échelle argumentative. La lecture réelle est: nulle part on ne saurait se divertir qu'en Grèce.

Enfin, en lisant *Thank God she left the light on* on peut se demander si l'action de *she* de « laisser la lumière allumée » est délibérée ou non. Qui formule des remerciements semble la prendre pour délibérée. Mais de nos jours on peut parfois entendre ou lire, dans les médias surtout, que quelqu'un remercie quelqu'on d'autre du bonheur qu'il lui apporte du simple fait d'exister… Il semble intéressant, pour continuer, de voir quel rôle joue *Thank God*: d'habitude on remercie Dieu (ne pas ignorer qu'on semble glisser de la mythologie païenne à la mythologie chrétienne) pour la conclusion favorable d'un processus sur lequel notre contrôle n'a pas été complet; les choses pouvaient également se terminer mal pour nous, partie engagée dans le processus en question, mais elles se sont terminées heureusement. Il semble donc difficile de décider si *she* a laissé la lumière allumée délibérément ou par hasard, sans considérer un effet possible (le texte nous conduira vers l'idée d'une action délibérée). Une solution serait de penser les actions de *she* comme ayant une signification forte, complètement saturée et une efficacité parfaite; mais qui est *she*? Le texte nous dit qu'il s'agit de la déesse Athéna; les choses s'éclairent tout à coup: voilà une action délibérée, civilisatrice, qui réclame des remerciements en t_2 (t_1 est le moment où la déesse laisse la lumière allumée), un t_2 qui ne finira jamais.

Les ***textes*** de ces réclames sont formés de quatre paragraphes (un seul texte, celui qui lie les attractions de la Grèce à Zeus et ses attributs, en a trois) qui commencent par des lettrines; le premier paragraphe est, dans les grandes lignes, une description du personnage mythologique; le deuxième: une description des beautés de la Grèce; le troisième propose une fausse alternative (à l'exception des textes des réclames mentionnant Narcisse et Ulysse); le dernier offre une solution à l'alternative (même lorsque l'alternative manque du troisième paragraphe).

IL.3

Voici le texte de la réclame au titre *Thank God she left the light on* (IL.3):

Athena. Goddess of wisdom. The source of light. The light of the ancient Greek civilization that still burns bright all over the world. But nowhere does the light burn brighter than on the Acropolis, the site of the Parthenon, the temple of Athena, Goddess of wisdom, protector of the city of Athens.

The Acropolis stands proud above the city of Athens, testament to the achievement of classical Greece. And it's only one of the 1,200 wonderful archaeological sites in this ancient land. A land illuminated by the light of Gods.

Mere mortals have marvelled at the quality of this light. Did the Gods choose Greece for its light? Or is the light divine because the Gods lived here? Who knows, but thank God they left it on.

The Gods could have chosen light from anywhere. They chose the light of Greece.

Les ellipses par lesquelles commence le premier paragraphe présentent une des « responsabilités » de la déesse: *wisdom*, la sagesse (elle était également déesse du courage, de la civilisation, de la loi et de la justice, de la guerre droite, de la stratégie, des arts et des métiers…) et une reformulation de cet attribut (*light*, lumière), qui reçoit des particularisations de nature symbolique-valorisante: elle recouvre le monde *entier*. Il

est clair, sont actualisées les principales acceptions du lexème lumière: phénomène physique, phénomène psycho-spirituel (= sagesse). La polysémie devient base d'une « échelle de brillance » à deux niveaux: sur l'Acropole la lumière (brillance) est la plus intense, les autres places – second niveau – sont indifférenciables, elles ne se rapportent qu'au Parthénon. Avec la fin du paragraphe nous revenons à l'attribut principal de la déesse: *Goddess of wisdom* (épithète homérique?).

Le second paragraphe reprend l'idée de l'échelle: cette fois-ci, une « échelle de culture »: au premier niveau, l'Acropole d'Athènes, au second: les 1.199 autres sites archéologiques, placés à ce niveau par le terme même, le seul, qui les apprécie: *wonderful*. La fin du paragraphe nous rappelle l'isotopie du texte: la lumière projetée sur la Grèce. La source de la lumière n'est plus maintenant Athéna seule, mais l'ensemble des dieux.

Le troisième paragraphe – celui de l'alternative – mérite plus d'attention. (Le texte de la réclame qui invoque Zeus a seulement trois paragraphes: celui de l'alternative manque. Dans deux autres cas – les réclames mentionnant Narcisse et Ulysse, à quatre paragraphes – le troisième ne présente pas d'alternative.) L'alternative proposée semble insoluble:

Did the Gods choose Greece for its light? Or is the light divine because the Gods lived here? (Athéna)

Did the Gods choose Greece because of the way that people enjoyed themselves? Or, do the Greeks enjoy themselves because they learnt from the Gods? (Dionysos)

Did the Gods choose Greece for its heavenly beauty? Or, is Greece divine because the Gods lived there? (Icare)

Did the Gods choose Greece because it is a water paradise? Or, is Greece a paradise because the Gods lived there? (Eole)

Sa signification est l'impossibilité d'établir une causalité. Trois réclames mettent cette question en relief: le texte de la réclame qui mentionne Athéna coupe court la délibération par *Who knows, but thank God they left it on*; *You might find the answer whispered by Aeolos*, peut-on lire dans le texte de la deuxième; *Ask Dionysus, if he can hear you above the music*, recommande le texte de la dernière. Autant de manières de repousser une solution précise. En fait, plus que de l'impossibilité d'établir un lien causal, il s'agit de l'inutilité de le faire: à quoi bon?

Cette indécision, cette imprécision de l'esprit prépare une solution. Ce sont là les derniers paragraphes:

The Gods could have had fun anywhere. They chose to have fun in Greece. (Dionysos)

The Gods could have chosen to live anywhere. They chose to live in Greece. (Icare)

The Gods could have chosen to bestow their graces on people anywhere. They chose to embrace the people of Greece. (Zeus)

The Gods could have made their beaches anywhere. They chose the coastline of Greece. (Ulysse)

The Gods could have chosen water from anywhere. They chose the waters of Greece. (Narcisse)

The Gods could have chosen to breathe anywhere. They chose the air of Greece. (Eole)

The Gods could have chosen light from anywhere. They chose the light of Greece. (Athéna)

Nous avons la réponse à l'alternative. Pouvant choisir les *fun, beaches, water, light, air,* etc. de n'importe où (*anywhere*), les dieux choisissent les *fun, beaches, water, light, air* etc. de Grèce; peut-être à cause de la *consonance* entre les objets des choix et les dieux mêmes?

En d'autres termes, on n'a pas affaire à une alternative. Nous avons affaire à une consonance. Cette solution sert l'idée fondamentale – le thème, la grande idée – de la campagne: une *proposition de déification*. En choisissant de vivre en Grèce ne serait-ce que pour quelques jours (de vacances), nous suivrons l'exemple des dieux, nous suivrons un prestigieux paradigme.

Il fallait bien accentuer l'idée de l'excellence des dieux. Le texte de notre réclame répète une responsabilité d'Athéna; *Goddess of wisdom* apparaît au début et à la fin du paragraphe initial, en le séparant en quelque sorte du reste et en donnant à la déesse une stature censée occuper tout notre champ aperceptif (il est vrai, aucun autre texte ne fait appel à une telle répétition).

Il fallait accentuer l'idée de l'excellence des lieux. Je m'arrête à deux modalités de le faire. La première: Il y a des épithètes, épithètes-passe-partout dirais-je, qui peuvent circuler entre plusieurs textes de la campagne: par exemple, *ancient* (*ancient land*, deux fois, *ancient Greek civilization, ancient rivers, ancient seas*…). Le lexème n'est pas purement descriptif, c'est justement sa valeur évaluative qui domine: déclarés anciennes, terres, rivières, mers sont intégrées à un passé qui est aussi celui des dieux – les dieux sont immortels. L'ancienneté peut être un pas vers l'immortalité. On force l'immortalité parmi les éléments anciens du monde.

La seconde. Dans un article sur la rhétorique du nombre, Jacques Durand (1970: 125-132) a esquissé une typologie des utilisations persuasives des nombres: répétition, énumération, accumulation, double sens, antithèse… Dans les réclames de la campagne qui nous intéresse, quelques nombres se répètent; il s'agit de nombres ronds: 30.000 plages, 15.000 kilomètres de côtes, 2.000 îles, 1.200 sites archéologiques. Dans le langage courant, un nombre rond peut connoter un certain degré d'imprécision: le syntagme *10 minutes* se réfère à un intervalle d'environ huit à douze minutes facile à accepter (personne n'aura d'objection sérieuse); *7 minutes* signifie sept minutes, pas six, pas huit. De plus, les nombres ronds grands accentuent la sensation de grandeur d'une quantité: 10.000 semble plus grand que 10.021 parce qu'il semble dilatable; c'est la rondeur même qui trouble sa valeur. Et l'enchaînement de nombres ronds a un effet persuasif: il y a d'où choisir! Enfin, encore un nombre: 330 (jours par an). Ce sont les jours d'insolation dans certaines régions de Grèce. Nous glissons vers des nombres relatifs: 330 ne semblerait pas trop si l'année avait 800 jours! Les nombres garantissent donc le plaisir de chaque choix – ne pas se déifier est exclu.

Le ***slogan*** confirme et consolide la proposition de déification: *Chosen by the Gods*. Avez-vous choisi, vous aussi, la Grèce (ne serait-ce que comme destination touristique)? Vous êtes pareils à ses dieux.

L'effort visant à différencier les exécutions du thème est le plus facile à remarquer dans les ***images***.

L'image de la réclame qui invoque Dionysos (IL.4) est construite à l'aide d'un procédé que Wölfflin a remarqué comme une des préférences du baroque et nommé « le motif des premiers plans de grandeur „anormale" » (H. Wölfflin, 1966: 96). Une droite unit le contemplateur au voilier, forme surdimensionnée, au temple situé au bord de la mer et à la lune. Les distances – qui varient beaucoup – entre le contemplateur et les trois formes de l'image exigent du premier une évaluation des rapports de grandeur entre les formes finissant par la consolidation de l'idée de profondeur.

L'image de la réclame qui mentionne Zeus (IL.5) a recours à un motif apparenté à celui que le même Wölfflin appelait le « motif du premier plan obscur » (H. Wölfflin, 1966: 98): la sensation de profondeur naît de la rupture de brillance entre le premier plan de faible brillance et le plan second de grande brillance. Ici, la sensation en cause est due en premier lieu aux couleurs; il s'agit de couleurs complémentaires: un bleu éteint du crépuscule baigne les murs peints à la chaux de la maison, un orange invite dans l'intérieur éclairé.

IL.4

IL.5

Dans l'image de la réclame consacrée à Athéna il y a une perspective à deux points de fuite (le Parthénon) et une disposition par bandes des couleurs (tons de violet et rouge).

L'image de la réclame dont le personnage est Icare est une perspective aérienne à plongée accentuée.

La réclame consacrée à Eole représente en perspective serrée un voilier (une plongée). La surface de l'eau est une combinaison de lambeaux de différentes brillances; sur ce fond, le voilier penché annonce un vertige euphorique.

A Ulysse on a réservé une plage fameuse (IL.1): des lignes droites et courbes se coupent délimitant un espace abrité. La plongée définit le volume de cet espace et détaille son organisation (imaginons-le photographié d'une barque, au niveau de la mer).

Enfin, l'image de la réclame qui invoque Narcisse (IL.7) présente au centre du sous-champ supérieur une région sombre percée par une petite surface de brillance très intense. Il semble qu'une rivière sort de sous la grotte et déferle devant nous sur une grande surface; la variation d'intensité de la brillance sur les pièces d'étoffe que forme la mer amplifie l'espace.

Le thème est repris dans chaque composante des messages publicitaires; cependant, on ne saurait s'attendre à la voir se répéter tel quel (une réclame utilise des langages différents – verbal, visuel – aux propres lois expressives). Partons du slogan: *Chosen by the Gods*. Les titres en sont des illustrations; l'illustration

> a le rôle de renforcer l'adhésion à une règle connue et admise, en fournissant des cas particuliers qui éclairent l'énoncé général, montrent l'intérêt de celui-ci par la variété des applications possibles, augmentent sa présence dans la conscience. (Perelman, Olbrechts-Tyteca, 1983: 481)

Les petites images montrent les personnages mythologiques; les grandes offrent le correspondant visuel d'un mot du titre: *light* et la lumière sur l'Acropole, *countryside* et de larges plaines, *beaches* et une plage entre tant d'autres, *breath* et des embarcations aux voiles gonflées, *fun* et de l'entrain sur le pont d'un voilier, etc.

Les textes, on l'a vu, présentent des attributs des personnages mythologiques et égrainent les beautés qui leur auraient influencé les choix.

Cette répétition de l'idée devrait rendre le lecteur prisonnier de l'isotopie.

Conclusions

Il faut également mentionner la contribution que la mise en page des éléments de la réclame apporte à l'isotopie de la déification. Cette mise en page rappelle un détail de temple grec. Les paragraphes, dont l'identification est facilitée par les lettrines et qui sont légèrement distancés les uns par rapport aux autres, sont des transpositions de tambours de colonne. La seconde image, la petite (celle du personnage mythologique), et le titre sont l'extrémité supérieure de la colonne-texte, comparables au chapiteau. Le logotype et le slogan sont une sorte de correspondant du stylobate. L'image du grand quasi-carré évoque des métopes; dans la partie droite de la colonne, la photographie – que le titre, la petite image carrée et le texte ont coupée – continue: on peut penser à une frise. (Certes, ce système de correspondances est une analogie; il serait amusant de continuer en se demandant où sont les triglyphes ou si la petite photo et le titre sont des chapiteaux ou des triglyphes ou si la petite photo est un chapiteau et le titre un triglyphe, etc.)

IL.6

IL.7

Chaque réclame renferme trois carrés: le logo, la petite image, la grande image. Ils peuvent être intégrés à un système de parallèles et perpendiculaires à même d'évoquer un autre trait définitoire de l'hellénité, l'esprit ordonné jusqu'à la discipline géométrique.

Certaines réclames de cette campagne ont été présentées en deux variantes, sur une page et sur deux pages de revue. La mise en page à extension horizontale diminue fortement l'effet de la mise en page verticale (IL.6 et IL.7).

La photographie déployée sur l'horizontale a des dimensions suffisamment grandes pour forcer le destinataire à la considérer séparément du reste de la réclame. Qui plus est, elle exige un regard panoramique, un regard qui a besoin d'un certain temps pour parcourir l'ensemble du champ visuel (il s'agit ici de la grande image, et non pas de la réclame dans son ensemble). Les rapports entre surfaces (titre, texte, grande image, petite image, logo, grand rectangle blanc de la zone centrale et inférieure gauche) se modifie et rend difficile la perception de la réclame comme un artéfact unitaire.

L'organisation de la réclame qui évoque des éléments du temple grec propose l'isotopie de l'excellence grecque. C'est là une isotopie subordonnée à l'isotopie fondamentale, de la déification de ceux qui choisissent de passer leurs vacances en Grèce.

Un thème pareil, impressionnant, nourrit la soif d'excellence des membres de notre société actuelle. D'autres campagnes pour la Grèce ont loué ou l'hospitalité et la passion des autochtones et la diversité des possibilités de s'y divertir, ou la nature paradisiaque, ou la fusion entre la passé culturel et le présent hédoniste… Ces thèmes peuvent être rencontrés dans des formes proches dans la publicité pour le tourisme d'autres pays également. Le thème de la déification est une idée audacieuse, à la force persuasive de laquelle de nombreux passionnés des mythes de la Grèce seraient heureux de se plier. Surtout lorsqu'il est consolidé à l'aide de tant de procédés, au niveau de chaque composante de la réclame et des rapports entre elles.

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GENDER STEREOTYPES IN ROMANIAN COMMERCIALS: WOMEN'S ROLES

Andreea SĂNDOI[G]

Abstract: *Considering the theory of social roles, gender differences are followed by contrasting social roles, occupied by men and women. Thus, while men are portrayed as being more rational, pragmatic, "breadwinners", women are seen as emotional beings, developing their identity by the means of roles that involve the idea of giving something. Throughout this research, we aim at outlining the women and men's roles in some of the Romanian TV commercials, considering different stereotypes. Thus, this article represents only a piece of a complex research, being based on the analysis of certain TV commercials. In order to reach to justified conclusions, we intend to emphasize different traits that are shaped by the advertisements' protagonists. These traits are fundamental in pointing out the masculine-feminine relation, which is certainly influenced, for real or in appearance, by some internalized conceptions and ways of living. Taking into consideration the material being analyzed, we can discuss about the following women's roles: the attractive woman, seen as a sexual object, the housewife, and, rarely, the determined woman, being able to take control over a certain situation.*

Keywords*: gender stereotypes, social roles, women's roles.*

Forming stereotypes is considered "the shortcut" that people's way of thinking prefers, the kind of knowledge economy that entails advantages for the show advertising.

Historically, the term *stereotype* appears in 1798, referring to the printers' domain. In printing, it is connected to the metal printing plate created for the actual printing of pages (as opposed to printing pages directly with movable type) and used the process extensively, revolutionizing the book trade by his cheap editions. These stereotypes were based on rigidity, fixity and pattern[1] (Moraru, M., 2009: 118).

The term is considered to be the "creation "of the French typographer Firmin Didot.

As far as the socio-psychological sense is concerned, the term is used by Walter Lippmann in his book *Public Opinion* (1922). Lippmann considers stereotypes as "images of our minds", which facilitate the process of relating to reality.[2] (Lippmann, W., 1960, Public Opinion, The Macmillan Company, New York, p. 84 apud Moraru, M., *op. cit.*: 119).

In 1954, Gordon W. Allport realizes a comparative study related to Lippmann's ideas, considering stereotypes as "primary images, in which a certain category is invoked to justify an attitude". Therefore, these mental drafts are not only

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[1] "Etymology supports this idea of inflexibility and conservatism by the meaning of the two words, taken from the Greek: *stereos*-solid and *typos*-sign."

[2] Lippmann associates this concept with images borrowed from arts, establishing certain analogies: "the stereotype forms borrowed to the world come not only from arts-in the sense of painting, sculpture and literature-but also by the means of our moral codes and social philosophy, as well as from our political agitation."

the result of mental perception, but also the effect of reason, which helps in the process of ranking and hierarchy of objects. (Moraru, M., *op. cit*: 121)

The path shaped by Allport was continued by the ’70’s psychologists’ generation, who emphasized the significance of categorization. Tajfel and Wilkes, one of the leading cognitive psychologists, believe that emphasizing traits determines the group membership, the dissociation being outlined by the contrast phenomenon. Thus, categorization is the process by which the similarities and differences between social groups are stressed.(Moraru, M., *ibidem*: 114).

Advertising is the field that reflects many social representations, by influencing and promoting certain images that are easily standardized through commercials. The connection between advertising and stereotyping concerns several aspects: the given product and its presentation, the relevant consumer and the advertising show, that usually “wraps” the product.

In the Dictionary of Sociology (edited by Oxford University), gender stereotypes are defined as “one-sided and exaggerated images of men and women, used repeatedly in everyday life. They are usually found in the media, where they operate widely accepted simplifications” (Băltăţescu, Iacob *et alii*, 2003: 587).

Most of the time, in the mass-media field, stereotypes are constructed by binary oppositions: masculine qualities compared to the feminine ones. Men are more centered on the desire to stand out, to assert themselves socially, while women relate better with others, are the family exponents and their choice is-almost always-connected to the others.

At this point of the discussion, the social role theory becomes fundamental, as it supposes that every individual acts according to its role, largely determined by gender. The connected values are easy to identify for each and every role: “for men-power, safety, individualism; for women-softness, beauty, sacrifice” (Moraru, M., *ibidem*: 135). Patriarchal societies always put women in men’s shadow, considering them as objects of pleasure, having less power of decision. Therefore, women are presented most often in the household environment, surrounded by children. Men are portrayed at work, active and important. Regarding the context of the presentation, the “balance tips the scales” all in men’s favor: women seem helpless, vulnerable in their world, while men are the authority, almost always being behind an imposing desk.

Discussions covering the mentioned issues are current since the ’60s, but not even in the present, this binary “picture” doesn’t seem to have changed significantly. In the collective mind, changing these images takes time. Nowadays commercials, even if do not shape this clearly, hide misogynistic tendencies. Thus, the Romanian successful commercials depict women either as ignorant drivers, or angry wives, in front of whom husbands are forced to lie in order to keep the freedom and occupations they had as bachelors. And these are only few of the evident stereotypes. In this situation, men are “pushed” to express themselves outside the domestic universe, as it would be a restrictive one (Moraru, M., *op. cit.*: 136). This perception of the family-as a constraining place-outlines femininity and masculinity in opposition. This is the result of a patriarchal society, in which the woman is often a source of irony or pleasure.

To allow us to form an idea of how these theoretical issues are outlined in Romanian advertising, we are going to analyze some ads that caught our attention because of the way they shape the woman’s image.

Măgura-All sugar and honey!

The first Romanian commercial that we bring into discussion is the one made for the cake named *Măgura*. If the first advertisement is from 2007, the following appeared in 2010. The TV spot can be viewed as a continuation of that of 2007, as the context is the same: a girl subtly looks at the boy she has a crush for. It may seem, at first glance, that this advertising shapes the image of a gentle girl, who just wants a look form the boy she likes. Paying attention to the others scenes means realizing the opposite. The girl wants, besides that innocent look, a first date (which shall take place near a lake, in a romantic setting, where the couple shall be accompanied by a mariachi group), a perfect wedding, as those in fairytales (*Ileana Cosânzeana's* Romanian myth, being kidnapped by Prince Charming on a white horse, is emphasized here), an outstanding honeymoon (outlining the image of an exotic and very…expensive destination), a boy who shall have his father eyes and, without appearing as an exacting girl, a little house (in Romanian, the girl's latter desire is outlined by the means of a redundance/pleonasm, which is intentionally introduced, in order to hide a subtle ironic tone, as on the screen there is the image of a huge house, more exactly, the image of a mansion).

The advertisement keeps the same slogan (*Măgura- the cookie of all cookies),* but introduces the leitmotif *all sugar and honey*. The two terms suggest, as connected to food, a pleasant taste. We should not neglect the archetypal value of the two ingredients, considered sacred and representing gods' food in the universal mythology.

The expression can also suggest that ideal of remote lands, appearing in Romanian fairytales. *Being all sugar and honey* may express the idea of opulence. Synthetically, the expression clearly outlines the girl's desires, even if, at a first level, this could be interpreted in the proper sense, that the mixed ingredients make *Măgura* the *cookie of all cookies*.

Alka-What if you wouldn't cook today?

Other advertisements that have caught our attention are the spots created for the *Alka* cake. The first of them, with the slogan *What if you wouldn't cook today?*, portrays a beautiful woman in the kitchen, announcing her husband by phone that she would prepare something sweet for the dessert. Being at work, the husband appears as terrified when hearing this. This idea is reinforced by his subsequent reactions: he rapidly throws the phone from his hand, jumps over his desk chair, pushes, on his way out, one of his coworkers, knocking the stack sheets she had in her arms and last, but not least, he remembers to take the fire extinguisher. The feeling of fear at the news that his wife will prepare something sweet does not fade at all, because, once at home and once in the building, he takes, on his way to his apartment, a bucket of water, from the maid of the flat building. Entering the apartment, his wife looks at him puzzled, asking what happened. While seeing the Alka cake, the man appears somehow ashamed of the thoughts which crossed his mind. Although funny, the advertisement has clear misogynistic overtones. The woman is shaped in a role that have become frequent lately, especially in men's opinion, that is the image of a woman that lacks any skills of a real housewife, as seen in the past.

Taking into consideration the evolution of society, it becomes obvious that the woman is able to handle her kitchen "duties" working much less than she did before. However, this should not entail a pejorative men's perspective. We believe that women

should be valued, as they manage to divide their time according to a certain order of priorities.
The lyrics of the song chosen for the soundtrack of the ad, *Baby Love*-The Supremes, are very suggestive, shaping the story in which a man hurts, by his behavior, his lover's feelings.

Alka-It puts some soul in it!

We continue our analysis with another Alka advertisement, the one with the well-known slogan: *Alka- It puts some soul in it!* This time, the feminine character appears in the role of a well-arranged woman, placed, again, in the kitchen, while trying to prepare a cake. Very concerned with the preparation of the dessert, she forgets about the food in the oven, which is compromised. Unfortunately, the cake also appears to be a total disaster, so all that the woman can do is looking with great disappointment of her ruined dishes. The husband turns out to be the "savior" of the situation, as he comes home with flowers for his wife and with a big *Alka* cake. In the last sequence of the commercial, while the wife is happily looking at her perfect manicure, the husband comes with some slices of Alka cake on a plate.

Not accidentally, the spot has as soundtrack Tom Jones' song, *She's a Lady*, a song that advises men to treat their ladies with respect, valuing them for what they mean, and not necessarily for their cooking "skills".

In this commercial we can see, once again, the attempt to stress the woman's current status. Although she appears in the same "setting", the kitchen, she is concerned with her image (she is arranged, well-dressed), which is far away from the image of the normal housewife, as it is outlined in the collective mind.

Moreover, unlike the previous ad, the husband is the one that comes with the solution, by buying the cake. But does he do this because he is aware of his wife's "skills" or just because he wants to show his respect and love for her? Which is the dose of misogyny in this spot?

Alka-Because things have evolved!

Continuing with the series of *Alka* commercials, we decided to analyze the two spots with the slogan: *Because things have evolved!* The idea that women are not to be seen as "slaves" in the kitchen is highlighted by a presentation of the beauty industry evolution. Thus, if in 1954, the first electric curlers appeared quite large and inappropriate to be used with pleasure by women, now, arranging the hair is a pleasure, as the protagonist ad sits relaxed in the chair at the hairdresser, being arranged by a stylist. For relaxation to be complete, the happy girl tastes with pleasure from a slice of Alka cake.

The same "trend" is reflected in the second spot, having the same slogan: *Because things have evolved!* Progress appears to be outlined through three images of women-housewives: that of the maid who has to endure her mistress' pretentions, that of the flirtatious wife, whom the husband serves a glass of champagne, and that of a wife and mother (surrounded by two children) for whom the cooking does not seem a dreadful duty, but rather a pleasure. Reaching our days, the woman is pictured in a very modern and clean kitchen (a sign that she did not need to "use" it), while opening an Alka cake, slicing it and placing it on the plate, ready to be served.

If we would ignore some of the sexist nuances of the commercials made for *Alka,* we could say that the advertisements are trying to emphasize the active role of women, especially outside the kitchen. They have evolved, being able nowadays to highlight the qualities and capabilities outside the housekeeping.

Avon

Another commercial that has caught our attention is the spot for Avon cosmetics, whose image is represented by the Romanian singer Antonia. This time, the advertisement uses a female voice-over and in the end, Antonia's voice comes to confirm the quality of the promoted products.

Despite some of the positive aspects reflected in this commercial, there is that risk called "the beauty myth", an ideal of female beauty promoted by media, which, however, has no real correspondent. The term was created by Naomi Wolf (1997) to describe the pressures of the patriarchal ideology, which are permanently disseminated by mass-media and advertising. That obsession with physical perfection, impossible to reach, generates insecurity, depression, physiological disorders with terrible effects for the individual, but beneficial for what consumer society means. (Dragomir, O., 2002: 261) Although apparently, this "beauty myth" may be the effect of a certain development of women's image, behind this mask lies a new Procrustian bed. It's like endless domestic drudgery is being replaced by silhouette, diet or, in this case, makeup drudgery. These advertisements may create "the effect of real" (French sociologist Pierre Bourdieu), which supposes that people, in this case, women, totally believe what they see, without putting beyond a critical process the displayed information or image. There is, therefore, through these advertisements, the risk of creating a stereotype: that women must submit a pattern in order to be appreciated and loved. Dominated by the aspiration to identify with certain patterns, women become victims of symbolic manipulation through the beauty myth.

From the beginning, the *Bergenbier* brand, with its well- known slogan, *Friends know why!*, seemed to promote a set of rules, like a secret code to which women's access was clearly denied. Among the following commercials, there is only one that promotes the image of an intelligent woman, who knows how to get what she wants from a man, without taking exclusively advantage of her physical appearance. In contrast, all the other advertisements make masculinity (with all that it concerns) that unique "brand" of *Bergenbier*. We believe that this exclusive masculine "trend" has rapidly turned into misogyny.

Bergenbier -The Order

In a bar, there are three ladies and three men having a date. The three men prove out to be real gentlemen, as they let the ladies to order first. Having a good time, the girls ask the waiter the name of the cocktail they had previously had. With a seductive voice, he tells them the name of the cocktail, Tsunami Passion, and then, without that charming tone, he informs the girls about the ingredients it contains: vodka, juice plum and mineral water. When one of the girls orders such a drink, one of her friends insists that the cocktail be decorated with the same little umbrellas as previously. The next scene of the commercial follows the men's "corner", who subtly imitate the girls' behavior, adopting a patronizing and ironic look. Deciding they will have *Bergenbier*, the men make a discreet sign to the waiter, which means (using the

translation that appears on the screen) “without umbrellas”. A reference, of course, connected to the ... girls’ “innocence”, that stirs the gentlemen’s laugh.

This advertisement portrays the image of women as having a questionable intellect and being very easy to fool.

Bergenbier-You’re not anymore the man I feel in love with!

The second spot starts with the image of a smiling biker gang, that take advantage of their hobby: high speed, then relaxing while having a beer. Within the bikers’ group, one stands out, becoming the “main character” of the commercial: a biker with long hair waving in the wind, who, once arrived in front of the bar, is served with a beer by an attractive lady. The subsequent story is quite known: the beautiful lady “monopolizes” entirely the biker. Thus, the man is admonished for the bad conduct which he had taken from his friends; he decides (of course, following his girlfriends’ advice) to give up his long hair, although he does not seem at all pleased. Moreover, while visiting a car showroom, even if he stops-nostalgic-in front of a motorcycle, at his girlfriend’s “friendly”...urge, he rapidly leaves that place and follows her. Finally, after all the changes he had gone through, willing or not, one morning, the man is greeted by his girlfriend by saying: *You're not anymore the man that I fell in love with!* These last scenes of the commercial are accompanied by the following suggestive words:. *yet another reason*…

We are being outlined that it is actually another reason why the man deserves to celebrate Men’s Day, being honored for the stoicism with which he endured his lover’s “tortures”. Finally, he “treats” his queries with a beer, among his biker gang.

Thus, once again, we are being confirmed the fact that men and women’s representation in advertising is far from being modified. We face this aspect mainly because the social role according to a cultural mindset hardly changes. The previous commercial shows a woman in the girlfriend / wife’s role, whom is impossible to please. In front of her, the boyfriend/husband is almost unable to keep his freedom or to continue with his bachelor affairs. His bachelor behavior must radically change.

Bergenbier-The Unfiltered

It is, maybe, the only commercial of this brand which outlines a different image of the woman, by letting her step away from her classical “setting”, the household. By the way she acts in this advertisement, the main character of the spot emphasizes a new feminine typology, namely that of a self-confident woman, aware of her qualities, both physical and intellectual. The commercial keeps, indeed, a little part of a stereotype: the woman remains the “object” of the man’s gaze, but, even so, she no longer plays the role of the girl who expects to be proposed by some handsome man. She is determined and she dares to make the proposal herself. We may even say that there is a kind of anti-stereotype, an obvious “exchanging roles, that leads to the impression that the man is a victim”(Moraru, M., *op. cit.*: 136) , fact that does not match for each and every mentality. The young lady adopts a direct approach, initiating a discussion with an unknown man, in a bar. Before leaving, she gives him her phone number and shares a piece of advice that will help him not seem “desperate”.

The man seems surprised by this situation, in which “the hunter” becomes “the hunt”.

The awkward of this situation is thus associated with the new unfiltered Bergenbier. New roles, new taste!

Nowadays, we see that the ads go beyond that transactional framework, becoming a reflection of our culture and mentality. The economic level of advertising hides, obviously, that, "need behind the need'", but on the cultural level, advertising is seen as a component of popular culture. Advertising reflects the values of a society, which it takes into account within the process of creating commercials.

In trying to highlight some conclusions from the analysis performed on a number of commercials, we can say that "gender explains the dynamics of men and women interactions, but at the same time, this dynamic seems to be a society structured one" (Băluţă, O., 2006: 31).

The advertising specialists do nothing but to use "codes and conventions developed over time, based on certain ideologies" (Petre, Iliescu, 2004:199), which are then spread by the means of socially accepted practices.

The commercial made to promote *Măgura* cake shape the following stereotypes: women are demanding, very hard to please and hard to understand. In an "all sugar and honey" relationship, man should make special efforts, managing to live up to his girlfriend's expectations.

The advertisement for the Alka cake is trying, to some extent, to portray the image of the woman outside the classical kitchen "setting", but even if things have evolved, the fact that she is not able to show any "cooking skills", appears as inappropriate for a woman.

Beer commercials seem to reflect more clearly the dynamics of male-female relation in Romanian culture. In a previous analysis, we dealt, within beer commercials, with outlining the stereotype that women are not such good drivers. In the previous Bergenbier commercials, we may see the reflection of the following stereotypes: women are easily fooled, having a questionable intellect, women are authoritarian, infringing the freedom spouse and always trying to change him.

We believe that a new socio-historical context would suppose a reorganization of the traditional models, no matter the domain. This shift would mean a more flexible, open-minded perspective.

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COMMENT ÈCRIT ON L'HISTOIRE?
THIERRY DE MONTBRIAL, JOURNAL DE ROUMANIE

Otilia SÎRBU[G]

Abstract : *Thierry de Montbrial is the Founder and President of IFRI, France's leading think tank. He is also Chairman of the World Policy Conference (WPC), which he founded in 2008.Every aspect of his intellectual engagement and action are permeated with the idea that progress in human societies is possible when reason and sensitivity are harmoniously combined. Trained in the exact sciences and in particular mathematics, in which his interest has never flagged, he wrote his doctoral thesis at Berkeley on the time dimension in the economic theory of general equilibrium, directed by Gérard Debreu, 1983 Nobel Prize winner. The concepts of time and equilibrium, and thus History, can be found throughout his work. In his view, economics remain the queen of the sciences of action, even though, as 2008 showed, reality sometimes offers a harsh reminder of its limits. to extend the scope of his explorations and action to international policy and strategy. Having formed an expert team with some of the most brilliant minds in the field, he worked in the firm belief that, in these areas too, while knowledge ordered in scientific fashion is of the essence, it must be applied with an in-depth understanding of others, with respect, tolerance and empathy. Over the course of his six years at CAP, he established an "intellectual diplomacy" never before seen in France, which led him to travel the five continents, meeting with others and building ever more ties. This experience was pivotal, enabling him to go to other cultures with an open ear.In the same spirit, he brought the concept of the think tank to his country in 1979, when he founded the Institut français des relations internationales (Ifri), now considered one of the best in the world. In his view, think tanks have a major part to play in the 21st century, putting flesh on what are still the bones of global civil society. While geopolitics is often associated with war, Thierry de Montbrial has unflaggingly worked for geopolitics of peace. He feels that there is no collective undertaking more important than the creation of legitimate and effective global governance. Toward this end, in 2008, he initiated the World Policy Conference (WPC), which over six years' time, established itself across the planet as a forum of prime importance. The seventh WPC will take place in Seoul, from 8 to 10 December 2014.The two-fold scientific and human dimension of Thierry de Montbrial's work is expressed in his many books, teaching and conferences, which often overrun the bounds of economics and international relations to touch on philosophy and spirituality.*

Keywords: *equilibrium, human dimension, romanian spirituality.*

Thierry de Montbrial est, à l'origine, mathématicien. Il est connu aujourd'hui dans le monde intellectuel et politique comme un spécialiste de très haut niveau dans le domaine de l'économie et de la politologie. Mais, il est, à la fois, un philosophe de ce monde. Fondateur de l'Institut français des relations internationales – IFRI - membre de l'Institut de France et membre d'honneur de l'Académie Roumaine, **Thierry de Montbrial** brosse dans son *Journal* un tableau personnel de la Roumanie. Le professeur Thierry de Montbrial, s'il savait à peu près rien de la Roumanie, après la chute du régime communiste, il est devenu un spécialiste de nos problèmes sociaux, du monde roumain. Il voit bien les Roumains, il pense à leur place et il veut leur offrir une vision du monde. Surtout par leur culture, par un aperçu du passé, par l'espoir de leur avenir.

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Membre de l'Institut de France et de l'Académie Roumaine, fondateur de l'Institut Français des Relations Internationales, Thierry de Montbrial a publié son « Journal roumain » en 2012, où il a fait le récit de ses visites en Roumanie de 1990 à 2010.<<Les grands maîtres de notre tradition humaniste, comme Rabelais ou Montaigne, nous ont appris que le savoir << ça sert d'abord à former le jugement>>, et qu'une tête bien faite vaut mieux qu'une tête bien pleine. A deux siècles de distance, le prince de Talleyrand distinguait clairement le savoir , le savoir-faire et le savoir-vivre, et n'hésitait pas à conclure que des trois , le plus important est le savoir-vivre. On a envie d'ajouter à condition d'avoir les deux autres. Dans le même genre, Diderot observait: «L'ignorance et l'incuriosité sont deux oreillers fort doux; mais pour les trouver tels, il faut avoir la tête aussi bien faite que Montaigne» (Thierry de Montbrial, 2012: 386). D'après Montbrial, «l'ignorance est mère de tous les maux». Pour lui, l'éducation doit former l'esprit, le corps aussi, d'une manière équilibrée. Pour un vie réussie, le rapport entre savoir, savoir-faire et savoir-vivre doit être «sain».

> Son discours est celui d'un témoin bienveillant mais détaché, filtré par l'expérience de quelqu'un qui regarde les choses de suffisamment haut pour apercevoir les grands itinéraires sans se laisser abuser par la poussière de nos agitations quotidiennes>> (Virgil Tănase, 16 dec.2013, RFI).

Le „discours" de Thierry de Montbrial este celui d'un connaisseur, il est temoin actif de son histoire, de notre histoire.

> Après la langue, l'histoire. Je crois que pour accéder à l'histoire des autres, il faut commencer par bien comprendre celle de son propre peuple, non pas pour exacerber un quelconque ethnocentrisme, mais au contraire parce que là encore l'histoire particulière d'un vieux peuple introduit à toutes les facettes du comportement des sociétés humaines.L'identité d'un peuple s'exprime par sa langue et par son histoire, et seul un peuple avec son identité peut s'ouvrir sereinement aux autres et jouer un rôle actif dans des constructions géopolitiques oriéntees vers la paix et non pas vers la guerre (Montbrial, T.,*op.cit*: 387).

Thierry de Montbrial, membre de l'Académie des Sciences Morales et Politiques en France et membre de presque de toutes les académies importantes du monde, est un esprit européen qui n'a pas le complexe de la supériorité de l'Ouest. Il est respectueux avec nos traditions, avec les traditions du monde. Il est séduit quand il parle de notre peuple: les gens qu'ils connaissent sont intelligents, cultivés, les femmes sont élégantes et belles, l'atmosphère est d'une facture traditionnelle. Grâce à sa réputation intelectuelle, grâce à sa façon d'être, „d'accepter" les différences sociales, Montbrial jouit de la sympathie içi en Roumanie, dans ses milieux, politiques et académiques. C'est pourquoi, il a décidé de nous consacrer son journal.

La culture est celle qui influence et détermine l'identité et l'altérité. Ce mot - alter - appartient du latin et il signifie «qui veut dire autre, autrui». L'altérité c'est donc « le caractère de ce qui est autre ».La culture contribue à la découverte de l'identité, la capacité de voir le monde, un autre monde, de penser à l'autre, à celui qui est différent, à dire de tout ce qui n'est pas moi.Thierry de Montbrial a eu la chance, il a la chance d'appartenir à la culture du monde qui lui permet de comprendre la différence, la langue, les coutumes différentes, la politique, l'histoire. L'essence de la vie. Montbrial voyages dans l'espace du monde. Sa culture est celle qui lui permet de comprendre le monde. L'augmentation de la compétition économique et la mise en concurrence créent plusieurs incertitudes. Face à cette instabilité et à cette fragilité, Thierry de Montbrial a beaucoup écrit des études qui en présent sont des ouvrages de référence dans la matière. *L'Action et le système du monde* (2002, quatrième édition augmenté 2011) est traduite en langue roumaine. Une étude ample sur les lois visibles et invisibles de la société.

Thierry de Montbrial considère que les sociétés humaines évoluent en fonction de certaines lois. Un exemple est la science de la praxéologie, une science plausible si elle n'est pas exacte. Cela signifie que tout peut être prévu, déterminé et classé.
Dans son discours de réception de l'Académie Roumaine, Thierry de Montbrial a déclaré ce qui suit :

> En me présentant aujourd'hui devant vous, j'ai conscience de l'apport inestimable de votre nation à la civilisation européenne, du droit qu'elle a acquis au long des siècles à participer pleinement à l'oeuvre d'intégration entreprise depuis un peu plus de quatre décennies à l'Ouest de notre continent, des devoirs des uns et des autres pour rendre cette participation possible au plus vite [...].Peuples de l'Occident [...], n'oubliez pas tout ce que vous devez à la Hongrie, à la Pologne, à l'infortunée Roumanie. Ces peuples ont souvent arrêté les barbares, souvent les ont lassés (Thierry de Montbrial, *Le sens de l'histoire,* Discours de reception, L'Académie Roumaine, Bucarest, 21 septembre, 2000)

Thierry de Montbrial convainc toujours. Il défend l'idée que l'Europe sera une Europe des cultures nationales ou... ne le sera plus. Donc, le *Journal roumain* de Thierry de Montbrial est un livre représentatif surtout pour ceux dont la passion de la politique, de l'histoire, de la morale les aide de voir les choses essentielles de la vie. On a besoin toujours de ceux qui pensent et qui offrent une vision du monde par leur culture, par leur capacité d'établir des liens réels.

Depuis la crise de 2008, l'Europe ne s'est interrogé sur son identité, c'est pourquoi un esprit eminent comme Thierry de Montbrial, auteur d'un ouvrage de référence dans plusieurs domaines peut être «une voix».
Il veut changer le monde par la puissance de la tolérance, de la profonde amitié. Son journal est un exemple à cet égard.
Commnet écrit-on l'histoire? Á cette question, Thierry de Montbrial répond: avec audace. Dans son opinion, il juge que l'Histoire ne peut pas être et ne sera jamais une science.

Paul Veyne - dont la spécialité est l'Antiquité et plus particulièrement l'histoire romaine – part de l'idée que l'historien écrit non pas l'Histoire mais des histoires. Donc il insiste sur l'aspect romanesque. De ce point de vue , l'historien n'est pas tellement différent du romancier. Mais, dit Veyne, il est tout de même différent sur un point, c'est que, contrairement au romancier, il s'est intéresse à la vérité. L'auteur revient constamment, dans son livre, sur cette notion de vérité, sans jamais d'ailleurs se pencher de manière approfondie sur ce qu'il entend par là». Notion d'événement il est très important dans cette équation, dans cette démonstration parce que l'événement reflète «une construction et un système interprétatif implicites [...] donc, il y a toute une construction implicite, à plusieurs degrés, à laquelle, me semble-t-il , nul historien ne peut échapper» (Montbrial, T., *op.cit*: 362).
Thierry de Montbrial pose des questions. Il élabore un livre dédié au peuple roumain, mais ses questions, ses réponses sont valables généralement. Ses réponses sont souvent comprises dans la question elle-même. Ce jeu est fascinant et inquiétant à la fois

> Je m'interroge parfois – puisque nous sommes chers amis, à l'Académie roumaine – sur le rôle des Académies par rapport à l'Histoire. Il faut faire extrêmement attention à ne pas prétendre écrire une Histoire officielle. Certaines Académies, s'octroient le pouvoir d'écrire ce qui serait la bonne Histoire. Cela peut être extrêmement dangereux [...] l'Histoire n'appartient à personne, même pas aux historiens (Montbrial, T.,*op.cit:* 368).

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CULTURAL DIVERSITY – AN INCREASING CHALLENGE FOR TEACHING ROMANIAN TO THE ENGLISH MODULE

Roxana Corina SFETEA[G]

Abstract: *The English module of the Faculty of Medicine which started with 7 students in 2002 now comprises approximately 350 students only in the first two years of study. They come from all over the world, mainly from countries such as Israel, Lebanon, Iran, Iraq, Jordan, Turkey, Greece, France, Germany, the United Kingdom, the Netherlands, Sweden, Canada, etc. Planning and delivering Romanian classes for such an eclectic group of medical students becomes more challenging every year. The aim of this paper is to discuss the relationship between the cultural diversity of these students and their ability to study Romanian. It appears that this depends to a great extent on their mother tongue (Hebrew, Arabic, Indian, Greek, Turkish, German, English etc.), knowledge of other foreign languages, ethnicity, customs, age, willingness to socialize with other foreign or Romanian students, etc.*

Keywords**:** *medicine, English, diversity.*

The English Teaching Module was set up at the Faculty of Medicine of the University of Medicine and Pharmacy "Carol Davila" of Bucharest in 2002. It started with 7 students from the Middle East, the United States and Europe. At present, there are approximately 650 foreign students enrolled in the six years of study at the English Teaching Module, out of which approximately 350 in the first two years of study. The admission quota for the first year has been of 200 seats for the past couple of years.

The foreign citizens applying for the English Teaching Module have to take an English proficiency test - as an entrance examination - in order to be admitted in the first year and, subsequently, they have to study Romanian for two years so as to be able to interact with the Romanian patients during the clinical years. For the past two academic years, this English proficiency test has consisted in a written examination comprising grammar and vocabulary exercises, as well as writing an essay on a general topic, testing the candidates' ability to read, write and understand academic English.

According to the laws in force, the grades for this entrance examination are given from 1 to 10 (the minimum passing grade being 5,00) and the foreign candidates are enrolled in the first year at the Faculty of Medicine in the decreasing order of the grade point average obtained at this written English examination

In the 2013-2014 academic year, the students enrolled in the first two years of studies came from four continents of the world, respectively from Europe, Asia, Africa and America. An overview of the countries of origin of these medical students reveals that they came from France, the United Kingdom, Ireland, Belgium, the Netherlands, Denmark, Sweden, Germany, Italy, Spain, Cyprus, Greece, Turkey, Iraq, Iran, Jordan, Lebanon, Syria, Yemen, Egypt, Morocco, Namibia, Somalia, Kenya, Algeria, Nigeria, the Sudan, Israel, Pakistan, India, Singapore, Thailand, the United States and Canada.

