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FEMININ-MASCULIN DANS LA DIDACTIQUE DU DIALOGUE INTERCULTUREL - UNE ETUDE DE CAS -

Roxana BÂRLEA*

Abstract: *This paper focuses on approaching feminine representations across cultures in a class of intercultural communication. We deal with task-based and action-oriented teaching methodologies and describe a series of projects we have been implemented with our students for three years at the Bucharest University of Economic Studies, Romania. The focus is on getting students of different nationalities work together on topics related to feminine representations, in order to consolidate their intercultural competencies and to form some transversal skills and some attitudes in specific multicultural contexts.*

Keywords: *teaching methodology, intercultural projects, feminine.*

Introduction

Les représentations des genres dans différentes cultures sont un sujet très riche, intéressant à aborder avec les étudiants de différents points de vue.

Dans cette communication nous nous axons sur un contexte d'enseignement / apprentissage très spécifique, mais qui peut servir de modèle à d'autres situations didactiques. Ainsi, nous nous proposons de parler de la manière d'aborder le sujet des « représentations féminines » dans un cours-séminaire de communication interculturelle. Plus exactement, il s'agit d'un cours interactif qui s'adresse à des étudiants roumains en « Langues modernes appliquées¹ », mais qui est également mutualisé avec d'autres filières, par exemple, la section « Année propédeutique de roumain langue étrangère » ou encore ouvert aux étudiants étrangers en mobilité internationale présents dans notre université. Dans le cadre de ce cours nous travaillons sur des notions abordées d'habitude dans des enseignements de « langue, culture et civilisation » et sa valeur ajoutée réside dans l'accent mis sur la perspective du dialogue interculturel, intégrant donc des éléments de différentes cultures, dans une logique de découverte et de consolidation des connaissances, afin que les étudiants puissent par la suite bien s'intégrer dans un milieu de travail multiculturel. Ainsi, l'objectif général en est de **consolider des compétences interculturelles**. Pour une définition de celles-ci, nous renvoyons à Huber & Reynolds (2014 : 47) :

La compétence interculturelle

« Ensemble d'attitudes, de connaissances, de compréhension et de facultés qui sous-tend l'action et permet à une personne, individuellement ou en groupe :

- de **comprendre** et de **respecter** des personnes perçues comme ayant des références culturelles différentes ;*

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¹ Dans notre cas particulier, intégré à la section « Langues Modernes Appliquées », Faculté des Relations Economiques Internationales, Académie d'Etudes Economiques de Bucarest, Roumanie.

- de **réagir** de façon appropriée, efficace et respectueuse dans l'interaction ; **interagir et communiquer** de manière appropriée, efficace et respectueuse, avec des personnes ayant d'autres références culturelles et la communication avec ces personnes ;
- d'entretenir des **relations** positives et constructives avec ces personnes ;
- de **s'approprier soi-même** et ses propres références culturelles à travers la rencontre avec l'altérité culturelle. »

(Huber & Reynolds, 2014 : 47)

Comme le but du cours est de former des attitudes qui vont aider les étudiants à coopérer de manière efficace avec des personnes provenant d'autres cultures et à mener ensemble différents projets professionnels (mais aussi personnels), nous avons décidé de travailler sur différents savoirs, savoir-faire et savoir-être, sur des compétences transversales particulièrement utiles dans la communication interculturelle. Parmi celles-ci, nous citons les suivantes :

- décoder en contexte des habitudes et des pratiques, connotées culturellement, différents des siennes ;
- respecter la culture des autres et y adapter son comportement ;
- identifier, comprendre en contexte et respecter les valeurs des autres et situer ses propres valeurs par rapport à celles-ci ; respecter les différences ;
- se mettre d'accord sur des stratégies communes de travail, tout en respectant les points de vue différents (parfois motivé par des valeurs culturelles différentes) ;
- pratiquer la pensée critique ; argumenter son point de vue, etc.

Ce cours a deux volets : un volet théorique, dans le cadre duquel les étudiants se familiarisent avec les notions générales en communication interculturelle (structure de la société, stéréotypes, valeurs, etc.)¹ et un volet pratique (souvent ignoré ou réduit au minimum), qui lui se décline en deux parcours : a. analyse de textes² portant sur des valeurs culturellement marquées, suivie de discussions et débats et b. – et c'est ici la partie la plus intéressante et qui fait l'objet principal de cet article – projets de séminaire, basés sur l'approche actionnelle et sur la théorie du projet pédagogique.

Ces projets, axés sur des études de cas, visent différents aspects susceptibles à la variation culturelle (nous allons décrire ici uniquement ceux liés aux représentations féminines). Ils sont mis en pratique dans des équipes transnationales d'étudiants (3 à 5 étudiants – au moins 2 nationalités différentes) qui travaillent ensemble en présentiel³ en dehors de la classe. Après avoir fixé un cadre⁴ et des consignes très claires, les étudiants choisissent un sujet qu'ils formulent ensemble avec l'enseignant. Pour la mise en pratique,

¹ En général, introduites sous la forme de classe inversée.

² Extraits de textes de presse, littéraires, vidéos, images.

³ A présent nous testons une autre variante de ces projets, où les participants travaillent ensemble à distance (via une plateforme de type *Moodle*, entre autres).

⁴ Calendrier, règles à respecter, forme d'évaluation (présentation orale d'un rapport de projet, dont le schéma est fourni par l'enseignant), etc.

ils disposent d'un délai qui peut varier d'un à deux mois avant d'en présenter les résultats et leurs conclusions devant la classe.

Projets de séminaire liés aux représentations féminines & dialogue culturel

L'objectif général de ces projets est de comprendre la manière dont la femme est perçue dans différentes cultures (la sienne¹ et au moins une autre), prendre conscience de certains stéréotypes, s'interroger sur des comportements, rituels, gestes liés à la féminité et arriver à communiquer et à interagir en tenant compte de ces particularités, tout en adaptant son comportement.

Plus précisément, les étudiants travaillent sur les aspects culturellement marqués des représentations féminines (forcément en rapport avec les représentations masculines), les représentations collectives de la femme, en perspective comparée – similarités et différences, etc. Dans ce contexte, nous parlons par exemple des rôles de la femme dans la société ; des droits et des obligations des femmes ; des tabous autour de la féminité (le dit et le non-dit) ; des mythes centrés sur la féminité ; etc.

Pendant les trois années où nous avons expérimenté ces projets avec nos étudiants, les sujets liés aux représentations féminines proposés par / aux étudiants ont été les suivants :

1. Figures féminines (et leur rapport avec les figures masculines) représentatives pour une communauté culturelle (nationale / régionale / locale)
 - a. Personnages littéraires féminins avec spécifique culturel
 - b. Figures féminines dans les mythes fondamentaux d'un peuple *Eg. roum. Dochia dans le mythe de la naissance du peuple roumain, concrétisé dans la légende populaire Traian et Dochia*
 - a. Personnalités féminines qui ont marqué ma culture
 - b. Représentantes du féminisme dans ma culture. *Eg. la première roumaine / française / espagnole... à avoir accompli une tâche exceptionnelle pour son époque (L'écrivaine roumaine Smaranda Gheorghiu (Maica Smara) – la première roumaine au Pole Nord ; Mita biciclista – célèbre prostituée bucarestoise, qui s'est fait remarquer, entre autres, car elle faisait du vélo en public et se baignait en bikini dans les années '20, à Bucarest).*
2. Personnages féminins dans les contes de fées nationaux ou dans des contes universels

Voilà un exemple concret de projet sur ce thème : *Deux étudiantes roumaines, un Espagnol et un Français ont décidé de travailler sur le conte « Le Petit Chaperon Rouge ». Dans un premier temps, ils ont discuté le conte, la vision de la fillette à travers cette histoire (pourquoi le personnage principal est une fillette et non pas un garçon) et la pertinence du message ainsi transmis de nos jours. Ensuite, les quatre étudiants ont réécrit le conte, en*

¹ Nous considérons que la réflexion sur sa propre culture est extrêmement importante, notamment lorsqu'elle est abordée dans ce contexte, de dialogue culturel. Elle aide les étudiants à porter un regard critique sur certaines attitudes, croyances, etc. qui sont souvent adoptées telles quelles, en vertu de la vision collective qu'ils héritent de par leur appartenance à une communauté.

l'adaptant à l'époque actuelle, en se demandant comment le personnage principal aurait réagi en 2015 dans chacune des 3 sociétés). Ils ont rédigé une version commune du conte ainsi adapté et ils l'ont raconté au grand groupe, dans les 3 langues ; ils y ont ajouté des proverbes, adaptés aux moments principaux de l'intrigue, dans les 3 langues (et ils ont accompagné le récit en jouant de la guitare). A la fin, une discussion avec le grand groupe a été organisée, notamment autour de la problématique culturelle – ils ont imaginé différentes particularités culturelles qui auraient pu intervenir dans l'histoire.

3. Stéréotypes liés aux études de genre dans ma culture – blagues, proverbes et expressions figées – sur les femmes, en différents rôles – épouse, mère, belle-mère
4. Chansons dédiées aux femmes dans ma culture et la vision de la femme qui en ressort
5. L'idée de « mauvaise épouse » à travers les cultures
6. Emissions télévisées et magazines dédiées aux femmes diffusées dans différents pays
7. Modes féminines et spécifique national
8. Le concept de « mère primordiale » (cf. Barlea, 2007) et ses concrétisations dans diverses cultures
9. Danses féminines traditionnelles¹ :
 - a. le concept de *lead & follow* (conduire et se laisser conduire) dans les danses traditionnelles²
 - b. danses féminines et danses masculines dans ma culture
10. Rituels féminins et superstitions liés au mariage
11. Etc.

Le déroulement des projets suit le schéma suivant :

- I. Etablissement d'un cadre de travail très précis – planning des étapes ; tâches et rôles des membres de chaque équipe ; règles à respecter, etc.
- II. Travail en groupe multiculturel. L'une des règles établies à l'avance est la langue de travail. L'élaboration du « produit final », qui peut prendre différentes formes – texte, blog, vidéo, diaporama, etc. La durée de cette étape diffère en fonction de plusieurs facteurs (thème choisi, tâches impliquées, planning des présentations orales).
- III. Présentation des résultats devant la classe, suivie d'une discussion problématisée et guidée, avec la participation de tous les étudiants présents
- V. Conclusions. Afin de fixer les connaissances acquises et notamment de souligner les attitudes consolidées, un travail de réflexion et de synthèse est prévu à la fin des

¹ Cf. aussi le projet « Oportunidade – Dance Your Way to Other Cultures », financé par L'Union Européenne dans le cadre du Programme Erasmus Plus, Partenariats Stratégiques, Education des Adultes – www.oportunidade.eu – dans le cadre duquel nous avons développé plusieurs activités autour de la danse en diverses cultures.

² Il y a eu même un projet, intitulé « Management féminin et la danse sociale », qui s'est transformé par la suite en travail de mémoire de master dans le cadre d'un master de « Communication en affaires en anglais » dans notre université.

projets. Ainsi, les étudiants de chaque équipe rédigent ensemble un rapport de projet dont la structure est fournie par l'enseignant. Ce rapport contient, entre autres, des questions sur les compétences interculturelles visées par le projet et mises en pratique par les étudiants, sur le travail en équipe, sur les différences et les similitudes culturelles observées, sur les découvertes à propos d'une autre culture et les (re)découvertes à propos de sa propre culture. Ce rapport a été conçu comme une sorte de « récit d'apprentissage », fortement autoréflexif, qui aide les apprenants à réorganiser leurs connaissances et autoévaluer leurs compétences, notamment les compétences transversales.

- VI. Evaluation. Comme l'objectif principal d'un tel cours est de *consolider des attitudes* en contexte multiculturel, par exemple, la tolérance, l'adaptation à la différence culturelle, l'évaluation est plus difficile que dans le cas des connaissances. Nous nous sommes proposé plutôt de donner aux étudiants la possibilité de se retrouver en situations concrètes de dialogue culturel et de tester ainsi leurs compétences interculturelles. Ainsi, lorsqu'il s'agit de noter ces travaux de séminaire, nous évaluons plutôt leur investissement personnel dans le projet, le contenu du rapport final et l'autoévaluation & la réflexion personnelle portant sur l'acquisition des compétences culturelles.

Conclusions

Dans cette partie de l'article, nous allons nous pencher sur l'utilité de cette démarche, sa faisabilité et les obstacles à prendre en compte même avant de se lancer dans une telle activité avec ses étudiants.

Pour ce qui est de l'utilité de cette démarche, nous partons de la mise en pratique de la perspective co-actionnelle, avec tous leurs bénéfices que nous ne devons plus rappeler ici. Ensuite, le type de projets mentionnés ont indiqué une motivation très élevée des étudiants. (Même ceux qui d'habitude étaient presque « invisibles » aux cours et TD classiques sont devenus très actifs lors de ces projets). En outre, il s'agit d'une approche qui mobilise et consolide de nombreuses compétences transversales (*eg.* exercer sa pensée critique, travailler en équipe, pratiquer l'empathie, etc.) et va dans le sens de la pluridisciplinarité. Enfin, les thèmes choisis ont incité à la lecture et à la recherche sur un certain sujet et nous avons constaté que les étudiants ont parcouru plus de bibliographie que d'habitude.

En ce qui concerne la faisabilité de ces projets, nous devons admettre qu'il est plus facile de les implémenter dans les universités où il y a des étudiants étrangers (Erasmus, année propédeutique de langue roumaine, etc.), car le contact direct avec des personnes provenant d'autres cultures, qui, en plus, aient plus ou moins le même âge et les mêmes préoccupations que les étudiants, est une condition *sine qua non*. Nous avons fait également appel à des volontaires internationaux venus à Bucarest grâce aux programmes européens de mobilité et le résultat a été un succès car ces volontaires, tout comme les étudiants Erasmus, sont très motivés par les interactions avec nos étudiants et, en plus, ils ont un certain profil proactif et ont déjà de l'expérience dans des projets d'éducation non-formelle, ce qui rend l'organisation des tâches plus facile pour eux. Nous testons en ce moment la faisabilité de ce

type de projets à distance (*ie.* des étudiants de différentes universités, notamment européennes, qui travaillent ensemble à distance sur le même type de sujets).

Ainsi, cet article est également une invitation à collaboration adressée à nos collègues qui désireraient impliquer (au début) 2 à 5 étudiants pour développer de tels projets de séminaire avec des étudiants de différents pays. Nous nous limitons à des étudiants en licence ou en master et les deux langues qui seront soit le français soit le roumain. Pour l'année académique 2017-2018 il y aura des projets à préparer pendant le semestre de printemps.

Nous ne pouvons pas terminer ce compte-rendu d'expérience pédagogique sans en mentionner quelques unes des difficultés auxquelles les enseignants voulant les mettre en place se confronteront sans doute. Il y a un énorme travail de préparation (en termes de temps et d'effort investis), car l'enseignant doit assurer tout d'abord, dans les moindres détails, le « cadre » des projets (consignes, respect des principes didactiques facilitant l'apprentissage, etc.). Ainsi, l'enseignant a besoin d'emblée d'une vue d'ensemble très claire sur cette activité complexe et de solides compétences de management de projet. Ensuite il devra surveiller de près chacun des projets, car, en fonction des sujets choisis, il y a beaucoup de « cas par cas » (besoins des étudiants, manières de traiter les sujets, etc.). Enfin, certains sujets sont plutôt difficiles à aborder avec les étudiants ou encore dépassent les compétences d'un enseignant de langue.

Voilà donc comment les représentations féminines à travers différentes cultures peuvent être abordées en classe de communication interculturelle, en classe de langue-culture, etc., par une approche qui se situe entre l'éducation formelle et l'éducation non formelle et qui pourrait être développée à l'avenir dans des projets européens. Cette approche peut servir de modèle pour d'autres thèmes. Nous avons mis l'accent sur une approche didactique qui peut contribuer à consolider certains types de connaissances.

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LES FEMMES, STYLE ET VIE DE TOUS LES JOURS: LA CONSTRUCTION DE L'IDENTITE DE GENRE PAR LES VLOGS DE MODE

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Abstract: *Fashion is an aspect of socialization, designating the ways in which the clothing practices of individuals are displayed. As such, fashion is characterized by a high dynamism. The objective of this paper is to identify the relationships that exist between online information about the latest trends in clothing and the making of the female identity through daily fashion (pret-à-porter). The paper aims to answer the following questions: How much does young women consider fashion as a way of expressing their personality and what are the degrees of importance and trust they grant to online fashion information? The paper is based on a survey conducted among women students from Bucharest University in March-May 2016. The analysis of the data showed that for the young women students included in the study the fashion was appreciated as a means of defining the personal and gender identity. The online sources of information that were most appreciated in defining the preferences for a particular style were the predominantly visual ones, especially the Romanian and international vlogs. The conclusion of the study is that vlogs (as a specific communication tool about fashion) help to create not only social identity but also (depending on personalized fashion) gender as it is seen by young women as an alternative source of social capital that remains strongly gender-dependent.*

Keywords: *fashion, gender, online information, vlogs.*

L'objectif de cet ouvrage est d'identifier les relations qui existent entre la recherche en ligne sur les dernières tendances dans la mode et la construction de l'identité féminine à travers la mode de tous les jours. L'ouvrage vise à répondre aux questions suivantes:

« Quelle importance accordent les jeunes femmes aux vêtements en tant que façon d'exprimer leur personnalité et quelles sont l'importance et la confiance qu'elles accordent aux informations en ligne sur la mode ? »

Le cadre théorique

La prémisse de cet article est que les tendances vestimentaires sont devenues beaucoup plus faciles à suivre par la jeune génération à travers les blogs, les réseaux sociaux et les vlogs.

Les blogs de mode, écrits ou vidéo, sont un moyen spécial d'information, parce que les auteurs créent des « fashionable personae » (Titton, 2015), plus précisément, ils exposent non seulement les dernières tendances dans la mode, mais également un point de vue original et les interprètent pour les aligner à leur style personnel.

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Le premier blog de mode appelé « nogoodforme » est sorti en 2003, quand il a été proclamé comme une plate-forme pour la production et la circulation du discours de la mode. (Rocamora, 2011: 408-409). En même temps, depuis 2008, les blogs de mode ont été reconnus dans le cadre de l'industrie de la mode (Mora et Rocamora 2015: 3). La discussion sur la légitimité des blogs de mode a été prise plus au sérieux dans l'industrie de la mode comme ils entrent en compétition directe avec d'autres médias (Titton 2015: 202). Par exemple, ceux qui préfèrent acheter des produits en ligne ont plus de confiance dans les opinions exprimées par d'autres utilisateurs d'Internet que dans les sources traditionnelles d'information sur les produits, ce qui affecte les ventes. (Fiore, 2008: 180).

Du point de vue théorique, on peut différencier les blogs appartenant à des professionnels des ceux des amateurs (Mora et Rocamora, 2015). Bien que les blogs professionnels aient plus de crédibilité, obtenue dès le lancement, en raison de la réputation que la personne respective a déjà dans le domaine de la mode, des photos professionnelles et des textes bien organisés, les amateurs peuvent créer des blogs de succès si leur point de vue est mis en valeur et approuvé par les lecteurs. Les blogueurs amateurs peuvent être évalués pour l'authenticité et la façon de transformer la mode des grandes maisons de mode dans des tenues plus accessibles du point de vue financier (*ibidem*).

Des éléments de méthodologie

Cet ouvrage est fondé sur une enquête basée sur un questionnaire, réalisée auprès des étudiantes de l'Université de Bucarest du mars au mai 2016.

La collecte de données a été faite par le biais d'un questionnaire appliqué pendant les cours à l'Université de Bucarest du mars au mai 2016. Le questionnaire a été composé de 36 questions, dont 33 à réponse fermée et 3 à réponse ouverte. Cinq questions étaient liées à des caractéristiques socio-démographiques (âge, revenu, dernier diplôme d'école, ville d'origine).

Le volume total de l'échantillon a été de 150 jeunes répondantes, âgées généralement de 19 et 30 ans.

L'analyse des résultats

Les réponses sur la relation entre la personnalité et le style vestimentaire (« En général, pour vous, les vêtements sont-ils une façon d'exprimer votre personnalité? ») indiquent le fait que la plupart des répondantes (86,1%) estiment que leur tenue vestimentaire est un reflet de leur personnalité et seulement 13,9% ne considèrent pas les vêtements comme un moyen d'expression.

En ce qui concerne l'originalité de leur style vestimentaire, les réponses à la question « Pensez-vous que votre style vestimentaire est original? » ont montré qu'un pourcentage élevé des jeunes répondantes (52,6%) croient que leur style est normal et ordinaire, tandis que 47% ont estimé qu'elles ont une manière originale de s'habiller.

Seulement 29% des répondantes ont estimé qu'elles sont « en grande partie » au courant des tendances de la mode, alors que seulement 4,9% d'entre elles se déclaraient très branchées aux dernières tendances de la mode. Une proportion importante (45,3% du total

de l'échantillon) ont affirmé qu'elles ne peuvent pas déterminer si elles sont ou pas au courant des dernières tendances de la mode. Un gros pourcentage (49%) des répondantes ont été incapables de déterminer si elles essaient ou non de tenir le pas avec les nouvelles tendances de la mode, alors que 18% d'entre elles ont dit qu'elles essaient « un peu » de suivre les tendances et 15,1% ont déclaré qu'elles « font des efforts » pour suivre la mode. Bien que les extrêmes aient atteint les pourcentages les plus faibles à la question: « Dans quelle mesure essayez-vous de suivre les nouvelles tendances de la mode? », on a pu voir une grande différence entre les pourcentages de celles qui prétendaient suivre les tendances « de très près » (4,1 %) et de celles qui affirmaient être « très loin » des tendances (13,9%).

Lorsqu'on a demandé: « Comment vous renseignez-vous rapidement sur les nouvelles tendances de la mode? », la plupart des répondantes (42%) ont déclaré que la fréquence des informations qui leur parviennent sur les dernières tendances de la mode est moyenne (« pas trop vite, mais ni trop tard »), puis il y a eu celles qui prétendaient qu'elles apprennent « rapidement » ce qui est nouveau dans la mode, alors que seulement 9% ont dit qu'elles sont « très rapidement » branchées aux tendances. Un pourcentage de 13,1% des jeunes femmes ont déclaré qu'elles retrouvent « assez » tard les dernières tendances de la mode, alors que 6,9% des répondantes ont dit qu'elles arrivent « très tard » en contact avec ce type d'informations sur la mode.

En ce qui concerne la source d'information pour les dernières nouveautés en matière de mode (« D'où vous renseignez-vous sur les dernières tendances de la mode? »), les résultats ont montré que la plupart des répondantes (soit 56%) ont indiqué « l'Internet » comme principale source d'information sur la mode. « Les magazines » s'avèrent occuper la seconde place dans ce classement, 17% des jeunes femmes disant qu'elles s'informent sur les dernières tendances de la mode par la lecture des magazines et 14,9% des répondantes ont indiqué « les journaux et la télévision » comme principale source d'information sur la mode. En même temps, à la même question, 11,2% des jeunes femmes ont déclaré qu'elles ont découvert les tendances de la mode par l'intermédiaire « des amis » et 0,8% (deux personnes) ont dit qu'elles « observent les personnes dans la rue ou aux soirées pour apprendre des choses sur la mode ».

En ce qui concerne la dichotomie entre les nouveaux médias (Internet, sources en ligne) et les médias traditionnels, une proportion remarquablement élevée (95,4%) des étudiantes ont affirmé qu'elles préfèrent consulter « des sources en ligne » pour trouver l'inspiration en ce qui concerne leurs tenues et seulement 4,6% ont dit qu'elles préfèrent « les magazines de mode ou les catalogues » imprimés dans ce sens.

La plupart des étudiantes (34,7%) ont répondu qu'elles vérifient « souvent » les sources en ligne pour apprendre quelles sont les tendances de la mode, tandis qu'un taux de 33,5% s'informent en ligne sur la mode « assez souvent ». Par la consultation des sources en ligne, 15,1% des jeunes femmes ont déclaré qu'elles découvrent « très souvent » de nouvelles tendances, alors que 9,8% disent qu'elles font « rarement » cette recherche et 6,9% ont déclaré qu'elles s'informent même « très rarement » sur la mode par l'Internet.

La principale motivation pour les jeunes répondantes de faire appel aux sources en ligne pour l'information et l'inspiration liée à la mode repose sur la disponibilité de cet environnement - 85,7% des répondantes ont dit qu'il est plus facile d'accéder à une source

en ligne, 7,8% ont estimé que les sources en ligne sont « plus fiables » et 6% des jeunes femmes comptent sur « les coûts plus réduits » de ces sources.

Parmi les sources en ligne consultées par les étudiantes pour découvrir ce qui est à la mode aujourd'hui, le pourcentage le plus élevé, 23,3%, est attribué à « différentes pages Facebook », suivies par les magazines en ligne (« Elle », le magazine en ligne le plus souvent mentionné, puis « Vogue », « Bazar », « Cosmopolitan », « Glamour », « Marie-Claire ») avec 15% de l'échantillon total. Un pourcentage de 13,5% des répondantes ont indiqué que « les sites des magasins » sont les sources en ligne pour apprendre les dernières tendances de la mode de tous les jours. Il convient de mentionner à cet égard que « Zara » et « H&M » sont les sites les plus fréquemment cités par les étudiantes. « Des sites dédiés exclusivement à la mode », comme « Lookbook », « WhoWhatWear », dont le contenu se compose principalement de photographies illustrant les tendances des vêtements, ont été recherchés par 11,9% des personnes interrogées pour savoir ce qui est nouveau dans la mode, tandis qu'un pourcentage similaire (11,9%) a indiqué qu'elles s'informent sur « Instagram », « Pinterest », « Tumblr » et « WeHeartIt » et 9,3% des étudiantes ont déclaré qu'elles s'informent sur « des sites web retrouvés au hasard » après la recherche de mots-clés sur Google. Les blogs de mode, ceux de Roumanie et de l'étranger également, détiennent un pourcentage de recherche de 7,3%, les plus souvent mentionnés étant les blogs de mode « The Sartorialist », « Andreea Raicu », « Iulia Albu » et « Adina Buzatu ». Les deux dernières sources où les filles ont appris des informations sur les tendances dans les vêtements étaient « des vidéos des défilés de mode, parues sur Youtube » (4,1%) et les sites web des magazines de « life style » pour les femmes comme « eva.ro » ou « perfecte.ro ».

Lorsqu'on a demandé: « A quel intervalle achetez-vous des vêtements? », la plupart des répondantes (32,3%) ont affirmé qu'elles achètent des vêtements « une fois par mois », suivies par celles qui achètent des vêtements « plusieurs fois par mois » (30,6 %). En même temps, 28,9% des étudiantes ont dit qu'elles achètent de tels articles « tous les 2 ou 4 mois », tandis que 3,4% ont dit qu'elles achètent leurs vêtements « plusieurs fois par semaine ».

La grande majorité des répondantes (83,7%) « n'ont pas de compte personnel sur les sites consacrés exclusivement à la mode ». Seulement 16,3% ont déclaré avoir un tel compte. La plupart des étudiantes ayant des comptes sur des sites dédiés à la mode (72,7%) ont dit que ces comptes sont sur les sites des magasins dans les centres commerciaux, tels que « Zara », « H&M », « Mango ». En même temps, 18,2% des répondantes ont déclaré avoir des comptes sur des sites de mode tels que « Lookbook », et 9,1% ont indiqué les sites de mode « Polyvoir », « Pinterest », « Tumblr », où elles ont un compte personnel.

« Les personnes moins populaires, mais qui ont un style de mode considéré agréable » par les étudiantes ont été désignées par 26% des répondantes comme les principales « sources d'inspiration » et des exemples de tenues vestimentaires. « Les vedettes de Roumanie » ont été considérées par 10,6% des jeunes femmes comme des modèles dans le domaine de la mode et 15% des filles interrogées ont déclaré que leurs sources d'inspiration sont « des vedettes de l'étranger ». Un pourcentage de 14,6% des étudiantes ont déclaré qu'elles choisissent leurs vêtements en fonction « de leur groupe d'amis », alors que « les spécialistes de mode » (de Roumanie et de l'étranger) constituent

une source d'inspiration pour environ 19% des jeunes femmes. Dans cette « hiérarchie des exemples dans la mode », les dernières positions appartiennent aux « personnes les plus populaires sur les sites de mode » (8,6%) et au « partenaire », qui sont indiquées par 2,6% des étudiantes. A la catégorie « autres », 3,7% des jeunes ont affirmé qu'elles s'habillent comme elles le souhaitent, sans être influencées par des tendances ou par d'autres personnes.

En ce qui concerne la recherche des informations sur les blogs de mode, les données de l'enquête réalisée en 2016 indiquent que 72,7% des étudiantes ont dit qu'elles « lisent » des articles sur les blogs; les plus populaires sont « les blogs de Roumanie » (70,7% des répondantes qui ont indiqué des blogs de mode ont confirmé qu'elles lisent ce type de blogs) et seulement 29,3% des jeunes répondantes ont déclaré qu'elles lisent « des blogs de mode de l'étranger ». En même temps, 57% des répondantes ont dit qu'elles font une « grande » et « très grande » confiance aux informations publiées sur les blogs de mode de Roumanie, alors que seulement 43% ont dit la même chose au sujet des blogs de l'étranger.

Les types de blogs suivis par les étudiantes sont extrêmement variés. 26,4% des étudiantes ont dit qu'elles consultent le plus souvent des blogs qui présentent des articles sur le mode de vie (mais portant aussi sur des sujets liés à la mode), tandis que 18,8% ont déclaré préférer l'accès aux « blogs gastronomiques » pour s'informer aussi sur la mode. Un pourcentage de 14,8% des répondantes consultent des « blogs de test de produits de beauté », tandis que 17,4% ont dit qu'elles suivent « les blogs des personnes qui présentent des aspects de leur vie privée ».

La plupart des jeunes femmes (42%) ont affirmé qu'elles achètent « très rarement » des produits recommandés par les blogueurs, alors que 19,2% ont dit qu'elles le font « rarement ». Le nombre de celles qui achètent « souvent » des produits suite à la recommandation des blogueurs s'est avéré relativement faible (6,1%) tandis que 32% des répondantes ont été incapables d'apprécier la fréquence d'achat des produits recommandés par les blogueurs qui les intéressent.

Bien qu'elles suivent et lisent des blogs sur la mode, un pourcentage important (68,2%) des étudiantes interrogées ont dit qu'elles ne veulent pas créer leur propre blog et seulement 31,8% ont estimé qu'elles envisagent cette possibilité à l'avenir.

Au sujet des vlogs, 62,4% des étudiantes ont déclaré qu'elles « suivent des vlogs », dont 59,2% disent qu'elles préfèrent utiliser « plus souvent » des vlogs de Roumanie, alors que seulement 40,8% suivent « ceux de l'étranger ». Cependant, elles font plus de confiance aux vlogs de mode de l'étranger qu'aux informations parues sur les vlogs de Roumanie (53,3% contre 46,7%).

La plupart des jeunes femmes (28,7%) ont indiqué qu'elles utilisent le plus souvent « les vlogs de divertissement » pour se renseigner sur la mode, suivis par « les vlogs pour tester les produits de beauté » (19,3%), ceux qui se concentrent sur « le mode de vie » (16%) et ce n'est qu'à la fin de l'ordre de leurs préférences qu'apparaissent les vlogs de mode spécialisés (15,5%). « Les vlogs gastronomiques » (10,5%) et « les vlogs de type journal personnel » (8,3%) ont été indiqués aussi comme sources d'information sur la mode par les étudiantes de l'échantillon.

En ce qui concerne l'influence des vloggers sur les étudiantes, 21,2% des répondantes ont déclaré qu'elles prennent « rarement » en compte les conseils des vloggers.

Des pourcentages plutôt faibles, de moins de 10%, ont déclaré qu'elles prennent « souvent » (7,3%) ou « très souvent » (2%) en considération les conseils de ces vloggers.

Tout en regardant les vlogs de mode (et non seulement), 13% seulement des étudiantes ont déclaré « qu'elles aimeraient ouvrir un vlog », alors que 86,5% ont dit « qu'elles ne prennent pas considération la création d'un futur vlog personnel ».

L'accès aux vlogs de mode est quotidien; les vlogs sont accessibles principalement sur « téléphone » (51,3%), « ordinateur portable ou PC » (46,5%) et dernièrement sur « tablette » (2,2%).

Au-delà de ces résultats descriptifs, l'analyse déductive indique l'existence d'une relation directe de cause à effet entre l'âge des étudiantes et la fréquence de la consultation des vlogs de mode. En d'autres termes, plus l'âge des jeunes échantillonnées augmente, plus souvent elles font appel aux vlogs pour trouver des informations sur la mode (0,21, $p < 0,01$).

L'analyse déductive indique l'existence d'une forte corrélation positive entre une plus grande sensibilisation sur les tendances de la mode et la consultation des vlogs de mode (0,62, $p < 0,01$), d'une part, et la hausse de la prise de conscience au sujet des tendances de la mode et la confiance dans les informations fournies par ces vlogs sur la mode (0,6, $p < 0,01$), d'autre part.

De plus, les données des tableaux de contingence réalisés avec les données existantes indiquent que, au fur et à mesure qu'une jeune femme a tendance à apprendre davantage sur la mode par les vlogs, il y a une augmentation de nouvelles informations liées à la mode de tous les jours (0,5, $p < 0,01$).

Une corrélation positive statistiquement significative au seuil de 0,01 a apparue entre l'auto-évaluation de la tendance d'être à la mode et l'achat des produits recommandés par les blogueurs (0,2) et les vloggers (0,16, $p < 0,05$).

Enfin, même le fait qu'une jeune femme a pris en compte les conseils des vloggers de mode peut entrer dans une relation de corrélation positive avec le fait qu'elle achète les produits recommandés par ces vloggers (0,72, $p < 0,01$).

La modélisation statistique ultérieure a utilisé la régression linéaire multiple, où la variable dépendante a été considérée « la fréquence avec laquelle apprennent les jeunes ce qui est dans les tendances en consultant les vlogs ». Les variables indépendantes utilisées comme facteurs prédictifs ont été les suivants: « la fréquence des renseignements sur ce qui est à la mode », « l'évaluation du niveau de conformité avec les tendances de la mode », « la fréquence de l'achat des produits recommandés par les vloggers », « les sources d'information sur la mode actuelle », « la possession d'un compte personnel sur des sites dédiés exclusivement à la mode ».

Le modèle a montré une valeur de 0,486 pour R Carré, au seuil de $p < 0,01$ ($F = 45,154$, $p = 0,000$). En d'autres termes, nous avons eu une variation de la fréquence des renseignements sur la mode de 48,6% par l'étude des vlogs, ce qui est expliqué par l'ensemble des prédicteurs inclus dans l'analyse. Le facteur prédictif le plus important du modèle a été « la fréquence des renseignements sur ce qui est à la mode » (0,392, $p < 0,01$), suivi par « la création d'un compte sur un site dédié exclusivement à la mode » (0,349, $p < 0,05$), « le vlog comme la principale source d'information sur la mode » (0,316, $p < 0,01$), « l'évaluation du niveau de conformité avec les tendances de la mode » (0,279, p

<0,01) et « la fréquence d'achat des produits recommandés par les vloggers » (0,173, p <0,01).

Conclusions

Les blogueurs et les vloggers construisent à travers l'Internet une forme dynamique et médiatisée de récit de soi, basée sur des opinions personnelles sur la mode et le style, pris en charge par des images suggestives pour l'article publié. Pour gagner en crédibilité, ils discutent des diverses tendances de vêtements et de la mode en utilisant un langage spécifique, qui doit être acquis avant le début de l'activité de blogueur et vlogger (Titton, 2015). Les blogs et les vlogs de mode aident les jeunes gens à former leur identité et à gagner de la confiance en eux mêmes, parce que, grâce à l'interaction en ligne, ils obtiennent une source alternative de capital social (Chittenden, 2010). Les blogueurs et les vloggers deviennent ainsi une source d'inspiration particulière et personnalisée, car à part les rôles d'information et de présentation des pratiques vestimentaires qu'un blog a, il y a un mélange de ceux-ci et de la présentation de soi de la personne qui est propriétaire du blog ou vlog. Cependant, la présentation de soi n'est pas nécessairement autobiographique, mais plutôt « objectivée », construite autour des images qui sont destinées à mettre en évidence des tenues, des accessoires ou divers produits de soins du corps (Rocamora, 2009: 24).

L'idée de l'identité réfléchie de soi, définie comme « quelque chose qui doit être créé et conservée, comme une routine, dans les actions réfléchies de l'individu » (Giddens, 1991: 53), peut être valable dans le cas des vlogs de mode, parce que les gens qui ont de tels sites doivent être dans un processus continu de réinvention pour garder leur public actif (Titton, 2015).

L'analyse des résultats de l'enquête réalisée en 2016 a montré que les jeunes femmes interrogées ont apprécié les vêtements comme un moyen de définir l'identité personnelle et de genre. Bien que l'identité soit créée aussi bien à l'aide des vêtements, l'ensemble de données existantes indiquent que, pour les étudiantes interrogées, les éléments définitoires dans le choix des accessoires et des vêtements portés n'étaient pas représentés par les tendances de la mode existantes à l'époque ou les opinions des spécialistes dans ce domaine, mais par leurs préférences personnelles.

Selon les données recueillies en 2016, les étudiantes ne semblent pas être intéressées à être à la mode ou à suivre les tendances de la mode, ce qui pourrait signifier que la mode n'est pas une priorité des jeunes répondantes.

Les résultats indiquent également que, pour la plupart des jeunes, Internet a remplacé les médias traditionnels comme source d'inspiration pour la mode de tous les jours. De même, les sources d'information en ligne qui étaient les plus susceptibles à influencer les préférences pour un style particulier de vêtements étaient plutôt visuels, en particulier les vlogs roumains et étrangers.

L'analyse déductive indique qu'il existe des relations statistiquement significatives entre la fréquence des renseignements au sujet de la mode, la consultation des vlogs sur la mode et la fréquence avec laquelle les étudiantes interrogées achètent des produits que les vloggers recommandent.

Ainsi, on peut supposer que la confiance des jeunes filles interrogées font à l'information en ligne sur la mode (y compris celle obtenue par le biais des vlogs) peut être un facteur prédictif significatif de l'identité de genre personnelle.

Le présent ouvrage a une série de limites inhérentes qui peuvent être corrigées dans une étape ultérieure en utilisant la méthode de la triangulation méthodologique, plus spécifiquement, par l'inclusion de certains éléments de méthodologie qualitative - autoethnographie, des entretiens semi-structurés – ainsi qu'une analyse approfondie du contenu d'un échantillon de vlogs roumains.

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AGAIN ABOUT ANGLICISMS IN THE ROMANIAN LANGUAGE. CASE STUDY

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Abstract: *Anglicisms are accessing two language levels in contemporary Romanian: the lexical field of futile xenisms and the parlance area. And yet, irrespective of their target, there are anglicisms which are misunderstood and, therefore, are misused in Romanian.*

Keywords: *anglicism, xenism, parlance area.*

It is already known that language, as a communication system between people, is a living organism: birth, evolution and death characterize any language in human world. At the same time, language is a live, clear and accurate representation of a human community which thinks and speaks in *that* language; a population which lives in a reality, a universe reflected in the language spoken by that community. Thus, it is only natural for a language to show evolution.

Moreover, various events recorded in the history of a people leave an obvious mark on the life of the respective people and, therefore, has an intense influence over the language. Consequently, it is no surprise to ascertain that cardinal events in 1989 Romania had a distinctive impact over the Romanian language evolution, primarily on a lexical level, since – as already known – the lexical level of a language is the area mostly subject to alterations. And indeed: if on December 21, 1989, there was such a syntagm as: *societate socialistă multilateral dezvoltată* (many-sided developing socialist system), on December 25th 1989 – that is just four days later – the same linguistic unit became obsolete.

Not before long new surges of neologisms aggressively penetrated the Romanian language, altogether with diffusion of new human groups bearing new values, new virtues, new technologies, new principles and rules, a new geopolitical configuration of the World and of Europe.

And, as any new idea is ineluctably joined by the linguistic unit materialized in the lexeme for respective idea – so here comes an almost suffocating flood of new lexical entries.

Cohabitation of word stock together with English lexical units at the Romanian vocabulary level is hardly an affinity of the Romanian language – as in the fraternal relationship with the French language; it rather demonstrates a versatile feature in a linguistical profusion which is a good opportunity for Romanian speakers to fully enjoy it.

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Hybrid forms, resulting from a bizarre linguistic cross-breeding such as: a *daunloada* / a *șerui*, programul *uărcșopului*, *șăurumul* din Piața Centrală, raucously live together in the Romanian language, creeping obscurely to the literary language.

New entries do not represent either a new or an rare phenomenon. Chronologically speaking, there had already been a wave, before 1989 – indeed, a limited one (see, for instance, sports or financial & banking terminology). Geographically, this linguistic phenomenon is recorded not only in Romania, and not only in Europe. Actually it is spread worldwide. At the same time, the process is also present in opposite direction, since English itself has become host for borrowings from various languages, such as: French: *cuisine*, *amiable*, *aid*; German: *Angst*, *Blitz*, *Rucksack*, *Kindergarten*, *Vandal*; Italian: *pasta*, *pizza*, *spaghetti*, *opera*, *mafia*, *pianissimo*, *ciao*; or even from Romanian: *pastramă*. (Vătămanu, Carmen, *Prieteni falși și împrumuturi în limba engleză*, în *Revista Academiei Forțelor Terestre*, nr 1 / 2006, p 11.)

Languages, sometime less permissive with xenisms, are today targeted. Contemporary Russian used by youth, more than one hundred years after Leo Tolstoy's death, would replace nowadays *наблюдение* with *мониторинг*, *осуществление* with *имплементация*, *выходные* with *уик-энд*, or would use the already international *Bay!* (= Wow !). The Association of the German Language (*Verein Deutsche Sprache*) after two hundred years after Schiller's writings is worried about Anglicism invasion: *follower* for *Anhänger*; *live-stream* for *Direkt-Datenstrom*; *socializing* for *Geselligkeit*, although the German translation for *marketing* is... *das Marketing*. Not far from this area, you could hear in Voltaire's language: *Des fans de foot aux adeptes du camping, ou simplement ceux qui partent en week-end avec un bon best-seller à dévorer!*, while people from Dante's fatherland are flooded with phrases such as: *Partecipi al meeting sulle best practices del digital endorsement e del celebrity marketing!*

And yet, if in France there is *l'équipe de terminologie et de néologie de l'Académie française* watching, or in Spain there are linguists that clearly identify *una batalla lingüística entre el español y el inglés*, for the Romanian language the frail voices of the Romanian linguists hardly have a ruling role in the Romanian language evolution.

We will not appraise numerous disputes over the definition of *anglicisms*. The present research will take no notice on debates – sometimes opposing and conflicting, sometimes complementary and balancing – between scholars focused on such language issues, and neither will we ignore or minimize the importance of such debates.

According to the rules as settled by Mioara Avram (Mioara Avram, *Anglicisme în limba română actuală*, București, Editura Academiei, 1997, pag. 11), and also by G. C. Dobridor (Gheorghe Constantin Dobridor, *Dicționar de termeni lingvistici*, București, Editura Teora, 1998, pag. 25), we will consider that *anglicism* is a linguistic unit (one or more words) originated in English (irrespective of the geographical point of release – be it British, American, Canadian, Australian etc.) and inserted into the Romanian language either in the parlance area – as a unit of special terminology, without a Romanian equivalent for the denominated notion, or in the argotic speech (slang) – as a futile xenism, in other words as a lexical unit that superfluously duplicates an already existing word in the Romanian language.

At this point, several questions arise in our issue: why do anglicisms spread throughout the Romanian language? Are these English-provided words really needed? Is this linguistic happening dangerous for the Romanian language, or is it a natural tendency in a language evolution?

In our opinion, the answer lies right in the lines above: we have already explained that anglicisms can be found both in the parlance area and in the argotic speech (slang). Thus, for the parlance area, the answer is YES; such units are indeed needed. For the argotic speech (slang), the answer is NO. They are not needed. In other words, there are no reasons to worry about new English entries in the parlance area; removing such units is not recommended, and this – for various reasons, either practical or ethno-linguistical ones. On the other hand, the same context shows obviously and undoubtedly that futile xenisms are not entitled to a legitimate presence – except maybe for the subculture level.

Yet, the gain of using anglicisms in the Romanian language comes into sight in both areas – parlance and argotic. Communication internationalization plus shorter time for expressing the unit in the two areas will always be sound reasons for users. The loss aims at the argot: anglicism usage leads, at the lexical language level, to proliferation of futile xenisms, while at the paradigmatic level it shifts the synthetic character of the Romanian language towards analytism in the linguistic typology.

The permeation channelling of the linguistic flood was primarily the entire various collection of media technologies (including radio, television, printed press, internet etc.) meant to inform and influence public opinion – that is mass media. As a strong cultural and educational agent, its influence is crucial. Persons becoming over night experts in communication or characterized by mediocrity rather than moderation, sometimes even translators or teachers, or just common individuals unable to tell right from wrong, but willing to be trendy – are the main elements carrying anglicisms.

The most representative target of this linguistic contamination is the youth, which would become an important vector – as, it is known, youth is the social segment that gets into contact and accepts new technological gadgets most rapidly.

On a macrosocial scale, the result of anglicism dissemination in the Romanian language is represented by a misunderstood and misachieved interculturality, with possible results in wasting a precious legacy: the Romanian language.

In this context, we tested a group of students from science faculties (first and second academic year), English learners (two academic hours per week), with a various English language background.

A set of 17 statements in English was brought forward; each statement has 1-2 English words, used also in the Romanian language (some of them having similar form with the English word, but a different meaning – so assimilable to *false friends*) such as:

***Accomodation** is not very expensive in this town.*

***Cazarea** nu e foarte scumpă în acest oraș.*

Other words were taken over as they were, without any Romanian translation:

*Today we have a **workshop** in **handmade**.*

*Azi avem un **workshop** de **handmade**.*

No name/ surname was required from respondents, and neither academic branch (specialization). Still, the following data and information were required: the current

academic year of studies of each student (freshmen or sophomore), age, whether holders of competence certificate in English (Cambridge, IELTS etc.) and how many years they had been studying English. At the first academic year, most respondents were aged 19-20, two: 23-25, three: over 30. At the second academic year: 20-24.

The test was displayed in two columns: the left column – for the English text, the right column – for the Romanian translation. The linguistic units under our attention were not highlighted, so that respondents could feel no influence over answers. In other respects students were asked to translate as natural and usual into Romanian.

The selection for the 20 units was made out of a larger vocabulary; the main criterion was the rate of occurrence for the linguistic units as used by the student sample. It is worth mentioning that several tested units were included and, consequently admitted with the new meaning in Romanian dictionaries such as *The Explanatory Dictionary of the Romanian Language*, *Dictionary of Orthographic, Orthoepic and Morphologic Rules of the Romanian Language*, Florin Marcu's *Dictionary of Neologisms* (X-th edition) or any other similar works that could be taken into account.

Test timing was 30 minutes.

Here is the entire quiz; the queried linguistic units are here highlighted only for the purpose of this work (not in the test required from respondents):

1. She is a very **determined** person.
2. Let us **focus** on the problem.
3. Today we have a **workshop** in handmade.
4. He has a good **expertise** in **make up**.
5. The problem of inflation has reached epic proportions.
6. Grannie is very old and needs our **support**.
7. I generally have **toast** and cheese for breakfast.
8. Mary made a **pathetic** attempt to apologise.
9. He is the best **chef** in town.
10. This is a good **opportunity** to meet him.
11. Mamaia is a very trendy **resort** in Romania.
12. He **applied** for a new **job**.
13. **Accommodation** is not very expensive in this town.
14. The **audience** applauded the **performance** of the artist.
16. This is the **trend** in the Romanian **fashion**.
17. This represents the **interaction** between the two forces.

There were 100 respondents; most of them answered all questions.

Having analyzed the translation, we found as follows:

- Words such as **determined**, **pathetic**, **opportunity**, **apply** și **accommodation** were mistakenly rendered in over 80 per cent as *determinat*, *patetic*, *oportunitate*, *aplica* and *acomodare*, that is Romanian words with a totally different meaning. It is worth mentioning that the three respondents over 30 chose the correct translation for **determined** – that is: *hotărât*.
- In an opposite position was the word **chef** which, in 90 per cent was translated into Romanian as *bucătar* or *bucătar șef* (cook); few variants were *șef* (in Romanian: boss) or *chef* (in Romanian: feast / desire / whim). There is indeed the word *chef* in English,

but it is an entry from French. The variant *chef* came into the Romanian language from English, and not from French and this – especially due to the last 20-year TV shows.