In point of English, the students came from countries where the official language is English and from countries where English is a foreign language. Insofar as language diversity is concerned, according to the classification of the languages of the

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world, the languages spoken by our students belong to the following families: Romance languages (French, Italian, Romanian), Germanic languages (English, German, Dutch, Swedish, Danish), Greek, Indo-Iranian (Persian), Afroasiatic languages (Arabic, Hebrew) and Turkic language (Turkish).

Working with the students enrolled in the English Teaching Module poses a double linguistic challenge involving two languages, i.e. English and Romanian. Irrespective of the fact that one third of these students come from countries where English is the official language, quite a lot of them actually have a different mother tongue, i.e. Romanian, Arabic, Indian etc., and they think in that respective language.

Their knowledge of English is unequal and, furthermore, once they become medical students they certainly do not improve their general English. At the same time, most of the foreign students' theoretical knowledge of English grammar is generally flimsy. However, they make tremendous progress in medical English, since they have to cope with their core subjects. The fact that they revert to speaking their mother tongue when they are not in class does not help them either improve their English, or learn Romanian. The students who obtained lower grades in the entrance examination find it difficult to take notes and to express themselves in English. Often, the doctors teaching the medical subjects are confronted with this problem.

Consequently, teaching Romanian - a Romance language - to foreign students whose linguistic background is completely different and who seldom interact with Romanian students is quite difficult. Moreover, after graduating from various educational systems, these students are confronted with preclinical subjects requiring previous general knowledge, i.e. biochemistry and biophysics, which they often lack. As a consequence, within the limited timeframe of the academic year, they focus primarily on the medical subjects, respectively anatomy, physiology, biochemistry, biophysics, genetics etc.

The foreign students who study medicine alongside the Romanian students learn Romanian better and faster, irrespective of their original knowledge of Romanian upon enrollment, due to their constant interaction with Romanian teachers and fellow students.

The fact that both in English and in Romanian there are many similar or identical medical terms, exhibiting minor spelling differences (*intestine/intestin*), but having a distinct pronunciation (*diagnosis/diagnostic*), which is of tremendous help to the Romanian students who study medical English, seldom helps these foreign students. As it is well known, in English there are many medical terms borrowed directly from Latin and rather few directly from Greek (since most Greek loan words came via Latin) - especially the anatomical nomenclature (*Nomina Anatomica*) - whereas in Romanian these medical terms were borrowed mostly via French.

During the first years of medical studies, most of the foreign students are too overwhelmed by the fact that they have to learn human anatomy with its anatomical nomenclature in English to make the necessary correlations with Romanian. Only the students of Greek, Italian, Spanish, Romanian and French origin benefit from these correlations and, as it was to be expected, they seem to learn Romanian more easily.

Romanian as a foreign language is a compulsory subject for the first two years of study and, in order to be enrolled in the third year, the students of the English Teaching Module have to pass a written and oral Romanian examination testing their ability to interact with the Romanian patients during their clinical rotations. Although teaching Romanian through English is the only available option, it is both an advantage and a disadvantage for the students. Except for the students whose mother tongue is

English, all the others are actually studying a third (or fourth) foreign language (Romanian) through a second (or third) foreign language (English).

As mentioned above, their knowledge of English in general, and of English grammar in particular, is unequal, and so are their grades (i.e. from 10,00 to 5,00 - the minimum passing grade). Although the students are split into small groups, only one Romanian seminar (two hours) per week is far from enough.

Furthermore, due to administrative constraints, a group includes students of various nationalities, which makes it impossible to select a teaching approach focusing on a particular linguistic issue specific to a certain language. For instance, the students of Indian and Thai origin pronounce Romanian sounds with greater difficulty and require more reading practice than the students of Arab origin, the Greek students make more spelling mistakes, since they frequently use Greek letters, etc.

Cultural diversity, or multiculturalism, more specifically linguistic diversity, poses a genuine challenge when teaching and learning Romanian. It is completely unrealistic to attempt to teach these students Romanian through their mother tongue, for the obvious reasons, but it would certainly be easier for them to learn Romanian. Another so far unrealistic goal would be to have only students who know excellent English and who have to learn only Romanian! Things being as they are, while learning Romanian, our foreign students are also learning English.

If we take the case of the Arab students coming from Israel, the situation is the following: they have already learned three languages, respectively Arabic and Hebrew (which is compulsory for the Arabs) and English at an intermediate or advanced level, and know they have to learn a fourth language. They are accustomed to learning a foreign language with its grammar. Nevertheless, in order to learn Romanian, they often have to translate the Romanian words into Arabic, sometimes through Hebrew (with the help of the Jewish students) because they do not know all of the words in English. Consequently, they find themselves actually studying both English and Romanian!

The native speakers of English coming from the United States and the United Kingdom seem to encounter more difficulties in learning Romanian than the students from other countries. It is our assumption that these difficulties are due to the fact that the respective students have never learned another language besides English, their mother tongue. Anyway, they exhibit genuine problems when confronted with the theoretical aspects of Romanian grammar and are unable to make linguistic connections.

Cultural diversity also means that the different cultures should respect each other's differences and maintain their cultural identities. The only downside is that most of the Moslem girls who rarely mingle with the other students, particularly with the boys, keep to themselves and, consequently, do not avail themselves of the opportunity of speaking in Romanian with the other students. Socializing with Romanian students in Romanian at the faculty would help them learn Romanian more easily, without actually infringing on their beliefs.

On the other hand, Moslem boys, like all the boys in the world, love sports and interact more both with other Moslems who speak good Romanian and with Romanian students. Consequently, they learn Romanian more easily, some of them becoming fluent by the end of the first year and even using colloquial words from all over Romania!

In the case of the students of Romanian origin, who generally come from the United States and Canada, we have noticed that only some of them are fluent in Romanian. In general, even if they do speak fluently, they do not write in Romanian.

Unfortunately, even after their fellow students manage to speak some Romanian, the students of Romanian origin continue to speak with them in English!

On the overall, observing cultural diversity appears to have both advantages and disadvantages and remains a subject under debate, not only in the Romanian class, but also around the world!

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IDENTITY AND ALTERITY IN THE MEDIA REPRESENTATIONS OF THE EUROPEAN REGULATIONS

Sonia Cristina STAN[*]

Abstract: *The Romanian integration in the European Union took an effort to adapt to the new regulations of this Community. This process has generated a rather artificial assimilation of those regulations by the Romanian citizens. In the media representations, this observation is more present, surprisingly, in the soft news (or human interest stories), where the effort of the Romanians to understand and follow the European regulations in different aspects of their social life is more obvious. When adapting to the regulations was not possible, a process of "adapting" and bending the rules took place. They were interpreted from a personal point of view (evaluated as a sign of social intelligence, of "cunningness"), then they were subjected to various ironies along with the European Union itself and finally those regulations were considered as mysterious signs of alterity.*

Keywords: *news, soft news, representations, regulations (norms), European Union, alterity*

Romania's accession to the European Union on 1 January, 2007 was no more than a formal process, implying transformation of internal social and institutional structures through constraint rather than deep assimilation. There is, however, a huge difference between accession and integration. From the moment of the accession (and even before that) the Europeanization process is initiated, aiming the transformation of society in its entirety. The newly accessing countries in the European Union are first and foremost interested in implementing the new regulations (Beciu, 2007: 58); however the full Europeanization process does not mean automatic translation of values, norms and practices but their assimilation. The Europeanization of the Romanian society has mostly taken place through formal mechanisms: implementation of the European regulations, norms, values and symbols at institutional level. However, all those have not generated pro-European behaviours and attitudes, too, such that this process finally generates European identity (Beciu, 2009: 195). The Romanian citizens have thus been obliged to adopt rules that were alien to them, without having the possibility to negotiate them, as those rules had already been established by the builders of the European Union. As was to be expected, those rules clashed with certain local values and mentalities and sometimes even with the cultural and historic heritage. Once the Union demanded giving up those peculiarities, tension, discontent and even anxiety have been generated. As all those could not be openly expressed, very elaborated constructions were generated at the level of the imaginary and collective representations.

Information about the European Union reach the citizens through the press, which makes it pointless for us to insist on the overwhelming role it is being playing on the dissemination of information about the Union. On analyzing the relationship between national media and the European Union, studies have prevailingly focused on

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the media's efficiency in disseminating information about EU policies and on the impact of the media as regards Europeanization.

The press initially delivered a bureaucratic and technical type of discourse, conveyed in institutional terms, difficult to comprehend and unattractive. The discourse on accession, though present in the press on a daily basis was rendered from the standpoint of declarations made by Romanian and European political leaders (having actually been called "expert-type" discourse), ending by being abstract. Only the image of the expert is personalized, whereas the non-governmental and non-institutional actors are not very visible (Beciu, 2007: 27-28, 58). When it exists, this type of discourse focuses on the discrepancy between "Deep Romania", "us" and "Europe". This discourse targets a collective identity. Even though openness towards Europe exists, the European project comes in collision with local traditions and mentalities. Thereafter, the debate on the EU issue could not be translated for the ordinary citizen to comprehend it. Debate forums, politicians and even the press have all learned a neo wooden language, forgetting whom it is destined to. That is why we can say that a real public debate almost never truly existed.

"Romanian media reflects only to a small extent or sometimes in a deformed manner the difficulties encountered by people in adapting to the challenges implied by the transformation of the whole society, generated by Romania's accession in the European Union and giving birth to novel social, economic and political models. The media reflects these transformations either through means taken from the West European media or through a strictly local approach. In both situations, the real issues of the Romanian society's Europeanization are eluded" (Schifirneţ, 2011: 35).

The need was felt to adapt the discourse (of both the politicians and the media) about the EU issues to the demands of the Romanian citizens, a process previously undergone in turn by other states before Romania, a process named "domestic adaptation with national colors" (Risse *et al.* 2001: p. 1). The used phrase is "domestication of the news" in the Romanian press as regards the EU information, events, policies and decisions.

Breaking away from that period mainly took place through television, advertising and entertainment shows (like Divertis and Las Fierbinti) which parodied the European norms, however thus succeeding to make them much more intelligible. Three months after accession, the first sign of Euroscepticism, or maybe just a doubt about the intellectual discourse (sympathizing the idea to accept everything coming from the EU as a kind of civilizing, even illuminating, absolute mission, to be undertaken by each and every Romanian) was a satire and humour Festival that took place at Bistriţa, whose European themes were: "With Bulă in Europe", "The wrong person in the wrong Europe", "The European bone", "The United States of Europe"[1].

In the absence of an authentic debate in the media, the description and assessment of certain local realities degenerated into strictly local, even intimate anecdotic, highlighting the Romanian citizen, a European today, not as an active citizen but as an "interpreter" of rules that he neither understands nor accepts. Rules that, furthermore, he tries to befriend with the weapons at hand: irony and wisdom. The Romanian European citizen therefore laughs at his own misfortunes, symbolically

[1] http://www.realitatea.net/bula-in-europa-printre-temele-unui-festival-de-umor-de-la-bistrita_48805.html#ixzz34KpdIdPP

signalling the distance that separates him from Europe (maybe through statute and identity but mostly through mentality).

Research design and results

The results of my research, which I will display further, are the secondary data of a more ample research performed throughout 2012 on a corpus of 11,000 pieces of TV news. The research targeted to disclose the place an influence of the "unimportant news" in the economy of the televised news bulletin of the most important TV channels in Romania. It mainly used qualitative techniques (content analysis). Among this news, there is news about integration, the European Union, the "Romanian" manner of understanding and integrating so important information. The research eliminated the "hard" news in favour of the "soft" ones[1]. At the level of public perception, the media discourse on the European issues, especially on norms and regulations is very different : on the one hand, an aseptic, neutral, non-intelligible, expert-type language (dealt with above) and on the other hand exotic, trivializing, attracting information, avoiding, however, real civic involvement.

The relationship of the Romanians with the European Union is heavily mocked at by the TV channels. News is broadcast where Romanians fail to interpret information regarding the norms or restrictions imposed by the Union, but the most frequent news is that where Romanians « adapt » to the norms, giving them a reading in accordance with their known cultural universe. As in the case of Dorel[2], the advertising field must have held priority in exploiting a vein pertaining to deeply cultural mentalities and habits. A production dated 2007, right before Romania becoming a member of the EU, a beer commercial (Bucegi), highlights in just one reply all that we use to call « Romanian cunningness » and adaptation of rules: four friends are having a chat in a pumpkin field as they are guarding melons, one of the chatters holding an somewhat undergrown melon and saying: « Hey, listen, these European norms, they say that all melons must be big. I don't know what we will do with these small ones ». The answer comes from an interlocutor who pours beer from a bottle: « Well, we will say that they are beans ». The others laugh like hell, as the friend with the wise reply adds: « As for this one, recycling calls it!», throwing the bottle of beer into a waste basket filled with other bottles[3].

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[1] An abstract of this reseach may be read at: http://www.unibuc.ro/studies/index.php?path=Doctorate2014Martie%2FMARGHIOALA+CRISTINA+-+Abordari+ale+faptului+divers+in+emisiunile+informative+TV+din+Romania/

[2] The character „Dorel", created by a tv comercial for a popular brandy (Unirea) dating back to the years 2000 has become the archetype of the Romanian worker: clumsy, mocked at by veteran mates, who are able to advice him, yet without helping him, since they are busy playing dice. Dorel is an improviser in everything he ventures to do, believing that "it will do", until he nearly messes everything completely, ending on a hospital bed after having sectioned several electric cables with a pick axe, leaving a whole residential district in darkness! As an archetype, Dorel is a reverse Bulă, that is he is right-minded guy, yet unlucky and a bit dolt, whereas Bulă is smart, even though unreliable, able to keep a clean face in every messy occasion. Dorel improvises in every situation, works superficially, is the victim of delicate situations and is also mocked at by his work mates. This commercial also succeeded to introduce a number of expressions in everyday language, like: „Any problems, Gogu?" „You rooootate and hit with the sharp side!" „Dorel, will you keep us here longer?" „Will we move with more talent?" and to set forth a charming character.

[3] http://www.youtube.com/watch?v=yjjHiOaUlvE

News mainly focuses on the incorrect, fraudulent or abusive use of European funds. The news notices:

1. Frauds, embezzlements, corruption and incompetence of the public servants, abusive use of the European funds, allocation of financing for projects that are never put in practice:

- farmers who obtain the money but never produce anything, trusting the existence of a legislative flaw; since there is no technical possibility to control every fund beneficiary, they are controlled randomly. The result is that farmers get the money, then they…take the chance, gambling on that they will not be caught.

> Şercaia commune, Braşov County. Five years ago, a German investor went there with great plans put on paper. Locals say that he has been receiving subsidies ever since. For 200 hectares and zero work, our German guy, anyway long gone from Romania, receives at least 32,000 Euro annually. Our officials took his word for granted in that he was set to work and took no pain to check whether wheat grows on his plot or weeds multiply in grandeur.

A TV channel criticizes the incompetence in a ironical key: *The head of APIA, the institution granting these subsidies says that he cannot do anything, as this is the "fashion" all over the continent* and displays the possible consequences: „*However, because it affords to follow the trends, Romania risks suspension of these subsidies* (...) (6 April, 2012, PRO TV).

- one farmer in Brasov receives almost 500,000 EURO annually to raise sheep and cows and for pastures (the subsidy is 40 lei per sheep, 400 lei per cow and 280 EURO per land hectare). Asked where the animals are, the farmer answers: *Those I used to have became salami, NATO meat, and I have sold from it.* In exchange, the farmer knows legislation, he knows that the flaws in European legislation allow him to do what he is been doing. European Union experts rely on the farmer's honesty, and the latter takes full advantage of that. *The law says that even if I no longer have the animals, I will receive the subsidy until 2014.* (PRO TV, 4 April, 2012)

- farmers who break the property law through "disturbance of possession", in their attempt to obtain, whatever the means, European funds that are granted for land leasing. The trick is the following: first they plough the peoples' plots then they ask those people if they want to give up the lands.

> 40 villagers from Voineşti commune, Iaşi County found their 100 ha pasture ploughed overnight. They then found out that the culprits would be the owners of an agricultural association from a neighbouring locality. For the most part, those plots were ploughed owned by people over 70 of age. The stake is the subsidy for every hectare – about 150 EURO received from APIA (PRO TV, 8 December, 2012).

Conclusions: The European legislation has gaps or relies on the honesty of people. That is what those that infringe it exploit, using cunningness and wisdom in eluding regulations. In most cases, the neighbours are those who notice misbehaviours or denounce the farmers who break the law. Is this civil attitude or envy ("let the neighbour's goat die, too" as Romanians say)?

2. Bizarre subsidies, which are ridiculed:

There is plenty of news usually concerning the clumsiness of Romanians in complying with norms and regulations, their intelligence and attempts to adapt those rules (attempts valued as proofs of cunningness and capabilities to bend the rules), like

those displayed above, but also a component where the EU is a direct subject for irony for issuing sometimes picturesque directives. Here is one of those:

> EU money for butterflies and geese. Land owners may receive up to 240 EURO per hectare, if they host on their plot rare species like the red-necked goose. Farmers are not allowed to use chemical fertilizers or... scarecrows (...) Farmers must not prove that those rare species are really there, because specialists know their track... (PRO TV, 7 April, 2012).
>
> The news highlights here, again, the wisdom displayed by our fellow countrymen:
>
> Dumitru Funda is a farmer and asked for a subsidy for 30 hectares, i.e. over 7,000 EURO. Now it seems that everyone in the commune sees red-necked geese on their plots (...). Ioan Iuraşcu owns six hectares of land in the area. So far, he has never seen the very rare blue butterflies, but what does that matter if money comes to him from a delicate wing beat (PRO TV, 7 April, 2012).

In another example, an entrepreneur from Alba County has the idea to ask for EU financing to build a touristic complex with thermal waters. The TV channel only selects the most exotic information: pools (though the compound encompasses more than that), in a village (*amidst brambles and maize crops)*, with sulphur waters and heated pools (*with the help of solar panels*), people strolling in bathing suits through the village, mixing in a paradoxical and ironical construction (PRO TV, 28 July, 2012). It must be said that although the information makes it clear that a very serious component is at stake (protecting rare species, for instance, or in the example above, an investment in a touristic and health care compound etc.), TV channels prefer an anecdotic approach, close to the miscellaneous news formula, based on a markedly antithetic construction (following the young-old, good-evil pattern), as is the news about the pool...in the village!

3. The largest section of news about the European Union is the one dedicated to the constraints generated by the application of the European norms triggering huge economic implications but mostly cultural ones (unplanned side effects, not taken into account and which pertain to cultural habits and values).Some are so exotic that they are ridiculed plainly:

- The European Union forbids the balloons, because they do not comply with the new Brussels regulations, they can be swallowed by small children. *According to the directive, children under the age of 8 are no longer allowed to inflate balloons.* Antena 1, 10 October, 2011)

- The European Union bans the reuse of jars for the tinned food made by small producers. The news below is typical to the pattern of elaborating the news regarding European Union regulations at the commercial TV channels.

> After casting glances at the traditional producers, Brussels officials have invented yet another rule: nobody is further allowed to sell goods produced by himself/herself in reused jars. The reason: the chemical sterilizing substances reach directly the pickles and jams.
>
> "We have lived a lifetime with pickles ("me too, me, too" can be heard in the background) stored in jars by my grandmother, then by my mother. Jars washed clean at home are perfectly OK. In the old days, it was common sense to wash them with lye" a small producer says.

> However, tradition or habit is no argument in Brussels, to the extent that the EU enters the kitchen and changes the producers' plans. More precisely, the Union no longer accepts recycled jars to be used for pickles and jams (my note: so this was the idea!, we are supplied the hidden answer). The new norms aim exactly at the food tinned by the small producers and he/she who does not observe the rule may be held liable. In Great Britain, the fee may amount to £ 5,000. Whom the Union does not think about is no other than the consumer, who would get rid of the risk posed by chemicals used for cleansing if, for instance, the pickles jar were 5 lei more expensive (Antena 1, 13 October, 2012).

This news encompasses the following structure, which leads us to the story's structure: the European Union is out of preoccupations and from time to time, exactly like the "British researchers" it imagines one more rule. → The European Union has something against the small Romanian entrepreneurs (whom it *holds an eye on*, spying on them) and whom the Union wants to destroy. → The European Union has no considerations for traditions and brutally intervenes in the producers' life (*entering their kitchen*). → All these actually hide major interests (the collapse of the recycling market). → "initially, ordinary people suffer and the European Union has something to gain.

Apart from the ironical note, most of the news also contains the "adapted" variant of the regulation, not less full of humour.

> The directive must be applied but Romanians already have solutions at hand. The aim is not to have prices going up and the goods left unsold. "We already have a jar buy back concept. When this year's clients are contented by what they find in these jars, which they will certainly be, they will come with last year's recipient, which we shall fill, supplying the customer with a fresh one..." say a young small producer (13 October, 2012, Antena 1).

Almost every piece of news also contains a possible explanation: what precise hidden interests lay beneath this regulation: *The norm caused waves in Europe and the first to react were the English, who accused the EU of hindering the recycling programs* (13 October, 2012, Antena 1).

Whereas the effects of the economic implications were to a large extent predictable and could be assessed: food selling units obliged to shut down their business because they cannot comply with the imposed hygiene, space and production line norms, nor with the norms regarding the health of the animals (which would require a very large investment), farmers constrained by the too high standards to give up raising certain animals in favour of other more profitable ones, the cultural implications of such regulations are more difficult to assess, thus also becoming more difficult to apply.

For instance, a piece of news, about the obligation of slaughter houses to operate with staff qualified and certified to perform animal killing operations automatically makes us think at the way pigs are sacrificed on Ignatius Day, an old tradition with Romanians. Will people be obliged to call qualified specialists and give up the person the most qualified in the mind of every Romanian: the village specialist, known by everybody, who performs the job every year?

Actually, this is the news involving most strikingly the imaginary. The European Union becomes "the alien", "the other", which the community expels and since it cannot oppose, it stores anger against him. Attacking traditions is an almost

taboo subject. Things that Romanians had been doing traditionally for hundreds of years in a certain way will have to be done differently under the threat of sanctions: they will have to anaesthetize pigs before sacrifice on Ignatius Day, they will have to sell at the market eggs inscribed with numbers, will no longer be allowed to milk cows bare handed, or fabricate plum brandy in their own stills. All those are terrifying, scaring to death the ordinary citizen and causing him to endemically repel the Union.

We would expect such rules to stir popular revolt in villages but that has not happened. In just a few cases it really generated public debate and shaped attitudes. Faced with this anxious situation, that they could not have imagined, Romanians kept silent, obeying only theoretically, yet without applying the law. They "adapted" it, following the phrase: "we say what they say but we do what we do". The most known such cases after accession, that attacked the very spiritual being of the Romanians were those referring to pig killing and dead persons burial.

In these two situations, not even the Bucharest officials complied with regulations, "expecting regulations not to be adopted", as the news of the time flashed titles, warning on the danger of estranging and rejecting the European Union, which has actually happened:

> Close to the first Romanian Euro-Christmas, even officials in Bucharest hope that this rule is not applied. They warned the Commission that this interference in the Christmas tradition is the fastest way to destroy the positive attitude of the Romanian towards the EU, the publication also notes (my note: the publication is The Economist). Romanian veterinarians expect 1.5 million pigs be sacrificed in households at Christmas this year (Antena 3, 22 November, 2007).

The European Union is itself at a deadlock: although the rule has been issued and must be applied, as Romanian TV channels put it, Europe "will turn a blind eye" if, in fact, it is not applied.

> It is however possible that the Brussels officials tacitly accept that Romanians will break the Union's directive when they sacrifice pigs on Christmas, understanding that Romania has much more serious problems, that could, for instance trigger withdrawal of EU funds for agriculture, according to The Economist (Antena 3, 22 November, 2007).

Actually, the discussion is so complicated that even semantic interpretations are approached: *Last year,* (my note, the year at stake is 2006), *during the discussions in Brussels, Romanians asked if sacrificing pigs at Christmas could be granted the exception status that Muslim and Jewish butchers enjoy, but the Commission said it would not allow that. The exception only refers to religious rites, whereas the Romanian practices in question are not considered rites but traditions* (Antena 3, 22 November, 2007).

In an article in *The Economist*, the same referred to by the cited news, the publication agrees under the title *A dissertation on Romanian pork* that sometimes it is better that European rules are not applied by the book: *Sometimes it is better not to apply the full rigour of European rules*, reminding that this tradition had preserved *even the dark, kill-joy years of communism*[1].

Under the title *EU forbids traditional burial ceremonies*, two years from accession another directive attacks yet another tradition:

[1] http://www.economist.com/node/10131771

> *Starting next year, Romanians will have to bury their dead in accordance with European norms. Thus, the clothes of the deceased will have to be biodegradable and the shoes made of cart board. Transport will have to be performed in special, authorized vehicles, by no means in carts as it is usual in many rural areas. The death watch will no longer take place at home, nor will it last for three days, as the Romanian tradition says. The dead one will be seen to a chapel and hired mourners will also be banned* (Antena 1, 14 December, 2009).

Priests are rendered indignant, yet they have no courage to express openly but only under anonymity: *Such EU norms are against the tradition observed by our people. Romanians keep and mourn their dead one at home for three days. It must also be taken into account that these EU norms infringe a provision of the EU Charter which clearly stipulate that peoples' traditions must be respected*[1].

However, none of these rules, though adopted, are applied. Meanwhile, as time goes by TV channels don't even bother to keep up appearances: they broadcast news from death watches, report extensively from pig sacrificing ceremonies and reporters even taste rind in front of the camera, ignoring what should really be done according to the norms.

In conclusion, the Romania opposes at a symbolical level the "civilizing mission" emerging from the "centre" – the European Union, the later bearing in the collective imaginary the "alterity" the "alien" capable to storm his traditions, his century-long habits in the name of a suspect "asepticism" beneath which, in reality, economic interests disadvantageous to the Romanian hide. As a supreme and mutually accepted sign of protest, the Romanian eats rind, observes the funeral feast, goes on keeping the dead at home and even finds amusement at the absurdity of certain regulations which, choked by bureaucracy, have forgotten the profoundly humane dimension they imply.

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SOCIAL JOURNALISM IN ROMANIAN TELEVISION PROGRAMS

Cristina ŞERBĂNESCU[6]

Abstract: *Because we live in a time when the press is characterized by an excessive tabloidization we might think that topics not related to the senzational shows no interest for journalists. But social campaigns initiated and carried out by televisions in Romania in recent years shows that the interest in the life of the individual and the community still exist at the level of news editorial staff. This research tries to show if these campaigns reach their target, if the actions of journalists are changing something in society, if social empowerment can be activated or reactivated with these campaigns. We cannot help beeing doubtful and wondering: does the initiators of these campaigns follow audience and awards for quality journalism or they take seriously their role of "Fourth Power in the State" and tries to attract attention of the authorities or even to change something?*

Keywords: *social journalism, social campaigns, tabloidization, social responsibility*

Introduction

Media studies showed a significant increase since the beginning of the 90's. Most deal with how journalism has evolved, but especially with the way these steps of evolution are perceived in relation to ethical norms or classical conventions of the profession. Although it may have been used many terms to describe the phenomenon, probably "tabloidization" will remain the most representative for that type of media evolution which is rather a concept of marketing strategy.

In their rush to increase their audience ratings television concept has become somehow synonymous with the show world. Everything shows us the little screen must be spectacular because otherwise viewers would get bored. And for an certain audience the producers have speculated to the maximum the emotional involvement of those who are monitoring the programs.

On the basis of the relationship demand is very clear that TV stations offer what the public asks: sensational. It is broadcasted only what is new, relevant or interesting, so that any new information will be assigned with spectacular tint. This is very obvious in the news case , noticeable change goes from the fact that a common news with the potential to have much audience has a scenario, speech and the musical fund which the reporter and the editor will fit perfectly to ensure a maximum emotional impact.

The story is not a simple one, and the title would be *Handling Emotion*. And the beginning it could kick off with a TV team located at an event. Cameraman knows already the impact to the public of a close-up of a happy person or a gros-plan of a tear on a sad child cheek. The reporter is always seen as public representative, that person who is there only to be reporting facts to viewers, the briefing of "secure source".For this reason, looking at the early days of television, when the reporter was for those at home only one voice, the one that puts his questions, now the journalist has become part

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of the story. We seen them transmitting live the news or recording the material in the field, walking shoulder to shoulder with the people affected by natural disasters, helping them, or transmitting information from an helicopter. For the viewers, their presence is a certainty of truthfulness of the news. When is aleready in the editorial office, the news is prepared to "go out on stage". Editors, producers and publishers give their best to makes it the "News of the Day". Unfortunately, many times not all the matters relevant to the public are dealt with, the truth is told in half or even simple rumors get to make the subject of a news story, just for the sake of audience. Professional ethics problem is delicate on the current journalism. One of the most interesting answers related to this topic was given by Tom Wicker, political editor at New York Times magazine greatly rewarded for his work: "No question about it. Journalistic ethics is, I think, a real matter, a real subject, one that at least used to be scanted by the journalism schools. I think they ought to put more emphasis on it; but than again, it is very difficult. I wouldn't want to sit down myself, for example, and try to write a code of ethics for reporters. It is very difficult… What you have to inculcate to journalists- the editors should, and the journalism schools really should- is a sense of responsibility toward generally sound human values. There are times when journalistic values override what normally be considered human values. There are other times when they don't."(Newton, R., 1993: 10)

Social Journalism : place and role in the Newsroom

In the 90's as well has appearead in the USA the so-called *civic journalism*, "that journalism illustrated by various experiences of journalists to encourage the participation of citizens in the local community. American analysts show that this promotion of the proximity relationship and dialog with the public also has a positive effect on the quality of democratic life".(Lazăr,M.,2008: 12)

Over the ocean, this branch of journalism is highly developed. In Romania, however, only for a few years, it has begun to take large proportions. Val Valcu makes in his book Social Journalism (one of the few specialized publications in our country) one of the most relevant descriptions of the place and role of Social domain in a newsroom.

The opinion polls asked for by the newsrooms do not place the Social domain in the first 10 entries favorite of the readers." Health or Education are situated better., without talking about Timeliness or Revealings. Publishers attitude tells us, however, that journalists are the ones who started to minimalize it. What we have better worth to be on the first page, it is said at the meetings of the summary. Latest fallings within timeliness what remains and it's neither Political, or Sport or Culture, go to Social. The backway selection has created pages that do not shine and not restrain public attention; therefore they are neighter required,nor rejected". (Valcu,V.,2007: 32)

If such is the case in the written press, in television social journalism started to acquire other proportions. Journalists understood that politics is no longer in the foreground to viewers, but the interests of individuals and of the Community. Moderators rely on public's empathy , on his emotional involvement. "Thus, the news industry, like other cultural industries, has been subject to a steady process of concentration and conglomeration- one that involves news being produced by fewer interests" (Curan,J., 2000: 23)

Social campaigns in television

This is how social campaigns have occurred on tv, and they have been able to make very good audience. And at this moment it is suiteable the next question: why do the social campaigns carried by television stations have a greater impact on citizens than other TV genres? In addition to the effect of the proximity relationship or the feeling of identification with some situations I will like to quote Roger Silverstone:"television is a domestic mediun. It is watched at home. Ignored at home. Discussed at home. Watched in private and with members of family or friends" (Silverstone,R.,1994: 24)

Watching social campaigns in Roamania television stations I suppose we could classifying them according two criteria:

1. From the point of view of the relationship with the authorities:
- Campaign started to penalize the authorities
- Campaign started to warn the authorities
- Campaign started to help the authorities

2. From the point of view of the campaign purpose
- Campaigns started to help the public to acknowledge certain problems or dangers
- Campaigns started in order to assist certain disadvantaged social categories
- Campaigns started in order to change the legal framework

Both public television and private televisions, in collaboration with the institutions of the State or with non-governmental organizations have started or have been involved with various social campaigns, as an urge for responsibility on behalf of the public.

Since 2003 the National Television (TVR) has proposed to the advertising agencies in Romania to carry out and to disseminate a series of social campaigns to involve Romanian society. Campaigns have been carried out on the basis of each TV station targets, TVR 1 addressing to the community and TVR 2 to the individual.

"Defeat the Waters" in 2005 is probably the best-known social campaign that the public television has involved in. To help those affected by natural disasters TVR , together with the Romanian Orthodox Church, have started suport actions as well as information and mobilization actions of those who wish to help. The priests from all over the country have gatered food, water, blankets and clothes. Manner and monasteries have been offered donations to people who suffered because of the flood. TVR has brought changes in its programs to make room for special editions and for the support actions, by organising fundraising for those affected by the floods.

In February and March 2007 TVR has run the program "Global Parent", in partnership with UNICEF, that was a campaign to help the children with disabilities in Romania. The funds collected were used for social services for the reintegration and rehabilitation for children with disabilities, support for kindergartens for integration of children with disabilities, supporting and equipping a maternity, sustaining a project of therapy through art for children with disabilities, as well as activities/campaigns to increase public awareness on the non-discrimination subject of children with disabilities.

In 2007 TVR initiated the "The Violence on Stadiums" campaign. By this , the television station aimed to pull an alarm signal regarding the extended acts of huliganism on stadiums in Romania. It started since the unfortunate incident before a derby between Steaua and Dinamo team, at the entry of Ghencea Stadium TVR cameraman Robert Cristea was spat out, and beaten with the chain by eight huligans.

The News Departament has produced a series of documentaries and interviews with public figures in sports, but also with representatives of football teams' galleries. They also made reviews of outstanding events of violence on stadiums, both in the country and abroad. By these actions they wanted a reduction of violence on stadiums, of the huliganism acts.

"Help Roamania" is a campaign initiated in 2013 by the editorial news staff of the Public Television in order to change the voluntary work law in Romania, to convince many Romanians to do voluntary work. The touching broadcasted stories have brought audience edition by edition and the most tracked story (the one of volunteers from Ioana House) brought in front of the television screens 810,000 viewers, so we are talking about an average rating of 4.3 percent and an average market share of 8 %. We could watch the reports about adoptive grandmothers for the assisted children in the Princess Margareta Foundation, about the young Romanian doctor established in the US, which offers scholarships for Romanian children, about volunteers who are cooking for the Christians who go to bow to relics, about the Bucharest Ambulance Service volunteers, about the Center for Missing and Sexually Exploited Children volunteers.

The campaign has been carried out in collaboration with the Volume Federation, and the central purpose was to manage that voluntary work of Romania to be carried out in a common framework with the European one.

The journalists of the Intact Press Group , mainly trough Antena1 TV channel, in cooperation with the Always Close Foundation , have organized over the years social campaigns and foundraising campaigns for various causes.

In the summer of 2005, when massive floods have affected Romania, the campaign "Always close to the fellow human being" have collected funds for the affected people , for the renovation of schools, medical center but also for the purchase of vans to carry children to schools in hard-to-reach areas.

In November 2007 Antena1 broadcasted a televised foundraising through which considerable funds have been collected for Budimex Children's Hospital.

In the summer of 2010, the campaign "Water flows, Romania remains" carried out to help victims of Moldova floods has managed to gather 850 000 euros and have attracted 80 sponsors who were involved by providing building materials worth 225 000 euros and food and care worth 75 000 euros.

In 2011 took place the biggest medical social campaign, "I want to help!". By all Intact platforms were presented cases of suffering children, requiring emergency treatment or operations abroad. People have been receptive and over 40 cases have been dealt with.

Social reports carried out for the show "For the first time with Carmen Avram" bring international prestige for the Antenal 3. "Along way home", the feature story that tells the acount of Petrica Caslaru (the boy who had grown up in the horror camp of the Siret river. He had courage to return to Romania after 16 years, to meet the man who saved his life in an orphanage and to look for his mother) is a double winner World gold medal at New York Festivals World's Best Television and Film 2014, the categories Biography/Profiles and current affairs and nominated at the 35th edition of Emmy Awards.

ProTV television channel had carried on, perhaps, the most powerful social campaigns. A short time after its launch in 1995, PRO TV had started the campaign "Give and win". They followed "Days much clean", "Pro NATO" or "We care".

One of the most impressive at both visually and emotionally level is "There is life after death".The campaign purpose has been to empower the people, to mobilize the people

for donation of organs, in order to make as many transplants they could. “There is life after death” tripled the number of patients saved through transplants.

“We have life in the blood” is also a PRO TV news mark campaign started in 2009 in order to encourage people to donate bone marrow and to determine the authorities to set up a Nonrelated Donors Register. The success of this campaign has resulted in setting up the Nonrelated Donors Romanian Register. The reporter Paula Herlo argues, however, that this is only the first step: “Of course I will not stop here. For me, the campaign will be completed at the time when the Romanian Register employees will find a nonrelated compatible with a sick man, and the transplant will be made in our country”.

“Do you know what your children are doing?” is one of the most disturbing social campaigns carried out by Pro TV. It was conceived in order to trigger an alarm signal regarding the way in which the Romanian children are taken care of and educated, after the parents' exodus on working abroad, and which fail to keep a constant connection with their children, abandoned at home, in the care of relatives. The campaign brought to Pro TV news the Emmy for television, the first prize of this kind won by a TV station in Eastern Europe.

Pro TV is the first television station which launched the fight for the defense of animals rights. Through the campaign “Stop torturing animals” initiated in 2007 they had managed to change the law. The petition submitted to the Government, the Senate and the Chamber of Deputies by the stars of the group was signed by hundreds of thousands of Romanians. The Law 9/2008 - the new law for the protection of animals, provides for fines of up to 10,000 lei and imprisonment for those who torture animals.

Evaluation of social campaigns

In Val Valcu’s opinion there are two types of assessment of public policies and we might could apply them very well and on social campaigns: (Valcu, V.,2007: 274- 275)

According the evaluation time: a) prospective, in the formulating time of the campaign; b) on the way, to deployment or monitoring; c) retrospectively, at the end of campaign.

According the criteria: efficiency, yield; equity, fairness (interviews in depth, focus-groups, opinion pools); compliance; fitness with socio-political context; the expected impact and the unwanted impact (“double differences”method)

When evaluating the campaigns, Valcu says that journalists can use the sociologists questions, as it showed in Ann Bonar Blalock’s study “Evaluation Research and Performance Management Movement - from estrangement to “Useful Integration”, in order to find out if a campaign has been successful. (Valcu,V.,2007: 275)

For the process evaluation. The program is implemented as it wanted?; What structures, policies and practices are carried out in the implementation context?; How it affects implementation the campaign results?

For the results evaluation. Do the campaign beneficiaries feel the expected type of effects or other types, independent, for which the campaign is responsible?

For the net impact evaluation. Does the certain manner of campaign implementation produce a real difference between the independent effects and other influences?(By these studies they are trying to determine what results or effects can be attributed exclusively to the campaign, apart from other influences or events).

For cost-benefit analysis. The net impact of the campaign justifies its own costs? (Even if the program has a net positive impact, it doesn't mean that it should be continued).

Conclusions

Social campaigns of TV stations are able to change things at the society level. Maybe not as much as initially proposed, or maybe sometimes surprisingly much. As shown, after social campaigns carried out in Romania, probably the most important effects of those campaigns, in addition to the solidarity of the people, it would be increasing the number of transplante carried out, the setting up the Nonrelated Donors Romanian Register and changing some laws. It is true that the news stories are designed for the sake of the concerned categories but it is also true that emotional side is very much speculated, achieving a very large audience for television broadcasters (this is shown through the awards obtained by television stations). But what is essential in this social campaigns? Reporters communicate to the public real facts, events which could become at any time the reality of the man who is in front of the screen at home and due to this feeling is created the cohesion between public, reporters and the social campaigns subjects. One of the important aspects of those campaigns would probably be that of cooperation between TV stations and the State institutions. But we can't help wondering why State institutions do not take these initiatives until the time the television stations are making public the problems with which the society is facing. At the sociological level it would be very beneficial to make an evaluation of those campaigns, both through interviews with journalists who seek such campaigns, and opinion polls on the target groups or even of the population level. I believe that the sociological evaluation of TV social campaigns could generate important results for initiating other campaigns, which could be initiated in the light of these results.

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CATALANISM IN THE 1960S AND 1970S LATE MODERNITY AND ELEMENTS OF INTELLECTUAL, CULTURAL AND SYMBOLIC RENOVATION

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Abstract: *From the decade of 1960 onwards, we can talk about the emergence of a new tradition of Catalanism that constitutes the basis of the renovation of today's Catalan nationalism and independentism. From the 1960s onwards, an alternative identity is constructed, woven through increasing spheres of unrest and new small spaces of sociability that allowed an organised opposition to General Franco's dictatorship on the one hand and, especially after 1968, a super fragmentation and pluralisation of anti-Francoist political and cultural groups deeply tied to the cultural transformations in Europe and America in the late 1960s. The effects of postmodernity were beginning to penetrate into the Catalan identity model through the personalisation of the nation and through the incorporation of new elements that relegated the classical elements of national identity. From then on, we can talk about the emergence of a new tradition of Catalanism based on late modern traits and a post-nationalist Catalanism that is visualised in the appearance of class struggle and revolutionary Marxism, anti-imperialism, pacifism, environmentalism, the defence of sociolinguistics, of folk-rock culture, of leisure, feminist groups and discourses, the defence of sexual, national and ethnic minorities, etc. The new imaginary would articulate a series of transformations in the country's cultural and political expressions that can be followed up through musical movement the Nova Cançó, literary renovation, the revival of festivities and popular culture, the new conception of leisure, etc., expressions that appear as the fruit of the effort of these cultural and intellectual groups that we incorporate within this text.*

Keywords: *Catalonia, 1960s and 1970s, national identity, symbolic frame, identity personalisation*

1. Cultural and political change in the sixties

The cultural transformations throughout Europe after World War II have been widely analysed in the social sciences. The decade of 1960 becomes an especially paradigmatic period in the configuration of the new western capitalist mass and consumption societies of the second half of the 20th Century. However, in the case of Catalonia these transformations gain a prominent social significance for their constant conflicting position with the Francoist political regime. Under Francisco Franco's 1939-1975 dictatorial regime, the international isolation that Spain endured from the end of World War II to the 1950s, significantly conditioned the regime's self-sufficient economic model. However, international isolation came to an end with the outbreak of the Cold War and the international geopolitical interest in halting Soviet Communism. Somewhere between isolation and international complacency, Spain was admitted into the United Nations in 1955. In a period of European revitalisation, the regime's hermetic economic and social policies were progressively redefined due to its inability to remain deaf and blind to the growing economic internationalisation and its dynamics. The Stabilisation Plan (*Plan de Estabilización*) of Franco's regime was passed in 1959.

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This was a plan for economic redefinition that, together with Spain's entry into the Organisation for Economic Co-operation and Development and the International Monetary Fund, led the country to open up to Western Europe. This process is known as the regime's period of developmentalism (*desarrollismo*), during which the progressive economic liberalisation would encourage foreign private investment, industrialization, migration of Spanish workers to the whole of Europe and the well-known touristic opening of Spain. The campaign for the opening up of the economy came along with a propaganda discourse that intended to spread the idea of lack of social conflict thanks to the regime, as well as to promote some forms of modernity that, after the campaign '25 years of peace' (*25 Años de Paz*) of 1964, was complemented by the first legislative modifications such as the Press Law in 1966 and Law of the State in the same year (Font, 2007). However, the decade which produced the first deregulations also brought about the first public signs of questioning and conflict with the regime, after more than twenty years of ferocious control, repression and exile that had not given any room for the expression of political opposition as such.

Within this context of Franco's dictatorship, Catalonia was subject to the regimen's economic and social policies while enduring Franco's regimen's repression in cultural and political terms. Three dynamics were significant from a demographic perspective: first, a population growth during the 1940's post-war period; second, the migration of numerous contingents of workers towards both, the North of Spain –Catalonia significantly– and Europe in the 1950s and 1960s; and finally, as an effect of the previous two, an important urban redefinition, especially of industrial areas. In the case of Catalonia this meant that between 1950 and 1970, more than one million people arrived from Southern Spain. We also need to take into account that the Catalan language had been banned from public use since 1938, although from the 1950s some publications in Catalan were authorised –and during the 1940s re-editions of poetry in the old orthography were also authorised–, generally those published under the auspices of the Church and under the regime's control and censorship. In the 1960s, although the censorship was still active, publications and editions in Catalan were progressively recouped and became a fundamental instrument for national recovery (Santacana, 2013: 31-52). Another political condition worthy of consideration is that political parties were illegal and most of them fragmented between the new generations within the country and their leaders in exile. In the case of Catalonia this happened both to left-wing parties and nationalist parties –who were illegal but still operated clandestinely, especially between 1938-39 and 1945 when they expected the Allies to replace Franco's regime, as well as in the mid-1950s.

Socially and culturally, traditionalism and the influence of the Spanish Catholic Church strongly conditioned social and cultural practices permitted in the public space. However, the opening of the regime to European capital, and the fact that it could not portray itself as totalitarian, led to a certain degree of easing of the repression in order to gain foreign respectability. Spain could neither remain impermeable externally nor internally. Altogether this would inevitably entail the entry of new influences and tendencies that were being experienced throughout Europe: from the effects of the new mass and consumption society, to the new tendencies of cultural and political expansion that we put forward below. The results started to become apparent towards the end of the 1960s and beginning of the 1970s, and determined the emergence of a new social imaginary that we also explain in detail below. The process of liberalisation tailored to Franco's regime took the model of consumption, leisure and well-being as the new objectives for a growth based on credit. The quick introduction of the dynamics of

capitalist consumption had immediate effects in the consolidation of new cultural and social forms, and gave room to a new sphere of individuality, especially among the new generations that, like in the rest of Europe, would have long-term effects in society's practices and mentalities (Judt, 2006).

At an international level, the changes that took place in Eastern Europe and the Soviet Union had a direct effect on the ideological references throughout Europe, as also happened in Catalonia. An increasing questioning of the Soviet Block and the appearance of new models of communism outside the Soviet Union had a great incidence in politics and culture. The decolonization processes, the guerrilla movements in Latin America, the fight for civil rights in America, student demonstrations of the late 1960s in different cities, and the paradigmatic case of the French in May 1968 and the opposition to the Vietnam War among other phenomena also imprinted politics with strong ideological plurality. The influence of all these events and transformations would be particularly significant in the Catalan area –and Spain, by extension– that endured the oppression of a dictatorship, and therefore could tune into any of the fights against the social and cultural oppression of that time; the new political and cultural trends in the 1960s influenced an ideological redefinition of the reference elements of Catalanism. The powerful waves of political movements in the 1960s made of that decade a historical and ideological referent of what could be called the great cultural revolution of the 20th Century: characterised by its great capacity for crossing borders, spreading modernity, and at the basis of liberalising social practices and tendencies that give the individual a determinant main role. The modern mass culture was characterised by the promotion of informality in relationships, morality and behaviour; also by the generation of new cultural products, more visual and sensory, oriented to consumption and fashion, to individual satisfaction, and to a new production of expressions and manifestations adapted to the autochthonous cultures of youth. These cultural innovations were accompanied by implicit –and often explicit– social and political criticism of the previous values, of excessive institutionalization, of traditional morals, of State bureaucratization, of political, social and sexual repression, in short, all those practices associated to the preceding *status quo*.

In the case of Catalonia, the reference factors produced by this process of deconstruction of the social imaginary, all identified with the practices of opposition to Franco's regime. The 1960s entailed a new cycle of mobilizations and mentalities in the new national imaginary. First through the use of a language marked by the Marxist ideology and the class struggle, and second through an intellectuality that recovered the philosophy of suspicion, the interest in anarchism and the revolutionary thought. Social sciences took a leading role in the interpretation of society, and this fact would have a direct translation into the modern thinking of Catalan nationalism, and therefore, the reconfiguration of its imaginary. At the level of political action, this happened through public demonstrations of opposition mainly in the university and working arenas, in a clandestine manner and through limited actions in the streets. At the cultural level, it was through a proliferation of groups that ensured the dissemination of Catalan language and culture, incorporating sociolinguistic demands, and also through clandestine actions and possibilities within the regime interstices during this period. Willingness for critical innovation and transgression was projected in many of these demonstrations and practices. Thus, new social struggles such as environmentalism, feminism, the class struggle, anti-imperialism, and the reclamation of the cultural heritage revised and modernised were incorporated within the frame of the new late modern identities.

2. Crisis and transformation of the symbolic universe preceding Catalanism

The symbolic universe that modern Catalanism had developed before the 1960s-70s had been forged mainly since the 19th Century until the sudden political halt that the Civil War and Francoism entailed. It is important to take this factor into account because the Civil War and the political repression, together with the political exile of most of the Catalanist cadres of the Republic, marked a big leap between the symbolic universe from before the war and the symbolic universe of the generations that had not seen the war. Bearing in mind that Franco's regime had exerted systematic repression on Catalanism since 1938 (Benet, 1973) its slow and progressive recovery was therefore only activated in a fragmented way, and limited to a few cultural expressions in the second half of the 1950s. Although some preliminary actions took place in the 1950s as mentioned, it was not until the 1960s that a series of more or less organised initiatives for recovery were visualised. The recovery and revitalisation of Catalanism involved recovering the historical references and surviving intellectual testimonies silenced by Francoism in the first place, and doing it, where possible, through the recovery of the Catalan language, still banned in public spaces, as a fundamental element of Catalanity.

However, Catalanism prior to the Civil War had built an identitarian narrative based on four main lines of political thought: traditionalist Catalanism, radical Catalanism, *noucentisme* Catalanism and republican Catalanism. Traditionalist Catalanism had significance in Catalonia during all of the 19th and well into the 20th Century. Its national symbolic imaginary was based on a model of catholic regionalism inherited from the *Carlist* tradition and the conservative, traditionalist and anti-liberal positions. The symbolic referents of traditionalist Catalanism would primarily evoke an organicist "ethno-historical" conception of the homeland. A model that has its references in the German romantics and the idea of the *Volkgeist* as the national spirit, that in the traditionalist Catalanism took shape through a medievalist symbolic universe, where the catholic religion, traditions, family and property became fundamental elements in the symbolic construction of the Catalan identity. Radical Catalanism differs from the previous one in its liberal, particularistic character and the inspiring model of social patriotism, a tradition that appears along with the First Republic and that would have a prominent place until the Civil War. Although the symbolic universe of reference is removed from the previous conservative Catholicism, the ethno symbolic references of its identitarian conception are not far from the previous one: family, the land, the language, Catalan laws, history, folklore and traditions, were recurring elements of representation (Lladonosa, 2013).

From the beginning of the 20th Century *Noucentisme* Catalanism would break with the previous ethno symbolic elements for the inception of the Catalonia-city and the Catalonia-nation; a civilising and modernising idea of the homeland, where moral and cultural questions would gain especial prominence. *Noucentisme* Catalanism would seek to break with the references tied to folklore and tradition, especially those of a rural character, opposing the Europeanist ideal of modernity to romantic traditionalism, in which the ideal city would build a narrative to redefine romantic values such as the language, tradition, customs and geography through the sieve of modernisation. In parallel, during the first half of the 20th Century, republican Catalanism, –and to a certain extent the anarchist, socialist and communist tradition in Catalonia– would take a central role within the political and ideological arena and would place the social justice referents at the core of national identification. The great social ideologies penetrated deeply into Catalan society: the democratic, civic and voluntarist discourse

took on the social values of justice, freedom and love for the homeland, where the language and the aforementioned great ethno symbolic referents would continue to be present. Historically, republican culture has a time of predominance with the First Republic of 1873 and plays an important role in Catalonia during the 1930s with the Second Republic and up until the end of the Civil War.

However, as mentioned, the 1936-1938 Civil War marked a breaking point in the evolution of the abovementioned traditions, which were silenced, eliminated or exiled; the Catalan national referents had disappeared as memories, symbols and as public values. It would not be until the 1960s and 1970s that a significant change took place in the Catalanist tradition, a reconversion of the traditional frames of reference and the emergence of a new tradition, through the assumption of new postmodern ideological and identity frames. In the first case, inevitably, the different Catalanist traditions of the first half of the 20th Century did not have the possibility of adapting and evolving in a normalised way within the country's social context. Therefore, the reinterpretation and adaptation of the symbolic values and referents of these different traditions took place mainly among generations that had not seen them directly, who had had a narrative and an interpretational rather than a real contact with them, and also within a clandestine political context in which the discourses and practices of Catalanism were very limited. Regarding the emergence of a new tradition with a post-modern basis, it is worth mentioning that the division between the elements constituting modernity and post-modernity took the shape of a rupture between the reference values of Francoist tradition and their public institutions: values, structures and patterns of behaviour and social order associated to the dictatorial anti-liberal model. If the project of modernity conflicted with that of post-modernity, the anti-liberal fascist oppressive project collided head on with the 1960s' counter cultural values. All the anti-authoritarian gestures, all the individual expressions of breakup, all the practices and lifestyles that pursued informality in relationships penetrated Catalonia as a counter-cultural antidote and as proof of political resistance.

Therefore, the new cultural and political winds of the new mass and consumption societies of the 1960s had a determining influence on the new generations of young Catalans. The crisis of the previous symbolic referents and of their capacity of adaptation in the 1960s is obvious. Thus, the most organicist interpretations of the nation and the ethno symbolic elements such as the references to law, the family, tradition, country life, folklore, the mystification of medieval glories, strict religious components, etc. would lose their meaning. In the meantime, the traditional frames of reference would be reconverted, especially the language, through sociolinguistics, the defence of linguistic normalisation, the musical movement called the *Nova Cançó* and the new literature, the ideological demonstrations in defence of the homeland, the national political vindication and tradition. All of that in tune with a historical reinterpretation in the 1960s and the 1970s that attempted to resolve the abrupt shattering of the heritage of the Second Republic regarding the contributions of people to Catalanism; the recovery of the mass popular culture as a place of memory for Catalanism and the conservation of some of the *Noucentisme* clichés as basic references but with an interclass character, often through an interpretation of history from the standpoint of the class struggle. In this sense, the fundamental role of historiography in the reconstruction of the identity referents and democratic values of that period is undeniable. Moreover, the interpretations of the symbolic universe of Catalanism are conditioned by the new social reality related to Francoism, the new demography and the

intense flow of immigration (Cabré, 1999) within the framework of the class struggle and the sociological interpretation of the social structure during the 1960s and 1970s

3. Emergence of new frames of reference within Catalanism in the 1960s and 1970s

Since the 1950s in America and the 1960s in Europe, several far reaching social phenomena have occurred: a remarkable and progressive increase in social complexity, in tune with the complexity of social identities. Both phenomena entail a personalization of identities; that is, the search for and the definition of frames of reference that individuals find more plausible: where the individual is acknowledged as a specific person. Needless to say these deep transformations are the result of specific changes within western society of that time: the overwhelming mass consumption especially relating to a galaxy of products for both, individual and family consumption (those within the arena of communication and cultural media, such as the television, record-player, photo camera, etc., and those related with locomotion and tourism, such as the motorbike, the car, holiday homes, deserve special mention for their commercial and cultural impact); an important renovation in advertising and design; the emergence of a new universe of mass idols configured mainly from the pop culture (and pop-rock in the first place), and in relation with the so-called *eroticizing of culture*, understood in a civilising sense (Capdevila, 2012, 2014). All these changes entail important turning points regarding the globalisation of the social and cultural perspectives. Within Spain, and especially in Catalonia, these changes become profound in the second half of the 1960s. Besides, in Spain and more especially in Catalonia, these transformations coincide with the crisis of Francoism and the post-dictatorship political evolution.

We can assert that the changes we have referred to entail the emergence of a new cultural and symbolic imaginary within Catalanism and involve the emergence of a new culture of Catalanism altogether. The elements of this new imaginary and the new culture betray the basic characteristics of the cultural change that take place in the Western world during the decades of 1960 and 1970. However, the new frames of reference of Catalanism emerge partly from previous frames, subject to a reconversion both cultural and in meaning. What are the new frames of reference of Catalanism?

3. 1. Regarding the Catalan Language

One of these frames is the Catalan language conceived under new meanings and used in accordance with new cultural practices. The Catalan language is certainly a traditional reference of contemporary Catalanism since its inception. However it is the object of reconversions of meaning during the decades concerned, and, as it happens with the other referents, the personalising logic that characterises social identities is determining at the time we are studying.

The focus on the social use of the Catalan language and on sociolinguistics as a new science devoted to the uses of language within society, its recovery and its normalisation becomes an outstanding arena for the symbolic, cultural and scientific redefinition of the Catalan language. The interest in the social use of Catalan and its sociolinguistics during these years cannot be understood without first considering the impact of the dictatorship and the migration waves of Spanish speaking population in the 1960s, or without taking into account that TV3 and “Catalunya Ràdio” –the first important audiovisual media in Catalan– were not a reality until 1983. Between the

mid-1970s and the beginning of the 1980s, Catalan sociolinguistics crystallized as a scientific and ideological stream with its own specificity and autonomy, and in part, as a significant civic activism (mainly a type of resistance) in defence of the public use of Catalan. With regard to scientific and intellectual Catalan sociolinguistics during that period, which is that of its birth and first consolidation, several milestones deserve highlighting: the publication of the magazine "Studies on Catalan Sociolinguistics" (*Treballs de Sociolingüística Catalana*) (1977); the establishment of the Catalan Group of Sociolinguistics (*Grup Català de Sociolingüística, GCS*) in 1973, made official in 1980; the creation of the Barcelona Seminar of Sociolinguistics (*Seminari de Sociolingüística de Barcelona*) (1977); the publication in 1979 of the manifesto "A Nation without a State, a people without a language?" (*Una nació sense Estat, un poble sense llengua?*) in the magazine *Els Marges*, highlighting the risks to the Catalan language of active bilingualism by the Catalan speaking community and the lack of power to regulate and give prestige to the Catalan language in its territory; the magazine "Language and Right" *(Llengua i Dret)* (1983); the "2nd International Congress of the Catalan Language" (*II Congrés Internacional de la Llengua Catalana*) (1986) devoted to the normalization of Catalan; or some months before –December 1985– it's remarkable for either the new issues asked– the definition of a mass media suprastandard that integrates the dialectical diversity of the Catalan in linguistic and symbolic terms -the emblematic manifesto 'Catalan, national language or local language?- by the Catalan Philology professors of the Estudi General de Lleida (one of the University Faculties at Lleida at that time). Also worth highlighting are the intellectual contributions to sociolinguistics of the Valencian L. V. Aracil i R. L. Ninyoles. V. Aracil is well known for the prestigious classes offered at the Faculty of Philology of the University of Barcelona, and for his works "Papers of sociolinguistics" (*Papers de sociolingüística)* (1982) and "Telling the reality" (*Dir la realitat)* (1983); he had previously published an introductory study to two *sainetes* by the 19th Century Valencian playwright Eduard Escalante (1968). Ninyoles is known for his studies "Valencian linguistic conflict" (*Conflicte lingüístic valencià)* (1969), "Language and social power" (*Idioma y poder social)* (1972), "Social structure and language policy" (*Estructura social y política linguística)* (1975), "Four languages for one state" (*Cuatro idiomas para un estado)* (1977) and the incisive "Mother Spain" (*Madre España)* (1979) where he analyses the symbolic resorting of Spanish nationalism. Apart from these two authors, Francesc Vallverdú, Gentil Puig, Vicent Pitarch, M. T. Turell, Miquel Pueyo, Carles Castellanos, Enric Montaner, among others also stand out in this first stage of the Catalan sociolinguistics. With the end of the Transition and the launching of language policies in Valencia, the Balearic Islands and especially in Catalonia, the studies on sociolinguistics have seen their scientific and institutional character reinforced. These policies have been affirmed during the last decades because of the transcontinental migratory avalanches. Another aspect to the concerns about the social use of Catalan is symbolic activism, which mainly adopts a character of direct symbolic action and resistance. These are actions that attain certain social visibility during the first half of the 1980s. It is necessary to mention the Language Defence Groups (*Grups de Defensa de la Llengua, GDL)*, constituted in 1982 under the influence of the above mentioned manifesto published in *Els Marges* and the sociolinguistics of L V. Aracil. The year after their creation, the GDL founded the magazine, Living Catalan (*Viure en català)*. This magazine, clearly tied to the revolutionary independentism of those years, recomposed around the Movement of Homeland Defence *Moviment de Defensa de la Terra* (1984), had sociolinguists Enric

Larreula, Blanca Serra, Bernat Joan, Jordi Solé, Josepa Huguet, Albert Turull, Teresa Marbà, Josep Inglès, Antoni Ibàñez, among others, as distinguished members. Their activity revolves around the elaboration of theoretical sociolinguistics and actions seeking to take their sociolinguistic discourse to the arena of symbolic conflict and violence. The Call for solidarity in defense of the Catalan language, culture and Nation (*La Crida a la Solidaritat en Defensa de la Llengua, la Cultura i la Nació Catalanes)* (1981) –also known as "The Call" (*La Crida)* – is another platform that stands out for its symbolic activism of denunciation about the situation of the Catalan language. This platform emerged as a reaction to the so-called "Manifesto of the 2,300" (*Manifiesto de los 2.300*) that appeared in January of that year, which censored the new Catalan Government's linguistic policy, especially with regard to education, La Crida guides its actions towards the denouncing of the negative discrimination of Catalan within the great Spanish institutions and big private companies. The map "Approximation to the Europe of Languages" (*Aproximació a l'Europa de les Llengües*) edited by the International Centre Escarré for Ethnic and National Minorities (*Centre Internacional Escarré per a les Minories Ètniques i Nacionals*) (CIEMEN) is also remarkable for its symbolic impact and its aim of vindication of linguistic diversity. All the activism in defence of the Catalan language at the end of the 1970s and the 1980s is at the root of organisations such as National Language (*Llengua Nacional*), the Platform for the Language (*Plataforma per la Llengua*), the CAL, etc., that keep the tradition. Finally, language policy and its implementation configure the last area of sociolinguistics of that time. This is –and has been so far– a fundamental area of sociolinguistic intervention, especially in Catalonia. Thus, in 1980, the first year of a Catalan Government in a democracy and the first year of Pujol's governance, the General Directorate for Language Policy was established, directed by Aina Moll. Two years later, in April 1983, the Catalan Government passes the Law for Linguistic Normalisation (in the same year the Valencian Government passes the Law on Use and Teaching of Valencian (*Llei d'Ús i Ensenyament del Valencià*) and three years later the Balearic Government passes the Law on Linguistic Normalisation of the Islands (*Llei de Normalització Lingüística de les Illes*). Also in 1983 two fundamental tools on the new Policy of Linguistic Normalisation came into operation: the aforementioned TV3 and *Catalunya Ràdio*. In a nutshell, the three areas of sociolinguistics in the 1970s and 1980s that we referred to (academic-intellectual, activist and political-institutional) are the bedrock that supports the Catalan language (and mainly its use) as a renovated expression of the imaginary of Catalanism and Catalanity to this day.

3. 2. About Catalan literature and *Catalan songs*

Let's briefly look at Catalan literature, the Catalans songs *(Cançó Catalana)* and Catalan Folk and Rock music of the 1960s and 1970s. These phenomena, especially the first two, have strong factual and symbolic ties with the language. There is renovation in these areas which entail important innovations for the imaginary and culture of Catalanism and Catalanity. Regarding the renovation of Catalan literature produced during this period, a generation of writers deserve to be highlighted, since in 1971, Oriol Pi de Cabanyes and Guillem J. Graells, categorized this generation as the "literary generation of the 1970s" (Pi de Cabanyes-Graells, 1971; Sullà, 1989: 254). Other outstanding members are Joaquim Soler, Jaume Fuster, Maria A. Oliver, Miuel Bauçà, Pep Albanell, Robert Saladrigas, Jaume Cabré, Montserrat Roig, Francesc Parcerisas, Miquel Desclot, etc. In terms of age and ideology, this generation is

characterized by their incorporation into youth and literature, coinciding with the turbulent years of young-student leftish rebellion at the end of the 1960s and beginning of the 1970s, with the last years of the Dictatorship, and the sympathising of many of their members with the new Marxist independentist movement. In literary terms, they share the characteristics of breaking with social realism, especially in poetry, which is in vogue during the emergence of this generation, in a tendency to transgress the canons literary tradition and, in certain authors, a quest for avant-garde. With respect to novel writing, new themes and registers are being adopted such as police plots and crime novels by Fuster and Oliver; femininity, widely dealt with by Roig and Oliver; fantasy (magic) and oneirism (also associated to the pop culture) which have become basic aspects in authors such as Oliver, Fuster, Soler, Pi de Cabanyes, Rendé and Fabregat; eroticism, found in Mesquida, Fuster, Carbó and that is the subject of the narrative work *Deu pometes té el pomer* (1979) by the group Ofèlia Dracs; the substrate of popular and traditional culture present in Oliver, historic novel and works of linguistic and social reflection by Cabré, Coca and Roig, and the young readers' novels by Saladrigues and Albanell (Joles Senell). The establishment of the group "Ofèlia Dracs" between 1976 and 1977 is of important consideration in defining the generation embracing this group of narrators (Pons, 2007; Picornell, 2007: 80-103; Broch, 1980: 122-126). Regarding the renovation in the poetry arena, it is necessary to mention poets such as Bauçà, Hac Mor, Parcerisas, Desclot, Comadira, Pessarodona, etc. However, for its illustrating potential and its intrinsic value we need to highlight the collection of poems *Latitud dels cavalls* (1973) by Francesc Parcerisas, which takes its title from the name of a song –*Horse latitudes*– by Jim Morrison, then leader of the American rock band The Doors. According to Rubió, "when writing Horse Latitudes, Parcerissas distances himself from the Catalan literary tradition and is drawn into poetic and cultural imaginaries *lato sensu* of the Post-war Europe, like other Catalan poets from the 1970 generation would do, especially those who like himself, try life outside the Spanish state (…). In the foundations of the poetic universe of Parcerisas and other authors and cultural referents from the USA and Great Britain and from all contemporary arts: literature, pop music, cinema, etc., play an important role"[1].

In tune with this renovation of Catalan literature, important evolutions take place within Catalan song writing too. Within the framework of the song music that emerged at the end of the 1950s –the *Nova Cançó*–, certain changes occurred that turned it into a cultural product more in tune with the mentality and the sensitivity that progressively emerged and consolidated among the young people in the 1960s and 1970s. These changes were aesthetic, symbolic (with regard to the frames of social representation) and ideological. Lluís Llach's work was indicative of this orientation. Two characteristics took shape in this production that would contribute to its popular success: on the one hand, a marked personalisation of the evoked, narrated stories, which often versed on the poet-singer themselves; on the other hand, a strong lyricism (graceful and of a popular taste during the first decade of its long trajectory) which was

[1] S. Rubió says: "*a l'hora d'elaborar Latituds dels cavalls, Parcerisas s'allunya de la tradició literària catalana i beu d'imaginaris poètics i culturals* latu sensu *de l'Europa de la postguerra, com faran altres poetes catalans de la generació dels setanta, particularment* aquells que, *com ell, tempten la vida fora de l'Estat (…). En la fonamentació de l'univers poètic de Parcerisas i d'altres autors, hi tenen un paper gens banal autors i referents culturals dels EUA i de la Gran Bretanya, i de totes les arts contemporànies: literatura, música pop, cinema…*" (RUBIÓ, 2010: 341-365).

also projected in the rebellious themes. These traits, also found in other interpreters of the *Nova Cançó*, differentiate Llach and these others' songs from the music by other singers in this movement. The contrast is obvious enough if we compare Llach's songs with those composed and sung by Raimon during those decades, another fundamental figure of the *Nova Cançó*. Raimon songs tend to adopt more classical narrative aproaches -its narrative perspective usually goes from I to we with a collective value or rather it has an impersonal character with the will to objectify- and most of his songs (more so those which have become popular hymns) have a highly combative orientation.

3. 3. About folklore: folk and folk-rock music

Another important field of innovation in the imaginary of the Catalanism culture between the 1960s and 1970s is the reformulation of traditions as symbolic and festive materials. It is during this time that Catalan folk and folk-rock appear. Regarding the reception and development of these trends in Catalonia, it is important to take into account, on the one hand, the import of models (and songs) from American folk music, popular in the 1960s (mainly) and 1970s thanks to Bob Dylan, Joan Baez, Pete Seeger, etc.; and on the other hand, the easy access to publications of the traditional popular Catalan songbooks thanks to the important work carried out in this area since the *Renaixença* and its symbolic projection into the culture of Catalanism. Moreover, during the 1960s and 1970s important urban mutations and migration waves from the country to the cities take place. In any case, in spite of drawing on popular rural tradition, and of celebrating and recreating it, folk music is by no means traditionalist as such, but quite the contrary. As we said, folk music draws on folk tradition, but recreates its texts and music according to totally contemporary principles; that is, according to emerging principles of vision and division of reality, in tune with the late modern sensitivity and ideology, such as playfulness, spontaneity, creativity, the expressive liberation of bodies, etc., within a moral and aesthetic framework; and pacifism, environmentalism, alternative anti capitalism, etc., within an ideological framework. The first paradigmatic demonstration of folk music in the *Països Catalans* (Catalan speaking area) is the concert of Grup de Folk in May 1968 at Parc de la Ciutadella in Barcelona. Other important milestones in the consolidation of this musical trend in the framework of Catalan culture are the record companies *Als 4 Vents* (1969) and especially *Concèntric* (1964), the performances at la Cova del Drac in Barcelona, and the four great concerts celebrated at Canet –the Canet Rock Festival– between 1975 and 1978. Outstanding singers and groups of Catalan folk music between the mid-1960s and the 1970s are Pau Riba, Jaume Sisa, Xesco Boix, Jaume Arnella, Jordi Fàbregas, Guillem d'Efak, Coses, Uc, etc. Later incorporations such as the group Esquirols and Al Tall are worth mentioning, although the latter becomes successful in the following decades. In folk-rock and rock circles, the aforementioned Pau Riba and Jaume Sisa are worthy of further mention, together with Els 3 Tambors, Màquina!, Ia&Batiste, Orquestra Plateria, Companyia Elèctrica Dharma – established in 1974, becomes similarly to Al Tall, a powerful musical referent during the 1980s and 1990s – and singers such as Oriol Tramvia and Rocky Muntanyola (Jordi Batiste).

3. 4. About “la terra” (the land)

The reconversion of the meaning of ‘the land’ (*la terra*) is another relevant expression of the renovation of the Catalanist imaginary of those years. Needless to say the “land” –the reference to the land– has been an important piece of the imaginary of Catalanism; and a rather steadfast one. What’s new in the period we deal with is the reconversion of this referent into a whole new set of meanings. We can refer to it as “ecopatriotism” or “patriotic environmentalism”. Indeed, in the mid-1970s a new model of identification with the land emerges that embraces an ecologic, environmental dimension and patriotic (or of defence of the territory, also in terms of patriotism or nationalism). A few basic milestones of this new frame of reference need highlighting. The first one is the campaign in defence of the Empordà Wetlands (*Aigüamolls de l’Empordà*) between 1975-1978, with remarkable activists such as Martí Boada and Jordi Sargatal. Another important event is the campaign against potential uranium extraction in the area of Osona. This campaign had as a core event the festival “Long Live the Land” (*Visca la Terra*) celebrated in L'Esquirol in July 1979. This festival was organised by the anti-uranium committee, and together with the local Folk music group Esquirols, welcomed the participation of groups and singers tied to the *Cançó Catalana*. Also within the framework of this ecological and patriotic fight, the fifth record by the group Esquirols, “Torna, torna Serrallonga” (Come back, come back Serrallonga) (1980) named after a song in the record, calling for action in defence of the territory: From the heart of Guilleries / a great roar will resound / and the walls in Tavertet / will echo sounds of war. / From Sau to the Cellera, / from El Far to Matagalls, / Serrallonga’s blunderbuss / will return to its hideouts. / Come back, come back, Serrallonga! / otherwise they’ll burn our oak, / they’ll rip out all the stones / they’ll rob us of our lands. (*Del cor de les Guilleries/sortirà un gran espetec/que en farà ressons de guerra/a les parets de Tavartet.// Des de Sau a la Cellera, /des del Far al Matagalls,/el trabuc d'en Serrallonga/tornarà als amagatalls.//Torna, torna Serrallonga/que l'alzina ens cremaran,/que ens arrencaran les pedres,/que la terra ens robaran.*) On the same thread as this, it is not by chance that in 1979 a new armed organisation appeared in the framework of more radical independentist groups, the self-named “Free Land” (*Terra Lliure*) or that in 1983-1984 appear, within the same space, new organisations such as, the Groups for Defence of the Land (*Grups de Defensa de la Terra*) and the Movement for Defence of the Land (*Moviment de defensa de la Terra*), which are the result of the disaffection with the Transition of some independentist, the political radicalisation of groups of young people in the 1980s and the redressing and growth of this space of reactive independentism. Finally, we can mention other examples of alliances between environmentalism and left wing nationalism, such as the campaigns promoted from within these circles against the nuclear power stations in the *Països Catalans* (Ascó, Vandellòs and Cofrents) and the campaigns of adhesion to ecologic movements in favour of alternative sources of energy, in a more general sense.

3. 5. As for "independence"

Another central frame in the renewal of the representations of Catalanism is related to "independence", and its symbolic value. Until the 1960s, radical nationalism in favour of the independence of Catalonia mainly had referred to it as Freedom for Catalonia (*Llibertat de Catalunya*), and had been conceived as fundamentally "separatist". In other words, what is known today as independentism had been conceived and unnamed since the 1910s to the 1960s as "separatism". What is novel is the emergence, by the end of the 1960s, of a separatism that claims to be solely independentism, and by no means separatism. This is not a trivial change. It involves a basic change in perspective: separatism places the epicentre in the other, the appraised as dominator; the new independentism places the axis on the subordinate subject, the one seeking freedom. All in all, the new independentism introduces a self-centred conception. This is a key factor in a global dynamic of personalisation of nationalism that occurs during these years, the examples and expressions of which we have been explaining above. This transition between the old separatism and the new independentism takes place between the 1960s and 1970s. It is also a generational change that has an important milestone: the foundation of the Socialist Party of National Liberation (*Partit Socialista d'Alliberament Nacional*) (PSAN) in 1969 following the splitting up of the National Front of Catalonia (*Front Nacional de Catalunya*) (FNC). If PSAN became the first party of the modern independentism, FNC became the old party of historical separatism. Unlike with separatism, where socio economic matters are relegated from the sentiment and the patriotic vindications and often remain undefined, the new independentism is characterized by a strong ideology configured by all the sensitivities and ideologies during these years, such as revolutionary Marxism of national freedom (with the strong references of anti-imperialistic and decolonization processes), feminism, environmentalism, eco-pacifism, the rights of sexual minorities, etc.

3. 6. As for *Països Catalans* (Catalan Countries)

Finally, let's address a frame of reference that emerges with force during these decades: that of *Països Catalans*[1]. While Catalan nationalism has since the 19th Century often laid claim to the idea of a great Catalan nation that reintegrates all the Catalan speaking territories, this tradition has been marginal until the 1960s. However, there are other important precedents in the revindication of a "Greater Catalonia" (*Catalunya Gran*) by Prat de la Riba in "The Catalan nationality" (*La nacionalitat catalane)* (1906), the repeated pro-Catalanist demands made by Joan Sales in "Letters to Màrius Torres" (*Cartes a Màrius Torres)* (1956) and the program of "Exile notebooks" (*Quaderns de l'Exili)* (1943). Together with these and other precedents, the idea and the more recent demands for *Països Catalans*, and the popularisation of the term, start in the 1960s thanks to the work by Joan Fuster, "Us, Valencians" (*Nosaltres els valencians)* (1962). The independentism that emerged at the end of this decade incorporates and defends as a core idea the demand for *Països Catalans*. This is very important because this didn't

[1] The term *Països Catalans* (literally Catalan Countries) refers to the set of territories that share Catalan language and culture; these are: Catalonia, Valencian Country, Balearic Islands and the *Franja de Ponent* (a stretch of land west of Catalonia) within Spain, Northern Catalonia within France, and also the independent state of Andorra.

occur during historical separatism, and this is the reason why Joan Sales, called the militants of *Estat Català* (Catalan State) "regional-separatists" in the work previously referred to. From the foundation of PSAN in 1969, another core and constant trait of Catalan independentism until today has been the idea of *Països Catalans*. Related to this, we should mention that democratization and diffusion of independentism since the 1990s also involves an expansion of the idea of *Països Catalans* beyond the circles of the nationalist or independentist intellectuality, and beyond political organisations with little popular incidence. With respect to the intellectual contribution to the concept of Països Catalans, it is important to acknowledge the reflexions by Alexandre Cirici, Fèlix Cucurull, Josep Ferrer i Ferrer and Max Cahner in Catalonia; by Josep Melià in Majorca, who in 1967 published *Els mallorquins*, -a work considered an concomitant with those by Fuster-, Josep Massot i Muntaner, Gregori Mir i Mayol, Josep Maria Llompart and Damià Pons. One of the most important spaces for reflexion on the question of *Països Catalans* was the 1st –clandestine- Congress of Catalan Culture in 1964 and the Congress of Catalan Culture between 1975 and 1977 in which more than twelve thousand people took part.

4. Assuming new *postmodern* ideological and identitarian framing

Finally, the ideological and symbolic modernisation of nationalism during these years consists in the incorporation of some figures and members into the alternative and revolutionary left wing of the time. We refer to feminism, environmentalism, pacifism, the fight for national emancipation (inspired in some cases in the Third World), revolutionary socialism, etc. Independentism in the historical moment we refer to (with a strong ideology but still with a social minority) stands out by assuming and making an emblem of these expressions that are characteristic of (an already) *postmodern* left wing. All the manifestations and cultural, ideological and symbolic changes mentioned so far are precedents of the important and relevant evolution of Catalan nationalism and independentism since the end of the 1980s until the present. We think that the Catalan case becomes especially interesting for researchers sensitive to the study of identities and otherness in the European cultural imaginary, as the understanding of the elements that configure the contemporary Catalan identity help us understand how identity becomes a permanent process of construction and reconstruction. Nowadays it is even more so since the Catalan case becomes of particular scientific interest due to the political evolution experienced in recent years with the formulation of a new political sovereignty project where the elements of intellectual, cultural and symbolic renovation are at the foundation of today's Catalan nationalism.

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EL DESTINO DE ALEJANDRO BUSUIOCEANU, UN RUMANO UNIVERSAL

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Abstract: *The article presents the prominent personality of Alexandru Busuioceanu (1896-1961), one of the best Romanian art critics, as revealed by his entire activity, especially during his exile in Spain, prolonged until his death, also insisting on the roots that configured his identity. We stress upon the fact that the Romanian writer was an universal citizen, brilliant in many fields (poetry, essay, journalism, literary critics, confession literature, translations, history, diplomacy) and, at the same time, in different languages (German, Spanish, Italian, French). As he was considered by the Spaniards one of the most gifted Spanish poets, we examine his new esthetic theory of the metaphor as an instrument to achieve knowledge, a theory which was so influential in the 50's of the previous century in Spain and Latin America. Eventually, we emphasize that his identity was built in the middle of an alterity that nevertheless did not alter his strong personality and could not modify the message transmitted to the new generations: culture is the unique solution to consciously save humanity's values.*

Keywords: *exile, identity, universality.*

Difícilmente se podría contestar en un abrir y cerrar de ojos a la pregunta: ¿quién fue Alejandro Busuioceanu? Aun después de haberlo pensado seriamente, uno no sabría cómo empezar. Los datos biográficos son, desde luego, importantes, dejando una huella definitiva sobre la vida de ese hombre, de su carácter, de su concepción sobre el mundo (es, obviamente, imposible que el *Weltanschauung* de alguien no se modifique según lo que tocase vivir) y, especialmente, sobre su obra. Y la obra de Busuioceanu fue amplísima, cubriendo campos muy diversos.

Es entristecedor el hecho de que, hoy en día, pocos rumanos saben que Alejandro Busuioceanu fue uno de los más importantes críticos de arte y un enorme ensayista (no sólo en Rumanía, sino también en España), poeta (de lengua rumana y española), historiador, profesor, traductor y organizador de las relaciones culturales hispano-rumanas. Para poder apreciar una personalidad cuyas valencias se manifiestan en tantos campos, nos propusimos analizar tanto el fondo documental de la biblioteca "Mihail Sadoveanu",su contribución periodística en las revistas y diarios del exilio, como su obra en español (poemas y ensayos) y los ecos críticos que aparecieron en la prensa española de la época acerca de sus versos.

¿Cómo era ese hombre? Los que le conocieron y le dedicaron alguna evocación, como por ejemplo Virgil Ierunca, Alejandro y George Ciorănescu, Ion Frunzetti, Eugenio Battisti, opinaron que era justo, exigente, discreto, que sabía elegir sabiamente a sus amigos, que tenía un espíritu joven, un temperamento muy vivaz y agresivo, siendo un innovador abierto a los mensajes modernos del arte. Todos afirman que fue un gran hombre, de carácter indomable. De su diario se desprende la imagen de una fuerte personalidad, cuya arma en contra de todo tipo de sufrimiento fue, hasta el último momento, el humor, doblado, como en el caso de cualquier persona inteligente, por la ironía, muchas veces dirigida en contra de sí mismo. Nunca hizo compromisos,

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aunque pasó por circunstancias muy duras y peligrosas. Su correspondencia desvela el retrato de un gran solitario, que sabía apreciar las pocas relaciones desinteresadas, quedando sin embargo inflexible y rompiendo incluso antiguas amistades cuando los principios se lo imponían (un ejemplo sería la relación con su compañero Víctor Buescu). Su obra – en su integridad y en cada uno de los campos que encierra –, desvela un espíritu brillante, dotado con una aguda inteligencia, siempre acompañada por una sólida cultura y la sombra de una penetrante intuición.

Y no obstante, ¿quién fue Alejandro Busuioceanu? Por supuesto, no vale precisar, escolarmente, que Alejandro Busuioceanu nació en Slatina, el 10 de junio de 1896 y murió en Madrid, el 23 de marzo de 1961. Estos datos – excepto la enmarcación histórica y los coordenados geográficos – no dicen mucho.

Sería conveniente recordar la emocionante evocación de George Ciorănescu en su libro titulado *Un poète roumain en Espagne: Alexandre Busuioceanu*, donde, al comienzo, el autor (él mismo uno de sus amigos y admiradores) pone de manifiesto la influencia decisiva del abuelo de Busuioceanu – llamado Busuioc – tanto sobre la carrera de su nieto, como también de su destino. De su abuelo[1], revolucionario del 1848, escritor y patriota liberal exiliado en el Occidente, iba a heredar Busuioceanu el amor por el arte y por España. Después de haber visitado Italia y España (llegando hasta Marruecos), el romántico personaje había vuelto al país, donde había publicado varios poemas en la revista *Albumul literar*, evocando el paisaje andaluz y la majestuosa sombra de la Alhambra. Y del mismo abuelo iba a heredar, según le confesó en 1948 a Alejandro Ciorănescu, "la nostalgia del español", considerándose a sí mismo "andaluz".

Con tales raíces, no es sorprendente que el nieto llegara a ser un gran aficionado al arte y a la poesía. Porque las raíces configuran la identidad. Su temprano debut literario – en 1915 – coincide con un momento de gran efervescencia nacionalista, durante la Primera Guerra Mundial, cuando Rumanía estaba todavía en la neutralidad, preparándose para la Gran Unión. A sólo 19 años, Busuioceanu colaboraba en la revista *Lumina nouă* de Bucarest, donde entabló amistad con Nichifor Crainic, representante de la derecha, aunque él mismo iba a ser siempre centralista, junto con Tudor Teodorescu-Branişte y Marcel Romanescu.

Un año más tarde, dando muestras de enorme valor, el joven Busuioceanu se enrola voluntariamente en la guerra de reunificación de Rumanía.

En 1918 regresa a Iasi, como redactor en jefe de la revista *Arena*, donde colabora con Pamfil Şeicaru, Demostene Botez, Ion Vinea. Es el período en el que se define la obvia vocación literaria de Busuioceanu, en las revistas *Luceafărul*, *Lamura* y *Dacia*.

El año 1921 es importante en la biografía intelectual del escritor, porque es ahora cuando nuestro autor funda la revista *Gândirea*, junto con Cezar Petrescu, D.I. Cucu, Nichifor Crainic y Lucian Blaga. Lo que representó esta revista para la cultura rumana en el período de entreguerras se podría detallar en un libro entero. Basta con subrayar que esta revista era exponente del tradicionalismo autóctono, y que fue el resultado de los esfuerzos de un grupo de intelectuales de Cluj, agrupados alrededor del periódico *Voinţa* (Cezar Petrescu, Gib I. Mihăescu, Adrian Maniu, Lucian Blaga)

[1] A este abuelo lo menciona Mircea Anghelescu en su artículo „Alejandro Busuioceanu en España: poeta y profesor", en *Revista de Filología Románica* 2011, Anejo VII, p. 19-29, donde figura con su nombre completo y correcto de Grigore Bossueceanu. Bossueceanu procedía de una familia antigua, era periodista y político, pero a la vez era poeta. Pantazi Ghica lo consideraba uno de los mejores periodistas de la época. Firmaba con los pseudónimos Grigorie Ilaru o Aluneanu.

y *Patria* (Ion Agârbiceanu, D. I. Cucu. El 1 de mayo de 1921 aparece el primer número, bajo la dirección de Cezar Petrescu. En 1922, la redacción se traslada a Bucarest y se convierte en una de las más importantes revistas culturales rumanas. La mayoría de los intelectuales de la época se reunieron en sus páginas: Ion Barbu, Lucian Blaga, Alexandru Busuioceanu, Mateiu Caragiale, Radu Gyr, Nicu Herescu, Gib Mihăescu, Vasile Voiculescu, Sandu Tudor y otros muchos, unos de ellos sólo temporariamente, como Tudor Arghezi, George Călinescu, Şerban Cioculescu, Mircea Eliade, Emil Cioran. Desde luego, al final de la Segunda Guerra Mundial, cuando Rumanía entró en la zona de ocupación soviética, *Gândirea* acabó su actividad.

Fue, pues, en esta prestigiosa revista, donde Alejandro Busuioceanu empezó a desarrollar su actividad de ensayista, distinguiéndose por la robustez de sus construcciones teóricas y por la elegancia estilística de sus artículos. En los tomos publicados en 1942, titulados *Figuri şi cărţi* (*Figuras y libros*) y *Ethos*, reúne los artículos dispersos en varios periódicos como *Gândirea*, *Cuvântul*, *Cuget românesc*, *Lamura*, artículos que, según lo demuestra el título *Ethos*, se basan en la misma ideología de *Gândirea*, según la cual la actividad literaria y artística deben representar el producto de un acuerdo entre el espíritu creador y las exigencias morales.

Es la época cuando empieza a publicar sus propios poemas, que mucho más tarde, en 1963, dos años después de la muerte del escritor, su entrañable amigo Virgil Ierunca recogerá en el ciclo *Trepte uitate* (*Peldaños olvidados*), en su antología titulada *Fructul de trăi* (*La proporción de vivir*).

Para perfeccionar su formación artística, Busuioceanu pasó dos años en Viena, entre 1920 y 1922, donde preparó su doctorado con una tesis sobre los frescos de San Urbano, bajo la dirección de Josef Strzygowski, con el que estudia la historia del arte medieval europeo y del arte paleocristiano. En la capital de Austria estudia también arqueología e historia del arte antiguo.

A sólo 27 años, en 1923, Busuioceanu fue nombrado secretario del PEN-club, cuyo presidente del Departamento Rumano era Vasile Pârvan. Este último, que había fundado, en 1920, la Escuela Rumana de Roma (*Accademia di Romania*), lo envía a su discípulo Alejandro Busuioceanu a la capital de Italia, para que siguiese los cursos de la Universidad. Entre 1923 y 1925, Busuioceanu tuvo la oportunidad de estudiar con Adolfo Venturi (La historia del arte italiano), Antonio Muñoz (Historia del arte bizantino), Orazio Marucchi (Arqueología cristiana), Federico Hermanin (Arte medieval). Como becario de esta institución, Busuioceanu colaboró en los trabajos de restauración coordenados por el profesor Antonio Muñoz en la Ciudad Eterna, adquiriendo de esta manera sólidos conocimientos en el campo de la historia del arte bizantino y de la metodología de la restauración.

En 1925, Busuioceanu finaliza *magna cum laudae* su doctorado en la Facultad de Letras y Filosofía de Bucarest con una tesis sobre los mencionados *Frescos de San Urbano alla Caffarella*, delante de un tribunal dirigido por Vasile Pârvan, del que formaban parte, entre otros, Charles Drouhet, George Murnu, Ramiro Ortiz e Ion Bianu. En 1929, aprueba su examen de docencia en “la historia del arte medieval y moderno”, delante de un tribunal dirigido por Nicolae Iorga, con la monografía dedicada a Pietro Cavallini, el principal representante de la pintura romana del Prerrenacimiento. El estudio sería la más importante contribución de la época acerca del reemplazo de la técnica bizantina del mosaico con la del fresco, de la pintura en el muro húmedo, *al fresco*, lo que tendría como resultado la renovación de la concepción del arte italiano en el Duecento y Trecento e, implícitamente, por adquirir valencias realistas, el acceso posterior de ese arte a los valores humanistas del Renacimiento.

En 1931, la Casa Real de Rumanía le encargará a Busuioceanu de la dificilísima tarea de ordenar la colección de pintura de la misma, lo que suponía expertizar las piezas más importantes de la colección, es decir los nueve cuadros de El Greco que Carlos I había adquirido, en su mayor parte, de la colección del cónsul prusiano F. Bamberg. Es la época en la que, como crítico de arte, Busuioceanu publicará el importantísimo libro de crítica de arte titulado *Tablourile lui El Greco din Colecția Regală a României* (*Los cuadros de El Greco de la Colección Real de Rumanía*). Los especialistas en el campo lo consideran una verdadera obra maestra. En el mismo período, nuestro autor sigue publicando numerosos ensayos y crónicas de arte, frutos de la investigación de momentos fundamentales del arte rumano.

Entre 1929 y 1937, Busuioceanu dirigió la colección de las ediciones de arte *Apollo*, la primera colección de monografías dedicada a los artistas rumanos modernos. En los años siguientes, el crítico de arte conferenció sobre la pintura italiana del Quattrocento, el barroco italiano, la escultura italiana durante el Renacimiento, la pintura española, conferencias siempre preparadas meticulosamente, resumiendo los últimos resultados de la investigación científica del mundo entero. En 1937, organizó y presentó la gran Exposición El Greco de Paris. Más tarde, entre 1938 y 1940, dobló prácticamente sus cursos en la Facultad de Letras y Filosofía por los que impartía en la Academia de Bellas Artes.

Durante todos estos años, gracias a largos períodos que pasa en el extranjero, Busuioceanu se dedicó a la traducción. En 1925, publicó en la colección de literatura universal de la "Cultura Nacional", coordenada por Vasile Pârvan, una antología poética Walt Whitman. Fue el primer traductor al rumano de poemas de R. M. Rilke o Rabindranath Tagore.

Según se desprende de los documentos del fondo documental de la Biblioteca "Mihail Sadoveanu", el 18 de abril 1942, por orden del Ministerio Real de Asuntos Exteriores, Busuioceanu fue nombrado consejero cultural de la Legación rumana de Madrid, llegando a ser simultáneamente profesor de Lengua y Literatura Rumana en la Universidad Complutense de la capital española, cátedra que él mismo creó y donde logró introducir, en 1946, la lengua rumana como asignatura obligatoria para los estudiantes españoles.

En la conferencia que dictó el 17 de diciembre de 1942, con el motivo de la inauguración de la cátedra de rumano – conferencia que publicó en 1943 en Madrid, bajo el título *Dacios y romanos en los Cárpatos* [*Daci și romani în Carpați*] – Busuioceanu destaca que el objetivo principal para crear dicha cáteda es el de "preparar este camino y hacer posible el reconocimiento de una fraternidad de raza, de espíritu, de ideales, de destino" (Busuioceanu, 1943:17). Estas palabras – diplomáticas, teniendo en cuenta las circunstancias – eran sin embargo muy sinceras y siempre iban a ser dobladas por hechos indiscutibles. Y efectivamente, Busuioceanu se quedaría en la cátedra hasta el final de su vida.

En una carta oficial firmada por Busuioceanu y dirigida al ministro de Cultura Nacional el 15 de octubre de 1946 (que forma parte del mismo fondo documental), éste subraya que, según el nuevo reglamento de la Facultad de Letras, „el curso de Lengua y Literatura Rumana, opcional hasta ahora, llega a ser obligatorio a partir de ese año para todos los estudiantes del cuarto grado de Filología moderna".

El mismo año 1942, Busuioceanu funda el Instituto Rumano de Madrid, sobre el cual confiesa, en la misma carta, que "fundé con mis esfuerzos y por mucho tiempo lo mantuve a mis expensas". Después de cinco años de actividad incansable en la capital de España, el escritor rumano le escribía al ministro que: „después de cinco años de

actividad, tengo hoy más de 300 ex alumnos, licenciados de la Universidad, que tienen conocimientos de lengua rumana", añadiendo que, "gracias a la corriente creada, se fundó una nueva cátedra de Lengua rumana en la Universidad de Salamanca".