- The word **audience** was again mistakenly translated using the alike Romanian *audiență* (official appointment) by 51 per cent of respondents, while 48 per cent chose the correct variant: *public* or *spectatori*, 1 per cent indicated a totally incorrect translation.
- The verb **to focus** was correctly rendered into Romanian by 69 per cent of respondents, while 23 per cent selected the incorrect *a focusa*, (a word which does not even exist in the Romanian language and, consequently, it is not included in the above mentioned Romanian dictionaries); 8 per cent of answers were inaccurate.
- The noun **workshop**: 46 per cent – appropriate translation: *atelier*, 19 per cent preserved the English *workshop*; 23 per cent – inappropriate variants; 12 per cent – no answer. We must mention that the word *handmade*, included in the quiz, but not taken into account in the study, was rendered into Romanian with the same form *handmade* in only two cases; most respondents preferred the correct translation *lucru manual* / *lucru de mână*.
- The lexeme **make up**: 60 per cent – correct answers (*machiaj*); 33 per cent – noted *make up*; 5 per cent – other inappropriate variants; 2 per cent – no answer.
- The evolution of the lexeme **epic** in the Romanian language as a translation for the English *epic* is quite worth mentioning. Our analysis shows that the English lexeme is mistakenly rendered into Romanian: 41 per cent of respondents chose this wrong variant, while 42 per cent selected the right variant; 10 per cent provided no answer; 7 per cent – other inappropriate variants.
- The word **support** was correctly translated by 75 per cent of respondents as *sprijin*, while 25 per cent incorrectly translated it as *suport*.
- The word **toast**: 68 per cent translated correctly *pâine prăjită*; 12 per cent provided *toast* or *pâine toast* (as often displayed on packages of this food product on the Romanian markets); 13 per cent provided no answer; 7 per cent – other inappropriate variants, such as: *discurs* or *toast* (= raising of glasses to honor somebody) – three respondents, while four translated it as *sandviș*.
- The word **resort**: 68 per cent translated correctly *stațiune*; 20 per cent translated as *resort* (quite often used in the Romanian language lately); 3 per cent provided no answer; 9 per cent – other inappropriate variants (*restaurant*, *rezervație*, *plajă* etc.)
- The word **job**: 65 per cent translated *slujbă* or *loc de muncă*; 35 per cent chose *job*.
- The word **performance**: 27 per cent translated correctly *interpretare* or *prestație*; 70 per cent translated *performanță*; 2 per cent provided no answer; 1 per cent – some other inappropriate variant.
- The word **trend**: 29 per cent translated correctly *tendință*, *curent* or *stil*; 67 per cent rendered *trend*; 4 per cent provided no answer.
- The word **fashion**: 77 per cent translated correctly *modă*; 9 per cent rendered it as *fashion*; 11 per cent provided no answer; 3 per cent – other inappropriate variants.
- The word **interaction**: 63 per cent translated correctly *interacțiune*; 30 per cent rendered incorrectly *interacție* (a word that actually does not exist in the Romanian language); 3 per cent provided no answer; 4 per cent – other inappropriate variants.

We must also remark that several anglicisms among the above mentioned (such as: *trend*, *to focus*, *job*, *workshop*) were used with the Romanian paradigmatic features: *trendul* (enclitic definite article), *un job*, *un workshop* (proclitic indefinite article) or verbal conjugation such as present subjunctive (conjunctiv prezent): *să ne focusăm*.

Four respondents were certificated in language competence; nevertheless this had no relevance in providing a correct answer – which was quite normal, as in a language proficiency certification there is never a translation examination (hardly the skill of passing from Language 1 to Language 2 and the other way round is ever tested).

As already mentioned in the opening lines (see *supra*, p.2), cohabitation of English entries with Romanian word stock represents a plain validation of the Romanian language versatility. Far from being framed by a creative bilingualism – which might be fairly understood if we mentioned authors of Romanian-French or French-Romanian literatures – this phenomenon does not necessarily stand for an affinity of the Romanian language in the way it turned out in the fraternal relationship with French.

In some certain situations interaction between English and other target languages led to *pidgin* (that is the birth of a new simplified language made up of parts of two or more languages, used as a communication tool between speakers whose native languages are different; the newborn language has elements from both involved languages) (*Encarta Dictionaries*, Encarta, Microsoft® Encarta® 2009.©1993-2008 Microsoft Corporation); Gheorghe Constantin Dobridor, *Dicționar de termeni lingvistici*, București, Editura Teora, 1998, pag. 245). At present, scholars are likely to mention the incidence of linguistic phenomena, such as: Franglo (Franglais / Frenglish), (French + English, spoken in Dover – Calais area), Tenglish (Thai + English) or Chinglish (Chinese + English). As a matter of fact, the same thing happened when geographical variants of English occurred: British English, American English, Canadian English, Australian English, New-Zealand English, South African English, Arabian English, Pakistani English, Indian, English, etc. – what actually confers the feature of a pluricentric language on English.

Can we speak nowadays in the same way about the existence of Romglish? Hardly. And this – because (as already known), beyond the communication role of the language, an important feature is *delineation*, which makes the difference either at a social level, or a professional, or social-cell level. As for the Romanian language, as long as this lexical compound mixture activates as a communication means – it will exist. The very moment this role is diminished, the language will pass over a new threshold towards a new stage of its life.

It is incumbent on English teachers to supervise the linguistic relations between English and Romanian, especially under the circumstances of mass-media disservice as to education. As teachers of English observing for years this phenomenon out of control, we have tried to clarify to our students the right meaning of an anglicism; we have tried to explain that there are cases when such words must exist in Romanian, and there are cases when they are not needed. All this – with deep respect towards both English and Romanian language, culture and civilization.

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PHONETIC FEATURES IN ALEXANDRU PHILIPPIDE'S POETRY

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Abstract: *The study focuses on pointing out the modernist features that are to be found in the corpus of Alexandru Philippide's poems. The poet devises his lyrical works in keeping with the period embracing them. His attitude towards his own writing is a modernist one, both in form and expression. Following Baudelaire's path, Philippide borrowed the former's authentic and unusual verbal associations.*

Keywords: *Alexandru Philippide, modernism, form, language, style*

Alexandru A. Philippide is born in an era of transition of the Romanian language and culture. Rising at the border of two centuries, the poet observes the new linguistic norms, but not fully, as he revives older forms belonging to the Moldavian language. As his father, the linguist Alexandru Philippide, the poet manifests a certain hesitation towards adopting a common language, that is the one from Muntenia. "The people from Moldavia and Transylvania were somehow uncertain whether to use the elements from Muntenia. They unjustifiedly denied the unitary character of the literary language around 1900, an opinion expressed, among others, by Philippide, Ibrăileanu, Coșbuc and Hogaș" (Costinescu, 1979: 100) (G.C. t.n.).

Choosing a common language in shaping the Romanian modern literary language is also owed to the historical baggage brought by the end of the 19th century and the beginning of the 20th century: "the union of the Principates in 1859, the act of union of Transylvania from December 1918" (Costinescu, 1979: 100) (G.C. t.n.).

Numerous studies and grammars published by Alexandru Philippide, Iorgu Iordan, Alexandru Rosetti graduallu eliminates the phonetic differences existing in the literary language thanks to the writers from different areas in the country.

Although maintaining the variants of the native place and writing in the manner imposed, the poets come to adopt, at least partially, at the beginning, the new norms. The regional language starts being substitutes by the standard one: "the regional features start reducing themselves gradually and get totally erased at the majority of the writers at the beginning of the 20th century and afterwards" (Munteanu, Țăra, 1978: 176) (G.C. t.n.).

The process of unification of the Romanian literary norms was a complete process regarding phonetism, morphology, syntax and lexic.

At the phonetic level, there have been modifications in what regards the vowels and the consonants, as well.

We will consider the modifications imposed by *Îndreptarul ortografic, ortoepic și de punctuație*, edited in 1965. Among the norms imposed by this period, several are significant.

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The vowels

a) The passing of protonic *ă* to *a*, in the process of muntenization of the Romanian literary language is marked at Philippide in words like: *zadarnic* (I: 186, 190), *zadar* (I: 197), *zadarnice* (I:183). În older editions there can be found northern versions of these: *zădarnic* (II: 90, 101), *zădar* (II: 103), *zădarnice* (II: 78).

According to the new norms of writing, we write *a* and not *ă* in *pahar*: *pahare* (I: 179). „The forms with *ă* are almost general in Transylvania and Banat, slightly appearing in the Moldavian and Muntenian language” (Gheție, 1975: 575) (G. C. t. n.).

The forms with *ă* instead of *a* or *u*: *zbierățul* (I, 206), *zdrențăroase* (I, 52) are not common at all in the style adopted by the modern language. The poet uses these forms out of stylistic reasons as well in order to show the chaos created along the poetic atmosphere in this point of his creation. The vowel *ă* is replaced by *a* in *hărțăgoase* (I, 193, 205), being preceded by the consonant *h*. This consonant placed in initial position has started to disappear from the Latin language since the 2nd century before Christ. In the modern version, this term appears as: *arțăgoase*.

b) *Ă* is replaced with *e* in *blestemu-* (I: 181); *blestemat* (I: 186); *blestemați* (I: 195), in *necaz* (I: 124); *perete* (I: 183); *am retezat* (I: 164).

c) In the modern era, we use, *ă* not *e* in *băutura* (I: 179). Old forms as *beătură*, *beut* are eliminated from the common usage.

d) The vowel *i* takes the place of *e* in *citi* (I: 55), while forms such as *miera* sau *mera* are replaced by *mira*, as is the situation with: *mirate* (I: 177); *mirarea* (I: 163).

e) *e* is used, not *i* in *greier* (I: 183). In contrast to the new editions, updated to our times, the older editions use forms such as *greer* (II: 79).

The substitution of *e* with *i* is increasingly used in the 20th century. Faithful to tradition, Philippide prefers the *e* forms in words such as: *molatec* (I, 122); *mucnea* (I, 216); *sălbatecă* (I, 234).

The group *chi* is replaced with *che* in: *întortochiate* (II: 36) evolved in *întortochiate* (I: 168), *chiamă* (II: 93) became *cheamă* (I: 191).

f) The transformation of *ă* and *î* into *i* was one of the most rapid phonetic processes, due to the sporadic use of the initial forms in the country. The low usage of these forms was the one that determined the immediate acceptance of the regions' representatives. Here are some examples obtained following modern processing: *intră* (I: 7), not *întră*, *ghicindu-mi* (I: 163), not *gîcindu-mi*, *ridica* (I: 178); *ridică* (I: 163); *ridicare* (I: 160), not the *ă* forms of these.

g) *î* is used, not *ă*, in *întâia* (II: 39), but also in *pînă* (I: 66), according to the norms entailed by the modern linguists and grammarians.

h) The passing from *î* to *îi*, according to the norms of Muntenia subdialect, is well received by the writers of the time, but the initial form is still used with words such as *cîne*, *pîne*. In Philippide's works, the son of the linguist Philippide, one of the founders of the new grammar and one of the creators of modern literary norms, we also come across *mîni* (I: 58, 167), but also its new form: *mîinile* (I: 26).

From the list of words which correspond to this category, the poet from Iași uses *cîne* (I, 96); *cîni* (I, 26); *pîne* (I, 96, 112, 158), *mîne* (I, 116), but also the standardized forms: *cîini* (I: 122), *cîinii* (I: 131), *mîine* (I: 112), *pîine* (I: 111, 112).

i) The forms which have *u* instead of *î* are increasing in the modern literary era, resulting words such as: *umblă* (I: 194) or *umpleau* (II: 40).

j) *u* is used and not *o* în *porunci* (I: 165), avoiding the form *poronci*, used mainly in Moldova and Transylvania.

k) *E* is substituted by *ă* in: *străin* (I: 153, 173), *străine* (I: 168), forms which have alternated until 1953 with *strein*, *streine*. Until then, both were admitted. Although he has his first appearance in 1922, Philippide chooses the Muntenia forms region from the doublet considered as correct by the Academy, not the ones from Moldova, as it could have been expected.

l) *I* is substituted with *u* and *ț* with *s* în *subsuoară*. The post Philippide uses the form *subțioară* (I:162), though. The term *subsuoară* was introduced in 1907, being replaced by *subțioară* in 1924.

m) In Philippide's time, the *ou* hiatus is reduced to *o*, as *nouri* became *nori*. We come across the modern form especially in the poem *Privești cum zboară norii: norii* (I, 155), *nori* (I, 156). The poet abundantly also used the previous form of this term, which has a high frequency, Philippide thus enshrouding his poetry with an old cloak: *nour* (I, 27, 48, 64, 71, 87), *nourilor* (I, 30), *zgîrie-nouri* (I, 214). The term *nouri* seems filled with more poeticity, its old countenance opening a larger perspective towards reception: „DLRLC prefers the Muntenia and Transylvania regions forms, *nour* being seen as the literary variant of *nor*” (Gheție, 1975: 585) (G.C. t.n.).

n) The presence of *-ea* instead of *-i* or *e* can be observed in Philippide's work: *aicea* (I: 54, 234), *atuncea* (I: 73, 176, 187, 189, 228). Philippide insists on using phonetic forms previous to his era, but simultaneously uses new forms: *aici* (I: 31, 161).

In Philippide's work also appear cases in which the diphthong *-ea* is reduced to *-e*, as in the following example: *aice* (I: 187), *pe-aice* (I: 224). Still, the poet also uses the edited form: *pe-aici* (I: 31).

„The forms which have *e* instead of *î*” in words such as „*demineață*, *inemă*, *nemic* are no longer in use” (Ibidem) (G.C. t.n.). Respecting the phonetic features imposed by the Academy, the poet adequately used their new forms: *dimineață* (I: 127), *dimineți* (I: 159, 173), *dimineții* (I: 167, 169), *inimă* (I: 183, 192), *inimii* (I: 156), *nimic* (I: 79, 81).

2. The consonantal system.

a) The labial consonant *b* is hardened in *bătură* (I: 179), the poet choosing this form and not the previous one: *beătură*.

b) The harshness of the consonants *s*, *z*, *ț* is scarcely encountered in the Muntenia region editions published following the literary and linguistic norm settings than within the ones published before. In the first two editions of the poet, we encounter the harshness of *z* în *zădarnic(e)* (II: 78, 84), while the recent present the form *zadarnic(e)* (I: 183, 191).

A relevant example of hardening of the alveolar consonant *s* is *mătasă* (II: 23), term which will be replaced in the recent editions with *mătase* (I: 160). Still, we encounter an old example with hardened *s* also in the new editions, *mătasă* (I: 193). The perfection of rhyme that the poet often attempts in his poetry could explain the presence of this term that was not modified as the linguistic norms of the Muntenia region way of speaking imposed. The pair is in this case composed of the terms *mătasă* and *lucioasă* (I: 193).

S frequently appears in its soft version within words such as *seamă* (I: 151), *seama* (I: 164), *seara* (I: 177), *serii* (I: 175).

c) *Ș* and *j* are no longer hardened in Philippide's era. Even after *Gramatica Academiei* (The Academy Grammar) forbids the hardening of these consonants *acestor consoane*, the poets's father, grammarian Philippide, maintains their usage in hardened form: „The hard treatment of the consonants *ș* and *j* are proper only to Philippide (*jîlt, jîtar, șîpot, șîvoi*)” (Costinescu, 1979: 107) (G. C. t.n.)

Consonants *ș* and *j* followed by *e* are present in a soft form, but words such as: *gușă* (I: 39), *cenușă, scorușă* (I: 111), *platoșă* (I: 152), *vrajă* (I: 175), *grijă* (I: 176), *mreajă* (I: 194), nouns of 1st declension, with the radical in *ș* + inflection *-ă*, where the utterance is hardened. When they are followed by *-ea*, the consonant *ș* and *j* are uttered softly: *așează* (I: 40), *înfățișează* (II: 41).

The consonant *ț* is present in soft utterances such as: *înțeles* (I: 165), *înțelese* (I: 177). Philippide follows the line of the Academy, using soft forms with *e*, and not with *ă*.

d) The lip consonant *p* finds itself in Philippide's work frequently in its hardened form. Here are some relevant examples of the hardening of this consonant: *pîn-* (I: 170), *pîn-atunci* (I: 215), *pîn-la urmă* (I: 110), *dup-un* (I: 62, 152), *pîn-la stele* (I: 201), *dup-amiezi* (I: 159, 160).

e) The hardening of the consonant *r* also appears in the work of the poet from Iași: *străin* (I: 153). The frequent use of this consonant in its hardened position reveals a wilfull effect of the poet, thus managing to reach, at an emphatic lever, reception.

The consonant *r* in its soft position within: *repede* (I: 163), *repezi* (II: 40).

In the old literary language, *r* used to appear in words that in our times use the consonant *l*, their utterance thus becoming softer. Still, *R* managed to maintain itself in terms such as: *turburată* (I: 33), *turbure* (I: 112, 236), *turburi* (I: 135, 169), *turbur* (I: 117). „The Transylvanians and Moldavians mainly use the *l* forms, sometimes along side the *r* ones. [...] Still, the Academy be blamed for deciding to use the *l* forms, due to the fact that these were widely spread, even in Muntenia” (Ibidem: 593) (G. C. t.n.)

We also find contemporary forms, words that contain the consonant *l*, and not *r*: *mi-am tulburat* (I: 113).

f) The consonant *d* is often met in its soft form in Philippide's work, as it can be observed in: *deodată* (I: 153, 183), *dovedeau* (I: 161), *întotdeauna* (I: 159, 164), *totdeauna* (I: 187).

g) *L* appears soft in *evantaliul* (I: 11), *evantalii* (I: 17), dar hardened in *astfel* (II: 40).

h) *T* appears both hardened and soft in philippidean poetry. This consonant *consoană* is soft in *stînse* (I: 182, 189), *stinge* (I: 67) and hard in *stînsă* (I: 83). This hardened usage is used because of a prosodical method, so as the term in discussion to rhyme with *însă* (I: 83), the poet thus managing a perfect rhyme.

By using both modern and old forms, Alexandru Philippide proves itself to be an atypical poet, who does not align to the literary and linguistic. He does not reduce poetry to a sum of rules, but raises it, starting from the traditional to the modern. The pendulation between old and new makes him a part of his. Not wanting to entirely bury the past, the poet plants the new poetry in old soil. Through underlining the different phonetical forms in poetry, Philippide makes an analogy between a grammatical aspect that can have several forms

and the dilemma of the modern man, always faced with the choosing or confronting two completely opposed problems.

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CONSIDERATIONS UPON THE METAPHOR AND THE ANALOGY IN THE ROMANIAN SYMBOLIST POETRY

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Abstract: *The abundance of metaphors and analogies in the symbolistic poetry is closely related to the desire for intellectualization and idealization of the lyric, that the symbolistic movement was promoting. This new concept was adopted differently according to the will and the resources of each poet, making the usage of these figures of speech a factor of individualization.*

Keywords: *symbolism, metaphor, analogy.*

A strict delimitation between the analogy and the metaphor was always a matter of debate. Many studies before came with the idea that the metaphor is an independent figure of speech, not being able to mix with the analogy because the modern rhetoric proved that most analogies can not be turned into metaphors, having their own meaning and style.

But this should not be seen as a break between the two figures of speech, mainly due to the fact that there have been observed many similarities: G. Genette describes the metaphor as a consequence of a process that happens while turning proper facts into figurative speech, so the metaphor is explained as being a result of many comparative transformations.

But rhetoric had already pointed out that the analogy is not a primitive metaphor, but that it should be seen a secondary process of the a syntagmatic development, because the analogy had developed along with the metaphor and not emerging one from the other, so being observed two different figures of speech: one semantically marked and the other one not marked.

In the symbolist writings can be observed an abundance of metaphors, many of them are part of the “in absentia” metaphors, in which the comparison is lacking leaving room for poetical interpretation according to the reader’s appreciation.

The symbolist metaphor is considered to be very complex considering that all possibilities of rendering the implied term are available: the term having a correspondence in the factual reality, or having a correspondence in the connotative speech, or both terms belong to the connotative sphere creating a more ambiguous atmosphere.

The pre-symbolist lyric emphasized the metaphor as following a strict pattern that was based on a logical deduction of assuming a compared term in an unity of two terms, lacking the comparative expressed relation. From a desire of improving the lyrical speech and going beyond the past limits, the Romanian symbolist poets use the analogy in order to create diversity and to avoid the fixed forms from the previous epoch.

The Romanian symbolist poetry is very rich in analogies and metaphors, because in many situations the analogies become the nucleus of the poetical idea, turning the lyrical speech into an intellectual poetry that can not be perceived by all types of readers.

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The analogy consisting in an association of two terms in which one of them is an abstract term and the other one is a tangible term is met in the poetry of Ion Minulescu, Ștefan Petică or Dimitrie Anghel: “În țara mea, tot cerul pare o pată/ De sânge, scurs din rana unui soare./ Ce-abia-și deschide ochii-n zări; și moare/ Ca cei mușcați de o gură-nveninată” (I. Minulescu- *Sonet*)

It is likely that the use of this kind of analogy should have been influenced by Baudelaire's poetry, which was admired and studied by Romanian symbolist poets: “It is not improbable that the relatively big frequency of this type of analogy it has been consolidated on Romanian ground by the prestige which the Baudelarian poetry had among our symbolists, some of them even being translators for his works” (DudaG., 2002, 77)

The association of the metaphorical terms taking part in the analogy is different for each poet, despite the fact that the analogy follows a pattern imposed by the semantic sphere of each element: the compared coming from a connotative semantic area, and the comparative emerging from a denotative area. The link between these terms of an analogy is a varied matter since each reader can find different possibilities to according their feelings and a previous knowledge of the matter.

According to the same kind of relation, the poetry is accepted different because of the metaphorical link between the terms of the analogy, so in the same way the semantic identification instead of clearing the meaning of the words it increases the metaphorical ambiguity that arises from the association of the terms: “E vocea ta/ E vocea tăcerii ce cuprinde/ Întreaga balustradă a naltului balcon./ Ca și o funerară făclie ce s-aprinde/ În mâna unui Rege/ Și-n preajma unui Tron.” (I. Minulescu *Romanta morții*).

The term “funerară făclie” has an odd position regarding the other two terms: “vocea” and “tăcerii”, and this situation creates a metaphorical ambiguity leaving the metaphor opened for interpretation and by this interpretation the metaphorical meaning is extended to the reappraisal of each lector, leading to the enhancement of the symbolic significance.

In Minulescu's poetry there is a preference for the metaphorical analogy, while in the poetry of Dimitrie Anghel and Ștefan Petică the elements of the analogies are more easily to spot by their denotative implication of meaning.

The main idea of the Romanian symbolism was based on the existence of symbols by investing the metaphors with a symbolical status and by creating musicality through the association of words: “Paznicul mi-a-nchis cavoul/ Și-am rămas afară-n ploaie.../ Paznicul mi-anchis cavoul/ Și-am rămas să-mi plimb scheletul/ Pe sub sălciile ude./ Ce mă cheamă și se-ndoaie/ Să-mi sărute golul negru ce-mi plutește în orbite./ Să-mi sărute alba frunte/ Fruntea ce-mi știa secretul/ Aiurărilor trăite/ Și să-mi șteragă de pe oase picăturile de ploaie.” (I. Minulescu *Romanta mortului*)

Another type of analogy is the analogy lacking a term, which was a feature of the French symbolism, but in the lyrical of our country these analogies are a clue of modernity, going beyond the limitation of the boundaries imposed by the traditional poetry.

Lacking the medium term of an analogy is making it hard to be assimilated as an analogy and not as a metaphor, but it is used by many Romanian symbolist poets: “Și sărutările-ți aprinse înseamnă-le pe obrazu-mi pal./ Înseamnă-le la rând, să-mi steie pe veci de pază./ Neclintite./ Ca păsările legendare pe malul lacului Stymfal!...” (I. Minulescu)

Romanță fără muzică); “Serbare zgomotoasă/ Ca-n bălci. Decor banal/ O boltă luminoasă/ Scăldată-n aur pal” (Șt. Petică *Cântecul toamnei*); “Ca o biserică miroasă seninul cucerit o clipă,/ Dar de se trezesc în umbră crinii, vărsându-și boarea lor profană/ Văzduhu-i greu cât n-ar fi în stare vâslind să-l taie o aripă,/ Un trandafir murind se farmă pătând curpîsul ca o rană” (D. Anghel *După ploaie*).

The relationship between the terms of the analogy can sometimes be assumed by the frequent association of their semantic values. These situations are firstly related to the romantic lyric, that has created bonds in the metaphors.

The modernity of the symbolism also comes to light by the innovative poetic techniques having in the centre the metaphor and the analogy. Leaving aside the traditional way, the symbolists believe in creating an analogy even without the existence of a factual inter-semantic relation.

In Minulescu's poetry, most of the poet's concern is focused on the verbal flow of the lyrical speech, not on the emphasize of each metaphor or analogy: “Ți-aduci aminte cum suna/ Ca-ntr-un ajun de sărbătoare?/ Suna ca-n zilele când moare/ Cineva!.../ Suna ca și-azi nencrezător/ În viitorul morților” (I. Minulescu *Celei învinse*)

While other symbolist poets take the analogy to the core of the poetry, recreating each of the poetic images portrayed by these figures of speech: “Afară plouă ca și toamna și-i urât/ Mă uit pe geam ca după tine. și atât/ În mine toate amintirile te-așteaptă/ De aceea mi-i privirea stranie și dreaptă/ Ca-ntr-un copil ce-a adormit plângând/ În mine nu mai este niciun gând” (D. Botez *Singurătate*)

Another element of modernity are the non-metaphorical analogies, in this way the analogies are sustained by supplementary explications, by the relations created among other textual elements that recreate the context: „A coalescent metaphor is reinforced, justified by the analogies that follow, and in this insistence of explanations, of contextual motivation, can be observed one of the features that distinguishes the romantic poetry from the modern poetry: elliptic, allusive expression...” (Duda G., 2002, 83-84).

This analogy is a stage that precedes the modern metaphor and the metaphorical analogy, turning this figure of speech into a quite isolated type of analogy, but it has to be mentioned the fact that an abundance of these is mainly encountered in the Romanian poetry of XVII- century: “The absence of the metaphorical analogy is not an aesthetic mistake, but the symptom of a mentality belonging to an entire generation” (Zamfir M, 1976, 163).

Despite this approach to a poetry coming from the past, the symbolist non-metaphorical analogy is linked to the semantic relation of the terms, in a very different way than it happened in the pre-romantic poetry.

The step forward to modernism comes more from the structure of the analogy, and from the modern poetical techniques in creating it, than from the resemblance to a metaphor or the lyrical means of dissimulating an analogy into a metaphor.

Following the same pattern Minulescu's poetry is full of analogies that do not seek to resemble to a metaphor or to become a complex figure of speech, for Minulescu the analogy is an instrument used in order to emphasize his poetical style.

Minulescu's lyric makes use of oral discourse, it is always concerned of his tone and he tries to create a communication between the ideas of the poem and the reader, using the analogy as a form of dialogue: “Unde-i sfântul?/ Unde-i sfânta fără nume?/ Să ne spună,/

Pentru cine sună-ntr-una clopotele de trei ani?/ Cui trimitem noi atâtea lumânari/ Și-atâția bani?/ Unde-i sfânta iertătoare de păcate?/ Să ne spună.../ Și-ntrebările mulțimii răzvrătite/ Se ridică/ ca și valurile mării frământate de furtună,/ Și-n orașul cu trei sute de biserici/ Parcă pică din văzduh amenințarea:/ -Să ne spună...să ne spună” (I. Minulescu *În orașul cu trei sute de biserici*).

The analogies that can be seen in Minulescu's poetry most of the time are very stupendous due to the association of terms that sometimes goes beyond the normal sphere of semantic relation which is a result of poet's lyrical loquacious.

This distortion of the term to which it is compared it is a feature that comes from the baroque poetry, something that Ion Minulescu lifts to a level of awareness by involving the reader in his work and by assigning him the role of moderator: “a feature in which it can be seen the mark of an undeniable baroque character of Minulescu's poetry” (Dimitriu D, 1984, 255).

The Minulescian analogy puts the compared and the compare into an odd relation by relating them to a derisory reality that takes the analogy to turning it into a mean of creating humour and along with this becoming a mundane figure of speech: „Mă-ntreb și nu pot să-mi răspund/ De ce-n credința mea m-afund/ Ca luna-n fundul unui lac./ Când lacul nu-i decât minciuna/ Cu care ne-amăgește luna/ Și stelele, când se prefac/ În licurici/ Gângănii mici/ Pe care noi/ Când încercăm, din lac, să-i prindem,/ Zadarnic mâinile ne-ntindem/ Că nu găsim în lac decât...noroi!...” (I. Minulescu *Rânduri pentru credința mea*).

The depreciation of the symbol „luna” by comparing it to the bottom of a lake full o mud, is an example of the Minulescian way of diminishing the compare, and associating it to a earthly element unlike other symbolist poets like D. Anghel or Șt. Petică, who seek to appreciate the compare term by placing it into valuable relations: “Furtună! Tu-mi întinzi o mână mică,/ Ți-e teamă și te ghemui lângă mine/ Sfiasă ca un pui de rândunică,/ Și ploaia, răpăind grăbită, vine./ Ți-e părul ud și fața toată udă,/ Alergi cu mâna caldă-n mâna mea./ Miroase câmpu-a grâu și-a iarbă crudă,/ Și tremuri și ești albă ca o stea.” (Șt. Petică *Furtuna*); “În orașu-n care plouă de trei ori pe săptămână/ Orășenii, pe trotuare,/ Merg ținându-se de mână,/ Și-n orașu-n care plouă de trei ori pe săptămână,/ De sub vechile umbrele, ce suspină/ Și se-ndoaie,/ Umede de-atâta ploaie,/ Orășenii pe trotuare/ Par păpuși automate, date jos din galantare.” (I. Minulescu *Acquarelă*).

Among his contemporaries Minulescu is the only one who takes great pleasure in altering the relation between the symbol and the correspondent by creating unexpected associations, by diminishing the impact of the figures of speech, by taking the metaphor to a level beyond the ordinary and by creating jocularity even in sad situations: “A murit dresorul de sticleți!.../ A murit dresorul, fericit/ Că sticleții lui/ Copiii nimănui/ L-au stimat și l-au iubit.../ Și că el a scos din ei/ O falangă minunată/ De maeștri cântăreți/ Nu țârcovnici mititei,/ Ca dresorii de-altădată!.../ Căci e drept că-n viață lucrul cel mai greu/ E să-și piardă omul vremea cu sticleții,/ Ca să pună la curent analfabeții/ Cu ce-a neglijat să-i pună Dumnezeu!...” (I. Minulescu *Moartea dresorului de sticleți*)

Considering all these distinctive features, Minulescu's style is very modern one, taking the Romanian poetry one step forward to a next generation: “the Minulescian

poetical style leads to the baroque, by the common taste for ostentatious and for the surprise element” (Duda G, 2002, 91).

The adaptability of these two figures of speech: the metaphor and the analogy, makes them change their use and interpretation being able to become means of conveying feelings and emotions, but also being able to sustain and hold the center of gravity in each lyrical creation.

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STYLISTIC ASPECTS IN PSEUDO-KINEGETICOS

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Abstract: *This study is focused on the research of the stylistic aspects that can be identified in Pseudo-Kinegeticos. The author uses mostly epithets, enumerations and inversions in order to create his phrases. The text has a special rhythm which makes Odobescu's work look like a poem without verses.*

Keywords: *figures of speech, masterpiece, equability.*

The essay *Pseudo-kinegeticos* can be difficult to understand for readers who are not familiar with the frequent changes of setting. Only those who want to know more or understand the connection between insignificant facts can finish this book without feeling bored. This masterpiece must be read in silence, having the mind eyes activated in order to see the beauties of the imaginary trip and the author's scientific efforts. The world in *Pseudo-kinegeticos* is full of beautiful and harmonious sounds which can reveal the real Odobescian style once they are identified.

The way the author separates his work in 12 chapters represents an essential aspect from a stylistic point of view; each chapter has no title, but a familiar, funny and brief description of the content: eg.: „I. Să mă încurc oare și eu în calea vânătorilor? – Cartea ta și Precuvântarea mea. – *Utile dulci* sau Sosii și d-l Socec. – Ce zice Nimrod despre podagra mea. – Arcadia pe câmpul Bărăganului. – De la moș Doru, drept în pustii. – La conac! – Vai de bietul Gogoli, ce era să pață!” (Odobescu, A., 1955: 123).

At first sight, the chapters and their content seem not to have any connections, but the way the author succeeds in getting them together, makes this masterpiece be so different from any other work in the Romanian literature. *Difficiles nugae* (difficult things) is the expression chosen by the author in order to indicate the main theme of the whole text.

Odobescu creates this link between ideas through some “tricks”: he addresses himself in a familiar way, he keeps a serious speech which he combines with jokes and sarcasm, he uses folk expressions and Romanian proverbs; he mixes the archaisms with the neologisms; he does his own translations from Latin, Greek, French, German and English, but he also keeps the original fragments in his work.

The expressivity of the text is given by the existence of the figures of speech:

epithets:

The most frequent epithet is the word *dulce* which Odobescu used all his literary career: *dulci și duioase visări* (128); *dulci mulțumiri* (131); *dulcele cuib* (140); *dulcea limbă* (140); *dulcelor dezmierdări* (144); *cugetărilor dulci și duioase* (149); *dulce răpire* (164); *dulcea viață* (208).

If we classify the epithets according to their physical and moral aspect, we can identify: physical epithets: *susur noptatic* (130); *sunete ușoare și nedeslușite* (130); *slabă suspinare* (130); *brâne șerpuinde* (130); *scânteile strălucitoare* (131); *vâlvoare roșiatică* (131);

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bânda turturică (140); *vorbe blânde* (146); *undele limpezi* (141); *simțiminte adânci* (154); *aburoasele sărutări* (164); *miresmele răcoroase* (206); *zgomotoaselor amăgiri* (208), etc; moral epithets: *farmecul tainic* (130); *suflete duioase* (130); *drăgăstos necaz* (131); *amoroase porumbițe* (140); *farmec amoroș* (141); *rouă întăritoare* (149); *piscuri furtunoase* (151); *amăgitoarea pradă* (167); *zadarnice doruri* (172); *vuiet armonios* (175); *vibrațiunile melancolice* (176); *abureala pătrunzătoare* (206); *învietoarele plăceri* (208); *nori posomorâți* (214), etc.

enumerations:

- of adjectives: *desfătare vânătorească mai deplină, mai nețârmurită, mai senină și mai legănată* (128); *căței cari aveau cap mai mare, bot mai larg, nări mai deschise, urechi mai subțiri și mai bine croite, piept mai lat, picioare mai lungi, coadă mai groasă la rădăcină și mai subțire la vârf* (145); *cugetările cele mai nobile, cele mai puternice, cele mai grațioase* (150) etc.;

- of nouns: „*cetele nesocotite de arcași și de lănceri, cârdurile nenumărate de zburătoare, turmele nesfârșite de animale*” (165); *le-a istorisit multe și mărunte despre literatura, muzica, instrucțiunea și politica României, dupe ce le-a vorbit pre larg despre dascălul Lazăr, despre Alexandru Voda Ghica, despre mitropolitul Dosoftei, despre Tudor Vladimirescu, despre meșterul Manole, despre Ianache Văcărescu și despre alții mulți câți în Christos s-au botezat pe pământul românesc* (181); *pe sub dânsul se rânduiau, ca trepte ale unei scări de uriași, plaiul Răboiului, munții Neharnița, ambele Muse, Macieșul, Brezeul, Piatra Penei, Carâmbul și multe altele mai așezate* (221), etc.

The enumerations represent a feature of the Odobescian style, which are needed in the construction of his equilibrated phrase. In order to do so, the writer uses more adjectives and nouns.

inversions:

înălților munți (151); *dalbei regine* (151); *măiestrită eleganță* (153); *nobilului animal* (153); *misterios efect* (154); *pietoasa mirare* (154); *simpla și reala natură* (154); *legendara vânătoare* (155); *însuflețitelor sculpturi* (159); *împărătescul simulacru* (159); *voiosul și semețul cântic* (165); *fieroasă mândrie* (190); etc. Odobescu likes inversions, most of them being also epithets; in this way the sentences become more poetic, some words are better emphasized; one can observe how the author chooses his words and phrases carefully.

The comparisons and personifications are used more when the writer presents the bisocean's fairytale. In the other chapters of *Pseudo-kinegeticos* the comparison and personification appear in descriptive sequences of landscapes: *razele sclilesc ca aurul* (141); *cerul se încinge* (131).

Some readers see from the beginning that Odobescu's phrase is melodious. This thing happens because there are other elements which „catch” the reader's eye: the way the words, the expressions, the events, the descriptions are written. The sonority of the words, the right number of words in a sentence and the harmonious way of putting the sentences in a phrase create the artistic effect over the reader.

The following examples are going to demonstrate the above statement. The fragments chosen from the text are arranged as verses in a poem:

The bisocean's response to the German who fell off the horse can be written this way: *Lasă, domnule; / nu e nimica, / că ai căzut pe spate / și te-ai răzimat în coate. / Rău era dacă cădeai pe brânci, / că puteai nasul să ți-l frângi.* (231).

The rhyme between the words *brânci* – *frângi* is obtained by putting the verb at the end of the sentence. The cadence is also given by the two verbs *cădeai* and *puteai*.

The reader's senses are awaked by dynamic descriptions which contain sudden changes of images, sounds and situations. All the words have a certain place in determining the rhythm and the sonority. In order to prove this idea, we took the words in the text and separated them in independent verses:

I.a. *Și-n adevăr,*

să sedem strâmb

și să judecăm drept:

oare

b. *ce desfătare vânătorească*

mai deplină,

mai nețărnută,

mai senină

și mai legănată în dulci și duioase visări,

c. *poate fi pe lume decât aceea*

care o gustă cineva

când,

prin pustiile Bărăganului,

căruța

în care stă culcat

abia înaintează pe căi fără de urme?

II. *Dinainte-i e spațiul nemărginit;*

dar valurile de iarbă,

când înviate de o spornică verdeață,

când ofilite sub pârlitura soarelui,

nu-i însuflă îngrijirea nestatornicului ocean.

III. *În depărtare,*

pe linia netedă a orizontului,

se profilează,

ca moșoroaie de cârțițe uriașe,

mobilele,

a căror urzeală e taina trecutului

și podoaba pustietății. (128-129)

The words *în adevăr* prepare a rhetorical question and they are doubled by the presence of the adverb *oare*. The author uses some comparative degree adjectives which change the accent on the penult syllable: *mai deplină*, *mai nețărnută*, *mai senină*, *mai legănată*. It is created a balance between the central point of the argumentation *desfătare vânătorească* and the visual images that contribute to the delineation of the background in which the hunt is going to evolve. The scene contains words from the lexical field of nature, words that have a close or medium vowel, or even an open one: *pustiile*

Bărăganului; valurile înviate – valurile ofilite; spornică verdeață; pârlitura soarelui; nestatornicului ocean; cârtițe uriașe; taina trecutului; podoaba pustietății.

The nouns and the adjectives sustain the energy of the fragment. Regarding the verb, the following observations can be made: the word *profilează* is the only neologism, while the others belong to the main field of words; *gustă* is used in a metaphoric way.

The adverb *când* confers movement and balance to the main sentence:

“când,
prin pustiile Bărăganului,
căruța
în care stă culcat
abia înaintează pe căi fără de urme.”

An attributive clause is inserted between the subject *căruța* and the predicate *înaintează*, with the purpose to make the language more melodious.

The symbol of the infinite is present here due to the adjective *nemărginit* but also due to the noun *ocean*; these two words suggest at an emotional level the author's love for his childhood places, which remain the same even if the time has passed. In order to emphasize the absence of bounds, Odobescu inserts in the text along with the word *ocean* its antonym *pustiile* (meaning *desert*). The aridity of the field is associated with the delusive presence of the water, because in a metaphoric way Odobescu creates the connection between spring and summer, as he does with the following verses: *când înviate de o spornică verdeață, /când ofilite sub pârlitura soarelui*. The appreciative epithets contribute to the creation of a dynamic and spatial scene and the adverb *când* introduces the contrast between ideas. The antinomy between epithets is obtained by using the prepositions *de* and *sub*. The first preposition introduces an object expressed by a noun which is preceded by the evocative *spornice*, and *sub* emphasizes the physical feature of an abstract concept: *pârlitura soarelui*.

The next phrase starts with a short: *În depărtare* which announces the change of perspective and which is followed by the words *pe linia netedă a orizontului*; these words are written in front of the verb *se profilează* which accentuates the idea of expanding the space. The comparative expression *ca moșoroaie de cârtițe uriașe* is also written in front of the noun *mobilele*, which is also the grammatical subject of the phrase. In order to establish the balance of the construction Odobescu uses an attributive clause made of abstract nouns: *a căror urzeală e taina trecutului și podoaba pustietății*. The author chooses carefully these metaphors that generate aesthetic emotions and they are written at the end of the phrase in order to emphasize the idea of immortal landscape.

At first sight, the analyzed fragment could be considered a digression which is so familiar to the author, but once the text is split into verses like a poem, it suddenly reveals a special rhythmicity. The table below contains the number of syllables from each group of words that form a verse:

				III.
a.	b.	c.		
	10 syllables			
4 syllables	+ 4 syllables	6 + 5 syllables	4 + 7 syllables	5 syllables
4 syllables	6 syllables	8 syllables	8 syllables	13 syllables

6 syllables	4 syllables	1 syllables	13 syllables	5 syllables
2 syllables	6 + 8 syllables	10 syllables	4 + 4 + 8 syllables	13 syllables
		3 syllables		4 syllables
		6 syllables		
		7 + 7 syllables		

Even if Odobescu's writing seems spontaneous in *Pseudo-kinegeticos*, the above example proves the opposite: the author searches intentionally for the most suitable words in order to make his text more melodious. The experience of translating texts written by the ancient classics helped him improving his style of writing.

From a stylistic point of view *Pseudo-Kinegeticos* is "a poesy that only misses the rhyme in order to be a real poem. The linguistic means and the stylistic techniques indicate that Odobescu's style has a mature originality and that the literary language (in a critical moment) grew from the folk language and got improved in front of all the languages of the ancient civilizations as Al. Odobescu proved in *Pseudo-Kinegeticos*". (Ionescu, Florica, 1958: p. 262-263).

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LES CODES DE LA LANGUE ET LA DYNAMIQUE DU TEXTE LITTÉRAIRE (I)

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Résumé: *Le passage de la communication quotidienne à la communication artistique suppose une transformation de figuration et de symbolisation du langage. On y parvient en opérant sur les codes selon lesquels fonctionnent les trois niveaux de la langue, le rôle intégrateur revenant, pour les cas de surlicitation et de déviation, à la loi de la compensation des codes.*

Mots clé: *figure, déviation, surlicitation, code, esthèse.*

1. Le métabolisme littéraire (la genèse et le fonctionnement des métaboles) doit être perçu de la perspective de la langue comme système (l'une des vérités auxquelles est parvenue explicitement la recherche structuraliste) qui met en scène: des éléments, des relations, une structure, des niveaux de structuration. Puisque le système linguistique est un système dynamique (établi comme langue et fonctionnant comme parole), les règles de mouvement des éléments au cadre du système se constituent en véritable code.

Le principe de la hiérarchisation structurelle (il n'y a pas de syllabe sans phonème, mot sans syllabe, phrase sans mot etc.) montre, en revanche, le fait que les unités de la langue se distinguent aussi du point de vue quantitatif – à partir des unités minimales jusqu'aux macro-unités. Selon ce principe, on peut concevoir un niveau en fonction de la nature et de la manière d'agencement des unités. En passant sur cet analytisme rigoureux et s'appuyant sur le caractère itératif des règles qui, en effet, engendrent un nombre considérable de structures, Noam Chomsky a montré que „Ce système peut être analysé en trois composantes principales d'une grammaire générative: les composantes syntaxique, phonologique et sémantique” (Chomsky, 1969:21). On comprend que le niveau phonologique porte sur la composante expressive, le niveau sémantique concerne l'investissement sémantique de l'expression et le niveau syntaxique se situe sur l'axe syntagmatique, celui des combinaisons de la théorie de Jakobson.

L'apparition de la pragmatique (laquelle, au niveau des années 40, était appelée par Charles Morris sémiotique) avait, elle aussi, délimité trois niveaux: le niveau sémantique défini à travers les relations des signes avec les objets qu'ils désignent (les référents), le niveau syntaxique (la relation entre les signes) et le niveau pragmatique (la relation entre les signes et leurs utilisateurs) (voir aussi Ionescu, 1992:221). Mais, parce que la pragmatique a réussi depuis quelque temps s'assumer le statut d'une nouvelle science de la communication, explorant aussi la composante transphrastique de la linguistique textuelle, la délimitation réalisée par Chomsky reste représentative pour les codes de la langue. Il faut préciser que l'analyse du texte littéraire dans la perspective des codes de la langue ouvre de nouvelles perspectives dans l'exploration des fondements de la communication artistique.

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2. Les choses ont toujours été ainsi, constituant la structure objective de la langue. Seulement ont-elles été entendues de manières différentes.

Ainsi, Aristote, dans sa *Poétique*, définissait, peut-être pour la première fois, le concept d'écart au langage commun: „ainsi, en s'écartant de la forme commune et de l'utilisation habituelle, ces mots feront que la langue ne soit pas banale” (Aristote, 1957:7).

Le concept d'*écart* (déviation) est devenu très utilisé dans l'époque moderne. Ainsi, Jean Cohen, dans sa *Structure du langage poétique*, montre que „la non-pertinence représente une violation du code du mot (...) la métaphore représente une violation du code de la langue et se situe sur le plan paradigmatique” (Cohen, 1968:108, v. aussi 1970:4). Certains stylisticiens, en suivant Paul Valéry, ont cherché de dissocier la poétique du pathologique: „Cependant, nous avons montré nous-mêmes comment il est nuisible de comprendre l'écart / la déviation comme phénomène pathologique; en écrivant que le style était une faute intentionnelle, Paul Valéry ne savait pas quelles voies dangereuses il ouvrait à certains stylisticiens” (Dubois, 1974:89).

En dissociant entre la fonction transitive (de la communication normale, quotidienne) et la fonction réflexive, à travers laquelle le poète projette sa subjectivité dans le langage, Tudor Vianu concevait le style comme un ajout de subjectivité (individualité, originalité): „l'ensemble des notations qu'il ajoute à ses expressions transitives et par lesquelles la communication acquiert une manière d'être subjective, ajoutée à son intérêt proprement-dit artistique. Enrichies avec ces ajouts, les expressions de la langue nous introduisent dans l'intimité d'une individualité” (Vianu, 1968:35).

Mais l'ajout qu'envisageait Vianu était un résultat d'une intentionnalité artistique, ce qui signifie le passage des actes de langue, qui constituaient le texte, dans la sphère de l'illocutionnaire. Mais le problème du style est comment y parvient-on, comment produit-on ces notations, quelle en est la nature et, en somme, comment se produit la différence par rapport au plan transitif qu'ils utilisent quand même.

Une troisième acception de la projection stylistique est „le style en tant que choix des faits de langue”, ce qui, dans la vision de Jakobson, signifie la projection des unités de l'axe de la sélection sur celui de la combinaison.

L'axe de la sélection est l'axe paradigmatique et le créateur doit choisir parmi le paradigme d'un lexème ou, plutôt, du paradigme d'un champ sémantique (des séries synonymiques, des structures de composantes etc.). La sélection, dans le langage ordinaire, se fait en conformité avec les restrictions sélectives instituées par la règle de la compatibilité. Devancer cette règle, on verra, suppose assumer (s'appropriier) le code sémantique, ce qui mène à engendrer la valeur suggestive des combinaisons.

Parmi ces trois principales approches de l'impact stylistique, celle du style comme écart, comme déviation, comme on l'a vu, a connu le plus grand nombre de nuances durant l'époque moderne. On a institué le concept de norme et de déviation / écart par rapport à la norme. Les linguistes stylisticiens ont réservé à la norme des descriptions générales, correctes du point de vue scientifique, mais n'ayant pas d'ouvertures applicatives.

Ainsi, Eugen Coșeriu conçoit-il la norme comme une modalité par laquelle le système s'actualise dans la parole, faisant distinction entre la norme générale, socioculturelle, individuelle et interne. Ces normes sont décrites plutôt comme étant des coutumes du langage, non pas comme des règles concrètes de manifestation de celui-ci. Si

on fait des références aux règles, on tombe de nouveau sur le pathologique: „Ainsi, les écarts prescrits dans la réalisation de la dimension phonématique du texte, dans son volet sonore (*prevéderi* au lieu de *prevedéri*), dans le déroulement de la fonction dénomminative (*Băiatul lor este un elev iminent.*) ou dans l’accomplissement de la fonction prédicationnelle (*El își aduce aportul la...*) sont seulement des erreurs résultant de la méconnaissance de la langue par le sujet parlant, de son manque d’instruction” (Irimia, 1999:47). Ces écarts, certes, peuvent-ils être des éléments de style lorsqu’ils caractérisent le parler d’un personnage, mettant en évidence son niveau d’instruction. Mais, comme on le verra, le concept d’écart ne fonctionne pas seul et il ne se réduit pas seulement à cela.