Cabe recordar que, también en 1942, inmediatamente después de su llegada a Madrid, Busuioceanu publica en castellano un compendio de Literatura Rumana, que posteriormente, en 1948, abrirá – bajo el título de *Literatura y destino* – el primer número de la revista *Luceafărul*, fundada por Mircea Eliade en Paris. Ese breviario, que inicialmente se pretendía un instrumento de trabajo para los estudiantes españoles, es una síntesis de literatura rumana desde una perspectiva tipológica, la primera hecha por un intelectual del exilio en base a los rasgos específicos de las personalidades y las obras, desde *La vida de San Juan el Nuevo* de Grigore Ţamblac hasta 1920. El epílogo de ese compendio encierra dos ensayos: *De la ironía rumana* y *Marsyas*. En el primero, Busuioceanu establece, como rasgo definitorio de la literatura rumana, su fondo lírico, con la inclinación hacia la contemplación y la nostalgia, pero subraya que ese lirismo siempre será doblado por la ironía salvadora, fruto de la sabiduría humorística de la cultura popular. Estos rasgos son los que crean la identidad nacional. En *Marsyas*, Busuioceanu identifica el trágico destino de nuestro pueblo, la fatalidad histórica que siempre se manifestó en cuanto al espíritu rumano, "dacio, romano, bizantino, a lo mejor incluso eslavo en cierta medida". La identidad rumana se formó al concentrar en ella misma todas las inquietudes, inclinándose hacia el lirismo y el *ethos*. La conclusión del epílogo es que los escritores que se quedaron en el país en el período comunista, si aceptaron la caída, "no son hoy más que almas muertas, para las que nunca se encontrará un Cicikov a rescatar", mientras que "otra literatura rumana, la única posible, sobrevive en nuestra lengua o en lenguas extranjeras en el exilio ". (Busuioceanu, *op.cit*.: 212)

Era evidente que Busuioceanu – que no es ni mucho menos el único caso del exilio español, en la misma situación encontrándose Alejandro Ciorănescu, Aurel Răuţă, George Uscătescu, Aron Cotruş, Pamfil Şeicaru, Alexis Macedonski – no podía regresar a Rumanía, donde lo hubieran enviado sin duda a una de las temidas prisiones comunistas, por ser rotulado como adepta o simpatizante del movimiento legionario, del que nunca había formado parte en sus formas extremistas.

Como subraya Eva Behring el su libro *Escritores rumanos del exilio (1945–1989)* [*Scriitori români din exil (1945–1989)*][1], para los escritores que habían sido adeptos de la realeza "era evidente, desde el verano de 1944, el hecho de que su país pasaba por cambios políticos sustanciales". Cuando el gobierno de Groza, constituido con apoyo soviético en marzo de 1945, desplazó claramente las fuerzas a favor de los comunistas, cuando ya el dominio cultural estaba sometido a constreñimientos ideológicos orientados según los mismo criterios soviéticos (en 1944 se había fundado ya el órgano de prensa del Partido Comunista, *Scânteia*), quedaba patente que el regreso a Rumanía ni siquiera se podía plantear para los que habían tenido la suerte de encontrarse, en la fecha, más allá de las fronteras del país.

Por lo tanto, Busuioceanu se quedará en España hasta el final de su vida. Las dificultades de la vida en el exilio, la nostalgia, la añoranza por la familia que estaba en Brasov (que se llamaba "La ciudad de Stalin") se desvelan tanto en las páginas de su diario, titulado *Los cuadernos de la medianoche* [*Caietele de miezul nopţii*], documento que, desgraciadamente, decide mutilar antes de morir, como en la correspondencia con sus amigos y connacionales, cuya lista es muy larga.

[1] Editorial de la Fundación Cultural Rumana, Bucarest, 2001.

Busuioceanu nunca abandonó su actividad ensayística. La continuó en Madrid, donde, en enero de 1949, se le entregó la rúbrica permanente *Letra y espíritu* en *Ínsula*, una de las más prestigiosas revistas culturales de la época. En sus crónicas y ensayos, Busuioceanu revolucionaría la concepción sobre la poesía y la metáfora. Lanzando prácticamente el término de "epifanismo" acerca de la obra poética de Vicente Aleixandre, el ensayista rumano sostiene que "la poesía no es un ramo de la literatura, sino del conocimiento", que no se debe confundir con el conocimiento metafísico, ella siendo una modalidad independiente, cuyo mecanismo propio es la metáfora, entendida como lógica de la poesía. Para el conocimiento poético, la metáfora representa un instrumento tan preciso y seguro como lo es el axioma para las matemáticas.

Las opiniones de Busuioceanu acerca de la creación poética tuvieron eco en el mundo español y latinoamericano. Cabe mencionar que una obra como *Problemática de la literatura* de Guillermo de Torre, publicada en 1950 en la editorial Losada de Buenos Aires, vuelve a la idea de Busuioceanu, dedicando un capítulo entero a la "Poesía como actividad del espíritu y método de conocimiento". Dos años más tarde, sus opiniones acerca de la poesía se convertirían en un tema predilecto en el congreso de poesía de Segovia de 1952. En 1954, el poeta cubano Roberto Fernández Retamar explicaba, en su libro titulado *La poesía contemporánea de Cuba*, el hecho de que la escuela de poesía *Orígenes*, organizada alrededor de la revista con el mismo nombre, había tomado la fórmula estética lanzada por Busuioceanu, de la poesía como actividad de espíritu y método de conocimiento. Asimismo, como ensayista en *Ínsula*, fue el primero que presentó al público español no sólo a escritores franceses menos conocidos del tiempo, como Pierre-Jean Jouve o Jean Paulhan, sino también a grandes escritores rumanos, como por ejemplo a Lucian Blaga.

En fin, en 1953, al obtener del archivo de la familia de Juan Valera documentos antiguos, Busuioceanu publicó un ensayo sobre la relación entre Lucía Pallady și Juan Valera, probando no sólo que conocía a fondo y en los más sutiles matices el español, sino que merecía recibir el gran premio de la Fundación Juan Valera, aunque había competido con escritores de la talla de Azorín.

En cuanto a su creación poética, Busuioceanu se impuso en Madrid como uno de los más importantes poetas *españoles* del momento, creando de esta manera una interesantísima identidad en alteridad y gozando de reseñas extremadamente favorables para los tres tomos de versos que publicó en España (*Poemas patéticos* en 1948, *Innominada luz* en 1949 y *Proporción de vivir* en 1954). Pese a su éxito – será mencionado en *L'Histoire illustré de la littérature espagnole* de Robert Larrieu y Romain Thomas –, cuando escribe en castellano, el fondo de su pensamiento queda el de un poeta rumano (según él mismo sostendrá en su correspondencia), y el mensaje dolorido de su lengua nativa se manifiesta en la lengua de adopción por innovaciones inesperadas, por singularidades o sintácticas ajenos al español, sin que por esto sus versos perdiesen su musicalidad o su poder de la sugestión. Aunque escribió sus versos directamente en castellano, Busuioceanu consideraría, hasta el final de su vida, que su único lenguaje poético es el de la lengua rumana.

En 1945, tras sólo tres años desde su llegada a España, Busuioceanu siente la necesidad de volver a una preocupación más antigua, que desde su juventud había constituido un tema predilecto de investigación: el misterio dacio-gético, hacia el que había sido atraído por su profesor favorito, Vasile Parvan. Poseyendo veleidades de historiador y un enorme poder de análisis y síntesis, Busuioceanu empieza a investigar todas las crónicas medievales españolas, al principio por el deseo de buscar pruebas acerca de la conquista de Dacia por Trajano. Sin embargo, no las encuentra, puesto que

Trajano había sido condenado por San Agustín, por haber sido perseguidor de los cristianos, pero el rumano descubre algo totalmente inesperado: una leyenda dácica, según la que "los dacios, identificados con los godos, invadieron España y empezaron la historia nueva del pueblo hispánico[1]". Esta leyenda había sido desarrollada por los antiguos cronistas españoles (San Isidoro de Sevilla, el obispo Rodrigo Jiménez de Rada, Alfonso el Sabio), en cuyas obras se encuentran los nombres dácicos de Zamolxis, Burebista, Deceneo y Decébalo, que, de esta manera, „quedan incorporados en la genealogía del pueblo hispánico[2]". En la realidad, se trataba de una confusión histórica que circulaba en la Edad Media, que identificaba a los getas con los godos, éstos últimos teniendo de verdad un papel importante en la historia de los orígenes de España. A lo largo del tiempo, de un cronista al otro, los hechos y los nombres son adornados con elementos nuevos, se transmiten alterados, y la historia se transforma en leyenda: consiguientemente, Séneca llega, en una de las crónicas del obispo Gonzalo de Hinojosa, un filósofo de los dacios, y Zamolxis, Deceneo, Burebista y otros se ven incorporados a la historia de España. Para Alfonso el Sabio, por ejemplo, Deceneo era la imagen del gobernador sabio. El valor y el enfrentamiento de la muerte, tan populares entre los españoles, eran consideradas, a su vez, una auténtica herencia dácica.

Siguiendo la tradición gética y dácica en la cultura hispánica hasta el escudo de los Reyes Católicos, donde se encuentran los símbolos heráldicos dácicos (el yugo y las flechas, el nudo gordiano cortado), Busuioceanu demuestra que, pese a la conquista romana, los dacios no habían desaparecido de la historia, y su mito seguía viviendo en España, formando el origen del Estado y de la cultura española.

Dichas investigaciones, consideradas "extraordinarias" por Mircea Eliade, se concretan en dos estudios, de los cuales el primero es inacabado: *El mito dacio* y *La utopía gética* (esta última vuelve, como una síntesis independiente, a las ideas expuestas en el *Mito dacio*, enriqueciéndolas con la idea de una verdadera *vendetta* organizada por los dacios en el siglo IX en contra de los romanos).

Después de amargos años de sufrimiento, el crítico de arte muere solo en su pequeño piso de Madrid, al lado de la Biblioteca Nacional. Con él se extinguía un mundo entero. Eugenio Battisti, que había llegado a conocer a Busuioceanu a la recomendación de Lionello Venturi, evoca el momento de esta pérdida en palabras que sintetizan perfectamente el valor que había tenido la existencia del que fue Alejandro Busuioceanu:

> Al regresar a Madrid, era demasiado tarde. Me fui enseguida a su piso, pero nadie sabía decirme nada de él. Y junto a su desaparición, me di cuenta de repente que había perdido toda una serie de contactos culturales, que detrás de mí se habían cerrado las puertas de un mundo muy complejo y civilizado, que él había abierto para mí. No es que fuese yo una persona romántica al decir esto, sino se trata del sentimiento agobiante de haber notado lo fácil que es para el tiempo destrozar las amistades y los recuerdos. Pero lo que le debo a Alejandro Busuioceanu se quedó profundamente enraizado en mí: después del contacto tan estrecho y tan mágico con él, me sentí como si fuera otra persona[3].

La verdad es que, aunque conocía extremadamente bien seis lenguas extranjeras (italiano, español, alemán, inglés, portugués y francés), Alejandro Busuioceanu siempre se consideró rumano. Sin duda alguna, hubiese sido un honor para

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[1] *Zamolxis sau mitul dacic în istoria și legendele spaniole*, Dacica, Bucarest, 2009, p. 24.
[2] *Idem*, p. 25.
[3] Eugenio Battisti, *Evocación*, en *Zamolxis o el mito dacio en la historia y leyendas españolas* [*Zamolxis sau mitul dacic în istoria și legendele spaniole*], Dacica, Bucarest, 2009, p. 20.

cualquier país adoptar a ese rumano universal. Su identidad se forjó en medio de una prolífica alteridad que sin embargo nunca logró *alterar* su fuerte personalidad y tampoco modificó el mensaje que el crítico rumano supo transmitir a las generaciones venideras: la cultura es la única solución para guardar *conscientemente* los valores perennes de la humanidad. Es una deuda moral del escritor aquella de descubrir (es decir, la de aceptar y presentar) las voces nuevas capaces de crear identidades.

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LOS ANGLICISMOS EN EL DICCIONARIO DE AMERICANISMOS DE LA ASOCIACIÓN DE ACADEMIAS DE LA LENGUA ESPAÑOLA: APRECIACIONES SOBRE SU VITALIDAD

Mihaela MATEESCU[G]

Abstract: *The aim of this paper is to analyse the anglicisms accepted by the Dictionary of Americanisms (2010), produced by the Association of Spanish Language Academies. It is a synchronic dictionary of American Spanish, which takes into account the living reality of the language in Latin America. Once the corpus was created, in order to formulate appreciations of qualitative and quantitative nature regarding the distribution and productivity of the elements from our inventory, we appealed to the three criteria of selection proposed in the study El español de América (1982), elaborated by the team of hispanists from the Linguistics Institute „Iorgu Iordan - Al. Rosetti": the geographical criterion, the productivity criterion and the semantic richness criterion. In other words, we classify anglicisms according to the countries where they are used, their ability to produce derivatives and their meanings.*

Keywords*: Anglicism, Latin American Spanish, classification criteria of Anglicisms.*

Introducción

El enorme flujo de préstamos procedentes del inglés, o anglicismos, constituye uno de los rasgos más característicos de las lenguas modernas, entre ellas el español. Este uso notable de préstamos léxicos está ligado a la creciente difusión de la lengua inglesa en todo el mundo, especialmente después de la II Guerra Mundial, lo cual la llevó a funcionar como una verdadera *lingua franca* de la ciencia, la tecnología, las comunicaciones, los negocios, la política internacional, la informática, el turismo, los deportes, por citar algunas áreas que parecen presentar una mayor concentración de anglicismos.

Los anglicismos representan una forma de préstamo léxico, definidos por el *Diccionario de la Lengua Española* (2001) como "1. giro o modo de hablar propio de la lengua inglesa; 2. vocablo o giro de esta lengua empleado en otra; 3. empleo de vocablos o giros ingleses en distintos idiomas".

Humberto López Morales amplía este concepto, ya que para él abarca no sólo las palabras procedentes directamente del inglés sino también aquellas que proceden de otras lenguas, pero que han entrado al español a través de esta lengua anglosajona; "[los anglicismos son] no sólo las palabras que proceden del inglés, independientemente de que sean ya generales en español y de que hayan sido aceptadas por la Academia, sino también aquellas que proceden de otras lenguas, pero que han entrado al español a través del inglés". (López Morales, 1987: 303)

La aceptación de las palabras extranjeras en una lengua, en nuestro caso la española, siempre ha ocasionado distintas posturas ante las mismas. La posición adoptada por los estudiosos a lo largo del tiempo ha ido desde el rechazo radical expresado por algunos, hasta la aceptación de la influencia de las lenguas como una

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realidad natural y cotidiana de las sociedades modernas y dinámicas. Un recorrido a modo de ilustración por algunos estudios publicados pone de manifiesto, básicamente, tres posturas ante este fenómeno.

(1) **La postura purista** es perceptible, sobre todo, en los trabajos publicados en las décadas de los años cincuenta al setenta. La penetración de los anglicismos es percibida como algo inútil y perjudicial. Los anglicismos son rechazados porque tienen una influencia deformante sobre el idioma. Se usan calificativos tales como: "la plaga de los anglicismos" (Jerónimo Mallo, 1954), "la invasión de los anglicismos" (Jerónimo Mallo, 1959), "el español colonia del inglés" (Madariaga, 1962), "el castellano en peligro de muerte" (Madariaga, 1970). Los estudios publicados en este período tienen un carácter didáctico, de corrección idiomática.

La misma actitud didáctica y normativa se desprende también de la obra del panameño Ricardo Alfaro, fundamental para ese momento. Su *Diccionario de anglicismos* (1ª ed., Panamá, 1950) es quizá el más célebre exponente de la obra normativa, cuyo objetivo principal es el de eleminar errores y vicios de dicción[1]. Alfaro es a la vez tradicionalista y progresista, dado que no rechaza todos los anglicismos, siendo su lema: "Guerra despiadada al anglicismo vicioso, brazos abiertos al neologismo útil: he allí el lema que me ha guiado" (Alfaro, 1948: 127).

(2) Otros autores mantienen una **postura más *moderada*** ante la presencia del inglés en la lengua española y dan a conocer el estado del anglicismo en determinados campos y/o o áreas geográficas. Según la opinión mayoritaria de muchos de estos autores, la presencia de los anglicismos no es condenable, los anglicismos ya no intervienen negativamente en el idioma español y no lo deforman, sino que lo hacen más rico y amplifican su léxico, sobre todo cuando vienen a llenar un vacío léxico producido en el sistema o expresar significados que no se pueden reproducir con la misma precisión a través de una palabra del español. Sin embargo, se advierte también en este caso una cierta cautela al aceptar tal o cual término sin más. Son "necesarios" aquellos anglicismos que no presentan un término equivalente en español, pero no hay que apoyar el uso de los anglicismos crudos e innecesarios que tienen una traducción al español, evitando palabras españolas que expresan lo mismo. (Véanse a modo de ejemplo Contreras 1952-53, 1988; Lapesa 1963; Huyke Freiría 1974, 1978; Lope Blanch 1977; Quilis 1984; Pratt 1980; Lorenzo 1996).

(3) Para otros, el anglicismo debe estudiarse en un marco teórico y metodológico mucho más amplio, el de las lenguas en contacto. Comúnmente se afirma que son, sobre todo los factores extralingüísticos los que determinan y estimulan el contacto entre las lenguas, el cual puede ser directo, cuando el contacto se establece en el mismo territorio a tarvés de la mezcla de poblaciones o la convivencia o indirecto, cuando el contacto se establece en territorios diferentes a través de las relaciones culturales, económicas, políticas, etc. Los trabajos que se refieren al primer tipo de contacto, el directo, describen los mecanismos del "bilingüismo lingüístico" en el que se manifiesta el contacto de lenguas y la convergencia con la lengua de la mayoría (Poplack, 1983: 183). La concepción del anglicismo desde esta perspectiva entronca con la idea de "interferencia", desvío negativo de la norma, propuesta inicialmente por Weinreich (1953) y con la más reciente de "transferencia", adopción que hace una lengua de elementos de otra. Con esta segunda perspectiva el fenómeno del préstamo

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[1] *marqueta* por mercado, *deit* por cita, *muvis* por cine, *yob* por empleo, *aplicación,* por solicitud; *asumir*, por suponer; *romance,* por amorío; *tópico,* por tema; *estar siendo, estar supuesto, acción a tomar, curso a seguir* , etc.

deja de tener un planteamiento tan negativo, en el sentido de que los términos transferido a una lengua se reciben de forma más positiva y no como elementos perturbadores (Medina López, 1997: 18). Otras referencias con propuestas críticas pueden verse en López Morales (1987), Vaquero (1990), Gimeno y Gimeno (2003).

Objetivo y metodología

El objetivo de esta investigación es el análisis de los anglicimos admitidos por el *Diccionario de americanismos* (2010) de la Asociación de Academias de la Lengua Española. No es un diccionario histórico, sino un diccionario sincrónico del español americano que toma en cuenta la realidad viva de la lengua en América.

Para hacer apreciaciones cualitativas y cuantitativas respecto a la distribución y productividad del anglicismo en el español americano hemos recurrido a los tres criterios de selcción propuestos en el libro *El español de América* (1982), trabajo elaborado por un grupo de investigadores y profesores del Departamento de Lenguas Romances del Instituto de Lingüística de Bucarest, encabezados por el doctor Marius Sala, a saber: *difusión geográfica, riqueza semántica y productividad* (*o derivación*). Dicho de otro modo, clasificamos los anglicismos según los países donde se usan, su capacidad de derivación y su(s) significado(s).

Con el fin de establecer una situación más exacta de cada palabra, abrieron dentro de cada criterio tres subcategorías:

I) el criterio geográfico que distinguía entre: a) palabras difundidas en cinco o más países; b) palabras difundidas en tres o cuatro países; c) palabras difundidas en uno o dos países;

II) el criterio de la riqueza semántica que diferenciaba entre: a) palabras con cuatro o más sentidos; b) palabras con dos o tres, y c) palabras con un sentido;

III) el criterio de la productividad que delimitaba entre: a) palabras con cuatro o más derivados; b) palabras con dos o tres derivados, y c) palabras con un solo derivado.

Para poder desarrollar nuestro análisis hemos procedido a realizar una búsqueda de las voces que en el *DA* aparecen con la etimología "del ingles" o presentan la marca "*voz inglesa*". El resultado de esta consulta arroja un total de 1444 voces, de los cuales 681 con letra redonda, porque su escritura o pronunciación se ajustan mínimamente a los usos del español, y 763 con *letra cursiva*, ya que se mantienen en su forma gráfica original, por tanto, anglicismos crudos, no adaptados.

Análisis

Desde el punto de vista de la **difusión geográfica**, los anglicismos se agrupan del modo siguiente:

Critero geográfico	
a) anglicismos difundidos en cinco o más países	338
b) anglicismos difundidos en tres o cuatro países	255
c) anglicismos difundidos en uno o dos países	851

Analizando el inventario, se observa que la gran mayoría de las voces que integran la primera categoría están difundidas en una zona muy grande como América Central y otras regiones (América del Sur, México, Antillas): *barténder*, *bluyín* (Del

ingl. *blue jeans*), *bate* (Del ingl. *bat*), *breque* (Del ingl. *braker*), *bómper* (Del ingl. *bumper*), *checar* (Del ingl. *to check*), *chutear(se)* (Del ingl. *to shoot*); y unas 50 palabras están difundidas en toda la América hispanohablante, por lo cual cabe considerarlas como muy importantes en el conjunto del léxico del español de América, por ejemplo: *accesar* (Del ingl. *to access*), *bíper* (Del ingl. *beeper*), *cachar(se)* (Del ingl. *to catch*), *carro* (Del ingl. *car*), *chequear* (Del ingl. *to check), computadora* (Del ingl. *computer*), *concreto* (Del ingl. *concrete*), *condominio* (Del ingl. *condominium*), *convertible*, *dona* (Del ingl. *doughtnut), elevador* (Del ingl. *elevator*), *esténcil* (Del ingl. *stencil*), *freezer, monitorear* (Del ingl. *to monitor*), etc.

Sin embargo, su situación se modifica sensiblemente a causa de que muchos de estos anglicismos que conforman la primera categoría pueden ser considerados como palabras de circulación internacional, que existen también en el español peninsular (algunos registrados por la norma académica) que no caracterizan de modo absoluto el léxico del español americano con respecto al del español peninsular: *baby-sitter (DRAE), blazer (DRAE), blue jeans, broker, chips, cash, closet (DRAE), coffe break, cool, cover, crazy, dancing (DRAE), dealer, delivery, feedback, feeling, game, handball, happy, happy hour, hotdog, jacket, jeans, laptop, lipstick, lunch (DRAE), mall, miss, míster, nerd, nice, panty (DRAE), penthouse, popcorn, show, slide, snorkel, sticker, stop, tip, uppercut, voucher.*

Según Marius Sala (Sala, 1982: 410) la segunda categoría es interestante desde el punto de vista de la difusión geográfica, para las palabras registradas en tres o cuatro países distantes unos de otros o de la zona de la influencia inglesa, pero en lo que concierne a nuestro análisis este número de palabras es muy reducido: *back Ch, Ar, Ur; Bo; baby fútbol Ec, Ch, Ar, Ur; bypasear* (Del ingl. *by-pass*) *Ve, Ch, Ni*; *bound Ni, Cu, Ve*; *boqui toqui* (Del ingl. *walkie talkie*) *Cu, Ch. Ni; cachear* (Del ingl. *to catch*) *Ho, RD, Ec, Bo*; *creisi* (Del ingl. *crazy) Ni, Cu, Bo; handbol* (Del ingl. *handball*) *Ni, Ch, Py.*; *heavy Ch, RD, Ho; house ES, Ni, Pe, Bo.*; *lóquer* (Del ingl. *locker) EU, Ch, Pa.; lodge Ec, Ch, Py.*

Notamos que desde el punto de vista diatópico, las palabras de origen inglés se dividen en dos grandes categorías: un grupo de palabras difundidas en, por lo menos, cinco países y un grupo muy numeroso de palabras registradas en uno o dos países. La categoría *b* (palabras difundidas en tres o cuatro países) se halla débilmente representada, y muchos de sus términos se registran en la zona considerada por nosotros de evidente influencia inglesa (Centroamérica, Antillas, México) o inclusive en regiones hispanohablantes de los EE.UU: *beauty parlor EU, PR, RD*. "peluquería de señoras"; *bluff EU, PR, Ni.* "engaño, jactancia"; *cleaner EU, PR, RD* "limpiador"; *couch EU, Mx, PR.* "sofá, diván"; *ride EU, PR, CR.* "viaje"; *wallet EU, PR, Pa.* "monedero, biletero, cartera".

Algo semejante ocurre con las voces de la categoría *c* aunque es la más numerosa, más de la mitad, 458 voces, son anglicismos que se usan en Estados Unidos y Puerto Rico: *account EU, PR.* "cuenta, en especial la bancaria"; *hand bag EU, PR.* "bolso de mano"; *ball point EU, PR.* "bolígrafo"*; bill EU, PR.* "factura"; *decodear* (Del ingl. *to decode*) *EU*. "descodificar, descifrar algo"; *escrín* (Del ingl. *screen*) *EU*. "pantalla de una computadora"; *espreyar* (Del ingl. *to spray*) *EU*. "pulverizar, rociar"; *jamberga* (Del ingl. *hambuerger) EU*, "hamburguesa", etc.

Consideramos especial la posición de los anglicismos que se registran en Puerto Rico y en la zona hispanohablante de Estados Unidos ya que estas regiones son bilingües, lo que significa que la influencia del inglés se realiza por canales distintos que los demás países del continente hispanoamericano.

Esto nos permite afirmar que, desde el punto de vista de su difusión geográfica, las palabras de origen inglés que integran las categorías *b* y *c* no ocupan una posición importante. De mayor interés son las palabras de origen inglés agrupadas en la primera categoría.

Desde el punto de vista del criterio de la **riqueza semántica,** los anglicismos se agrupan en las siguientes subcategorías:

Critero de la riqueza semántica	
a) anglicismos con cuatro o más sentidos	83
b) anglicismos con dos o tres sentidos	361
c) anglicismos con un sentido	1000

En lo que concierne a los significados de los anglicismos, la gran mayoría de las palabras que responden al criterio semántico se usan en el territorio americano con todos los sentido tomados en préstamo del inglés. Sin embargo, hay palabras que, con base en los sentidos prestados, desarrollaron nuevas acepciones gracias a la novedad y expresividad de los términos prestados.

Hemos registrados algunos cambios semánticos que se agrupan en diversas categorías, una de las cuales incluye las acepciones metafóricas y metonímicas.

Enuaciamos a continuación varias creaciones metafóricas basadas en la similitud de forma, cualidades o funciones: *bate* (Del ingl. *bat*) 1. *Mx, Gu, Ho, ES, Ni, Pa, Cu, PR, Ve*. "en el beisbol, pieza de madera en forma cilíndrica más gruesa" 2. *PR metáf.* "pene erecto"; *bumper* 1. *Eu, Ni, RD, PR*. "parachoques o defensa de un vehículo de motor" 2. *PR. metáf.* "nalgas grandes, fondillo voluminoso"; *cabús* (Del ingl. *caboose*) 1. *Mx*. "último vagón de un tren de carga para uso de los tripulantes" 2. *EU. metáf.* "hijo nacido tardiamente"; *blinquear*. (Del ingl. *to blink*) 1. *EU, PR.* "parpadear alguien" 2. *EU, PR*. "encender y apagar una luz de forma intermitente"; *yola* (Del ingl. *yawl*) 1. *RD, PR, Ec*. "embarcación ligera" 2. *PR. metáf.* "zapato muy grande".

También hemos registrado variadas expresiones figuradas con un marcado carácter metafórico formadas a partir de anglicismos: *hacer cherry Pe*. "hacer sentir vergüenza a alguien"; *dar un down PR*. "deprimirse"; *dar un page PR*. "llamar una persona a alguien con beeper"; *estropearse el chip Ho*. "hacer cosas sin sentido"; *hacerse feis Bo*. "abandonar un lugar precipidamente"; *caerse de eslay PR*. "caerse alguien y quedar tendido en el suelo".

Una categoría muy bien representada incluye las voces que pertenecen a campos restringidos (deporte, automovilismo) y que se extienden al lenguaje general con nuevos sentidos o en frases y modismos: *estar en el game PR*. "tener alguien relaciones sexuales"; *quedarse flai Ve*. "permanecer perplejo ante una situación inesperada"; *ser un flai al catcher RD*. "ser sencillo, no presentar complicaciones"; *conectar de hit Cu.* "destacar alguien en alguna actividad"; *breque* (Del ingl. *braker*)1. *Gu, Ho, ES, Ni, Pe.* "freno de un vehículo" 2. *Gu. ES.* "persona lenta o poco ágil en hacer o aprender algo"; *ir bumper con bumper PR*. "en una aglomeración de personas, ir muy pegadas"; *patinar el cloche Cu, RD* "faltarle a alguien el raciocinio, pensar o actuar como si no estuviese cuerdo";

Estos ejemplos que econtramos en el lenguaje corriente demuestran la fuerza de penetración de los términos de origen inglés en todos los niveles de la lengua, por medio de creaciones semánticas muy expresivas. Este uso metafórico del préstamo, típico de un discurso espontáneo y afectivo, está aún poco estudiado.

Entre los mecanismos un tanto marginales pero sumamente interesantes de enriquecimiento del vocabulario de una lengua se halla el de la lexicalización de marcas comerciales. El *DA* registra numerosos nombres de marcas estadounidenses que se han convertido en palabras de uso general: *chemo* (Del ingl. *Chemo*®) *Mx. Ho*. "pegamento" **2.** *Mx*. "persona que inhala este pegamento para drogarse", *cremora* (Del ingl. *Cremora*®) *Ho, Ni, RD.* "leche en polvo desnatada que se añade al café", *mitigüeso* (De *Smith and Wesson*®) *Ho, Ni, Ch,* "revólver Smith and Wesson", *popsicle* (Del ingl.*Popsicle*®) *EU, Ho, Ni, Ve.* "helado que se come cogiéndolo de un palillo hincado en su base"

Desde el **punto de vista de la productividad**, las voces estudiadas se dividen en:

Critero de la productividad	
a) anglicismos con cuatro o más derivados	10
b) anglicismos con dos o tres derivados	36
c) anglicismos con un solo derivado	61

Destacamos la existencia de un número reducido de anglicismos que han creado derivados, un total de 107 palabras, lo que representa sólo 0,74 % del número total.

Damos a continuación algunos ejemplos de anglicismos con sus derivados que conforman la categoría *a*: *básquetbol (basquetbolero, basquetbolista, basquetbolístico, basquetero); blofe (blofear, blofeador, blofero, blofista); bonche (bonchear, boncheador, bonchero, bonchado); lonche, lonch (lonchear / lonchar, lonchera, lonchería, lonchero,-a)*

Desde el punto de vista de la difusión geográfica de las palabras básicas y de los miembros de las familias correspondientes, observamos que en la gran mayoría de los casos la zona de difusión de los derivados coincide con la difusión de la palabra primitiva: *bulchiteo* (Del ingl. *bull shit*) *EU, Pa.* "gran cantidad de mentiras" > *bulchitero,-a EU, Pa.* "referido a persona, mentirosa" > *bulchitear EU, Pa.* "mentir, vacilar o embromar una persona a alguien"; *flipera (se)* (Del ingl. *to flip out*) *Ho*. "drogarse fumando marihuana" > *flipeada Ho.* "consumo de droga, en especial de marihuana" > *flipeado,-a, Ho*. "referido a persona drogada por haber fumado marihuana" > *flipero,-a Ho*. "persona que se droga, en especial fumando marihuana".

Igualmente numerosos son los casos en que el área de difusión del derivado es menor que la de la palabra primitiva: *blof* (Del ingl. *bluff*) *Mx, Gu, Ho, ES, Ni, Pa, Cu, RD*. "apariencia, exageración o alarde de algo que no se tiene" > *blofero,-a Mx, Ho, Cu, PR.* "referido a persona, fanfarrona, jactanciosa" > *blofeador,-ra Mx, Ho, RD.* "blofero"**.**

Como notaba Marius Sala (Sala, 1982: 414) muy raros son los casos en que el área de difusión del derivado sobrepase el área de la palabra básica. Afirmación válida tambien en cuanto a nuestro análisis. Se trata de la palabra *lonchera* que está difundida en toda la América hispoanohablante excepto Cuba y Paraguay a diferencia de la palabra primitiva *lonch(e)* que conoce un área de difusión más restringida, solamente diez países de Hispanoamérica.

En cuanto a la categoría gramatical, las familias de palabras están integradas, en orden de frecuencia, por sustantivos, verbos y adjetivos. Los derivados formados de palabras de origen inglés siguen los procedimientos del español americano. Los sufijos más frecuentes son los verbales *–aer y –ar* y los nominales *–ero/a, dor, -ista, -ería, -ada*, por ejempo: *bisne* (Del ingl. *business*) *bisnear (se), bisnero, bisneada*; *jonrón* (Del ingl.

home run) *jonronear, jonronero,-a, jonronazo; jótdoc* (Del ingl. *hot dog)*: *jotdoguero,ra; traila* (Del ingl. *house traile*) *trailada, tarilero-a, trailista.*

Los derivados, aunque no son numerosos, son significativos para la vitalidad de los anglicismos. Se trata de palabras adaptadas a las normas fonéticas y morfológicas del español y algunos de ellos han desarrollado signifigados metafóricos, lo que representa también un signo de vitalidad: *hit* > *hitazo*, *metaf.* "gran éxito, acierto extraordinario"; *ponchar(se)* (Del ingl. *to punch y pinchar*) > *ponchada metaf.* "equivocación, error"; *batear(se)* (Del ingl. *to bat*) > *bateo* "rechazo de que se hace objeto a alguien, principalmente en requerimientos amorosos o sexules", etc.

Conclusiones

Los resultados de nuestro análisis nos conducen a la conclusión según la cual el elemento léxico de origen inglés ocupa una posición bastante importante dentro del léxico del español americano considerado en su totalidad. Hay muchos anglicismos que se han adaptado al español y han desarrolado nuevas acepciones, significados metafóricos lo que representa un signo de vitalidad. Los anglicismos no intervienen negativamente en el idioma español y no lo deforman, sino que lo hacen más rico y amplifican su léxico.

La verdadera amenaza la representan aquellos anglicismos semánticos y sintácticos que afectan a la estructura básica del español y alteran el singnficado tradicional de los vocablos patrimoniales.

El tema de los anglicismo no fue y no es una moda pasajera. El elemento léxico de origen inglés es y seguirá siendo durante mucho tiempo el elemento léxico extranjero más notable, pero hay que mantenerlo bajo control aunque, hoy en día, no constituye algo destructivo para el español.

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IDENTIDAD Y ALTERIDAD EN LA NARRATIVA DE JUAN GOYTISOLO

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Abstract: *The present study adopts the theoretical poststructuralist premise according to which the revolution of the conception of language brings up the question of the relationship between the linguistic sign and its significance. Modern thought answers this question using the analysis of meaning (cf. Michel Foucault), which dissolutes the language into the functionality of representation, hence converting its existence into a discourse, namely its literal meaning. Paradigmatically, this ontological deconstruction of the discourse, which determines the arbitrary character of the relationship between the sign and the referent, comes into being in the expressions of the social imaginary of the totalitarian regimes. A brief insight into the social imaginary, whose fundamental expressions are ideology and utopia (cf. Paul Ricoeur) – both of which are common features of Franco's dictatorship (1939-1975) – reveal the degeneration of the interrogative function of ideology, which is an essential ferment in the nation's identity-constructive process, and the conversion of the public discourse into a sterile rhetorical legitimation of the political power. Within this socio-historical and cultural context, voluntarily exiled Juan Goytisolo (1931-), an* avant-garde poet *facing a full-blown identity crisis, assumes in his novels the subversive function of utopia – the indispensable complement to ideology – in relation with the Arab alterity, which is deeply rooted in the history of medieval Spain. Through the Islamic utopia, however, the novelist does not seek the creation of an alternative society, but merely the demitization of the Hispanic identity symbols, in an iconoclastic and solitary exercise of the writing process aspiring to become autoreferential and self-focused in the imaginary space of the Islamic alterity.*

Keywords*: identity, alterity, autoreferential* writing process

Desde la revolución postestructuralista de la concepción sobre el lenguaje, la atención de filósofos y teoristas ha girado en torno a cómo relacionar el signo lingüístico a lo que éste significa. La época moderna ha contestado esta pregunta por el análisis de la significación, lo que ha disuelto el lenguaje en el funcionamiento de la representación, convirtiendo su modo de existencia en discurso, cuya misión será la de "decir lo que es, pero no será más de lo que dice" (Foucault, M., 1989 : 86). Esta defundamentación ontológica del discurso se debe al carácter arbitrario de la relación entre el signo, en su conjunto de significante y significado, y el referente. Es sabido que los signos humanos, es decir, las palabras de la lengua, no son simples asociaciones, no relacionan directamente un complejo sonoro con un referente, sino que pasan por intermedio del sentido, que es una realidad intersubjetiva.

Ignorar esta realidad, tal como ocurre en el proceso de la unilateral comunicación pública, propia de los regímenes totalitarios, interesados antes que nada en imponer su poder y no en convencer, tiene como consecuencia inevitable

> percibir los nombres confundidos con las cosas: toda la dimensión de intersubjetividad, del valor recíproco de las palabras (por oposición a su capacidad denotativa), del carácter humano, y por lo tanto arbitrario, de los

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signos se les escapa […]. Las palabras son la imagen de las cosas (Todorov, T., 1987 : 37).

Dicho de otro modo, el discurso dictatorial instaura la relación indestructible entre el referente y el significado, aniquilando, en su pretensión identitaria, a la vez que sus libertades, al "otro" como individualidad, en su propio país, por el carácter instrumental que, de este modo, adquiere el lenguaje.

Uno de los ámbitos donde la relación entre signo y referente se vuelve problemática es el de la ideología. La ideología, en su función integradora (cf. Ricoeur, P., 1984 : 53), es el elemento fundamental del imaginario social para la construcción de la identidad textual de cualquier sociedad. A un nivel menos profundo, sobre todo en los regímenes totalitarios, la función integradora se prolonga en la función legitimadora del poder, que se vale de toda una retórica del discurso público. Partiendo del supuesto de que todo poder implica una reivindicación de legitimidad (cf. ibidem : 55), cuanto menor es la credibilidad de la legitimación tanto mayores son las exageraciones de la retórica del discurso público, que acaba rayando, al nivel más superficial de la ideología, en "distorsión, disimulación, mentira" (ibidem : 53), o sea en el significado peyorativo de este componente básico del imaginario social. La ideología va degenerando, cuando la función legitimadora del poder contamina la ética, la religión, la ciencia (cf. ibidem : 56). Es por eso que la utopía, en concepto de Paul Ricoeur, es el complemento necesario de la ideología (cf. ibidem : 58) en su significado primario de integración de la identidad. "La ideología conserva la realidad, mientras la utopía la cuestiona. El entrecruzamiento necesario entre ideología y utopía revela el funcionamiento del imaginario social, que se apoya en la tensión entre una función de integración y una función de subversión", ya que este "no puede ejercer su función excéntrica sino sólo por medio de la utopía y de su función de duplicar lo real por el canal de la ideología" (ibidem : 61)

Uno de los ejemplos más patentes de contaminación de la ética, la religión y la ciencia (particularmente la historia) por la legitimación del poder político a través de la ideología es el caso paradigmático de al-Andalus y su papel - ignorado voluntariamente o contemplado como decisivo - a la hora de hablar sobre la identidad española moderna. Al-Andalus, que significa la presencia musulmana durante ocho siglos (711-1492) en el territorio de la Península Ibérica, fue convirtiéndose en un nudo "conflictivo" de interpretaciones para los historiadores, tanto dentro como fuera de España, en el transcurso del siglo XX. La realidad histórica de España durante el régimen franquista ostenta cómo el Estado español se ha valido del pasado islámico de la nación, manipulando la conciencia política de la sociedad con fines distintos y divergentes.

En este sentido, ha usado, la proximidad geográfica del país al norte de África, para justificar las incursiones coloniales en este continente y, a la vez, conseguir el apoyo de los estados africanos y árabes contra el aislamiento al que lo condenaron las grandes democracias occidentales, tras la segunda guerra mundial, o defender el ingreso en la Unión Europea con el argumento del decisivo papel histórico de España para mantener alejados del territorio occidental a los invasores musulmanes, durante la Edad Media. A la vez, de modo paradójico, Franco, que sabía árabe, no vaciló en declararse aliado de los musulmanes "creyentes" en contra de los comunistas ateos, después de haber recurrido a tropas norafricanas, como "carne de cañón", durante la guerra civil, en apoyo de la causa fascista. El uso interesado de la historia por parte del régimen dictatorial está repleto de contradicciones y muestra muy a las claras el único intento de legitimación del poder, tanto en el extranjero, como en el interior del país, donde

defendía la pureza étnica del estado español, nacionalista y católico (cf. García Cárcel, R., 1992 : 145-146).

El debate sobre el papel jugado por los árabes en la formación de España ha quedado reflejado en la polémica entre Américo Castro y Claudio Sánchez Albornoz. Castro (cf. 1973 : 325), reconoció la ascendencia mestiza de España, insistiendo en que la identidad española surgió por la relación con la alteridad semítica, en la Edad Media, a través de la convivencia y simbiosis cultural de cristianos, musulmanes y judíos. Sánchez Albornoz, en réplica a Castro, al contrario, consideró la España islámica como una "interrupción" de la "España eterna" (1957 : 103)..

Ambos republicanos y obligados a exiliarse al final de la Guerra Civil, los dos sabios emprendieron caminos diferentes en su labor de investigación histórica. Aunque Castro revolucionó la concepción sobre la historia, su libro monumental (La realidad histórica de España) disfrutó de gran aprecio sobre todo en el extranjero, pero contó con numerosos discípulos y amigos fieles, entre los cuales figura Juan Goytisolo, que le debe su pasión por la España islámica y por la "tolerancia" del mundo árabe medieval y su impacto en la cultura española. Tradicionalista, especializado en historia medieval, Sánchez Albornoz, aunque no menos célebre, gracias a España, un enigma histórico, coincidió, paradójicamente, con tesis nacionalistas de la ideología franquista y siguió alimentando con sus obras el antisemitismo del imaginario social español.

La relación compleja entre la degradación de la ideología y la necesidad de la utopía en su función subversiva, creadora de una realidad alternativa, va orientando la presente investigación en torno a un aspecto problemático de la narrativa de madurez del escritor español contemporáneo Juan Goytisolo (1931-), residente en Marrakech.

El propósito que subyace la escritura de Goytisolo en la "trilogía de la traición", integrada por Señas de identidad, Reivindicación del conde don Julián y Juan sin tierra es deconstruir los mitos de la hispanidad que fueron contribuyendo a forjar la identidad del narrador protagonista, mostrando su carácter subjetivo, poco fiable, y poniendo de relieve el que esa mitología nacionalista haya respondido a imperativos ideológicos de legitimación del poder en el transcurso de la historia.

Interesado por la marginalidad, además de luchar por una completa y utópica desvinculación identitaria, propone el modelo musulmán, que no es más que una proyección idealizada, es decir, la contrapartida mitificadora que conlleva toda actitud iconoclasta. El mundo ficcional goytisoliano intenta deconstruir la mitología nacionalista española, para proponer una imagen utópica del mundo musulmán, contraponiendo "el hombre robot creado por las ideologías" a la imagen atractiva de la realidad sensorial del pueblo de Marrakech que, "libre, disponible, ligero" integra hombres que "gozan, ríen, desean, ajenos al Poder y a sus mentiras" (Ríos, J., 1977 :11).

El mundo árabe mitificado, como contrapartida de la deconstrucción, gira en torno a una masculinidad agresiva. Al mitificar el mundo viril musulmán, el escritor crea un paraíso de los sentidos, manteniendo así en pie una estructura jerárquica patriarcal, en la cual la mujer no tiene voz propia; contrapone a una virilidad hipertrofiada la destrucción del cuerpo y la voz femeninos.

El exorcismo personal goytisoliano va unido a la desmitificación de la ideología oficial que respalda el mito nacionalista de la "España eterna", "sagrada e imperial". La deconstrucción de este mito tiene dos blancos preferidos, la moral católica y el lenguaje "calcáreo" que la respalda, vertientes complementarias al servicio de la ideología franquista, en particular, y nacionalista española, en general. Estos dos blancos de la intención deconstructivista goytisoliana corresponden a una firme

reivindicación de la libertad individual, esencial para la construcción de su personalidad.

Este aspecto está relacionado con la tercera vanguardia (1967) a la que pertenece el escritor. Pere Gimferrer (1977 : 175) opina que la escritura iconoclasta de Goytisolo es también una reivindicación prohibida por el franquismo de los valores de la vanguardia y, sobre todo, de la búsqueda típicamente vanguardista de la "libertad total", que dio lugar, a su vez, a una crítica tanto de la moral, en cuanto sistema represivo, como del lenguaje, en cuanto instrumento oficial de su implementación. Pero hay que matizar la vinculación de Goytisolo con la vanguardia. Si, a principios del siglo XX, la negación vanguardista del pasado era más bien un parricidio, la negación de la así llamada generación "experimentalista" de posguerra, a la cual pertenece Goytisolo, es más bien una negación del propio pasado. Sus primeras novelas entre las que Juegos de manos, La resaca o Fin de fiesta se han adscrito al "realismo social" y a su visión "moral" de la literatura. La negación del propio pasado para escritores como Goytisolo corresponde a un suicidio simbólico, que remite a la relación dicotómica de "víctima y verdugo" que va reiterándose a lo largo de su obra de madurez.

Muy consciente del papel esencial del lenguaje en la legitimación de la ideología oficial, Goytisolo va socavando la autoridad de los mitos nacionales españoles que pretenden modelar una identidad personal y colectiva monolítica, mediante la deconstrucción de sus representaciones textuales, esto es, del canon literario e histórico al que dichos mitos se adscriben. El recurso "deconstructivista" más utilizado es la parodia de la que se vale para crear una intertextualidad lúdica que pone de relieve, mediante su uso carnavalesco, los ejes lingüísticos de la manipulación ideológica y, por extensión, de la construcción identitaria.

Al arremeter contra un lenguaje concebido como identidad perfecta entre significado y referente, Goytisolo, en virtud de la arbitrariedad del signo lingüístico, embiste, en realidad, con un referente adulterado por una representación lingüística (ya que todo lenguaje es ya un caso particular de la representación), cuyo valor semántico es toda una negación del signo, en su compleja relación de significante y significado. Por eso no deconstruye sólo una retórica, sino también el referente, o bien, la identidad "textual" que dicha retórica forja. Situada en el marco del sistema totalitario franquista, la deconstrucción lingüística goytisoliana de los mitos nacionales corresponde a una "literatura de la delincuencia", orgullosamente asumida por el escritor. En efecto, el tono lúdico y la ironía se vuelven políticamente subversivos dentro de un sistema caracterizado por una monolítica visión del mundo.

Su obra, no obstante, pretende ir mucho más allá de lo meramente lúdico, queriéndose convertir en una subversión política que rechaza cualquier intento de encuartelamiento ideológico. Cabe mencionar aquí también que, para Goytisolo, hay dos maneras de encarar esa "literatura de la delincuencia" que profesa: mediante temas subversivos y un lenguaje subversivo, para las normas sociales y morales de la época.
Lo que Goytisolo propone principalmente como "literatura de la delincuencia" es una traición a la representación identitaria mítica de España y de los españoles, esto es, una violencia contra la construcción ideológica nacional. Tal como el autor no se cansa de repetirlo, tanto en sus novelas como en sus ensayos y entrevistas, el enemigo con el que pretende embestir es la red semiótica nacionalista cuajada durante el franquismo, pero forjada gradualmente sobre todo a partir de la España de los Reyes Católicos.

Según Goytisolo, la reivindicación de un "destino providencial" o de un "genio" español", sólo puede ser filológica, basándose en una hermenéutica de varios textos históricos y literarios. Dicha hermenéutica fundacional de la identidad nacional

española ve la "verdad" como atributo de la representación (histórica, literaria, etc., esto es, textual) y el signo lingüístico como referente "auténtico". Si se tiene en cuenta que, con el tiempo, los textos históricos llegaron a afianzarse en los argumentos de los textos precedentes, lo que se presencia muy a menudo en un trabajo de investigación histórica es un palimpsesto de textos que remite a un significado muy oscuro, oculto por debajo de varios estratos textuales. En resumen, la mitología nacionalista "redentora" así creada se legitima en una hermenéutica de carácter filológico sobre varios textos, un palimpsesto, al cual se le da la significación más propicia para los anhelos individuales y colectivos de encontrar unas "Señas de identidad" inmutables, una construcción identitaria monolítica individual y nacional.

Es contra este palimpsesto petrificado que se dirigen los esfuerzos "mitoclastas" de Goytisolo, "traidor" frente al mito de la superior "esencia" hispana, con todo lo que éste conlleva. Se puede también argüir que Goytisolo quiere traicionar la visión (noventayochista, sobre todo) castellanizante de la "España sagrada" y "eterna", perspectiva que marginaliza o reprime la parte "oriental", representativa, según Goytisolo (ya desde cuando escribió Campos de Níjar, en 1960, tras descubrir a Almería) de un mundo sensual, placentero y humano, opuesto al lugar de la "razón estreñida", esto es, a la construcción textual de Castilla.

En este sentido voluntariamente subversivo, Reivindicación del conde don Julián se propone resucitar y apropiarse la imagen legendaria del conde don Julián, el traidor por antonomasia del discurso nacionalista español. La figura de don Julián estuvo estrechamente relacionada, por parte de la historiografía oficial, con el comienzo de la presencia invasora de los árabes en la Península Ibérica y, por lo tanto, con la "contaminación" de la "pura esencia" hispánica por elementos "bárbaros". Como "traidor", el conde visigodo vino convirtiéndose en el símbolo de una especie de incentivo centrífugo que abrió las puertas "hispánicas" a la ineludible confrontación con la inquietante alteridad de la cultura árabe. La reivindicación de la figura del conde visigodo por Goytisolo corresponde, por consiguiente, también a un acto orgulloso de asumir la figura del "otro" (oprimido y aborrecido) para convertirse en un signo contrario y subversivo frente a la nacionalista ideología imperante en tiempos de Franco. La identificación del narrador con la figura del conde "maldito" llega hasta la transformación de Julián en Ulyan, "un moro de complexión maciza" que va a rematar simbólicamente la destrucción de los mitos y valores nacionales, facilitando una deseada desvinculación completa del territorio español, "tierra ingrata, entre todas espuria y mezquina" (Goytisolo, J., 1995 : 204), que pretende darle una identidad.

Sin embargo, la "traición" llevada a cabo por el insólito don Julián goytisoliano es más bien, tal como lo advierte Sami Nair (1988 : 85), una traición a la negativa representación oficial de la alteridad y, más específicamente, del "otro" árabe, auténtico "fantasma de la invasión" (del espacio, el cuerpo y la lengua) para el subconsciente colectivo español. Lo que el narrador pretende hacer es, en consecuencia, reivindicar la alteridad reprimida por la ideología oficial para poder situarse así en una posición marginal. En realidad, Goytisolo no deja de reiterar en toda su obra que está interesado antes que nada en la marginalidad (por ejemplo, en la simbólica figura del Judío Errante), o bien, en el paria en general, ya que la ubicación extramuros confiere, en su opinión, la muy anhelada libertad del que, fuera de la esfera de cualquier poder exterior y de su sobreimpuesta red obligatoria de configuración identitaria, no tiene "nada que perder". Esta es la razón por la cual Goytisolo se ficcionaliza en el "otro" árabe para la cultura española dominante. Pero, a la vez no deja de ser el "otro" cristiano/ europeo/ español/ occidental, en el mundo musulmán, ya que toda

descentración lleva aparejada una referencia al centro. Su condición de exiliado le mueve a considerarse, tal como lo confiesa él mismo, "afrancesado" en España y español en París, castellano en Barcelona y catalán en Madrid. Al nivel psicológico, la reivindicación del "otro" traidor corresponde a una solidaridad compensatoria con la figura genérica del paria o del oprimido, ya que Goytisolo, tal como lo confiesa en uno de sus libros de memorias (cf. Goytisolo, J., 2002a : 17) o, indirectamente, en Señas de identidad y Juan sin tierra (cuando el narrador reproduce, por ejemplo, la carta de una de las antiguas esclavas de su bisabuelo), siente la angustiosa necesidad de expiar "los pasados crímenes de mi linaje parasitario y decadente", anhelo que no deja de recordar la visión terapéutica cristiana católica sobre la expiación de la culpa.

La progresiva destrucción y profanación de los valores y símbolos nacionales representa también una especie de exorcismo personal, de desarraigo frente a un pasado familiar oscuro y pesado, ilustrativo de la opresión y la "iniquidad social española", cómodamente ocultas bajo una fachada de respetabilidad legitimada por la moral católica. Es la razón por la cual ésta será uno de los blancos preferidos de Goytisolo para su deconstrucción "traidora", sumamente violenta, por medio de multitud de actos de profanación, que van dirigidos, por un lado, contra los símbolos más sagrados del cristianismo y, por el otro, contra el propio pasado (la infancia) del narrador, el cual lleva la fuerte impronta del catolicismo que le fue imbuido por medio de la educación.

En efecto, ya desde el principio de Reivindicación del Conde don Julián, se presencia la confesión del narrador, según la cual anhela cortar "el cordón umbilical" que le une a España, amarra que es justamente su pasado y, sobre todo, su niñez. Es por eso que el narrador se convierte en el "verdugo", el "otro" árabe. El uso de la segunda persona autorreflexiva convierte las tres novelas en un diálogo ininterrumpido del narrador con las diferentes hipóstasis de su yo, el cual asume el papel de guía en el permanente viaje imaginario de Occidente a Oriente y de Oriente a Occidente, para el tú, en sus diferentes y contrapuestas hipóstasis, que adoptan la condición de personajes recurrentes. (Álvaro Mendiola en Señas de identidad y Reivindicación del conde don Julián).

Reivindicación del Conde don Julián llega a simbolizar una búsqueda de identidad mediante una muerte iniciática (frente al pasado), seguida por el acceso a un mundo permisivo (árabe) de signos contrarios al mundo tradicional negado. Dicha búsqueda de identidad se realiza mediante la división dicotómica del narrador en verdugo y víctima a la vez, "consciente de que el laberinto está en ti: que tú eres el laberinto: minotauro voraz, mártir comestible: juntamente verdugo y víctima" (Goytisolo, J., op. cit. : 126)

La solución "constructiva", que tiene que seguir a la deconstrucción identitaria perpetrada, supone un exilio perpetuo o bien, sobre todo a partir de Juan sin tierra, un continuo viaje de índole textual y la invasión orgullosa del mundo autónomo de la escritura, "sacrificando el referente a la verdad del discurso y asumiendo […] las secuelas de tu delirante desvío" (Goytisolo, 1977 : 75). La "invasión" goytisoliana de España se da en el espacio del texto, donde, por su carácter ficticio puede reiniciarse, de modo psicológicamente compensatorio, en cualquier momento. "Mañana será otro día" son las últimas palabras de Reivindicación del conde don Julián.

Toda la "traición" y rebeldía goytisolianas se consumen sólo en el espacio de la escritura, por muy limitativa que ésta sea, debido a la frustración causada por "el margen que separa el objeto [referencial] del signo y la futilidad de los recursos empleados para colmarlo" (ibidem : 126).

El escritor intenta tan sólo destruir el "lenguaje calcáreo" y claustrofóbico de la propaganda nacionalista mediante un "onanismo de la escritura", lo que viene a decir una "enigmática, liberadora proliferación de signos" autónomos, que componen una "estructura verbal con sus propias relaciones internas: lenguaje percibido en sí mismo y no como intercesor transparente de un mundo ajeno, exterior" (ibidem : 312).

La búsqueda desenfrenada de una compensación discursiva en la literatura aparece como un exorcismo mediante la escritura "onanista" o sea autorreferencial, reivindicada por el escritor.

Más allá de todo desengaño ante el alcance de la representación, en el anhelo de revelarse mediante la escritura, se vislumbra un género de "autoerotismo", puesto que Goytisolo mismo repite una y otra vez que está "en busca de la ecuación que […] aúne sexualidad y escritura" (ibidem : 255). La subversión lingüística se une a la subversión moral, en un mismo esfuerzo de reivindicación de la libertad y la diferencia.

Por el otro lado, la utopía del mundo "permisivo" árabe que Goytisolo propone tanto en el plano personal-moral como en el plano hermenéutico-literario no deja de ser "visión orientalista", o bien, otro mito, forjado por esfuerzo constructor después de la fase "mitoclasta" en nombre de la cual arremete contra la "petrificada" ideología española. Se podría argüir que el novelista quiere construir otra mitología sobre las ruinas de la deconstrucción llevada a cabo, es decir, que la imagen propuesta del mundo árabe cumple una función "sacrogenética", en palabras de Luis Martín-Santos (Doblado, G., 1988 : 62), lo cual deja entrever que tanto la ideología española nacionalista deconstruida como la utopía oriental propuesta no son más que una construcción semiótica. Lo que importa, en última instancia, es la escritura desprovista de finalidad, que se nutre de sí misma, en el marco de toda la "trilogía de la traición".

En conclusión, la interacción de ideología y utopía es ineludible, en el sentido de que lo "posible" del pensamiento utópico no se puede nunca desprender por completo del sistema de representación vigente, del que depende para su imposible realización. El mecanismo ideológico de producción de significados establece siempre límites representacionales, determinando así incluso el lenguaje utópico, que nunca puede transgredir enteramente los códigos utilizados en la interpretación y apropiación de la realidad referencial. Goytisolo necesita la cultura española, aunque le sirva sólo de contramodelo, para definirse como "otro". El anhelo de evadirla, se entrelaza, tal como él mismo lo ha reiterado varias veces, con el deseo de cambiarla, o bien, de liberarla. Con Juan sin tierra y otros libros posteriores, esta ansia de cambio radical se extiende a todo el mundo occidental, convirtiendo a Goytisolo en un escritor con marcadas preocupaciones sociales, relacionadas particularmente con la condición de los inmigrantes magrebíes en varios países de Occidente. Sin embargo, el engagement de Jean Paul Sartre concerniente al "intelectual deshacedor de entuertos frente a todas las injusticias del mundo" (Goytisolo, J., 1978 : 301) le parece equivocado, por ser "un residuo laico de la religión cristiana, una especie de ejercicio de santidad cívica, tan autosatisfecho como ineficaz" (ibidem). La disidencia por la cual aboga Goytisolo es de índole estética. Lo importante es el inconformismo estético que lleva aparejado implícitamente un inconformismo ideológico, a través del ejercicio solitario de una escritura autorreferencial, focalizada sobre sí misma, que aspira devolver al lenguaje, desprovisto de referente, su pureza inicial.

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COMUNIDAD GITANA Y SOCIEDAD URBANA EN "LA GITANILLA" DE CERVANTES

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Abstract: *"The Little Gypsy Girl" is one of the twelve "exemplary novels" of Cervantes, the first of the collection, although, according to critics, it is not the first one from a chronological point of view. In "The Little Gypsy Girl", Cervantes seems to bring face to face two worlds, two value systems and two different mentalities: the gypsy community and the urban society. The first phrase of this "exemplary novel" seems to be the beginning of a violent diatribe against gypsy people: "It would seem that the male and female gypsies had been sent into the world for the sole purpose of thieving…" Despite this, the author implies some affinity for the gypsies. The gypsy community and the urban society are continuously mixed, belonging to one or the other sometimes has nothing to do with an authentic otherness, there isn't a clear separation between them, members identify with one another. In the city, Preciosa is admired for her beauty and her talent as a dancer and singer, even the nobles receive her into their homes. A knight accepts to share her life and her customs so that he could ask for her hand. Don Juan de Cárcamo becomes gypsy for love´s sake. There is also a page-poet from Madrid who asks gypsies for help and lives with them for a while. Besides love, money also plays the role of intertwining the two societies, as it serves to bribe the judges and get freedom.*

Keywords: *Cervantes, exemplary novels, gypsy community*

1. Miguel de Cervantes

Estos años se habla mucho de Cervantes, ya que se cumplen 400 años de varios acontecimientos en su vida, son los años durante los cuales publicó unas de sus obras más importantes, y dentro de dos años conmemoraremos la muerte del más importante escritor español. Porque España, en cuanto a las letras, le da la bandera a Cervantes, y con toda la razón. No hay escritor español que pueda parangonarse con él. Jean Canavaggio observa: "En un siglo en el que se desarrollarán todos los géneros y en el que abundarán los escritores geniales, Cervantes es el único español que alcanzó un renombre totalmente universal: desde este punto de vista no pueden comparársele ni Lope de Vega, ni Góngora, ni siquiera Calderón." (Canavaggio, 1995: 53). El profesor de la Universidad de París X busca también las causas de esta fama: "…su contribución decisiva al advenimiento de las formas cardinales de la ficción moderna, el relato y la novela." (*ibidem*).

Pero estos méritos tan loables a lo mejor no hubieran alcanzado para cimentar la gloria póstuma de Cervantes (desafortunadamente, solo póstuma, y es una de las innumerables cosas que la humanidad tendrá que lamentar eternamente). Hay algo más, y Jean Canavaggio lo señala: "Se debe también a la manera en que su obra, aparentemente transparente y, sin embargo, sumamente ambigua, desborda sin cesar el designio del que surgió." (*ibidem*). Y también se debe al hecho de que Cervantes habla en su obra de los sentimientos humanos más entrañables y universales, de las aspiraciones y las amarguras del alma humana, es decir, cosas que apenas cambian a través de los siglos. Angel del Río opina: "Como en el drama de Shakespeare –el escritor coetáneo que, pese a diferencias de forma y fondo, más se le parece- entran en

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la novela de Cervantes la poesía y la historia, la preocupación por la verdad y las angustias del ser humano, las observaciones de la experiencia y el vuelo de la imaginación". (Del Río, 1982: 452).

De esta manera, hablando de cosas genéricas e imperecederas, Cervantes consigue superar su época. Angel del Río escribe: "…es evidente que en su obra el humanismo cristaliza en nuevas formas y en un nuevo concepto de la vida y del hombre. A semejanza de Tasso en Italia, Montaigne en Francia y Shakespeare en Inglaterra, Cervantes supera la crisis del humanismo y canaliza su legado hacia una nueva manera de entender las relaciones del ser humano con su mundo." (*ibidem*: 451).

2. Las *Novelas ejemplares*

En 1613 se publicaban las *Novelas ejemplares*. Y, a pesar de los 400 años pasados, las *Novelas ejemplares* parecen escritas ayer por la tarde. Como toda la obra de Cervantes, conservan entera toda su frescura. Jean Canavaggio apuntaba: "El mundo de las *Novelas ejemplares* se presenta así como la imagen de nuestro mundo. Allí éste se desvela, con su parte de azar y de necesidad, a merced de nuestras pulsiones más oscuras, pero también a prueba de las opciones que realizamos en un camino sembrado de acechanzas, donde el bien y el mal pueden intercambiar sus máscaras." (Canavaggio, *op.cit.*: 53).

De la misma manera se explica también el éxito fulminante de las *Novelas ejemplares*, que se editaron y volvieron a editar en los años siguientes a su publicación, y parece que fueron lectura preferida de las damas de la época.

En el prólogo, el autor advierte a sus lectores: "Yo soy el primero que he novelado en lengua castellana, que las muchas novelas que en ella andan impresas, todas son traducidas de lenguas extranjeras, y éstas son mías propias, no imitadas ni hurtadas; mi ingenio las engendró, y las parió mi pluma…" Los críticos son unánimes en admitir que no exageraba: "Miguel de Cervantes es, pues, el indiscutible creador y maestro del género. Sus doce *Novelas ejemplares* (1613) lo introducen definitivamente en España, le dan distintas formas y lo hacen con genialidad magistral." (Alvar, Mainer *et alii*: 2007: 307).

Cuando los exegetas se preguntaron de dónde venía el título, por qué se llamaban ejemplares, recordaron que el autor lo había aclarado ya en el Prólogo: "Heles dado nombre de *ejemplares*, y si bien lo miras, no hay ninguna de quien no se pueda sacar algún ejemplo provechoso; y si no fuera por no alargar este sujeto, quizá te mostrara el sabroso y honesto fruto que se podría sacar, así de todas juntas, como de cada una de por sí". El autor deseaba entretener a sus lectores, y al mismo tiempo instruirles, sin perjudicar en absoluto: "…si por algún modo alcanzara que la lección destas novelas pudiera inducir a quien las leyera a algún mal deseo o pensamiento, antes me cortara la mano con que las escribí, que sacarlas en público. Mi edad no está ya para burlarse con la otra vida…"

Harry Sieber, en la introducción de la edición de Cátedra, observa: "La llamada ejemplaridad de las *Novelas ejemplares* generalmente se ha tomado en un sentido moral. […] Cervantes no dice que las novelas contienen o encubren *determinados* ejemplos; dice solamente que se puede sacar «algún» ejemplo si se quiere. Es decir, los ejemplos, como en cualquier obra literaria, una articulación de una realidad mimética, existen cuando quiere el lector. Un ejemplo del tipo de que habla Cervantes está en el texto sólo cuando el lector aporta con su lectura una situación, un punto de vista, que realiza la potencialidad de tal ejemplo". (Sieber, 1992: 14).

Pero los méritos de las *Novelas ejemplares* no acaban aquí. Como observa Angel del Río, " Mas la originalidad de Cervantes no se limitaba a la adaptación de un género y ni siquiera a la invención de nuevos asuntos. Hoy la vemos, ante todo, en una nueva actitud estética. Las doce novelas ejemplares no pretenden ser un reflejo fiel de la vida. Son más bien, igual que el *Quijote*, una interpretación poética y moral de ella. Cervantes transforma la materia que observa con un criterio fundamentalmente artístico". (Del Río, *op. cit.*: 493-4).

Las *Novelas ejemplares* son doce, y vienen publicadas tradicionalmente en este orden, a pesar de que ningún criterio lo impone: *La gitanilla, El amante liberal, Rinconete y Cortadillo, La española inglesa, El licenciado Vidriera, La fuerza de la sangre, El celoso extremeño, La ilustre fregona, Las dos doncellas, La señora Cornelia, El casamiento engañoso, El coloquio de los perros*.

A lo largo de los años, los críticos se han esforzado en clasificar las doce novelas. La ordenación más conocida y más usual es la que las divide en dos categorías: realistas, "por creer que reproducen fielmente cuadros y tipos de la realidad, especialmente del bajo mundo social" (*ibidem*: 494), e idealistas, "por creer que todo en las de este género es poético y ficticio". (*ibidem*). Pero las diferencias entre las dos categorías no son tan nítidas como era de esperar, y la clasificación resulta algo artificial e inutilizable. Ortega y Gasset hablaba de novelas que relatan "casos de amor y de fortuna", y novelas que no constituyen más que cuadros estáticos; como añade Angel del Río, "en unas nos interesan los personajes y sus andanzas; en otras, la visión". (*ibidem*: 496).

3. La gitanilla

"La gitanilla" es una de las doce "novelas ejemplares" de Cervantes, la primera de la colección, a pesar de que, según los críticos, no es la primera desde el punto de vista cronológico.

Es la historia de una joven, llamada Preciosa, que piensa ser gitana, ya que fue criada por una mujer perteneciente a la tribu de gitanos, "gitana vieja, que podía ser jubilada en la ciencia de Caco", como nos asegura el autor, queriéndonos decir que era gran ladrona. Preciosa no tiene otro familiar, salvo esta abuela postiza, o, como la llama Cervantes, "abuela putativa". En realidad, la gitana había robado a la niña recién nacida. Al principio de la novela, Preciosa es una joven guapa, y tiene mucho talento para la música y el baile, ha aprendido a leer y a escribir, y sabe "más que un sabio", como reconoce otra gitana joven, amiga de la protagonista. Más tarde, Preciosa misma aclarará a unos caballeros que su sabiduría no es más que experiencia, y nace de la vida dura que llevan las gitanas: "¿Ven estas muchachas, mis compañeras, que están callando y parecen bobas? Pues éntrenles el dedo en la boca y tiéntenlas las cordales, y verán lo que verán. No hay muchacha de doce que no sepa lo que de veinte y cinco, porque tienen por maestros y preceptores al diablo y al uso, que les enseña en una hora lo que habían de aprender en un año".

Pero Preciosa tiene sobre todo cierta elegancia y distinción, que la hacen brillar en medio de las demás jóvenes de la tribu e incluso en medio de las chicas de la ciudad, a pesar de las adversidades que le toca vivir: "Ni los soles, ni los aires, ni todas las inclemencias del cielo a quien más que otras gentes están sometidos los gitanos, pudieron deslustrar su rostro ni curtir las manos; y lo que es más, que la crianza tosca en que se criaba no descubría en ella sino ser nacida de mayores prendas que de gitana, porque era en extremo cortés y bien razonada." La vieja se había dado cuenta

rápidamente de las cualidades de la niña, y se las había cultivado, pensando sacar provecho más tarde. Cuando Preciosa cumple quince años, la vieja la lleva a la Corte, "pensando en la Corte vender su mercadería, donde todo se compra y todo se vende". No se equivoca en absoluto, ya que Preciosa baila y canta, cautivando la capital, "…poco a poco fue enamorando los ojos de cuantos la miraban". Mucha gente acude atraída por el espectáculo de Preciosa y de sus compañeras, Cervantes nos asegura que "más de docientas personas estaban mirando el baile y escuchando el canto de las gitanas". Su gran talento le vale a Preciosa la admiración de todos. Un paje le entrega romances escritos por él, para que la joven los cante, y un teniente la invita a su casa, para que su señora goce a su vez el espectáculo. Preciosa es también gran experta en decir la buenaventura, y las damas la adoran. Se gana el respeto y el cariño de todos los madrileños que la ven, y su fama cunde en toda la ciudad. Una mañana va a Madrid con su supuesta abuela y con unas compañeras, y un caballero joven y muy elegante las detiene. Es don Juan de Cárcamo. Se declara "rendido a la discreción y belleza de Preciosa", y asegura que se quiere casar con ella. Le revela su nombre y la nobleza de su familia, añadiendo que es hijo único, y heredará una considerable fortuna. Pero Preciosa no se deja encantar tan fácilmente por sus promesas, y decide ponerle a prueba, y averiguar si su amor es duradero. Le dice que primero ella averiguará si lo que le ha dicho él es cierto, y si no le ha mentido será su esposa, pero dentro de dos años. Dos años que el caballero tiene que pasar en la tribu, vestido de gitano, y viviendo como los gitanos. Preciosa es muy firme en sus pretensiones: "Si con estas condiciones queréis entrar a ser soldado de nuestra milicia, en vuestra mano está, pues faltando alguna dellas, no habéis de tocar un dedo de la mía". Sorprendentemente, el joven acepta todas las condiciones de Preciosa: "Cuando el cielo me dispuso para quererte, Preciosa mía, determiné de hacer por ti cuanto tu voluntad acertase a pedirme, aunque nunca cupo en mi pensamiento que me habías de pedir lo que me pides; pero pues es tu gusto que el mío al tuyo se ajuste y acomode, cuéntame por gitano, desde luego, y haz de mí todas las experiencias que más quisieres…" El caballero le entrega a la vieja una bolsa con cien escudos de oro, con lo que ella queda muy contenta, a pesar de las protestas de Preciosa. Al entrar en Madrid, encuentran al paje que le da a Preciosa un soneto, que ella no alcanza leer, por tener prisa, ya que desea buscar la casa del padre de don Juan, donde entra con las compañeras a recibir limosna. La vieja se queda a hablar con los criados, y a sonsacarles información sobre el joven y sobre su familia. El joven está a punto de desmayarse al verla, y dentro de unos momentos se desmaya de verdad, al escuchar la lectura del soneto que se le había caído casualmente a Preciosa. Ella y la vieja se convencen de que todo lo que había dicho el joven es verdad, y él engaña a sus padres, asegurándoles que se va a Flandes, a hacerse soldado, y en realidad va a juntarse con la tribu, y a llevar vida de gitano durante dos años. Cambia de nombre, como gitano se llamará Andrés Caballero. Un gitano le describe la vida de los gitanos, y el joven recibe las primeras enseñanzas. El caballero se niega a robar, y sufre cuando lo hacen sus nuevos compañeros. Prefiere ganar dinero bailando, saltando, y divirtiendo a la gente con varios juegos.

Se van a Extremadura, donde les alcanza por casualidad el paje que entregaba romances y sonetos a Preciosa. Está herido, puesto que le han mordido los perros de los gitanos. Andrés le socorre, y trata de contener sus celos. Preciosa no le oculta nada, le aclara quién es el herido. El paje intenta engañar a Andrés en el primer momento, pero acaba confesándole que es prófugo de la justicia, por haber cometido un crimen, y desea huir a Génova. Sigue su camino en compañía de los gitanos, que tuercen un poco el suyo, para ayudarle.

Llegan cerca de Murcia, y se alojan en un mesón. La hija de la dueña de aquel mesón se enamora de Andrés, y, despechada por no ser correspondida, mete entre las cosas de Andrés unas joyas, acusándole de haberlas robado. Un soldado insulta a Andrés y le da una bofetada. Él, siendo caballero, no puede aguantar tal agravio, así que arranca la espada del soldado, y le mata. Los gitanos son llevados a Murcia entre ofensas, y Andrés está encadenado. La belleza de Preciosa llama la atención, y despierta la curiosidad de la Corregidora. Preciosa logra que la Corregidora se apiade de ella, ya que había tenido una hija de la edad de Preciosa, que se le había perdido. El mismo sentimiento inspiran las lágrimas de Preciosa al Corregidor. En este momento, la gitana vieja interviene sorprendentemente: "Espérenme vuesas mercedes, señores míos, un poco, que yo haré que estos llantos se conviertan en risa, aunque a mí me cueste la vida". Confiesa haber robado a Preciosa recién nacida de aquella misma casa. Preciosa es en realidad Costanza de Meneses, la hija perdida del Corregidor. El padre de la joven desea meter a prueba el amor del supuesto gitano Andrés, cuya identidad ya le había revelado la gitana vieja, y le dice al joven que Preciosa se quiere casar con él antes de que él sea ajusticiado, para ser su viuda. Él acepta encantado, aunque la alegría se ensombrece al pensar que no podrá disfrutar su amor más de una noche. Pero interviene la madre de Preciosa, mujer del Corregidor, y le pide a este que no extienda las penas del joven, y el sufrimiento se acaba, ya que como caballero no puede ser condenado como lo hubiera sido un gitano.

4. Comunidad gitana, y sociedad urbana

En "La gitanilla", Cervantes parece enfrentar dos mundos, dos sistemas de valores, y dos mentalidades distintas: la comunidad gitana, y la sociedad urbana. La primera frase de esta "novela ejemplar" parece el principio de una diatriba violenta contra los gitanos: "Parece que los gitanos y gitanas solamente nacieron en el mundo para ser ladrones…" A pesar de esto, el autor deja entrever más tarde cierta simpatía hacia los gitanos.

La comunidad gitana y la sociedad urbana se entremezclan continuamente, la pertenencia a una u otra a veces no tiene que ver con una auténtica alteridad, entre ellas no hay una ruptura nítida, miembros de una se identifican con la otra.

A veces los gitanos son tratados con benevolencia y con simpatía. En la ciudad, Preciosa es admirada por su belleza y por sus dotes de bailarina y de cantante, hasta los nobles la reciben en sus casas. Un caballero acepta compartir su vida y sus costumbres para poder pedir su mano. Don Juan de Cárcamo se vuelve gitano por amor. Hay también un paje-poeta de Madrid, que pide ayuda a los gitanos, y convive un tiempo con ellos.

La Corregidora, al reconocer las hoyas de su hija perdida, le habla con mucha amabilidad a la gitana vieja: "Mujer buena, antes ángel que gitana, ¿adónde está el dueño, digo la criatura cuyos eran estos dijes?" Al final, la gitana vieja se queda en casa del Corregidor, le permiten vivir allí, ya que no quería separarse de Preciosa.

Pero, a pesar de esto, no hay duda de que ser gitano es algo negativo en esta *novela ejemplar*.

En Madrid hay alguno que compadece a Preciosa: "¡Lástima que esta mozuela sea gitana! En verdad, en verdad que merecía ser hija de un gran señor".

A lo largo de toda la *novela ejemplar* está claro que los gitanos tienen mala fama. Son considerados embusteros, ladrones, aprovechados, y codiciosos, siempre personas malévolas.

Al aceptar el dinero que le ofrece don Juan, la vieja tiene que vencer la disconformidad de Preciosa, y le dice esto: "…no quiero yo que por mí pierdan las gitanas el nombre que por luengos siglos tienen adquerido de codiciosas y aprovechadas".

Un poco más tarde, Preciosa misma, en casa del padre de don Juan, se enfada por algo que dice uno de los huéspedes, y manifiesta su descontento de esta manera: "No todas somos malas […]; quizá hay alguna entre nosotras que se precia de secreta y de verdadera tanto cuanto el hombre más estirado que hay en esta sala. Y vámonos, abuela, que aquí nos tienen en poco. ¡Pues en verdad que no somos ladronas ni rogamos a nadie!"

Cuando llega el paje mordido por los perros, Andrés le socorre, y le invita a pasar la noche bajo su amparo, diciéndole: "…para curar vuestras heridas y alojaros esta noche no os faltará comodidad en nuestros ranchos. Veníos con nosotros, que, aunque somos gitanos, no lo parecemos en la caridad". Estas palabras de Juan – Andrés no dejan lugar a dudas: los gitanos tienen mala fama, y dan miedo. El comentario del autor no hace más que reforzar la idea: "Llegóse a él Andrés y otro gitano caritativo –que aun entre los demonios hay unos peores que otros, y entre muchos malos hombres suele haber alguno bueno-, y entre los dos le llevaron". Los "malos hombres" aquí son los gitanos.

Juan – Andrés, cuando está preso, asegura al Corregidor, padre de Preciosa, que lo que haya dicho la joven es cierto, porque ella nunca miente. Y el Corregidor contesta: "¿Tan verdadera es? […] No es poco serlo, para ser gitana". Es evidente que el Corregidor no se fía de los gitanos, los considera mentirosos. Un poco antes, al llegar al calabozo del joven para hablar con él, el Corregidor examina las condiciones de detención y parece alegrarse, y manifiesta todo su desprecio hacia los gitanos: "¡Qué así tuviera yo atraillados cuantos gitanos hay en España, para acabar con ellos en un día, como Nerón quisiera con Roma, sin dar más de un golpe! Sabed, ladrón puntoso, que yo soy el Corregidor…"

Esta mala fama se justifica en gran medida por los hechos de los gitanos. Además de improvisar pequeños espectáculos de cante y baile, y de leer la fortuna para ganar dinero, los gitanos roban. Preciosa también roba, o al menos participa en robos cometidos por sus compañeras. La mañana en que conoce a Juan, iba con la vieja y con sus compañeras a Madrid, "a coger la garrama", y en la edición de Cátedra una nota al pie de página explica al lector contemporáneo que la "garrama" era un tributo, y Cervantes utiliza la palabra en sentido irónico, para decir "hurtos".

Andrés no consigue pertenecer del todo a la comunidad gitana, no consigue ser un verdadero ladrón: a pesar de las "lecciones" recibidas, es incapaz de robar, y los robos de los gitanos le provocan mucho dolor: "Fue con ellos Andrés a tomar la primera lición de ladrón; pero aunque le dieron muchas en aquella salida, ninguna se le asentó; antes, correspondiendo a su buena sangre, con cada hurto que sus maestros hacían se le arrancaba a él el alma…" Cerca de Toledo, donde pasa todo esto, Andrés paga las cosas robadas por sus compañeros, para que las víctimas de los robos no queden perjudicadas, lo que exaspera a los miembros de la tribu: "…los gitanos se desesperaban, diciéndole que era contravenir a sus estatutos y ordenanzas, que prohibían la entrada a la caridad en sus pechos, la cual, en teniéndola, habían de dejar de ser ladrones, cosa que no les estaba bien en ninguna manera". Al final se le ocurre una solución para poder seguir viviendo en la tribu sin robar: pide a los gitanos que le dejen robar solo, y, a pesar del descontento de ellos, sale solo. Pero lo que hace es "apartarse de la cuadrilla y comprar

por su dinero alguna cosa que pudiese decir que la había hurtado, y deste modo cargar lo que menos pudiese sobre su conciencia".

Preciosa dice que don Juan "…se había querido humillar a ser gitano por ella". Esto quiere decir que ella se siente inferior al hombre, porque él es caballero, y ella gitana. Cuando la madre de Preciosa quiere saber si la joven ama a don Juan, ella le contesta que "por haberse considerado gitana, y que mejoraba su suerte con casarse con un caballero de hábito y tan principal como don Juan de Cárcamo…" Esta respuesta reitera la inferioridad de la condición social de la gitana.

Además del amor, el dinero desempeña también el papel de entrelazar las dos sociedades, ya que sirve para sobornar a los jueces, y para conseguir la libertad. Son memorables las palabras de la gitana vieja, cuando quiere aceptar el dinero que le ofrece Juan - Andrés, y Preciosa no está de acuerdo. La anciana le explica por qué necesita el dinero, y por qué no puede rechazarlo: "Y si alguno de nuestros hijos, nietos o parientes cayere, por alguna desgracia, en manos de la justicia, ¿habrá favor tan bueno que llegue a la oreja del juez y del escribano como destos escudos, si llegan a sus bolsas?" Es más, inmediatamente después la gitana le confiesa a Preciosa que ella misma ha vivido aquello en carne propia. Detrás del razonamiento de la vieja adivinamos la indignación y el sarcasmo de Cervantes, que se manifiesta en esta violenta invectiva: "Tres veces por tres delitos diferentes me he visto casi puesta en el asno para ser azotada, y de la una me libró un jarro de plata, y de la otra una sarta de perlas, y de la otra cuarenta reales […]. Mira, niña, que andamos en oficio muy peligroso y lleno de tropiezos y de ocasiones forzosas, y no hay defensas que más presto nos amparen y socorran como las armas invencibles del gran Filipo: no hay pasar delante de su *plus ultra*. Por un doblón de dos caras se nos muestra alegre la triste del procurador y de todos los ministros de la muerte…"

El paje soborna también a los gitanos, para poder seguir su camino en compañía de la tribu: "…dio cien escudos de oro para que los repartiesen entre todos. Con esta dádiva quedaron más blandos que unas martas…"

Es obvio que entre la comunidad gitana y la sociedad urbana hay un abismo en esta *novela ejemplar*. Para catalogar mejor las relaciones entre los miembros de las dos, podemos utilizar sin miedo a equivocarnos el concepto moderno de *discriminación*. Los gitanos son discriminados.

Al explicarle a Preciosa cómo funciona la justicia, y por qué tiene que quedarse con el dinero regalado por Juan – Andrés, la vieja añade que el procurador y las autoridades "son arpías de nosotras las pobres gitanas, y más precian pelarnos y desollarnos a nosotras que a un salteador de caminos; jamás, por más rotas y desastradas que nos vean, nos tienen por pobres; que dicen que somos como los jubones de los gabachos de Belmonte: rotos y grasientos, y llenos de doblones". Los gitanos son marginados y despreciados.

Cuando Juan – Andrés es acusado injustamente de haber robado las joyas de la joven despechada, "El Alcalde, que estaba presente, comienzó a decir mil injurias a Andrés y a todos los gitanos, llamándolos de públicos ladrones y salteadores de caminos". Juan – Andrés no reacciona todavía, estando atónito por el inesperado suceso. El robo no está probado, pero todos dan por sentado que el joven lo ha cometido. Un soldado, sobrino del alcalde, no duda en insultarle: "¿No veis cuál se ha quedado el gitanico podrido de hurtar? Apostaré yo que hace melindres y que niega el hurto, con habérsele cogido en las manos; que bien haya quien nos os echa en galeras a todos. ¡Mirad si estuviera mejor este bellaco en ellas, sirviendo a su Majestad, que no andarse bailando de lugar en lugar y hurtando de venta en monte! A fe de soldado que estoy por

darle una bofetada que le derribe a mis pies". Y esa bofetada se la da realmente, lo que hace que Juan – Andrés se defienda y lo mate.

Cuando está en la cárcel, Andrés es mantenido en un lamentable calabozo, y Preciosa lo supone: "…que a un ladrón, matador y sobre todo gitano, no le habrán dado mejor estancia". Cervantes nos describe después la espantosa celda, y aclara al lector que el encarcelado ni puede moverse por los objetos de tortura que le inmovilizan: "…con entrambos pies en un cepo y con las esposas a las manos, y que aún no le habían quitado el piedeamigo".

Pero lo que más impacta al lector moderno es comprobar que la justicia no era igual para todos. El Corregidor llama a Juan – Andrés "ladrón puntoso", queriendo decir que los gitanos no pueden defender su honor. Los gitanos no tienen los mismos derechos; como gitano, el joven hubiera sido ajusticiado por haber matado al soldado, pero como caballero se las arregla pagando dos mil ducados al tío del muerto, es decir al Alcalde, quien, al enterarse de la identidad del asesino, "…vio tomados los caminos de su venganza, pues no había de tener lugar el rigor de la justicia para ejecutarla en el yerno del Corregidor".

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LA IMAGEN DE UNA SOCIEDAD DIVIDIDA EN VARAMO DE CÉSAR AIRA

Sorina Dora SIMION[G]

Abstract: *The Hispano-American society appears at its extreme contrasts, in Cesar Aira's novel,* Varamo, *his specific dialectics consisting in the marked antithesis between social classes, between races, between people. It's a multicultural society by definition. Everything is reflected in the image of the character that lives to the full his conflictual relationship between himself and the others, in a compulsory way. Therefore, in the Panamanian society all different elements converge, and this is how it is characterized by cosmopolitism and contrasts, by the European and the exotic, the Asian and the indigenous. In this context, Varamo defines its identity in the direct relationship with the others, with this hybrid background, a mixture of cultures, realities and different races. He appears to have that Kafkian mediocrity of the grey and insignificant civil servant, but he is also the creator of the master piece. At the same time, the character is one and more characters at the same time. When he says* I *he means* the others *and his inexistent poem comes from the bills he finds in his pockets and from the realities that surround him. The novel becomes the chronicle of a disrupted daily itinerary due to the false bills that force the character to confront him and others, to reflect on the relationship between identity and otherness.*

Keywords: *Varamo, César Aira, identity, otherness, cosmopolitism.*

1. Introducción

La novela, en la visión del escritor contemporáneo argentino Cesar Aira, es una historia que supone un punto de partida interesante y una trama que se inventa de manera periodística, igualmente al diario en que los hechos se suceden. La historia se puede definir, generalmente, como historia de un personaje, pero para el escritor no es importante la sicología o la vida sicológica del personaje sino que es importante la sucesión misma de los hechos de la realidad que sirve como punto de partida. Dadas estas afirmaciones del escritor, enfocamos el mundo ficticio de su novela *Varamo* desde el punto de vista de la retórica general fundamentada por los estudios de Antonio García Berrio, Tomás Albaladejo y Francisco Chico Rico, por tanto utilizando los métodos del análisis retórico-general. Nos fijamos en las fases discursivas de *intellectio* e *inventio*, minimizando la importancia de la *dispositio* y *elocutio*, ya que nos centramos en los contenidos y colores de los mundos ficticios y en el protagonista, Varamo, casi un personaje kafkiano pero pasado por las transformaciones postmodernas.

2. Intellectio

En sus entrevistas, el argentino Cesar Aira declara que escribe poco y que escribir es un ejercicio diario en el espacio de un café donde hay gente, pero también un ambiente propicio para el oficio de escribir durante las mañanas. En el caso concreto de la novela *Varamo*, Aira declara rotundamente que por lo menos dos aspectos o bien episodios vienen de lecturas. Nos referimos a los tres editores piratas y a las hermanas Góngora, contrabandistas de palos de golf. Parecen episodios sin importancia o aislados en el fluir de la novela y más contundentes serían las afirmaciones que abarcan

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cuestiones técnicas referentes a la fórmula estética postmoderna o a la estructura novelesca, a los esquemas dispositivos de tipo periodístico o siguiendo el modelo de un diario.

De la fascinación por estos editores piratas, salieron tres novelas ambientadas en Panamá y se relacionó todo con lecturas y con esta anécdota en concreto, con lo que significa el paraíso de la piratería editorial y con todo lo que es falso o no con las fabricas de dinero, de billetes, dado el carácter lucrativo de cada una de las acciones. Y, por una parte, podemos identificar las fuentes de sus novelas, fuentes sea reales, sea librescas, sea fronterizas entre la realidad y la ficción, y por otra parte, el ambiente panameño que se sitúa en el medio de una mezcla entre legal e ilegal, entre pasividad y agresividad, entre lucro y pérdida, entre pasado y presente:

> ¿Se inspiró en su propia experiencia para componer el trío de editores pirata panameños que aparece, por ejemplo, en *Varamo* (2002) y *El mago* (2002)?
>
> Eso salió de algo que leí en una biografía de Simenon: se había enterado de que en Panamá estaban haciendo ediciones piratas de sus libros, fue allá, y a punta de pistola se hizo pagar cincuenta mil dólares por el editor. Esa anécdota también fue muy rendidora, porque a partir de ella escribí tres novelas ambientadas en Panamá, que en una época fue realmente un paraíso de la piratería editorial. Supongo que mi fascinación por los editores piratas (y quizás también la simpatía que siento por los editores en general) echa raíces en algún lugar de mi inconsciente donde también están los fabricantes de dinero, de billetes, falsos o no. (Aira, 2009)

El fragmentarismo típico de la novela postmoderna se está haciendo al recurrir a elementos extraños pero tomados de la realidad y mezclando todo, informaciones diversas, hechos o sucesos que le ocurren diariamente. El escritor no busca lo absurdo, lo surrealismo, y huyendo de la historia que no le gusta, está improvisando sin cesar. Lo que busca es un tema básico que le permita después improvisar, añadir, agregar sistemáticamente pero azarosamente, es decir, siguiendo las leyes del azar sistemático y mejor dicho sistémico a través de las cuales realice unos mundos ficticios relativamente coherentes, pero sobre todo inéditos. Siempre prevalece lo nuevo que engloba todo: azar, absurdo, realidad, historia, improvisación: el puzle postmoderno generador de múltiples y diversos núcleos.

> P. En *Varamo* recurre de nuevo al surrealismo, esta vez de la mano de dos hermanas disparatadas que se dedican al tráfico de palos de golf.
>
> R. Eso surgió, como casi todo las cosas que pongo en mis novelas, de datos que encuentro al azar. Hace un par de años estaba traduciendo una historia de la comunidad británica en Argentina, me contaron que cuando los ingleses venían a trabajar en el ferrocarril les gustaba el golf, deporte que aquí no se conocía. No tenían palos, que tenían que traer de Inglaterra. El Gobierno descubrió una pequeña pero promisoria fuente de ingresos y puso un impuesto a la importación de palos de golf. Cuando se enteraban de que llegaba un barco, los ingleses subían a bordo, compraban palos de golf y bajaban simulando como si fueran bastones de vestir. De ahí surgió la idea de aquellas hermanas Góngora dedicadas al contrabando de palos de golf. […]

P. ¿Cada novela es una improvisación absoluta?

R. No, en general pienso una idea de base, a partir de la cual pueda improvisar.

P. ¿Le obsesiona la idea, la necesidad de ser original cada vez que empieza un libro?

> R. Sí, ésa es la única función que me asigno: dejarle al mundo algo que no haya tenido antes de mí. […] Si tengo que elegir entre las dos cosas prefiero que sea nuevo a que sea bueno. (Aira, 2002)

¿Cuál sería la función del personaje en la novela de César Aira? El personaje está generando la historia, está en el centro de esta misma, un tipo de personaje sin sicología, que nunca dice que siente y al que le pasan muchas cosas. Él está haciendo

cosas, está reflejando lo que hay alrededor, lo que hacen los demás, es un tipo de reflector, o un "disparador" o el que oye y hace patentes las Voces, el "portador" de realidades ajenas. El *yo* sólo contiene alteridades y no intenta separarse o definirse y establecer sus peculiaridades, sus límites individuales. El fenómeno de espejismo es el que define la sustancia misma del personaje del escritor y esto mismo lo reitera en diversas entrevistas con mucha obstinación: […] lo que me importa es la historia, la fábula, y no la psicología de los personajes. Detesto la psicología, lo que llamo la miseria psicológica. Basta de psicología, suficiente con nosotros mismos. (Aira, 2013)

Por lo tanto, el tipo de novela de César Aira se basa en las leyes de la poeticidad mimética y todo se centra en la creación de mundos ficcionales y la ficcionalidad de este género requiere como punto de partida la realidad, pero avanza hacia lo absurdo, apartándose del punto de partida a través de episodios que parecen incongruentes unos con los otros. La incongruencia de estos episodios parece ser la ley de la novela *Varamo*, aunque la columna vertebral y el trazo de unión es el personaje que cuaja todo. En este caso el mundo descrito representa un *yo* que refleja la alteridad y se limita a su funcionalidad de espejo para el mundo novelesco. Varamo es un tipo de K. panameño que, en un fenómeno de espejismo propio, mezcla la realidad y lo absurdo, la realidad y lo libresco, lo europeo y lo latinoamericano. Es simplemente Varamo: *yo* y *los otros* al mismo tiempo, superposición que se refleja en lo de borrar las fronteras entre identidad y alteridad, entre nacionalismo de cualquier tipo y cosmopolitismo. Al decir *yo*, Varamo dice *los demás*, pero también es el único creador genial del poema clave de la literatura centroamericana, obra maestra de las vanguardias: *El Canto del Niño Virgen*. Esta obra maestra abarca las mismas circunstancias de su creación y refleja en sí misma todo: es el *Aleph*, punto de partida que nunca sale de sí mismo, mera posibilidad. Todo glosa alrededor de un texto inexistente en realidad. Pero ¿qué realidad? o ¿cuál es la realidad?