3. Pour reprendre: trois niveaux de la langue (phonétique, sémantique et syntaxique) et trois types de codes qui se manifestent en tant que principes, règles, restrictions, compatibilités. Ce qui est important c’est qu’il y a trois attitudes à l’égard de chacun de ces codes: respect, surlicitation et écart. Ces attitudes par rapport aux codes ne fonctionnent pas au hasard, mais en conformité avec la loi de la compensation des codes.

Elle impose que, chaque fois que l’un des codes n’est pas respecté (d’habitude c’est le code sémantique) il faut qu’au moins l’un des autres soit respecté et / ou surlicité. Sinon, la communication ne parvient pas à transmettre un message, aboutissant seulement à des bizarreries linguistiques, même si, sous l’empire de la liberté, certains appellent ça poésie.

3.1. Le code phonologique et ses figures. Comme on l’a montré, il se constitue comme un système de règles et de principes qui sont supposés ensemble dans le fonctionnement de ce que Saussure appelait „images acoustiques”. Ces diverses règles, dont certaines sont spécifiques au roumain, constituent ce qu’on appelle „la norme phonologique”.

3.1.1. Le principe de la linéarité ou de la successivité caractérise, en fait, tous les niveaux de la langue mais, étant imposé par les traits physiques de l’image acoustique, il se manifeste de façon plus évidente au niveau phonologique. C’est l’un des deux principes fondamentaux de la langue (à côté de l’arbitraire du signe linguistique) décrits par Saussure dans son Cours de linguistique générale.

Selon ce principe, les unités de la langue se succèdent, formant une chaîne. Au niveau phonologique, „les signifiants acoustiques ne disposent que de l’axe temporel, leurs éléments se présentent l’un après l’autre; ils forment une chaîne (...) dès qu’on les représente en écrit (...) on remplace la succession temporelle par la ligne spatiale des signes graphiques” (Saussure, 1998: 89). On respecte ainsi la succession avec laquelle les ondes sonores se propagent dans le temps.

Le non-respect de la succession phonétique (un son ne respecte pas sa place dans la succession) définit la métathèse. Toutes les mathèses ne caractérisent pas l’illettrisme des sujets parlants. Certaines sont entrées dans l’usage par une utilisation fréquente, dans l’évolution de la langue. Ainsi, du latin: *formosus* – *frumos*, *integer* – *întreg*, *paludem* – *pădure*; *populus* – *plop*, *plantaginem* – *pătlagină*, *pulmones* – *plămâni*, *sternutare* – *strănuta* etc. Du slave ancien: *molitvā* – *moliftă*, *protiv* – *împotriva*.

Certaines métathèses, produites sur le terrain roumain, se sont imposées dans l’usage (*nas bocârnat* – *nas borcănat*), *pogorî* – *coborî*, d’autres sont restées dans l’usage populaire ou régional: *blodogori*, *căplăug*, *cilivizat*, *crastavete*, *gâniaț*, *hinoptism*, *lăcrămație*, *mîljoc*, *moliftă*, *poclon*, *polecără*...

À côté de la métathèse, comme procédé de dislocation des sons, il faut rappeler l'anagramme, utilisée le plus souvent comme modalité d'obtenir un pseudonyme, en mélangeant les sons d'un nom propre : *Petru Maior – Mitru Perea, Ion Budai Deleanu – Leonachi Dianeu...*

3.1.2. La règle de la limitation (de la segmentation) de la chaîne phonique. Celle-ci n'est pas, dans la prononciation, un continuum, du début jusqu'à la fin, mais elle est segmentée en unités de dimensions raisonnables, marquées par les pauses nécessaires pour refaire le flux phonateur. Ces segments s'appellent des mots qui, pour les causes mentionnées ci-dessus, ne peuvent pas être trop longs.

Cette règle est très importante, puisqu'elle implique la notion de mot, fondamentale dans la stylistique : "Voilà pourquoi est-il nécessaire de définir premièrement cette unité supérieure, le mot" (Dubois, 1974:66). Mais la définition offerte par les stylisticiens est loin des exigences des linguistes: „unité discrète et donnée, constituée d'un ensemble de signes graphiques disposés dans un ordre pertinent et admettant la répétition" (Ibidem:69).

Les linguistes eux-mêmes, dans le contexte où tout le monde a l'intuition de ce que signifie le mot, s'embrouillent dans les exigences: „mais le problème du mot en linguistique est loin d'être clair. Dès l'époque de Saussure on avait proposé plusieurs définitions de cette unité linguistique. Leur nombre a augmenté avec le temps et la seule chose sur laquelle les linguistes sont d'accord est qu'il n'y a pas de définition qui réussisse contenter tous" (Ionescu, 1992:148, aussi Zugun, 1983, note 50).

Théoriquement, il fallait surmonter plusieurs obstacles : rapporter le mot aux parties du discours composées, aux éléments d'une flexion analytique et à celles des unités phraséologiques. Donc : un mot ou plusieurs mots : *primăvară, floarea-soarelui, rea-voință, locotenent-colonel, Curtea de Argeș* ?

Le problème a été posé par certains linguistes en comparant les langues entre elles : lat. *cantabo*, fr. *je chanterai*, rom. *voi cânta*. Mais la situation dans une langue ne justifie pas celle de l'autre langue, même si celles-ci sont apparentées.

La Grammaire de l'Académie, par exemple, dans son premier volume, appelé *Le Mot*, rappelle le caractère de signe linguistique autonome, les mots composés et les locutions (GALR, I, 2008 :8) mais elle ne fait pas la dissociation entre les différents types de mots composés. Pour une solution correcte, il faut faire la différence, que les linguistes n'ont pas toujours faite, entre mot et signe linguistique : les notions ne se superposent pas dans la dynamique de la langue. Le signe linguistique a, dans l'acception de Saussure, un caractère dual : expression sonore et le contenu significatif. En tenant compte de cela, on peut conclure que, dans le cas des noms composés ci-dessus on rencontre les situations suivantes : *primăvară* = un mot (se comporte dans la flexion comme un seul mot – *primăverii*, non pas **primeiveri*), un signe linguistique *floarea-soarelui* = deux mots (on n'a pas **floarea-sorilor*, au pluriel), un signe linguistique (le sens de chaque mot a été remplacé par le sens référentiel de l'unité entière) ; *rea-voință* = deux mots (nous avons *relei-voințe*, nous n'avons pas **rea-voinței*), un seul signe linguistique ; *locotenent-colonel* = deux mots (*locoteneți-colonei*), un seul signe linguistique ; *Curtea de Argeș* = trois mots, un seul signe linguistique. La même situation pour : *aș fi venit* = trois mots, un seul signe linguistique, *a o lua la sănătoasa* = un seul signe linguistique, exprimé par plusieurs mots.

Les ouvrages de stylistique n'ont pas mentionné ici l'existence d'une figure qu'on doit appeler *phrasème*, représentée par les unités phraséologiques ayant une prononcée dimension expressive : *la paștele cailor* (=nicipodată); *cât ai zice pește* (=rapid); *cu capul în nori* (=nerealist); *cu mintea întreagă* (=normal), *ca ochiul mortului* (=nemișcat)...

3.1.3. Le principe de la répétition alternante est imposé, dans ses fondements, par la double articulation. Les phonèmes du roumain, comme d'ailleurs ceux des autres langues, sont dans un nombre limité, relativement réduit. Un nombre élevé, mais aussi limité, est représenté par les unités lexématiques (le dictionnaire Thésaurus d'une langue a quelque 500 000 mots) qui sont, en essence des chaînes combinatoires très diversifiées. La modélisation mathématique d'un tel phénomène a mené à des études statistiques, en établissant la probabilité des indices de fréquence pour chaque phonème (cf. Rocerici Alexandrescu, 1968: 27-30).

Comme on le verra au principe suivant, celui de l'économie de la langue, une langue ne saurait avoir seulement des mots formés de voyelles ou, ce qui est encore plus évident, seulement de consonnes. Cela signifie que les sons d'une langue, qui, dans le contexte lexical, participent ensemble au sens, deviennent des phonèmes, et ils doivent alterner. Cela se produit de façon aléatoire, et lorsqu'on cherche certains voisinages (permis par le déterminisme de la base d'articulation) on obtient ce que les stylisticiens appellent métataxes.

L'une des plus importantes est *l'allitération*, consistant à obtenir des effets euphoniques, suggestifs par rapport au message, par la répétition de certaines consonnes : *Prin vulturi vântul viu vuia*; *Și zălele-i zuruie crunte* (Coșbuc); *Văjiind ca vijelia și ca plesnetul de ploaie* (Eminescu); *Pe pernă au nins/Visele, vrerile, verile* (Pillat).

L'esprit analytique des stylisticiens y est allé plus loin encore, décrivant comme espèces de l'allitération le lambdacisme (la répétition de la consonne *l*: *La slaba lumină ce-o vede lucind* – Eminescu), le polysigma, lorsqu'on répète la consonne *s* (*Pour qui sont ces serpents qui sifflent sur vos têtes* - Racine); la tautophonie, l'allitération qui surcite le code phonologique: *Ca să privească lumea mirare rai în rai* (Alecsandri); on peut aussi y mentionner le iotacisme (la répétition de *i* semi-voyelle), le mitacisme (la répétition de *m*) etc.

L'assonance poursuit les mêmes effets, s'appuyant surtout sur la musicalité des voyelles, par leur succession, d'habitude en position accentuée: *Ale turnurilor umbre peste unde stau culcate* (Gr. Alexandrescu); *Căci unde-ajunge nu-i hotar* (Eminescu); *Lumina lunii pline alunecă în casă* (Pillat).

Toujours dans un but euphonique, en violant le code phonologique, on a obtenu de nouveaux lexèmes en épargnant l'effort de la base articulaire. On a ainsi obtenu l'épenthèse (l'insertion d'une consonne sans fonction phonologique, parce que le sens du mot existait aussi sans elle): *slană – sclană, codobaltură, fitecine...*

La prothèse consiste à ajouter une voyelle, au début du mot: *român – aromân, ista – aista, lăută – alăută, mirosi – amirosi...*

Le diplasiasme suppose le redoublement d'une consonne, de façon injustifiée: *înnainte, se-nnalță...*

Selon le principe de la similarité, on produit parfois des expressions en vertu de la ressemblance entre les mots (la paréchèse - *Ala bala portocala*).

Par attraction paronymique, on parvient à confondre certains mots: *covertă – corvetă, elida – eluda, libret – livret, manej – menaj, releva – revela...*

3.1.4. Le principe de l'économie de la langue est le plus important principe impliqué dans le fonctionnement du niveau phonologique, ayant des applications aux deux autres niveaux aussi.

Généralement, on sait que la production au niveau mental des sens qui vont être communiqués est beaucoup plus rapide que la succession des unités d'expression (phonèmes, syllabes, mots, énoncés...) qui „attendent leur tour”, selon le principe de la linéarité ou de la succession, chacune nécessitant du temps pour sa production.

C'est pourquoi le principe de l'économie procède à raccourcir les unités d'expression dans les limites imposées cependant par le besoin d'assurer l'intégrité du message.

Pour reprendre: le principe de l'économie de la langue est fondamental dans la production du niveau phonologique. Le facteur énergétique engendrant la prononciation c'est la pression pulmonaire, poussant l'air dans l'appareil articulaire (les cordes vocales).

Si une langue avait des mots formés seulement de voyelles (voyelle = son produit par le courant d'air qui passe libre – sans aucun obstacle – à travers le canal phonatoire; DEX, 2012: 1204), le canal phonatoire resterait toujours ouvert, et la pression phonatoire se détendrait assez rapidement, compromettant ainsi la phonation. Les consonnes ont dans la langue le rôle d'économiseurs, puisqu'elles ont le rôle de fermer périodiquement le canal (les occlusives), de le resserrer (les fricatives et les affriquées). On obtient ainsi la catastase (la rétention, la conservation, le maintien) de la pression phonatoire. Et, au rythme de la respiration, on peut maintenir le fonctionnement continu de la phonation. On comprend ainsi pourquoi il n'y a pas de langues aux lexèmes exclusivement vocaliques ayant une phonation métastatique.

À part ce mécanisme naturel de fonctionnement, au niveau phonologique on rencontre aussi d'autres manifestations de ce principe. Comme figures, on rencontre: l'apocope (élimination d'un son à la fin du complexe lexical: *Niciodat' n-ai ajuns pân' la mine*); la synalèphe (la superposition des voyelles finales et initiales lors de l'impact interlexématique: *Lună, tu, stăpân-a mării; Să-ncercăm marea cu degetul*), la syncope (la suppression d'une voyelle non accentuée inter consonantique: *perină – pernă, pare că – parcă...*); la synérèse (la contraction dans la parole des voyelles situées à l'intérieur des mots: *alcool – alcol, cooperativă – cooperativă...*); l'aphérèse (la suppression de la voyelle située au début du mot: *astămpăra – stămpăra; acela – cela...*).

L'existence des diphtongues et des triphthongues par lesquelles, dans une succession vocalique, l'une des voyelles transforme l'autre en semi-voyelle pour l'encadrer dans les limites syllabiques tient toujours du principe de l'économie de la langue.

3.1.5. Le principe physiologique est celui du déterminisme de la base articulaire, qui montre que certaines successions sonores ne peuvent être prononcées par la base articulaire des Roumains. Par conséquent, les Roumains ne peuvent pas prononcer les diphtongues *iă* et *ue* et, là où par la probabilité des combinaisons ces successions ont surgi, ceux-ci ont inversé les voyelles (*iă – ie; ue – uă*): **tăiăm (cântăm) – tăiem (copiem, fotografiem...)* sau **doue - două, oue – ouă*. En d'autres situations, la diphtongue a été évitée en renforçant la valeur consonantique de la semi-voyelle: *piuă – *piue – pive*. Le

phénomène s'appelle accommodation, mais il n'a pas été retenu comme tel par les stylisticiens, car ces „figures” ont été encadrées dans la norme sans d'autres alternatives.

Par la surlicitation de la base articulatoire, on a créé des contextes de successions de groupes consonantiques qui mettent à l'épreuve la base articulatoire: *Capra neagră calcă-n piatră/Cum o calcă-n patru crapă/Crepe capu caprii-n patru/Cum a crăpat piatra-n patru* (cf. Pușcariu, 1994: 132).

4. À partir de la description du mode de fonctionnement du code phonologique on observe que, à part l'attitude „en usage”, celle de respecter le code, instituée par la norme littéraire, on rencontre aussi les deux autres, engageant le langage figuré. Ainsi, peut-on parler de surlicitation dans l'allitération (*Prin vulturi vântul viu vuia*), dans la tautophonie (*Ca să privească lumea mirare rai în rai*); dans l'assimilation virtuelle (*Merge pârciul puntea-n brânci/ Pârciul pute-a pârci*, cf. Pușcariu, 1994: 132).

Mais on rencontre aussi le phénomène de déviation / écart par rapport au code, rejeté par la norme littéraire, étant du domaine de la tératologie verbale. Ces écarts sont mentionnés dans les ouvrages de stylistique, ayant l'unique fonction de caractériser à travers le langage les personnes illettrées.

Puisque les trois hypostases de codification du créateur surgissent aux deux autres niveaux aussi, on entend que la loi de la compensation des codes a le rôle intégrateur dans le cadre de la communication artistique.

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THE TRANSLATION OF THE TEACHINGS OF NEAGOE BASARAB TO HIS SON THEODOSIE

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Abstract: *The Romanian version of the work *The Teachings of Neagoe Basarab to His Son Theodosie* illustrates the features of the literary language from the mid-seventeenth century. Specialists have had strong doubts in identifying a translator. For this, it is necessary to analyze the text, correlated with the translations of the respective period which had well-known translators. This can lead, with a high degree of certainty, to the identification of the linguistic features with individual circumscription.*

Keywords: *translation, version, correlation, lecturer, context.*

1. Although correctly included in Udriste Nasturel's area of activity in Targoviste, during Matei Basarab's reign, the translation of *The Teachings of Neagoe Basarab to His Son Theodosie* was not long attributed to a certain translator, so that the features of the Romanian literary language from the first half of the seventeenth century could be added to those specific to a certain cultural personality.

2. Referring to the date when this work was translated, Dan Horia Mazilu affirms: "In addition, now there is a date -1635-when we suppose the translation into Romanian was completed, which we believe it is true" (Mazilu, 1974, p.274).

It was assumed that the translation had been made by Udriste Nasturel, taking into account its exemplary character. This, however, involved a lot of experience in the translation work into Romanian.

As to those whose translations have been preserved, most of them being manuscripts, there could be mentioned Mihail Moxa (*Universal Chronicle*, Govora, 1620, *The Codex of Govora*, 1640), the hieromonk Silvestru (the first variant of the *New Testament from Balgrad*, which was later printed in 1648, *Evanghelia învățătoare*, Govora, 1642), and Daniil Andrean Panoneanu (*The Old Testament*– ms. 4389, *The Legal Guidebook of Târgoviște*, 1652)...

It is true that the age of the translations with laic content into Romanian, which were not designed to printing, except *The Legal Guidebook of Targoviste*, started, as Nicolae Iorga mentioned, after 1641, when Matei Basarab desired to affirm his descendancy from the great family of Bessarabia, so that many Romanians could be aware of the exceptional work of his illustrious predecessor (cf. Stoicescu, 1982: 207).

Another reason is that the ruler was aware of the aggression of the Calvin proselytism in Romanian (he knew the episode with the Metropolitan Varlaam who had found *The Calvinian Catechism* in the vast library of Udriste Nasturel and printed in Targoviste *The Answer against Calvinian Catechism*), which made him discard many of his abstentions that kept him in the sphere of the Slavonic, considered one of the sacred languages.

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It was also considered that the message of the *Teachings* which was translated into Romanian could refer to Mateias, Udriste Nasturel's son, who, adopted by Lady Elena, the boyar's sister, would inherit the throne of Matei Basarab.

Regardless of these considerations, there should be mentioned that in 1635 when the *Teachings* were translated, Udriste Nasturel was considered an elite exponent of the so-called sacred languages, such as: the Old Greek, Slavonic and Latin. His activities in this direction were well known: "Or, at this time, Udriște Năsturel experienced a plenary Slavonic period: he wrote Slavonic lyrics and prefaces, also translated from Latin into Slavonic the ascetic writing *De imitatio Christi*, practically, all these activities kept him busy most of the time" (Mazilu, 1974 : 274).

Specialists were tempted to assign the translation of Neagoe Basarab's masterpiece to Udriste Nasturel, but they could not ignore the lack of evidence. Even though the second chancellor in Fieraresti was Matei Basarab's counselor and the coordinator of the entire cultural life in the court, he was probably designated as a translator, the alternative being that of someone from his entourage.

In order to surpass the sphere of probability, some evidence had to be found. From the philological point of view, a comparative study could be made between the text of the *Teachings* and the other translations which had a secure paternity. This would be quite simple, if the autographs of the translators were preserved. But, they came to us through manuscript variants, copied by different writers (sometimes a codex contained more manuscripts, made by one or more scribes). In laic texts, more than in those with dogmatic content, the scribes intervened in the texts (sometimes in the texts of the previous copies). These inconveniences were evoked: "A comparative study on the stylistical and statistical basis of the two texts would be able to positively solve this issue. But, (...) both Romanian versions were preserved in later versions, in which the interferences of the writers introduced changes to the archetype texts" (Mazilu, 1974: 270).

2. Such a comparison, despite its degree of probability, must nevertheless be done, taking into account the identities and similarities at different levels of the language. In order to compare the texts in an attempt to establish the paternity of the translations, it is important to establish from the beginning what and what they are compared to, so that only those variants characterized by a high degree of certainty should be subject to a contrastive linguistic examination.

So far, the research has outlined two directions. One is represented by Dan Horia Mazilu, who tries to compare the text of the *Teachings* with that of the ascetic novel *The Life of Saints Varlaam and Joasaf*, to prove that the unique translation made by Udriste Nasturel was performed - the former in 1635 and the latter, towards the end of his life, in 1649.

The second direction is represented by N.A. Ursu who introduced the greatest translator of the age, not mentioned by Dan Horia Mazilu, namely Daniil Andrean Panoneanul, who had certainly translated *The Old Testament* (ms. 4389) and *The Legal Guidebook of Targoviste* (1652).

2.1. The fact that *The Life of Saints Varlaam and Joasaf* was translated by Udriște Năsturel is argued by Dan Horia Mazilu through an excerpt from Fota the Scholar, the writer of the manuscript no. 588 : "*Această sfântă carte a preacuvioșilor părinților noștri, a*

lui Varlaam și a lui Ioasaf scosu-o-au întâiu Udriște al doilea logofăt dupre ellinește, slovenește și rumânește” (cf, Mazilu, 1974 : 229). The information circulated in other manuscripts as well : *”Iar apoi, un Udriște logofăt al doilea s-au scos după elinie pă slovenie, iar după slovenie pă rumânie”* (Ibidem : 231).

Al. Piru, in *Old Romanian Literature*, took for granted this statement, considering that after Udriște Năsturel’s death there remained a Slavonic and a Romanian text, both circulating in manuscripts cf. Piru, 1970 : 100-104). But, comparing the so-called Slavonic manuscript of Udriște Năsturel with the Slavonic versions that circulated earlier in the Slavonic world, it was noticed that this was not a new translation, but a mostly identical recopy (cf. Mazilu, 1974: 247).

Even if the translation was made after the Slavonic text (it seems that the chancellor was not so familiar with the Ancient Greek), Fota the Scholar mentioned both languages considered as sacred such as Greek and Slavonic, in order to have the dogmatic coverage of the Orthodoxy. However, in other manuscripts (ms.2470), for example, the fundamental books, the direction and the author of the retroversion are clearly indicated: *”de în limba slovenească întoarsă fu pre rumânească de mult păcătosul robul lui Hristos Udriște Năsturel de Fierești, al doilea logofăt”* (Mazilu, 1974 : 250).

N.A. Ursu reconsiders the problem starting from the wide range of information received from the scribes and taking into account that there is no record given by Udriste that he himself was the one who performed this translation.

Instead, being more concerned about the idea of establishing the Slavonic versions after which the translation could be made, Dan Horia Mazilu paid less interest to the comparison of those excerpts from *Saints Varlaam and Joasaf’s Lives* with those also encountered in *The Teachings*, in this respect, only a passage from *The Parable of the Nightingale* was compared and, after that, he drew the conclusion that “ Under such conditions of the quasi-similarity of the originals it is very difficult to specify the identity of the translators” (Ibidem : 274). Though, he emphasized the special qualities of the personality who had made an exceptional translation of the *Teachings*.

2.2. As far as the translator of *Patriarch Nifon’s Life* is concerned, most of the researchers indicated Udriste Năsturel, the chancellor. It is certain that, as a counselor and relative of Matei Basarab, the boyar recorded, in terms of the ruler’s preferences and money, every cultural event that put into circulation the fundamental books of the time. The positions that he had were as a moral author, adviser and contributor of the translator or the author of the interpretation” (Ibidem: 279).

Again, the problem of a comparative study to emphasize the similitudes of the grammatical structures, of vocabulary units, less of the graphemic configuration, was raised, this being done according to the writer’s personality. But, according to a hierarchy of arguments, the direct statements in the prefaces are found, in a larger, if not absolute proportion, in the techniques of argumentation.

Thus, in the preface to ms. 2462 (BAR, 1961), it is affirmed : *”Această svântă cârtice (...) muncit-am de o am scris eu mult păcătosul și dentru monahi mai mic decât toț Nicolae dentru svânta mănăstire Brâncovenii, însă scoasă după izvodul părintelui Ananiei ieromonah, starețul meu, tălmăcindu-se de sfinția sa dentru limbă slovenească pre limbă românească”* (Ibidem : 280). It is said that the abbot Anania translated *Patriarch Nifon’s*

Life in 1635, under the guidance of the same tireless Udriste Nasturel. Certain linguistic features of the text may be specific to him in case he had done the revision of the translation.

2.3. The surprising fact in the studies of the authors, translators and typographers of Matei Basarab's epoch is that for a long time there was no discussion about another outstanding cultural personality called Daniil Andrean Panoneanu, mentioned mainly in the studies on the history of Romanian law, because he translated the *Legal Guidance* in 1652.

As an ecclesiastical person, he was for a very short period of time the Metropolitan of Ardeal in Balgrad, then Bishop of Fagaras Country and the first in the Episcopate of Strehaia. Originally from Ardeal, a Bishop in Oltenia and a Slavic teacher in Targoviste, he spent most part of his life (the periods of creation and meditation) at Babele Hermitage, the Soveja Metropolitan Monastery, in Moldavia.

He is attributed, with a high degree of certainty, the translation of *the Old Testament* (ms.4389), that, although it had been completed before the publication of *The Bible of Bucharest* in 1688, more than a century ago (1665-1672), it was not taken into consideration by Serban Cantacuzino's team.

It is known that, for the first part of *the Bible of Bucharest*, Dosoftei, The Metropolitan of Moldavia had sent Mitrofan to Bucharest, also named by Nicolae Iorga "Coresi of the Moldovians", with the version of *The Old Testament* translated by Nicolae Micescu Spataru, revised and corrected by Dosoftei himself. This inevitably contained many Moldovian terms that, despite Radu and Serban Greceanu diorators, they remained largely in the text. Therefore, it be said about *the Bible of Bucharest* that it represented a decisive factor in the process of unifying the norms of the Romanian literary language. Instead, as regards the text ms.4389 (*The Old Testament* translated by Daniil Panoneanul) it was stated: "The literary language in this text follows the southern Muntenian literary norms, and it is closest to the modern literary language" (Arvinte,2004 : II). Since Udriste Nasturel had died in 1658, the text ms. 4389 had not been supervised by him, so it bears the translators' linguistic marks, all the more so since the manuscript is an autograph.

The translation of the work *Legal Guidebook* made in 1652 is also attributed to Daniil Andrean Panoneanul. In this respect, N.A Ursu performed an elaborate linguistic research: "I compared the language of the respective translations with the language of Daniil in *Legal Guidebook*, as well as with the language of other translators from Muntenia and Oltenia at that time, and the results are totally surprising." (Ursu, 2003 : 28-29). Obviously, these findings allowed him to extend Panoneanu's translation'area to other works, including *The Teachings of Neagoe Basarab to His Son Theodosie*.

As for the person who translated them, as it was shown, he had most of the times been identified with Udriste Nasturel, relying especially on the exemplary character of the translation, in accordance with the boyar's requirements.

But, at the same time, the texts from *The Old Testament*, preserved in the manuscript 4389, as well as the one in *Legal Guidebook*, were also considered very good translations, being representative for the literary language of the time. These writings were considered of great extent and very impotant from the theological, social and judicial point of view.

Many arguments were also displayed regarding the identification of Daniil Andrean Panoneanu with the translator of *the Teachings*.

2.1.1. Among the few formal arguments that granted the paternity of the translation of this text to Udriste Nasturel, the one mentioned by P.S. Nasturel refers to the existence of a marginal correction, found both on the Slavonic manuscript in Sofia and in the text of *the Teachings*, a reference to *Isaiah, glava 45*. The grapheme 5 found in the correction of the respective reference resembled the inscription on the fresco of the monarch church in Harlau, where the name of Udriste was specified. This text could be composed by Udriste, but he is unlikely to have executed it in the fresco.

Instead, relying on the same argument and following the marginal references in the text ms.4389 as well as the numbering of the verses, N.A.Ursu notices that they are made in underlined Arabic figures. Nevertheless, this graphic feature also appears in the references to various biblical works, and they are also made marginally in the Romanian translation of *the Teachings of Neagoe Basarab to His Son Theodosie*.

As it was shown, the translation of *the Old Testament* was carried out, starting from 1665, after Udriste Nasturel's death that occurred in 1658.

2.1.2. At the same time, the textual similarities in *the Old Testament* (ms.4389), translated by Daniil Panoneanu, as well as the passages cited from it and inserted in the text of *the Teachings* were also evoked. These excerpts were translated in *the Teachings* in 1635, and, in *the Old Testament*, later on, after two decades, but the similarities have been preserved, which clearly indicates a common translator.

That is why, in the *Teachings*, one can read: *De toate câte am zis muierii tale să se păzească. Și ce să face în vie să nu mănânce și vin să nu bea, nici ce va fi spurcat să nu mănânce...* (f. 150^v) ; În *Vechiul Testament* : *De toate de câte am zis muierii să se păzească. Și nimic din ce se va naște den vie să nu mănânce...* (f. 119^v) (apud Ursu, 2003 : 79).

In the study cited above, there are also other eight exemples characterized by such similarities which plead for a common translator, who can only be Daniil Andrean Panoneanu.

2.1.3. Thus, a thorough linguistic approach should highlight certain morphological, syntactical and lexical features of the text from *Legal Guidebook*, which was known at the time, and that from *the Teachings*.

Because the scribes who made the manuscripts have exceeded the time of the translations, sometimes for long periods of time, the distinctive features are hardly identified at the level of the norms of literary language at that time (in fact, the system of norms is actually revealed by the specialists depending on the features found in the texts).

In the text *Legal Guidebook*, several phonisms are recorded, regardless of their parts of speech. Metaphones: *puteare, mesereare, petreace, seamnele, ureache, creade, va aleage ; besearică, șfreadel* (IL : 310, 311, 312, 316, 319). Very rarely in *the Teachings*, the phenomenon is often found in the other texts of the age: *teamere, va înceape* (EÎ : 200) ; *bisearecă* (PG : 205, 207, 209...). The soft vibration of *r* : *judecătoria, tâlhariu, datoria, ucigătoria* (IL : 310, 311) ; *ziditoriu, ceriu, făcătoria, datoria* (INB : 1, 2) ; *judecătoria, batjocuritoriu* (EÎ : 100) ; *cetitoriu, călcătoria, mușcătoria* (CU : 49, 64, 69) ; *iotacizarea* verbelor : *să ascunză, să crează, să nu te vâz, să-l arză* (IL : 310, 311, 321), *să aprinză, nu pociu* (INB : 103, 154), *să auză, vâz* (CU : 104,119)...

The relative and interrogative pronoun *care* presents gender and number and the Nominative and Accusative forms (*care, carea, carii, carele*) in all the texts of the epoch. For example, the conjunction *deaca*, the preposition *cătră* and the possessive pronoun *mieu* etc. are also used.

The connector *drept aceea* has only different phonemes: *drept aceaia* (IL : 311, 312, 313, 314...), *drept aceia* (INB : 2,5,7,100...) ; *dreptu aceaia* (PG : 209, 211, 213...). It is thus confirmed Dan Horia Mazilu's observation that the action of the scribes and the dissemination in successive issues accomplished an integrating rather than an individualistic role.

In such a situation, N.A.Ursu resorted to a contextualized lexical analysis, thus managing to capture the identity of the translator, at least of those three fundamental texts: *The Old Testament* (ms. 4389), *Legal Guidebook* and *The Teachings of Neagoe Basarab to His Son Theodosie*.

Since Daniil Andrean Panoneanu originated from Ardeal, as it was shown, there are 54 lexical units from the north and south-west of Wallachia and 118 from the *Old Testament* (ms. 4389) which are assembled into a glossary at the beginning. Most of them are found in both texts: *afunda, apleca, băsău, beteag, betejală, cășuță, cioboată, gubav...* There are more in the *Old Testament*, probably because this is Panoneanu's autograph manuscript which was not touched by the intervention of another scribe.

Some regional lexical units are thus considered peculiarities and they are found in the *Legal Guidebook* and in the other texts, too.

2.1.4. A more individualized power has those linguistic peculiarities (for example, the lexical units and expressions belonging to the northern and south-west areas) which are found in the *Legal Guidebook* and the *Old Testament* (ms.4389), and, to a greater extent, in the *Teachings*, too.

The examples are much more:

adeverință, meaning *dovadă, încredințare, adevăr* : *adeverința nu lasă a cununa pre cei câte cu doauo nunte* (IL : 699) ; *voi spune adeverința ta cu gura mea* (VT : f. 285^v) ; *iar adeverința o ai împărțitu tuturor oamenilor* ; *Că Hristos iaste judecătoria și dreptatea și adeverința* ; *ar vrea cineva să știe adeverit și să cunoască* ; *de voru înaintea mea drept și sufletele lor în adeverință* ; *au umblat înaintea Ta cu dreptatea și cu adeverința* ; *Jură-se domnului lui David cu adeverință* ; *am umblat cu adeverință înaintea Ta* ; *mulți pizmași de-ai adeverinței să apropiia* ; *să duse sufletul cătră adeverința cea curată...* (INB : 7, 10, 35, 36, 43, 63, 71, 83...) ;

adințineși (pronume de întărire : *tu însuți / însăși*) : *ca să nu pentru lenea sau vreo răpire ceva, să te înșeli adințineși* (IL : 415) ; *iară ei ziseră adinșeiși* (VT, f. 21^v) ; *boierilor nu le fu aceasta pre voie, ce zicea adinșeiși* ; *și hainele lor le împărțiră ei, adinșeiși* (INB : 80, 104)...

împotrivă, împotrivit, a se împotrivi, meaning *egal, a se considera egal* : *a lega și a dezlega împotriva numărului păcatelor* (IL : 557) ; *împotriva anilor să se socotească mai mult* (VT : f.58^v) ; *Și unul ca acesta se împotrivese cu Iuda vânzătorul* ; *voi nu vă potriviți lor și să vă bateți* ; *că doar să potrivescu puterii Tale celei mari* ; *ce s-au potrivit să fie mai puternici decât tine* ; *Împotrivirea cuvintelor rădică toată răutatea* ; *ca să fie și el potrivnic Dumnezeuului nostru* ...(INB : 86, 212, 213,261, 266...) ;

a înfolosi, meaning *a (se) ajuta : cu rugă doară se-ar putea ceva înfolosi* (IL : 258) ; *iară cel înțelept știe în ce se va înfolosi* (VT : f.324^v) ; *au avut alt sfat bun și pre noi mult ne-au înfolosit* (INB : 202) ;

însetoșa, însetoșat, meaning *a-i fi sete : flămânzind, însetoșind* (IL: 792); *și însetoșară acolo noroadale de apă* (VT: f.33^r) ; *tu încai dă un păhar de apă rece celor însetoșați ; iar de va însetoșa, tu îl adapă* (INB : 243, 258) ;

mai in the archaic, *mai mult : mai decât toate să se socotească câtierea păcatelor* (IL : 634) ; *el mai voi moarte cu cinste* (VT : f.452^v) ; *cu puținel oarece, l-ai mai micșorat decât îngerii ; și decât pre toți mai împunge pre ovrei* (INB : 11, 97);

strânsoare, meaning *avere, bogăție : cea ce ține une altele și strânsoarea striină, rămâne gol* (IL: 757) ; *puterea lui și strânsoarea ca au strâns* (VT : f. 177^v) ; *să fie avuția și strânsoarea voastră tot vie* (INB : 236);

uneleori, alteori, meaning *uneori, alteori : uneleori lăsându-l, alteori aoucându-l* (IL: 685); *sufletul bărbatului celui drept mai adevărat va spune* (VT : f. 329^v) ; *uneleori le da moșii, alteori avuție* (INB : 80);

cândai doară which means *poate: să faci vindecare spre dânșii, cândai doară vei putea să-i faci să te asculte* (IL : 314) ; *cândai doară mă va vedea* (VT : f.151^v) ; *cândai doară ne va erta și ne va lăsa vii ; voi merge în biserica lui Dumnezeu, cândai doară îmi voi dobândi acolo tămăduire ; aștepta Dumnezeu, cândai doară va zice Adam; cu multă blândețe îi zise, doară cândai s-ar învinovăți ia* (INB: 52, 64, 267);

cum am zice, cum ar zice : ceia ce să cheamă sghiti, cum ai zice tătarii; acelora trebuie, cum am zice, un loc de taină (IL: 762, 555) ; *cu puținel oarece l-ai mai micșorat decât îngerii, cum s-ar zice, după ce greși, judeci-l* (INB : 11-12);

cu totulș tot, de totul tot, meaning *cu totul, integral : s-au oprit acestea cu totulș tot* (IL : 222) ; *pomenirea voastră cu totul tot se va șterge* (VT : f.178^v) ; *ci să piiae de totul tot de pre pământu numele lui* (INB : 257) ;

cu tot deadinsul : și-l va înjura cu mânie și cu tot deadinsul (IL : 92) ; *strigară cătră Domnul cu tot de-adinsul* (VT : f.425^r) ; *va întoarce cineva din păcatele sale cu pocăință și cu tot de-adinsul cătră Dumnezeu ; cu post și cu rugăciuni pentru dânseseși cu tot de-adinsul căuta ; și de aceasta încă vă învăț cu tot de-adinsul* (INB : 50, 74, 203) ;

deaca vreme ce (devreme ce) : deaca vreme ce sânt urmăritori adevărați lui Hristor se cheamă creștini (IL : 738) ; *deaca vreme ce ai făcut aceasta te voi blagoslovi* (VT : f.9^r) ; *deaca vreme ce zice Apostolul ; Deaca de vreme ce ai făcut așa și n-ai păzit poruncile mele ; Deaca vreme ce cerșuși la Mine aceasta, iată-ți dau ; să vie la tine deaca vreme ce vei umplea voia boiarilor tăi ; daca vreme ce nu țe-au fost frică, ce ai rădicat mâinile tale...* (INB: 17, 41, 42, 223, 232, 259);

vrent-un: de se va afla arhiereul vrent-o pâra (IL : 16) ; *el acum va fi ascuns într-un munte sau vrent-un loc* (VT : f.151^v) ; *el acum să va fi ascunsu vre într-un munte sau vre într-un loc cu oștile lui* (INB : 89) ;

clicot, meaning *chiot, strigăt : nu este cădere de gard, nici clicot în ulițele lor* (VT : f. 295^r) ; *Și auzi Ilie gâlceavă și clicote și zise* (INB : 24);

lăspatoriță, meaning *parte, bucată: vițelul care l-au dăspicat în 2 lăspatorițe și trecea prentre lăspatorițele lui* (VT: f. 371^r) ; *numai să să dăspice copilul cestu viu în doauo lospaturițe și cel mortu așisderea* (INB: 39);

mișelie, meaning *lepră* : *să te păzești tu însuși de semnul mișăliei* (VT : f. 92^v) ; *căzu în boala care să cheamă mișălie* ; *și să va curăți de mișălie* ; *în baia botezului ți să va curăți mișălia după trup* (INB : 70, 71) ;

nimunii, instead of *nimănu* : *nici ai luat din mâinile nimunii nimic* (VT : f. 131^v) ; *pentru că nimunii, niciodată n-au împărțit* ; *nici în inima nimunii n-au sădit* ; *pân-atunci nimunii să nu dai boierie cu cînste* (INB : 87, 231) ;

pușcărie, the current meaning *loc de detenție* : *ți-l băgă în pușcărie, la paza pușcăriei, cu legături* (VT : f. 19^r) ; *nu-l putu cuprinde întunerecul pușcării* ; *deaca muri Adam, el merse în pușcăriile iadului* ; *iar te răscumpăr din pușcăriile iadului cu sângele meu* (INB : 253, 268).

3. The northern and south-western features (from Oltenia or Banat) are explained, besides Panoneanu's origin and missions, through the influence of the *Old Testament* translated by Nicolae Milescu Spataru, in the version corrected by Dosoftei. This had been brought to Bucharest by Mitrofan, and this is the reason why it is still preserved in the text of *Seban Cantacuzino's Bible* (1688). Nicolae Milescu's text had been known before Panoneanu's who used it to compare with the Greek version of the text.

These regionalisms, however, are found, to a less extent, in the *Teachings of Neagoe Basarab to His Son Theodosie*, that is why, it is considered a representative work for the literary Romanian language of the seventeenth century.

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LE MESSAGE RÉUSSI: SÉMANTIQUE ET SÉMIOLOGIE DU DISCOURS

Carmen NICOLESCU*

Résumé: Dans un monde gouverné par la communication, être un bon transmetteur de message est étroitement et également lié au contenu linguistique (la parole), qu'à la manière (la chaîne, les signes et les codes) et au contexte dans lesquels le message est transmis.

Mots clé: stylistique, sémantique, sémiotique

De nos jours, on vit dans un monde où il faut communiquer pour résoudre tout ce qu'on aurait besoin pour vivre dans une société qui est construite sur le principe de s'appuyer, de se baser sur, d'avoir comme raison de vivre et d'agir, l'information transmise des uns aux autres par l'intermédiaire de la communication. John Fiske, l'un des plus fameux chercheurs dans le domaine de la communication et de la sémiotique, dans son étude « *Introduction to communication studies* » (Fiske, 1982, révisé en 1990) a donné une définition plus complexe de la communication, en traitant les plusieurs aspects du processus: « *I assume that communication is amenable to study, but that we need a number of disciplinary approaches to be able to study it comprehensively. I assume that all communication involves signs and codes. Signs are artefacts or acts that refer to something other than themselves; that is, they are signifying constructs. Codes are the systems into which signs are organized and which determine how signs may be related to each other. I assume, too, that these signs and codes are transmitted or made available to others: and that transmitting or receiving signs/codes/communication is the practice of social relationships. I assume that communication is central to the life of our culture: without it culture of any kind must die. Consequently the study of communication involves the study of the culture with which it is integrated. Underlying these assumptions is a general definition of communication as 'social interaction through messages'.* » (Fiske, 1982, révisé en 1990: p. 1-2). De plus, le processus de la communication est mis dans le contexte et l'environnement social, en impliquant tous les actants: le signe, en tant qu'artefact or action, qui est portant d'une spécifique signification, le code qui signifie le système dans lequel se déroule le processus de la communication et l'interaction même entre ces signes et leurs significations dans un contexte qui, dans leur entier, construisent le processus social de la communication proprement dite.

La société moderne contemporaine est construite sur un tas de signes et de symboles qui, plus ou moins, influencent notre vie quotidienne et nous dirige dans nos actions et décisions. On vit dans un tumulte de messages qui proviennent d'une des chaînes: les médias (l'audio-visuel, la presse écrite, dernièrement, les médias sociaux), dans les relations interpersonnelles et dans l'environnement quotidien (les publicités affichées dans les grands magasins, les affiches dans les rues/les panneaux publicitaires, des signes de

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toutes sortes qui ont une symbolistique propre). Quelle en devrait être notre réaction?!? Nous interprétons, nous décodons or nous réceptons d'une manière correcte, du point de vue sémantique, tous ces stimulents verbaux, visuels, imaginaires? C'est une question à l'ordre du jour, parce qu'on entend presque toujours des affirmations comme celles-ci: « le message n'a pas été transmis/entendu/récepté d'une manière propre », « la communication a été déficitaire », « le contexte a été déformé / partagé / gâché » avec une certaine intention, avec un substrat etc., à cause de certains buts envisagés ... Quelle pourrait-être la meilleure communication, la plus expressive, la plus compréhensible? La communication simple, minimale? Celle qui serait complexe? La communication en symboles? Celle en images (c'est déjà notoire le dicton « une image inspirée peut remplacer 1000 paroles »)? Comment pourrait-on communiquer plus efficacement? Comment pourrait-on communiquer sans manipuler, comment pourrait-on dresser des limites de la communication intègre, nue d'un symbolisme caché et sans intentions perturbatoires?

Et voilà les raisons de cet article qui se propose à faire une analyse de contenu sémantique (du point de vue stylistique, de l'usage des mots et leurs sens, leur expressivité) et de contenu sémiotique, en perspective de la complexité de l'environnement, les signes, la chaîne, le transmetteur et le contexte historique et social du message.

En ayant en tant que point de départ la science de l'interprétation des signes linguistiques, du point de vue fonétique, lexical, morphologique, syntactique, jusqu'à la science de l'interprétation du discours/des paroles et leurs sens, la sémantique, on arrive à la science de l'interprétation de la signification du sens du discours, la sémiotique! Et c'est à ce point qu'on déroule un entier débat au niveau de la société et du public contemporain sur le discours public, média, politique et d'influence de la grande masse de récepteurs et consommateurs de messages.

Dans le présent article, on se propose à analyser un discours public et ses messages, autant du point de vue sémiotique (l'entier contexte, la vie sociale, le moment historique, l'endroit, le personnage principal qui transmet le message et qui, dans sa simple présence, sans sortir un son/un mot, est un symbole lui-même) aussi que du point de vue sémantique et des significations intrinsèques des mots, de la sémantique du texte. Il s'agit aussi de dévoiler s'il y en a des intentions manipulatrices ou non, si le discours est équilibré et honnête du point de vue du message à transmettre, dense ou superflu, du point de vue de ses significations pour le public récepteur.

Il y a, de nos jours, et surtout à partir des derniers 20 ans, une évidence et plusieurs exemples comment, si l'on veut, on pourrait contrôler les masses des gens à travers un discours public transmis et multiplié à l'aide des moyens média, même si l'on n'est pas un savant ou un chercheur dans le domaine de la linguistique. Les moyens, pour être très succinct, en seraient: les politiciens ou les transmetteurs des messages publics ont l'intention d'impacter les décisions de différents récepteurs, les journalistes aussi, ont une prédisposition vers l'utilisation d'un langage flexible, dans la plupart des situations intentionnellement inconstant ou virulent, parfois distorsionnant, dans le but de spéculer le support neurologique de masse, avec une prédisposition d'induction vers une réception dénaturée, partielle et superficielle de la sémiotique du discours, finalement. Le processus de communication dans les médias est accompagné de l'intention qui envisage un certain but, en utilisant parfaitement l'ignorance de certains récepteurs, et est basé surtout sur le

raffinement des instruments linguistiques de l'expression, au but d'obtenir des effets sémiotiques de grand impact, en utilisant le moindre des moyens linguistico-sémantiques tels: les omissions à volonté, les généralisations, les distorsions du sens des mots, des figures de style pas très usuelles, les exagérations et le ton d'alerte qui induit au public un sentiment de stress et de péril, les reformulations des paroles de quelqu'un en accentuant quelques-unes et en « oubliant » d'autres, l'utilisation des images en même temps avec le discours qui accentuent, la plupart des fois, l'impression créée sur le récepteur à l'aide des mots etc. Le résultat de tout cela, finalement, c'est l'induction des suggestions sur le récepteur du message, la création d'une fausse perception sur la réalité factuelle, mal formée intentionnellement, dans le but d'obtenir un certain effet d'une manipulation directionnée. Un autre résultat, l'induction du sentiment de la panique survenue aussi par l'amplification de certains présumés dangers qui puissent tenir le récepteur dans une expectation permanente, en conséquence, connecté à la publication et surtout à son rating qui a des résultats aussi, celui-ci: l'augmentation des ventes, plus de publicité, en y résultant de l'argent et des avantages matériels appropriés. Il y a, partout dans les cercles des chercheurs et des spécialistes en médias et communication, une discussion quant à l'éthique et à la déontologie professionnelle, mais qu'est-ce que celles-ci pourraient compter dans le vertige continu d'une société focalisée sur la consommation assurée par le marketing et la publicité, qui en ont comme résultat concret de très grands profits et de la prospérité pour les initiateurs?

L'objet de notre analyse sur texte est le discours anniversaire du Roi Mihai Ier de Roumanie, tenu dans le Parlement Roumain, devant les deux chambres réunies, à l'occasion de la célébration de Ses 90 ans de vie, et adressé à l'entière société, au peuple roumain spécialement et fondamentalement. On s'est proposé à faire cette analyse du point de vue sémantique (la structure stylistico-expressive du texte, les figures de style, les mots et leurs sens dans le contexte) et sémiotique (l'analyse du message, de l'intention, s'il y en a une évidente, substrat, moyen de communication verbale et non-verbale). Le discours du Roi Mihai Ier de Roumanie est en ligne sur la chaîne Youtube¹ et il est transcrit aussi sur le site web du journal *Gândul*².

Du point de vue de la typologie du discours, informatif et / or persuasif / sommatif / analytique, l'objet de notre interprétation est un exemple d'équilibre, sans emphase et exagérations, en effectuant, à cette occasion-là, un bilan sérieux de l'état de la nation, du point de vue historique, en allant en rétrospective sur le parcours d'un siècle approximativement, jusqu'au présent, dans un certain moment historique de l'évolution de notre nation.

Si l'on analyse le discours du point de vue de la théorie actionnelle / behavioriste de Mead (Strike, K. A.; Posner, P. J.: 1985, p. 86-87), qui en donne une définitions de actes de langages comme en impliquant un début, une fin, en étant générés par un impulse et en étant structurés en étroite liaison au but envisagé, on pourrait déceler dans ce discours, l'intention du Roi de réaliser une somme des faits historiques passés et à venir, parce que c'était un moment difficile pour le peuple roumain, après une crise économique prolongée et

¹ <https://www.youtube.com/watch?v=s6Lmc-ZxZtc>

² <http://www.gandul.info/stiri/discursul-integral-al-regelui-mihai-in-parlamentul-romaniei-aveti-incredere-in-democratie-8900360>

accentuée par des salaires taillées, les difficultés en divisant la société assez évidemment.