3. Inventio

En este apartado describiremos los contenidos mismos, es decir, los elementos inventivos que sirven para crear el mundo ficticio y poblarlo: los elementos que crean el ambiente panameño y los seres con que se "llena" este espacio. Haremos todo esto teniendo en cuenta la trama, muy sencilla por otra parte. Un funcionario de tercera recibe su sueldo en dos billetes falsos y esto trastorna su rutina. No logra embalsamar un pez del canal, entra en la casa de las hermanas Góngora, descubre de dónde le vienen las Voces, no llega a la misma hora al café, pacta un acuerdo con los editores piratas y escribe la obra maestra del modernismo centroamericano. Todas estas son las circunstancias, pero no basta con decir que es una novela ambientada en Panamá, sino que hay que fijarnos en este ambiente que podría contener elementos simbólicos significativos.

El Canal es el símbolo del paso y de la puente entre mundos, ambientes y tiempos. Se trata de distancia y distancias, de razas y culturas, todo en una mezcla determinada por los intereses económicos. Este microcosmos, Panamá y el Canal, refleja los problemas generales de la humanidad, pero también hay rasgos específicos para toda América Central y de Sur. El retraso económico, la inmovilidad o el inmovilismo de las autoridades, lo reciente en cuanto al Nuevo Mundo ("Hasta entonces en Panamá nunca se había sabido de ninguna falsificación de billetes. Además el ritmo de emisión era muy parsimonioso, en la quieta economía del país." – Aira, 2002: 6), hasta la piratería en cuanto a los libros tienen que ver con lo del continente centro y

suramericano. Colón ya no era la capital, pero era la sede de todos los Ministerios, una ciudad cosmopolita, en que habían vivido los ingenieros y los obreros franceses, ingleses y estadounidenses durante la construcción del Canal, por tanto la sede administrativa del país, de arquitectura "colonial" imprecisa. Podemos identificar la plaza de la ciudad, la plaza central de la ciudad, los edificios grises de los ministerios, la avenida, las calles y las casas, el café, la casa de Varamo y la casa de las Góngora, el parque y como decoración de fondo el Canal. Es una ciudad de líneas borrosas y que se pierden el un anonimato simbólico para el protagonista, el funcionario nimio, que carecía, seguramente, de identidad propia. Los hechos son de una sencillez cotidiana: cobrar el sueldo en dos billetes falsos, salir a la calle, atravesar la plaza, conversar con el chofer que le entrega la cantidad de dinero, un peso de las apuestas ilícitas de su mamá, asistir a "la ceremonia vespertina del arriado de la bandera" (ibidem: 6) comprar un dulce, sentarse en un banco, regresar a casa, ocuparse de embalsamar animales pequeños, esta vez un pez mutante del Canal y apuntar todas las operaciones, echar una siesta, pero sin éxito, discutir con su mamá, cenar el mismo pez "embalsamado", irse al café, asistir al atentado en contra del ministro de la economía que había llegado a ser también el ministro de los asuntos interiores, llegar en casa de las hermanas Góngora y por fin en el café donde se encontraban los editores piratas. Y entonces ¿qué da vida, qué anima a esta ciudad? La respuesta la ofrece Varamo: la exuberancia tropical, la luz desmedida que podía traer felicidad, pero no al protagonista que había cobrado los dos billetes falsos y tenía que vivir un mes entero de sus ahorros y pensar en todos los castigos posibles para el que no respeta la ley.

> Alzó la vista, con la mano todavía en el bolsillo, y la luz lo inundó, como un baño sagrado. La luz era lo que hacía funcionar al mundo; el mundo era Colón; Colón era la plaza. La luz disolvía las preocupaciones creadas por su gemelo oscuro, el pensamiento. ¿Por qué pensar? ¿Por qué crearse una cárcel de problemas cuando la solución estaba tan cerca como abrir los ojos? La luz que por un lado disolvía, por otro condensaba: a su acción se debía la presencia de esas estatuas de colores que eran las plantas, la gente, los animales, las nubes y la tierra. Esta era la hora en que todos salían, todos iban a buscarse al centro de la ciudad, y se abrían todos los ojos, los de los vivos y los de los muertos. Cada hoja de árbol tenía su equivalente en una pisada humana, y los transparentes laberintos de la tarde conducían a la felicidad. Pero Varamo tenía esos dos billetes malditos en el bolsillo, como dos alas de murciélago abanicando una aterciopelada tiniebla; le pesaban como pensamientos que todavía debía pensar. Allí fuera, frente a él, estaba la vida, ¡y no podía vivirla! (Aira, *op. cit.*: 6)

Este espacio exótico es dominado, acústicamente, por el susurro, "el coro de pájaros en los árboles, que a esa hora se desgañitaban" (*ibidem*: 5), el pitido agresivo de los coches y de la trompeta que anunciaba el arriado de la bandera, el zumbido de la multitud de gente salida a la calle y las Voces. Como imágenes simbólicas aparecen las carreras de regularidad y al final los pájaros que recortaban el cielo en un vuelo casi geométrico para comerse el dulce rojo abandonado por Varamo:

> Una bandada de pájaros negros con cabeza blanca evolucionaba a media altura, esquivando los troncos de las palmeras. No hacían el menor ruido, lo que daba a su vuelo un aspecto misterioso de pura visión; salvo que el susurro de sus alas se perdiera bajo el ronroneo sordo de los autos que cruzaban la ciudad; pero no parecía probable porque los motores, en su constancia y su lejanía, estaban fundidos con el silencio. A veces los pájaros pasaban encima de Varamo, y él se detenía y echaba atrás la cabeza para mirarlos. Iban todos juntos, pero no en formación cerrada, y al cabo de unos minutos vio que algunos se aislaban, o se separaban de a dos o tres, y hacían unos locos ochos y zetas muy bajo, o muy alto, sobre las copas de los árboles. (*ibidem*: 20)

Es un mundo de colores, de zumbidos, de sonidos, de movimientos y silencios, un mundo vivo que se estructura visual y auditivamente, pero sobre todo un mundo abigarrado y animado de día e inmóvil, desierto y callado de noche, en una antítesis que sostiene la antítesis principal entre el personaje nimio, gris, insignificante y el creador de la obra maestra *El Canto del Niño Virgen*:

> A esa hora el último sol de la tarde encendía los penachos de las palmeras, y debajo, en la sombra misericordiosamente fresca, hormigueaba una multitud en movimiento. Salían en oleadas los empleados de los edificios públicos que rodeaban la plaza, y la cruzaban en todas direcciones, había parejas que se encontraban, colegiales ruidosos dando vueltas, viejos tomando el aire, niños apurándose a concluir sus juegos antes de volver al hogar. (*ibidem*: 6)
>
> Ahora, al ver abrirse a su alrededor la Colón nocturna, como una maqueta abstracta en negro y gris, los temores se hundían en el cielo lejano, para siempre. […] De pronto, en medio de su sublime distracción, desembocó en las explanadas de la plaza y tuvo ante la vista un gran panorama desierto, con la Luna encima, las palmeras inmóviles, los Ministerios oscuros y algún auto pasando en la soledad como un juguete a cuerda. (Aira, *op. cit*.: 20)

Los espacios son concéntrico, algo específico para la novela postmoderna: la ciudad de Colón, la casa de Varamo, la casa de las Góngora, la palangana del pez mutante que fue embalsamado y después llegó a ser el pescado preparado como cena de Varamo y de su madre. Los espacios concéntricos y laberinticos se extienden o se concentran, se agrandan o se achican: "Ese cuarto era su laberinto secreto, y en realidad toda la casa lo era, y ya que empezaba a extenderse, podía decir que todo Colón, todo Panamá, era su laboratorio secreto. Podía trabajar tranquilo, tanto tiempo como quisiera." (*ibidem*: 9)

Pero Colón, "ciudad medularmente católica" (*ibidem*: 7) no es un espacio vacío, es un espacio "amueblado" y "poblado", por tanto los personajes presentes representan clases sociales, categorías sociales, desde el pico de la pirámide social de los jerarcas ministeriales hasta la gente más humilde. Por los jerarcas ministeriales los choferes hacían las más complicadas maniobras para ubicar los coches, inmensos Suizas que recordaban la época de la construcción del Canal y la época colonial de la coexistencia de las nacionalidades. Estos jerarcas sólo cobraban dinero sin resolver los problemas de la nación. Por ejemplo, la ausencia de las divisiones pequeñas para poder dar vuelta era un problema sin resolver y además el contrabando de palos de golf o de cigarrillos y la piratería, la presencia de los quinieleros y de las apuestas en la vida de los habitantes de Colón. Asimismo, problemas irresueltos son la pobreza extremada de los indígenas que venden sus productos por cantidades tan pequeñas que podían dar la vuelta sólo después de recoger todas las monedas de las vendedoras, los atentados de los anarquistas, el declive económico del país a pesar de las ventajas que podía ofrecer la explotación del Canal. Esta clase privilegiada se entretenía con las carreras de regularidad, el golf y como decía Varamo sin hacer nada especial. Varamo hablaba de la clase media, pero su afirmación vale también para la clase de los privilegiados, añadiendo, por supuesto, la parte de diversión y de las ventajas que no se justificaban para nada. Los privilegios se conservan y hasta la presencia de los Ministerios y de la Gobernación y del ejército del Gobierno en Colón lo demuestra. Los rumores referentes al traslado de los Ministerios producían intranquilidad o por lo menos preocupación, pero sin romper el ritmo quieto de la vida de la gente o alborotar "la quieta economía del país" (*ibidem*: 6). La vida en Colón es la vida apacible y rutinaria de cada uno de sus habitantes y los fenómenos sociales se reflejan en la aparición del loco que pide limosna, en el hecho de que hasta entonces no se había falsificado la moneda y los dos

billetes falsos le provocan escalofríos a Varamo. Asimismo, la caída de las cajas apiladas del ropero, acumuladas por Varamo para invertir su dinero, muestra y refleja una situación típica de la sociedad panameña como sociedad de solteros que se transformó después con la llegada de las mujeres.

Todos son fenómenos apuntados, mencionados parsimoniosamente, al emplearse fragmentos, sugerencias, elementos aislados, dispares o heterogéneos. Basta con sugerir, mencionar, aludir para amueblar y poblar el mundo. Y la técnica utilizada es la técnica del bosquejo, necesaria para ubicar a los personajes en el "paisaje" y para crear el telón de fondo para el protagonista. El "paisaje" y el "paisanaje" forman una red de significaciones fluctuantes y escasas, congruentes e incongruentes a la vez, y que llevan a un final imprevisible pero anunciado desde el principio.

Los personajes que destacan son Varamo, su madre, las hermanas Góngora y se agregan Cigarrillo ("Era negro, y los dientes le brillaban en la cara, señal de que estaba sonriendo. Típico de la irresponsabilidad de su raza. Pero no tanto." – Aira, *op. cit.*: 14), el loco que pide permanentemente sus deudas, el caballero lisiado, los editores, personajes episódicos pero de relevancia en el contexto dado. Varamo es un solterón chino, "hombre flaco de traje y sombrero negros recortado de las tinieblas del universo y pegado en el exuberante paisaje crepuscular de Panamá" (*ibidem*: 10), empleado público que ganaba un sueldo miserable, tenía una vida rutinaria siguiendo los mismos trayectos a las mismas horas, como en una carrera de regularidad de su vida. Para él cualquier trastorno, cualquier irregularidad, cualquier desvío llegaba a ser algo que le afectaba la tranquilidad. En este caso al cobrar como sueldo mensual los dos billetes falsos lo transformó en un escritor de máxima altitud e importancia en las letras centroamericanas. Su hobby era embalsamar animales pequeños para huir de su existencia gris, llena de melancolía e insatisfacción, y su pasatiempo, ir al café, a la misma hora…

Su relación con su madre se define como una permanente y duradera, relación que no le permite ni casarse, ni irse de la casa. Es una relación que, al lado de su ocupación de funcionario de tercera, lo proyecta en lo cotidiano absurdo de la novela postmoderna. ¿Habrá o no centro para que podamos hablar de Transmodernidad? En esta novela no es tan visible este paso que los postmodernos lo dan hacia la Transmodernidad.

El retrato de su madre se perfila en el patio de su casa y llama la atención. Viste pantalones rojos y chaleco, habla el dialecto cantonés, grita, se agita, es china, pero es madre, y como madre lleva capas superpuestas de vida, es un "ser bárbaro, instintivo, inhumano" (*ibidem*: 10). La multitud de capas de representación existencial de la madre se perfila en total antítesis con la única o singular capa de recepción visible del hijo. Viuda y preocupada por las apuestas y por la identidad de su hijo, la madre de Varamo representa el depósito virtual de todas las identidades, porque como madre es la fuente de las capas existenciales diferentes, o de todas estas capas superpuestas y de todos los estadios de existencia. Mejor dicho, es la representación de las posibilidades de cambiar lo visible, porque en la profundidad yacían otras capas que podían manifestarse.

En realidad, Varamo era "el disparador de las transmisiones nocturnas" (*ibidem*: 17) de las hermanas Góngora, las contrabandistas de los palos de golf, ya que pasaba por la noche a la misma hora rumbo al café y su cuerpo "encendía" el mecanismo de transmisión. Las Voces que oía eran las voces de la gente que comunicaba desde el barco las informaciones en un código conocido por las hermanas y su sirvienta. Él oía las Voces y podía perder su propia Voz, su propia identidad. Varamo

era Colón, dentro de él vivía y latía toda la ciudad en su diversidad cosmopolita. Identidad y alteridad. Voz y Voces.

4. Conclusiones

La novela *Varamo* trata el tema de la identidad y de la alteridad, poniendo en relación la Voz y las Voces, y proyecta al protagonista sobre una pantalla que es el telón de fondo de la ciudad panameña Colón, una ciudad cosmopolita y abigarrada. Varamo representa las dos vertientes humanas: la mediocridad, la existencia gris y rutinaria sin relieve alguno y la genialidad del creador moderno. Por otra parte el personaje es el símbolo de la identidad que se disuelve en la alteridad, es el personaje que no sólo oye las Voces desconocidas sino que es el *yo* que abarca una pluralidad. Es el escritor que refleja la complexidad del mundo en que vive, mundo que reúne contrastes. Razas, clases sociales, categorías sociales se funden en el crisol de la ciudad de Colón y en el crisol de la obra maestra de la literatura centroamericana, *El Canto del Niño Virgen*, pura ficción y disolución del *yo* en su universo.

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LA REPRESENTATIVITE DE L'IDENTITE NATIONALE ET LA PERCEPTION DE L'AUTRE DANS LE MANUEL SCOLAIRE DU FLE EN CONTEXTE ALGERIEN

Dalila ABADI *

***Abstract*:** *the FLE manual in the Algerian context is the main carrier of cultural and ideological values. These are transmitted and manifested through several processes: the choice of texts, themes, topics, images ... etc. and surely obey political aims, ideological, moral ... often underlying.*

In fact, the picture shows the textbook through the texts, in particular, is not a simple description. Quantitatively, foreign authors, especially French, are the most listed. It is in this context that we care, that the will of the representativeness of the idea of national identity and the perception of the "Other" broadcast in the ELF textbook.

Keywords : *identity, alterity, textbook, text.*

Les textes officiels au service du projet de la société algérienne

Comprendre la spécificité de la problématique actuelle quant au manuel scolaire algérien et son contenu implique un retour en arrière. Une analyse des programmes et instructions officiels s'avère necessaire.

Si les responsables de l'école algérienne suivent globalement la ligne établie et héritée du système colonial dans l'élaboration des «nouveaux» programmes et de leur contenu, ils s'en d[1]émarquent par certains points importants à propos desquels ils se réclament du système scolaire français imposé depuis 1830. Il s'agissait d'un compromis entre, d'une part, la méthodologie traditionnelle et, la méthodologie révolutionnaire qui se voulait naturelle et attribuer à l'apprentissage de la langue française, un objectif pratique et considérer le français comme une langue véhiculaire des techniques et des pensées modernes d'autre part.

> C 'est ainsi que les anciens programmes ont été reconduits mais expurgés des textes littéraires trop marqués idéologiquement, véhiculant des modes de pensée capitaliste ou à caractère colonial nettement affirmé. La diversification des supports et le souci d'ouverture sur la culture universelle conduira à l'introduction de la littérature «étrangère». (Bouguerra, T., 1991: 80).

Cependant , Le système éducatif algérien défini dans l'ordonnance du 16 avril 1976 a pour mission d'être appliqué dans le cadre des valeurs arabo-islamiques et de la conscience socialiste :

> L'acquisition des connaissances générales scientifiques et techniques ;
> La réponse aux aspirations populaires de justice et de progrès ;
> L'éveil des consciences à l'amour de la patrie.

Le système éducatif doit :

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> Dispenser une éducation qui favorise la compréhension entre les peuples pour la paix universelle et l'entente des nations ;
> Développer une éducation en accord avec les droits de l'homme et ses libertés fondamentales ;
> Inculquer aux jeunes les principes de justice et d'égalité entre les citoyens et les peuples et les amener à combattre toute forme de discrimination (Ordonnance du 16 Avril., *op. cit.*).

Il s'agit là des textes qui ont marqué les grandes étapes de l'évolution des orientations pour l'ensemble de l'enseignement en contexte algérien. Or, les textes officiels relatifs à l'enseignement des langues étrangères, notamment le français, nous prévoient que passer de l'acquisition d'une compétence linguistique à celle d'une compétence de communication n'affecte pas le caractère essentiellement pratique de l'objectif prioritaire. L 'enseignement des langues étrangères qui doit leur (les élèves) permettre d'accéder à une documentation simple dans ces langues,à connaître les civilisations étrangères et à développer la compréhension naturelle entre les peuple (*ibidem*) .
À première vue, nous remarquons comme une remise en cause des objectifs culturels et formatifs, au profit de l'objectif pratique de développement de la communication.
Mais, on ne saurait séparer un objectif dit « linguistique » d'un objectif proprement culturel dans la mesure où la langue est un dépôt d'une ou plusieurs cultures d'une communauté, c'est- à- dire, la langue véhicule inévitablement la culture, notamment, nationale. Pour la raison citée, l'enseignement/apprentissage des langues étrangères cible, par le biais d'un objectif linguistique, une visée aussi culturelle, liée essenteillement à la découverte des civilisations étrangères. Mais, cela n'exclut pas le fait que l'apprentissage des langues étrangères contribue à acquérir l'objectif général qui est l'intégration des jeunes apprenants, futurs citoyens producteurs, au sein de la société humaine. Il ressort de la lecture des textes fondamentaux qui instaurent l'enseignement des langues secondes en Algérie que les deux objectifs cardinaux sont :
s'ouvrir sur le monde, favoriser la communication et la compréhension mutuelle entre les peuples ;
favoriser l'accès à une documentation à caractère scientifique et technique (Bouguerra, T., *op. cit.*).
Cette raison institutionnelle se double, en fait, d'une troisième motivation d'ordre social celle qui tient à la redéfinition du rôle de la langue dans la société et qui est directement liée au renforcement de l'objectif pratique dans une optique plus générale d'ouverture sur le monde

> l'enseignement des langues […] ne saurait plus aujourd'hui considéreré uniquement comme moyen de la formation intellectuelle et culturelle de l'individu. Il a aussi un intérêt immédiat, celui de favoriser les relations […] avec l'étranger (*ibidem*).

L'enseignement du français vise, entre autre, à la maîtrise d'un outil de communication. Il doit également permettre l'accès à des savoirs spécifiques. Comme discipline d'enseignement, le français, langue étrangere, contribue à la formation générale de nos apprenants , à leur épanouissement et à leur ouverture sur le monde. En d'autres termes , communiquer avec l'autre

> Dans toute communication, tout un chacun doit se doter de cette faculté de pévoir des évènements liés à la présence de l'Autre, celui avec qui nous partageons le meme idéal, idéal commun à toute l'humanité. De là, le caractere indispensable de la communication entre les humains, seul facteur et raison unique de leur unité dans la variété. La diversité humaine est infinie et seule une communication entre

> les cultures, une communication qui prone l'équilibre du culturel et du linguistique peut réaliser la rencontre (Dakhia, A.,2005: 114).

Sur un autre plan , L'enseignement du français aborde la question du culturel.

> Doter les apprenants d'un outil linguistique performant, permettant le plus de «transactions» possibles par la prise en compte de toutes les « composantes de communication car l'acquisition d'une langue étrangère ne peut se réaliser efficacement que, si on distingue l'aspect «utilitaire» de l'aspect «culturel». Une langue maîtrisée est un atout pour la réussite professionnelle dans le monde du travail (qui demande de plus en plus la connaissance des langues étrangères) et le moyen le plus objectif de connaissance de l'autre à travers une réflexion entretenue sur l'Identité/ Altérité (Ministere de L'Education Nationale, 2005: 4).

Manuel du FLE et contexte référentiel

Le manuel scolaire du FLE de l'enseignement secondaire algérien intègre un nombre important de textes. Ces derniers donnés à lire ne sont en réalité que l'occasion d'un enseignement linguistique, mais aussi, constituent une description du monde.
Ceci dit, l'étude référentielle tentera de retrouver ce à quoi les textes répertoriés dans le manuel objet d'étude renvoient dans le monde extralinguistique et plus particulièrement dans le territoire national. Nous dévoilerons ce qui est fortement algérien, ce qui est neutre, c'est-à-dire commun à tous les pays ; ce qui est étranger, c'est à dire ce qui n'est pas observable sur le territoire algérien.

- **Ce qui est fortement algérien**

Les termes retenus manifestent nettement ce qui est fortement algérien. Ceci est introduit dans le cas de certains textes que nous allons citer en guise d'illustration. Sachant, au moins, que ces termes renvoient à des signes linguistiques, c'est-à-dire, à des mots. Par voie de conséquence, ceux-ci sont dotés de signifiants dans le monde référentiel. Dans ce contexte, nous citons ce qui suit :

- « Tlemcen, Hamid Saradj, les fellahs » tirés du texte intitulé « Hamid Saradj réunit les fellahs »
- « Bladi, سلعة بلادي», « Aini, Aouicha, Mohamed … » « Alger, hassiba, tante Hasma, Tayeb, Djed… », sont des noms propres employés par des auteurs/écrivains algériens tels que Mohamed Dib et Tahar Djaout.
- **Ce qui est neutre**

Nous voulons dire que la liste répertoriée quant aux mots et termes qui renvoient à des signifiants communs à tous les pays est la plus importante dans la mesure où les mêmes signes linguistiques (mots) désignent les mêmes référents dans le monde réel : tel est l'exemple de : la ville, tourisme, mon frère, cinq, la mer, la faute, une géographie, pays, Méditerranée, le pied, la table, la faim, le pain, l'arbre…etc.

- **Ce qui est étranger**

Quand nous disons *ce qui est étranger*, nous voulons dire le fait que certains mots sont tout à fait étrangers en les situant sur le plan référentiel, en d'autres termes, le référent n'est pas identifié par les jeunes élèves algériens, ou dans le monde de leur réalité. Dés lors, ils seront différents de celui assigné à cette culture algérienne ; nous donnons à titre indicatif : cab, diligence, Rhône, Marseille, greffes, Cherchell, Emile, Paris, Rica, Prusse…etc.

Perception et image de l'*Autre* dans le manuel du FLE

L'image que présente le manuel scolaire en question à travers les textes n'est pas une simple description. Quantitativement, les auteurs étrangers, notamment français, sont les plus répertoriés. Et parce que les auteurs sont en général des témoins de leur temps, de leur époque donc tributaire de leur société, un premier postulat s'impose et nous laisse dire que le taux des auteurs autres qu'algériens marque l'ouverture du manuel sur l'Autre.
Semblable, nous rappelons, qu'il en ressort de la lecture de l'ordonnance du 16.04.1976, titre III articles 25 qui a marqué l'institution scolaire algérienne à l'époque que l'enseignement des langues étrangères doit permettre d'accéder à une documentation simple dans ces langues, à connaître les civilisations étrangères et à développer la compréhension mutuelle entre les peuples.
Eventuellement, nous remarquons que ce manuel à travers les textes non algériens, cherche à éliminer tout aspect et préjugés susceptible d'éveiller « des sentiments » d'inimitié entre les peuples et les nations. Dès lors, il s'internationalise de toutes traces et formes diffamatoires à l'égard de l'*Autre*. Voir le contenu des textes et des illustrations signale la sensibilisation des apprenants aux civilisations étrangères. Ceci est particulièrement illustré par les textes des auteurs étrangers, et français en particulier. D'autres textes témoignent de cette ouverture du manuel sur l'*Autre* et qui se manifestent nettement par exemple dans le courrier de l'UNESCO.
D'un autre côté, le recours constamment constaté à des textes des auteurs non algériens marque aussi cette orientation idéologique visée par les concepteurs des manuels algériens à imprégner les apprenants dans une société modernisée, qui tend vers l'universalisme. Ceci est étayé par la présence des auteurs français (déjà signalé) ; auteurs de toutes les nationalités : américaine, belge, Roumanie….
A travers les textes inclus, le manuel scolaire annonce parfois de façon sous tendue, sa préférence pour la vie moderne, le multiculturalisme, l'unification humaine, la cohésion sociale, la mondialisation……etc.
De tout ce qui précède, il apparaît distinctement qu'après avoir orienté les élèves par le choix des textes, le manuel veut s'ouvrir sur l'« Autre ». En tous cas,

> Parmi les rapports de l'enseignement des langues étrangères à l'éducation des élèves, on peut citer la présentation de ce qui est « autre » aux apprenants et une aide à la compréhension de cette altérité. Que ce soit en termes linguistiques ou culturels, les apprenants se trouvent confrontés à la langue d'autres individus, à la culture, à leur façon d'affronter le monde (Byram, M., 1992: 45).

Manuel et identité nationale

Le manuel étudié en vue d'analyse comme tous autres manuels est le principal transporteur de valeurs culturelles et idéologiques. Celles-ci se transmettent et se manifestent à travers plusieurs procédés : les choix des textes, des thèmes, des sujets, des images…etc. et obéissent sûrement à des buts politiques, idéologiques, moraux…, souvent sous jacents. Donc, les textes ont certes une visée linguistique, qui se rattache à un apprentissage de signes, mais aussi d'autres valeurs sont à transmettre par le concepteur.
La langue étrangère en Algérie, en l'occurrence le français édifie l'identité nationale que ce soit au niveau des textes fabriqués (l'espace national où se situent ces textes est

un espace algérien, les noms propres des personnages sont aussi des noms propres algériens) mais également au niveau des documents authentiques qui sont ou bien écrits par des Algériens ou bien qui procréent une réalité algérienne. Quant aux textes littéraires français, ils ne sont pas imprégnés dans leur divergence culturelle, ils se délayent dans les textes littéraires étrangers.

La présence des textes appartenant à des auteurs étrangers est quantitativement la plus importante, mais cela, n'exclut en aucun cas la présence des textes des nationaux qui est aussi appréciée dans la mesure où ces textes sont principalement des référents algériens.

Deux constatations viennent contextualiser cette remarque. D'abord, les personnages portent des noms algériens (Aïcha, Hasna, Omar, Hassiba…) Même si ces personnages utilisent le français en neutralisant toute culturalité de cette langue dans l'apprentissage.

A ce stade, il est intéressant de noter l'ambivalence relative au partage de la langue française entre les personnages non algériens et leur langue d'expression française. Ce qui paraît paradoxe. En suite, les auteurs algériens cadrent généralement leurs textes avec des termes mélioratifs fortement ancrés dans la « réalité culturelle algérienne » c'est dans ce sens qu'apparaît l'ancrage de l'identité nationale. Convient-il de s'arrêter maintenant quelque peu sur d'autres facteurs portant des termes qui désignent la culture nationale.

Les auteurs, on l'a vu, algériens d'expression française se référent le plus souvent à des nominations algériennes : tel est le cas de la spatialité géographique qui portent à son à tour des noms de lieux algériens (Annaba, Constantine, M'zab, Guelma…). Tous les éléments mis au jour dans ce rapport entre textes, que prend forme une configuration culturelle, se dessinent nettement dans les textes qui sont articulés autour des référents désignant le territoire national.

Le manuel du secondaire de FLE collectionne, donc, des interventions appuyant la question de l'identité nationale au regard de contextes culturels et nationaux divers. Un certain nombre de textes appartenant à des auteurs algériens d'expression française usent la question identitaire. Ce qui permet :

> Aux élèves de s'approprier leur patrimoine littéraire (tant les auteurs du passé que les auteurs d'aujourd'hui, c'est leur donner l'unique occasion d'accéder à un univers imaginaire qui servira de fondement à la constitution de leur identité propre, en relation avec l'identité collective du groupe socioculturel auquel ils appartiennent (Lits, H., 1994: 26).

En guise de conclusion

Les auteurs formant les textes inclus sont essentiellement des étrangers. Des textes revenant à des auteurs français, cependant, dominent et occupent les premiers rangs des textes supports de base. En second rang, viennent les textes d'auteurs de différentes nationalités. Une minorité est réservée aux auteurs algériens d'expression française valorisant, par leur timide présence, l'identité nationale.

Ainsi, la prédominance des étrangers dans le contexte didactique algérien ne fait que répondre aux objectifs d'enseignement visé par l'institution scolaire, selon nous, mais aussi révélatrice d'une certaine idéologie qui veut amener l'élève, futur citoyen algérien, à tendre vers l'universalisme.

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LA COMPRENSIONE EMPATICA E L'AUTOSTIMA COME STRUMENTI EDUCATIVI E DI RELAZIONE

Simona ANDRONE[G]

Abstract: *The paper* The emphatic comprehension and the self-esteem as educational and relational tools *aims at presenting the role of the empathy and of the self-esteem in the children's education. Thus, everything we say should be done with kindness. It is very important to communicate empathically. The self-observation is another important tool for our relation with the others. The paper also presents some behavior advice and rules which help us to solve the different problems that may occur in this relation. Then, we enumerate the domains of the self-esteem and the educational styles and, at the end of the paper, we find out how we can make a child be more self-assured and how we can raise his/her self-esteem.*

Keywords*: empathy, self-esteem, self-observation.*

Oggi la comunicazione tra la gente, nelle famiglie e tra le nazioni, è diventata molto difficile. Tuttavia, ci sono dei modi concreti per addestrarsi a comunicare senza violenza, e così risvegliare in sé l'empatia verso gli altri e rendere possibile la mutua comprensione.

Parlare ed ascoltare con empatia sono pratiche essenziali della comunicazione non violenta. Comunicare consapevolmente vuole dir essere cosciente di ciò che diciamo e dirlo con benevolenza. Vuol dire anche ascoltare profondamente per sentire ciò che viene detto e ciò che non viene detto. Possiamo fare uso di questi metodi in qualsiasi situazione, in qualsiasi momento, dovunque siamo.

Ci vorrebbe che almeno una persona in ogni famiglia fosse capace di comunicare empaticamente. Potrebbe essere un fratello, una sorella, un babbo, una mamma. Sempre dev'essere qualcuno che sia capace assumere questo ruolo, qualcuno che possa aiutare gli altri membri della famiglia a praticare l'ascolto profondo ed a parlare con benevolenza.

La persona che pratica la parola benevola e l'ascolto empatico sta praticando pace. Lei o lui aprono i nostri cuori, le nostre famiglie e la nostra società, alla comprensione, alla pace e alla riconciliazione.

Una questione fondamentale per una coscienza nonviolenta è la traduzione dei propri giudizi in sentimenti e bisogni. È impossibile apprezzare i bisogni degli altri e coltivare l'empatia se allo stesso tempo li stiamo giudicando. Liberarsi dai propri giudizi ci può apparire comunque un compito immenso. La nostra mente prima emette un giudizio, poi cerca di ordinare i dati in categorie di "buoni" e "cattivi": *Quest'abito è carino e quello lì è brutto, quella persona conduce bene e quella no, questo parco è ben tenuto e quello non lo è, questa strada è in brutte condizioni, quel bambino è cattivo* – e così via. I più piccoli dettagli dovevano essere valutati e messi nella loro categoria.

Finalmente dobbiamo cambiare atteggiamento e cominciare a tradurre i nostri giudizi, riconoscendo il modo in cui una cosa ci potrebbe toccare. Dobbiamo provare benevolenza per le persone e ascoltarli con empatia. Un cambiamento simile necessita concentrazione ed impegno, ma i benefici sono tantissimi.

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Di fronte a qualcosa che non ci piace, che non ci conviene, che magari ci coglie di sorpresa e ci disturba, spesso la nostra normale reazione è il rifiuto, la chiusura. Ci sono situazioni nelle quali questo tipo di atteggiamento non provoca conseguenze troppo negative: in fondo si tratta di una forma di difesa e, come tale, ha un certo potere adattivo.

Quando però la "situazione" che ci si trova davanti ha l'aspetto di un bambino irritato, capriccioso, aggressivo, spaventato… il rifiuto non è un atteggiamento senza effetto. Certamente tutti noi preferiamo avere a che fare con persone (adulte oppure no, non fa qui grossa differenza) serene, tranquille ed accomodanti; le espressioni emotive e comportamentali di sofferenza ed violenza ci mettono a disagio, ci inducono ad allontanarsi - fisicamente e psicologicamente – dalla fonte da cui provengono. Quello che, però, è altrettanto certo, è che il sentirsi rifiutati è un'esperienza difficile da accettare ed elaborare, non solo per l'adulto ma anche per il bambino. Tutti abbiamo visto ad un certo momento, a manifestazioni di disapprovazione e di collera da parte di un adulto, - spesso il genitore - nei confronti di un piccolo, ad esempio, un po' impetuoso o arrabbiato.

Il primo punto meritevole di attenzione sta proprio qui: la collera e la disapprovazione si rivolgono, in genere, al bambino, più ancora che al suo agìto "colpevole". "Sei cattivo!" non ha proprio lo stesso significato di "Stai facendo una cosa cattiva!": un conto è condannare la persona, giudicarne l'intrinseca "cattiveria", altra cosa è valutarne il comportamento; anche le persone "buone" possono fare cose cattive quando si arrabbiano! Per cui, di fronte ad un piccolo che esprime un'emozione negativa con tutta la voce che ha in gola, cercare di mantenere distinto il livello persona - comportamento è davvero essenziale.

Compiuto questo primo passo, è molto importante cercare di osservare la propria reazione di fronte al bambino e a quel che sta facendo – dicendo: ci stiamo innervosendo anche noi? Ci sentiamo imbarazzati, a disagio? Ci sentiamo spaventati, magari perché è la prima volta che ci capita di trovarci in una simile situazione? L'autoosservazione è cosi uno strumento preziosissimo per relazionarci con gli altri.

Il terzo passaggio consiste nel "sintonizzarsi" sulla lunghezza d'onda emotiva del piccolo che abbiamo di fronte, facendo leva sulla capacità empatica che tutti noi, in gradi differenti, possediamo. Studi sperimentali dimostrano che la capacità empatica si mostra persino nei bambini di pochi giorni quando, al pianto di uno di loro, gli altri rispondono con analoghe manifestazioni; si tratta, in realtà, di un "contagio emotivo" piuttosto riflesso, primo passo verso la comprensione dei sentimenti altrui e la vera capacità empatica che, se opportunamente coltivata, farà la sua comparsa più avanti negli anni. Cercare di capire cosa si cela dietro il comportamento di un bambino, cosa lo spinge a fare e a dire quel che fa e dice, è fondamentale per gestire in maniera sana la relazione - anche educativa - con lui. Se, sempre in relazione all'esempio che ho scelto, il bambino è arrabbiato, la cosa migliore da fare è dimostrargli comprensione e simpatia ,verbalizzando il suo stato d'animo, così da renderlo chiaro ad entrambi: "Sei arrabbiato"; così facendo il piccolo capirà che ci occupiamo di lui e che siamo interessati a quello che prova. Già questo atteggiamento calmerà la frustrazione di non essere (magari) stato ascoltato fino a quel momento. Chiedendogli di raccontare cosa prova e cosa è successo, lo aiuteremo a fare ordine dentro di sé e ci daremo la possibilità di confortarlo e di assicurargli che gli vogliamo bene anche se è arrabbiato. I cosiddetti "capricci" derivano spesso da una lunga serie di richieste e segnali inascoltati, in seguito ai quali il bambino pensa di farsi sentire in altro modo (se finora non l'abbiamo ascoltato cos'altro dovrebbe fare?). Una volta chiarito lo stato d'animo e rassicurato il

piccolo sul nostro affetto (di genitore, di educatore, di insegnante…), si potrà affermare che quanto fatto e/o detto dal piccolo non è una buona cosa (ad esempio "Non è stato bello che tu hai colpito il tuo compagno") e si potrà suggerire al piccolo un modo alternativo di comportarsi, trasmettendogli la nostra fiducia nella sua capacità di migliorare ("La prossima volta usa le parole, quando vuoi qualcosa. So che sai essere un bambino gentile e rispettoso").

Ascoltare, comprendere, parlare, fare chiarezza, dimostrare affetto e rassicurare sono gli atteggiamenti corretti per gestire le relazioni con i nostri piccoli, figli o alunni che siano, anche e soprattutto quando si presentano situazioni di disagio emotivo. Succede certamente anche che, dopo tutto il bel discorso fattogli, il bambino si opponga a noi e al nostro affetto. Non scoraggiamoci e pensiamo che la sua fragile emotività ha bisogno di tutto tranne che del nostro rifiuto; diamogli il tempo di far passare la paura e tutte le altre emozioni che si agitano dentro di lui, consapevoli che possiamo sempre riparlargli in seguito e che, in ogni caso, gli abbiamo dato quello di cui aveva bisogno. Sarebbe stato peggio, in ogni caso, averlo sgridato con veemenza e averlo messo in castigo, umiliandolo e facendogli pensare che non gli vogliamo più bene. Non lasciamo i nostri piccoli, per quanto chiassosi ed imprevedibili siano, nel rischio di inaridirsi, ma innaffiamo le loro giovani radici di comprensione e sincerità.

L'apprendimento delle regole di comportamento, la capacità di vivere in rapporto con gli altri sono frutti di un lungo processo di maturazione che impegna il bambino e chi lo deve educare.

Nell'età prescolare, il terreno su cui si realizza il processo di socializzazione è rappresentato essenzialmente dal gioco e del bisogno del bambino: quello di stabilire rapporti di amicizia con i propri simili. In quegli anni l'amicizia diventa lo spazio psicoaffettivo in cui il bambino ricerca e condivide la sua vita interiore (pensieri, sentimenti, emozioni) e in cui mette alla prova la reale possibilità di essere amato, di essere considerato, anche al di fuori della famiglia, e proprio su tale considerazione costruire e/o rafforzare la propria autostima.

E' questo anche il periodo in cui maggiormente le figure genitoriali dovrebbero impegnarsi nel favorire il processo di socializzazione del bambino, sia ampliando le sue possibilità di frequentare compagni della sua età anche al di fuori dell'asilo nido e della scuola dell'infanzia sia consentendogli di partecipare alla vita degli adulti non familiari, in modo da abituarlo a riconoscere concretamente l'esistenza di una realtà al i fuori degli abituali rapporti con i genitori e fratelli.

Gli ambiti dell'autostima

L'autostima è una convinzione di base, di quelle che possono dirigere la nostra vita in un modo o nell'altro. Non è banale o magico affermare che la qualità della nostra vita dipende dai pensieri che riusciamo a mettere in campo e dal corredo emotivo che abbiamo ma mano acquistato.

In generale, è possibile considerare l'autostima dei bambini in quattro ambienti specifici:

- L'**ambito sociale** (o interpersonale) comprende i sentimenti del bambino riguardo a se stesso come amico di altri. Gli altri bambini lo trovano simpatico, apprezzano le sue idee, lo fanno partecipare alle attività? Si sente soddisfatto delle sue interazioni e del rapporto con i pari? Un bambino che sia riuscito a soddisfare i suoi bisogni di socialità si sentirà a proprio agio con questo aspetto di se stesso;

- L'**ambito scolastico** riguarda il valore che il bambino attribuisce a se stesso come studente. Questa autostima non è semplicemente una valutazione delle capacità e dei successi scolastici, è invece la misura in cui il bambino percepisce che è bravo quanto basta. Se riesce a raggiungere i suoi standard di successo scolastico (e naturalmente questi standard sono modellati dalla famiglia, dai compagni e dalle insegnanti) allora la sua autostima scolastica sarà positiva;
- L'**autostima familiare** riveste i vissuti che il bambino prova come membro della sua famiglia, Un bambino che sente di essere un membro apprezzato della sua famiglia, che si sente certo dell'amore dei suoi genitori e dei suoi fratelli avrà un'autostima altamente positiva in questo ambito;
- L'**autostima corporea** è una combinazione di aspetto fisico e di capacità. Essa consiste nella soddisfazione che il bambino prova rispetto al modo in cui il suo corpo appare alle prestazioni che riesce ad ottenere.

Stili educativi e ruolo dell'autostima (fonte Maccoby e Martin, 1983)

Ogni genitore affina un proprio stile educativo che ha delle chiare connotazioni in relazione a ciò che egli vuole per il figlio, a ciò che ritiene più opportuno o è convinto di dover fare. Certamente la definizione del proprio stile risente della continuità o della rottura o della rivisitazione dello stile genitoriale adottato dai nostri genitori con noi.

Alcune ricerche (Maccoby e Martin, 1983) hanno evidenziato gli effetti che un determinato stile educativo può avere sulla personalità dei figli, prendendo come variabili psicologiche che si intersecano l'affetto, l'ostilità, il controllo, l'autonomia, l'autostima.

E' evidente che nella relazione educativa quotidiana un genitore possa trovarsi ad adottare comportamenti che non rientrano esclusivamente in uno degli stili che sotto sintetizzeremo. Per esempio, un genitore che educa utilizzando prevalentemente il binomio affetto-autostima, è un adulto autorevole, che nette in campo fiducia, rassicurazioni, cooperazione, a volte può diventare esigente ma ciò non lo rende un adulto autoritario. Lo schema seguente permette di visualizzare sinteticamente ciò che può accadere a seconda delle modalità che abitualmente utilizziamo con i nostri figli e favorisce una riflessione: i comportamenti e le risposte dei nostri figli sono strettamente correlate con lo stile che noi utilizziamo. Quindi, tutte quelle volte che diciamo «non sappiamo come fargli cambiare quel suo comportamento!», riferendoci a nostro figlio, dobbiamo sapere che abbiamo una strada da percorrere che può dare maggiore successo: cambiamo il nostro gioco, il nostro stile, il nostro modo di rapportarci a lui. Tutto questo non sta a significare che «è colpa nostra se lui è così» ma ad assumerci la responsabilità di condurre il nostro ruolo genitoriale in altro modo.

Come renderlo più sicuro di se ed accrescere la sua autostima

Un bambino non è un adulto in miniatura. A parole ne siamo più o meno persuasi, ma di fatto è più difficile di quanto si creda conciliare l'esigenza di impartirgli regole e insegnamenti col rispetto del suo modo di essere, del suo carattere, già ben delineati fin dalla più tenera età.

Nella fanciullezza il bambino prende le distanze dai suoi sentimenti più infantili e lavora a un canovaccio più complesso: si fa degli amici, comincia ad avere una propria opinione sulle cose e sui sentimenti che prova, risolve a suo modo i conflitti con l'ambiente, impara cose nuove, sperimenta capacità e le attua, sviluppa le prime autonomie dai genitori. Per tutto questo, sentendosi anche un individuo distinto da

mamma e papà, dovrebbe trovare in loro degli alleati per credere in se stesso e sapere che, così com'è, ha le risorse che gli servono per rapportarsi felicemente a se stesso e agli altri.
Condizionati da una cultura che ci vuole tutti speciali per emergere, finiamo col confondere la parola "autostima" con "tendenza a primeggiare", come se chi non ama farsi notare dovesse per forza essere un "perdente". C'è chi è nato per fare il leader, l'attore o il comunicatore e chi per fare il ricercatore, l'artista, il letterato. Intelligenza, sensibilità, capacità di raggiungere i propri obiettivi sono doti comuni a tutti i bambini.
In chiave educativa, proviamo a riflettere su alcuni atteggiamenti:

- Non giudichiamolo. Ricordiamo che forse lo stiamo osservando con uno sguardo statico che non tiene conto della "mutevolezza" intrinseca della gioventù.
- Non guardiamo nostro figlio con gli occhi del passato. Ogni bambino è diverso dall'altro. Crescerlo secondo schemi prestabiliti e universali significa ostacolare la crescita del suo "seme".
- Smettiamo di ripetere sempre le stessi frasi. "Sii più coraggioso", "Datti da fare", "Non avere paura…": così lo rendiamo solo più titubante.
- Evitiamo esempi che lo umilino. "Tua sorella non è così…", "Se ci fosse il tuo amico al tuo posto…".
- Osserviamo i suoi comportamenti dalla giusta distanza. Così ci accorgeremo che nostro figlio con le sue indecisioni cresce costruendo "mondi" tutti suoi.

Possiamo poi identificare alcuni indicatori sul livello dell'autostima; sarà più "alta" se nostro figlio si fa amici facilmente, gli piace fare conoscenze; mostra entusiasmo nei confronti di nuove attività; è collaborativo e segue le regole se sono giuste; gli piace essere creativo e ha le sue idee personali.
Viceversa sono indicatori di bassa autostima quando il nostro bambino ha scarsa considerazione di sé ("non so fare le cose bene come gli altri");
non rischia ("non voglio provarci, tanto so che non ci riuscirò"); fugge da eventuali fallimenti; di solito idealizza gli altri ("il mio amico, lui si che è bravo!").

Essere bambini non vuol dire essere incompleti, piccoli adulti imperfetti. Non c'è nulla da correggere nell'essere bambini. Se consideriamo l'infanzia solo una fase di allenamento per la vita adulta, se ci adoperiamo solo per pianificare attività rivolte al futuro rischiamo di soffocare nei nostri figli le caratteristiche specifiche del pensiero infantile: spontaneità, assenza di filtri morali, curiosità, attenzione alla dimensione "magica" e intuitiva. Se non si coltivano queste qualità, i bambini diventano solo brutte copie degli adulti e delle loro frustrazioni, delle loro ansie, di tutti i luoghi comuni che gli adulti hanno in testa. E soprattutto, diventano bambini spenti e tristi: il peggior delitto che si possa compiere. La "ricetta", se vogliamo, è semplicissima: meno impegni "utili", più gioco, più creatività.