Mead a identifié trois étapes dans une action qui en sont différenciées par les impulsions déterminantes: orientation, pré-lucration, accomplissement. On pourrait dire que le Roi Mihai Ier de Roumanie s'était très bien orienté quand Sa Majesté avait accepté l'invitation de s'adresser à son peuple, après autant d'années: il anniversait un âge peu commun, il était aussi assez capable de donner un espoir et de la motivation à son peuple, parce qu'il ne faisait plus partie de la classe politique en exercice, mais il en était encore un personnage historique, chargé autant de sa propre gloire, que de celle de ses ancêtres. Du point de vue de l'interprétation du discours et des idées à transmettre, celui-ci est sans défaut: les idées sont très claires, logiquement enchaînées, d'une manière graduelle et dans le respect de la chronologie historique; les phrases simples, courtes, sans emphase ou des marques stylistiques frappantes, touchantes; la tenue du Roi pendant le discours est tout à fait impeccable: modeste, élégante sans ostentation, digne et réservée. L'accomplissement du discours entraîne la réponse de la réussite de la communication de son message, ce qui, du point de vue pragmatique, devient un succès.

Du point de vue du contexte, on a valorisé au maximum, comme effet, le côté sociologique: on est dans le Parlement, l'endroit le plus approprié pour une telle communication, l'auditoire est celui envisagé (le peuple parmi ses représentants); celui psychologique: c'était un moment de tension sociale, économique et politique dans la société; celui linguistique: le discours est d'une simplicité et d'une logique exceptionnelles, et Sa Majesté, en dépit de son défaut de prononciation, le prononce impeccablement, sans faute, sans perturbations ou inflexions. Le personnage lui-même est une histoire vivante, et l'un des plus respectés et appréciés leaders du pays, Sa Majesté est un symbole: le symbole de toute une histoire pendant laquelle sa famille et lui-même a construit la Roumanie moderne, indépendante et unie.

À l'occasion de l'anniversaire de 90 ans de vie, l'un des rares survivants rois européens, l'un des couronnés d'une dynastie royale, en survivant à la Deuxième Guerre Mondiale, est, il semble, le plus avisé de faire une rétrospective complète des événements, auxquels non seulement Sa Majesté a assisté, mais il en y a pris même part, d'une manière active, impliquée. Le discours du Roi Mihai Ier de Roumanie est l'un des plus mémorables de l'histoire des discours historiques, politiques et des discours de masse qui contiennent des messages pérennes. Ce discours restera donc dans la mémoire collective des générations, présentes et futures, en tant qu'une lucide et claire vision de leader qui a vécu et a compris, d'une manière rationnelle et équilibrée, beaucoup de convulsions de l'histoire dont il a fait même partie. Avant d'analyser le discours même, il faut remarquer que le moment est l'un des plus solennels, un moment anniversaire de l'un des anciens monarques et souverains du pays, dont l'histoire a été tragique, parce qu'il a été forcé à abdiquer et à partir en exil, dans des conditions de l'après-guerre, par ses subordonnés. Dès lors, il a vécu une vie assez simple, en gagnant son existence et en regrettant le fait qu'il ne pouvait être à côté de son peuple qui souffrait à cause d'un régime politique oppressif et restrictif. Ce sont des faits de notoriété déjà et en sachant que le Roi lui-même est un symbole de la souffrance, d'une vie difficile, vécue en exil plus de cinq décennies, une victime des restrictions et de l'oppression d'un régime politique totalitaire lui-aussi, ce qui conduisait vers des attentes plus grandes quant au message de son discours. De plus, Sa Majesté

s'adressait à son peuple après une longue période d'absence et après beaucoup d'événements historiques assez troublants. Le Roi lui-même est un symbole, par sa simple présence, son attitude, des plus modestes et des plus nobles, réservé et discret, en imposant du respect et du silence.

Le discours commence dans la rhétorique la plus simple et la plus respectueuse, avec une adressation vers les membres du Parlement, que le Roi n'oublie pas à les mentionner en tant que « les représentants de droit du peuple roumain » (à voir les notes), en leur soulignant l'important rôle et le devoir d'être les continuateurs de l'histoire des ancêtres, accomplie avec les sacrifices suprêmes. Le discours est construit d'après toutes les règles d'une communication persuasive, avec le respect de l'intégrité de la vérité, sans aucun embellissement stylistique envisageant à obtenir une réponse émotionnelle de la part de l'audience, mais l'émotion se produit tout de même à la signification du sens donné au message, devenant un symbole d'une véritable attitude de leader!¹

En opposition à ce qu'on était déjà habitué à recevoir en tant que discours politique des leaders de la Roumanie, en soulignant l'époque de tristes souvenirs du communisme, en passant par la période de l'aube démocratique d'après la Révolution de 1989, des discours démagogiques, rédundants, évidemment intentionnés à manipuler l'opinion publique, doués d'un langage figé aux notions abstraits, utilisés surtout pour induire de la confusion à l'audience et de réorienter son attention des sens qui la préoccupaient spécialement, le Roi Mihai Ier de Roumanie exprime clairement et sans équivoque le but de son intervention: « *On a comme première obligation de nous rappeler tous ceux qui ont donné leur vie pour obtenir notre indépendance et nos libertés, pendant toutes les guerres qu'on a dû porter aussi que pendant les événements du Décembre 1989, qui ont éloigné la dictature communiste* »², que Sa Majesté énonce directement et tout simplement: « *On ne peut pas avoir un avenir sans qu'on respecte son passé* »³

L'attitude du Roi Mihai Ier de Roumanie, à travers tout le parcours de son discours, aussi qu'après celui-ci, son comportement gestuel, le langage non-verbal, ce sont des

1 "Sunt mai bine de șaizeci de ani de când m-am adresat ultima oară națiunii române de la tribuna Parlamentului. Am primit cu bucurie și cu speranță invitația reprezentanților legitimi ai poporului. Prima noastră datorie astăzi este să ne amintim de toți cei care au murit pentru independența și libertățile noastre, în toate războaiele pe care a trebuit să le ducem și în evenimentele din Decembrie 1989, care au dărâmat dictatura comunistă. Nu putem avea viitor fără a respecta trecutul nostru. Ultimii douăzeci de ani au adus democrație, libertăți și un început de prosperitate. Oamenii călătoresc, își împlinesc visele și încearcă să-și consolideze familia și viața, spre binele generațiilor viitoare. România a evoluat mult în ultimele două decenii. Mersul României europene de astăzi are ca fundament existența Parlamentului. Drumul nostru ireversibil către Uniunea Europeană și NATO nu ar fi fost posibil fără acțiunea, întru libertate și democrație, a Legislativului românesc de după anul 1989. Dar politica este o sabie cu două tăișuri. Ea garantează democrația și libertățile, dacă este practică în respectul legii și al instituțiilor. Politica poate însă aduce prejudicii cetățeanului, dacă este aplicată în dispreț al eticii, personalizând puterea și nesocotind rostul primordial al instituțiilor Statului."

2 "Prima noastră datorie astăzi este să ne amintim de toți cei care au murit pentru independența și libertățile noastre, în toate războaiele pe care a trebuit să le ducem și în evenimentele din Decembrie 1989, care au dărâmat dictatura comunistă."

3 "Nu putem avea viitor fără a respecta trecutul nostru."

marques d'une sobriété, d'une élégance et d'une noblesse peu ou pas du tout rencontrées chez les politiciens contemporains. Toute sa présence dégageait de la modestie, de la dignité, de l'intégrité, une élégance discrète, les symboles d'une vraie personnalité de leader, indiscutablement supérieure à la grande masse de politiciens, en imposant du respect par sa présence tout simplement.

La sémantique de ce discours-là est l'une des plus claires, convaincantes et logiquement structurée, du premier mot jusqu'au dernier. Rien n'est en plus, rien n'est rédundant ou ennuyant, les phrases sont simples, courtes, claires, le message en étant accessible du plus savant récepteur jusqu'au plus modeste. Le discours te captive dès son début jusqu'à sa fin, sans interruption. Le Roi Mihai Ier de Roumanie est un souverain même pas en ses droits d'exercice, en imposant du respect pour la vérité historique, en mettant en évidence presque tous les objectifs du moment, en rappelant les sacrifices des ancêtres, pour que les contemporains s'en sentent responsables et en tiennent compte quand ils décident l'avenir de la nation, par leurs actions, à un moment donné du présent. Le rôle de la politique est magistralement souligné, dans une manière simple et concise, sans épithètes ou figures de style, mai avec des références à des proverbes qui révèlent de la sagesse populaire et millénaire: « *Mais la politique est une épée à deux tranchants. Elle garantit la démocratie et les libertés, si on la pratique dans le respect de la loi et des institutions. Mais la politique peut entraîner des préjudices pour le citoyen si l'on l'applique en méprisant l'éthique, en assumant le pouvoir et en négligeant la mission des institutions de l'Etat primordialement.* »¹

Le Roi Mihai Ier de Roumanie, en tant qu'un vrai souverain, profondément modeste et poli, exprime son contentement d'avoir été invité à s'adresser au Parlement et, naturellement, au peuple roumain, dans une manière simple, honnête, claire: « *J'ai reçu volontairement et joyeusement l'invitation des représentants légitimes du peuple* »², sans emphase, en reconnaissant autant les mérites de ceux présents que de ceux représentés, en n'oubliant aucun de ses possibles récepteurs, qui, généralement, représentaient en fait la nation, et la nation est pérenne, elle ne dépend pas de ses leaders, en conséquence, un discours adressé à la nation devait être un des plus mémorables.

De la perspective de l'organisation du discours, le parcours est tout à fait logique et succinct, en respectant les règles oratoires, en passant d'une idée à l'autre par des liens structurés sur des idées qui contiennent des messages profonds, philosophiques et surgis d'une entière expérience de vie, tout comme: « *Le monde de demain ne peut pas exister sans morale, sans croyance et sans mémoire. Le cinisme, l'intérêt restreint et la lâcheté ne doivent pas occuper notre vie* »³

Pour le présent, Sa Majesté fait un très suggestif résumé des réalisations démocratiques, dont le but final est honnêtement reconnu, la bienséance à laquelle les

1 "Dar politica este o sabie cu două tășuri. Ea garantează democrația și libertățile, dacă este practică în respectul legii și al instituțiilor. Politica poate însă aduce prejudicii cetățeanului, dacă este aplicată în disprețul eticii, personalizând puterea și nesocotind rostul primordial al instituțiilor Statului."

2 "Am primit cu bucurie și speranță invitația reprezentanților legitimi ai poporului."

3 "Lumea de mâine nu poate exista fără morală, fără credință și fără memorie. Cinismul, interesul îngust și lășitatea nu trebuie să ne ocupe viața."

citoyens en rêvent: « *Les derniers vingt ans ont apporté de la démocratie, des libertés et un début de prospérité. Les gens voyagent, accomplissent leurs rêves et essaient de consolider leur famille et leur vie, vers le bien-être des futures générations. La Roumanie a beaucoup évolué pendant les deux dernières décennies.* »¹ Il faut remarquer les adnotations stylistiques sobres: *un début de prospérité, la Roumanie a beaucoup évolué*, l'emploi des épithètes adjectivaux et adverbiaux neutres, sans apport quantitatif exagéré, avec des références exactes et concrètes, décélables dans la réalité immédiate.

Le rôle du Parlement dans l'évolution de la société, dans la consolidation de la démocratie et quant à l'intégration de la Roumanie dans les structures géo-politiques actuelles, est aussi élégamment évidentié, sans exagérations politiques, mais en portant la responsabilité et la difficulté historique de la mission à accomplir: « *Mais la politique est une épée à deux tranchants* »², en soulignant le danger de l'ivresse du pouvoir, danger par lequel la nation est déjà passée et pourrait n'importe quand y repasser, si l'on ne prouve pas de responsabilité, de la conscience du devoir accompli. Ce qui est remarquable dans ce discours anniversaire et politique, c'est que Sa Majesté n'utilise aucun mot compromis, tout comme: *patriot, patriotisme, corruption, justice* etc., des mots ressentis comme démagogiques, utilisés trop par les communistes autrefois or par les politiciens démagogues dans les campagnes électorales de nos jours.. Il utilise aussi quelques mots archaïques ou d'atmosphère, tout comme *dirigeants* ("cârmuitori"), *sagés* ("iscusiți") qui entraînent le dialogue au niveau le plus compréhensible pour tout citoyen de ce pays. La cohérence du discours est en étroite liaison avec le schéma logique des idées transmises, en gardant un équilibre dans la mention de tous les catégories sociales qui, à un moment donné, étaient soumises à des troublants processus de regression économique, sociale et politique, en indiquant la préoccupation primordiale pour le citoyen, qui lui seul devrait être un but pour les dirigeants du jour, autant que pour le respect des Institutions de l'Etat, pour garder l'hierarchie des valeurs dans la société. La fin du discours est en complète tradition royale et humaine: « Que Dieu soit avec nous! ».

On pourrait dire en conclusion que le discours anniversaire du Roi Mihai Ier de Roumanie est un modèle à suivre pour tout politicien qui veuille respecter la vérité, qui soit honnête et veuille respecter le citoyen, qui soit transparent et responsable.

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1 "Ultimii douăzeci de ani au adus democrație, libertăți și un început de prosperitate. Oamenii călătoresc, își împlinesc visele și încearcă să-și consolideze familia și viața, spre binele generațiilor viitoare. România a evoluat mult în ultimele două decenii."

2 "Dar politica e o sabie cu două tăișuri."

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FEATURES OF THE ROMANIAN LITERARY LANGUAGE AT THE BEGINNING OF THE XIXTH CENTURY

Elena- Andreea POPA*

Abstract: *This work discusses the main features of the literary language in the first part of the XIXth century, it also emphasizes the original language that Grigore Alexandrescu uses in his poetry.*

Keywords: *Romanticism, Modernism, literary language.*

Once with the passage from the eighteenth century in the XIXth century the connections with the Western Europe have increased but without that the structures of the old, illuminist to disappear. In the case of Romanian literature there is no violent conflict between old and new, as was done in the European literature (revolutionary program in France or nonconformist literature from England); the coexistence of classic elements along with the romantic is due to the common ideas in respect of, their work program the ideological dereliction and consolidation of national conscience, and in particular the support of the Roman origin of people, and in particular the fight against the Ottoman domination.

The concomitant evolution of literary forms of medieval and modern, in the period 1780 to 1848, has been determined by the accelerated transformations in the economic and social progress of the Romanian principalities, through their entry into the area of interest of capitalism European Parliament and detaches from the Ottoman patronage." (Florea, Iacob, 2006: 13).

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

In this respect, there were few writers who were vehemently opposed feudalism (Ion Ionescu from Pine, Nicolae Balcescu, Of. G.Golescu-Arapila, Cezar Bolliac) , the majority of interlocutory, tone of violent and Orthodox churches (N. Balcescu, Cezar Bolliac a.s.), in bantering and caricature (V. Alecsandri'theatre), at the fine and bitter irony (famous fabulists La Gr.Alexandrescu etc.)" (Florea, Iacob, 2006: 14), looking for the completion of the social structures and not their replacement.

In this respect, Mihail Kogalniceanu wanted "gentle reforms and the gradual abolition...only elements of regeneration for us. Any change camp, any kind of boorish crashing may not be than fatal. When revolutions begin, civilization terminates; the war never had done anything than vanish the sowing fruit during peace." (Kogălniceanu, 1955:675).

The influence of Europe has not been felt only from the economic and political point of view, whereas the literature has adopted the models of the western creativity,

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helping our literature to 'burn' steps and to recover the difference from the great literature, both from the time and the value points of view.

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

This is the very reason why the representatives of fortyeighters were against the abuse of translations and imitations, and one of the representatives of the account, Mihail Kogalniceanu, shall decide to publish in *Literary Dacia*, the article- *Introduction program*, which will become the literary manifesto of the national romanticism...

The author advises the writers to draw on the national history which „has enough heroic facts, our beautiful countries are fairly large, Our ways are quite picturesque and poetical, that we could new writing ideas, without borrowing from other nations. Our sheet will receive the best possible rarely translations in other languages; the original creations ii will fil all columns." (Literary Dacia, 2012:5).

Thus one of the most discussed topics of the XIXTH century is in connection with the modernization and the establishment of rules for the Romanian language literary critics. It should be noted that the literary language is not confused with the language of literature, I. Heliade Radulescu speaks about "the heart language and the rational language", as well as of the "language or sciences of the spirit", a thing that proves that Heliade even contemplate the existence of two styles within the framework of the literary language: the belletristic style and at the scientific one.

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

The nineteenth century is closely related to the appearance of the Romanian language literary, as it is claimed by some linguists. Such is the theory supported by "Iasi School" according to which the Romanian language literature has appeared with the unification of the principalities, i.e. in the second half of the XIX century, considering that this historic event unites the Romanian language which until then had used different dialects.

G. Ivanescu reproduces this theory arguing in addition that:"The formation of a Romanian aristocrats and separate people, sometimes with the origins in other regions of the country, has led to the formation of specific dialects, partially by people, and finally reached the formation of a literary language." (Ivanescu, 1980:499).

The process of the modernization of the literary language creates deep changes both at the level of the popular language and in respect to the features of the neologisms adopted. If the literary language was old as the basis of each dialect provinces in which shall be published together with the XVIII century more and more dialects disappear being replaced by the muntenesc dialect.

The place occupied by the Latin language in the process of the evolution of the Romanian language is to be accepted for only certain influences that are related to the

mother language, taking as the main source of Romance languages, in particular the French and Italian.

A stage of transition is the time between 1830 and 1860, classified as the first modern stage, characterized by a large number of loans, being used in the same degree. A special role in the process of modernization of the Romanian language literary has the publication of the Romanian Grammar, by Ion Heliade Radulescu-in the year 1828, because through this work it is produced significant changes in respect of language.

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

Grammar rules started to be an important issue; it is thus possible to reduce the number of letters from 33 to 29, with all that most prestigious linguists did not take into account the opinion that the alphabet used by Heliade allegedly holds 28, 30, 32, 34 or even 35 letters. The process of reduction in the number of letters emerges as a consequence of the principle of the phonetic alphabet supported by Ion Heliade Radulescu-, although the sound-letter is not observed when it comes to the use of the letters Y in the sound /I/, and the use of the final *u* is another brand of insensible conservationist author.

In the case of his grammar, Heliade has as present 10 parts of speech, but with certain differences whereas at Heliade disclaimer shall be made according to gender and not taking account of their endings; cases are called events: Nominative(), Genitiv(), Dativ(), Accusative(). As regards the verb conjugation is followed the French example there are: conjugation (1 nd, - have a), the second conjugation (-i, -material), the third conjugation (- e, -era), the fourth (-it, -era), to this it is added the name of the times of the French influence.

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

In addition to the problems of vocabulary, as regards the adoption of neologisms and trying to manage better their use, the syntax yet clarified due to the influence of the Slavonic, and the ideal of a uniform language call into question the choice of a single dialect of all Romanians; in this regard there were various theories that have argued muntenesc dialect.

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

The uniqueness of the period that created Grigore Alexandrescu as significant is given by the fact that Romanticism occurs simultaneously with Classicism, which will seriously affect the process of creating of the Romanian writer. His work includes both Romantic elements identified in his romantic and historical lyric and also the social one, and on the other side there are classical elements all through his fables, epistles and prose.

The role of the writer Grigore Alexandrescu in this context is not an insignificant whereas he fought for the modernization process and literary language through his works.

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

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REPRESENTATION OF FEMALE IN DIMITRIE ANGHEL'S POETRY

Cosmina Andreea ROȘU*

Abstract: *In the two published volumes, Dimitrie Anghel is some kind restrained in presenting feminine images. Although having clear and acknowledged influences, the feminine images, formed since his childhood (the model was the suave image of his own mother), is rarely seen in his writings. Even in his prose, "Portraits", is predominant the male image that influenced his existence, but not as deep as his mother's which became a symbol of his expressivity.*

The feminine can be easily identified by the mythological female characters, the vestals or the chatelaine lady, but mostly through the floral diversity – at a semantic level, and at a linguistic level the feminine is detached from the originality of the Moldavian language specific to the beginning of the 20th century.

Keywords: *symbol, feminine, flower, odour.*

In the social, historical and cultural context, the literature showed gender differences: female literature - written by women and feminist prejudices falling under, sometimes misogynist and male literature - written by men. However, in the current literary context these "types" of literature are validated according to the aesthetic criterion. This issue was not registered in the prewar period, and the only "intervention" of the female lies on the imaginary level of male writer.

This duality is not relevant in the literature and the subtext of this attitude is a false lens regarding the ethos of literature.

In the two volumes of published poems, Dimitrie Anghel is reserved in presenting the female images. Although with clear and obviously acknowledged influences, the image of femininity was formed since his childhood (the model was the suave being of his own mother) is rarely addressed in his writings. Even in the volume of prose, "Portraits", prevails the male ones which influenced his own existence, but not as strongly as the motherly one which became a symbol of his expressiveness.

Feminine is identifiable by the appearance of female mythological characters, the chatelaine or vestals, especially through floral diversity of sung gardens – on the semantic level and on a linguistically one, the feminine emerges from originality of specific Moldavian language of early twentieth century.

Such as literature written by women, the poetic of Dimitrie Anghel is unable to transgress the difference of gender, it has its own identity distinct notes, most likely come from a particular vision of the world.

The couple rarely comes to fruition and love as an actual human feeling departs by eroticism field, moving towards textualism in the light of the exclusive magic function of the word.

The feminine that provokes the imagination of the poet reaches the psychological side, causing him to express himself, textually, the perception, the state, the feeling or the

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euphoria. During time, linguists have shown superior referential capacity of the male over the female as an expression of thought generating of social behaviors and artistic productions. Thus, assigning grammatical gender is a reflection of a certain vision of the world, a projection of imaginary, where the feminine is seen as a generator founder principle, an axis mundi.

In the area of Christendom there is the natural valorization of the feminine with reference to the Virgin Mary or to the Greek-Roman mythology (Gaia / Terra) for which there is a constant interest. Ignored in the feudal age, the woman becomes remarkable in the literary world, the center of social and artistic life being in a constant competition with the masculine overwhelmed by its success with the establishment of Christian love.

The modernity of the Anghelian poetic brings a new approach to the feminine in the literature of the age. "The Flower Poet" idolizes her, the life-bearer surprised in different ways.

From ancient times, the woman was considered to be inferior to the man, which is perpetuated in the collective consciousness and it is found in the middle of the 20th century, by P. Constantinescu, in a study regarding the feminine from Camil Petrescu's work: "fancy animal is the woman, lower soul, temptation of senses and distress of balance" (P. Constantinescu, 1970: 250). But modernity intervenes remarkably in the text of Simone de Beauvoir, "The Second Sex", from 1949, which introduces the idea of approaching a woman as being different from a man, not inferior to him.

The sublimated desire directed to its transcendence could be designated by the words of Goethe: the eternal feminine ("eternal-feminine"), a psychological archetype.

Being thought to be based on particular essences, the woman is more connected than man to the soul of the world, to the first elemental, cosmic forces; it embodies human aspiration towards transcendence. The woman is the manifestation of the natural instinct with a great emotional potential and energy eminently capable of cultivating and enriching spiritually. With Christian and mythological reminiscences, the feminine symbolizes the light and caste energy, the ideal (the authentic and pure feminine), the kindness and the courage.

The philosophical concept attributed to the feminine by Carl Jung is *anima*, an aspect of unconscious, a personification of all psychological female trends of the soul of a man (*animus*) the vague feelings and moods, intuitive, prophetic (like the priestesses of the ancient Greece), unlimited capacity of loving, excessive irrational sensitivity, the relationship with the unconscious. Symbolically, *anima* could be the chimeric dream of love, of happiness that distracts you from reality. A negative aspect in relation to masculine / *animus* is the destructive tendency of making remarks of caustic, poisonous, cruel, that do nothing but devalue everything.

The lyrical imagery of symbolic figuration has a fluid boundary between life and death, between dream and reality. As distinct signs of the imaginary universe are: the presence of phantasms, fantasies, characters from the Romanian or Greek-Roman mythos; the changing of some court poetic masks being in some hypostasis sometimes confusing (real human being, mythological, representative of the vegetation) making it original and unrepeatable. Revelation through metamorphosis or under the guise of death aims to glorify life. Loneliness is the lyrical feeling that permeates most acute and lyrical texts which is a

way of opening the way to transcendent.

Dimitrie Anghel's imaginary pulses of reality and of its own biography in the first volume of the lyrics, however, by disposing the lyrical self-moving towards unreality, towards the fantasy which fills the imaginary space of the poems, especially in the second volume.

The poet's lyrical speech relies on suggestion, symbol, feeling; it is sometimes allegorical (as in "The oak and the mistletoe").

The Eros has a higher frequency correspondent in Thanatos, and its ambiguity involves adopting the euphemism. The euphemism of death is accomplished; the sleep is the gateway towards death, the edenic vegetation.

The poet has a symbolic vision, creates a reflective poetry that finds its true expression in the chant of cultivated sensations, nature being invested with sensuality under the mask of poetry of nature. Reflexivity deepens by looking for the sense that represents a path of the imagined haunted fantasies and the delusive need for purity.

The mirror of the poem is covered by exaltations and crashes, by mystical combustion that stifles time and spats it, by probation in the depth of the ego and of the poem, searching a new lyrical expression.

The own imaginary semantics is the motif of the mirror developed by Dimitrie Anghel in "Chrysanthemum". Here "the tired-looking mirrors", speechless, tremble "in tears", a refusal to acquire the much-desired silence. Near the mirror the flowers "pass" die "sorrowful" and the girl who made the "godly" exchanging is also "shaky and pale" and it is compared with the vestal, the old priestess. The mystic gradually penetrates, the mirror being catching and retaining undisclosed secrets, wasted dreams and experiences like the passing vegetation that induces the idea of death. The feeling of the sad resignation is accentuated by the personification of death "coming to call you" (G: 11) at the time of awareness: "it will be late to understand what it means" (G: 11). The crying of acceptance purifies the soul that is imminent associated with the beneficial rain that cleans ("as the face of the waters when it rains", G: 11) under the touched sunlight to provide heat and light in the fall - in the preamble extinction.

The mirror symbolic beyond reality is vast contextualizing the relationship between reality and unreality, of credible and imaginary through functions of objectivity, recognition, representation or symbolic registration in the preferred category. The symbolic expression summarizes since the middle Ages, moral upper realities of collective psychology discovering the spiritual realities.

The mirror is a magical gate between reality and illusion, or a replica of reality, a sign of the lyrical ego that wants to look at its true essence, a symbol of retrieval but also of death in the idea that beyond the life it begins to reflect of it which includes unknown dimensions. However, Dimitrie Anghel uses it as an attribute of self-knowledge, although it may reflect only an appearance, may contain an indication of truth and not the truth in its subsistence.

The mirror denominates the double ambiguity and manipulation, starting from the biblical myth of the falling of the first angel, Lucifer, mirroring the God in the simulacrum. It has magical, mystifying or creative powers, the mirror reflecting in a misleading reality, the subject reflected being only an apparent lack of reality or it could transform, go beyond

mimetic subject, to interpretations, revelations or phantasmagorias. By releasing, the mirror provides a change of substance (because the elements/ images are perceived inversely but symmetrically); move from identity to alterity thus stressing the mental imbalance “and the mirrors show themselves with infinite sorrow” (F: 53); the mirror of the water – in the fountain (“silence”, G 20), the moon like a mirror” (F: 38).

The symbolic vision from a religious perspective implies the concession of ambivalence: the reflection of God or the instrument of the devil.

Modern perception speaks of people as mirror carriers (of positive or negative universes) - in the view of Nicolas Schoffer; but Mircea Cărtărescu, in the “Dazzling”, sees the mirror as a hologram, and in each of the fragments it is the whole such as of the fractal theory; dual mirror perception evolves into tridimensional.

A mirror reflects and enhances the light combating the darkness and the game of mirroring involves temptations and danger.

The Reflective Perspective (“I Think of Thoughts”, G: 13) is anticipatory or premonitory and revealing truth that is hard to accept: “And that next year, perhaps, the forehead that so gentle you hold it/ You are not hold it on my arm anymore, and this thought kills me,/ And dearly is your sweet and soft bosom like the crumb of a loaf.” (G: 13). Even when love becomes weak, the fear of losing a loved one is mainstay.

The night catches color; in the apparent lack of light the color persists: “It is night, a violet night” (G: 17). Violet is a bright, intense color from the serious, grave state of uncertainty.

Named by the “sweet” epithet, the night is nevertheless “driven out of a seraglio, by an odalisque” (G: 17). Odalisque introduces here the exotic, oriental openness to that paradoxically which it is not a large area, but rather it sends limitation and obedience. Light and darkness are also complementary but antagonistic too “of white mist clusters,/ (...) like scared birds/ Stretched have their white wings and lost in silent night” (G 21) making an oxymoron.

Always the extinction of flowers is associated with that of the day, coinciding with dusk, nightfall, night, and presupposes the reason for evoking: “Now there are only reasons for memories” (G: 19). Sometimes the death of flowers corresponds to the end of the love story; vegetal elements allegory, seldom dumb, as in “The one”. “The hidden pains” prevails roses with the whole meanings of human correspondent: “Two roses as two friends (...)// Like them, remember, stay together... But you should not remember:/ Closed eyes have dreams”, “And the new life begins from a purple of roses” (G 15). Hope and smile mask the pain “in her smile hides a non-interrupted agony” (G 16), crying is hidden “violet stripe”, one that betrays suffering.

Flower, garden, love, death, mirror, light, fragrance, vestal, chatelaine are feminine representations of the Anghelian's imaginary.

In the poems of D. Anghel the fragrance engulfs the feeling overflowing the power “after the rain”, “Beyond darkness of the sweet night and full of mysteries” (G 11) enhances gradually to peak “naive wrath of flowers”, a fight rule of flavor volatilized into the night over all the space that “smell love and death./ smell death and the love (...)// covering again the garden with its darkening mysteries” (G: 12). “Sweet fragrance” will also have original attributes: “It does not smell of flower or spell, but it is only longing”, (F: 54)

despite the attempt to escape synonymously here with forgetfulness.

Memorable and dominant is the fragrance with its generating power of reverie or evocation: “- The triumphant, the basil has dominated alone” (G: 11) giving a mystical, religious note: “As a miraculous church smells the serenity conquered for a moment” (G: enveloping the atmosphere of fantasy: “the wind smells too” (G: 13).

The wind is the bearer of “smelly messengers” (G: 25), until death also acquires the smell: “A sad smell of roses that die on branches, forgotten” (G: 25). Hamlet reacts at the fragrance too, to understanding and accepting the calling.

Often the smell is insinuated by the mere appearance of plants/ flowers: pearl/ lily of the valley, bay/ laurel, basil. It is present in the happy moments, but also in the last moments of the Narcissus: “Like a dead soul of looseness,/ A gentle fragrance in the air gently sneaked/ (...) floating far away” (F: 34), persisting beyond life, in memory.

The light alternates with the darkness, usually under the seal of the olfactory sensual: “Inside me, when it is dark and when it is light is again” (G: 13); even the wind is perfumed. The lyrical ego is subject to correspondence, and sleeps “under the guise of a fern” leads to fantasy with a “grieving thought” driven by the sunlight. The symbolism of the exit from darkness is found in the initiation rituals, as in the vegetal drama in which the seed comes out of the earth as a plant. Genesis means enlightenment, ordering chaos, knowledge, truth, and hope; light is a symbol of life, a means of discovery and decipherment of the mystery, faith.

The coexistence of opposites makes one of the terms to be observed by overcoming the other, recognizing perpetual oscillation between the two regimes of imaginary, mystical concepts, two aspects of the same universal principle.

In Christianity, the primordial light identifies itself to the logos which order primordial chaos, a knowledge without intercession. Both its manifestation in cosmic order and in the interior lighting, the light follows the darkness. The return to the original is accomplished by the abolition of the duality and the reconstitution of the primary unity according to the Taoist principle.

The sunlight is the expression of the heavenly power, of fear and of human hope; light in general can appear both as a male epiphany and a female one. In the Christian tradition, the dove that embodies the Holy Spirit is considered an expression of light, and the light is revealed mythology and like Venus – a female principle.

In all the traditions of the ancient and mythological peoples, a divine nature was attributed to the divinity, the light representing also the transfigured knowledge to be acquired.

Appearing in different shapes and shades knows also the representing by “sun rainbows” (G 14), a bridge between the man and the divinity by which a link is eternal, the rainbow is called metaphorically “the smile of God behind tears of heaven”. The rainbow is an expressive sign of divine language, and in Romanian folk culture is a heavenly dragon that draws from rivers, seas or wells and is able to change the state of things in the universe. In the “The burbling of the fountain” the rainbow is the delight of the children, and its wretchedness is plagued by the poet “like a child” that holds “the Arian thread”, alone wandering and listening to “voices coming from beyond death” (G: 15). The inner solitude is transposed into elements of nature - the “ruin of the rainbow lights” in antithesis with “an

eternal song like the murmur of the well" (G: 15).

The solitude is also dominant in "Sunday" sad poem of self-awareness - the poet who is content with the status of a "Sunday-Holy / (...) sad and desolate" (F: 52) in which he regrets "the little step of the beautiful" (F: 53) that is not coming. The mirror is the one that reflects the long gone days when he did not know how to enjoy the presence of the "one who was still standing to find a bridegroom" (F: 53).

The loneliness is also acknowledged and accepted with "supreme irony" in the absence of light when the one who, as if anticipated, reveals its disappointment: "In the black shadow, the piano stands with the teeth pulled outside/ It rages like a monster who wants to tear me" (F: 53).

The adored and glorious feminine is, in most cases, inaccessible. Flowers alone are omnipresent and comforting; and it alleviates sadness and causing fantasies "and girls throughout the world are not to get dressed with the most beautiful dresses" (G: 7), each being endowed with the chosen attributes: "The lily anoint on the forehead, leaving it the king mantle" (G: 7), "The chicory was given the serenity of the human eye" (G: 7), the shyness, the mourning and the "restless" were given to the roses.

Flowers are considered the joy of life that goes beyond this: "If it had not been at least a flower, what would we have planted on graves?" (G: 8); they are a "miracle", proof of sincere love: "And what I would give you today to remember me!" (G: 8, "Flowers"). The blossoming marjoram is "the harsh ashes of the story" (G: 8).

All the flowers, regardless of the status offered, have a discreet existence and such an extinction: "they pass in secret" (G: 8). The marjoram conceals "both perfume and poetry", but "they die in secret how they lived their whole life..." (G: 9); "A forgotten sunflower blossoms and fades away/ The ornament of the rays is gone, slowly" (G: 9). The disappearance of flowers leads to contemplation "- How hard should be the sleeping from the dust of heap" (G 10).

The plant concentrates hope, the vital breath that can fight the darkness "and it is enough in a garden / a flower to cheer a single soul that dreams" (G: 9), "when the mournful sun sets", what "sent the last kiss by thoughts" (G: 10).

The atmosphere is filled with sound element "proceeds a song from branch to branch and a soft whisper from offspring to offspring" (G 13) from the gentle sound to the pronounced strong musical instruments "fanfares sounding loudly, shaking off the plane-trees" (G: 17), and "A distant drum sounds like after the battle" (G: 17).

The musicality is reproduced by the sound that knows the whole range of intensity: from full silence to the "murmur of the thunder" (G: 23) or the well (G: 14,15), to the song "frozen by the north wind" (G:23), soft and strong, of the creatures or instrumental of the lira, a "voice of water" (G23), the wind or of the loud fanfare "uproar of trumpets" (F: 37) theorbos, "the sirens sound" (F:44)

The nature howls contributing to the musicality" sweet uproar/ "branches are shaking "," slightly as the water rustle "(G: 18) or the beating of the wings.

Quietness is enticing, and the garden is projected under the image of a hermitage "where life died of melancholy" (G: 18). The only disturbing thing could be "the voice of the cricket" (G: 19), but neither this one does not disturb "so much harmony in the uninterrupted, holy peace" (G: 19), and the wind is "silent" and turns the garden into a

“sweet poem” (G: 19). Here the sound is imagined only by the appearance of some elements that can produce sounds: cricket, wind, lyre, harp, “charmed” word. There is silence: “Today I cherish the silence of death” (G: 19), the hypothetical death being overcome by the existence of roses that “drizzle diaphanous petals” (G: 19).

The poet is subject of dream tyranny using the dialectic dream-daydream in the building of imaginary worlds. Saving from the ruined dreams (“collapsed”), and the close connection with the “story time of passing time” (G: 14) under the “ruin of rainbows” is performed only by the “thread of Ariens” (G 15), the binder of both worlds marked by the passing of the time in contrast to the stability conferred by the “murmur of the fountain” considered “eternal” (G: 15). The Fountain water is “the living water”, the symbol of eternity, through the perpetual generation of life. The mythological female character with the help of whom it is realized the error on “alleys in vain” (G: 15) shows him the way as in the legend of Theseus who manages to get out of the labyrinth of the Minotaur.

Another feminine representation is the mistress that appears in texts such as “Fantasy” (beloved) and “Hymn” (words) or “Mistress” in the “Enchanted Cup”.

The theme of remembrance evolves into the evocation of walks through the Luxembourg Garden when “One word lead to another, and a thought called for a remembrance” (G: 17), poetry begins with a rhetorical interrogation: “Do you remember (...)/ (...) how dearly was with me?” (G: 16), her beloved being already a reminder: “And if I still find out some news about you from strangers” (G: 17).

Quietness is established with the insertion, and, personified, “sings”, making an unusual oxymoron.

The idea of a sound is reproduced by echo or notes (the “the hours”, F: 32) with the clear intention of potency of the feeling nurtured for chosen one: “You are lovely for me” (F 32). Sometimes, the chosen one is only suggested: “an adored hand” (F: 33), “an unseen hand” (F: 36).

The sea also represents the feminine principle with its temperamental manifestation. Life-giving water “trumpets its anger”, “it is playing writhing pearls” (F: 37).

The sea symbol always assumed motion, a dynamic that is essentially life, it was linked to the mystery of the deep water, to the unseen world and fabulous imaginations, fear of the unknown. Water is the universal symbol of fecundity, of horizontal thinking; contains the primordial seed with all the signs of further development, but also all the resorption threats. In the same time it is equally deadly, it is both creative and destructive; death combats with water rebirth, the primordial element of regeneration and purity.

At any level, love produces excitement, confidence, courage, euphoria of invincibility “unwilling to believe that in nature/ anything can stand against you, when a kiss is so sweet” (G: 23), but registers gets grave and grim with the perception of imminent death: “For death passes everywhere, and death is everlasting silent” (G: 23).

In “My Companions” Ofelia is recalled for unmistakable gesture that was “thrown” “the treasure of picked flowers in the sad field of madness...” (G 27) to the satisfaction of Hera, “virgin tender”, which tends to immortality and where “empires die and fall golden wreath”. The eternity is represented the “only by the wreath of laurel leaves” (G: 27) by raising the level of sensorial olfactory human.

In the “Mother’s curse”, the poem that concludes the first volume of poetry, the

feminine is best represented in allegorical level. The symbol of the mother, the procreatrix, life-giving, is enhanced by the symbolism of the flower and the bird that bears it (like a pigeon in the Christian faith). *Mater dolorosa* (the mother suffering) calls with any means at its disposal, estranged child.

The words, generally, accede relieving. They are called "the only mistresses" or "diamonds", "jewel", under their weight and value, "through the mouth and harp of Orpheus" (F: 30), there is the expression of feeling, "love and hatred").

In the second volume, "Fantasies", the female presence is better outlined: "a blond girl with a diaphane face", "a too beautiful and proud chatelaine" (F: 35) placed in a context that makes it inapproachable and inaccessible. It is sometimes seen as an icon, venerated without, however, accessing it. Love is also imagined, joining the beloved one being projected into the imaginary: "we loved a moment under the imaginary branch" (F: 36).

"The nocturnal" presents the beloved, for the first time, ashamed: "The beautiful (...) gathers her beautiful shirt in the plaits/ and hides her body under her lace foam: (F: 38). In Dimitrie Anghel's poetry, love is not physically consumed, but it is projected at the mental level, often hypothetical.

In the "The dream of sepia" the female representation assumes Semiramida and it is realized under the sign of reverie as in "Reverie", where the desire of to be "of the last life messengers" (F: 42) falls under the sky "red as the fire" (F: 42) proving only to be an unrequited dream: "I kissed piously this little hand.../ What has a house moldered on a fiord edge" (F: 42).

A reinterpretation of the myth of Pygmalion is foreseen in the remains of the statue brought by the waves to the poet ("The gift of waves", F: 43), "the beautiful hand", "her finely hand carved it with love". A design of steady love through the used material ("the marble is so clear and clean"), the sincerity and the innocence, the purity of the desired feeling to remain as the material from which it was made: "dreaming that maybe once/ this is what it remains after the death"(F: 43). It is also here and other female representations embodiment such as the ghost, the queen or the star.

Other times, the female presence is perceived objectively in its domestic life through the specific objects that the poet encounters and which are generating memories: a glove, "your fan and your little mirror" - "the best friend of a woman", "the two roses,/

Which slowly died in the water from glasses/ Increasing my sorrow with two memories" (F 46) - causing suffering: "He is so mope and pitiful"(F: 47).

The poet is subjected to love and, implicitly, to his beloved, the adored one, calling her "Mistress", as if she had been stripped of a "metempsychosis" and "disappeared" then "with my pink May rose, with the latest and the most beautiful rose" (F: 49). He is capable of sacrifices and great things, acquires unpredictable powers to be close to her: "Let me rush on you/ on this deck full of colors" (F: 51) - the rainbow that breaks before the dream is fulfilled, which causing anguish: "Fools are dreamers, God!"(F: 51).

Having too much love, metamorphosis is possible: "I came back in another form, to beautify the earth too" (F: 51), reincarnation in vegetal form, the return to life, the triumph of life.

The predominant masculine representation is the poet (either by himself or metamorphosed in lily, oleander or Narcissus) and refers to the feminine, sometimes

embodied in the cold impassible statue, in this context, an ample introspection leads to the rhetorical question: “But should he have the ray of divine fire?” (F: 46). Re-anchoring in the immediate reality is not achieved by the principle of Dionysus, but the daily life which had been interrupted by this thought when contemplating the fountain whose water seemed to tend toward transcendent continue undisturbed, “as rhythmical as the pace of Alexandrine stanza” (F: 46) - at the same rhythm of poetic dreams.

Subtlety of female presence and its effects causes a beatitude slightly disturbed, but the desire that the feeling persists despite the loneliness is so great that it determines the poet to resign: “If only I feel you as a perfume” (F: 58), “Step slowly... say nothing” (F: 59) or “Blaming echoes would answer to you” (F: 59) – the greatness of the feeling transcends time.

In the Anghelian’s feminine paradigm enrolls various representations of significance for the inner structure of the poet and his poetry, but the focus is represented by the mother, a sacred image of his poetic existence.

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ON NICODIM GRECEANU'S LANGUAGE IN ÎNVĂȚĂTURI DE MULTE ȘTIINȚE (1811)

Liliana SOARE*

Abstract. *The present study aims at presenting the configuration of the literary norm used by archimandrite Nicodim Greceanu in his translation of Polyzois Kontos' Poikili Didaskalia, entitled Învățături de multe științe (1811). The analysis discusses the phonetic and morpho-syntactic features of the text in order to see to what extent they are specific of the Wallachian literary norm of the period.*

Keywords: *translation, phonetic features, morpho-syntactic features*

The archimandrite Nicodim Greceanu (1762-1817) translated from Greek several books, which remained in manuscript, such as: *Theotocarion adecă canoane de rugăciune către Preasfânta Născătoare de Dumnezeu* (1795, ms. 2097 BAR), *Neon ecloghion. Adecă carte nouă cu alegeri de vieți vrednice de cuvântat ale unor sfinți... A lui Nicodim Aghioritul, tălmăcită din limba greacă* (1807, ms. 1369 BAR); *Adunare de învățături ale multor filosofi și dascăli... din care unele s-au tălmăcit după grece și s-au mai adăugat* (1813, ms. 1986 BAR). He also translated Polyzois Kontos' book, *Poikili Didaskalia*.

Polyzois Kontos (Ioannina, 1760? – Wallachia, 1821?) was a Greek scholar, cleric and teacher. He originally attended school near Kosmas Balanos, a conservative scholar in Ioannina and continued his studies in Venice. He worked mainly as a teacher in Vienna and later taught in schools in the Greek communities of Pest (1793) and Tokaj in Hungary and, after 1805, in Bucharest and Ploiesti.

The first two editions of *Poikili Didaskalia* [Varied Teachings] were printed by Georgios Bendotes in Vienna in 1803 and 1806. The Romanian cleric used the latter edition, which appeared in 1806. Entitled *Învățături de multe științe folositoare copiilor creștinești cei ce vor vrea să învețe și să știe Dumnezeiasca scriptură*, the translation was printed in Ioan Bart's typography in Sibiu, in 1811 (in 4°, 157 pages), with a foreword written by Iosif, bishop of Argeș (between 1793 and 1820).

With a dialogical structure (questions and answers), the book contains religious teachings (the main prayers a Christian should know but also short presentations of the Bible and the main teachings about God and Jesus Christ). In the second part of the book, which is not delimited as such, there are several chapters treating about various fields of science: medicine, astronomy, zoology, botany, mineralogy, geography, meteorology, the last chapter being dedicated to the presentation of the administrative-territorial configuration of Europe.

The present study aims at presenting the configuration of the literary language employed by Nicodim Greceanu in this translation by emphasizing phonetic, and morpho-

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syntactic peculiarities. A future study is to be dedicated to the lexical features of the translation, which are very important from the perspective of the specialized lexicon used and the Greek influence on literary Romanian.

Regarding the literary norm promoted by P. N. Greceanu in this translation, we recorded the following phenomena:

- preservation of protonic *ă* in: *fămeiască* (126), *năsip* (156), *păréte* (118), *să se răsipească* (20), *rătund* (121, *rătunde*, 116), in *a locui* and its derivatives: *să lăcuia* (138), *lăcuiesc* (134), *lăcuit* (138, *lăcuitul*, 155), *lăcuiori* (140, 147).
- preservation of medial *e* in: *bisericii* (11), *să nu cetim* (11), *streini* (102).
- *î > u* in: *umblă* (116), *umflă* (135), but it is preserved in *întră* (133, 145 etc.).
- *u > o* in *greotății* (115) and in the radical of the verb *cuprinde*: *coprinde* (20, *să coprinde*, 134, *coprinzând*, 22), *coprinsul* (20), *coprinzătoare* (142), and *adăuga*: *adeogare* (135).
- *a mulțumi* and its variants exhibit forms with *ă*, in accordance with the old norms: *mulțămim* (10), *mulțămiri* (8), *mulțămît* (111), *nemulțămindu-să* (111).
- hard dentals and labials: *dăstule* (127); *năcăjit* (111), *învălișul* (139), *tălmăcăște-m* (116).
- hard *s*, *ș*, *j*: *învărtindu-să* (114), *sămințe* (124); *așăzarea* (116, 120), *câtevaș* (138), *cinevaș* (111), *greșală* (138), *greșăsc* (137), (*mii de*) *ostaș* (154), *să-ș* (111), *săvârșaste* (136); *îngrijască* (111, *îngrijăsc*, 154), *învârtejaște* (115).
- hard *r*: *lacrămi* (112), *să uraște* (82).
- The palatal timbre of the vibrant *r* is rendered with consistency in words derived with the suffix *-tor* or in non-derivative words: *ajutoriu* (137), *arzătoriu* (148), *ceriu* (137), *dogoritoriu* (148), *făcătoriu* *ceriului* (5), *păzitoriu* (4), *zburătoriu* (151), *ziditoriu și poruncitoriu* (17).
- soft *ț*: *curățește* (4), *sfințească-se* (4).
- affricate *ğ* is preserved in *împregiuriul* (121, but *împrejurul*, 121).
- preservation of *č* in: *obicinuiesc* (139), *vecinic* (109).
- preservation of *h* in *pohta* (*pohte*, 112, 132 etc.).
- preservation of *ia*: *boiari* (103), *miluiaște* (112), *pialea* (126), *priateni* (13), *pricinuiaște* (140).
- Toponyms ended in *-a* exhibit forms without enclitic articles when used after prepositions, specific of old norms: *Cum încă să împarte pământul? În Evropă frumoasă, în Asie bogată și în Africă caldă [...] și în Americă prea mare* (145).
- *l'* in *feliu* and its derivatives: *feliuri* (125, 128), *feliurime* (122, *feliurimi*, 129).
- soft *z*: *păzească* (139), *slobozește* (8), *umezeala* (137).
- Neuter nouns with the radical ended in *-r* form the plural in *-ă*, in accordance with the old norms: *cară* (156), *izvoară* (114, 142).
- plural forms in *-uri*: *milunuri de miluri* (115).
- *Piatră* has the plural in *-i*, according to the old literary norm: *pietri* (121, 129, *pietrile*, 130).
- the singular form of *copac* is *copaci*, according to the old norms: *copaciului* (126).