I bambini non ci chiedono di vivere per loro, ma di essere d'esempio "vivendo per noi stessi", ossia di far fruttare prima di tutto i nostri talenti, esprimendo al meglio la nostra gioia di vivere, un bene che non si esaurisce con l'uso, ma al contrario si moltiplica. Viceversa metterli su un piedistallo, al centro di tutto, li carica di doveri, vivranno nella paura di deluderci. Coltiviamo allora i nostri interessi, le nostre passioni, ovunque esse ci portino. Meglio un genitore che dedica una sera in meno ai figli ma che ha una buona autostima e quindi rappresenta un buon modello di vita, che una mamma o un papà frustato che riversa inutili e ossessive attenzioni sui figli.

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LA COMMUNICATION ET SES STYLES DANS LE CONTEXTE DE LA SCOLARITE PRIMAIRE

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Abstract: *Human communication is an essential process for living together in harmony in any field of our life. Its effects are visible at the level of the educational environment, too, causing both benefits and risks. Our paper aims at presenting an approach of communication and its styles from an educational point of view. We also want to put forward the typologies in which teachers may be included, according to the behaviour abilities they prove at the primary school level. Based on these data, we applied a questionnaire to students teaching the primary classes, during their teaching training period in order to show the communicative style used* by teachers at this level of age.

Keywords: *communication, education, style, teacher.*

Le processus de communication

La communication entre, au moins, deux personnes ou au niveau des groupes d'individus est considérée l'un des plus complexes processus humaines. Elle si importante et utile pour l'existence humaine, qu'on dit que sans se comprendre on ne peut pas avoir accès à la compréhension de l'individu et des structures sociales. Par la communication, l'individu se forme, il apprend et développe sa personnalité, il opère un transfère entre ses expériences personnelles et sociales par l'intermédiaire des mots. Dans son absence, l'individu souffre le trauma de l'isolement, il devient inapte pour prendre part aux actions sociales, il s'avère être incapable de s'intégrer dans la collectivité. L'analyse des réalités propres et de celles de l'environnement, la coordination réciproque des individus, la coopération et l'influence exercée de manière réciproque dépendent implicitement des compétences de communication de chaque individu, en tant que personnalité déjà formée. Les taches complexes ne peuvent pas être finalisées, au niveau de la communauté, que par la coopération soit que l'on parle des actions ordinaires comme les achats, soit que l'on vise obtenir des informations importantes.

Quel que soit le niveau auquel se produit l'acte de communication, celui-ci suppose la relation obligatoire entre deux personnes, soit qu'ils sont réels (il s'agit de l'interaction directe et de la communication en groupe), soit qu'ils sont hypothétiques et intangibles (il s'agit de la communication de masse, des relations publiques ou de celle instaurée par le mass-média). C'est pourquoi, les spécialistes en communication considèrent que, pour comprendre les trames de la communication à tout niveau que ce soit, il est nécessaire, tout d'abord, d'approfondir les aspects interpersonnels qui supposent transmettre et changer des messages entre, au moins, deux personnes, de persuader, de faire circuler ses impressions, ses attentes, de partager certains états affectifs, des décisions rationnels et des jugements de valeur.

Au niveau de l'éducation, le processus éducatif d'enseignement et d'apprentissage en soi dépend des compétences de communication générales de ceux

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qui y sont impliqués, professeurs et élèves, de leur effort de découvrir et d'approfondir les différentes connaissances. Celle-ci est l'image du contexte où l'on attribue une attention spéciale à la communication parce que l'on est toujours à la recherche d'une modalité efficace de comprendre et d'acquérir des techniques utiles pour améliorer nos stratégies de communication éducationnelle.

En même temps, il ne faut pas ignorer « la dynamique et les fluctuations de la vie émotionnelle de nos élèves » (Albu, Gabriel, 2008:47). Cela veut dire que notre communication peut avoir des effets favorables au niveau éducationnel si l'on se rapporte aux signaux positifs ou négatifs qui viennent de la partie des enfants. C'est pourquoi, il faut préparer les élèves pour écouter et pour intervenir dans la communication, mais tout en tenant compte de leur vie émotionnelle. Ainsi, l'un des buts du professeur est de créer une image positif de l'élève sur soi-même, de parler de ses réalisations et non seulement de ses échecs, de lui provoquer des contextes où il peut se manifester favorablement. Notre conclusion est alors que pour une communication didactique réussie il faut mettre en étroite liaison les compétences communicatives et la vie affective de chacun des actants de l'acte conversationnel.

Les types de communication

Dans la littérature de spécialité on distingue une grande variété de formes de la communication offerte par la diversité des critères de les classifier. En fonction du nombre des personnes impliqués dans cette activité de parler, on distingue cinq niveaux de la communication humaine (d'après Prutianu, Stefan, 1998 :240-246) :

1. La communication intra-personnelle représente, en fait, une communication avec soi-même. Par son intermédiaire, l'être humain se connaît soi-même et fait des jugements sur soi-même, il communique par des pensées ou des images. Elle este essentielle pour l'équilibre psychique et émotionnel de chacun et prend la forme du monologue absolu ou du dialogue intérieur.
2. La communication interpersonnelle este matérialisée sous la forme du dialogue entamé avec les personnes qui se trouvent autour de nous. Grâce à ce type de dialogue on établit des relations humaines, on les entretient et, parfois, on les détruit. Elle nous aide à connaître les autres et, même, nous-mêmes, en analysant l'image qu'ils se sont fait de nous.
3. La communication en groupe se réalise entre les individus appartenant au même groupe ou à la même organisation. Ce type d'interaction a de multiples buts :
   - d'informer le groupe dans toute situation ;
   - de coordonner pour rendre efficace l'action commune ;
   - de motiver pour stimuler la coopération et l'implication de tous dans la réalisation des objectifs ;
   - de contrôler pour établir l'autorité, les responsabilités et pour clarifier les tâches de chacun des membres du groupe ;
   - d'influencer réciproquement pour que chacun doit s'adapte pour la réalisation du but commun.
4. La communication en masse est réalisée par un système médiatique par l'action de diffuser des messages écrits, parlés ou visuels pour un publique nombreux. Elle se réalise par l'intermédiaire de la télévision, de la radio, des journaux, des livres, de l'internet et de tous les moyens qui dépendent du mass-média. Sa caractéristique principale consiste dans le fait que la réponse enregistre un décalage en temps, le message ayant une seule direction.
5. La communication publique s'applique dans le cas d'une exposition, d'une conférence ou d'une présentation réalisée par une seule personne qui est le

communicateur principal, mais ce qui n'exclut pas la possibilité que les autres participants à l'acte de communication mettent des questions pour y apporter des clarifications ou qu'ils présentent des informations sur leur intérêt ou leur désintérêt. Ce type de communication a d'autres règles que les autres catégories, parce qu'elle peut apporter des critiques et éloigner certaines personnes de la vie sociale.

Le nombre de ceux qui sont impliqués dans le processus de communication diffère en fonction du type de communication humaine et du style de communiquer spécifique à chaque niveau social, en particulier. Si on se rapporte aux paroles de Buffon que « l'homme este le style lui-même », alors on peut aisément déduire que la personnalité humaine peut être déchiffrée si l'on prend en compte le style personnel de communication. C'est pourquoi, il n'y a pas deux hommes qui pensent ou qui s'expriment identiquement, même s'ils sont jumeaux. Tout en extrapolant la sphère de notre discussion, on peut alors affirmer qu'il ne peut pas exister deux professeurs qui se manifestent de la même manière pendant l'acte éducationnel.

Pourtant, on peut reconnaître une série d'attitudes communes, manifestées dans certains moments de l'acte éducationnel qui ont conduit à l'apparition de certaines typologies facilement reconnaissables. Par la typologie on comprend une série de constantes comportementales qui font les individus semblables même s'il y a des différences dans leur essence. À partir de ces caractéristiques typiques, on a essayé d'élaborer et de mettre en évidence des styles professionnels, et dans ce cas particulier, ceux éducationnels.

Le style personnel représente la totalité des particularités verbales d'un individu qui sont le résultat des expériences de vie acquises au niveau personnel. Ce style des échanges verbaux s'appuie sur des croyances, des convictions et des conceptions accumulées le long du temps et qui se manifestent au-delà de la sphère personnelle par des éléments qui tiennent de son style d'être. À partir de ce critère, on peut ainsi distinguer :

- des professeurs qui attentent plus qu'ils offrent, tandis que d'autres offrent plus qu'ils demandent ;
- des professeurs qui sanctionnent plus qu'ils récompensent, mais il y a également le rapport inverse ;
- des professeurs plus coopérants et d'autres plus coercitifs.

Le style professionnel c'est l'image de la manière dans laquelle le professeur exerce l'autorité conférée par son statut social, par son degré de préparation professionnelle et par les compétences acquises. Ce style dévoile les réflexions du cadre didactique par rapport à son rôle professionnel, les valeurs qu'il vise de la perspective de son activité, ses propres aspirations, ses succès ou ses insuccès acquis professionnellement.

Le style autoritaire ou managérial met ensemble les caractéristiques du style personnel et de celui professionnel auxquelles on ajoute la manière dans laquelle le professeur entend d'exercer son autorité dans ses relations avec les élèves. Réussir à diriger une classe dépend de certaines conditions :

- la manière dans laquelle le professeur comprend sa position en tant que leader ;
- sa perception sur la position et le rôle de ceux qu'il doit diriger ;
- l'accent que le professeur met sur ce qui doit être réalisé et sur la qualité des relations avec ses subordonnés ;
- son expérience et ses compétences réelles dans l'action de managerier, de coordonner et de décider.

C'est pourquoi on rencontre fréquemment des professeurs qui sont extrêmement valorisés professionnellement, mais qui s'avèrent être incapables de se manifeste comme leader. Mais la situation inverse est également fréquemment rencontrée. La manière dans laquelle on entre en relation avec les autres laisse s'entrevoir les particularités de chacun d'entre nous. C'est pourquoi, en fonction de ce style, mais aussi des caractéristiques qui tiennent de la personnalité, on peut rencontrer des personnes qui sont plus soumis tandis que la créativité des autres se manifeste davantage, par rapport au conformisme des autres.

En ce qui concerne l'interaction didactique professeur-élève, le style du premier acteur de l'acte communicationnel est d'autant plus important si l'on se rapporte à sa position, ce qui inspire ou met des restrictions dans la possibilité de manifestation des interlocuteurs. Autrement dit, les relations à caractère interpersonnel du professeur avec ses élèves sont inévitablement influencées par la position du cadre didactique en tant que leader absolu du groupe. Les enfants, même de l'âge préscolaire, manifestent une extraordinaire habileté dans la découverte des stéréotypies comportementales des professeurs dans certains contextes. Ils arrivent ainsi à identifier de véritables caractéristiques typologiques à l'aide des variables qu'ils observent. Parmi les données qui déterminent les enfants à reconnaître certaines particularités comportementales de leurs professeurs, on mentionne les typologies suivantes (Ezechil, Liliana, 2002 :141-142) :

a. Le type du professeur *passionné*, c'est-à-dire extrêmement engrené dans tout ce qu'il fait. On constate un extraordinaire enthousiasme dans ce cas et un caractère persuasif mis à l'extrême. Le professeur qui se place dans cette catégorie ne peut rien laisser au hasard, il s'implique au maximum dans tout ce qu'il fait. On parle ici d'un excellent auditeur, un être de soutien à même d'encourager, de stimuler et d'offrir des conseils amicaux.

b. Le professeur rigoureux, exigent dans la formulation des tâches et dans l'action de vérifier les performances prend l'image du *spécialiste*. Son discours ne dépasse pas les limites du discours scolaire, et ses appréciations sont, dans la plupart des situations, critiques et distantes. Pour lui le temps est très important et il ne se perd pas en détails inutiles ; rien n'est plus important les éléments qui forment les contenus scolaires et ce cadre rigoureux ne doit pas être dépassé à son avis.

c. Le milieu éducationnel apporte en premier plan le professeur à même d'offrir des conseils, quand il ressent le besoin, prêt à dépasser les rigueurs scientifiques de ses activités donner la possibilité à ses élèves de se relaxer pour une courte période de temps. On voit se profiler l'image du *sympathique*. Son dialogue avec les élèves a un caractère personnalisé et amusant.

d. La réalité éducationnelle nous fait rencontrer également des professeurs qui font preuve d'une certaine inhabileté dans le processus d'enseignement ; ils se perdent en détails et en ambigüités logico-argumentatives. Voilà le type de *l'intrus*. Il est gaucher envers ses élèves sans se rendre compte qui est responsable du malaise qu'il génère par son attitude.

La relation professeur-élève et l'interaction didactique s'avèrent ainsi être un processus extrêmement complexe qui entraîne des informations, des états, des attitudes tant dans le plan formel, explicite, que dans le plan informel, implicite. Le management des relations de communication qui s'établissent au niveau de la classe este complexe et se manifeste à plusieurs niveaux. Ce fait est généré par la consistance et l'intensité du dialogue scolaire qui met au premier plan, simultanément, des buts informatifs et persuasifs. D'où l'on peut déduire que pour atteindre les objectifs éducationnels, la

communication se réalise d'un côté avec l'implication du discours informatif, rigoureux et explicite et, de l'autre, avec le discours persuasif par l'intermédiaire duquel le professeur veut convaincre son auditoire – les élèves. (d'après- IT Radu, Ezechil, Liliana, 2009 :162-163)

Ayant comme point de départ toutes ces variables que l'on a déjà mentionnés, on a appliqué un questionnaire à plusieurs étudiants qui font leur pratique pédagogique dans les classes de l'enseignement primaire. Notre but a été de détecter, à partir de leurs réponses, quel est le style prédominant que les professeurs pratiquent pendant leurs activités. Dans la plupart des cas, les répondants considèrent que le professeur communicateur au niveau de l'enseignement primaire se trouve dans la catégorie du spécialiste. Ce qui prouve que les étudiants se sentent en sécurité dans ce milieu communicationnel qui est la classe parce que le professeur réussit à transmettre d'une manière claire et cohérente les informations et les tâches didactiques. Pourtant, le professeur fait preuve de rigueur et d'exigence dans tous les aspects de ses activités. Il n'entre pas en interaction avec ses élèves plus que le niveau des contenus scolaires offerts l'impose, tout en gardant une distance permanente. Dans ce milieu éducationnel, l'enfant n'est pas toujours à son aise.

De même, les étudiants considèrent que le professeur offre beaucoup d'informations scientifiques et demande moins à ses apprenants. Cela peut s'interpréter d'un double point de vue, à notre avis : soit il considère que l'on doit beaucoup offrir aux enfants pour optimiser leur horizon d'attente, pour leur former une culture générale importante, mais il demande les informations qu'il trouve essentielles en rapport avec leur âge. Soit le professeur déconsidère ses enfants et n'essaie de voir s'ils ont bien retenu toutes les informations offertes.

En ce qui concerne le rapport récompense/sanction, on a constaté qu'il y a un équilibre réel. Les enfants n'ont pas à surmonter des injustices de ce point de vue. La relation entre le professeur et ses élèves jouit d'un substrat de coopération ce qui encourage le même type collaboration dans le cadre de la relation élève-élève. Quand même, on ne peut pas ignorer la différence qui s'entrevoit entre le style rigoureux de communication du professeur et cette attitude de coopération permanente que les étudiants ont découvert au niveau de la classe.

Le style de communication défini, finalement, par la majorité des répondants est celui démocratique, attitude qui nous réjouit. De même, le comportement communicationnel du professeur est équilibré. De notre point de vue, c'est une bonne chose qu'au niveau de la classe de l'enseignement primaire le professeur fait preuve de rigueur scientifique et d'une excellente maîtrise des connaissances qu'il doit partager. On pense, quand même, qu'à cet âge les enfants, au-delà de la rigueur des opinions et des attitudes, ont besoin d'affectivité pour se développer en harmonie et pour leur permettre de s'exprimer ouvertement.

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THE PRINCIPLE OF GENERAL AXIOLOGY AND SOCIOLOGY OF LINGUISTIC AND LITERARY EDUCATION

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Abstract: *The* ***sociology of linguistic and literary education,*** *as an object of interdisciplinary study targets the correlation: I (ME)-THE ONE-THAT focused on the authentic values of the culture of biased (one-side) peoples. At the level of the complex integrator system Retroaction/Graciousness, this curriculum urges toward knowing how to integrate ourselves in the universal circuit of values (To know how to make graces to the value time and space) as concerns: cooperation and competitiveness, cooperation and partnership: I (me) – We (us) / Individual – Society. As a product of the awareness of the power of will, of adjusting the self to the collective work of the culture of becoming, subject/object of education, being required by the daily needs of instaurations (regenerations), in the same row it is forced to bear certain responsibilities both towards his/her own person and society/collectivity which he/she belongs to. In fact, the sociology of linguistic and literary education, being a basic branch of philosophy of culture, is an interactive-unitary science: pedagogy – psychology. Regarding to which fact, we may also add that the Sociology of education in general is a science of interpretative art focused on the competence of To know (knowing) to retrieve (re-find) the segment of ego (concerning the social needs and personal possibilities involved at maximum) on the scale of becoming. At the level of Sociology, the linguistic and literary education may be firstly qualified as art of total deciphering (interpretation)/configuration by Word. We shall also add that a sociology relevant to the formula I (ME)-THE ONE-TAHT focuses, as outlined above, on competences (skills): To know (knowing) to be resourceful (to have plenty of initiative); To know (knowing) to carry with dignity the divine mandate – HUMAN, meets the imperative of modernization/post-modernization: To know how to get into the good graces of value time and, in particular, To know how to get into the good graces of value space. In conclusion, we plead for the fact that the space of valorizations has to be a global one, ONE of integrality (thoroughness): authenticity-universality, as the Principle it embodies. Therefore, these were/are the advices (teachings) of the Philosophy of the modernist/postmodernist education.*

Keywords*: I (me) – We (us) / Individual – Society, modernist/postmodernist education, the level of Gaciones*

The *Philosophy of education* – theory of theories at the level of *Gaciones (Reprieve) as* an axiological principle globally orders, disciplines them, and equally assembles them in a unitary-inter-trans-disciplinary content, consciously completing the pointings of entire self-formations.

Or deciphering this great truth is interpreted in/on those it represents – Organigram (Organization chart) – *Philosophy of education.* Even if we have cultivated the habit of touching things on the surface, this time, as regards the topic of concerns, we propose to conceive it more from what the record pro-emanates; more from what offers a contour to illumination; namely even from lingvodidactics as theory of the new interpretations in the space of modernization. From this perspective of interference of fractals in a unitary concept we approach to the designing of Curricula in higher education at the *Department of Romanian Philology in the following successiveness:*

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didactics of Romanian language and literature, sociology of linguistic and literary education, psychology of communication, *philosophy and axiology of education,* a fact through which we certify the adequacy between tradition and innovation of *lingvodidactics* as edifying theory of private didactics. In such order of ideas, we place here *the introductory word* of private didactics, a fact by which we will together reflect on the complex picture *of education.*

The curricula, *didactics of Romanian language and literature,* develops the vision of centering of didactic approach *of the learner,* co-participating at own formation and training through didactic strategies interactively motivated, the interactivity occurring not only at the level of knowledge of modernist/postmodernist psycho-pedagogical theories, at the professional completion of specialty, but also at the level of active participations of the one who is fully integrated in the art of becoming from the positions of *the other one.* The pointings of this (subject-object of education and vice versa) are from the completing ones as regards the creation of a real chance (to the one who learns) – *possibility of creative re-consignment of the self; possibility of ascension through spirituality,* ultimately, completing possibilities of an *authentic philosophy* of education (2) perpetual to a true focusing on competences and skills. Hence, the disciplinary-interdisciplinary – transdisciplinary pointings of general didactics, having to those of forming the "whole human" through the chain of art of becoming, are identitarily related to each discipline of study in part. This way, the present curriculum approach comes to surely and clearly demonstrate that they are our competitive-partner endeavors of concerns: Art of human awareness through *Word – Art to become...*

The creativity, as prime factor of *Ascensions through spirituality,* opposite to the All-creating force, invokes to the awareness "on live" of the Biblical truth *In the beginning there was the Word... Therefore, it has to be the White and clear Light of Wisdom..., which, once going down, may be promoted by the discipline of professional procreations. In the favor of formation of a vision of curricular overview we come here to propose the structuring of such disciplinary curricula: I – Preliminaries. II – Conceptual framework. III – Administration of discipline of study. IV – Theme and indicative (referential) allocation of hours. V – Instrumental, interpersonal and systemic competences (skills) (5).*

In chapter V of present curricula: *Instrumental, interpersonal and systemic competences (skills),* traditionally conceptual – key of lingvodidactic overview – is structured in fact pretty much everywhere at the present stage as follows: A – *Generic* competences (skills) of professional training at discipline and B – *Specific* competences (skills) of professional formation at discipline. And it is good. But for exalting in *modernity* it is necessary that *the traditional to more deeply lend itself on axiology – on the possibility for you to know to carry with dignity the divine mandate – Human.* Therefore, in this curricular context in ***Chapter V –*** *Instrumental, interpersonal and systemic competences (skills)* – it is necessary that the supplement **-A-** to include: Generic professional competences (skills) of inter-trans-disciplinary overview in order to *generically* serve to the other two supplements: **-B-** Generic competences (skills) of professional training at discipline and **-C-** Specific competences (skills) of professional training at discipline; regarding to which fact the future professionals, through *observation, analysis, and synthesis,* both at theoretical level and practical level, to be competently prone to be aware, as regards *tradition* and *innovation,* their own training.

Accordingly, this must be the univocal pointing of chapter in question in the present curricula:

V. INSTRUMENTAL COMPETENCES (SKILLS)

A. Generic professional skills of inter-trans-disciplinary overview

Referential competences (skills)	**The student will be able:**
To know how to get into the graces of value time.	- To interpret, through motivations appropriate to the didactic path, the introductive approach of present curricula at level of disciplinarity, interdisciplinarity, transdisciplinarity. - To critically consider: why the didactics of Romanian language and literature and not the methodology of Romanian language and literature teaching?! - To interpret and to inter-penetrate the meaning of *key terms:* value time, multiple graces, educational activities, didactic content, didactic approach, and consciousness of fulfilled procreation.
To know how to get into the graces of own epistemic configurations.	- To take or to adopt valuing attitudes towards: multiple graces – multiple intelligences – The Great Graces. Episteme. Epistemic configurations. Epistemology. Native values. Didactics of Romanian language;
To know how to ascend the truth of your authenticity to the bar of general axiology of becoming.	- To adjust the truth of authenticity of self-procreation by word to the bar of general axiology of becoming through various creative activities regarding the topics of course hours.
To know to learn to continually commit yourself to the bar of competitiveness.	- To enable light situation of competitive formation and training within the *laboratory of creativity* by promoting the Christian/native truth: "*To love your enemy (opponent) as your neighbor.*"
To know how to get into the graces of value space.	- At the level of this course to interpret the leap of self-procreation: *Human, horizon of mysteries* (L. Blaga) – *Human, horizon of great virtues* (L. Botezatu).
To know to retrieve the segment of ego.	- To evolutionally/evaluatively adjust to the intelligence tests in the *laboratory of creativity during academic hours.* - *To self-contest, assess the competencies (skills) on a value scale.*
To know how to be resourceful (to have plenty of initiative)	- To continuously adjust to the individual ideal of life and to the social one in accordance with the Kantian advice (teaching) of choosing a maximum, which at any moment may become universal law; whenever to integrate in the integral body of a universal law.
To know to carry out with dignity the divine mandate: HUMAN.	- To periodically adjust to the functions of interpretative art of didactic principles of all the times – knowledge, communication, creativity, as well as to those of regulation/completing academic self-regulation, principle of general axiology. - To get aware (understand)/to justify the interrelation *theoretical activities – practical activities* (cause-effect) at the level of value self-determinations of the *free will/*consent on evolutionary scale.
To know how to get into the graces of those nine possibilities of general axiological principles of Pardon (Reprieve).	- To be aware (understand)/justify (by persuasive attitudes) *the priorities of an general axiological principle* in the Sciences of Education.

In this way the two formative basic theories: Sociology of Education (sociology of linguistic and literary education) and Lingvodidactics (in the formulation of our professional concerns – didactics of Romanian language and literature) into a unitary philosophical concept reinforce their complementarity. In the view of competential relevance: *to know, to apply (to implement), to observe (to notice), to synthetize (summarize)* in the following order:

No.	Didactics of Romanian language and literature. Reference (indicative) topic
1.	Object of study of *didactics of Romanian language and literature – Possibility of creative re-consignment of self.* Research methods in the field. Connecting to the principle of general axiology – principle of Pardon (Reprieve).
2.	Teaching styles and learning styles. Multiple graces. Development of multiple intelligences. Linguistic / verbal intelligence.
3.	Concept and issue of national curriculum of Romanian language and literature. Various ways of structuring the integrated study.
4.	Handbooks (textbooks) and didactic auxiliaries related to the discipline (subject).
5.	Projection of didactic (teaching) activities regarding the System of lessons accessible to the formation of a primary culture of linguistic and literary education.
6.	Strategies of training / development / assessment (evaluation) of the skill in hearing and speech understanding.
7.	Strategies of training / development / assessment (evaluation) of lector skills.
8.	Strategies of training / development / assessment (evaluation) of writing skills.
9.	Assessment (evaluation) at Romanian language and literature. Assessment (evaluation) / self-assessment (self-evaluation) at the courses (academic hours) of didactics of Romanian language and literature.
10.	Development of creativity during the courses (academic hours) of Romanian language and literature in alolingual forms (classes).
11.	Retroaction – open curricular system of creativity development at classes of language and literature.
12.	Development of creativity in primary cycle (classes)
13.	Development of creativity in secondary cycle (classes)
14.	Development of creativity in high school cycle (classes)
15.	Free will – estimation of skills. Preparation for exams. Bibliographic and electronic resources of the study of Romanian language and literature.
	Sociology of linguistic and literary education. Reference (indicative) topic
1.	Place of study object (of present curricula) among other disciplines complementary to the basic curricula – cycle II/master's degree. General functions of discipline. Interrelation of Sociology of education – Linguistic sociology – Sociology of literature – Sociology of linguistic and literary education – culture of education. Connection to the global principle of human awareness with reference to the Introductory Word, as well as to the recommended bibliography.
2.	Starting of objectives. Focusing on skills: Conceptualization of knowledge unity at level of interdisciplinarity: Psychology of education – Pedagogy of essence/existence – Psychology of creativity – Sociology of linguistic and literary education. Directive and non-directive approach. Multiple attitudes. Functions and typology of attitudes. Multiple graces. Intrapersonal and interpersonal intelligence. Interrelation: I (ME)-THE ONE-THAT; I (ME)-SOCIUM.
3.	Group process. Development of linguistic intelligence. Focusing on skills. Holistic socio-human concept of interactivity: linguistic education – literary-artistic education – culture of intrapersonal and interpersonal education.
4.	Relation subject-object/object – subject of action during the courses (hours) of linguistic and literary education; relation teacher-pupils(students)-parents; relation professor-student; I (me)-community/society. Leap: formal education-non-formal education as perpetual process of social integration. Techniques for preparing and implementing the intelligent tests at evolutionary integrator level.
5.	Group structure. Communication and performance of groups. Principles of group (team) work during the classes. Interpretation of interactive techniques at the stage of adaptation.
6.	Interpretation of interactive techniques at stage of cooperation and competitiveness. Analysis.

	Observation. Synthesizing. Forecasting.
7.	Interpretation of group techniques at stage of cooperation and partnership. Analysis. Observation. Synthesizing. Forecasting.
8.	Pointings of retroactive sensitizing principle in the axed of dynamic equilibrium (balance): academic study – ethic-aesthetic values of academic integrity – social study/authentic values of social integrity as context/integral space of formation of authentic culture of linguistic and literary education.
9.	Functions of general axiological principle in linguistic and literary education. Guided commenting. Organization charts to the Chapter.
10.	Free will. Assessment (evaluation)/self-assessment (self-evaluation) of performances. Reporting the objectives to finalities (outcomes). Awareness of self on evolutionary scale. Visualization of future activities: I (ME)-THE ONE-THAT as regards the nine possibilities of Global axiological principle.

At the level of generalizations (integrations) it should be mentioned that the course of Didactics of discipline is learned in the 3rd year of faculty, and the Sociology of Linguistic and literary education – in the 1st year during Master's degree studies / final stage of university education – pointing in obtaining, on live, the mandate of professional dignity, in which the germination (twining) of theoretic-praxis, the leap: Human, horizon of mysteries – Human, horizon of great virtues get valuing predominance in terms of ensuring the future (to see the Organizational chart). Therefore, the effectiveness of such leap in interrelation (Sociology of education – Lingvodidactics) occurs as reporting to the formula of our concerns: I (me) – Socium. I (ME)-THE ONE-THAT

Table: Mastering the skill of communication. The 5th form (class)

Skills	Situations of performance				
	Literary	Methods	Linguistic	Methods	Materials Handbook
Oral speech and hearing *To receive a message:* - to understand the global meaning of message; - to remember (retain) the essential components; *To produce a message:* - to retell the text; - to spout (recite) verses, to raise awareness of audience	M. Eminescu *O, rămâi* A. Bratiescu-Voinesti *Puiul* Oral exposure (report/presentation) according to the plan	Heuristic: information deciphering argumentation synthesizing (summarizing)	Noun. Orthoepy and orthography (spelling) of some categories of articles. Exercises on text. Reference handout (summary) *Article, Noun, Preposition.* Exercises of orthoepy, orthography (spelling) and punctuation.	Algorithmic Heuristic Procedure of commenting	*L. Botezatu. Retroacţiunea în educaţialingvistică şi literar-artistică aelevilor. Comrat,2008* T.Cartaleanu, O.Cosovan *Teste la limba română, clasele V-IX. Editura Lumina,1996.uage)*
Reading and analysis: - to respect (follow) the clarity, concision (brevity),	Commenting the auditory and visual expressive means. Peculiarities of versification. Artistic detail. Simple and developed plan. Methods of exposure	Inductive Deductive Integral reading. Analytic Expressive, dramatized reading.	Rhetorical pause. Accent, intonation of nouns in the Vocative case. Stylistic role	Analytic procedure	Pâslaru,Vlad Introducerea teoria educaţiei literar-artist Museum, 2001. T.Cartaleanu, O.Cosovan *Textul. Aspecte ale analizei lingvistice Editura Lumina, Chişinău*

intonation, emotiveness; - to combine words into lexical nucleus (cores)	(presentation).		of nouns with prepositions – metaphoric epithet		*– 1993.*
Writing and editing: - to use linguistic rules (norms) in line with the style required by the learning situation; - to properly use various types of sentences; - to assess own competences (skills)	Telegram. Letter. Literary commentary	observation editing motivation Grid of valuable self-determinations Grid of estimation of capacity level. Tests of intelligence.	Exercises of grammar analysis. Stylistic exercises. Lexical exercises. Use of nouns in various forms of gender, number and case. Linguistic commentary. Exercises of testing the knowledge gained on topic. Settlement of cause by effect. Motivation: To know to be resourceful (to have plenty of initiative)To know to carry with dignity the mandate	Analytic To argument To synthesize (to summarize)	Manualul de limba română. E. Botezatu *Teoria şi metodica compunerii.Chişinău, Lumina,1978.* *A.Ş.M. Norme ortografice,ortoepice şi de punctuaţie ale limbii române,CŞN,Lumina,1990.* *L. Botezatu. Retroacţiunea în educaţialingvistică şi literar-artistică a elevilor. Comrat,2008*

Communicative capacity indicators. The 5th form (class)

Skills	Semester I			Semester II		
	I	II	III	I	II	III
Understanding from hearing and speech	Pupil: - listens the partner and respect the skill thereof; - correctly answer to the question; - add up (complete) the answers of classmates (colleagues)	Pupil: - get into the interest of message and ask for clarifications ; - recounts a story by adapting the speech to the rules of literary language	Pupil: - retells a narration and counts an adventure, saying (articulating) with loud voice	Pupil: - correctly catches the utterances (statements) and lexical units not known (recognized) in the speech flow; - selects appropriate elements according to the topic dealt	Pupil: - shows curiosity for the message heard; - shows interest for partner and self-control in communication ; - catches the intention of a person to engage into a dialogue	Pupil: - is aware of the role of affectivity in oral expression; - successfully establishes direct relations of dialogue with various persons; - holds the monologue composed of

				with		simple sentences; - expressively spouts (recites) verses (lyrics), prose
Reading and analyzing the text	- reads out, following the time of reading; - catches the relations between text and related images; - identifies new expressions, gets into their significance	- correctly reads with loud voice and in mind, respecting the length of pause, accent, emotiveness; - integrates new words in own vocabulary; - recognizes (perceives) the ways of exposure in text	- fluently reads in slow and alert tempo; - identifies the types of texts; - distinguishes the topic and idea; - identifies various learned procedures of artistic expressivity.	- reads aloud while respecting the pause and accent; - catches the expressive values of morphological categories learned; - recognizes (perceives) the exposure modes used in text	- expressively reads in slow and alert tempo; - gives a correct title to the message; - globally perceives the content of read text; - finds out (discovers) the ethical values of literary characters and works	- reads expressively and artistically; - assesses (evaluates) own compositions and compositions of classmates (colleagues); - acknowledges the reading pleasure of relaxation; - uses in speech plastic-expressive means
Writing and editing	- exercises habits of correct writing and orthography (spelling); - develops the simple plan of ideas of text	- follows correctly the simple and developed plan of text; - takes into the account the significance of proposed lexemes.	- tells in writing an adventure (story) of life, structuring it into introduction, content (body) and end; - edits sentences and phrases correct from the grammatical point of view	- develops the plan of ideas in order to make in writing a coherent text; - correctly uses the significance of lexemes in relation to the proposed topic	- develops the ideas of a clear and small text plan; - uses simple procedures and techniques to ensure (provide) the expressiveness of edited text	- develops short functional texts according to a well-defined plan of ideas; - edits simple texts in prose and verses

Obviously, the estimation of skills (competences) on the evolutionary scale is carried out during the classes (hours) of *free will* by reporting the accumulated knowledge to the capacity level of individual as his/her initiation/incentive of progressing on the value scale.

Traditionally, the most common methods, applied in secondary school – stage of cooperation and competitiveness – are those of training of skills set out in the schemes proposed herein: individual effort, working in pairs, working in group, Brainstorming, Check-list, Sinektika. In high school classes – stage of partnership – autonomous learning, case study, group project, portfolio. All such methods progressively train certain skills and habits of interactivity and retroactivity/integration in Socium.

An eloquent stimulation in this favor is incited by the *Principles of working in group, focused on values:*

1. *Esteem and respect* – we are obliged to respect our duties of increasing the joint success;

2. *Awareness of objectives* – we know the adequacy of handling the methods and techniques of work in reaching the targeted finalities;

3. *Cooperation and partnership* – we all together do better cooperation;

4. *Complementing* – we plead for continuous increase (enhancement) of success;

5. *Freedom and Discipline* – willed-conscious ordering of performing instruments;

6. *Responsibility* – assuming the risk of discovering/presenting the new/the original;

7. *Honesty* – for promoting a correct educational policy of connecting to the ideal;

8. *Truth/Sincerity* – open manifestation of ego;

9. *Hope/Revelation* – good mood and humor – joint companions (associates) on the path to success;

10. *Cooperation and competitiveness/Love for neighbor:* "God (Lord), the gift of impiety and envy of neighbor do not give it to me, strengthen my conscience (thought) and will in order to sustain it in his/her achievements."

The educational actions, at stages of *cooperation and partnership*, supported on native mythological values and sources (Balada Miorita (Miorita Ballad), Mesterul Manole (Master Manole), Tinereţe fără bătrîneţe (Youth without old age) eloquently contribute to the formation of subject-object of education in the following action availability:

- operation (dealing) with notions of theory and literary composition;
- connection to ideal by conceiving mythological values and sources as models worthy to be followed;
- expression (manifestation) of interest for the popularization of undying (ageless) and universal values;
- awareness of interdisciplinarity (language/literature/sociology, pedagogy, philosophy) as a valuable integral act of forming the creative individuality;
- motivation of interactive attitude at level of fiction – reality;
- interpretation of literary phenomenon/stylistic matrix of people/ in diachronic and synchronic plan;
- awareness of personal contribution in obtaining some valuable judgments by deciphering/decoding the mythological values and reporting thereof to reality;
- raising awareness of ego on the ideal scale by taking positions (attitudes) towards the report: *to know to be resourceful (to have plenty of initiative) – to know to carry with dignity the divine mandate.*

Designing/carrying out/estimating the retroactive educational path on cooperation and partnership are under aegis to conclude:

- *Myth constitutes implicit values to the retroactive educational process through the formation of an authentic linguistic and literary culture of willful ascension through spirituality;*
- *Conscious study of mythology of depths places the pointings of presence of fantastic on the scale of sublime;*
- *Language of eternity of Romanian-Moldavian people represents the divine fact of life of the identity imaginary settled out in mythological depths of work of our ethic/aesthetic becomings.*

As concerns the explanations on the topic (Lingvodidactics between *Corpus Callosum* and *Corpus (Body) of Graciousness (reprieve),* in the plan of this Organigram

(Organization chart) *Philosophy of education*, we may interfere with the decoding of key symbols: TCM – interrelation: techniques, competences (skills), morals; TCM – the totality as a whole – competences (skills)/concepts/contents – focused on *Moris;* HUMAN – horizon of mysteries; PAG – global axiological principle, *the second human skeleton – a plan which the education shall be governed by.*

Organigrama: ***Filosofia educaţiei***

The ***summaries (generalizations)*** *come to confirm the truth that Lingvodidactics is the springboard (trampling) from which the Sociology of education ascends its effectiveness. In the sense that the Thesis to be defined of master's degree students as quality professionals are/will be exceptional ones. Therefore, these must be the valuing pointings of the Principle of General Axiology.*

The language of morality is the prime factor of stimulating the interactive communication at complex formative level: *philosophy and axiology of education* (pedagogy of essence-pedagogy of existence, theory of upgraded curricula, psychology of communication, sociology of education – sociology of linguistic and literary

education, didactics of discipline – linguistic didactics). Practiced systemically, the education provides a general model of interactions by fixing the universal legalities of connection: subject-object of education. And such interrelation, according to our beliefs, is one of social order regarding the fact that those two implied terms as subject – co-relational object – define the same sensitizing human factor – EDUCATION – in all the complexity of designing (conception) thereof. As to the attitudes of domain experts (S. Cristea, I. Nicola, A. Crisan) that the education is a complex social process, we shall intervene with the following subjections: if the human is the precursor of education as a social phenomenon, of sociology as a science institutionalized in the same unison, it is obvious that the interaction as target unity seeks the same goal – finding some better/more efficient possibilities of engaging the individual in *the great work of integrality (thoroughness).* So, the conditions for institutionalized completion through THE ONE/THAT, on the one hand provided by *Retroaction* as modern curricular technology, and on the other hand – by *Graciousness* as a principle of human awareness, focused on the correlation I – WE (US), *individual – society*, having to be from the systemic ones, eloquently amplify the requirement (exigency) of settlement of cause through the produced effect.

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LE CECRL ET LA NOTION D'ALTÉRITÉ. LE CAS DE L'IMMIGRATION

Liviu CALBUREAN*

Abstract : *Globalization is to be related nowadays to the whole process of discovering your partner, his/her cultural identity. A dialogue does not only involve individuals, but also the communities they belong to. Thus, we can speak about a dialogue of civilizations. Getting to know your partner means understanding his/her culture and way of life. We study alterity in relation to the immigration experience. We think there are different stages of developing alterity when it comes to adapting to a new linguistic environment.*

Keywords: *alterity, immigration, dialogue.*

1. Introduction

L'**altérité** est l'un des principes fondateurs du langage (à côté de la **créativité**[1]). Elle est responsable de l'entrée en communauté de l'individu. Le contact avec autrui est celui qui donne sa dimension profondément humaine.

Dans la conception de Lévinas (1999 :181), pour que le monde ait du sens, on doit parler d'un monde de l'autre. Tout objet qu'on possède a une signification si et seulement si un autre est associé à mes rapports avec l'objet en question. Pourquoi désigne-t-on un objet si on ne le désigne pas à autrui ?

Le fait de pouvoir offrir un objet à quelqu'un résulte de l'utilisation du langage. Le mot est responsable de l'aliénation d'un objet, de son extériorisation. On peut parler, en rapport étroit avec les relations interpersonnelles que j'entretiens avec autrui, de l'usufruit commun de l'objet en question. Cette aliénation équivaut, pour Lévinas, à l'entrée de l'objet dans la perspective d'autrui. L'objet deviendra donc thème discursif : "*Thématiser veut dire offrir le monde à autrui, par le biais du mot, du langage*" (Lévinas, *op. cit.*).

La transitivité de mon discours s'oppose à la réflexivité poétique. De ce point de vue, on peut affirmer que l'altérité n'est pas un contrat légal, mais plutôt un contrat social entre les individus appartenant à la même ou à différentes communautés linguistiques, ayant des conséquences au niveau des rapports interpersonnels.

Le langage naturel traduit ce que Husserl appelle l'objectivité de la pensée. Cette dernière rend possible l'entente entre les individus, étant valable pour tout le monde. À la suite de Lévinas (1999 : 182), "*connaître de manière objective équivaut à la constitution de ma pensée, de sorte qu'elle puisse contenir une référence à la pensée d'autrui. Ce que je communique se constitue dès le début compte tenu de ce dernier*".

2. L'altérité pour les auteurs du CECRL

Les références directes ou indirectes à la notion qui fait l'objet de la présente analyse sont nombreuses entre les pages du *Cadre européen de référence pour les langues*. Mais comme l'esprit communautaire y est omniprésent, il ne s'agit plus seulement de la communication entre les individus, mais aussi entre les différentes

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[1] Voir E. Coşeriu (1992).

cultures et civilisations. On parle de plus en plus souvent de la composante co-culturelle, en rapport avec la perspective actionnelle[1]. L'aspect co-culturel est essentiel dans la formation des enseignants. Ceux-ci sont, de plus en plus souvent, impliqués dans des projets européens. Cette réalité impose une modification des stratégies didactiques. Le citoyen européen a les mêmes droits et les mêmes obligations exigeant la maîtrise du **savoir**, du **savoir-faire** (capacités), **savoir-être** (traits de la personnalité, attitudes, etc.) ou **savoir-apprendre** qui lui permettent de mieux connaître ses interlocuteurs. Le savoir-apprendre équivaut à "*une plus grande ouverture à la nouveauté, une prise de conscience de l'**altérité**, une curiosité pour l'inconnu*[2]"

Avec la perspective actionnelle, on dépasse les étapes que Christian Puren (*op. cit.*) appelle *parler sur autrui*, *parler avec autrui*, *agir sur autrui* ou *vivre avec autrui*. La nécessité d'une action (verbale et/ou non verbale) commune nous place sur le territoire de ce que le même auteur appelle *agir avec autrui*.

C'est dans ce sens que les auteurs du CECRL présentent la notion d'**altérité** : "*Dans une approche interculturelle, un objectif essentiel de l'enseignement des langues est de favoriser le développement harmonieux de la personnalité de l'apprenant et de son identité en réponse à l'expérience enrichissante de l'altérité en matière de langue et de culture. Il revient aux enseignants et aux apprenants eux-mêmes de construire une personnalité saine et équilibrée à partir des éléments variés qui la composeront*[3]".

L'intérêt pour l'altérité accompagne la formation, chez l'apprenant, de sa propre identité : "*Il s'agit bien surtout d'**aider les apprenants :***
– à construire leur identité langagière et culturelle en y intégrant une expérience diversifiée de l'altérité ;
– à développer leurs capacités d'apprenants à travers cette même expérience diversifiée de la relation à plusieurs langues et cultures autres[4]".

Mais il ne faut pas oublier qu'on a affaire à un document ayant une fonction *normative*, destiné à l'usage des praticiens, proposant une nouvelle perspective de l'**évaluation**.

Par contre, le chercheur garde son intérêt pour le descriptivisme. Nous continuons à nous interroger sur les possibilités d'appliquer les acquis de ce document extrêmement important à des situations d'apprentissage autres que la classe de FLE[5]. La présente analyse se donne pour objet de trouver les rapports – que nous prenons pour étroits – qui s'établissent entre la notion d'altérité et le mécanisme par lequel l'immigrant acquiert la langue du pays d'adoption.

Une précision s'impose dès le début : nous avons choisi (tout comme dans l'article mentionné dans la dernière note de bas de page) d'illustrer nos assomptions par le cas de l'immigration québécoise. Apparemment, une telle démarche se placerait sous le signe de l'inconséquence. En réalité, il y a plusieurs arguments motivant cette option.

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[1] Voir C. Puren (2012:174-175).
[2] **Cadre Européen Commun de Référence pour les Langues Conseil de l'Europe – apprendre, enseigner, évaluer** (2000:107).
[3] *Ibidem* : 9.
[4] *Ibidem :* 107.
[5] C'est une démarche que nous avons commencée avec la publication de l'article ***L'immigrant et l'acquisition de la langue du pays adoptif*, in Actele Conferintei Internationale « LIMBA SI LITERATURA – REPERE IDENTITARE IN CONTEXT EUROPEAN », Ed. Universitatii din Pitesti, 2012.**

D'abord, le Canada a participé, en qualité d'observateur, aux groupes de travail qui ont préparé la parution du CECRL, tel qu'il ressort de la note préliminaire du document (2000 : 3).

Puis, le Québec reconnaît les systèmes d'évaluation standardisée utilisés dans le monde francophone. Ainsi, pour n'en donner qu'un seul exemple, le célèbre **TEFAQ** (**Test d'évaluation de français pour l'accès au Québec**) renvoie directement au document qui nous intéresse ici[1].

D'ailleurs, au sous-chapitre 5.2.2.5, *Dialecte et accent*, on cite un québécisme lexical, voire le verbe « magasiner », qui veut dire *faire des courses* (*op. cit.* : 94). Cela illustre les rapports très étroits que le Québec entretient avec les tendances modernes de la didactique du FLE.

Par conséquent, illustrer nos considérations théoriques au moyen d'un petit corpus québécois ne doit pas être considéré comme une erreur, mais comme une chance d'avoir source féconde d'exemples.

3. Le rôle de l'altérité dans l'apprentissage de la langue du pays d'adoption

Acquérir la compétence linguistique et de communication dans la langue du pays d'adoption c'est une tâche difficile qui peut exiger un effort de quelques années. Mais les niveaux de la langue (qu'il s'agisse de la phonologie, du lexique ou de la grammaire) ne représentent pas la dernière étape de l'acquisition.