- Genitive-Dative of some feminine nouns of 1st declension in –ii: *casii* (100), *feșii* (8), *zîlii* (116).
- adnominal Dative: (Luna) *iaste dorîfor (adecă strejuitoriu) pămîntului* (119).
- analytic Genitive with the preposition *de*: *purtătoriu de grijă* (156) and *a*: *în mijlocul a toate* (120), *iaste lumina a toată lumea* (121), *marea a ostroavelor Canariei* (134).
- The variable forms of the possessive-Genitive mark are most commonly used: *vârf al lumii* (115), *céle patru vrémi ale anului* (116), *părți ale pămîntului* (134), *cei mai înalți munți ai pămîntului* (146) etc. The invariable forms of the possessive-Genitive mark are underrepresented: *cercările a multora* (141).
- The adjective *gol* appears with the plural form *goli* (12), specific of old Romanian.
- variable forms of the relative pronoun: *care* (136), *carele* (112), *carii* (127).
- indefinite pronouns: *cinevaș* (13), *fieste* (135), *fiestece* (137), *niscareva* (140).
- The Genitive-Dative of the adjectival article is, in the feminine, singular, *cei(i)*, etymological form (< *ecce* + *illaei*), and not *celei*, analogic form, following the plural: *materiei ceii de desupt* (140), *a materiei cei de pucioasă* (150).
- exclusive use of verbal forms with altered dentals: *să arză* (148), *crez* (5), *să deprinză* (85), *îngreoindu-se* (115), *să pătrunză* (149), *puindu-le* (135), *ca să le scoată* (131), *scofând* (141).
- The 1st-conjugation verb *a înconșura* (ending in –(ur)a in the infinitive) has the paraxiton etymological form with *u* in the final syllable in the present tense of the indicative: *îl încunșură* (119), *ce încunșură* (133) as well as in the participle or gerund: *încunșurat* (125, 140, 144), *încunșurând* (139).
- The present perfect tense has in the singular forms homonymous with the plural, etymological forms used exclusively in all literary variants of old Romanian language: [...] *care au poruncit Dumnezeu pămîntului de au rășărit* (128), *ș-au căștigat și ea multe numiri* (136), *Hristofor Colomb au gășit America la leat 1492* (138), *Iar Cooc au gășit cătră sânu arcticesc ostroave numai de ghiață* (138), *s-au sfărâmat ghiața aceia* (138), *și zicem că au căzut o stea* (151) etc.
- Exclusive use of the form with etymological hiatus in the forms of the verb *primi*: *priimit-au* (20), *priimesc* (137) etc.
- The verb *călători* is used in transitive constructions: *călătorea prea depărtate locuri* (137) and *locui* presents the passive mark *se*, **in passive constructions with a reflexive constituent**: *Cum s-au lăcuit America? Să lăcuia de niște neamuri despre Crivăț* (138).
- *A ști* is used with the preposition *la*, which was later replaced with *de*: *America era știută și la cei vechi* (137).
- The infinitive is quite often used, despite the fact that the general tendency of the period was to replace it with the subjunctive: *Un meșteșug care învață pre om a tămădui boalele* (113), *unde poate lucra cu mâna* (113), *Mai iaste altcevaș trebuincios pentru a-și păzi cinevaș sănătatea* (114), *să învârtește* [...]

fără de a să apropia (115), *locul acela unde voiesc a merge* (137), *acest meșteșug a umbla pe ape* (137), *întră în pământ fără de a strica casele* (139) etc.

- The ordinal numeral presents current forms: *al doilea* (142, 143), *al treilea* (142), *al patrulea* (143).
- Prepositions present old or regional phonetisms: *cătră* (112), *dupre* (122), *pre* (127), *preste* (10), *supt* (143). Some of them are used in unspecific contexts: *încungiură marea și pământul despre toate părțile* (147).
- The conjunction *dacă* is exclusively used with the phonetism *deaca*, specific of the southern norm. The coordination is often marked by *nici*: *Să nu mănânce cinevaș mai mult, nici prea mult să postească* (112), *Să nu să îndeletnicească în desfătări și în pohtele dulceții, nici iarăș să fie preste măsură înfrânat. Să nu să întristeze de întâmplările ce-i va veni, nici iarăși să nu fie nesimțitoriu* (112).
- adjectives derived with *-icesc* are most commonly used: *miluri gheograficești* (117), *gheograficeștile harte* (137), *gheometricescul picior* (157), *zemuri metalicești* (126), *zodiacescul rotocol* (116) etc.
- frequency of the suffix *-os*: *umejoase, apătoase, țărânoase, vârtoase* (130), *strâmturoase* (133) etc.
- Greek words: *ipochimenului* (92, *ipochimenile*, 104), *ipolipsis* „stimă, considerație” (82, 104), *metahirisește* “folosi” (103, *să metahirisească*, 106), *vă veți pliroforisi* “a se convinge” (117), *proeresis* “bunăvoință, generozitate” (102) etc.
- old and regional words: *nărânzat* (152), *a vorovi* (108), *zavistia* (13) etc.

Narrowing down our endeavour to the fundamental features of the literary norm, the main features of the language that Nicodim Greceanu uses in this translation are in accordance to the characteristics established for the respective region and period (Gheție, 1975: 431-547): maintaining of protonic *ă* (*fămeiască, năsip, părête, răsipi, rătund*); maintaining of etymological *î* only in *întra*; maintaining of medial *e*: *besericii, ceti; ia* preserved (*priateni, pricinuiaste*); usage of the affricate in the forms of the verb *încunjura: încungiura*; hard *s, ș, j*: *sămințe, așăzarea, îngrijască*; soft *ț*: *curățească, sfîntească-se*; soft *r* in final position in derivative and non-derivative words: *ajutoriu, arzătoriu, ceriu, făcătoriu, ceriului, păzitoriu; l'* in *feliu* and its derivatives; archaic structures with adnominal datives and analytical genitives; variable forms of the relative pronoun and possessive-genitive mark; the auxiliary *au* in the present perfect, 3rd person singular; verbal forms with altered dental; usage of Grecisms such as: *ipolipsis, ipochimen, metahirisi, pliroforisi, proeresis*.

Source

Polyzois Kontos, *Învățăture de multe științe folositoare copiilor creștinești cei ce vor vrea să învețe și să știe Dumnezeuasca scriptură*, traducere de Nicodim Greceanu, Sibiu, 1811.

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THE EXPRESSIVITY OF THE POPULAR LANGUAGE IN THE POETRY OF ANTON PANN

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Abstract: *Anton Pann never distanced himself from the evolution of the Romanian language. His work describes the spoken language of the epoch, comprising, depending on the theme and the purpose of evocation, both archaisms or words from other cultures, recalling its connection with the Balkan world and the terms of Bucharest slang or neologisms, thus marking the evolution of the changes in the Romanian literature of the time. The present study highlights Anton Pann's creation as an effect on Romanian literature.*

Keywords: *vocabulary, creation, versification.*

Anton Pann is a writer who left us a unique, original in a way creation, being a pioneer of this kind of writing. Because he had no models, Pann became famous for his personal manner, from which derived both victories and failures. The main act of his creation remains the so-called Romanian *poezirea*, the process of versifying different texts (anonymous or written by an author) which he heard in different places. Everything he heard, he transposed into a versified text, from here deriving either the occasional character of the texts or their prosaism. Thus we realize that in many works Pann's creation is rudimentary, but the world of his work is a living and authentic one, even if it is an elementary, sometimes archaic one. He was primarily interested in the words he used, but also in the impact that they had on the reader, although he was missing lyricism, especially romanticism. *Reading diligently in the book of life*, he writes simply and much, as he feels, without principles and prejudices.

Anton Pann does not avoid the occasional texts for world songs or social events, nor the acrostics related to autobiographical incidents, nor the proverbs, the sayings, the anecdotes and the riddles that he easily versifies. Almost all the literary works that made him famous represent a versified prose. Because Anton Pann is not a lyrical poet, his literary formula "is lacking in lyricism, that inner warmth, that warm life of the feeling, that dull sound but full of suggestive force which the depths of the soul give." (O. Papadima, 1957: 594). If we notice his qualities of a comedigraph and those of a storyteller, as well as the fantasy and the colorful language, we overlook the placidity or vulgarity from *Spitalul amorului* (*The Hospital of Love*), Pann often confining to descriptions, enumerations, to a mosaic of moral details and reflections, with a rich and colorful vocabulary. The "frustrating and unprofessional character of inspiration" (P. Cornea, 1964: 108) explains the lyrical scheme, the prosody, the vocabulary used, the verbosity, the comic tone, the characters, the epic strategy and the language. The simplicity and the schematism and that verbal *buffoonery* remain a coordinate of Anton Pann's whole creation, confirming the conclusion of the literary historian. Of course, other qualities such as the critical and moral observation,

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the humor, the epic invention, the authenticity of some situations and characters, the dialogue that is what contributes to the history of our poetry as well as to the Romanian literary language. Some of the lyrics are melodious and full of energy, others are cold, pale with rare rhymes in which there is no lack of peasant humor, irony, allegory, erudition and joviality, wisdom and common sense, being put at the confluence of what is folkloric and clerkly, of what is urban and rural.

Pann had a special gift of writing poetry, of putting color and savour in his creation, improvising on a given theme a lot of variants. In this vast creation, the proverb remains a starting point, being illustrated by stories and anecdotes of an epic and rustic character resulting from the dialogue and from the language used. In almost all of Pann's works, we find the creation in verses, having a narrative support and an ethical scenography in the center, the poet being a perfect versifier. He uses a colorful speech, sometimes without versification, without any poetic intention, without rhythm and rhyme, so today's reader meets more the matter of the poetic act and less its form. In *Povestea vorbii* (*The Story of the Word*), even the maxims become distiches, we encounter synonyms, fluent dialogue, phrases, interjections, paratactic constructions, rich vocabulary (in archaisms, folkloric elements, slang and neologisms), the plasticity of many images, the dialogue and the monologue, all these representing important elements in Pann's creation.

In *Povestea poamelor* (*The Story of the Fruits*), he uses a lot of epithets in order to characterize an onion:

.....Cum simți aceasta Ceapă totodată / Cum e din natură foarte veninată, / Se-mbracă îndată, iute, cu mânie, / Douăspre'ce haine puse de dimie, / Și cămăși atâtea albe, suptirele, / Îmbrăcând binișul roșu peste ele, / Pieptână și barba-și albă și bătrână / Scuturând-o bine de pământ, țărână, / Pleacă necăjită-n tot-a ei putere, / Veninând văzduhul de catran și iere, / Pe pământ târându-și barba sa cea lată, / Sus în deal ajunse la crăiasa-ndată.//.....

(POVESTEA VORBII/ THE STORY OF THE WORD, 1936).

In what the dialogue regards, not a few times, there were invoked texts such as *Sultanul și pescarul* (*The Sultan and the Fisherman*) (in the chapter *Despre făgăduieli și daruri* /*About Promises and Gifts*):

.....Sultanul / de unde ești? / Pescarul / De unde mi-e nevasta. / Sultanul / Din ce țară? Care ți-e patria? / Pescarul / Patria omului este acolo unde-i bine. / Sultanul / Ai copii ? / Pescarul / Unul în poale și altul în foale. / Sultanul / Ai vro stare ? / Pescarul / Proverbul îmi e dovadă: Ce e pe mine ș-în ladă. / Sultanul / De ce ești sărac ? / Pescarul / Sunt sărac pentru că nu sunt bogat. / Sultanul / Cum trăiești ? / Pescarul / Te uită la față și mă-ntreabă de viață. / Sultanul / Ești nenorocit ? / Pescarul / Norocul se ține după mine ca pulberea după câine. //.....

(POVESTEA VORBII/THE STORY OF THE WORD, 1936).

Or *Despre minciuni și flecării* (*About Lies and Blethers*):

... Un mincinos odată zise altui mincinos: / -Prietene, vezi tu turnul acel nalt și luminos?
 / -Da, acesta îi răspunse; și iar îl întrebă el: / -Dar vezi tu tocmai în vâru-i cum umblă un
 șoricel? / -Ce mai minciună cu coarne, -zise prietinel său- / Că eu abia zăresc turnul,
 necum șorecelul tău; / Însă îl auz prea bine cum umblă-n tropot, încât / Parc-ar bubui o toabă
 ș-ar avea copot la gât. / -Te crez, acel îi răspunse, văzându-se înundat, / iindcă nu-și găsisese
 omul cu minciuni de-nșelat. / După proverbul ce zice; / A umblat cât a umblat, / Dar acum i
 s-a-nfundat.//.....

(POVESTEA VORBII/THE STORY OF THE WORD, 1936)

Regarding the language of his work, Pann makes real lexical tournaments, based on puns, inner rhymes and strong-flavored words, extracted from the vocabulary which combines the popular language with the literary one. As a literary monument and as a versified paremiological anthology, *Povestea vorbii* (*The Story of the Word*) is “a comedy of pure words, and at the same time a human, integral comedy, made from impersonal, stereotypical observations, known in advance, in their derisive Chinese rigidity of a millennial wisdom.” (G.Călinescu, 1941: 206-207). Essentially in Pann's work remains what Călinescu said: “the almost monstrous multitude of aphorisms on an essential idea.” (G.Călinescu, 1941: 206). We find in Pann's work numerous elements of phonetic and lexical nature specific to the Wallachian idiom and the cursivity of the sentence in perfect agreement with the rhythm of the lyrics, which denotes a representative text for his creation:

..... Într-o zi Nastratin Hogeia, ceartă c-un vecin având / use tras în judecată. Pentru
 dânsul jalbă dând; / Nastratin plecând să meargă spre a se înfățișa, / Băgă-n sân un pietroi
 mare și se-nfățișă așa : / Când pârătorul de dânsul spunea câte îi plăcea, / Nastratin pe taină
 sânul își arăta și tăcea. / Judecătorul văzându-l că își bătea sânul plin, / Toată dreptatea o
 dete în partea lui Nastratin; / După ce jeluitorul fu d-aici afară dat, / Zise lui Nastratin Hogeia
 : -Scoate ce mi-ai arătat. / El, scoțând îndată piatra, o puse cu cinste jos, / Și se trase la o
 parte cu chip prea politicos; / -Dar ce este asta ? zise judecătorul bătrân. / -Este darul, el
 răspunse, ce ți-l arătam în sân. //

(NAZDRĂVĂNIILE LUI NASTRATIN HOGEA/ THE MISCHIEFS OF NASTRATIN HOGEA, 1963)

The text shows that Pann uses the gerund to mark the continuity of the action, the Romanian imperfect tense shows the duration, the simple perfect tense - the narrative and the present tense – the dramatism. In general, he uses the pair rhyme. Although he has rhyme-gerund and others which are irregular, he has some difficult ones, too. Referring to Anton Pann, T. Vianu wrote: “So he writes with naivety, without improvement, without attention, that often replaces talent, but often with politeness and always with great fineness and goodness.” (T.Vianu, 1965:49). In Pann's creation the dominant characteristic of the language used is its spoken aspect. Besides the numerous folkloric elements (chiup, cârpător, chisăliță, fedeleş, strungă etc.), we encounter a series of terms of Greek and Turkish origin, but also a large number of neologisms (duet, broșură, educație, editor, diplomă, magazin, octavă, patron, pompier, amarez, onorabil, picnic, pliuș, șampanie etc.)

of Italian or French origin. Some terms were used only by the educated people and the others were rather popular.

The material used by Pann is rich and diverse with a lyrical overflow full of sayings and jokes, which explains the wide public audience over the years. "Anton Pann or Creangă, although both antonpannism and humulestenism are varieties of rabelaisism, meaning of the savour of jovial erudition, hardly make a figure of scholars for the common reader, (...) an enormous joviality (brings them together) that suppresses the least important fact in a swarm of quotations. In no way is Anton Pann, an author of high value unjustly underestimated, a collector." (G.Călinescu, 1941: 207). The writer is able to distribute the popular language with the literary one, making up a comedy of pure words and at the same time an integral human comedy, made from impersonal, stereotypical, previously known, surprising observations in their total lack of novelty.

By linking the proverbs to each other, by combining them, he succeeds in giving a sometimes sad, sometimes bitter collection of the human comedy. In *Povestea vorbii* (*The Story of the Word*), *Floarea darurilor* (*The Flower of Gifts*) and *Pilde filosofești* (*Philosophical Parables*), we find examples of the combination of proverbs and the use for which they are given, while in *Fabule și istorioare* (*Fables and Anecdotes*), Pann develops the proverb in the title or in the motto, discussing about a whole theme, explaining the idea of the whole chapter, sometimes making reference to the last proverb in the series. *Nu este răsur să n-aibă cusur* concludes the series *Despre cusururi sau urâciuni* (*About flaws and abominations*), which is followed by the fable about the rose without thorns, but also without scent.

The story about the two liars belongs to the chapter *Despre minciuni și flecării* (*About Lies and Blethers*), this story being followed by the anecdote about the man's awkwardness in household chores that belongs to the chapter *Despre slugă și stăpân* (*About the Servant and the Master*).

The collection *De la lume adunate și iarăși la lume date* ([*Sayings*] *Gathered from Folk and Returned to Folk*) involves a more complex process than that of *Fabule și istorioare* (*Fables and Anecdotes*) because they belong to the phenomenon of supra-creation, where Pann doesn't add anything new, but his work, the poet becoming a genius that does not produce, but organizes and offers us a personal selection. Therefore, the productions offered are not a diversion, but an attempt to revive the sources of the most genuine life, where Anton Pann's poetry means action.

His anecdotes condemn some vices or highlight moral qualities. Anton Pann's allegory is evident in *Povestea poamelor și a legumelor* (*The Story of Fruits and Vegetables*), "(with reference to the Poricologus- a Greek satire of the 12th century, with the same title - *Povestea poamelor* / *The Story of the Fruits*), a manuscript identified at Monastery From a Wood (where his love for Anica took him)" (I.Dan, 1989: 189-157) which served him to write a satire.

Guince curse the grape :

..... Tu de lemn să fii spânzurat, de cuțit cărn tăiat și de voinic tânăr în lin călcat ".
Blestemul se găsește și la Pann : „- Tu –n a ta viață, ca un blestemat, / Tot de lemn-n lume
să ii spânzurat, / Soare să te arză, să te bată vânt, / Si să nu-ți ajungă trupul de pământ ; /

Ochi ciori să-ți scoată ș-alte păsări mici / Și de bruma toamnei în bucăți să pici, / Și apoi în urmă prin cuțit tăios / Trupul său să ie dat de-acolo jos, / Și să n-ai pe nimeni a se umili / Ca să-ți tragă clopot sau a te jeli, / Ci cu răs, cu cântec a te arunca, / Cum și supt picioare-n danț a te călca...//.....

(POVESTEA POAMELOR/THE STORY OF THE FRUITS, 1936).

Surprising effects in expression are also encountered in Anton Pann's *Despre conversație sau petreceri și glume* (*About conversation or parties and jokes*), in which he plays with the arrangement of the lyrics: change of meanings, synonyms of content and form, repetitions:

..... Vremea e a râde, vremea e a plânge. / Când să vorbește de răs, nu să spune pentru plâns. / Și când să spune de plâns, nu să vorbește de răs. / Iar nu / Răs amestecat cu plâns / Cum a zis una : / Bărbatul meu zace mort în casă și mă făcuși de râsei / Cu toate că / Moarte fără răs și nuntă fără plâns nu se poate .//.....

(POVESTEA VORBII/THE STORY OF THE WORD, 1936).

Anton Pann, an active person among so many passive people at the time, writes his collection as a tree produces its fruit; once completed, his work tends toward collectivity that is believed to be its eternal vim. Pann considers himself close to the simple man through his writings, therefore he prefers ballads, legends, stories that have a fabulist character, proverbs and riddles.

In *Călătoria lui Moș Albu* (*The journey of Moș Albu*) the writer transposes the idea of the traveler-writer, in which we identify the character with the author, thus discovering a popular creation, one that belongs to Anton Pann. The writer classifies the characters as follows: Moș Neagu - is an inexhaustible source of popular wisdom that respects the old customs, Moș Popa signifies the simple man who opposes the luxury of the city, a Greek tenant Stan, young and cheerful girls. We notice in Pann's work a special comic language obtained by his attitude, by the reaction to one or more riddles, where the spirit of the character becomes eloquent in this way.

Anton Pann often characterizes and defines the characters, for example, in the story about *Cei trei gheboși* (*The Three Hunchbacks*), where he begins with a micro-portrait of the humpbacked husband: his jealousy is as terrible as his appearance, and the lyrics also render this thing:

..... În Constantinopoli un om de neam prost, / D-ai de care crește ca un copaci gros, / Sucit, în tulpină și strâmb, nodoros ; / Netrecut prin școală, ca și un lemn iar / Tăiat cu toporul, nedus la tâmplar. / El pe lângă alte neciopliri / Avea și asupra-și mai multe pociri : / Să lăsăm că-n spate era cocoșat, / Că nu e al firii lucru întâmplat, / Ci în celelalte, buze, nas, urechi, / Le avea-n mărime ca două perechi ; //

(CEI TREI GHEBOȘI /THE THREE HUNCHBACKS, 1936)

The denouement, with the death of the three hunchbacks, as well as the moments of the adventurous corps removal, highlights the mockery of the jealousy. Anton Pann's irony is sometimes harsh, with a precise direction, his strategy of a moralist and satirical writer prizes more, in his anecdotes, the wisdom of the common man than the haughty generosity of the rich people. Much of the riddles were versified, Pann worked on the rhyme, striving to improve their form, to make them be as beautiful as a song or as a poem. Keeping unaltered the spoken language of the simple man, Pann sometimes allows himself to intervene, improving the expression and making it explicit, thus developing the writer's own rhythm. Anton Pann's tireless ability to concoct new epithets and nuances manifests itself not only in the moral sphere but also in the appearance of the sensitive world. The verse often becomes a discovery of the language resources through an associative mechanism ranging from alliterations to homonymies.

Each of Pann's stories or anecdotes has as its subtitle the motivation of its production. Pann concocted his creations and gave us the folkloric expressions that he used, inspiring himself from writing for people, leaving a precious testament. *De la lume adunate / Și iarăși la lume date* (*Gathered from Folk/ And Returned to Folk*) represents the author's conception about the source of his creation and the purpose of art. Anton Pann belongs to the allegorical poets, who illustrate an idea, and not to the symbolic poets, that, beyond appearances, refer to a vast and disturbing significance.

We encounter in his creation a series of poems that intentionally behave as texts that should be said not read, dealing with mimic effects, significant interruptions and intonation varieties. The metrification of lyrics, which is sometimes incorrect, the digressions with the role of brackets in the narrative luxury, the repetitions serving as a memotechnical reference are elements that contribute to the augmentation of the recitative character. The language is also full of spoken forms. In an article, "Rosetti noted a number of incorrect pronunciations: crastaveți- castraveți, dește,dești- degete, doctor- doctor, ouă-ouă, oi-u-voi, tutulora- tuturora, vei va- vrei vrea etc." (Al.Rosetti, 1950: 48).

A special attention is paid to phrases and expressions, which, in many cases, appear in personal or unusual forms. We can classify the phrases according to a work by Florica Dimitrescu in three categories, which differ, depending on the degree of agglutination of the component terms and their ability of expressivity. We remark that in Pann's *Povestea vorbii* (*The Story of the Word*) there are used combinations of words with a much coloristic effect, indicating the fact that the work is part of the third category, as we notice:

.....Toata lumea bea vinul, dar nu-și bea mintea. / Își înoată gura în vin până dă dintr-însul. / Gândește să nu mai lase în bute. / Umblă cu ochii logodiți. / Dacă nenai puterînță, la ce chichirezi gâlceavă? / Toarnă, umple oalele, / Până-și udă poalele. //

(POVESTEA VORBII/THE STORY OF THE WORD, 1936)

It is obvious that Pann competes with the popular imagination in producing expressive phrases. The abundance of synonymous terms, the variety of nuances in the denomination of the same objects, the affective intensity of the combinations show an inexhaustible capacity of verbal invention, acting with the spontaneous nature of the writer's genuineness. Pann's vocabulary expands on a wide area and includes a remarkable

chromatic variety. Its richness is verified by the aspects that the poet communicates in a determinant sector of reality. What concerns the author is the definition of gender and species rather than the detailing of the individual traits, the writer's art aims to find universal truths and typical characteristics.

If, however, the original purpose of Pann's creation is to transmit a teaching, on his way, the author finds so much pleasure and knows how to put so much color in the remembrance of the events and in the description of the human vices that his stories become, as in Boccaccio or Cervantes, some self-standing literary works, representing the real life in the most diverse ways. Old myths, legends and parables gain a new look under his pen; they sound natural, they happen in the Romanian world, they are authentic, so we are surprised to ascertain that they are found on all the meridians of the world.

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THE SOLITUDE OF WOMAN IN HORTENSIA PAPADAT-BENGESCU NOVELS

Teodora AMZA*

Abstract: *Hortensia Papadat-Bengescu is, undoubtedly, a writer that imposed herself in an age in which writing belonged to men. She writes an “eminently feminine” literature, as Garabet Ibrăileanu used to say and as she herself asserts through the voice of one of her characters: “The study of women always seemed to me more interesting than that of men, because in a man’s case you go round the actions and actions are seldom interesting, while a woman has a rich stock of spiritual material, in search of which you can go on an adventurous research, full of surprise”. When she feels lonely, Hortensia confesses to G. Ibrăileanu: “I sometimes take from letters joys that others do not need because they take them from the environment in which they live or because they are self-sufficient. I’m used to being lonely. It is one of my great delights.”*

Keywords: *femininity, solitude, confession.*

“The woman, the eternal story, do not ask who she is, always love her.” (Sanda Radian, 1986: 5). When we talk about Hortensia Papadat-Bengescu's work, we clearly refer to feminine literature. All the more, the image about the woman and her role in society has changed over time, but femininity has remained the same. The eternal feminine and the mystery slipped among the myths. The eternal feminine is present in literature, starting with the myth of history, if we are talking about Greece or ancient Egypt. In fact, this concept is a psychological archetype or a philosophical principle that symbolizes the “woman.” Also based on this principle is the belief that men and women have different structures that can not be changed by time or environment.

Simone de Beauvoir used to say in “Tout compte fait” (“All said and done”): “... there are, of course, between the human female and the male genetic endocrine-anatomical differences; they are not sufficient to define femininity, it is a cultural construction and not a natural given.” (Simone de Beauvoir, 1972: 497). This myth was present in the nineteenth century life, literature and culture, when women were described as angelic, destined to put the man on the path of morality and spirituality.

“Woman, eternal, beckons us on.” /, Goethe said at the end of the opera “Faust”, from here it is noticed the idea of femininity and what it represents in society.

Literature has always reflected crystallization of the female eternal in characters, consciously or not. But femininity, as a function of the narrative structure, is not successful in the modern novel, where, in most cases, it is the trigger of the action. Until the nineteenth century, the figure of the woman is contoured in antithesis - the beneficial or evil side - even from antiquity and to date they are archetypes of different spheres, which make the personality of each one unmistakable.

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At the advent of the novel and realistic dramaturgy, the female character regains its individuality within the conflict that breaks the couple or the family. Thus, to the notion of woman and femininity is added the idea of feminism.

Hence, it is women's time to alienate from themselves, that is to become initiated, to make a long detour, a long journey around herself only in order to eventually return but consciously and perfectly liberated, also to herself. The presence of the female character is similar in the large construction of Balzac, Tolstoy or Zola, reflecting the woman's condition in society. The virgin personality differs, the female authors retain romantic reminiscences, and the plea for the emancipation of women is stronger, while the great advocates of the plea are accompanied by a guard against virilization and sterilization of the so-called superior woman.

On the other hand, emphasis is placed on the mothers, as characters that look at their appearance, and do not want maturity to change them, as they are cold with the offspring, especially after they have passed the age of childhood. She has a placid and indifferent behavior, especially when the adolescence of the daughter is not a danger to her appearance. As it is to our author, Hortensia Papadat-Bengescu describes them without maternal love, but only for the purpose of ascending on the social scale. One example would be the old lady Smoala, the mother of Drăgănescu, who is an absent character, but it is mentioned by another character that she is the image of the wealth of the parish priest who managed to climb the hierarchical ladder, Elena, daughter of a landowner, so a family reaches the high society of a newly enriched bourgeoisie. Ov. S. Crohmălniceanu says: "I saw her performing her respective prerogatives in the Blowzy Virgins and Bach Concert Music, without mercy. But if the first novel leaves her to triumph at the end, the second brings to Lică the first sign of vindictive humiliation. The mother completely loses her role of repressor on the Hidden Road, giving it to her legitimate daughter (Coca-Aimée performs Hilde's relegation here, without the knowledge of Lenora, who passed on her side). Persecution therefore became the ally of the persecuted." (Ov. S. Crohmălniceanu, 1984: 158).

Rarely the maternal principle is accompanied by the paternal one, the examples being doctress Rim or Lenora. They do not worry about their children, on the contrary, there is repulsion and remorse to their own sin. There are women who do not want to lose their beauty and ambition. Beautiful Elena in *Roots* wants her son Ghighi to become a good landlord and take care of the Prundeni estate, which leads to the boy's depression and he is committing suicide. Hortensia Papadat-Bengescu had already prepared this narrative thread in the auctorial voice, Mimi, still from the *Blowzy Virgins*: "Elena prepared her heir for her preconceived ideas, loved him because he could satisfy them. The fact that through him she could amplify her ambition, that she could add him to her property rights, that she could once again represent herself through him, was the big argument of her affection." (Sanda Radian, *op.cit.* : 46). After this description of Hortensia, it is noted that there is such a feeling among the members of every family: "It is true that the family instinct reduced to its spontaneity would be very weak without the addition of that selfishness." (Ibidem)

In both Romanian and French literature I have noticed that they bring to the forefront the orphaned characters, those that are abandoned by biological parents in most cases, as the writer Chantal Bertrand Jennings said about Emile Zola: "It is particularly

significant that almost entirely, the Zola's ideal female characters are orphaned. Of course, this subterfuge allows the novelist to steal the subject under observation of heredity and natural environment, to better carry on scientific and literary experimentation.”(Chantal Bertrand Jennings, 1977: 124).

In Romanian literature, the ideal heredity of the characters is not considered a big problem, because the authors want to describe only beauty and moral purity, unrelated to their origins. The concern with the non-ideal orphans is interfering in the “blowsy virgins” in Hortensia Papadat-Bengescu’s work, who are not orphaned by the disappearance of their parents, but because they are illegitimate children. Mika-Lé, the daughter of Lenora Hallipa, is made with an Italian mason and she does not accept the idea that his lover did not have a high social status and thus generates a conflict between the two, which will lead to Mika’s unstable condition. A similar situation represents the character of Sia, who informs that the doctress Rim’s handmaiden is her daughter, made with Lică the Troubadour. All the more, the child's father looked after her and had an unbelievable admiration for her.

For the orphan, the absence of parents or the unclear family situation makes her impose either by revolting or relentlessly agitating, desiring to draw attention to her, so in the Bengescu’s work we see the transition from the category of the found child to the bastard. The most conclusive example is Nora Baldovin. The feelings these women have for the society they belong to are disgust, immorality and failure because they do not belong to this world, being considered bastards born outside the marriage. They are analyzed in depth by the author, their reactions to the other characters, especially by the reflective character, Mimi, which observes all their behavior during the novels.

In the Romanian interwar book it is emphasized the interest for the physiology of marriage, the amorous triangle of husband-wife-lover and the breaking up of destinies that unite with other. In the author's work, adultery is not a solution by those involved, so female characters want to legalize their extramarital relationship, such as Elena Drăgănescu who decides to divorce to marry her lover, Marcian. Also, as an example, there is Ada Razu, who is a ruthless being waiting for her husband's death, prince Maxentiu to marry Lică the Troubadour.

Indeed, Hortensia Papadat-Bengescu builds strong, but at the same time sensitive, feminine characters, weakened by everything that is happening around them. Nora Baldovin is a strong woman, manned by the hatred she has for all men. Her protective attitude towards her elder sister, Dia, who is a legitimate child, becomes a jealous one. In the novel “Roots”, the author leaves the reader to deduce Nory through her behavior towards her sister, Dia, for whom she wanted a fiancé, but her sister has made her choice, but she describes it in a very delicate manner, her run away with Coty Pascu in Bușteni, the one she had chosen for Dia and the experiment of Coca Aimée with Coca the Pers from “The Hidden Road”.

So, as I said, the female characters are made of hard material and dominate the masculine characters. For example, Elena imposes to Marcian, as she did with Drăgănescu, the ex-husband, Coca-Aimee gets what she wants from Lenora and Walter and throws Hilda out of her estate, between Mini and Nory is a conversation about real things and the Mini opposes a romantic vision of chivalry to conquer the world. This is how we realize that the two attitudes are not irreconcilable in the mind of the author, because she already had the

ideas of both characters before the Hallipa Cycle, in the novel *The Dragon* where, in the name of the main character Laura, she had made a plea for women's rights and capacity they hold after the first war, demonstrating that this will bring a greater harmony in the family and a better evolution in the growth of the country's economy.

The writer herself wrote about this phenomenon in the article "Raise the veil" that appeared in the *Sburător*: "The feminism so clear in its main desires is still struggling with the shadows of public perplexity and a veil - the last one - seeking to cover it with an obscure and doubtful fog. It is believed by a remnant of error that she would ask for the social place that belongs to the man. From the shadow and shelter of the workshop, from where I only ask the chisel to be faithful to the thought, I think she does not require the place of anyone. She does not want to take - she wants to share - if it is true that she shared the worries and needs and even the work [...] << Woman wants to be a public servant, deputy, minister! >> I think no more than she wanted to be a doctor, a teacher and just as much as she responded in these directions to a public need for collaboration. Female doctors and women in education have not destroyed marriage or maternity - on the contrary. But, can these settlements that are not in the power of anybody, be destroyed - are they not eternal? The forms will be susceptible to progressive evolutions in harmony with the overall evolution of social progress; but no one should be afraid that the woman will no longer be a woman. Her prerogatives are too expensive to be left, nor can she leave them; they are her essence. Men have always received the woman's collaboration and have called her to share evil and good with them. They will not refuse a hand they have always asked for. The moment when this peaceful marriage of sexes is done in the field of social law is a moment of emotions shared after sharing the dangers; a moment of universal social exaltation and national happiness. As for the woman's abdication from her gentleness and natural graces, there is no fear."

Just before this confession of the author, Tudor Vianu talks about the inclination to lift the veil over the mystery of femininity, counting on the decipherment of female psychology in the volume "Deep Water". He disagrees with those who are against writing about rational and active women in society, which is the charm of femininity: "A feminine Romanian literature is blossoming under our eyes. This, always rising to the common level, made by men, escape any eyes. But the unanimous aspiration of the feminine soul, in other parts of the world as well as in here, proves the formation of a new femininity (something very different from the a bit ridiculous agitation and the trendiness that is called feminine). The woman wants to create a conscious destiny. I do not think its purpose is to be harmed." (Tudor Vianu, *Sburătorul*, 1919: no. 3).

Hortensia Papadat-Bengescu brutalizes all the characters in the novels of the Hallipa cycle, slightly ironizes Nory, the representative of absolute feminism, but also Mini, makes her incomprehensible, ironizing also the romanticism she has.

In interwar prose, women are financially independent by profession or artistic talent, being recognized in society. But this does not bring happiness and they usually break apart from the beloved man. This aspect had been analyzed in the universal literature, especially by Balzac. Arlette Michel investigates the empowerment of women in 19th century literature, and notes works such as "Corrine" by Madame de Stäel and Lelia de George Sand, impose this type of woman's superiority from a sentimental and intellectual

point of view. Lelia is the feminine archetype that leads the intellectual man, Camille Maupin being another female character of Honoré de Balzac, who has the same sentimental and intellectual probes, especially with politics and deceptions after 1830. Arlette Michel says of Balzac's vision: "Intellectual superiority, which allows the woman to emancipate, to conquer her social independence, constitutes an obstacle to true fulfillment that is for any woman of the order of love and of absolute." (Arlette Michel, 1976:p. 1135).

In the Romanian literature of the interwar period there is such a Balzacian vision, but it is changed because of the difference of era and ethical conception, but the emancipation of the woman and her profession is no longer contested, only her rights equal to those of the man can be heard echoes of discomfort. From a professional point of view, the women's professions are not those accepted as feminine during the interwar period: florist, nurse, doctor, teacher, writer, painter, singer. For example, in the work of Camil Petrescu, the business woman is the owner of a shop in Procust's Bed or company director in the comedy *Mitică Popescu*. On the other hand, in the work of Hortensia Papadat-Bengescu, more important is the social success than the professional one, in the Hallipa cycle the emphasis is on the polishing of a landowning aristocracy, a borrowed bourgeoisie, and churl. Nory's commentary on the relationship between Drăgănescu and Elena Hallipa shows cynicism and envy: "How fortunate Drăgănescu came after the prince! His whole concern is not to seem unworthy of being the successor of such a person. He is not jealous not to be rude - he thinks! It's not avaricious not to be rude - he is not a cad - idem [...] He has a quality, as Elena told me - as big as you see him, he does not exist!" (Sanda Radian, op. cit.: 66).

So Balzacism has a bigger print in the family chronicle of the Bengescu's work than in Proust's work, especially since the author takes the Proustian model, but in her manner of writing, and finally the return to the origin, to the ground, reveals the problem of uprooting, the distancing from the healthy rural environment, a problem that will be discussed by many prominent writers of the time. The area where the amateur meetings take place is the palace and the salon, where reputation is formed in the high society. Ada Maxentiu invites Lică to the Bach music concert organized by Elena just to be sure of her relationship with the chosen lover.

The righteous virgins, the women of the highest class, ideal or superior, appear in antithesis, as I have said before, so they value their beauty of soul, merits or destiny. The most common opposition is that of the honest and courteous woman. A courtesan has several meanings: frivol, adventurer, demi-rep, vampire and prostitute. Frivolity says its word in the Mika-Lé case, from the novel "The Blowsy Virgins". She is likened to a "poisonous weed" because she wants to seduce all the men who know her from vice and to destroy the plans of the mother and daughters of law, seducing the fiancé of Elena, prince Maxentiu, getting under the skin of Doru Hallipa, succeeding to have a lot of shameful ties that be said. Mika-Lé is not a narcissist; she defends herself in front of the family who sees her from the very beginning as inferior. The author does not put her with anyone in the antithesis, but on the contrary she is analyzed alone, and everyone calls her with some not very beautiful words: "the bug", "locust", so the character reflector, Mini, is surprised that this being, can have human reactions anymore. So Hortensia Papadat-Bengescu rejects Mika-Lé, as being the destroyer of the family and its reputation. Elena re-accepts her in the

house just to cover up the scandal and show her superiority. I point out that such a courtesan, like the character of Hortensia Papadat-Bengescu, does not choose her existence from necessity, but from vice.

In opposing superior woman / inferior woman, angelic / demonic, pure / vicious, the characters were on a plan of equality in the narrative structure. Predominant is the big sister / little sister couple, the latter will put in the foreground the features of the former, especially since the little sister admiring the big one can fulfill more functions. But at Hortensia Papadat-Bengescu, the little sister becomes the main character, adoration for the great sister will change in envy and jealousy, bringing to light the bastard complexes.

Viola Vancea, to the author: "the clarification, the stage of the lucid, directed elaboration, involves the loading of the intuition of things with intense, affective experience, in order to increase their coefficient of impressibility." (Viola Vancea, *op. cit.*:18) We are told that Hortensia Papadat-Bengescu has followed from the very beginning a way of self, she wanted to reflect the dramatic, real, palpable events to reveal the profound implications of the consciousness of those involved in the action. How could she do that? Through personal experience, events such as World War I, independence from husband at a time when women's rights were few, the profession they exerted and did not match with home-based requirements and so on.

The image of the woman in the interwar novel is a complex one, it is a profound, changing analysis from one epoch to another, which demonstrates that the eternal feminine and its mystery will never disappear.

The distinction of these types differs from one generation to another, according to the acceptance of the couple and the clan and the relationships between them in society.

In conclusion, every female character dissected by the writer's eye is a singular destiny, every woman is actually alone and in fact. No matter what their goal in life is, failure occurs, a failure of the "soul body", which tired of so much inner struggle quits and finally dies.

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THE ART OF PERSUASION IN 17th AND 18th CENTURY ROMANIAN ORATORICAL TEXTS

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Abstract: *Relying on the accomplishments of classical ancient oratory, ars praedicandi treatises captured more and more of the attention of medieval rhetoricians, yet this type of rhetoric (unexpectedly) became obsolete during the Renaissance, only to be rediscovered and revived by the baroque rhetoricians, obviously under the influence of the Counter-Reformation. A man of his time, Anthim the Iberian will correlate theological and scientific knowledge (an enterprise characteristic of the Renaissance), as well as make use of stylistic abundance (metaphors, antitheses, interrogations, repetitions) and of the power of spectacular imagery when writing his speeches (a technique which belongs to the baroque style).*

Keywords: *rhetorical topos, ars praedicandi, sensitivity*

If Romanian literature was off to a slow start when it comes to the lyric genre or the novel (nevertheless, with exceptional results), the oratorical genre appears to have been more within the reach of Romanian scholars. With its long-standing, glorious tradition, the art of oratory is considered by Dan Horia Mazilu to be one of the most productive and substantial arts in our medieval literature. Romanian oratory followed two directions, one in accordance with Christian eloquence – of Byzantine constitution, naturally – and the other with lay eloquence, pertaining to an increasingly diverse set of ceremonials.

Relying on the accomplishments of classical ancient oratory, *ars praedicandi* treatises captured more and more of the attention of medieval rhetoricians, yet this type of rhetoric (unexpectedly) became obsolete during the Renaissance, only to be rediscovered and revived by the baroque rhetoricians, obviously under the influence of the Counter-Reformation. In the vein of this style so fond of sumptuous settings, baroque preachers will be particularly concerned with the form and expressive performance of a speech. Their texts are fraught with metaphors, antitheses, interrogative series, surprising similes, all used to outline the narrative episodes with great impact on the audience, ‘guided by other options and literary *tastes* and wielding *grids* visibly modified with respect to the components of *sensitivity* (Mazilu, 1987:148). The religious side of speeches had become unsatisfactory and audiences preferred to have them laicized.

This tendency is underscored in Eastern Europe by Haleatovskij’s treatise, the title whereof translates as “Cheia înțeleșului” (“The Key of Meaning”) which enumerates the areas that preachers may look to in order to revive the themes of their speeches: “One must read the Bible, the lives of saints, one must also go through the writings of the mentors of the Church, Basil the Great, Gregory the Theologian, John Chrysostom, Athanasius, Theodorit, John of Damascus, Ephrem the Syrian and other teachers of the Church who unravel the sacred texts of the Bible; read the histories and chronicles of different kingdoms

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and countries, what occurred and is occurring in those places; one must go through the books about animals, birds, reptiles, trees, plants, rocks and the manifold waters to be found in rivers, wells and other places; one must observe their nature, their properties... Moreover, read the various homilies of the preachers of our time and follow their example..." (Mazilu, 1987:150)

Thus, the authority continues to lie with canonical sources, but the stress is now placed on educating the listeners and cultivating virtues (be they Christian, generically human or patriotic). Sermons are turned into instruments of moral redress and culturalization.

The new status acquired by the sermon (on Romanian soil) is mostly due to the oratorical talents of Anthim the Iberian and to the assimilation of the theories and works of European baroque preachers. Undoubtedly honed in the Byzantine school (John Chrysostom is the master of Eastern-European orators), Anthim's rhetoric must also be regarded from the cultural, social and political perspective of his time. Anthim succeeds in "nationalizing" sermons (the remark belongs to Dan Horia Mazilu), in other words, lending them a characteristically Romanian identity, liberated from the constraints of canons. While the writings of Coresi and Varlaam are aimed at all ages and societies, Anthim's sermons (*didahii* in Romanian) are addressed to 18th century Romanians, with the purpose of correcting the "crooked" ways. The metropolitan scrutinizes the realities of the time and the behaviour of his faithful with a careful eye and establishes social and moral diagnoses. Like a veritable censor of his era, he condemns loose language (which had become the mark of his flock) and uses his words as a lash against those who robbed the country from the outside (Turks) and from the inside (boyars). By means of shocking images grouped according to the accumulation technique, in his homily on the *Sunday of the Publican*, Anthim thunders against cursing: " [....] for what other people is there that curses as we do, profaning the faith, the cross, Communion, the dead, alms, candles, the soul, graves, koliva, prosphora, confession, baptism, matrimony and all the sacraments of the Holy Church, scorning and mocking our own faith.[...] we dishonour our elders[...], besmirch our priests[...] disregard feast days and holy days as if they were nothing, but even do our worst on such days, rejoicing the devil with our buying and selling." (Ivireanul, 1972:96)

It is the boyars that made the object of most of the metropolitan's verbal "fusillades": "We fail to say that him whom we see rob and pilfer and afflict the poor we praise and call wise, as one with an understanding mind, worthy and just in his deeds..." or "I am ashamed to speak of the gloom of the gluttonous, how they wail on fast days: they yawn often, go to bed only to rise again shortly; they force themselves to sleep and crawl forth, waiting for the days to pass, not understanding anything of them... they call fast days longer than the others; they pretend to suffer from sick stomachs and dizzy spells and troubled usages, which are not the signs of fasting, but of indulgence..." (*ibidem*:102)

In a remarkable homily titled *Sermon on Palm Sunday (1)*, Anthim puts together an indictment against the boyars who showed an immoral and inhuman behaviour: "And what do we do in that false confession?... We fail to tell the iniquities we commit all the time, the slandering, the favours, the double-dealing, the betrayals and denunciations we commit against each other to bereave others of their good name; we say that, caught in the waves of

the world, we seek into our souls, but leave a sarindari ¹ at church every now and then, our offering to God taken from robbed money and dishonest fortunes. We fail to say that him whom we see rob and pilfer and afflict the poor we praise...” (*ibidem*:95) Good deeds and fair behaviour are constantly pursued, which is a position that reveals an interest in the relationships between the members of the same community. When it comes to weighing the relationship between man and Divinity against the one between man and man, Anthim appears to tilt the balance toward the latter (nevertheless, lay information is filtered and given a theological interpretation every time).

Anthim’s sermons stand out through more than just the admirable spiritual ideas they contain; the shape the ideas are clothed in inscribes them among the remarkable productions of the baroque style. The abundant stylistic adornments and surprising images earn the sermons the status of “... honourable figure of baroque literature. From a rhetorical perspective, their structure, which comprises <figurae verborum> and < figurae sententiarum>, places them among the most elaborate sermons in European oratory.” (Mazilu, 1998:388). Closely acquainted with Greek and Christian rhetoric, Anthim will resort to the well known *topos* of modesty (an instance in which the speaker declares his so-called impotence with respect to the importance of the chosen theme). The purpose of this *excusatio propter infirmitatem* is to capture the attention of the audience and introduce them into an atmosphere suitable for the topic of the speech: “[...] but, my mind being clouded by ignorance and further darkened by the count of her divine and most enlightened gifts, I chide and deplore the unworthiness and nescience of my learning” or “[...]which I pray you all to hear with love, disregarding the impotence and nescience of my teachings.” E.R. Curtius used to say that humility is a pre-Christian *topos*, but Christian writers added to its force. “Thus, I know not what I shall do today to fulfil the duty of praising their celebration. Shall I speak? But what suitable words will my dumb mind and ignorant learning manage to coin to give due praise to their great dignity? Shall I then be silent? I fear damnation, as one who ungratefully conceals the great benefactions which they have bestowed [...]” Anthim laments in an excellent rhetorical exercise.

Although, as I mentioned, it is the theologian who speaks, Anthim demonstrates thorough knowledge of the writings of historians and includes the theory regarding the creation of the Universe and of man by combining the four primordial elements in his *Sermon at the Epiphany*: “Thus, the first and most useful of the elements is the wind, for without breath man live for even one hour. The second and most exalted is fire, not only that which we see with our eyes and put to our own use, but also the fire in the heavens. The third element is water and the fourth is earth. Thus, man is made of these four elements [...]”(*ibidem*:68)

A man of his time, Anthim the Iberian will correlate theological and scientific knowledge (an enterprise characteristic of the Renaissance), as well as make use of stylistic abundance (metaphors, antitheses, interrogations, repetitions) and of the power of spectacular imagery when writing his speeches (a technique which belongs to the baroque style). He will focus on human relations, social justice and moral righteousness (an ideology prefiguring the Enlightenment). Those sermons which resulted from the study of the society

¹ A list comprising the names of the deceased, to be read by the priest at 40 memorial services.

of the time constitute “the richest, most varied and most colourful fresco of the era, similar to the opus which John Chrysostom had bestowed upon the 4th century Byzantine Empire” (Ivaşcu,1969:114).

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THE PORTRAIT OF THE IDEAL WOMAN IN GIB I. MIHĂESCU'S NOVELS

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Abstract: *The woman in Gib I. Mihăescu's novels occupies a privileged place with which the main male character tries to achieve perfection in love. Whether it's abstract or purely carnal, it is the main source of the erotic obsessions that dominates the heroes and the entire prose of the writer. But what did the ideal woman look like in Gib I. Mihăescu's vision? What are her particularities? What qualities were endowed so that she is considered one of a kind? Does she have hidden flaws? Can she be considered a person with special qualities, or all this is only in the mind of the crusader?*

Keywords: *woman, portrait, ideal.*

The first novel by Gib I. Mihăescu, *The Arm of Andromeda*, (1930) was received with hostility by the criticism of the time. G. Calinescu said he was badly written and did not reveal the work of a genuine novelist. "Here, in the *Andromeda Arm*, women, roughly speaking, go after men, and men go after women." (Calinescu, 1967: 761) Indeed, the main concerns of the main character, Professor Andrei Lazar, is the conquering of the most beautiful woman in the city, although she was married to a deputy, who later became minister. Zina's beauty also prompted Mr. Cornoiu to leave his wife, an ordinary woman, whose appearance, she believed, prevented him from advancing into the political career. Despite all the charms recognized by everyone, Cornoiu does not hesitate to continue his relationship with his first wife. In front of a perfect face and a body like a "statue", the frail math teacher, Andrei Lazar dreams to conquer her, seeing in her the ideal woman, the absolute, soon transformed into an obsession.

Although he was perceived as strange man by the others as a result of his atypical passions in a superficial society, the astronomy and perpetuum mobile, Zina Cornoiu is still flirting with him, showing interest in Lazar's work. A fugitive kiss on her forehead causes her to believe that he can conquer her, and he can even more, feel for her the ideal love. But the mechanism by which he was supposed to reach the heart of the woman, this tall and thin white woman with astral, wavy rays of hair will come into his house (Mihăescu, 1983: 125), precisely when "Maxwell's little demons" played tricks on him again, stopping the machine from restarting. Quite enthusiastically, Lazar tells him that the perpetuum mobile had been functioning until she appeared, but Zina looked at it horrified, not understanding anything, her drilling eyes "transforming into two black and shiny fires" (Mihăescu, 1983: 125). She left without being seen, leaving the fanciful professor with his mind wondering, considering him crazy.

Lazar's whole universe collapses. The machine he dedicated all his youth to betrayed him in the most important moment of his life, compromising his fulfillment in love. In addition, he surprises Zina in the train with the school inspector Nae Inelescu, a Don Juan of the city and broken hearted "looks back on the road of his life and he sees it all up to

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the bottom of his early childhood, in a sight. He then turns and looks forward, on the way that opens ... Nothing, no sense ...” (Mihăescu, 1983: 175), so he takes the decision to commit suicide. So the undeniable beauty of Zina which had obsessed his existence led Andrei Lazar to give up life, understanding that since he fails to control the perpetuum mobile and the soul of the woman he loves, the best alternative is suicide..

Although the figure of the ideal woman, the perfect woman, accompanies him constantly, obsessively, deploying deep into his subconscious, guiding all his actions, the obsession with the Russian woman does not prevent him from spending time with all the women he meets in the mission on the Nistru. Representative is the adventure with Niculina, from the nameless village and no place on the map. This is a great woman, the daughter of a rich yeoman, driven out of her home because her love for an offender, the smuggler Serghei Balan. In a characteristic manner, the author does not insist on the features of the face, but insists on the physical ones, so Niculina was “a tall and brown city girl with sturdy features, with piercing, big eyes. Her black, glossy lined hair was woven into a big loop of hair” (Mihăescu, 2009: 50)

He also tells about his obsession for the ideal woman to Lieutenant Iliad, a superficial man who thinks that the woman must be possessed brutally and without scruples and that since you have taken advantage of her for a few days, and after that naturally to send her to the commander so that you are not sanctioned. As an irony of destiny, the one who will enjoy the appearance of the Russian woman is even the misogynist officer. Initially, all the work of persuasion that Ragaiac leads with him in trying to describe the ideal woman seems worthless. Who sees her as being “tall, in a cumbersome shackle, lined with fur like the countrymen's travel jaws; A bitch of silvery Astrahan [...] standing old rubber boots with the lost luster” (Mihăescu, 2009: 253) who brought her with her only a violin box, her only belonging, she seems to take Iliad by surprise, who, from cowardice, sends her back after only a few days, but suffering terribly after her. In the hope that he would not be too far away, Ragaiac keeps looking for her, holding tight in Pafnute's saddle, a faithful horse that seemed to understand all the stumbling of the master. Lucid, Ragaiac realizes that the coming of spring means that everything is lost “the spiraling spring of the spring, still far, works hard to the total destruction of my dream. [...] My nights are no longer nights. I have to run, but where?” (Mihăescu, 2009: 252) Soon the soldiers find the violin box caught between two ice sheets, a sign that the girl drowned herself trying to cross back the Nistru and the hero's dream of knowing the ideal woman is ruined.

If the Russian is a projection of the imagination of Lieutenant Ragaiac, Miss Eleonora from the novel *The Chocolate Woman* (1933), in which Eugen Lovinescu saw all “a novel characterized by great lacks and trivialities” (Lovinescu, 1937: 311) is the image the young man Negrișor is obsessed with, crazy about her irresistible “chocolate color” (Mihăescu, 2012: 27), the man is very jealous on his rival Modreanu, whom he kills many times in his imagination until one day when he finds out that he has actually died. Even so, Negrișor fails to approach his beloved woman, and is pleased with the same heroes of Gibmihasian prose with ordinary women without extraordinary qualities. In fact, the issue of the novel consists of pendulums of the main character between reality and imagination, and Eleonora is only a bridge between the two worlds. At the end of the novel, the imaginary defeats and the chocolate woman finally shares his desired love.

The novel *Donna Alba* (1935) is the story of an erotic obsession. The heroin also represents, like Zina Cornoïu, Eleonora, Rusoica, Arina Velovan the inaccessible woman, the ideal woman of the main character. Mihai Aspru is associated with Andrei Lazăr, Negrișor, Lieutenant Ragaïac and Mihnea Băiatu, who is also a bovaric character, characterised with a deep analytical sharpness in the conditions of the interwar Romanian society, "but unlike the other heroes of the writer, he brings internal victorious strength" (Crohmălniceanu, 1967: 516)

Gib Mihăescu was captivated by the ideal of the inaccessible and mysterious woman, emphasizing the myth of the "stranger", of the woman coming from an exotic world, such as "the Russian" or "Donna", both symbols of the intangible, aristocratic class. The novel brings to the forefront Mihai Aspru's desire, just like that of Stendhal's Julien Sorel in *The Red and the Black*, to know and to enter the good world of a woman whose heart had been going through a multitude of soul states for 11 years. The moment of the meeting is described with thoroughness and anticipates all the emotions and states of mind that Aspru will feel until he finally reaches his ideal.

The beauty and grace of the woman were recognized even by the other women, motivating them, as when she walked up the street, looking nowhere but forward, she was going through the crowds of youth that were left behind Like the Red Sea waves before Moses's step. The girls themselves gathered their blue, brown and the dark flowers, and, as a sign of natural tribute, cast them upon her until he rounded the corner: in the eyes of most, there was no envy, but pride and trust in their own future. (Mihaescu, 1985: 15).

In order to fulfill his dream of achieving his ideal, he needed the sacrifice of two men (Georges Radu Șerban and Prince Buzescu) who had put their passionate passion for the beauty and nobility of Alba Ruset Ypsilant above their own lives. Mihai Aspru is the one who defeats in the end because he is created by the real, tough world, without impertinence, full of shortcomings. Lieutenant Ragaïac is also the exponent of the same world, but he remains a dreamer, does nothing concrete to find the ideal woman, but just waits and trusts in the chimeras. Taken into the real world, the ideal is no longer, inaccessible, no longer a dream, but it becomes tangible, difficult enough, but through perseverance, earnestness, patience, it becomes accessible. "Whacked by secrets, Alba is Niculina's Ragaïac, beautiful and passionate, totally in contradiction with the Russian who is transcendent, fascinating through her immateriality." (Ghiță, 1984: 252)

Conclusions

Therefore, it can be easily observed that the work of the great author is dominated by jealousy, adultery, sexuality, virility, mystery, the thirst to acknowledge the superior woman, all deepening in the obsessions of the heroes who act by this psychic state. Mihai Aspru, the protagonist of *Donna Alba* seems Mihaescu's favorite. Although, for more than a decade, he is subjected to a tormented expectation, humbled with humiliation, embarrassment and detective efforts, he remains faithful to the dream of fulfillment next to his beloved woman. He succeeds, but when the heroine accepts Aspru's love, the mystery around it is easily scattered - the two lovers become common, and the ideal turns into ordinary.

Ragaiac is not as lucky. His love experiences do not affect the purity of his feelings for the ideal woman, but represent two parallel plans: imaginary and real. Thus, they complement each other, getting in the final part of the first novel to give more and more importance to the real world in which Ragaiac plummets, becoming the same mediocre individual, with small preoccupations in which the ideal woman was not included. With the exception of the novel *The days and nights of a late student*, but there also a woman is the one around which the student's dreams are projected, all the titles of his other works are structured around women's names, which shows the author's interest in creating the ideal woman, in a fallen society. She is always of an outstanding beauty is a beauty, she is tall and she always has something more than all the other feminine presence and, except for the Russian woman, all are involved in other relationships, so the heroes' obsessions to conquer them reach paroxysm.

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GRADIVA AND THE FOLD

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Abstract: *This paper will discuss the aesthetics of the fold in the novel Gradiva, A Pompeiian Fancy by Wilhelm Jensen. The theoretical perspective is that of Gilles Deleuze who discussed the fold in his Le pli. Leibniz et le baroque. The main purpose of this paper is to see the connection between Gradiva and the subconscious in Modernism. What does the figure of Gradiva have to tell us about the ways in which Modernist art and literature have problematized the relations between consciousness and the subconscious, eros and thanatos? This paper concludes that Gradiva represents a figure of the repressed subconscious which appears in the foreground of Modernist aesthetics.*

Keywords: *Gradiva, fold, psychoanalysis.*

This paper is going to discuss Gradiva in several of her instantiations. We should begin by looking at what Gradiva is. Gradiva is first of all a bas-relief of a Pompeian woman caught in the act of walking or dancing. As such she is part of a procession, probably as one of the three Horae accompanying the Dionisiac ritual. Secondly, she is one of the characters of Wilhelm Jensen's 1903 novella. Thirdly, she is the figure that intrigued Sigmund Freud into writing a text about her and psychoanalysis and dreams. Fourthly, she is a character appearing in several Modernist paintings such as the ones by Dali and Andre Masson. Gradiva's ubiquity in Modernist art and culture might earn her the title of a Modernist symbol but what interests me is her affinity with the subconscious and the way she problematizes this relationship. I will look at Gradiva's relationship with the subconscious *via* the figure of the fold (seen in Deleuzian fashion). Given the limits of this paper I will focus mostly on Jensen's text with a few references to the other texts incorporating Gradiva. Before we proceed, I will offer a summary of Jensen's novella. *Gradiva. A Pompeiian Fancy* is about a young archeologist Norbert Hanold who finds the bas-relief of Gradiva and immediately becomes obsessed with it. He subsequently decides to go to Pompeii where from the bas-relief presumably originated. While in Pompeii, the character displays several signs of social inadequacy and at the same time becomes obsessed with Gradiva's gait: the right foot placed perpendicularly to the ground and begins searching for real-life representations of this gait. In the meantime he has a dream in which Gradiva appears and dies in the Vesuvian eruption in the old city of Pompeii. After this, the hero starts having visions of Gradiva. Due to the foot position, he identifies Gradiva with a woman which he sees in the streets of Pompeii. All along and due to the woman's equivocal answers, he is convinced that it is the Pompeiian woman resurrected from the dead that he encounters. At the end however, he is forced to realize that the woman is no one else but Zoe Bertgang, his childhood friend. She heals him from his delusion and espouses him at the end of the novella.

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There are several layers of significance in Jensen's novella and we are going to discuss them through the figure of the fold. Gradiva brings to the fore the problem of the fold in several ways: first of all, the fold is a figure of her movement, which is particularly important in the definition of her function. Secondly, she enfolds several worlds in which she gives herself to be seen, guessed and defined. Thirdly, her instantiation problematizes the fold from the perspective of the myriad interpretations she engenders.

The fold is an important part of Gradiva's representation. It appears first as the creases made by her clothes during movement, by the garments as they are held by her hands in her movement and finally by her kerchief as it falls gently on her shoulders. This last image is perhaps one of the most striking of the bas-relief: the kerchief moves far behind her head before resting on her shoulders. The position of her kerchief seems to support the thesis that she is actually dancing rather than merely walking. But we can look at this image more metaphorically too: we could see the space created by the enfolding of her kerchief as the space that is left behind, or the subconscious which is Gradiva's domain. The image of the fold enveloping this space shows protection of this space and the necessity to carry it along even in movement. Upon an attentive inspection, we could say that Gradiva represents the inscription of the subconscious in (chronological) time. This fact has several implications. First of all it means that the repressed subconscious is no longer repressed but brought to the fore and rediscussed. The space sheltered by her kerchief directed rightwards, creates a tension in the whole picture because the rest of the representation is moving leftwards. Thus we can say that the actualization of the subconscious is happening in spite even of Gradiva or her attempts to bring about rationality and clarity. These attributes will be retaken by Zoe Bertgang but only in the moment she stops acting as Gradiva and starts walking in her own shoes. As Deleuze says, "a fold sends to other folds" (Deleuze, 1988: 12), so the sheltering of the subconscious directs our attention to several realms of the subconscious activity.

The first frame, the first fold: Hanold Norbert says he has found a bas-relief which has much appealed to him: "On a visit to one of the great antique collections of Rome, Norbert Hanold had discovered a bas-relief which was exceptionally attractive to him, so he was much pleased, after his return to Germany, to be able to get a splendid plaster-cast of it." (Jensen, 2014: n.p.). Louis Marin wrote about this capacity of works of art to arrest our attention; it is a movement by which, he says, we are so to speak, chosen by the work which beholds us by the same token as we behold it. There is much to discuss here as concerns Gradiva. The bas-relief and the archetype has attracted the attention of many readers and interpreters and we can say that she represents a Modernist symbol. In this first fold, we discover the power of *admiratio* which has affinities with the omnivident icon in that it sees me at the same time as I see it. Gradiva is not simply seen, she leaves an imprint behind, she wounds, she asks to be arrested by the same movement with which she seems to be serenely escaping away. This no doubt is the reason why she has made her appearance in so many of the Modernist works of art. But why Modernism of all literary trends? Because Modernism had a direct engagement with Antiquity, it was openly preoccupied with rediscussing categories of the classic Antiquity. Moreover, Modernism had its own explorations of the areas of consciousness and subconscious so Gradiva played, at least subconsciously, the role of guide towards the illumination of the area of the unconscious.

As Deleuze showed, the fold has to do with the psyche: “On peut dire que ‘ les échos, reflets, traces, déformations prismatiques, perspectives, seuils, plis’ sont les préhensions qui anticipent en quelque manière la vie psychique” (Deleuze, 1988: 106). As part of the psyche it puts into play several layers of significance: the problem of consciousness and unconsciousness, the Apollinic and the Dionysiac, Eros and Thanatos and individuation and chaos.

The question of consciousness and unconsciousness is one of the primary axes of significance in Jensen’s novella. The passage from consciousness and unconsciousness is made via a dream in which Norbert Hanold first encounters the character of Gradiva:

As he stood thus at the edge of the Forum near the Jupiter temple, he suddenly saw Gradiva a short distance in front of him. Until then no thought of her presence there had moved him, but now suddenly it seemed natural to him, as she was, of course, a Pompeiian girl, that she was living in her native city and, without his having any suspicion of it, was his contemporary. He recognized her at first glance; the stone model of her was splendidly striking in every detail, even to her gait; involuntarily he designated this as “lente festinans.” (Jensen, 2014: n.p.)

Hanold Norbert dreams he is in Pompeii in 79 when the Vesuvius explosion had occurred. There he encounters Gradiva, a girl who finds her death in the eruption. Interestingly enough, Hanold Norbert witnesses Gradiva’s death in the dream:

hastening quickly after her, however, he found his way to the place where she had disappeared from his view, and there she lay, protected by the projecting roof, stretched out on the broad step, as if for sleep, but no longer breathing, apparently stifled by the sulphur fumes. From Vesuvius the red glow flared over her countenance, which, with closed eyes, was exactly like that of a beautiful statue. No fear nor distortion was apparent, but a strange equanimity, calmly submitting to the inevitable, was manifest in her features. (Jensen, 2014: n.p)

The same calm countenance is borne by Gradiva in the bas-relief Hanold had acquired. Here we see how elements of reality make their way in the dream and how, in this way, reality is contaminated by the oneiric. The somewhat morbid image of Gradiva could make us think of the relationship between Eros and Thanatos, erotic desire and death. There is something profoundly erotic in the obsession with Gradiva’s right foot and Norbert Hanold’s research in the various types of walking is a plunging in a world of erotic desire. His attraction to a woman seemingly resurrected from the dead is equally morbid and the flowers he brings to their meetings attest to this morbidity. In the dream, Gradiva is seen killed by the sulphur fumes emanating from the volcano. This imagery reminds us of the Inferno and of Gradiva’s relation to this realm. In this respect, Gradiva shares some features with Persephone who is forced to spend part of her time in the Inferno with her husband. This idea also becomes apparent in the couple Hanold Norbert sees preserved as it had died. Moreover, Norbert Hanold identifies Gradiva as Greek at one point in the narrative:

Thus the picture stood vividly before Norbert Hanold’s eyes, but from daily contemplation of her head, another new conjecture had gradually arisen. The cut of her

features seemed to him, more and more, not Roman or Latin, but Greek, so that her Hellenic ancestry gradually became for him a certainty. The ancient settlement of all southern Italy by Greeks offered sufficient ground for that, and more ideas pleasantly associated with the settlers developed. Then the young “domina” had perhaps spoken Greek in her parental home, and had grown up fostered by Greek culture. Upon closer consideration he found this also confirmed by the expression of the face, for quite decidedly wisdom and a delicate spirituality lay hidden beneath her modesty. (Jensen, 2014: n.p.)

There are several infernal images in the novella: the flies that haunt Norbert and appear in the most delicate moments, such as one of the last meetings with Gradiva/Zoe. Yet they are the ones which bring about reality: in attempting to kill a fly that had posed itself on Zoe’s arm, Norbert has the proof that she is no spook, no creature of air and illusion as he had thought.

We can see from the beginning that Gradiva possesses several layers of interpretation and signification and it will be best to consider them one by one if we are to make any sense of her figure. Her world, marked from the beginnings of her artistic existence by the utopic mark of the neuter, is thus clearly delimited from other worlds: from that of the other characters in the novella, from our world as readers but also from her original narrative and myth. What is the true story of Gradiva after all?

If her image leaves us to wonder, her name is much more telling and like all proper names, are rigid designators, so they refer precisely to the person named and consecrate her. Gradiva means she who walks/advances and her name is adopted from that of Mars Gradivus, the Roman god of war who advances into battle. So she is, at least by name, associated with Roman mythology. As for her appearance, she is holding her garments as though to dance and, as I have already mentioned, her right foot displays a clear dancing position. It is thus easy to imagine her as part of a procession.

Therefore, Gradiva stands for several symbols at once: an image of a Dionysian procession and all the implications related to this ritual, as the figure of a mysterious woman/maiden that fascinates Jensen’s character, as a fabulous being able to incarnate herself and come to life in the present from a distant past (although this possibility is precluded by the revelation that it was in fact Norbert Hanold’s childhood friend whom he had been seeing), the symbol who fascinated artists and philosophers. Moreover, she is part of the Pompeian repertoire with all the implications of erasure of history and crystallization of traces.

The first time that Norbert Hanold sees Gradiva, it is through a fold: “Her head, whose crown was entwined with a scarf which fell to her neck, inclined forward a little;” (Jensen, 2014: n.p.). This slight inclination of the head suggests a certain (symbolical) burden that is carried by the character. It could be an indication of the conscious giving way to the unconscious. In fact, Hanold Norbert exclaims upon seeing her: “Quite indubitably it was she!”. Leaving aside all doubts and reasonable defiance, Norbert Hanold identifies the character he sees with the figure on his plaster cast. But what made him identify Gradiva this time? Was it the position of her right foot or something else? Indeed the text does not say that he has identified her by a particular something but that she has entranced him, that he became attracted to her as soon as she saw her and he knew that it was her. His state of lucid dreaming, if we can borrow the term from contemporary psychology, is spelled out by

the text: “With open eyes he gazed along the street, yet it seemed to him as if he were doing it in a dream.” (Jensen, 2014: n.p.) This is where the delusion and dream fold begins to unravel and it will take Norbert Hanold up to the moment of paroxysm, when he is humiliated for his eccentric behavior by Zoe Bertgang, only to be reawakened to reality afterwards. This is another way the eros and thanatos motifs are playing out in the text: the hero has to be killed symbolically (and socially) in the text to be reborn afterwards as a new, balanced individual who is able to have a socially viable life.

Apart from the dream and delusion and the Eros and Thanatos folds of the (subconscious) text we have the Apollinic and the Dionysiac fold which is played out almost entirely in the Gradiva/Zoe persona. As Gradiva, the character is Dionysiac; as Zoe, she becomes Apollinic. Mary Bergstein noted the Apollinic features of Gradiva: “Freud may have unconsciously overlooked one of his own motivations for equating Zoe-Gradiva’s facility in snaring lizards with her capabilities as a psychoanalyst, namely his personal identification with Asklepios, the ‘blameless physician’ of Greek antiquity. (...) In the world of Greek mythology, the lizard-slayer, or Sauroktonos, is a version of the prophetic (seeing) Apollo and the curative, serpent-slaying physician, Apollo. The lizard symbolizes Apollo’s powers of divination as well as his role as a sun-God, Helios, both of which are appropriate to the story of Gradiva, where the Mediterranean noonday sun produces foretelling hallucinations, the same circumstances that once brought Jensen to an ‘almost visionary’ state in Pompeii” (Bergstein, 2010: 124).

Gradiva, on the other hand, emerges as a Dionysiac inducer of *hubris*. She entertains Norbert’s delusion and feeds it. She seduces and entrances. She appears as mysteriously as she disappears. She is equivocal. She maintains ambiguity and she does not care that the hero is thrown into a mental state verging on madness. She comes and goes among temples dedicated to Roman gods, either Apollo or Jupiter, but she is also supposed to have a more tenebrous home to which she presumably returns after she meets Hanold. This ambiguity of the heroine hesitating between the Apollonian and the Dionysian is central to Jensen’s novella and constitutes another fold open in the realm of the unconscious which the author is thoroughly exploring in his text.

All these encounters plunge the hero in a state of mental turbulence; he does not understand why Gradiva should know his name even after having had the certainty that she is a creature of flesh and bones. Due to Gradiva’s double role as Apollinian and Dionysian, we can understand Hanold’s experience as a ritual of initiation in the process of individuation. Along the way, there is always the danger of succumbing to chaos and madness but, due to Apollo’s beneficial influence, order is instituted and a more congenial man appears instead of the grumpy archeologist. This closes the hermeneutic arc of the repressed subconscious Gradiva was enfolding. That our hero was repressing both his sexuality and his sociability or his persona is clear from the sullen reflections he had been making on the blissful couples he was encountering in Italy. The fold follows Jensen’s Gradiva after-life and we can encounter it in Dali’s *Gala Gradiva* paintings and sculptures, in Segantini’s *Vanity* and in Masson’s Gradiva.

In Dali’s *Gradiva Finds the Anthropomorphic Ruins* we encounter the fold both in Gradiva’s and the man’s depictions. Of particular interest is the man’s face, a double fold sheltering and absence. The heartless and faceless man is an image of the subconscious

taking over the conscious. Gradiva's body, on the other hand, has become one with the folds of her garments. So, while the feminine character has identified perhaps too much with her social persona, the male character has been devastated by the subconscious. In Segantini's *Vanity* the fold from the woman's hair, which she produces by holding it with her hand, mirrors the coils of the serpent lying in the lake. In this way we have another identification of Gradiva with the unconscious and with more telluric rather than solar creatures. Finally, in Masson's *Gradiva* the fold is epitomized by the position of her left hand which is a counterpoint to her right foot. Through this gesture we can understand that Gradiva is sheltering the red space symbolizing the subconscious.

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FEMININE HYPOSTASES IN IOANA PÂRVULESCU'S NOVEL THE INNOCENT

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Abstract: *Inocenții* (The Innocent), published in 2016, in Bucharest, is the third novel by Ioana Pârvulescu after *Viața începe vineri* (Life Begins on Friday, 2009) and *Viitorul începe luni* (Future Opens on Monday, 2012). *Inocenții* (The Innocent) is built on the role of memory, especially of affective memory, as the author herself suggests from the beginning, by choosing Dostoyevsky's motto: "He who gathers as many such memories as he can for the whole life can be sure that at some point will find refuge in them" (Dostoyevsky, *The Brothers Karamazov*, in a speech given by Alyosha to the children). The novel proposes a „then” and „now” perspective on the world. As a matter of fact, the two perspectives stand for the basic feminine hypostases in the novel: Ana the little girl and Ana the mature woman who keeps the child alive in her memory and soul. The two hypostases of the same woman, each with her charm and peculiarities complement each other and represent two stages in Romania's recent history: communism and post-communism. Communism is the period that characterizes the first feminine hypostasis, Ana the little girl, while the second hypostasis always looks back with maturity, which makes the past to become a lesson about her history and injustices. There are two temporal plans that identify childhood: the one prevailing childhood spent in Brașov, especially in the 1960s, and the complementary one - at an adult age - that comments and completes the former, but in which the narrator still reserves the provocative role of the innocent. In fact, the actions in the city at the foot of Tâmpa hill, evoked in the novel were experienced by little Ana, but they were only evinced by the testimony of her adult hypostasis. Starting from these premises, the present paper follows the way in which the two feminine hypostases are built and completed in the novel, rendering a cyclical perspective on life, childhood being both a starting point and a destination.

Keywords: *feminine hypostases, childhood, maturity, affective memory, communism.*

Inocenții (The Innocent), published in 2016, in Bucharest, is the third novel by Ioana Pârvulescu after *Viața începe vineri* (Life Begins on Friday, 2009) and *Viitorul începe luni* (Future Opens on Monday, 2012).

In her novels Ioana Pârvulescu is the same as in her essays and reviews, such as *Întoarcere în Bucureștiul interbelic* (Return to Interwar Bucharest, 2003), namely the author of texts "full of verve sliding continuously between retro and modern, not without a playful pleasure, stimulating the reader" (Alexandru Săndulescu, 2006: 147).

Inocenții (The Innocent) is a novel built on the role of memory and, implicitly, of affective memory, as the author herself suggests from the beginning by choosing the motto from Dostoyevsky: „He who gathers as many such memories as he can for the whole life can be sure that at some point will find refuge in them” (Dostoyevsky, *The Brothers Karamazov*, in a speech given by Alyosha to the children).

Understanding that reading is an act of enunciation, yet characterized by “the asymmetry between the positions of enunciation and reception” and that “the narrator is not a substitute of a speaking subject, but an entity that will not perform the narrative act unless

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powered by a reader” (Dominique Maingueneau, 2007: 45), the writer includes the reader right among those to whom the book is dedicated: “To Adina, Tudor, Mihai and Cristi. And to you, of course”, then accompanies the novel by a *Notice*. The text of this preamble plays the “negotiation part of the text”, as pragmatics calls it (*Ibidem*, p. 164), because it expresses the author’s need to justify herself. In this respect, Ioana Pârvulescu uses various strategies. She challenges the reader’s curiosity starting with the first sentence of this genuinely argumentative text, by expressing the idea of mystery, of the unknown: “The events which follow took place in another world”¹ (p. 9). The double temporal perspective that will characterize the entire novel is highlighted from the very beginning. It deals with two worlds, the world of “then”, with its history and its objects, and the world of “now” with a different history, other objects and gestures. It is man who links the two worlds: “Although these things did not exist, although history did not spare anyone, there was the man, however, always the same, with his desires and fears so very similar to ours who have the internet” (p. 10).

So, two perspectives upon the world, one of “then” and another one of “now”. The two perspectives actually represent the two female basic hypostases in the novel: Ana the little girl and Ana the woman, the adult, the mature who keeps the little girl alive in her memory and in her soul. The two facets of the same woman, each with her charm and peculiarities, complement each other continuously. Actually, the novel is characterized on cover III in the following words: “Two views of the world: that of a girl who sees things very personally and that of a woman who discovers the secrets drowned in the past. The comic naivety of the former voice defeats the melancholy of the latter”. Between the two hypostases there is a real game, often a game of irony and touching self-irony, as in this example: “I thought, back then, that all people were somebody. I thought I was somebody, too, which I am not so sure about today” (p. 75).

The two worlds communicate, unite through the reader, the “invoked reader” being present in the text, that “person to whom the text is explicitly addressed, its direct recipient” (Dominique Maingueneau, *op. cit.*: 48), which represents, in fact, “an effect of meaning that integrates into the text” (*Ibidem*). He/She is the one invited to meet and unite the two worlds, so he/she is permanently “alerted” by the narrator to them, to how to interact with them. For example, after she presents “great-aunt” Magda, the narrator points out: “We all called her Auntie and please remember this detail, because since now I will only call her so” (p. 14).

In the same *Notice*, the author shows that she knows well the expectations of the “generic public” since it is a heterogeneous public in many ways, including age:

The problems of the characters in the house in Mayakovsky Street (former and future Saint John Street), four children, four adults and four quite young elders, can be understood without much effort even by those who, caught in the sweet traps of the digital age, do not know any longer, for example, what it’s like to miss someone for days on end and be unable to make a call or write a message (p. 10).

¹ Note that all quotations from the novel *The Innocent* are made from the edition cited in the Bibliography.

So *Inocenții* (*The Innocent*) is a novel of childhood as well as of maturity, “a novel about how to swim in time and in times without drowning”, as the author herself characterizes it in its brief description on the back cover. Therefore the novel proposes a travel “in time”, a return to the 60s Romania and Brasov and even to the interwar period through other characters’ memories, but also a journey “in times”, dealing with various periods of our history. The horrors and injustices of communism are “tamed”, because they are viewed with the innocence and charm of childhood. Communism characterizes the first feminine hypostasis, that of Ana the little girl, but the other hypostasis permanently looks back with maturity, which makes the past become a lesson, but a different lesson about history and its injustices. All these stories are told not as the main focus of the story, but as something secondary to it. Innocence, which becomes synonymous to kindness, claims its redeeming, therapeutic function:

Perhaps innocence is the age at which we should have stopped our growth in order to give a touch of decency to the human species. This book, beautiful as a real fairy tale, is the story of a world of children in which the “fall” has not yet occurred. Reading it, we sway with the thought that we could have been different. It’s a kindness in these pages that awakens in us the nostalgia of a lost world (Publisher’s opinion, cover IV).

The house in Mayakovsky Street (former and future Saint John Street) in Brasov becomes “a surprising character with memory and conscience” (cover III), „the house of memory” - a metaphor by which it is called in the end of the novel. And the street where this nineteenth century house is located became the embodiment of Romania’s recent history, because changing the street name suggests the switch from one historical stage to another: “... our house with a cellar and an attic changed its address twice in its life: once in 1950, when it moved from Saint John to Mayakovsky Street, the second time in 1990, when it returned from Mayakovsky to Saint John Street” (p. 12). Because the novel mostly reconstructs the 60s, reference to the street is made from the perspective of “then”, of the narrated time.

The same happens to the name of the city. The author’s native city Brasov-Kronstadt-Brassó came to be called Stalin, to later be called Brasov again:

In all countries after the division of Europe into two, there was now one city bearing this name: in East Germany, Poland, the Czech Republic, Bulgaria, Albania and many other countries which, on the new world map, were called the Soviet Union. Auntie had an old atlas where there was no Stalin city. In the brand-new atlas, however, there were more than ten such cities, all variations on the same theme: Stalinstadt, Stalingrad, Stalinváros, Stalingród ... Auntie sniffed with her Jane Fonda lips, pointing at them from top to bottom with her index finger trembling (p. 100).

In this house live three generations: the grandparents “great-mother and great-father”, Auntie (great-aunt) and Uncle Johnny, two couples of parents of the four cousins: the siblings, “Dina with her pigtails”, “Doru with his always narrowed eyes” and the other two siblings, “Matthew with his knees always bruised” and Anna, the youngest of the children, “with her face like a moon that is always full”. The adults illustrate the condition of the intellectual in the communism under Gheorghe Gheorghiu Dej, but in various ways,

because the grandparents and the “great-uncle and great-aunt” embody the intellectuals trained in the interwar period, who suffered after the war when the communism came to power and who live with the nostalgia of past times, while the children’s parents are the intellectuals trained during the communist regime itself.

The novel has a round structure, being divided - in genuine symmetry - into fourteen chapters, starting with the chapter “The House” and ending with “Our House”. In a classical manner, the chapters have suggestive titles, accompanied by metaphorical subtitles, most of them being lines inside the chapter itself, such as: “The antiquarian’s secret. When is your birthday?”. Since the entire novel can be read as Ana’s Bildungsroman, each chapter includes a life lesson and therefore ends with an implicit or explicit moral, such as: “And I remember my great-mother saying, «Everything is anguish in life, my little ewe lamb»!” (p. 72). Because the two perspectives that characterize the two feminine hypostases interweave permanently, the serious meditations on life are insinuated naturally, sometimes as in a game, so that they lose in gravity. They are uttered by the mature woman, but seen through the eyes of Ana the little girl: “Like many other things in childhood, after we were captivated for days on end by the stone and its drawings, they eventually went into the background ending up somewhere, among the numerous inexplicable things of life, starting with life itself, which is the most inexplicable thing of life” (p. 176).

Through Anna, who knows and explores the world, the communist imaginary is recovered. But all elements of this imaginary, carefully introduced, become a pretext for the mature narrator to express a bitter irony at history, a critical attitude, dissatisfaction, regret at it etc. For example, an important element of the imaginary of the 60s, the black and white TV set, is introduced: “At one point, on the chest appeared the first television set in our home: small, Russian, with round screen” (p. 29). But the additional information on how uncle Ionel repaired the TV set is an opportunity to criticize history: “When it was out of order, uncle Ionel punched it, as he punched the table when angry, and, ironically, the TV set started immediately. He said that was the best way to do with everything that came from the USSR” (p. 29). The Russian TV set was placed, symbolically, on a chest with six drawers, in the great-aunt and great-uncle’s room, she – a former geography teacher and he – a former elementary teacher, both being the first to leave the “childhood house”. The chest, which fascinated the children, by satisfying their curiosity, is the embodiment of another world, the interwar world, and so they consider it “another form of paradise, undoubtedly.” The chest is a witness of history that bears its traces: “a chest of six drawers, covered with a plate of gray marble crossed by white stripes and a sideways crack, like a scar” (p. 29).

Perhaps the most eloquent fragment illustrating the narrator’s bitter irony at history is the one related to the changes in Stalinist Romania, starting with the omnipresence of the portrait of Stalin - “the moustache man perched on an imposing pedestal,” and of his ideology, with Romania’s submission to whatever Stalin and the USSR meant:

the great leader was everywhere, his big moustache, his big name, his great culture, his huge wisdom, his head of wood, stone, bronze, cardboard, his prisons, his red, his dead, our dead. Poiana or Schullerau were called nothing else but Stalin. Almost everything was Stalin, and Brasov, called, as I told you, the red town because the roof tiles seen from Tampa hill lent it

this color, had now become the red city of the Soviet power. And it was the center of Stalin region (p. 101).

Thanks to the great-uncle and great-aunt, who had been teachers, history is introduced to children as a story. A very interesting episode is the one where Uncle Ionel links cinema to history. Thus, watching the 60s TV series *The Invaders*, Uncle Johnny, understanding the film as a real dystopia, believes that the invaders were the Russians, because, as Ana noted, the invaders were also sometimes beautiful, but evil. As it is known, this hugely popular series created an obsession for the position of the fingers, because the invaders kept the little finger high and stiff. The novel also refers to the reality of those years. The narrator remembers how impressed were Ana and the other children: "After every new episode, we stared at people in the street to timely detect any invasion from another planet" (p. 146). After this comic naivety that characterizes Ana comes her adult reflection: "Since then I started to look at people's hands and have found that some look like their hands, others don't" (p. 146). Cousin Doru, understanding the similarity discovered by Uncle Ionel, asks him why the Romanians waited for the Americans, which leaves Ana "open-mouthed". But the answer is provided by Auntie, in a similarly allegorical manner: "We waited for them because Romania was like the emperor's daughter who fell into the hands of a dragon and relied on the arrival of Prince Charming to set her free", and Uncle Ionel adds: "But Prince Charming did not care for her and never came, and she had to get used to the dragon, to please him like a good wife, an' the wheel bend an' the story end" (p. 147). When Ana asked a puzzled question about this story she had never heard before, Auntie replied: "It's called history" (p. 147).

The two views of life illustrated by the two different women hypostases actually mean the innocence of childhood and maturity. For example, an incident of yore told by her father to Anna and her brother, about the danger of getting lost in the woods, in the mountains, with their mother, is understood differently by Ana the little girl and Ana the adult. Thus, Ana understood the story as follows: "God, who was like a good fairy, made a miracle when they prayed and took the trail from somewhere in the middle of the forest, and laid it to their feet like a carpet, on which they slid smoothly back home" (p. 317). Later on, growing up, the story told by the father is understood as a profound life lesson, whose message is that Man's power is in himself, that praying and faith are only forms by which man discovers this power:

Years passed and the story grew up with me, and now I understand it like this: the path was always right there, beside them, but, blind and deceived by their feelings as they were, they failed to see it. The prayer opened their eyes, cleared their look and they could see it - this is actually the miracle, and God does not intervene, he is not a fairy at all, he does not move a finger because he does not need all this. A prayer is not a phone call to God, but a phone call to you, to your hidden powers that you enable miraculously (p. 318).

To conclude, in evoking childhood we can identify two time lines: one belonging predominantly to the childhood spent in Brasov, especially in the 60s, and another one, complementary - located in adulthood - which comments and completes the former, but the narrator still keeps to herself the challenging role of an innocent. In fact, the events that took

place in the city at the foot of Tampa hill, evoked in the novel were experienced by Ana the little girl, but acquired significance only by the testimony of her adult hypostasis.

The novel proposes a cyclical perspective on life, childhood being a starting point but equally a destination. Ana is the girl who lives the present overlooking to the future, discovering life, and her adult hypostasis is the one that recovers the way back to childhood by remembrance. This travel becomes possible by its being turned into a literary work: „All I have written here is, perhaps, to get back for a while into the *other* house and to the only age at which you could visit it” (p. 334). Because, as the narrator confesses at the end of the novel, if in childhood she turned all the books she read into life, “now,” her mature hypostasis does exactly the opposite, it transforms life in literary work, having the power, due to the affective memory, to “revive” the past: „The past is written with invisible ink. You need heat to see the letters reshaped, after they stayed hidden for a long time as if they had not even existed. You should put the white paper close to a flame or blow steam from your mouth over it, so that the invisible should turn into visible and, little by little, into meaningful sentences” (p. 335).

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OSCAR'S LETTERS, HYPOSTASES OF THE PRAYER

Ancuța GURBAN-DINU*

Motto: "The God that you say you don't believe, He believes in you". (our trans., Nicolae Steinhardt)

Abstract: *In the present article we set forth to decipher Oscar's letters in which the main stages of life are described, on the one hand, (the first thrills of love and the unavoidable problems of adolescence, marriage, the family life, marriage problems etc.), and on the other hand, God's calling and getting close to Him (the heart's opening, the birth of prayer, God's calling and Oscar's answer, abolishing selfishness, existential searches, the mysterious encounter with God).*

Keywords: *God, faith, prayer.*

Oscar and the Lady in Pink (2002) is a part of "The Cycle of the Invisible" alongside with the volumes *Milarepa* (1997), *M. Ibrahim and the Flowers of the Coran* (2001), *Noah's Child* (2004), *The Sumo Wrestler Who Could Not Gain Weight* (2009) and *Ten Children Ms. Ming Never Had* (2012). As per Josiane Grinfas-Bouchbti's remarks, *Oscar and the Lady in Pink* « pose, une fois encore, les questions métaphysiques et il propose une réflexion sur le rapport entre soin et amour, sur la capacité à rencontre l'autre, à l'accueillir et à le soulager » (Grinfas-Bouchbti 2006: 6).

On his official web site¹, Eric-Emmanuel Schmitt reveals to his readers the way in which the volume *Oscar and the Lady in Pink* was born. The book has its roots in the author's childhood when, from an early age, he got familiar with both fear and hospitals, while accompanying his father who was a physiotherapist that took care of the children. This life experience made him see illness and death as everyday realities and also made him meditate over his own passing. In the suffering and illness of these children, he distinguished between loneliness expressed either by the absence of one of the parents (even by their final passing), by their weakness to keep in touch with their own sick child, or by their incapability to carry a normal dialogue. Even though these behaviours seemed irrational, his father tried to demonstrate their reasoning, which later on helped him become a writer. In his adult age, when returning into hospitals, he thought about letting go of those issues that be healed. This led to the birth of the book *Oscar and the Lady in Pink* which dwells on such a sensitive subject – the sick child – and which does not insist on the idea of healing but rather on that of acceptance of illness and death.

Eric-Emmanuel Schmitt dedicates his book to the French actress Danielle Darrieux who in 2002 performed for the first time the role of "Mamie Rose" on the stage of Champs-Élysées Theatre. In 2009 Schmitt directed the movie "Oscar et la dame rose" having

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¹ Available at: <http://www.eric-emmanuel-schmitt.com/literature.cfm?nomenclatureId=1772&catalogid=811> (consulted on 10.07.2017).

Michèle Laroque, Amir Ben Abdelmoumen, Amira Casar, Mylène Demongeot, Max von Sydow, Mathilde Goffart as main actors and with the soundtrack signed by Michel Legrand.

Oscar and the Lady in Pink is made out of fourteen letters, out of which thirteen are written by Oscar and the last by Mamie Rose.

The first letter: the heart's opening towards God and the birth of prayer

Oscar¹ is a 10 years old little boy who suffers from leukemia. He is being hospitalized and is very conscious of the gravity of his illness. Being extremely lucid and intelligent, he knows that the operation did not succeed and that he is about to die. Being advised by Mamie Rose, he starts writing to God – and uses throughout his entire letters the same form of addressing « Cher Dieu » – , although he hates this pursuit: « [...] écrire c'est guirlande, pompon, risette, ruban, et cetera. Écrire, c'est rien qu'un mensonge qui enjolive. Un truc d'adultes » (Schmitt 2006: 11). The child sincerely explains to God the reality of his existence and confesses that he does not believe He exists: « On m'appelle Crâne d'Œuf, j'ai l'air d'avoir sept ans, je vis à l'hôpital à cause de mon cancer et je ne t'ai jamais adressé la parole parce que je crois même pas que tu existes » (*Ibidem*). Oscar also offers God other informations regarding his life from the hospital in a very colloquial way: he made friends (Yves, alias Bacon – very serious burns, Einstein – hydroencephalitis, Pop Corn – obesity), he went through the operation of bone marrow transplant well (« Pourtant je me suis appliqué, moi, à l'opération ; j'ai été sage, je me suis laissé endormir, j'ai eu mal sans crier, j'ai pris tous les médicaments » – *Ibidem*: 12) and also went through chemotherapy, but Düsseldorf, his doctor, is still silent and sad. Out of the multitude of pink ladies and toys, Oscar is getting attached to the Lady in Pink. Who are these ladies dressed in pink? The answer comes by accessing the web site www.lesblousesroses.asso.fr: « Elles organisent des animations sous forme de loisirs créatifs (travaux manuels, peinture, dessin, jeux de société...), de loisirs ludiques (spectacles de clown, marionnettes, déguisement). Tous ces jeux et animations rompent la monotonie des enfants à l'hôpital et apportent sourires et joie ».² On the page of the same web site, Eric-Emmanuel Schmitt links the success of his own book, *Oscar and the Lady in Pink*, to the one of the “Les Blouses Roses Association”: « Le succès d'Oscar et la dame rose est aussi le succès du cœur et de la compassion. Et donc celui des Blouses Roses. Je soutiens avec passion l'action de l'association qui consiste à apporter un sourire, du temps et de la joie de vivre aux malades et personnes âgées. Peut-être avais-je, moi-même, enfilé une blouse rose les jours où j'écrivis Oscar ».³

But let's get back to Mamie Rose. She refuses to let Oscar know her real age, made out of « treize chiffres » (*Ibidem*: 13), because if someone from the hospital would find out about this matter, she would be fired: « Je suis là en contrebande. Il y a un âge limite pour être dame rose. Et je l'ai largement dépassé » (*Ibidem*). Despite all this, nothing stops Oscar from finding out her secrets which will certainly help God identify the lady with the « la vie

¹ Available at: <https://www.behindthename.com/name/oscar> (consulted on 11.07.2017).

² Available at: <http://www.lesblousesroses.asso.fr/notre-action/#combattre-la-solitude-et-la-maladie> (consulted on 12.07.2017).

³ Available at: <http://www.lesblousesroses.asso.fr/presentation-blouses-roses/> (consulted on 12.07.2017).

en rose » blouse. The lady uses words and trivial expressions such as « merde » (*Ibidem*: 14), « le même » (*Ibidem*), « lâche-moi la grappe » (*Ibidem*), « bouge-toi le cul » (*Ibidem*). These are nothing else than professional deformations. These are excusable, since Mamie Rose poses as a fearless warrior, nicknamed from a young age as « l'Étrangleuse du Languedoc », who won 165 out of 165 competitions, 43 of them with a K.O. Her stories about the battles fought and won give Oscar courage and make him stronger: « Je deviens le plus fort. Je me venge » (*Ibidem*: 15). Oscar is reassured that now God must know who is Mamie Rose: « Bon, si avec tous ces indices, Mamie-Rose ou l'Étrangleuse du Languedoc, tu ne repères pas qui est Mamie-Rose, Dieu, alors, il faut arrêter d'être Dieu et prendre ta retraite » (*Ibidem*: 15-16). The word that triggers the heart's opening towards God and the birth of prayer is the word "death". This word is a forbidden one, since everyone in the hospital are pretending not to hear it. They do hear it, but they dissimulate, they keep silent because they themselves fear death and are incapable to see beyond it. The only one who hears and sees life beyond death is Mamie Rose. Her sense of life – « Nous oublions que la vie est fragile, friable, éphémère. Nous faisons tous semblant d'être immortels » (*Ibidem*: 17) – encloses a hidden meaning. She refers to the real life, the after death, with which Mamie Rose wants to make Oscar get used to. In order to do this, Mamie Rose invites the little boy to write to God, even though nobody has ever spoken to him about God, reassuring him that there is no connection between Him and Santa Claus, setting herself as an example of faith. Mamie Rose ensures Oscar that he is not going to feel so lonely, if he writes to God. Moreover, if he puts his faith in Him, He will show up and help. She also advises him to write down everything he is thinking and worrying about in order to relieve his soul and, at the same time, to ask Him every day only one thing relating to his heart. The providential words of Mamie Rose take roots in Oscar's soul considering, that he starts to write to God and speak with Him, meaning to pray, as The Saint Silouan the Athonite affirms: "Whoever loves the Lord remembers Him always, and this memory of the Lord gives birth to prayer" (our trans., Siluan Athonitul 2001: 75). The first prayer that Oscar addresses to God is an extremely simple one – « est-ce que je vais guérir ? » (*Ibidem*: 20) – and it is followed by a suggestion of how to reply the long awaited answer: « Tu réponds oui ou non. C'est pas bien compliqué. Oui ou non. Tu barres la mention inutile » (*Ibidem*). Saying farewell to God is made in the same childish way: « À demain, bisous, Oscar¹ » (*Ibidem*). The postscript brings forth a quasi-rhetorically question – « Je n'ai pas ton adresse : comment je fais ? » (*Ibidem*) – the answer of which lays hidden, in our opinion, in the first words of the Lord's Prayer: "Our Father, Who art in heaven..." Therefore, in the first letter we, the readers, are invited through Oscar to pray. It is the only way we can get near God.