L'immigrant peut être considéré comme assimilé du point de vue linguistique au moment où il peut entrer dans l'engrenage de l'altérité. Le signe de l'intégration est ce que H. Siebert (2002 : 216) appelle l'*expérience de la différence*. Dans le contexte pédagogique du constructivisme, percevoir les différences c'est connaître autrui. Le monde d'aujourd'hui est loin d'être consensuel. Plus on cultive la différence, plus on découvre nos semblables.

Aujourd'hui plus que jamais, tout communique et, selon le premier axiome de l'École de Palo Alto (le soi-disant « Collège invisible »), *il nous est impossible de ne pas communiquer*. La situation du nouveau venu sur la terre du pays d'adoption est, de ce point de vue, extrêmement délicate. Son savoir encyclopédique (sa « carte du monde ») ne correspond plus au savoir encyclopédique de ses interlocuteurs possibles.

Dans la sociologie moderne, on parle de l'altérité convergente[2] qui représente un ensemble de significations communes à tous les individus en tant qu'acteurs sociaux. Quant à l'immigrant, il se prépare pour assumer le rôle d'acteur social, mais il ne pourra le faire qu'au moment où il sera à même de pratiquer l'exercice de l'altérité et de ce que nous appelons co-signification.

Mais cette transformation ne peut pas être spontanée. Participer à un échange verbal veut dire négocier les significations avec son interlocuteur. Un tel type de partenariat est possible au moment où il y a une certaine égalité référentielle entre les participants à un tel échange.

Si cette égalité est facile à atteindre dans le cas des interactions familiales, il en va autrement dans le cas des échanges verbaux en situations professionnelles ou académiques, pour n'en donner que deux exemples.

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[1] Pour avoir plus de détails à ce sujet, se rendre sur http://www.francais.cci-paris-idf.fr/tefaq-et-e-tefaq/.

[2] D. McQuail *apud* I. Drăgan (2007:12)

On pourrait se demander quel est le trajet d'apprentissage que l'immigrant doit parcourir à partir du moment où il met le pied sur la terre adoptive, jusqu'au moment où il deviendra un partenaire de dialogue conscient et capable de manier non seulement des syntagmes ou des structures superficielles, mais aussi des schémas mentaux complexes qui véhiculent des significations complexes.

Beaucoup de témoignages des immigrants parlent de cette allotropie sociale et ils admettent que le chemin en a été difficile.

On pourrait distinguer trois étapes dans cet acheminement :

1. L'immigrant-spectateur. C'est l'étape de la réflexivité où l'individu prend le premier contact avec le bassin linguistique du nouveau pays ;
2. L'immigrant-acteur social semi-actif. C'est un niveau intermédiaire qui permet à l'individu de découvrir autrui ;
3. L'étape de l'altérité plénière où on a affaire à un utilisateur expérimenté de la langue du pays d'adoption qui peut s'entrainer dans à peu près tout type d'échange verbal, quelle qu'en soit la complexité.

Il ne faut pas se figurer cependant que c'est une classification rigide, fondée sur des critères stricts. L'étude du corpus nous montre qu'en général, la première étape de ce parcours est généralement dépassée par l'immigrant qui désire une intégration aussi rapide que possible.

Le problème qu'un tel individu soulève va dans la direction de la nécessité de l'altérité dans toutes les situations d'interlocution.

Rodolpho Aular, d'origine vénézuélienne, déclare :

(1) En 2005 je suis venu pour voir ce que le Québec avait à m'offrir et ce que j'avais à offrir au Québec.

(http://toutesnosorigines.gouv.qc.ca/le-specialiste/, page consultée le 9 juin 2014 à 23h :57).

Ce court passage souligne la nécessité d'un contact entre les nations et les civilisations que Rodolpho Aular perçoit.

Plus tard, il insiste sur les différences entre le climat de son pays natal et celui du Québec :

(2) Pour moi, ce qui est exotique c'est d'avoir toutes les quatre saisons.

(*op. cit.*)

À son tour, Vanessa Cherenfant, immigrante d'origine haïtienne souligne la beauté de la ville où elle habite à une seule exception :

(3) C'est une magnifique ville, à part le froid.

(http://toutesnosorigines.gouv.qc.ca/la-collegue/, page consultée le 10 juin 2014, 00 h13).

Les deux immigrants soulignent les différences entre leurs pays d'origine et le climat québécois. Mais ils s'avèrent préparés à vivre avec ces différences, à les gérer et à modifier ce que nous avons appelé leur carte du monde.

Il est difficile de donner des exemples de la première étape – *l'immigrant-spectateur*, car celle-ci est marquée par la distance entre l'immigrant et les interlocuteurs possibles.

Par contre, les illustrations les plus savoureuses viennent de l'étape que nous avons nommée *l'immigrant-acteur social semi-actif*. Dans cette étape, le nouveau venu forge son chemin dans la société qui l'a adopté. Cela explique le fait que les imprécisions abondent et provoquent le rire des interlocuteurs.

Radka Lazarova, québécoise d'origine bulgare en témoigne :

(4) Il nous arrive souvent de rire sur des malentendus et des mots qui ne sont pas appropriés ou pas utilisés à la bonne place.

(http://www.ongagneaparlerfrancais.gouv.qc.ca/fr/radka.php, page consultée le 10 juin 2014, 22h08)

Mais dans la même étape, la préoccupation pour l'entente devient presque obsessive pour l'immigrant, la motivation de l'apprentissage étant plutôt d'ordre pratique qu'encyclopédique :

(5) Apprendre la langue française, ça m'a donné un impact, surtout à moi en tant que personne et évidemment ça ouvre des portes.
Parce que, quand on a un commerce, les gens aiment se faire servir en français. Surtout ici, dans mon centre avec les clients, c'est très important.
Et les gens qui habitent au Québec, ils aiment se faire servir dans leur langue.
Et aussi le fait qu'on soit sur le Plateau Mont-Royal, il y a beaucoup de francophones qui habitent ici et je pense que c'est important de les accueillir comme il faut, parce que les gens apprécient beaucoup ça, et ils se sentent plus à l'aise, plus confortables… et nous aussi!

(http://www.ongagneaparlerfrancais.gouv.qc.ca/fr/jaime.php, page consultée le 10 juin 2014, 22h15)

Mais une fois la stabilité cognitive (et, de ce fait, dans notre cas, sociale) acquise, donc après avoir pleinement pris conscience de l'existence d'autrui, des différences en ce qui concerne la perception de la réalité, de la nécessité d'entrer en contact avec ses semblables et de préserver ce contact, l'immigrant sera à la recherche d'une force équilibrante. Si immédiatement après avoir fait le grand pas de l'immigration, l'individu a des comportements discursifs inconsistants, une fois l'expérience de la différence parcourue, la tension discursive laissera la place à l'équilibre et aux attitudes consensuelles.

Bien sûr que les efforts d'adaptation sont communs, réalité illustrée par le passage suivant, extrait du témoignage d'un immigrant d'origine marocaine. En parlant des activités quotidiennes avec son associé, l'immigrant parle de la manière de gérer les situations conflictuelles:

(6) Seulement, j'ai une autre vision, un autre angle… comment je vois les choses, les affaires, etc., l'intuition…, ce qu'on appelle le pif aussi n'est pas le même. Mais, si le pif québécois et le pif marocain arrivent aux mêmes conclusions, c'est impossible que ça ne marche pas. C'est un vrai québécois avec un vrai marocain. Ça a donné un Québécois « pure laine » avec un peu de Marocain et un Marocain pure laine avec un peu de Québécois, ça a donné un modèle québécois parfait.

(http://toutesnosorigines.gouv.qc.ca/l-associe, page consultée le 10 juin 2014, 22h40)

En parlant de la symétrie discursive, on peut constater, à la suite de D. McQuail, apud I. Drăgan (2007 :113) que la symétrie, lors d'un échange verbal, est assurée par la communication. Deux interlocuteurs se rapportant au même référent aboutissent à un consensus assuré par la même distance face à ce référent. Ce consensus ne se produit pas d'emblée, mais il est obligatoire, car, finalement, le sens d'un dialogue est celui de l'enlèvement de la tension discursive.

L'exemple antérieur prouve que si l'on ne peut pas exclure la tension issue d'un désaccord, celle-ci n'est qu'une étape intermédiaire de l'échange verbal. Il n'est pas du tout naturel qu'une conversation finisse par un désaccord entre les partenaires. Le sens d'une telle interaction est celui de la diminution progressive des malentendus

qui sont la source du déséquilibre. Tout dialogue n'est, donc, qu'une négociation discursive ayant pour résultat la résolution des conflits.

S'il est naturel de chercher la différence par rapport à autrui, il est également normal de chercher à retrouver quelque forme d'équilibre que ce soit. La communication a donc une fonction équilibrante.

4. Conclusions

À notre avis, tout comme on parle d'équilibre à l'intérieur d'une interaction verbale, de la même façon, l'évolution de l'immigrant du point de vue de la coopération avec les partenaires au dialogue part de la tension produite par l'incapacité d'interagir avec autrui, continue par des tentatives de réduire cette tension par le développement des compétences linguistique et de communication dans la langue du pays d'adoption et finit par une situation d'équilibre et de consensus qui résulte des capacités de suivre autrui, de le comprendre, d'interagir avec lui et même de gérer les situations conflictuelles par la communication et les stratégies de coopération discursive.

Présentons finalement une échelle graduelle de l'acquisition de l'altérité, qui, pour nous, est une condition d'intégration de l'immigrant dans la société d'accueil. Cette échelle enrichit la présentation des trois étapes d'intégration que nous avons faite dans cet article:

3. *L'immigrant-acteur social actif*, l'étape de l'**altérité plénière**, dans laquelle la tension se voit réduite, même aplatie par l'intégration plus ou moins totale de l'immigrant dans la communauté linguistique du pays d'accueil.

↑

2. *L'immigrant-acteur social semi-actif*, l'étape de l'**altérité moyenne**, de la tension résultant de la poursuite progressive des stratégies discursives et interlocutives adaptatives.

↑

1. *L'immigrant-spectateur*, l'étape de l'**altérité minimale** dont le trait essentiel est le déséquilibre interactionnel issu de la maîtrise insuffisante de la langue du pays d'adoption.

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PEER LEARNING - FACILITATOR FOR IMPROVEMENT OF THE RESULTS AT THE EXAMS

Georgiana DUMITRU[G]

Abstract *Peer learning embodies diverse types and forms and it was extended in curricular areas and in contexts that may be applied outside the school. Considered as being among the most efficient learning strategies, peer learning is more and more encountered in colleges and universities. The possibility that the students learn by interacting with others, more than with the teacher, is a subject that rises the learning researchers' and practitioners' interest.*

The aim of this study was to probe the opinion of students from the Faculty of Letters that study the psycho-pedagogical program according the advantages of developing a pilot program of peer assisted learning destined to improve the results at exams. We have also been interested to learn whether and how students are involved in closed learning/working groups have the tendency to learn and retain more than a certain subject.

The results of the study show the fact that the students who learn in small groups, usually, find out more about what had been taught and memorize more than when the same content is presented in other training forms.

The benefits of using a peer learning program are felt at different levels: at the participants to the course level, at the students'-facilitators' level, at the faculty level, at the institution level.

Keywords*: peer learning, small groups learning, peer assisted learning program.*

Introduction

Peer learning embodies a few learning and teaching practices. Within the present pedagogical discussions one makes reference to terms as : "peer tutoring," "peer instruction," "cooperative or collaborative learning" (group work), and "peer editing".

Peer learning' has been described as a "… two-way reciprocal learning activity" (Boud, Cohen, Sampson, 2001), involving "... networks of learning relationships, among students and significant others" (Boud, Lee, 2005).

Within the Ministry Conference in Bucharest it was specified that:. Enlarging access to superior learning is a condition for the social and economic development.." and the Ministers agreed to „...adopt national measures in order to extend global access to quality superior learning." Ministers decided, at the same time, to intensify the efforts in order to sustain groups that are weakly represented, by developing the social dimension of the superior learning, reduce the inequity and offer adequate services for students, counselling and orientation, flexible learning routs and alternative ways to access, inclusively he recognition of prior studies. (Communication from Bucharest, 2012).

Also, ministers agreed to develop a volunteer system of peer-learning up to 2013, in the countries that ask for this. And not in the last places, they assumed to initiate a pilot program in order to promote peer-learning according the social dimension of superior learning, in order to help countries from EHEA space in their development, implementation and monitoring the policies that aim tis social dimension.

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Reciprocal learning has, arguably, always formed part of higher education. Such schemes in schools or Higher Education have usually aimed to improve student performance and are often motivated by concerns over 'underachievement' and targeted at those considered to be 'at risk' (Topping, 2001: 8). In recent decades, there have been initiatives in Europe, America and Australasia, and considerable research and literature has been published reporting benefits, especially for those in the role of mentor or peer learning leader (e.g. Galbraith ,Winterbottom, 2011; Parkinson, 2009; Stout, McDaniel, 2006).

In a wide sense, peer-learning is an approach that involve students as active participants in the learning process, enriches their learning experience, deals with problems and challenges from real world, creates a more interacting learning environment, encourages questions, discussions and debates, develops abilities (general and cognitive) from which students should beneficiate at their work place. Exchanging feed-back with someone who passed through similar experiences and shares similar responsibilities is ideal for students.

Conceptual delimitations

In the context of this present paper, peer assisted learning is:

- ✓ A formal system, similar to the mentored one, that allows students to help others with their proved knowledge in other for those to develop their abilities;
- ✓ After they beneficiated the training, students from the 2nd and the 3rd years action as facilitators for the program of peer assisted learning, organize and facilitate weekly study sessions for groups of students from the 1st year.
- ✓ The sessions are volunteer and destined to offer a secure and friendly place in order to help students to:
    - Rapidly adapt to the university life;
    - Improve they study customs;
    - Understand the course subjects, or one course unit, through group discussions;
    - Prepare for exams
- ✓ The content for peer assisted learning are based on materials from the course (worksheets, notes, textbooks)

Purpose of the Study

In order to support the 1st year students from the Faculty of Letters to integrate and adapt to the university environment, and mainly to develop their learning and study strategies as: exam and revision techniques, note-taking and essay writing skills it was developed a pilot and experimental of peer assisted learning. Peer assisted learning is an academic support programme for all students in the Faculty of Letters**,** which attending psycho-pedagogical studies program. Peer assisted learning is not only for students who are having difficulty at educational psychology, can be extended for everyone who wants to improve their grades and learn better ways to study and teaches life-long learning skills. In other words, Peer assisted learning is a program for those student wanting to improve their academic performance.

In the process of the Romanian students' initial training for a teaching career, educational psychology is a fundamental part of the psycho-pedagogical training, not only by its mainly formative role, but also by the weight that this subject holds within

the psycho-pedagogical training curriculum of the Departments for the Teachers' Training in the Romanian universities.

The option for small group learning is justified in the first place by the fact that this is an efficient modality to learn, but it also represents an important factor to increase students' motivation.

Methodology and process

Participants and recruitment

The participants to the study were:

- Three groups of students from the Faculty of Letters 1st year who attend the courses of the psycho-pedagogical module and who chose for learning sessions of peer-assisted type.
- Three students-facilitators from the 2nd and 3rd year from the same faculty enrolled in the psycho-pedagogical module. The students-facilitators have been selected after some criteria among which: special results at the module disciplines in general, and in special at educational psychology, interest and involvement in the learning process, the capacity to communicate and leadership abilities, participation to the peer assisted learning courses.
- Two teachers from the psycho-pedagogical study program who teach education psychology.

In order to determine the perceptions of the participants in the study one used the semi structural interview.

Materials

The themes for the sessions of peer assisted learning have been selected taking into consideration the students' repeated requirements to receive help for: filling-in the psycho-pedagogical form, identifying the learning styles, identifying the communication aptitudes, identifying the predominant intelligence type, ways to stimulate creativity, identifying the temperament, identifying the character profile, ways to identify aptitudes, developing a cognitive style and an intellectual working style.

The peer assisted learning program scheme

The general scheme of the pilot program was developed and administrated by the two members of the didactic personnel and it included the following steps: assigning the subjects for the Peer assisted learning sessions, developing the materials for the peer assisted learning sessions, recruiting the peer assisted learning facilitators, developing and implementing the training program for the students-facilitators as well as the assessment of the program by students-learners as well as students-facilitators.

The peer assisted learning sessions were sessions of specific study, units that have taken place weekly for an hour (according to the students' schedule) and have been led by students-facilitators.

Students-facilitators are closer to students as concerns learning experience and "practically talk the same language" and they understand the challenges met by those who learn.

The peer assisted learning sessions focused on the elements that the students-learners desired to discuss and revise, on understanding the content of the course and prepare for the exams. The peer assisted learning sessions character was based on learning through cooperation and collaboration.

Assessing the students-learners experience was obtained through an anonymous form of feed-back, the semi structural interview concerning the usefulness of the session, its impact on learning, understanding the subjects at the level of confidence, as well as whether students will participate to sessions recommended by other colleagues. The agreement of collecting and using the participants' feed-back data was obtained before collecting the data.

Students-facilitators were asked to fill-in anonymous assessment forms and, also, a short reflexive report after each session with the aim to reflect on their experience and their developed competences.

Results and findings

The article presents the preliminary results of experimenting with the peer assisted learning program. The interviewed students freely expressed their agreement to take part in the interview and to share their experience from the peer assisted learning sessions. Further on we offer a few significant examples for our study:

a) For the question: *Do you consider that the sessions have been useful*? A few students appreciated that:
   - *"The sessions have been very good and useful. I wouldn't change a thing in them."* (O.P., 20 years old, female)
   - *"Peer assisted learning is a good idea. We help each other to understand the concepts. We need to study, but I wouldn't do it on my own."* (B.T., 21 years old, male)

b) For the question: *Do you think that the session had a role in your learning for the education psychology discipline?* Students considered that:
   - *" Peer assisted learning makes a huge difference concerning my grades!"* (S.A., 21 years old, female)
   - *"I asked questions in peer assisted learning and I didn't feel embarrassed. It really helped me."* (D. G., 19 years old, male)

c) For the question *Do you consider that these session have increased your confidence in this discipline*? A few students think that:
   - *"An hour spent in a peer assisted learning session is equivalent to 3 to 4 hours of individual study."* (V. O., 21 years old, male)
   - *"I only wished to thank for the great program. If it hadn't been for peer assisted learning I would have given up, but with the help received now, I am sure I can pass the unity and stay enrolled."*(A.A., 20 years old, female)
   - *"A sure place for support! You learn to ask questions, discuss over the course content and you receive feed-back in a confidential and student-centred environment."*(T.C., 19 years old, female)

d) For the question *Do you think that the understanding of the learned themes has improved?*
   - *"The materials form the sessions and tutorials have been simplified and clarified during the peer assisted learning sessions and this helped me a lot."* (U. D., 21 years old, male)
   - *"I found the team reunions before the exam supportive and precious; it was a rich exchange of ideas and problems, challenges, successes and best practices."*(I.A., 20 years old, female)

e) For the question *Would you recommend these sessions to other colleagues*? The obtained answers are all affirmative. Communication, critical thinking and team work are the attributes that students bring into discussion and they consider these

will be reported in all the aspects concerning university experience and in the future at the work place.

f) For the question *Will you participate at other sessions if they are organized*? The majority of students declared that they would be prepared to participate at further sessions as these contribute to improving their learning techniques, offers efficient learning instruments that can be used in all aspects of life.

According to the academic personnel and the students-facilitators' opinion, the peer assisted learning sessions also have directly observable effects as: increasing responsibility, participation, self-confidence and respect and motivation.

Without exception, all students have been more motivated, and this motivation has been raised across the entire program; students have been more eager to collaborate, their focus capacity increased and spoke spontaneously. Even students who at the beginning were more passive have become more involved in time. The responsibility for learning increased, each student assumed full responsibility for what and how much he learned. Each student was, at a certain point during the sessions, student, teacher, expert, assessor, etc. this multitude of roles increased even more their self-confidence and respect for colleagues.

Conclusions

This small study offers preliminary contributions and associated practice to peer-learning and shows the fact other similar studies would be useful.

The obtained results constitute important anchors to continue and extend the program to the level of other specialities within the University of Pitesti.

Furthermore, besides the proofs presented above concerning the value of learning from colleagues, during their interviews, the participants to the study emphasized a series of present benefits of such a program: *at the level of students learners* (it offers support and leading, social benefits, increasing the academic trust, a better communication, work team, solving problems, interpersonal abilities), *at the level of students-facilitators* (personal development, development of competences- leadership, interpersonal communication, work team, the opportunity to reflect, revise and re-assess, increase in the academic performance), *at the level of teachers* (offer support to students for a better preparation for courses and to keep up with course materials, form in students base elements of the work group, help creating the individual learning, facilitators offer feed-back on a regular base for the 1st year students concerning the course content), *at the level of faculty* (improving the study abilities for students, promoting the community spirit, offers financial support in order to increase the number of students, erases the age barriers between groups- helps developing a more coherent culture of the course), *at institutional level* (widens the students access to diverse organizations, reduces the school withdrawal).

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TEACHING LITERARY TEXTS TO PRIMARY-SCHOOL CHILDREN

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Abstract: *When assimilating literature and transforming its content in the most valuable fuel for life, children may come across a unique and quite challenging problem, compared to other arts, which is the access to the literary message. The present paper aims to identify the most appropriate teaching methods and techniques used to equip primary school children with the ability of interpreting literary texts in order to discover their true messages and multiple values. When approaching literary texts with young learners we aim to equip them with a wide range of useful skills, such as: accurate, and expressive reading, reading awareness, techniques of interpreting literary texts, accuracy and fluency in oral and written communication through vocabulary and grammar structures, etc.*

Keywords: *literary texts, primary-school children, accuracy, fluency.*

The interpretation of a literary text requires some knowledge of theoretical concepts and mastery of practical skills and abilities to work with the text. Pupils need to acquire some notions of literary theory accessible to their age – basic notions of stylistics, spelling, orthoepy, punctuation - and some techniques for working with the literary text - full reading, excerpts reading, formulating main ideas, the use of dictionaries, reading sheets and bibliographic records, summarising, study notes, etc. By acquiring these working techniques and literary terms, the reading of literary texts will not remain at the stage of mere reading, but will teach pupils to express their opinions, personal impressions on what they have read, to analyze, and to interpret the text from multiple perspectives. Thus, the message of the text can be thoroughly perceived and determine changes in pupils' attitude and behaviour, following the examples provided in the literary text.

In primary education, learning to read is performed in two stages: the first stage corresponds to the actual literacy (Ist grade) when pupils learn the reading mechanism operations and begin to form the ability to sense and understand the meaning of texts they read; The second stage corresponds to practicing and achieving qualitative reading (IInd to IVth grade) when pupils learn the correct reading - clear speak without omissions or additions of sounds, inversions of syllables or words; fluent reading - fluent rhythm, fluent reading awareness - pupils understand the purpose of their reading, engaging thinking operations and affective processes; expressive reading - the ability of pupils to suggest, by intonation, stress, rhythm, and pauses, ideas and feelings expressed in text.

Thus, beginning with the IIIrd grade, after pupils have formed their reading and writing skills, they continue the process of developing positive attitudes to learning. Pupils continue to play an active role in the learning process and begin to participate to the process of developing their communicative skills in order to gain self confidence when communicating and to develop learner autonomy. The school environment continues to stimulate the pupils' interest to acquire valuable knowledge through reading books for their age. Literature is a source of knowledge about 'the real world'.

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Literary texts contribute to construct the pupils' basic scientific outlook on the world and life. By reading literary works, pupils have the opportunity to discover many of the characteristics of life, of nature and society, to form moral beliefs and feelings. Literature is a powerful tool for broadening intellectual horizons of pupils.

The literary analysis, a powerful way of working used in the study of literary texts, usually in higher classes, can also be used with primary-school pupils as a means of getting them in direct contact with the book, of teaching them to discover and even appreciate the multiple valences of printed expression. It is the only way in which the message of a text can be incorporated into the readers' consciousness, influencing their behavior. Any text, no matter how simple it may seem, cannot be fully exploited only by a simple reading, but when it is thoroughly analyzed. To analyze a text is similar to dissecting it, by delimitating its components, by extracting and exploiting the main ideas, feelings and artistic means.

We present further the steps that the teacher has to go through with his/her primary-school pupils to enter the substance of literary texts in order to exploit their content during the learning process, by mentoring and motivating pupils for reading.

How to approach narrative texts

By reading literary texts, pupils develop their ability to discover important contents and different forms of reality, that authors describe through a variety of means of expression, to pair them with previous information and thus broaden their knowledge, from concrete to abstract facts, from intuition to fantasy, and acquire useful tools to satisfy their desire to understand the surrounding reality. The ways in which teachers lead their pupils to understand the message of a literary text depend on the thematic content of the respective text, as well as the literary genre and species it belongs to. The mixture of genres in a literary work increase pupils' responsiveness. Thus, if at their early contact with literature, they are drawn to epic works (by discovering the moments of action: exposition, plot, progress, climax and denouement - that the teacher will address in detail and carefully), along the way, as they develop their abilities to perceive literary texts, pupils will become sensitive to poetic expressiveness, they will identify "beautiful expressions" (figures of speech) in poetry and begin to understand their role in highlighting the poetic ideas and feelings expressed in text. The literary characters become symbols of good and evil that pupils compare and identify themselves, they meet creatures endowed with human features and patterns of social behaviour, which they start to imitate, if positive, or reject if negative.

Primary-school textbooks introduce pupils to a wide range of narrative texts, most of them belonging to the epic genre, which is more accessible to them, from various literary species - fairy tales, stories, legends, ballads, sketches, anecdotes, fables, short stores, and novels. Those literary works tell the lives of children and adults, small creatures, moments from past history, aspects of personalities' lives, etc. The narrative texts intended for the study of primary-school pupils have well-built topics and logical deployment of actions, which gives the teacher the opportunity to guide pupils, by using their intuition, towards the understanding of the artistic message.

Pupils will love and value narrative texts if they are led to infer the sequential development of the action towards the climax and denouement. The basic method used to explore narrative texts, which follow the natural path traveled by the experienced reader is *explanatory reading*. "The explanatory reading is a teaching method which gives the student the tools he/she needs for correct decoding of a literary text. (Hobjilă,

2006:94)" "The use of this method facilitates the student's transition from one type of passive reading (which is possibly intended to follow the storyline of the events or to *hunt* dialogue fragments, ignoring the descriptive passages) to active reading (observing significant details and even a critical perspective, interpreting the text." (Hobjilă, 2006:95). The explanatory reading is a form of literary analysis, a combination of reading and the explanations necessary to understand the text, tailored to the age and intellectual features of pupils. This method is actually a mixture of traditional teaching methods, comprising: reading, explanation, conversation, narration, demonstration, exercise. It can also be applied to non-literary texts for understanding and to give students the possibility to compare, analyze and synthesize, involving both thinking and their emotions. Through the use of explanatory reading, the teacher should ensure that students are not limited to listening to his/her explanations, but to be actively involved in the development of this intellectual process "Only through practice and by putting students in permanent contact with the method of explanatory reading students will become aware of its stages, and thus it will eventually become the best technique when working with books." (Ungureanu, 2003: 213)

How to approach poetry

The approach of poetic texts must take into account the peculiarities of this genre, and use the method of explanatory reading in a specific way. Primary-school pupils will be guided to discover the characteristics of this type of literary texts, in comparison with the narrative texts, without naming notions of literary theory (figures of speech), in order not to hinder their understanding by pupils. These texts are usually devoid of action or subject, of characters who embody concepts, feelings, attitudes or certain behavior. Most texts are in verse and render the author's lyrical feelings and thoughts directly through visual or auditory artistic images through beautiful expressions (elements of prosody). Poetic texts call for readers' sensitivity and emotional and aesthetic experiences and, therefore, their methodical approach must start from disclosing the different ways of expressing feelings and by understanding the significance of artistic images and their use by pupils in new contexts. Pupils will learn to decode the author's message, by penetrating the meanings of words that mean something different than what they show.

In literature, the poetic genre covers the field of poetry. The world of sound and rhythm of a poem forms an autonomous discourse, where the representations, ideas, thoughts and feelings of the author are expressed directly without the use of characters. It is the most subjective literary genre in which the author communicates his/her own self, he/she expresses feelings through metaphors and symbols to bring emotions to the reader, using verbs in the first person singular. In short, the intrinsic features which define the poetic nature of a literary text are the following: the subjective nature of the discourse, the specific form (the principle of versification), the autotelic nature (which contains in itself the purpose of communication), and the fictional nature of the referent. The poetic language is peppered with figurative literary terms which trigger the reader's fantasy and thus conferring him/her the ability to represent the plastic image of the poetic universe. The discursive strategies that make the poetic language unique are: ambiguity, suggestion, symbolisation, deviation (from norms of the literary language and the patterns of pragmatic communication) as a mechanism to produce metaphors and new meanings.

The literary analysis of a poetic text is slightly more difficult than in narrative texts. The division of the text in fragments does not coincide with the delimitation of the stanzas, often a fragment may consist of several stanzas or whole poems. The analysis of each fragment is not similar to that of a narrative action, we cannot formulate questions about the place of the action, about characters, and we can no longer ask pupils to retell the story or formulate main ideas of the text. When making a literary analysis of a poetic text we lead the pupils through the reverse way that the author has taken while creating the poem, i.e. from the disclosure of the artistic images to the feelings that they have suggested. The lyric poetry, though apparently less preferred by young learners, when properly analyzed with a focus on the revelation of the figurative sense of the words, can become not only accessible to pupils, but also one of their favorite literary creations. If a specific type of explanatory reading is used correctly, it does not overload pupils, and it facilitates the reception of the poetic message, cultivating the skills they need to decode text. Through an appropriate methodological approach, pupils will be able to understand, retain and then use beautiful expressions in their communication, both orally and in writing.

In primary school, pupils will be exposed to poetic texts on various topics: pastels, patriotic poems, odes, carols, lyrical prose texts, etc. If in the IInd grade, the study of poems mainly aims at the correct, coherent, fluent and expressive reading, and at educating pupils' sensitivity, starting with the IIIrd grade, the content of the text will be analyzed more deeply, while explaining pupils the beautiful expressions, taking account of previously acquired knowledge, and doing exercises using tropes in new contexts, thus positively influencing the pupils' language. The poems are analyzed from the point of view of versification, but without naming the concepts of rhythm or rhyme, and leading the pupils to the intuition of these notions of literary theory. Thus, one can determine the number of syllables in a line, or identify similar endings of lines (rhyme), or the accents and successions at equal intervals (rhythm). This way, pupils will find other sources of musicality in the poetic text, which will allow them to better understand the poetic message.

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LA PROBLEMATIQUE DE L'IDENTITE NATIONALE DANS L'ENSEIGNEMENT DE LA LITTERATURE QUEBECOISE

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Abstract: *Our study approaches the issue of the identity and its importance in Quebec's society and mentality, focusing on its representations in the Quebecois literature. We will try to emphasize the role of the intercultural competence and of the interdisciplinary study in fully understanding all the nuances hidden in the literary fiction of Quebec authors. We will exemplify some of the challenges we have met during our teaching experience for the last six years.*
Keywords*: identity, intercultural competence, teaching.*

Dans les universités européennes la littérature québécoise a, en général, le statut de cours à option pour les étudiants en lettres qui ont comme spécialisation première ou secondaire le français et qui sont déjà familiers à l'étude, au moins, d'une littérature étrangère (française, anglaise, espagnole, etc). De plus, ils étudient aussi la littérature universelle, donc ils peuvent faire très clairement la différence entre les littératures des différents pays. Cependant, dans le cas de la littérature québécoise, ils sont confrontés à un autre continent qu'ils connaissent très peu.

En ce qui concerne la question de l'identité nationale, le contexte géopolitique y pèse beaucoup et la rend particulière pour chaque région. Pour la Roumanie, avec très peu d'exceptions, elle n'est pas un sujet qui tient de l'actualité. Ce n'est pas un aspect qui se trouve au cœur de la vie quotidienne des gens et dans la mentalité courante des individus, comme il est le cas au Québec.

Car, il est indubitable aujourd'hui que la question de l'identité est au cœur même de la société québécoise. Le sentiment national, né de la survivance et de la conservation de leur héritage, s'est avivé par la présence de *l'autre*, pour se transformer dans une représentation d'une nation comme entité objective, basée surtout sur une conception culturelle.

Cette société dont la genèse repose, comme le soutenait Fernand Dumont dans *Genèse de la société québécoise* (1996 : 332), sur une longue résistance aux menaces extérieures, s'est condamnée par cela même à la marginalité. Des traits durables de mentalité en ont résulté : une difficulté à affronter les autres cultures, un penchant à leur faire des emprunts avec un enthousiasme naïf ou à s'en méfier.

Trouvant dans la langue française une puissante et peut-être, la seule référence collective, et surtout l'outil et le symbole d'une culture créatrice, cette société est parvenue peu à peu à une mémoire et à des projets qui lui conféraient l'identité tellement recherchée (Dumont 1996 : 336). Celle-ci s'est dessinée d'abord comme une identité canadienne-française dans laquelle se reconnaissaient les francophones du Canada et les Canadiens français de la diaspora. Mais le contexte institutionnel différent a contribué à l'assimilation d'une large fraction de la population francophone à la majorité de langue anglaise. Ainsi c'est au Québec seulement que le fait français s'est affirmé avec le plus de dynamisme, créant ainsi un clivage prononcé entre Québécois

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francophones, vivant en français dans un coin de pays à visage de plus en plus français, et Canadiens français hors Québec bilingues, vivant de moins en moins dans des communautés isolées mais plutôt dans un environnement dominé par l'anglais. Ainsi on parle de moins en moins d'une identité canadienne-française relativement homogène et de plus en plus des identités régionales francophones : Québécois, Acadiens, Franco-Ontariens, etc.

Toutefois, les Québécois refusent nettement de définir leur identité comme une identité ethnique parmi d'autres au Canada. Leur identité en tant que Québécois est pour eux une identité nationale, identité qui s'appuie sur la langue française qui est d'ailleurs fortement promue dans les institutions, dans l'économie et dans les moyens de communications, jusqu'à en faire la seule langue officielle.

L'identité québécoise se différencie de l'identité canadienne-française. Celle-ci - l'identité canadienne-française - s'appuie sur des liens de descendance, de filiation ou de consanguinité. Elle ne se restreint pas à un territoire, car elle prend place dans tout le Canada. Cette identité canadienne-française est de moins en moins reconnue par le Canada anglais comme une identité nationale. L'idée que le Canada est un pays issu de deux peuples fondateurs**,** l'un d'origine française et l'autre d'origine britannique, est presque abandonnée au Canada anglais**.** Une conception nouvelle du Canada s'est peu à peu imposée, le définissant comme une société multiethnique et multiculturelle.

L'identité québécoise privilégie plutôt l'appartenance à une société restreinte aux frontières du Québec. Elle assimile au noyau de souche francophone les nouveaux arrivants d'origine ethnique diverse. Pour les Québécois, la langue est plutôt le moyen qui permet l'intégration des personnes de diverses origines à un même ensemble. En tant que langue officielle, le français marque alors l'appartenance à une société civile donnée et entend être le point de rassemblement des individus qui y vivent. Le français joue ici un rôle analogue à l'anglais dans le creuset américain: la langue n'est pas seulement un moyen de marquer l'appartenance à un groupe ethnique précis; elle est aussi le moyen de marquer l'appartenance à une société globale (Langlois et alii., 1990 : 642).

Ainsi l'identité canadienne-française qui s'est définie le plus souvent comme minoritaire, se différencie nettement de l'identité québécoise moderne par le fait que celle-ci se définit comme majoritaire et parce qu'elle prétend intégrer les nouveaux arrivants en imprégnant sa marque sur l'économie, la culture et les communications.

Cependant, ce *nous* qui s'affirme en français ne peut pas se détacher de son histoire. La société québécoise, ayant été conquise et colonisée, appartient quand même au Canada. Elle doit faire face à une double appartenance : la dépendance du Canadien français, d'un côté, et l'indépendance du Québécois, de l'autre côté.

Isolés dans une Amérique où on parle une langue différente de la leur, destinés à y définir activement leur participation, les Québécois sont aussi des nord-américains qui parlent français. L'affirmation de l'identité canadienne devient ainsi un autre enjeu, car pour eux, il est essentiel de faire reconnaître leur différence par rapport aux Américains, dans le sens des habitants des États-Unis. La distinction nette entre l'Amérique, entendue comme identité et littérature américaine, et les États-Unis est aussi importante que la distinction nette entre le Québec et la France. Car, comme le disait l'un des personnages du roman *Les Grandes Marées*, surnommé, comme tous les personnages de ce récit, d'après sa profession, l'Auteur, les Français (représentés dans le roman par le professeur Mocassin) commettent couramment l'erreur de considérer les Québécois comme des Français d'Amérique (Poulin, 1995 : 57-58). Quant à eux, les Québécois ne se perçoivent pas comme des Français et ils considèrent qu'ils ont rompu

depuis longtemps les liens organiques avec la France. Ils se voient plutôt comme des francophones d'Amérique du Nord ou des Nord-Américains d'expression française, comme une nation originale, une entité spécifique et distincte de la francophonie internationale.

La littérature acquiert dans cette société hantée par le statut national et par la quête identitaire un rôle essentiel, comme le soutient André Lamontagne dans son article *Être ou ne pas être postmoderne au Québec* (1995 : 38) : « … nous vivons une indépendance fantasmée à travers l'existence de notre littérature nationale. »[1]

Or, pour bien déceler cet enjeu identitaire représenté dans et par la littérature québécoise, il est nécessaire de développer les compétences interculturelles des étudiants et d'encourager les approches interdisciplinaires. L'interculturel jouera un rôle essentiel pour bien saisir l'affirmation identitaire de ce fragment du roman *Les Yeux bleus de Mistassini* écrit par Jacques Poulin[2] :

> - Vous êtes Canadien ?
> - Pas Canadien ! QUÉBÉCOIS ! ! !
> Comme j'en avais plein le dos de répéter la même chose, je murmurai entre mes dents, mais assez fort pour être entendu : « Québécois, tabarnak! »

Pour ancrer cette citation dans le contexte du roman, la scène a lieu à Paris où le jeune Québécois Jimmy fait un voyage. La question – « Vous êtes Canadien ? » - adressée naïvement par Dominique, une personne de nationalité française, résume, en fait, les connaissances que la plupart des Européens ont de la question identitaire au Québec. Pour les étudiants aussi, les connotations cachées dans la réponse de Jimmy, notamment, « Pas Canadien ! QUÉBÉCOIS ! ! ! », ne sont pas évidentes du premier coup. Ils savent que le Canada est habité par les Canadiens et que le Québec est une province francophone du Canada. Donc les habitants de cette province sont, eux aussi, des Canadiens, tout comme, par exemple en Roumanie, pour essayer de dresser une parallèle, les personnes d'origine hongroise qui y vivent, sont des Roumains. Il nous paraît donc nécessaire de faire une brève formation interculturelle qui emprunte de la sociologie des notions telles *ethnie*, *communauté ethnique*, *nation* et *minorité* avec toutes les différences que celles-ci supposent. Cette formation se propose comme objectif l'ouverture vers des problématiques presque entièrement nouvelles pour les étudiants, car même s'ils entendent fréquemment toutes ces notions dans la vie courante, ils n'ont pas fait des études en sociologie à la faculté. Pour bien comprendre le concept de « nation » si cher aux Québécois, il est important d'insister sur le fait que, selon Christian Barrette, Édithe Gaudet et Denyse Lemay (1993 : 6), la nation est une ethnie qui habite un pays ou une partie de son territoire et qui a été liée historiquement à la création de ce pays. La nation est, en quelque sorte, un statut attribué à une ethnie et ce statut lui confère des droits politiques généraux, dont le droit à l'autodétermination. De cette façon, les étudiants auront des compétences pour comprendre l'importance que

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[1] Ces idées sont traitées aussi dans nos recherches antérieures, notamment dans *La Représentation des identités sociales dans le roman canadien contemporain* (p. 138-141) et dans l'article *Le roman poulinien : reflet de l'évolution d'une identité* (p. 343-344).

[2] Une partie très importante du cours est consacrée à Jacques Poulin et à Jaques Godbout, des classiques de la littérature québécoise. C'est pour cette raison que les exemples dans notre article sont extraits de ces écrivains. Nous avons essayé d'y rendre les expériences concrètes rencontrées avec nos étudiants dans l'analyse de leurs œuvres.

la question nationale acquiert pour les Québécois et la distinction nette qu'ils font par rapport aux Canadiens anglophones.

Un autre concept très utile est celui de « vision du monde » compris comme « la façon de définir la réalité, de la percevoir et de la comprendre propre aux membres d'une culture » (*idem* : 23). La vision du monde fait ainsi la somme des normes, des valeurs et des modèles partagés par les membres d'une culture. Il se dégage de cette somme une certaine logique des choses que les membres d'une culture ont intégrée, sans qu'il ne leur ait jamais été nécessaire de l'apprendre formellement, et en fonction de laquelle ils interprètent tout ce qui leur arrive. Or, l'approfondissement de cette logique spécifique aux Québécois, en tant qu'habitants du continent américain, aide à élargir et à enrichir cette perspective superficielle qui prédomine en Europe et surtout à rentrer dans l'essence du texte littéraire, créé exprès pour soulever des défis. À ces défis s'ajoutent, naturellement, les figures de style, tels l'humour et la satire, qui rendent le texte encore plus difficile à déchiffrer. Notre expérience s'appuie sur un fragment tiré du roman *Salut Galarneau !* écrit par Jacques Godbout :

> J'envisageais un projet d'envergure nationale, non mais, c'est vrai ! nous devons, nous, Canadiens français, reconquérir notre pays par l'économie; c'est René Lévesque qui l'a dit. Alors, pourquoi pas par le commerce des hot dogs? Business is business. Il n'y a pas de sot métier, il n'y a que de sots clients. Je ne suis pas séparatiste, mais si je pouvais leur rentrer dans le corps aux Anglais, avec mes saucisses, ça me soulageait d'autant (Godbout, 1967 : 119).

Ce *je* qui essaie d'affirmer son identité nationale est François, le personnage principal du roman, qui est vendeur des hots dogs. Son métier explique donc son identification faite plutôt en termes économiques et dévoile son ambition secrète : il vit pour faire découvrir aux Américains ce que c'est un vrai hot dog. Or, ce symbole même, spécifique au continent américain, est assez peu connu en Roumanie où le produit n'est pas trop fréquent. Les références à René Lévesque et au séparatisme québécois demandent, elles aussi, un court aperçu sur l'histoire, notamment sur la Révolution tranquille. Et finalement le mélange de l'anglais et du français, spontané au Canada et au Québec, ne paraît pas si spontané aux Roumains.

Cette Amérique contemporaine que François évoque renvoie aux affaires et à l'emploi de la langue anglaise. Cependant, pour les Québécois un aspect très important est représenté par l'Amérique du passé. Celle-ci est vue à la fois comme le continent des populations d'Indiens qui s'y trouvaient avant l'arrivée des Européens et comme le continent découvert et imprégné par la présence française du XVIIIe siècle. Pour exemplifier cet aspect nous ferons appel à un autre roman de Jacques Poulin intitulé *Volkswagen blues*. Dans ce roman le personnage Jack Waterman est un romancier québécois qui est en quête d'un nouveau sujet de roman. N'ayant pas trop d'inspiration, il part avec son Volks en quête de son frère, Théo, une personne non-conformiste qui fait penser aux pionniers qui ont découvert l'Amérique. Dans son chemin, il rencontre la Métisse Pitsémine qui va l'accompagner dans son voyage, étant elle-même à la recherche de son identité. Deux Amériques sont représentées à travers Jack et Pitsémine. Tandis que Jack est le symbole d'une Amérique française, d'une possession perdue après la conquête des Britanniques, Pitsémine est le symbole d'une Amérique avant l'arrivée des Blancs, une Amérique des Amérindiens. Ils revivent ensemble ce passé qui les isole lors de leur séjour qui commence à Gaspé (au Québec) « où Jacques Cartier avait découvert le Canada », qui continue sur la Piste de l'Oregon, en

empruntant « la trace des émigrants du 19e siècle qui avaient formé des caravanes pour se mettre à la recherche du Paradis Perdu avec leurs chariots tirés par des bœufs » (Poulin, 1998 : 279) et qui finit à San Francisco, ville où ils découvrent l'esprit de liberté et de tolérance qu'ils cherchent. Isolés donc par leur passé, les deux personnages réussissent à se rejoindre dans le présent où les contours d'une nouvelle Amérique métissée et ouverte à l'autre se délimitent (Voiculescu, 2011 : 273-274).

Or, toutes ses données historiques sont peu connues par les étudiants de l'Europe. L'Amérique qu'ils connaissent se résume, la plupart du temps, aux États-Unis, aux clichés et aux stéréotypes véhiculés par les médias et surtout par le cinéma. Les allusions au passé, à l'histoire, aux populations autochtones qui habitaient les territoires et aux pionniers venus sur le continent américain pour réaliser leur rêve, d'un côté, et le multiculturalisme qui caractérise le présent, de l'autre côté, sont autant des questions à déceler avec nos étudiants. Chez Godbout, les choses paraissent, au moins à une première lecture, plus évidentes. Le portrait des Américains dressé par François Galarneau englobe deux clichés célèbres : Hollywood qui représente la mauvaise influence du cinéma qui empêche les gens d'aller au bout de leur pensée et le coca-cola qui remplace l'eau des Grands Lacs. L'allusion cruelle à la disparition des peaux rouges provoquée par l'industrialisation qui s'est implantée en Californie, est accompagnée par la fausse naïveté de François :

> Tu vois, je viens de me rendre compte que je suis la victime d'une guerre, une drôle de guerre qui a dû commencer sans qu'on le veuille comme au Vietnam. Le général Motor a consulté le général Electric, ils se sont dit : nous allons dominer l'Amérique (Godbout, 1967 : 73).

La référence à la Guerre de Vietnam et la connotation économique mélangée au grade militaire se sont avérées des outils plus transparents pour déchiffrer la réalité peinte par l'auteur québécois, car ils renvoient, dans une certaine mesure, à l'époque contemporaine.

Ces quelques défis que nous avons essayés d'énumérer dans la présente étude, nous les avons rencontrés dans notre expérience d'enseignement avec des promotions différentes d'étudiants. Le parcours initiatique dans une littérature nouvelle et différente leur a donné l'opportunité et, nous ajouterions, l'enthousiasme de découvrir et d'approfondir la représentation d'un contexte social et historique basé sur un permanent dialogue interculturel. L'approche interdisciplinaire dans l'étude du texte littéraire (assez peu exploitée dans les universités roumaines), bien qu'elle ait soulevé des difficultés au début, a prouvé sa richesse dans la compréhension d'une identité exprimée par la littérature.

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