The second letter: God's calling and Oscar's answer

Oscar thanks God for the returned answer: « Bravo ! Tu es très fort. Avant même que j'aie posté la lettre, tu me donnes la réponse. Comment fais-tu ? » (*Ibidem*: 21). The unexpected visit of his parents – they came to visit him once a week, on Sunday – bewilders

¹ Except for the tenth and thirteenth letter which are simply signed "Oscar", the other eleven letters contain the same closing formula.

him. Sneaking behind Doctor Düsseldorf's door, the child finds out that he is going to die. The parents' refuse to hug their child upon finding out the news is seen by Oscar as a proof of cowardice. Having his body paralyzed from the shock, Oscar shuts himself in the broom closet and stays there for the rest of the morning. Oscar's reaction is an absolutely normal one from the psychologically point of view, because he is irritated, panicked, furious, nervous and confused. Towards lunch, when he is exposed by the cleaning lady, he refuses any kind of communication with the medical personnel. The only exception is Mamie Rose to whom Oscar discloses the cause of his sadness. She advises him not to hate his parents, because only by letting go of hate, he can make room for the God's love. It does not just appear, more over it comes only when desired from the bottom of the heart. As Oscar longs for God, Mamie Rose teaches Oscar how to ask God to come and reveal to him. The dialogue that grows between them is a spiritual one and can be compared with a catechization. Since Oscar refuses to write to God, if Mamie Rose will not visit him every day, she succeeds in receiving Doctor Düsseldorf's approval to be with him daily for twelve days. Oscar bursts into tears which says that, even though he is only a child, he understands how severe the illness is, its imminence and also his need of being helped: « Je ne m'étais pas rendu compte, avant, combien j'étais vraiment malade. À l'idée de ne plus voir Mamie-Rose, je comprenais tout ça et voilà que ça me coulait en larmes qui brûlaient mes joues » (*Ibidem*: 30). In a spiritual sense, Oscar's crying is the expression of the sadness of the soul which seeks out God, as Saint John Climacus says: "The crying over God is the sadness of the soul and the aching of the heart that is always and feverishly in search of the beloved One" (our trans., Sfântul Ioan Scărarul 2004: 140). Having understood this matter, Mamie Rose suggests Oscar to play a game through which to look at the last twelve days of the year as being the reflection of the twelve months of the following year – « Le 19 décembre représente le mois de janvier, le 20 décembre le mois de février, etc., jusqu'au 31 décembre qui préfigure le mois de décembre suivant » (*Ibidem*: 31) –, where each day lived by the child shall be equal to ten years: « C'est une légende. La légende des douze jours divinatoires. Je voudrais qu'on y joue, toi et moi. Enfin surtout toi. À partir d'aujourd'hui, tu observas chaque jour en te disant que ce jour compte pour dix ans » (*Ibidem*). We notice that, only in the second and forth letter, as we shall see, the author mentions the day, which is 19th and respectively 21st of December, without stating the year. This atemporality is not a casual event, because it makes us understand that, from this moment, Oscar steps into a different kind of Time, responding to God's love, writing letters to Him, therefore praying. An explanation with regards to time is offered by the Priest Dumitru Stăniloae: "Time is the space that unfolds between God's calling addressed to our love and our answer to the love of God. It is the time of the man's response" (our. trans., Costa de Beauregard, Stăniloae 2007: 178). The postscript of the second letter emphasizes Oscar's wish that God would accompany him in his thought: « Je serais d'accord pour une petite visite. Une visite en esprit. Je trouve ça très fort. J'aimerais bien que tu m'en fasses une » (*Ibidem*: 33).

The third letter: the first thrills of love and the unavoidable problems of adolescence

Oscar is reproaching God for not coming again event his day: « D'abord, Dieu, je te signale que tu n'es pas venu. J'ai très peu dormi aujourd'hui vu les problèmes de puberté

que j'ai eus, donc je n'aurais pas dû te rater. Et puis, je te le répète, si je roupille, secoue-moi » (*Ibidem*: 34). Being in his teen-age, the boy confesses to Mamie Rose that he is in love with Peggy Blue. She is suffering from « la maladie bleue, un problème de sang qui devrait aller aux poumons et qui n'y va pas et qui, du coup, rend toute la peau leutée » (*Ibidem*: 35). This blue disease is known as “cardiomyopathy” or “Eisenmenger’s syndrome”. The way in which Oscar describes Peggy Blue is filled with theology as it gravitates around the word “church”: « Elle sourit gentiment mais elle ne parle presque pas. [...]. Il y a plein de lumière et de silence autour d'elle, on a l'impression de rentrer dans une chapelle quand on s'approche » (*Ibidem*). This comparison between Peggy Blue and the church reveals Saint Paul the Apostle’s advice that men love their women, just like Christ loved his church: “Husbands, love your wives, just as Christ loved the church and gave himself up for her to make her holy [...]”¹ (Ephesians 5, 25-26). With Mamie Rose’s encouragement, Oscar tells Peggy Blue that he will protect her from ghosts every evening. Oscar’s decision is instantly shattered, when Pop Corn confesses that he is Peggy Blue’s boyfriend. His love life gets complicated when, trying to restore his self-respect, Oscar kisses Sandrine, nicknamed the Chinese girl (she wears a black coloured wig to cover the traces of chemotherapy). Oscar’s fury gets bigger the more is fed also by the shame of having been seen by his own parents. To get back on them for the cowardice displayed when they had found out Doctor’s Düsseldorf’s verdict, he listens to the *The Nutcracker and the Mouse King* CD many times, right in front of them. Although he feels good that they are suffering, his mother’s hug and declaration of love totally confuses him: « J’avais envie de résister mais au dernier moment je l’ai laissée faire, ça me rappelait le temps d’avant, le temps de gros câlins tout simples, le temps où elle n’avait pas un ton angoissé pour me dire qu’elle m’aimait » (*Ibidem*: 41). When everything seemed to end, Mamie Rose restored Oscar’s self-respect and at the same time his ability to love, advising the young adolescent to tell Peggy Blue about his feelings for her: « Toi, mon petit Oscar, tu as l’ossature légère et tu n’as pas beaucoup de bifteck, c’est certain, mais la séduction, ça ne tient pas qu’à l’os qu’à la viande, ça tient aussi aux qualités de cœur. Et ça, des qualités de cœur, tu en as plein » (*Ibidem*: 43). Starting from this moment, we are faced with a change of identities, which can be interpreted with reference to *The Nutcracker and the Mouse King*² written by E.T.A. Hoffmann. Hearing Mamie Rose’s words, Oscar / The Nutcracker – a heartless *doll*, which did not feel love –, although ill, he is fighting ghosts / mice and, in the end, accepts to be healed by Peggy Blue / Marie Stahlbaum and become her friend / prince (« [...] c’est vrai que ça m’a fait chaud, à moi aussi, de l’embrasser » – *Ibidem*: 44), meaning a *man* with a heart, who felt love. The entire atmosphere unfolds on the notes of “The Waltz of the Snowflakes” (« Peggy a écouté « La Valse des flocons ». Elle souriait comme si c’était une vieille copine, la valse, qui lui racontait des choses drôles à l’oreille » – *Ibidem*: 43), composed by Piotr Ilitch Tchaïkovski³. At the end of the letter, Oscar confesses to God that he would like to get married with Peggy Blue, but he does not know if such interests are part

¹ Available at: <https://www.biblegateway.com/passage/?search=Ephesians+5&version=NIV> (consulted on 13.07.2017).

² Available at: http://springhole.net/writing/the_nutcracker_and_the_mouse_king/index.html (consulted on 13.07.2017).

³ Available at: <https://www.youtube.com/watch?v=qcxixZjeuIE> (consulted on 13.07.2017)

of His area of interest: « Sans vouloir te presser, je te signale que je n'ai pas beaucoup de temps. Donc : mariage d'Oscar et Peggy Blue. Oui ou non. Vois si tu fais, ça m'arrangerait » (*Ibidem*: 44-45). The postscript contains the same question without an answer, which was previously addressed to God in the first letter: « Au fait, c'est quoi, finalement, ton adresse ? » (*Ibidem*: 45)

The forth letter: marriage and the visit made to God

Oscar continues his confessions in front of God. He is almost thirty years old and is a married man: « [...] je suis monté dans son lit. On était un peu serrés mais on a passé une nuit formidable. [...] On a beaucoup dormi, beaucoup rêvé, on s'est tenus tout contre, on s'est raconté nos vies » (*Ibidem*: 47-48). As far as children are concerned, he thought to wait some time, because his « wife » is not ready yet. No doubt that this thing bears a great responsibility : « C'est vrai, c'est pas tout d'avoir des gosses, faut encore avoir le temps de les élever » (*Ibidem*: 54). The life that Oscar assumed is not free from obstacles: madam Gommète, the nurse manager, finds out that Oscar and Peggy spent the night together. As usual, Mamie Rose's rescue intervention calms down the spirits and brings the two friends even closer. In the name of their friendship, Mamie Rose takes Oscar to the hospital's chapel to get to know their Friend, Jesus Christ. In this way, the child receives the answer to the questions that kept tormenting him: « Je n'ai pas ton adresse : comment je fais ? » (*Ibidem*: 20); « Au fait, c'est quoi, finalement, ton adresse ? » (*Ibidem*: 45). Inside the chapel, in front of the cross of the Lord Jesus Christ, Oscar sees his own suffering: « Ça m'a fait un choc quand j'ai vu ta statue, enfin, quand j'ai vu l'état dans lequel tu étais, presque tout nu, tout maigre sur ta croix, avec de blessures partout, le crâne qui saigne sous les épines et la tête qui ne tenait plus sur le cou. Ça m'a fait penser à moi. Ça m'a révolté » (*Ibidem*: 50). Just like a true teacher, Mamie Rose, being gentle and full of love, continues to take Oscar closer to God. She tells him that nobody can avoid suffering, because not even God did that. Mamie Rose tells him that there are two types of sufferings: the physical suffering (must be endured) and the moral suffering (is chosen by each person). Slowly and tactfully, she connects suffering with the reality of death – « En revanche, à l'idée de mourir, tu n'es pas obligé d'avoir mal. Tu ne sais pas ce que c'est. Ça dépend donc de toi » (*Ibidem*: 52) – and teaches him not to be afraid of death, just like many people do so, because they are afraid of the unknown, but to have faith, when looking Christ on the Cross as He is a trustworthy model: « il subit la peine physique mais il n'éprouve pas de peine morale car il a confiance. Du coup les clous le font moins souffrir. Il se répète : ça me fait mal mais ça ne peut pas être un mal. Voilà! C'est ça, le bénéfice de la foi » (*Ibidem*: 53). When returning to the hospital, Oscar shows signs that the encounter with the unknown is close as he is feeling sleepier. When he wakes up, he confesses to Mamie Rose that he is not afraid of the unknown, meaning of death, but feels nervous for losing what he knows. The postscript of the letter shows us a very caring man and bound both to his wife who is about to undergo a surgery intervention, and especially to the spiritual matters, which demonstrates that the lesson offered by Mamie Rose has been fully learnt: « Les opérations, ce ne sont pas des choses de l'esprit, tu n'as peut-être pas ça en magasin. Alors fais en sorte que, quel que soit le résultat de l'opération, Peggy Blue le prenne bien. Je compte sur toi » (*Ibidem*: 55).

Therefore, Oscar succeeds in making the first step towards faith which is, as Saint Paul the Apostle says, “[...] confidence in what we hope for and assurance about what we do not see”¹ (Hebrews 11, 1).

The fifth letter: the family life

Oscar is dealing with the real problems of the family life, when his wife is operated. Just like a genuine and fond husband, he arranges the room with chocolate candies and flowers and watches over her together with his parents-in-law. Oscar’s joy is even greater when the operation is successful: Peggy becomes pink. Oscar’s affirmation – « Peggy, ma femme, pouvait avoir la couleur qu’elle voulait, je l’aimerais pareil » (*Ibidem*: 58) – shows us that true love can overcome any kind of barrier. Once more, Mamie Rose teaches Oscar another life lesson by making him understand that « la maladie c’est comme la mort. C’est un fait. C’est n’est pas une punition » (*Ibidem*: 56). So far Mamie Rose was the one who adopted Oscar, but starting with this moment, their relationship ratio reverses: Oscar, upon finding out that Mamie Rose has problems, he adopts her just like he did with his bear, Bernard. The postscript of the letter reveals the fact that Oscar is at peace with himself and with life: « Pas de vœu aujourd’hui. Ça te fera du repos » (*Ibidem*: 59).

The sixth letter: marriage problems

At 40 years old, Oscar has problems in his marriage which are nothing more than the consequences of the reckless deeds from his youth: following Pop Corn’s advice, Sandrine denounces Oscar to Peggy by telling her that she was kissed by her husband. Unfortunately, things get really complicated and ugly: left by his wife, Oscar falls into the Brigitte’s clutches, a girl suffering from trisomy. Einstein, being “very well intentioned”, tells Peggy everything about the kiss scene of her clandestine husband. Mamie Rose succeeds in calming down Oscar again by reassuring him that it’s about « le démon de midi, Oscar. Les hommes sont comme ça, entre quarante-cinq et cinquante ans, ils se rassurent, ils vérifient qu’ils peuvent plaire à d’autres femmes que celle qu’ils aiment » (*Ibidem*: 61). She comforts Oscar to go to Peggy and declare his love to her. At the end of the letter, Oscar asks God, Whose day will be tomorrow (The Christmas), to make up with Peggy. The postscript of the letter is particularly emotional, because it highlights the friendship born between the child and God: « Maintenant qu’on est copins, qu’est ce que tu veux que je t’offre pour ton anniversaire ? » (*Ibidem*).

The seventh letter: abolishing selfishness

At the point of turning 50 years old, Oscar truly understands the importance of love as a bond for keeping harmony within the family: « Ce matin, à huit heures, j’ai dit à Peggy Blue que je l’aimais, que je n’aimais qu’elle et que je pouvais pas concevoir ma vie sans elle

¹ Available at: <https://www.biblegateway.com/passage/?search=Hebrews+11&version=NIV> (consulted on 13.07.2017)

» (*Ibidem*: 62). Not being able to stand the idea of spending Christmas with his parents, Oscar escapes from the hospital with the help of Pop Corn, Einstein and Bacon and sneaks in Mamie Rose's car. When she finds him crashed on the entrance small carpet, she tries to explain his parents' behaviour by making him understand that they are not afraid of him, by all means they are afraid of the disease. More over, Mamie Rose mentions again the idea of death as something that happens naturally to each man – « [...] tu n'as pas compris qu'il n'y a pas que toi qui meurs. Tout le monde meurt. Tes parents, un jour. Moi, un jour » (*Ibidem*: 66) – which makes Oscar give up his selfishness. This releases the child's need to make up with his own self, with his parents and also with the imminence of death. Upon closing the letter Oscar receives from Mamie Rose the answer to the question he addressed to God: making up with his parents is the perfect gift for God. The postscript of the letter underlines Oscar's desire to perpetuate love through time and time through love: « [...] mes parents restent toujours comme ce soir. Et moi aussi » (*Ibidem*: 68).

The eighth letter: the Virgin Mary

As of this moment, the letters become shorter. At the age of 60, Oscar feels more tired. Back in the hospital, he sees himself as old and without stamina. The child confesses to God that he met His Mother, the Virgin Mary, Whom he mistakenly took Her for Peggy. This confusion is not at all a casual event, because Oscar understands that the love he has for Peggy has been inspired by the Mother of God, a model of faith, humbleness and obedience for all women. In the same ward, Oscar gets close to Peggy holding hands and listening to *The Nutcracker and the Mouse King*, a song which reminds them of the young age. At the end of the letter, Oscar admits that he write too much because the pen seems kind of heavy and ends the letter by asking God to stop by.

The ninth and tenth letter: existential searches

At the age of 70, Oscar ponders over life most of the time, looking at the gift received for Christmas from Mamie Rose, a flower from Sahara, which lives all its life in a single day: « Sitôt que la graine reçoit de l'eau, elle bourgeonne, elle devient tige, elle prend des feuilles, elle fait une fleur, elle fabrique des graines, elle se fane, elle se raplatit et, hop, le soir c'est fini » (*Ibidem*: 71). Oscar tries to decipher the mystery of the faith, of the life and of the death, which helps him draw the following conclusion: « [...] il n'y a pas de solution à la vie sinon vivre » (*Ibidem*: 73). Having reached the age related sageness, Oscar offers Doctor Düsseldorf both the most friendly and useful advice and a real life lesson, that makes him calm down: « Ce n'est pas de votre faute si vous êtes obligé d'annoncer des mauvaises nouvelles aux gens, des maladies aux noms latins et des guérisons impossibles. Faut vous détendre. Vous décontracter. Vous n'êtes pas Dieu le Père. Ce n'est pas vous qui commandez à la nature » (*Ibidem*). Peggy's departure from the hospital is the undeniable proof of the final break-up from the beloved one, but also of his being old: « [...] maintenant je me retrouve seul, chauve, ramolli, et fatigué dans mon lit » (*Ibidem*: 75). All these things confuses and determines him to tell God that he does not love Him anymore. Oscar ends his

letter by asking God to pay him a visit: « Voilà, Dieu. Toi, par contre, j'attends toujours ta visite. Viens. N'hésite pas. [...]. Ça me ferait vraiment plaisir » (*Ibidem*: 74).

The eleventh letter: the mysterious encounter with God

Being at the age of 90, Oscar meets God, Who opens both his body and soul's eyes so as to see the entire creation which He has given to him. The discovery takes place little by little, starting with the passing of the night and the break of light and of the morning, continuing with the contemplation of the light, colours, trees, birds and animals and ending with the awakening of the senses: « Je contemplais la lumière, les couleurs, les arbres, les oiseaux, les animaux. Je sentais l'air passer dans mes narines et me faire respirer. J'entendais les voix qui montaient dans le couloir comme dans la voûte d'une cathédrale » (*Ibidem*: 76-77). This quote reminds us of the interpretation that Antony Bloom gives to the encounter. He speaks about the encounter between the human with the God's creation as a moment of "joy of being" and of the "mutual love" (our trans., Antonie de Suroj 2007: 7) and about the encounter of the man with God as a moment in which "He Himself is looking for us" (*Ibidem*: 17). Therefore, we can say that, previously to Oscar being in search of God, He was in search of him. Following to this double encounter, Oscar is convinced that God had revealed His own secret – « [...] regarde chaque jour le monde comme si c'était la première fois » (Schmitt, *op. cit.*,: 76) – and had offered him the happiness of being alive – « Je me trouvais vivant. Je frissonais de pure joie. Le bonheur d'exister » (*Ibidem*: 77). Oscar shows signs of thankfulness and gratitude for everything: « Merci, Dieu, d'avoir ça pour moi. J'avais l'impression que tu me prenais par la main et que tu m'emmenais au cœur du mystère contempler le mystère. Merci » (*Ibidem*). The postscript of the letter reveals Oscar's desire that his parents and Peggy be part of the same discovery: « Mon vœu : est-ce que tu peux refaire le coup de la première fois à mes parents ? [...] Et puis Peggy, aussi, si tu as le temps... » (*Ibidem*).

The twelfth and thirteenth letter: the life, God's gift

Reaching 100 years old, Oscar tries to explain to his parents that life is a gift, that even though we overestimate it and sometimes underestimate it, is offered on loan: « [...] la vie c'était un drôle de cadeau. Au départ, on le surestime, ce cadeau : on croit avoir reçu la vie éternelle. Après, on le sous-estime, on le trouve pourri, trop court, on serait presque prêt à le jeter. Enfin, on se rend compte que ce n'était pas un cadeau, mais juste un prêt » (*Ibidem*: 78). The child was able to explain this idea to them, because he himself understood that life, being on loan, must be merited and appreciated as a God's gift. Oscar asks God to visit his parents too because he is tired. The thirteen words of the thirteenth letter and written *in crescendo*: « Cent dix ans. Ça fait beaucoup. Je crois que je commence à mourir » (*Ibidem*: 79).

The fourteenth letter: Mamie Rose

This final letter is written by Mamie Rose. It is in fact the book's epilogue from which we find out that Oscar died alone in order to avoid the suffering of the dear ones. Although they were under the impression that they were protecting him, in fact Oscar was the one to do this. Mamie Rose, overwhelmed by grief, finds the strength to thank God for faith, love and all the joys she lived near Oscar: « Merci de m'avoir fait connaître Oscar. Grâce à lui, j'étais drôle, j'inventais des légendes, je m'y connaissais même en catch. Grâce à lui, j'ai ri et j'ai connu la joie. Il m'a aidée à croire en toi. Je suis pleine d'amour, ça me brûle, il m'en a tant donné que j'en ai pour toutes les années à venir » (*Ibidem*: 80). The postscript of the letter clearly states that the true sense of the christian faith is the resurrection: « Les trois derniers jours, Oscar avait posé une pancarte sur sa table de chevet. Je crois que cela te concerne. Il y avait écrit : « Seul Dieu a le droit de me réveiller. » » (*Ibidem*: 81).

Conclusion

Without doubt that the true character of this story is God. Although unseen, He becomes seen, present in Oscar's life and, implicitly, in our lives, the readers, and He reveals Himself as the God of endless love and mercy, of patience and kindness. Through omnipresence, omnipotence, omniscience and omnisapience, God asks Oscar not to be afraid of the encounter with Him. The preparation for this mysterious yet eternal encounter starts over here, on earth, when Oscar is praying. Understanding that without God he do anything, Oscar puts into practice Christ's advice – "But seek his kingdom, and these things will be given to you as well" (Luke 12, 31) – and succeeds in going to Heaven, where only God is entitled to wake him up.

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FEMININE REFLECTIONS IN THE MEMOIRS OF COMMUNIST DETENTION

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Abstract: *The women which rejected the communist regime and fought against it after its installation in Romania after World War II sometimes showed more courage, dignity and faith in their detention than some of the men that populated the political prisons. Though imprisonment was hard and they were treated in the same way the men were, womanhood, through its intrinsic power and sensibility, often brought light and, thus, hope in the bleak cells. Memoirs written by some of these feminine heroines manage to reflect, as much as literature is able to, their life as it was back in those days – filled with suffering and hardships, but also with the joy of rediscovering themselves through this suffering and through faith. The present paper proposes a journey into some of these disturbing writings, as we discover what kept these women going through that materialisation of hell represented by political detention.*

Keywords: *detention, womanhood, memoirs*

On the literary ground, detention memoirs manage to offer of real characters, if we are allowed to refer to them in this way, a situation which increases the drama and the tragic of the narrated events.

Thus, prison life resembles a way out of the proper course of an existence, as the punished individual is placed into a reality that permits him very few activities of those displayed in a free life.

Hence, a new and distinct instance may enter into discussion, the prisoner imposing it as a means of resistance:

For a political prisoner, conviction is something that can take place or not. So we can serve all of our punishment given to us or not. More troubling is the fact that it is possible to serve additional time. To be convicted again and maybe even to die in prison. Our time in prison isn't decided in a definitive way. We come from a world that was taken away from us by human hate maybe forever and we enter another – this one. This and only this is from now on our world. For us, there is no other world except the one we are in (Bordeianu, 2014: 70-71).

Furthermore, Galina Răduleanu mentions a “previous life” (marked with inverted commas in the original text), also referring to “the outside ‘prison’” (Răduleanu, 2013: 329).

Inside this new *modus vivendi*, naturally, the incarcerated contribute to its creation through their behaviour, feelings, interactions etc. Thus, every personality influences the atmosphere and completes this world that unfolds in confinement, but also in the intimacy created by the wall that separates it from the outside.

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Starting from this reality, it should be noted from the start that – as it easily deduced – political detention was different from the point of view of gender segregation, though the treatment of the interrogators and guards was the same for both genders. The same long and painful interrogations, the same atrocious tortures (foot beating, whipping etc.).

But the feminine element represented a special category, considering its characteristics, and the scenery, as it will be shown, presented different elements from those proper to the male political detention.

Thus, as literary critic Dan C. Mihăilescu well states, it was “much more degrading, hard to imagine and to bear spiritually” (Mihăilescu, 2013: 169). Also “some of the feminine attributes – grace, stylishness, frailty, menstruation – infinitely increase the possibilities of humiliation of the human being in a prison regime” (*Ibidem*). The presence of these physical, psychological and, most importantly, spiritual elements increase the drudgery of imprisonment of those who, in one way or another, opposed or brought inconveniences to the system.

Stylistically, according to Ruxandra Cesereanu, “the spectacle of detention has a harsher hue than the male memoirs, probably due to the feminine calling to more vividly express pain” (Cesereanu apud Mihăilescu, 2013: 173). Moreover, Nicolae Manolescu also mentions the fact that women tend to be more impressed by details due to their sensitivity (Manolescu, 2008: 1419).

Starting from those stated above, it is to be mentioned that Lena Constante is the one which chooses to describe such rough images in her memoirs:

One night, a woman from the ground level was woken up by a rhythmical spillage, falling with a faint annoying noise on her blanket. Coming through the mattress of a young peasant woman, a great amount of blood was dripping. Due to a heavy hemorrhage, the poor woman shoved hopelessly between her thighs all of her clothes, including the bed sheet, because she was ashamed to wake her neighbour and ask for help (Constante, 2013: 62).

Stylishness, which has been mentioned above, was also present, somewhat surprisingly considering what life in confinement represented. Proof of this aspect is found in the memoirs of Galina Răduleanu, referring to Mrs Bădescu, the leader of room 44 within Jilava prison, which was trying hard to maintain her beauty for which she was well-known in the free world: “she had a real cult for her complexion, which in prison she cared for using cracklings” (Răduleanu, *op. cit.*: 220). As for love, “she was dreaming of a husband or lover, naturally, younger than her. This was followed by a ‘hi, hi’, coquettish and alluring, that later managed to scandalise everyone” (*Ibidem*: 222).

In contrast to those stated above, the filth described in Lena Constante’s memoirs comes to show how hard it was to maintain your dignity through personal hygiene, the moment of bathing being more of a torture than a joyful experience:

[...] all this time, the door remained half-open and a warden would watch me. Always. I used to pretend not to see him. Still, some gestures were hard in front of those eyes spying on me. When I did not have time to clear up the foam on my body, I used to

remove it with one of the wet sheets that were there, thrown on the floor. I wasn't the first to use it (Constante, *op. cit.*: 91).

Moving forward, the specific feminine rituals that gained a whole new importance in prison also need to be pointed out. The same Lena Constante manages to make a rigorous description of such a pursuit:

For two days, my hands, without any activity, affectionately cut and sowed the skirt. To put the thread in the needle, to twist the head of the thread in order to make a knot. To thrust the needle into the cloth. To bring it back to the surface three millimetres further. To turn back three millimetres. To thrust the needle again and to pull it out six millimetres further now and again three back and again six forward... To cautiously keep going. With carefulness. So as the seam should be decent. As made by made by a sewing machine [...]. After the two blessed days in which the skirt was sewed, time started moving again, with its halting steps (Constante apud Mihăilescu, *op. cit.*: 175).

Thus, the imprisoned woman, fleeing inside this specific feminine work, transports herself into a micro-existence that is proper only to her, outside time, but temporary, because as soon as the process reaches its end, time once again starts to grind existence.

In her turn, Galina Răduleanu also mentions a "ritual" that was taking place when the prisoners received once or twice a month a box filled with needles, scissors and thread in order for them to mend their clothes: „the needle would begin its activity from one side of the cell and the scissors from the other one” (Răduleanu, *op. cit.*: 195). Through this description, the organisation that was necessary for every activity in the cell is brought into attention.

For Galina Răduleanu, these breakaways represented a new life, according to her confession:

[...] gradually, I entered a wonderful existence, unseen and true. An existence of the soul, rich and intense, o! (*sic!*) much more intense than the life I was to lead in the 'outside world'.

[...] Between the four damp and heavy walls, with the light bulb that would scratched your retina, I had found that joy that nothing and no one could take away from me. In fact, I had everything. I was missing only one thing: the certainty that after leaving prison, in 'the other world', between the so-called free, I will be able to preserve this feeling (Răduleanu, *op. cit.*: 76).

Unfortunately, as she confesses through the entire volume, this profound sentiment of existence could not be maintained in the world of the free.

Galina Răduleanu also states that “In prison, more than in your entire life, if you failed to excel yourself, if you failed to settle yourself within a state that could transcend you, you would become a toy ruled by instincts, impulses and circumstances” (Răduleanu, *op. cit.*: 304-305).

Preserving this interior freedom was difficult also in confinement, mostly because of the tumult made by the roommates and due to the mentality and spiritual differences found in all of the cells.

Thus, feminine communist detention memoirs succeed in bringing forward distinct characteristics both stylistic and thematic, completing this universe of confinement which at first sight is one of dismay, but as you look into it more deeply, you can acknowledge its soul-saving importance.

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THE UTOPIC REPRESENTATION OF WOMEN IN THE INTERWAR NOVELS

Florentina Gabriela STROE (DIDIN) *

Abstract: *Romanian literature assigns an important place to the condition of the woman only after the 19th century, until then this bohemian image was almost cauterized by the dogmas of society. Until then, the role of woman in society was only to obey the masculine mentality and the limited intellectual universe, conditioned only by the experience of their common experiences. As a matter of fact, it is easy to see that the presence of the woman was not even recorded in Dimitrie Cantemir's "Hieroglyphic History". With the rapid upgrading of society, the condition of the woman changes, but especially men's and social's attitude changes. This social emancipation arouses the new dares of femininity. In painting, the woman is revealed in bold nudes and in literature this evolutionary movement determines new writer's attitudes. The Belle Epoque, undoubtedly created a romantic, erotic image in which the feminine presence was contoured in mysterious suggestion lines. Thus, the period of 30 years before the First World War determined in the Romanian culture and art a first influx of feminine artistic capital. The woman's balding and childish air will perish after the Second World War, during which the woman will be presented in the rugged rural note, the harshness of the feminine existence lying in pain, sacrifice and exhausting work.*

Keywords: *interwar, feminine, portrait*

The image of the woman entered literature first in poetry and only at the end of the eighteenth century. The Văcărești poets and Costache Negruzzi were the first to give life to a fake utopian, laudatory figurative, translucent muse that provokes lamentable feelings for the masculine world, an aspect that be found in everyday life. "Their presence and absence, alike, give lovers a faint state, dizziness, weakness that shows them as weak and effeminate as possible. Women inspire in this period, after centuries of absence, a series of whining of erotic essence, all in vain, for, in fact the authors of these lamentations and tributes were unproblematic epicureans" (Craia, 1999: 12). The years before 1850 outline in a romantic manner the beautiful woman, the praising, angelic and sensual worshiper. Being the generator of suffering and ecstasy, this romantic Eve is sometimes referred to as "cunning" but also divine and promising.

But if poetry idealizes this eternal feminine the romantics see her as a "virgin." In a totally opposite way, the prose and the theatre present another image of the woman, a vitalized, vivacious, healthy "female", guided by an unstoppable thirst for life and change. If in Vasile Alecsandri's work we meet all the hypostasis of the female character, imagining his virgin-angel, in the twentieth century it appears not only this pattern, but also the minx, the prototype of the fatal woman, the courtesan and the primacy of amorous. The first woman of this type is exactly Chera from the *Ciocoi vechi și noi* by Nicolae Filimon. Sadly, Chera, like most of the feminine characters, created by Nicolae Filimon is a bad moral example, a protagonist in a morbid sense.

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The emancipation of women at the beginning of the nineteenth century deeply penetrates into the literature of the time, giving rise to the independent and powerful female character. In Duiliu Zamfirescu's work, the woman remains anchored to a great extent within men's prejudices. For example, Saşa, the spouse who had inherited from her parents far too early an impressive fortune, but also the difficulty of raising her brothers, becoming for them "maman", manages with bravery to cope with the problems, but the living in the country makes her a provincial. In the world of the novel this becomes the first model of masculinisation of the female, playing dames as a man. Saşa Comănăşteanu is easily framed among the emancipated of the women. On the other hand, Tincuţa Murguleţ, an angel child from *Countryside Life*, becomes a sensitive and always offended in *Tănase Scatiu* novel, and becomes the exponent of a hopeless existence when it extinguishes in an ambience without expectations.

The 19th and 20th female model

The 19th and 20th centuries bring a wave of feminine presence in Romanian literature and especially in the Romanian novel, a presence so indispensable for the innovative literary concentration. Mara from Slavici's homonymous novel is a broad-shouldered, heavy woman revealing a stern female model capable of generating wealth in spite of the poor appearance of the house. She behaves strictly masculine, creating to the reader the impression of imitative femininity, incapable of developing without losing its genetic substance. When Mara is mad, she does not cry but breaks, she is speculative and dissimulator and disregards the intelligentsia, seeing human existence only within the limits of financial dependence. On the other hand, Persida, Mara's daughter and the true heroine of the novel, does not deny her feminine origin and does not turn exponentially into a masculine existence, as her mother did, and she rather develops as all Slavici's characters did, the capacity to control her husband and to run the family. Persida responds especially to the sense of duty and embodies the woman winning and fighting, in spite of all, the prejudices, disappointments and injustices: "The others will obey the will of this determined and patient woman, victorious just when she seemed more vulnerable. The man, the parents-in-law, the nuns, the city will have to recognize the authority of Persida, strengthened by maternity, who imposes a new order, forcing the others admiration" (Craia, 1999:43). All the other female characters encountered in Romanian literature have a lack of conditioning. However, in the case of Liviu Rebreanu's work and especially in the novel *Ion*, we meet an exception, Ana. This is an exception even in rural areas because they are particularly strong, voluntary, dominant, decided. Ana, on the other hand, is submitted. She is the victim of men. She is the kind of woman who seems helpless and often powerless, but especially intelligent. Rarely, however, is this female type presented in literature, as a victim. Without being a society well-oriented in moral and social standards, the female character in Romanian literature has experienced a wide but chaotic development. The female character corridor features both independent beings as well as social and entrepreneurial assets, enthusiasts, feared, lovers, whose existence is rarely limited by men, as it is in the case of Ana. Although being scarcer than the male-woman or than the angel-woman, the demonic woman is much more surprising, though sometimes she is just an episodic character. This

type of feminine character is encountered especially by Mateiu Caragiale. Rașelica kills Pașadia, Pena Corcodușa is the dead ones washer. In Mateiu Caragiale's writings there is no love for women, but they are rather appreciated as the devil's instincts, hostility to the masculine superiority.

In the case of Mateiu Caragiale's characters, we can discuss neither about the intellectual communication nor about the aspects of femininity such as affection, delicacy, tenderness. Eroticism in turn is completely purged of any natural trace of specific female behaviour. The demonic, fatal woman is rarely encountered in Romanian literature and that is why she remains so mysterious. We say that there is a typology of woman, nor can we include sporadic appearances in a family, a literary genre. I would rather say that their existence is so sporadic that their main feature is their strong individuality. Only fatality is the one that can unite them under the same dome. The role of this character is destructive and most often it leads to death.

Alba Ipsilat, the feminine character of Gib Mihăescu's *Fețele Orașului*, is an example of this kind of demonic female character. Although the author tries to describe her in terms of high etiquette as beautiful, tall, fancy, Alba proves to be a life-hijacker. Even her home, a sumptuous and luxurious residence, leads to the death. Just as Rașelica, Donna Alba, as Mihai Aspru, the male character of the same novel, called her, is more like a "stranger", a mysterious mixture of honey and venom, transforming love into death. For Gib Mihăescu the woman can represent both the beginning and the end.

The feminine characters, usually created by male authors, are not laden with misogyny, but they are rather projections of the dreamt, obsessive model of woman, that fascinates in the years of youth and later becomes mysterious. On the other hand, the old woman is actually a form of denial of the femininity and often has funeral attitudes or insignificant roles. By comparison with his mate, this old man is rather the illustrator of wisdom, greatness. Rarely does the old man appear as repulsive in literature.

The woman in female author's view

But how does a female writer perceive femininity? In the case of Hortensia Papadat-Bengescu, things are not radically different. In her case also the beauty is the most important later followed by personality. In her works, women can easily fall, as Sultana Craia said, only in the category of jades. "Built on an intimate collage, the novels of this writer have a feminine perspective – sometimes also feminist (...). She also has the same passion for physical beauty, the same <<imperial>> female model, or a brutish sensuality, and a horripilate refusal of lack of harmony." (Craia, 1999: 76). Typically, women's writers capture neurotic epochs, marked by confusion and illness, although they reference characters for the Romanian literature. In the work of Hortensia Papadat-Bengescu, the woman is deprived of the gift of giving life. Leonora is squeamish, incapable of maternal instincts, energy-free, and lacks the typical innocence of a feminine character. On the other hand, at the opposite side is Ada Razu, the landlady miller, characterized by vitality and health, able to control her life consciously. Ada does not live in the shadow of a male addiction, living independently and assumed.

In the work of Hortensia Papadat-Bengescu, we can also find the type of slander women, too insignificant, medium, with no defining structures. Nory and Mini, though intelligent and modern women, have nothing special, and there is only the need to divulge the family secrets of the Romans, Hallips, and Walters. The only character to be highlighted is Mika-Lé, Leonora's bastard, characterized by the "diabolic" element. In *Fecioare despletite*, she will take revenge, using all the opportunities. Rejected, criticised and bullied in her childhood, Mika-Lé awakens the interest of men and makes women dismayed. In fact, Hortensia Papadat-Bengescu succeeds in giving life to a sort of Thackeray's Vanity Fair.

The trivial woman

The woman, strictly treated as a carnal resource, may well be found in the work of Camil Petrescu. For him, the woman is only an endless source of exasperation, but also of destructive attraction, bringing the anxieties. In Camil Petrescu's novels we find feminine carnality and animalism, male characters referring to women only in terms of "consumables". Including lexical selection is done in this sense. Emilia from *Patul lui Procust* novel says that Ladima "feasted herself too" knowing that for Fred Vasilescu she was nothing but a "meat feast." If from a carnal point of view, the woman is disintegrated into thousands of obsessive pieces from which the male character can surmise, from the point of view of personality, she remains an enigma. Both Ela from *Ultima noapte de dragoste, întâia noapte de război*, and Mrs. T from *Patul lui Procust*, are presented to the reader only through male characters view, seeming to be the property of men. As soon as they tend to become independent both the vision of men, and also the way they are described, changes. If up to the time of independence they were objectively described, with the rebellion against possessiveness they become impure, trivial, treacherous.

In the case of G. Călinescu's work, we meet the angelic female presence, a nymph of the male imagination. Otilia remains in Felix's memory as an angelic woman, although her glacial image is endowed with intelligence and discretionary philosophy, which has energy and enriches the lives of everyone around her, devastating them. As she is getting mature, Otilia will lose all of these attributes that transform her into a romantic angel of modern design. Felix no longer recognizes her into Pascalopol's photo who is showing it to him, leaving only his enigmatic virgin childhood, and painfully witnessing the transformation of the angel woman into a female. In contrast to Otilia, Aglae, "the absolute crone," represents the woman in everything she has more detestable: she is evil, vulgar, selfish, mean, cunning, authoritarian, ugly, and old.

In G. Călinescu's work we meet a real spread of feminine types. Georgeta is Otilia's mirror, but with more education and self-control, a rewarding Otilia, capable of motherly fulfilment, loving the idea of safety, friendship and consolation. If Otilia is surprising, Georgeta is the type of modern woman that emanates certainty and comfort. The anti-woman, or the slander-woman, the old or the ugly one, is something horrid for G. Călinescu. That is why women in the *Casa cu molii* are repugnant and form a portrait gallery that is in opposition to the feminine ideal, outlining the enigmatic-fascinating personality of the feminine ideal, Otilia.

Second World War woman

At the end of the Second World War, the woman is no longer of any interest for writers. Her image is blurred or even eradicated. The sensuality disappears and the woman are strongly masculinised and put on the same existential steps with the man, becoming just a companion, a companion overwhelmed by worry, humble, graceless and without any substance. The gallery of female portraits has long been a show of literature in all its splendour, and few are the writers who in the wake of the two world wars have not taken advantage of this nearly unexplored territory before the world's deflagration.

In the interwar literature, the image of a woman is a strong one, with few exceptions, regardless of the environment in which these characters are designed. Also during this period a new space develops on the background of which the existence of the characters is projected - the periphery. Even though female characters are almost episodic, especially due to the large number of characters on the stage of the novel, the image of the female shocks and sends the reader with the thought of a decadent society in which virtually no significant existence has been lost. Here the woman is illustrated by the prostitute type, a taboo social category so far. The characters are sketched out, drawn in obscure lines, and elude roughly into ridiculous behaviours: public beatings, reproaches, frivolous behaviours, and tortured lives. The virgin slut is still a child but decays by assisting with an erotic animal experience.

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THE PROSE OF RODICA OJOG-BRAȘOVEANU – A RETRANSCRIPTION OF LIFE?

Dorina Nela TRIFU*

Abstract: *My study wishes to be an answer to the question from the title. Is the prose of Rodica Ojog-Brașoveanu a retranscription of the writer's life, with all her obsessions, all her passions, all her desires and all her fears? In this study I will only analyse certain aspects of the short prose and of the detective stories in which there is an obvious link between biography and creation. The analysis will focus on the actual detective stories, the Melania Lupu series, the short prose Fat and stupid and Men are pigs. I will try to highlight to what extent the writer has projected herself in her characters.*

Keywords: *biography, literary creation, detective story, short prose.*

In general, a writer's work includes ideas that refer to the biography directly or indirectly: the view of the world and life, aspirations and ideals, certain obsessions. In my opinion, similarly, the literature, more precisely, the paraliterature of Rodica Ojog-Brașoveanu is a retranscription of life. The books become the shadows of the author.

Mădălina Ojog-Pascu, a writer's granddaughter, appreciated the eccentric nature, the originality, the inventive spirit, the style, the vast knowledge of the author. "My aunt, for me, was a standard of elegance, beauty, refinement and good taste."¹ A description made by Mădălina Ojog-Pascu to the writer is confused with the figure of the ladies in her novels: She was bewilderingly beautiful, dressed in a long velvet dress, with rendez-vous and daring décolletage, bright stockings, antelope shoes with very high *crystal* heels, and hair with splashes of sparkling spray. The whole outfit was in silver and black.". An example of a female character built in the same way is Catinca Varlam, who had been a charming but solitary woman, with a male air in the opinion of the character Vladimir Dobrotă, a former judge at the High Court of Cassation:

You must know she was a splendid woman... The most beautiful woman I have ever seen... In life, I mean, not at the cinema..."; "– Pictures? Nonsense! You should have seen her with naked shoulders and backless dress until the belt. Or in an Amazon outfit, on Victoriei street..." (Ojog-Brașoveanu Rodica, 1985, *Call from the Unknown*, 1985: 197).

Among other things, the taste for the sensational was a constant characteristic of the author. This was obvious in her distracted attitude, in her and her husband's tendency to appreciate the sensational events. One of these, reported by the author in an interview, is the moment when her second husband, the theater and film actor Cosma Brașoveanu prepares her a surprise: he ties a string to the table that he pulls lightly when his wife comes out of the bathroom. The episode was transferred to the short prose volume *Men*

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¹ Mădălina Ojog-Pascu, *It was Agatha Christie of Romania: RODICA OJOG-BRAȘOVEANU*, Bucharest, Kullusys Publishing House, 2003, p. 52.

are pigs (2000), with the difference that the character does not taste the joke but ends up tragically through a heart attack.

Like the writer, her female characters impress not only through the adventurous spirit, but also through the preference for luxury. They are women who want to live *in the lap of luxury*. An example is the character of Cora Manu in the novel *Dagger with champagne* (2008). However, unlike the author, her characters are able to resort to any means, even to murder, to live in opulence.

Strangely, Rodica Ojog-Braşoveanu believed in reincarnation. In other words, she had the belief that she was someone else in another era. A biographical detail is perfectly integrated into the novel *Nightmare* (1992). Mădălina Ojog-Pascu relates in the mentioned book that around the age of fifty, Rodica would have found in the antique shop a photograph signed with her name, signed with a date before her birth, and the distinguished lady in the picture looked exactly like her. She does not understand the mystery of the photography on which it was written with a calligraphy identical to hers: „Rodica I am happy – 1928.” In the novel, the character Laura Hegeţeanu *is living* the same strange event, seeking a rational explanation, but finds only a supernatural explanation: her reincarnation. I will further reproduce a longer quote from the novel with the function of establishing a similarity between biography and creation:

“I was about to abandon the «nothing interesting today» photos – when I felt how suddenly, in the most concrete way, my heart stopped. I had before my eyes the sepia portrait of a woman of about thirty years old: the short hair glued like a helmet; three accroche-coeurs hold the cheek prisoner; the eyes, with an unmistakable expression, are looking at or thinking of the beloved man, the evening dress, asymmetrical, is held on the right arm with a pafts that could be made of diamonds; the head slightly bent over the left shoulder, completely empty, gives her an expression of graceful abandonment.

I turned over the photograph: a big nervous writing shortly noted in 1928, with black ink: «Laura. I am happy.» I was out of breath and I felt the need to lean over the first object which was at hand, a stove fortunately just warm. (...)

I was speechless, terrified. I did not understand anything. I just knew that the portrait belonged to me. It is me. I! Without any doubt, me. With an outfit and a haircut that I do not know of. Even the calligraphy on the back belongs to me. And my name is Laura. I, Laura, who is living in the year of 1992, I am looking at my portrait of six decades ago, though I know it is impossible to belong to me. I was born twenty years later.” (Ojog-Braşoveanu Rodica, *Nightmare*: 10,11).

If I were to believe a statement of Mădălina Ojog-Pascu that when she was working on the novel *The Man at the End of the Wire* (1973), Rodica Ojog-Braşoveanu transferred to the character of Minerva Tutovan her excitement, unintended fever, constant fatigue, it appears that in this female character the author projected herself, at least partially. Thus it appears that the male characteristics of the heroine the most important of which are the intransigence, the authority, the impeccable logic, belong to the writer.

Minerva Tutovan, the heroine of the espionage novels series, is fairly *male*, is a character in action. For Rodica Ojog-Braşoveanu the masculine gains towards the feminine. In her detective novels, the women are masculine and the men are effeminate. Two

conclusive examples are the police couple Minerva Tutovan- Vasile Dobrescu and the Miga couple. The second couple is made of Florence Miga, the more authoritative lady than a man, who believes herself to be omniscient and omnipotent, suffering from excess of superiority, and Șerbănică Miga, the obedient husband, who never wins towards his wife's opinions. The reversal of the male-female ratio results in misunderstandings, conflicts of interests, mutual and constant insults.

The writer's belief was that a woman must be dressed and arranged with good taste. In *The Hunchback Has Alibi* (1973) novel, she punishes the woman lacking femininity:

A 55-year-old fat woman opened. She had thick lips, with too much lipstick over the natural contour, and was looking crosswise to a ward which was in the middle of her nose. Two chins leaned directly on the aggressive chest. She was wearing a glossy dressing gown with red and blue chrysanthemums. She searched intriguingly the group of three, wiping the corners of her mouth with the back of her hand. She had been raised from the table, it was clear. She recognised Damian and laughed sprawlily. (Ojog-Brașoveanu, Rodica, 1973:25, 26).

At the same time, she hates the woman with a trivial language. In the detective novel *Investigation in the underworld* (1977), the victim's fiancée, investigated by lieutenant Lăcrămiță, utters vulgare but also comical words:

– Look, baby, don't bother with these things! It looks like you have not known Olaru. Otherwise you wouldn't talk through the hat. A beast! Another woman in my place would have played the sanctimonious woman, this way or that way, with tears, with suffering, because when it comes to dead people, one should not speak falsely. It's just that in my case ... I wear my heart on my sleeve! It makes my stomach rise when I think that the beast has defiled me. A foul, a libidinous dry old stick and impotent on top of all that. (Ojog-Brașoveanu, Rodica, 1977: 81).

Another feminine character of the same novel, the architect Monica Ciuvăț, lives every moment under the impulse of fear, a feeling that can be read in her look and gestures, in the crouched position and in the hysterical figure. In this sense, the entire seventh chapter seeks an answer to the question in the title: *What are you afraid of Monica?* A similar question asked the relatives, especially the only granddaughter who loved her beyond words, about the writer's fears, who at one stage in life prefers to live isolated, being afraid of everything that surrounded her. So, fear was an unwritten illness of the author that he transferred to the numerous characters. Fear is the element of her prose that keeps the lecturer's suspense, but fear remains a biographical element for *the lady of mysteries*.

In the novel *A Curse with a Stable Residence* (1998), the character of Olimpia Fabian is created according to the model of the writer who dreamed herself as an original woman. In other words, Olimpia Fabian is another character in which the author has projected herself. The proof is that the heroine *lives* just like her real prototype in the former Operetta neighborhood and prefers the solitude of the extremes. Both of them are cheerful and stylish characters.

The women from the prose of Rodica Ojog-brașoveanu are *the imperfect copy* of the one who created them. Some are dominated by male features, other impress with femininity. Among the feminine features of the heroines, common with the writer's, we

must mention: the beauty, the sensuality, the grace, the elegance and mystery, the image of *fragile angel*, the candor, the intense fears and the need for protection, the irresistible charm. The male features of the heroines are: the low voice, of a baritone, the masculine clothing, the deformed body in contrast to the angelic look, the logic, the intuition and the strong will.

Among the original characters, which in the doctoral thesis called *Rodica Ojog-Braşoveanu –the detective novel* I have named them *lighthouse-characters*, who attract attention either through the feminine look or through the male features, a few must necessarily be mentioned. The first character, Adina Varlam impresses through femininity: grace, sensitivity, elegance, refinement, sensuality, mystery. The physical portrait puts her in the category of *original ladies*:

Very tall – a height emphasized also by the excessive suppleness– she was not beautiful in the academic sense of the notion, but extremely interesting. The intrigue, especially, was worrying, was fascinating the atmosphere that seemed to give it out and which you thought that had to be a pale reverberation of its inner climate. Investigating her face, it seemed clear that the will, the unexpected decisions, and a sensuality which was hard to master were the basic components of this woman's personality. Bizarre, though, to perplex was the fashionable outfit, as meeting her on the street in the contemporary Bucharest landscape, the pedestrian felt the need to rub his eyes: a silhouette of the 1930s Vogue was crossing Victoriei Street as a ghost and some were wondering whether «they were filming» somewhere. There was a stupefaction especially in the summer when over natural silk dresses – a mixture of ribbons, slivers and folds – she threw a pair of silver foxes, or when in winter, on a terrible weather, she used to walk in shoes with crystal heels, without a scarf at deep décolletages, en-coeurs split up until the belt. Obviously the make-up and hairstyle kept the line of the same years. Interestingly, though, perhaps because of youth, of the perfect line and of excellent quality things, was that she did not rouse sarcastic smiles. Most considered her only eccentric and the misinformed imagined that she was getting ahead of fashion. Not once, those who had met her by chance on the street enthusiastically confessed to their friends: «You know, straw hats are in fashion again in February ... I saw today at Eva a very good woman, foreign I believe. She had a splendid olive bag. I wore one just like that when I got engaged to Petrică. It's about fifty years since then ... How extraordinary the way fashion comes back.» (Ojog-Braşoveanu, Rodica, 1984:9,10).

A detail that draws the attention is also found in the novel *Violet in the safe* (1986). Mary's character, a lady with a male look wants and initiates the marriage with Nelu Diaconeasa:

Mary was a *marrying* woman, not married, and in ten years she would have all the attributes of an army commander. *And you should see then the instruction and discipline with her man and children.*” (Ojog-Braşoveanu, Rodica, 1986: 195,196).

Among the ladies, the characters of Cătălina Dragoş, “a blonde, diaphanous and a little sad doll” from the novel *The Anonymous of Wednesday* (1984) impress through femininity, Emily from the detective novel *The disappearance of the Statue in the Park* (1987), Cora Manu and Georgeta Penciu from *Dagger with Champagne* (2007), Olimpia Dragu, Lia Georgescu, Mioara Popescu, Atena Dumitrescu from the novel *White nights for Minerva* (1982), the old Matilda Manta from *Violet in the safe* (1986).

In the police prose, women dominated by masculine traits are: Ecaterina Sofron, nicknamed *The Terrorist*, Harald Bălăcescu's neighbor from the postwar novel *The Unknown in the Freezer* (2002), Voleta Bordeianu from *The Anonymous of Wednesday* (1984), Minerva Tutovan from the series of espionage novels which have her in the centre, the convict Ioana Aragaz from *An Outfit à la Liz Taylor* (1992), Cati (Erika), the spy from the novel *Violet in the safe* (1986).

Melania Lupu is a feminine and masculine mixture depending on the circumstances. The heroine is feminine through her physical appearance and has a masculine aura due to the adventurous spirit and impeccable and quick thinking like a policeman's.

In short, what the two types of women in her prose have in common, both masculine women and elegant ladies is the taste for adventure and sensational, that the writer herself felt attracted to. Also, in the police prose, the thirst for killing is a common feature both for men and women. A conclusion is required in this study: the mystery of the writer, as well as of her heroines lies precisely in this paradoxical connection of masculine with feminine principle, present in every individual being in variable doses. In the case of the feminine characters, the masculine and the feminine do not make a discordant note, but on the contrary they fuse. It is atypical for an elegant and sensual woman to decide to be a spy and love Adventure, actions that men, in general, are interested in. As the personality of Rodica Ojog-brașoveanu has automatically woven a mystery aura, so have her characters, to illustrate a writer's creed: "Every man is a mystery, every life is an enigma" (*Minerva is Unleashed* – 1974). The mystery of the heroines and of the writer corresponds, that the writer indirectly states in the police novels: *Minerva Tutovan c'est moi... Melania Lupu c'est moi...*

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STYLISTIC STRUCTURE IN CALISTRAT HOGAȘ'S WORK

Maria VOINEA *

Abstract: *Through his work, Calistrat Hogaș, promotes, on the one hand, the traveller in love with nature and eager to test long walks and virgin paths stirring up his imagination, maintaining his inspiration and his feeling of freedom, and, on the other hand, creates a true poem, dedicated to nature, which, with infinite generosity, reveals itself to the one who wishes to know its greatness. Thus, the reader of Hogaș's work discovers on his trip through the Neamț Mountains, along with the teacher from Piatra, both pictures of nature and memorable portraits. At stylistic level, the diversity of images and artistic figures, as well as the alternation of popular language with the neologistic, stand out, thus emphasizing the poetic side of the writer, who, in an entirely original way, manages to surprise and render the beauty of the world and of life. Hogaș's work is full of colour, dynamism, humour and erudition, depicting to the reader images unique in the Romanian travel literature.*

Keywords: *style, expressivity, language, artistic image, artistic figure.*

The concept of *stylistics* appeared in the second half of the XIXth century and it has been attributed many interpretations and delimitations: "theory of style", in Novalis conception or, in the modern theory of literature, the science reuniting two fundamental areas, *linguistic stylistics* (Charles Bally) and *literary stylistics* (Leo Spitzer) (Got, M., 2007: 9).

At the beginning of the XXth century, Charles Bally instituted the term *linguistic stylistics*, referring to the science studying "the means of expression of a linguistic community, from the point of view of their affective content, that is expressing sensitivity facts through language and the effect of language facts on sensitivity"¹, not taking into account, thus, *the style* of the object of study of this science and insisting on the *social-psychological method* of stylistic research (Corniță, G., 1995 : 8).

If Bally promotes *linguistic stylistics*, insisting on the specificity of the speech in relation to the paradigmatic form of the language², Leo Spitzer (1970) proposes the *inductive-deductive method* in the analysis of the literary work, creating the *literary stylistics*, with an emphasis on the individual style, highlighting, thus, the style of a writer.

Ștefan Munteanu considers that *stylistics* – whose objective is the study of the language, thoroughly – establishes the expressivity of the artistic language, understood as a double dependence relationship (Corniță, G., 1995 : 10): "on the one hand, a relation between two forms of the elements of the linguistic sign (expressions and content) – and, at the same time, - a relation between this unit and the reality it designates." (Munteanu, Șt., 1972 : 122).

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¹ Bally, Ch., 1909 : 16 : « la stylistique étudie donc les faits d'expression du langage au point de vu de leur contenu affectif, c'est-à-dire l'expression des faits de la sensibilité par le langage et l'action des faits de langage sur la sensibilité ».

² *Ibidem*: « l'étude de la langage de tout le monde »

On the other hand, the author of "Handbook of stylistics", Georgeta Corniță, underlines the functional character of stylistics, invoking the opinion of Ion Coteanu, who considers that this field implies "the study of the language in action (in a wide sense), being understood as all the verbal skills of a linguistic community historically established [...], the set of skills widening and narrowing depending on speakers and its particular needs of use" (Corniță, G., *op. cit.* : 11).

In the stylistic analysis, the two areas – *linguistic stylistics* and *literary stylistics* – become complementary, not opposed, since any text – literary or non-literary – "is a finite linguistic structure" (Got, M., *op.cit.* : 10) which "defines its identity through the specific convergence of the four constitutive dimensions [...]: phonemic dimension, semantic dimensions, syntactic dimension, stylistic dimension" (Irimia, D., 1999 : 28).

In its turn, the concept of *style* underwent multiple analyses, even from Antiquity, when it was considered, on the one hand, from an aesthetic perspective, the fundamental element of oratory art, and on the other hand, from an ethical point of view, a sign of good taste (Corniță G., *op.cit.* : 12). Beyond these definitions, a modern interpretation of the style individuality belongs to Buffon, according to which, "style is man himself"¹. Thus, the style is, actually, an element defining the human condition (*ibidem*, 13), Ileana Oancea, in "The History of Romanian stylistics", underlining the idea that, through style, mankind is defined "in the whole complexity of its nature: in its reason, but also in its essential subjectivity" (1988: 114).

In her "Handbook of stylistics", Georgeta Corniță performs a synthesis of the interpretations of the notion of *style* belonging to Charles Bally, to Leo Spitzer and to Karl Vossler, indicating that the style belongs to the aesthetics : "for Bally, **the style** represents the individual aspect of the literary art, resulting from the artist's intention to create aesthetic effects, [...]", for Leo Spitzer, "the stylistic facts in common expression are also at the basis of the writer's language, and the facts of style can be found in the language of the common speaker, stylistics and style being notions that do not exclude each other, but versions of one and the same concept, and Karl Vossler, partisan of aesthetic stylistics, considers **style** as "individual use of the language", stating that "any linguistic expression must be explained as a free individual creation (born) from the own intuitions of the individual speaker." (*op. cit.* : 13, 14).

Continuing the ideas of Leo Spitzer, Tudor Vianu defines, from an aesthetic, modern perspective, the style of an author: "We call the style of a writer the set of notations he adds to the transitive expressions and which makes communication subjective, together with its own artistic interest" (Vianu, T., 1968: 31)

It is known that each writer, as any human, has, in essence, its own, unique and unrepeatable style – features that define, essentially, the originality of style – at least, with similarities determined, in fact, by outer aspects of the creative act itself, such as: literary or cultural currents, circumstances or historical, social, political, cultural events or even the writer's affiliation to a certain geographical area, respectively to a particular popular culture. Thus, it is natural that the work of writers belonging to the same literary/cultural current should have similarities, in terms of literary genres and species or in terms of recurrent

¹ Buffon: << Le style c'est l'homme même >>

literary themes and motifs, similarities that can, as well, be determined by the writer's belonging to a certain historical period, marked by political, economic, social and cultural events. Language similarities can also be recorded at the level of language (regionalisms, archaisms, popular terms etc.), due to the respective writers' origins in a certain geographical area (Ardeal, Muntenia, Moldova etc.). All these, however, reduce or hide the originality and the uniqueness of the style of each writer, defined by that "something" deferring from one person to another. That "something" resides in "the author's soul and imagination", as Diana Ivan remarked (2006 :22), these being "the first distinctive marks that individualize a literary work" (*ibidem*), but also in the author's "judgment", more precisely "choosing the words, expressions or constructions that the language puts at his disposal in order to complete the personalization process" (*ibidem* : 22, 23).

The style of Calistrat Hogaș has given rise to various opinions from literary critics, being finally and without any doubt acknowledged its originality and uniqueness. Thus, his way of writing was compared to that of distinguished writers of Romanian and universal literature (Ion Creangă, Mihail Sadoveanu, Alexandru Odobescu, Geo Bogza, François Rabelais), keeping, however, its defining characteristics, such as : **linguistic colour** – rendered by combining the regional popular and neologistic registers of language, by the writer's references to mythology and Latin names and quotations, that, as a matter of fact, betrays the erudite character of the writing –, **narrative dynamism** – supported by dialogue, monolog and descriptive details creating the diversity of situations and the suspense –, but also **the comic** – generated by a sharp sense of humour and irony –, blended, in fact, with the writer's state of contemplation, dreaming and meditation.

Diana Ivan, in her book, called "Calistrat Hogaș. Cultural memory and stylistic configuration", stated that "literature, as any other art, involves a dose of artifice, of craftsmanship, product of labour, of will. The craft, when based on talent, shapes the style, as Buffon defined it, that seal able to assure the author's recognition to posterity" (*op.cit.* : 23). The author, invokes, in this context, the definition of style that Iorgu Iordan elaborated, considering the very aspects that individualize a literary work: "Style is different from one author to another, not only because each has its own personality, significantly different from the other, but also, that, generally, he wants to be different. [...] Thus style is, to a large extent, a product wanted, searched, artificial" (Ivan, D., *op.cit.* : 23, *apud* Iordan, I., 1975 : 11).

At the symposium held at "Calistrat Hogaș" Memorial Museum, in Piatra Neamț, on the occasion of the 170th anniversary of the birth of this writer, "a classic of travel literature", many cultivated people – writers, literary critics, museographers, University teachers – paid tribute to the writer from Piatra Neamț, making speeches meant to ensure the undeniable appreciation of his descendants, and a well-defined place in the Romanian literature (<http://zch.ro/foto-calistrat-hogas-170-de-ani-de-la-nastere/>). Among these, Cassian Maria Spiridon, President of the Union of Writers from Romania, Iași branch, insisted on the classical and erudite character of Hogaș's entire work: "Hogaș's entire literary work is erudite. There are things that, usually, if you are not familiarized with a classical culture, you risk not understanding what they are about" (*ibidem*). To this purpose, Lovinescu, (1928) intending to emphasize the uniqueness of his style, defines Hogaș's literature as "a heroic literature from an era when human was not so well differentiated from

the divine, when people were almost demigods, when monsters swarmed around and the natural phenomena took part in the universal miracle [...]". The same literary critic thinks that Hogaș's work is influenced by the "classical reminiscences" of its author – whose sources of inspiration are Homer's texts – interblended efficiently with the modern readings of the writer from Târgu Neamț, enhancing, thus, the artistic expressiveness of the writing. George Topîrceanu also considered that "Hogaș enters the literature with the barbaric and primitive, but impetuous and shining talent of an epic poet from Antiquity. The nature of its figures of style, fresh as flowers, his scholastic syntax, with long and balanced periods, the abundance of food and the natural tendency to give unusual proportions to the characters, all make us think that our author is the great grandchild, after many centuries, but in straight line, of Homer." (https://ro.wikisource.org/wiki/C._Hoga%C8%99:_Pe_drumuri_de_munte)

Underlining Hogaș' "exuberant" style, Lovinescu, in the "History of the Romanian contemporary literature", warns the reader "to be cautious, carefully pulling all stylistic flowerings of the son of the dean from Tecuci, the Latin teacher from Iași, from the sublime text of the Homeric bard three thousand years ago". Actually, this "stylistic flowerings" are constituent parts of a mix of classical and contemporary literature, Homeric expressions – as in the following sequence: "and when I overturned on some wide burdock leaves, my inconsistent polenta and I started to cut from it as hungry as a wolf, I made sure that greater discoveries than those of Kepler or Copernic can exist" (Hogaș, C., 1988 : 174) – and Latin quotations – such as : "Sententia compos voti !..."¹ (*ibidem*) or "Alea jacta est..."² (*ibidem* : 176), proving the scholastic character of Hogaș's writing.

Indeed, Hogaș's work abounds in references to the classical literature, giving the writing a special, unique character, of a travel diary, recreational, but also informative. Through his book, the writer proposes to his readers a journey of knowledge, challenging them to discover the world, physically, spiritually but also culturally... Reading "On mountain roads", a book for all ages, anyone can feel the savour of a holiday book or of an adventure book, with an obvious scientific and cultural load, with a double role: to inform and to amuse the reader. Thus, not few are the situations and the moments when the traveling writer, impressed by what he lives, make reference to classical Antiquity: "We set, so, in an antique way on the soft and blooming grass and we started our sparkling feast. Alecu Master was prouder than a king and I expected him to tell me that Lucullus was a beggar and that Labdacus was a lousy chef [...]" (Hogaș, C., 1988: 28).

Hogaș's book is characterized by a rich vocabulary and a fluent expression, features that converge to "a nuanced speech, whose main virtue is the lack of monotony, of platitude" (Ivan, D., 2006: 15).

An obvious feature of Hogaș's style is the easiness of the traveling writer in associating, in his speech, "without ostentation" (*ibidem*), different lexical registers. Thus, blending or alternating regional language (*jăchilă*³, *brusnat*⁴, *chisnovat*⁵etc.), archaic or

¹ Horațiu, "Poetic Art" : "The peak of desire"

² "The die is cast"

³ backpack

⁴ chubby

⁵ prankish

popular (*slobod*¹, *jivină*² etc.) with neologic language (*fripturi anahoretice*³, *covrig fosil*⁴, *miros heteroclit*⁵, *apologia jirului*⁶ etc.) determine the colour and the savour of Hogaș's work, aspects implying, at the same time, the pleasure itself of reading his travel diary.

Through his style, Hogaș demonstrates that he has "an exquisite sense of language" (Ivan, D., *op.cit.*: 14) and that he assumes the linguistic responsibility, categorically and incontestably, thus gaining the right to be considered a modern writer, "although, objectively, he belongs to the XIXth century" (*ibidem*).

Being an admirer of legendary times, Hogaș renders, "in a gigantic and fantastic vision" (Ivașcu, G., 1937), through detailed descriptions, under the sign of hyperbole and personification, images of nature evoking those times, reminding of Homeric epics:

And, between the four boundaries of the infinite, the blind vastness trembled alternating short periods of darkness and bluish light under the instantaneous quick flashes of the heavenly fire... the entire heaven was boiling under the trembling expansion of thunders, and the terrified earth trembled soundly, up to its deepest foundations, under the loud sequence of lightning strokes which occurred shattering in the dark, like huge bombs of fire, and crumbled, as if blowing in a drop of dust, the tops of bold rocks of the most imposing of its mountains... (Hogaș, C., *op. cit.*: 225-226)

George Ivașcu underlined the idea that this fantastic vision of nature, populated with elements of ancient mythology has its origins in "the pantheist interpretation of the universe", of Hogaș, and in "the animism that animates all" (*op.cit.*).

In addition to the painting description, Hogaș achieves, with the same skill and artistic mastery, using a multitude of stylistic devices – hyperbolic comparison, flourishing epithet, personification, enumeration – portraits defining true human types. There are, to this purpose, various eloquent examples, in his work, such as the following two examples:

What the old lady understood under the nickname "my daughter" was, this time, a sort of female Quasimodo, for the creation of which the nature exhausted, generously, all its treasures of monstrosity... Thus, between large stiff shoulders, it was stuck, without any neck, a head as big as a bushel or, more precisely, a black, harsh fleece tangled with dirty yellowish straws of warm chaff, from which at that very moment he seemed to have come out; on the same line with the narrow forehead and under the two arches of thick eyebrows, cast, as if by a trowel and randomly, two white staring eyes, from which a hypnotic blocking has hidden any light; the nose, hidden and with its top bending to the ground, rose into the air only its huge and large hawses, above a mouth grinning to the ears; and beneath his thick, faded, fleshy lips pointing up and down, two rusty rare teeth; the canine teeth, bolder, stood over both humid and shiny corners of the lower lip; on the right and under the chin, hung heavily, up to the breast, a living pouch of warm knobby skin with yellow, purple and reddish spots... And if you hadn't known it was goitre, you could have said she carried a crippled and undergrown child. (Hogaș, C., *op. cit.*: 173); And Mr Georges, who had stayed twelve years in Paris did not smell only Russian skin... My nose had, until the evening, the

¹ free

² twerp

³ anachoretic steaks

⁴ fossil pretzel

⁵ eteroclyte smell

⁶ beechmast apology

great opportunity to delight itself near Mr Georges with the odour of raspberry comfiture, or with that of strawberry comfiture, or, finally, with the odour once cherished, of Patchouli. But anyway, Mr Georges was "flawless": short, fat and almost bald, he had his hair behind his ears skilfully combed as to cover his temples; his round and plump face had at the bottom of each ear a small band of brown hair, relic of once complete whiskers, later tortured by the merry scissors of some Parisian barber. The yellowish and pointed tip of his whiskers, scattered on his lips, arched symmetrically above the large nostrils of a curved nose; the fleshy, moist and red lips seemed to call fat food and warm kisses; the pale and lazy eyes denoted a sleepy mind; under his chin with freshly razed and powdered creases, a red knot dazzled the lookers' eyes; on his round full underbelly, a vest sat beautifully and roundly without crinkles; at the bottom of his trousers tight at the ankle, one could see Mr Georges' red, long and narrow duck booties; and from the polished horizon of his bald crown, his eye was glided into the air as from the desolate and void glare of a dormant water... (Hogaş, C., *op. cit.*: 143-144)

With a wide range of figures of speech (epithet, metaphor, comparison, personification, enumeration, hyperbole), the author creates various artistic images, meant to give the reader the feeling that he or she lives, at the same time with the narrator-character, each situation and sensation described. Thus, Hogaş's book has a stylistic wealth, reflected in visual images – nature places and portraits: "The flat land unrolled before us its green and beady endless surface; beyond its borders, the floating mists, as a sea tormented by the wind, fill the immense cup of the deep; [...]" (*ibidem*: 91); "She was a twenty-five-year-old woman with elongated face and very regular features; her nose, especially, right and proportioned, compensated for what lacked to her eyes which were too little, but black, vivid and sparkling; small mouth, black hair, agile body..." (*ibidem*: 76), auditory images: "The storm has changed into a tempest and thousands of fantastic voices whispered, whimpered and sighed with desolation and desert. Long flashes of broken and dazzling light scattered the depths, without interruption; the air was boiling with restless thunders, and the distant peaks of the mountains seemed to collapse under heavenly thunder strokes"; (*ibidem*: 95), olfactory images: "A smell of brandy greeted my nose"; "When we stepped in, I felt a stench made up of all fragrances on the earth that went up to my brain: one could not understand if it smelt of ground, rotten eggs, rank fat, salty fish, not tawed leather, spicy cheese, pickled cabbage ...it did not smell like any of these, yet, it smelt like all at the same time..." (*ibidem*: 82), and dynamic images: "Legions of fantastic shaped clouds, raising one by one their head with golden foreheads, entirely covered the sky between West and North; other clouds rose from the other parts of the sky and in an apparent rush, they came on wind wings to meet, above our heads, their Western companions [...]" (*ibidem*: 93)

Synthetic and suggestive, in describing Hogaş's style, is, certainly, the rhetorical exclamation of George Topîrceanu expressed in a few lines of a "hasty review": "How brilliant in style, what an admirable sense of reality in the dialogues with peasants, what a deep and exuberant feeling of nature! His travel notes take you, with an amazing evocative power, to the Moldavian Mountains from a few decades ago, with their wilderness and forests, with the villages of valleys and the monks monasteries lost in the splendour of that charming solitude. Hălăuca and Ceahlău, Sihla, Durău, Râşca, Pângăraţi — all the wild beauties, adorning the great edges of Moldavia and make its admirers proud, pass before the absorbed reader. And how many memorable types, how many monks and peasants, how

many delicate and powerful figures of countrywomen and bourgeois, how many different aspects of nature, how many stopovers and adventures, how many fish borsches and full moon nights! [...]" ([https://ro.wikisource.org/wiki/C. Hoga%C8%99: On mountain roads](https://ro.wikisource.org/wiki/C._Hoga%C8%99:_On_mountain_roads)).

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FEMININE ASPECTS OF BRANDING

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Abstract. *Womanhood and fashion have been perfectly combined for centuries. The same remark is suitable for mythology in which the notion female deities creating life by spinning is omnipresent. It may have begun from the association of childbirth with attendant women who were spinning while waiting to take charge and become midwives. But during the previous century women started to become interested and they boldly imposed new clothing-style. So, brands appeared gradually and one of the most famous is related to a special, intelligent and ambitious woman, Coco Chanel. Our contribution presents key-points in her evolution and imperishable success. We underline also a few aspects important for this brand and its logo marking out their friendly footing with feminine conception without neglecting the mythological and historical aspects. Coco Chanel has been one of the most significant fashion designers of all times and her name is a synonym for femininity.*

Keywords: *womanhood, brand, logo.*

The intention of this paper is to wave a brief history of a legend of fashion, Coco Chanel, who represents a loop in all trends. Clothmaking has been of great importance since mesolithic (middle stone age) as Barber points out in his outstanding book *Women's Work: The first 20,000 years* (Barber, 1994: 26). It is also important in women's lives and can be traced back in mythology – Philomela, for example, who was transformed into a swallow by Tereus; her story has been told over and over again by Ovid, Homer, Rudyard Kipling, etc. The notion itself of female deities creating a life by spinning a thread is particularly Greek and runs through mythological thinking at a very deep level. After all, the Romans equated the Greek Morai with Parcae and the north population believe strongly in Norns, of Wagnerian fame. But our paper highlights a modern deity, a fashion legend, Coco Chanel, who created a few outstanding icon-fashion and then flew away in her little black dress. She liberated women from stiff clothes imposing an iconic casual chic trend.

In 1910 Coco makes her debut as a fashion designer by selling hats and thus opening her first store, *Chanel Modes* in Paris, at no. 21, Rue Cambon. After two years the actress Gabrielle Dorziat makes her appearance wearing a Chanel hat. "A hat's role seems to be similar to that of a crown, a sign of power and sovereignty" (Chevalier, Gheerbrant, 2009: 173). According to Jung, to change your hat means changing your ideas, have a different view of the world, which is what was about to happen to Coco's life. In 1913 the second Chanel store opens in the town of Deauville and with it the first clothing collection is launched having a sports theme. The same year knitted clothes are launched and register a big success amongst women due to the creator's touch which added a lot of character: "the ease with which she knew how to give a chic note to any knitted vegetal fibre – not only you would feel she had taste, but most of all a hereditary trait of creating something out of nothing" (*Ibidem*: 181).

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Coco had made an important step not only in the world of fashion but she also invested in the historical and practical culture of an old and female-specific occupation. For thousands of years, women have been winding, weaving and sewing. From the very beginning, these crafts represented women's occupation. Starting from the stone age, then bronze and iron, the craft of manufacturing clothes has developed and the woman's role changes as technology and social relationships evolve. "The Greeks have associated a God to spinning. A thorough analysis of Venus de Milo's muscularity reveals that she couldn't hold her robe even before losing her arms. Why? Both her arms were pointing to the exterior – the left one was held up and towards the back, counterbalancing the weight with the body's inclination. The left arm's muscularity also reveals that she is standing in a position that is typical of the Greek way of spinning. In Ancient Greece spinning was the symbol of a new way of life." (Barber, *op. cit.*: 233). Soon these occupations became any woman's business card as it was offering them the possibility of doing other things besides cooking and raising children. Even though these activities have developed in an uneven way across the world, their spread was obvious. Comparing with other practices, Coco was the one who brought into the modern world the one that was most useful and also used: sewing. As we've mentioned above, sewing offered her a new life and, through what she has created, she, in turn, offered a new life to the clothing style.

The jersey, considered until then a simple mechanical knit, became a fashionable fabric in the Chanel store. This fact is justified by Coco's entrepreneurial spirit, often an element of surprise in the strategies she would initiate in order to achieve success. "Above all, Chanel has been characterized by realism and everything related to the Chanel style has this realist trait. Chanel was always aware of how much things cost. One of the reasons for starting to use the jersey was because it was cheap to obtain. In 1916 Chanel bought from the textile manufacturer Jean Rodier an entire stock of unsold jerseys which she then transformed into one of her tight dresses and made it become chic. Afterward, she asked a fortune for that dress" (Karbo, 2012: 20). Here we should mention the concept of innovation which the Chanel house has often used and which has, in turn, brought receptivity and consistent sales from the public.

In addition to a strong identity, authenticity, and uniqueness, a brand needs to be innovative in order to remain on the market and maintain the relationship with its customers. Innovation constitutes a point of interest because it stirs up curiosity and it is often something obvious that no one had thought about. Coco has had this rakish spirit that has enabled her to cross over powerful barriers and act according to her intuition and most times she had attractive ideas for the public. Innovation also implies being able to make something out of nothing through the power of creativity and courage, but most of all aiming towards originality. When innovation and originality are intertwined they create a product that is absolutely necessary to branding. Last but not least, the innovative idea needs to be a real one, true, honest, tangible. Coco had these instruments at her disposal and they were of absolute necessity when the Chanel house first started. Because any creation from any of the two houses was highly appreciated, Coco opened in Biarritz in 1915 a true fashion house with a 6000 francs worth collection. She put together there something extremely sumptuous - instead of a store, there was a villa resembling a castle in which she had invested a lot. She knew she was at risk, but she needed to succeed. Due to the avant-garde style clothing items

had and the newness they possessed, aided by the strategic location of the house in Biarritz, Coco started having orders not only from France and within the first months of the year 1916 she had 300 women as her employees. „In that year of 1916, Gabrielle Chanel was the one who imposed such drastic changes to fashion that it made it seem as if was from another century. Women's right to comfort, the ease of movement and the growing importance of style over that of ornament and, last but not least, an unexpected refining of modest fabrics....” (Karbo, *op. cit.*: 261).

The year 1918 was important for Chanel. She opens up a new fashion house right in the very heart of Paris, at no 31 Rue Cambon, where she would later have her personal apartment. Its location is still famous today. Twelve years after her debut as a designer, Coco was going to leave a memorable mark in the perfumes' world history: „in 1921 the Chanel no 5 perfume was born and around which, over the years, her prodigious fortune was built. Approximately fifteen million dollars, if the figures made public after her death are accurate” (*Ibidem*: 342).

Alongside the Russian perfumer Ernest Beaux they created the scent of happiness, of freedom, power, and courage with the aid of the near eighty ingredients used. This fragrance brought her world fame and made the Chanel brand a name which would never be forgotten. The simple name of the perfume has an equally simple story behind it. Since launching a perfume was a premiere for the Chanel brand, Coco decided to name it after the launch date: 5th of May. Her triumphant name had to be part of the fragrance's title, alongside its date of launch: Chanel No 5. Number five stood out as a talisman for Coco and she had also other lucky birthstones: the lion, the diamant, a special flower – camellia. The flower was associated with the courtesan, who would wear a camellia to advertise her availability. The camellia came to be identified with The House of Chanel; the designer first used it in 1933 as a decorative element on a white-trimmed black suit, an essential element in the fashion paradigm.

The founder's strengths, combined with a lot of work, helped her become the symbol for elegance and build an empire of style based on simplicity. Coco was also known for her inspired strategies that she applied for the promotion of products which would later establish her. Similar to PR or publicity, in branding, when the future planning, strategy, and tactics are carefully structured and created staying true to a lot of internal and external factors, then, in theory, the goals are reached. Thus Coco applied a sufficiently clever strategy for the well-established perfume Chanel No 5. Coco returned only with a few unlabelled bottles which she later offered to her best clients. Similar to her many ways, Chanel introduced the free sample technique long before other contenders. However, instead of offering lipsticks to the *sweethearts* (the author refers to her most spoilt Chanel customers as such), she gives them a sample of Chanel No 5, and so *the sweethearts* return to enquire from where they could buy that fabulous perfume, with a white-hot scent. Chanel then replied that she didn't manufacture perfumes and that that sample had been just a chic gift for her favorite clients, something she had just discovered in some narrow streets. *The sweethearts* said in turn: „You must start producing such a thing”, to which Coco replied: „Absolutely not, under any circumstances”, „But you must, this perfume is fantastic” (Karbo, *op. cit.*: 153). In this way Coco had only to gain from several aspects: by offering free samples she was innovative and she also obtained an objective opinion from her clients

as if the perfume had been made by an anonymous name, confirming thus what she needed to know.

The perfume benefited from numerous publicity campaigns, having as image public figures and well known American stars. In 1937 Coco promoted her own fragrance for the first time. This commercial was present in the American magazine Harper's Bazaar. A few years after, the symbol-fragrance Chanel No 5 was inconceivable without the one who had become its only and integral image, Marilyn Monroe. She was so taken with the fragrance that she became its ambassador without signing any contract. The Chanel brand choose to build its perfume image with the help of powerful women who would later inspire potential clients, giving a decisive classic air to the woman's personality (Suzy Parker, Jean Shrimpton, Catherine Deneuve, Carole Bouquet, Nicole Kidman, Audrey Tautou, Gisele Bündchen and even Brad Pitt became over time the people who agreed to have their name associated with the symbol of fragrance of the XXIst century). Chanel invested a lot in the branding strategies. Besides having attracted highly known public figures and with a consistent degree of influence over the general public, she managed to create for many of her products 2-3 minute long films in which a story strand would send a particular message in order to persuade the public of acquiring that particular product. The films give life to characters who have the role of conveying *sensations* and feelings associated with the product.

Feminine beauty needs to be complete so in 1924 Coco launches the cosmetics line. The first ones were the powder and the lipsticks. In the same year, she founds the *Société des Parfums Chanel* dedicated to the creation of fragrances and cosmetic products. In 1926 she would revolutionize forever the symbolics of the feminine attire. In the wardrobe of any woman a new black, small element made its appearance: a dress.

The little black dress is one of the house's fashion concepts that are still present today, being an irreplaceable element to any woman from a colour but also style point of view. This is the simple dress' profile which somewhat became Chanel's image. "In 1926 the American edition of the Vogue magazine predicted that a certain dress of overwhelmingly simplicity would become a sort of uniform unanimously adopted [...] Will women in large numbers will agree to wear the same type of dress? This prediction seemed amongst the most absurd. Consequently, in order for the readers to admit that because of its comfort and simplicity this dress would owe its success, Vogue compared it to a car. Would the population hesitate to buy a car under the pretext that it will not be any different from others? On the contrary. This similarity would guarantee its quality" (*Ibidem*: 427).

The people's desire to be part of a particular story comes to the surface, to be one of many other who are part of a trend. This is expressed by the desire to own something that everyone wants, then the sense of belonging becomes palpable. The image and feeling you get when owning a certain thing sometimes overcome the fear of being like the others around you, rather the likeness makes people feel like they belong in the same picture. One goal of a brand is to convince people that by owning a certain product they receive drops of essence from the world behind the brand because a brand is more than just a firm, a company or a corporation. A brand represents a feeling that has to remain part of a person's soul thus compelling them to return where they acquired the products. Foremost, a brand has to sell an emotion. "By developing Freud's thoughts on the consciousness, in the 60's

and 70's, a new discipline of behavioral psychology inspired people in the field of marketing and advertising to add a new dimension to their brands. [...] they found that most purchase decisions are far from rational thus they began to overlap the functional benefits of their products and services with strong emotional and psychological messages" (Pringle, Field, 2011: 127). Women perceived this unanimously adopted uniform through femininity that should have known no boundaries, but also a freedom that without a doubt before the 90's seemed so far. The image of the dress was built on the principle of free elegance. Coco freed women from the corsage and skirt that reached the ground, unveiled their necks and through simplicity created a new style that made themselves free and true. The emotion they experienced and the feeling of the mystery they received were what determined them to come back. Chanel managed to unveil women's qualities and highlight their assets ranging from clothes to makeup, perfume, and jewelry. The customer's trust was based on the conviction that wearing the clothes Coco's created they felt without reservations.

In 1925 Coco herself is the one who creates the logo that establishes the brand. The most widespread hypothesis is tied to the Aubazine orphanage in which she spent half of her childhood and whose stained glass windows inspired her to create the logo but also taking into account her initials, which are two interlocked and opposing letters C. The Chanel logo connotes luxury, intrigue, determination, splendor, elitism and luster through simplicity. The Chanel logo is generally represented in black, appearing in other colours when used as an accessory or as a component of the fashion houses creations. In this sense, the colours of a logo can determine the public's attachment towards the brand that they represent.

Regarding colors' aspects Oscar Wilde said something interesting which can be paraphrased - pure colour, unaltered by meaning and unmodified by the defined form, can speak to the soul in thousands of ways. According to the psychology of colours, black represents power, authority, luxury and seduction which makes it most suited to the more expensive brands. "By way of individualization, Jung considers black as the grim part of personality, one of the first stages of the journey. White, on the other hand, would be the end of a development in the sense of perfection. In this sense, he approaches the concept of alchemists for whom darkness marks the starting point of the Great Opera" (Chevalier, Cherbraant, *op. cit.*: 519). It's a colour that gives the logo an extra dimension of simplicity but in a sophisticated nuance that will always be established. The true and classic black, for Coco, has always been synonymous with the rigor in the uniforms from the Aubazine orphanage, which later morphed into key words of the symbolic elements found throughout the history of her creations such as "the little black dress". "Gabrielle's memory will have value[...]to fight as a demanding colorist against that which for centuries has been the tenacious and inconceivable prejudice... to deny the use of black, the negation of colour" (*Ibidem*: 618).

Form is another important component of the logo. The two united semicircles convey a positive emotional message and curves, in general, tend to be often viewed as having a feminine nature. At the same time, the two semi-annular parts that intersect in two points convey the idea of resistance, unity, stability, but also love and friendship. The shape of the logo succeeds in establishing a close connection with the person who is viewing it because it conveys a state of stability and durability. If we enter into the essence of these two words, we realize that there are two indispensable ingredients for a brand, whether we

look at it from the outside, ie as a public or potential customer, or from the inside, as a person involved in the business. The consumer wants to feel *safe* when he /she associates with a brand by becoming its client, he /she wants to know that this brand will never disappoint him /her and will always be able to count on it through the trust it offers. For internal audiences this is all the more valuable. Almost nothing can be more important to a brand than to know it has a stable and faithful audience, this being possible by fulfilling the promises made. Here forms a promise-trust relationship that is absolutely vital in branding. Once a brand has built a positive image of itself in the mind of consumers, it also has to maintain it, which is not easy at all. Companies that try to captivate in an unrelenting manner, that is, do not respect their promises to the public, will never win. The sincerity that has to start from within the organization and reach every client is indispensable. Poor communication with the public or lack of honesty in the communication process are the biggest barriers in PR and advertising, and branding is based on these two branches of communication. Stability and durability represent the Chanel brand, given that after more than a century of history it is just as current.

The Chanel logo inspires a lot of safety, viability, luxury and power through its shape and colour, but it is also an element associated with a highly cared woman, advocate of an impeccable classical style. It conveys the idea of materializing some desires or ascending to success, but also the feeling of pride. At the same time we are convinced that it is a clear evidence that simplicity always has the strongest word because we are looking at a logo which has caused a huge impact on the public but at the same time it is as simple as can be. Comparing with our present days, we live in a stressful society in which we need to quickly assimilate the new, we must learn the lesson quickly and move on. In this way, in order for us, the consumers, to feel good and psychologically to have the feeling of freedom, we need these things to be as simple, accessible and convenient as possible. At the same time, one of the goals of a brand is that the logo and its name be received and retained easily and more so not easily forgotten. The image of the logo should lead the consumer immediately to the brand it represents. In this sense the logo of the two C has reached its goal because it is simple but of impact.

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WOMEN AS VICTIMS OF VIOLENCE: AN ANALYSIS OF DIRECT AND INDIRECT TECHNIQUES OF BLAMING THE VICTIM USED IN ROMANIAN ONLINE MEDIA

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Abstract: *The present work brings to attention the way Romanian online media presented cases of intimate femicide committed in the interval 2010-2015. In the category of intimate femicide there were included all the homicides committed with intention on women by the current or former partner (husbands, lovers, concubines). In the analyzed period in Romanian online media were presented 184 cases of intimate femicide in N=2282 articles. On an average, each case of intimate femicide was presented in 12.4 articles. In order to emphasize the manner Romanian journalists described the victims and the aggressors, but also to identify the presence/absence of the direct and indirect techniques pointed out by Taylor in the case of the American journalists, I decided to select the most promoted 10 cases of intimate femicide. These cases were presented on average in 49 articles (38-59 articles). The 490 articles were published in the national, regional or local online media, as well as on aggregated news sites or websites of television channels. The analysis emphasized the fact that the Romanian journalists use direct and indirect techniques to disfavor the victims identified by Taylor. As a consequence, we can impose an awareness campaign for the journalists concerning the consequences that might have the way of promoting acts of violence against women. It is necessary to elaborate a good practices guide as it happens in the USA, the UK or Canada.*

Keywords: *intimate femicide, direct and indirect techniques of blaming victim, online media*

International studies conducted in countries with experience in the domain of preventing acts of violence against women (including femicides) have shown that media can contribute, by the way it presents cases of violence, to maintaining some attitudes that encourage violence (Bullok, Cubert, 2002), blamed the victim and decreased the responsibility of the offender (Taylor, 2009; Fairbairn, Dawson, 2013; Gius, Lalli, 2014; Scolaro, 2014; Mahadeen, 2017) or re-victimised the victim (Bucqueroux, Seymour, 2009; Simpson, Coté, 2006).

In this context, some specialists have formulated general recommendations for mediatization of the fatal violence against women's cases:

There should be appropriate reporting of femicide cases with due respect to the victim and her family. News reports should not be overly sympathetic to perpetrators, privileging the perpetrator's story. Women should not be written out of reports – nor should women be defined one-dimensionally by their relationship to men/families (Brenan, 2016:5)

Being aware by the fact that media can influence the public perception (Carll, 2003) and they have an important role in “educating the community about public policy issues that affect public safety” (Bucqueroux, Seymour, 2009: 2), other specialists have chosen to

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develop guidelines for the coverage of violence against women. Journalists from the USA, Canada or the UK being compelled to abide by the rules contained in these guidelines (Bucqueroux and Seymour, 2009; Starr, 2008; Zero Tolerance).

Methodology

The present work brings to attention the way Romanian online media presented cases of intimate femicide committed in the interval 2010-2015. In the category of intimate femicide there were included all the homicides committed with intention on women by the current or former partner (husbands, lovers, concubines). In the analyzed period in Romanian online media were presented 184 cases of intimate femicide in N=2282 articles. On an average, each case of intimate femicide was presented in 12.4 articles.

To identify articles where instances of intimate femicide have been reported, I used Google Chrom and the words “he killed his wife”, “he killed his lover/beloved”. All articles that were intimately related to femicides committed between Romanian citizens, regardless of their age, were selected. There were included in the database both the cases of intimate femicides committed in Romania and those that occurred in other countries. In order to emphasize the manner Romanian journalists described the victims and the aggressors, but also to identify the presence/absence of the direct and indirect techniques pointed out by Taylor in the case of the American journalists, I decided to select the most promoted 10 cases of intimate femicide. For those cases in the first stage I have selected from the data bases all information regarding the act of violence, victims, offenders and the history of the relations. In the second stage I have identified all articles which had presented the ten cases. These cases were presented on average in 49 articles (38-59 articles). The 490 articles were published in the national, regional or local online media, as well as on aggregated news sites or websites of television channels. Using the selection criterion “the presence of victims’ blame techniques” we selected for the discourse analysis only the cases for which we identified the presence of victim blame techniques (6 cases).

Finally, I analyzed the way intimated cases of intimate femicides were based on the types of victim blame identified by Taylor (2009). A study conducted by Taylor (2009) in the USA emphasized the fact that American journalists use a series of direct and indirect techniques by means of which the responsibility of the acts of violence is passed to the victims of intimate femicide. The description of the victims by using negative information, emphasizing the fact that they did not report the acts of violence, presenting information about them being involved in relationships with other men (2009: 33) were direct techniques to blame the victims most frequently pointed out in the cases of the American journalists. On the other hand, Taylor noticed a series of indirect techniques to blame the victims: describing the aggressors as having health problems (mental, physical or emotional) or financial problems, presenting the acts of violence without specifying the role of the aggressor or in such a way as to turn out that the victim and the aggressor equally contributed to the acts of violence (2009: 34)

The present chapter is limited to the analysis of the 10 cases of intimate femicide committed by some current or former partners on Romanian women. Among the selected

cases there were 8 cases committed in Romania and 3 cases committed abroad among Romanian citizens with immigrant status.

Results

The analysis of the information on the ten selected cases of intimate femicide revealed a number of peculiarities of the way in which these cases were reported. In particular, journalists included information on the act of violence (date and place where the act was committal, modus operandi, number of wounds, location of wounds, weapons used). Thus, according to the data presented by journalists, the vast majority of cases of intimate femicide (8 cases) were committed in Romania, only two cases were committed abroad (France, Portugal and the USA). Six intimate femicides were committed in the urban area and four in the rural area. Nine cases had only one victim, one case had three victims. The vast majority of cases were committed using a knife (5) or an ax (2). Few cases of intimate femicide have been committed by hitting with fingers and feet (3).

Journalists have paid a significant amount of attention only to information on victims and offenders and have only included some data on actors involved in the violent acts. This time, journalists provided information on all cases only on the age, environment and residence of the victims and the abusers. Data on the level of education (4 victims, 1 offender), the profession (3 victims, 6 aggressors), alcohol consumption (2 victims 4 offenders) and health status (3 victims, 4 offenders) were mentioned in few cases.

Direct victim blame techniques

The analysis of the way in which the ten selected intimate femicide cases were mediated revealed the presence of direct and indirect blame techniques in six cases. The presentation of the victim as being the main guilt for the evolution of the conflict into a murder was the most common technique directly identified in the analyzed cases.

To better illustrate the use of direct blame techniques, we extracted some examples from the articles describing the case of Romanian emigrants in Portugal. The victim was presented as being infidel, alcoholic, conflicting, or wasting her partner's money. Also, the victim was described negatively by association with some actions or with negative terms such as: "the woman tooks he out of his mind", "she was very arrogant", "he wanted to call the ambulance but the wife did not allow him to do so" and that "she spends all the money he earns". The aggressor was described as being "driving crazy" by his wife's actions.

Ion and Dana Șoma had been married for 14 years and were living for a few years in Portugal where they had gone to work, in order to have a better living. The man says: "we were like Tom and Jerry" it means they fought a lot. He accused her of infidelity, she accused him of spending all the money on alcohol. On Saturday, November 15th, at noon, they started drinking alcohol at home. He drank vodka and she drank beer. They drank a lot as the man remembers. In the context of alcohol consumption they had new arguments. They accused each other of infidelity. The woman drove her husband crazy. Without being aware of his acts, he admits having taken the knife and cut her to pieces. He also asserts in the statement before the coroners that he intended to call the ambulance, but his wife didn't let

him, as she pretended to have only a sting in the back. Then, he went to bed. As he was drunk, he fell asleep immediately and the following day he woke up and found traces of blood in the entire flat. His wife had died of internal bleeding. (Georgeta Petrovici, The AMAZING story of the man who KILLED his wife in Portugal, then he took her 4,000 km by car to Caransebeș. He fooled the REVENUE OFFICERS that the woman WAS ASLEEP in the back seat of the car, EVZ.ro, 22.11.2014).

On the crime day, on Saturday, at noon, Ion and Dana, his wife, are thought to have consumed alcohol beverages. He drank vodka and she drank beer. He drank about a bottle, she drank about eight and a glass of vodka. One of Dana's old habits as the defendant said. In the context of alcohol consumption they started to have ardent discussions. They accused each other of infidelity. Ion Șoma confessed that his wife and he were like Tom and Jerry. He had repeatedly asked her to get a divorce as he was accusing her of not having a job and spending all the money he had earned. In the context of these reproaches, he flew into a rage and stabbed her with a knife. Only once! Seeing blood traces, he intended to call for the ambulance even if he admits that he had only just stung her a little. The woman would have taken out the phone card to prevent him from calling for the ambulance. She would have opposed as she was very arrogant, term repeatedly used by Șoma. At a certain point he went to bed and being drunk he fell asleep quickly. In the morning he didn't find his wife in bed, as he had expected. He saw traces of blood in the hall and started to look for her. He found her on the ground next to the bed. (Dani Stanciu, The amazing film of the crime in Portugal. Staggering confessions of the murderer 21.11.2014)

Another direct victim blame technique identified by Taylor was the one through which the journalists informed the audience readers that although the victim had been exposed to serious violence in the past, she did not notify the police about that or if she had done so after that she withdrew her complaints. In the case of Romanian journalists we have identified a similar technique, but this time the responsibility was passed to the victim's family. The victim's family filed several complaints that they withdrew them afterwards.

As the girl had been receiving several death threats for the last months, her parents had filed two charges at the police station in Fieni against her former boyfriend. The police officers filed two criminal charges for blows and threats, but, later Cristina's family withdrew the complaints. (PRO TV, A 16 year-old girl was deadly stabbed by her former boyfriend, in front of the house. Her last words were "I love you, mommy", 11.10.2014)

Indirect victim blame techniques

As we have seen in the *Methodology* section, among the indirect victim blaming techniques identified by Taylor were: 1) the representation of the aggressor as a man with health or financial problems and the victim as the responsible for the act of violence, 2) coverage of domestic violence without mentioning the role of the aggressor in these violent acts and 3) using sympathetic language to describe the aggressor (Taylor 2009: 34). These indirect victim blame techniques were also identified during the analysis of intimate femicide cases mediated in online media in Romania. We chose to exemplify one of the most publicized cases of intimate femicide (60 articles) committed between 2010-2015. It is the case of a murder committed in France by a 40 years old man. He killed his pregnant wife and two children (one 5 years old and the other 18 months). Although the violent act

committed by the aggressor was a particularly serious one for which he received a 30-year prison sentence, the Romanian journalists described the aggressor as “the victim” of an “alteration of reason”. In support of this representation, the journalists have brought the arguments of two psychiatrists who were “intrigued” by the “incomprehensible act” of a “person without any pathology” in the past. The explanation given by one of the psychiatrists, taken over by the journalists, according to which the aggressor “lost his reason after a wife’s statement”, which was felt as an “unpardonable” abandon, was also associated with information on family financial problems. In addition, journalists have emphasized the wife’s role in triggering violence: it has triggered everything through the frequent debates about money and the reproaches it made on the day of the crime.

Construction electrician, who seemed to love his children and passed as a model worker, the man became the victim of “temporary insanity”, of a temporary psychotic crisis. This was the sentence of the two psychiatrists that examined him, puzzled, at their turn, by the “misunderstood act” of “a subject lacked of any pathology”. (France. A Romanian that killed his pregnant wife and children was sentenced to 30 years of prison, 8.07.2017)

It is possible that the individual, who tried to commit suicide a few days after his crimes, to have lost his reason after one of his wife’s assertions, felt as an intolerable “abandon”, on the background of frequent arguments due to the financial problems of the couple, exposed his analysis, in front of the court, one of the psychiatrists.” (France. A Romanian that killed his pregnant wife and children was sentenced to 30 years of prison, 8.07.2017)

According to them, the nightmare started after his wife’s reproach that was coming from work too late. “If you do the same as you did on Monday, it would be better not to come back at all”, she would have said to the Romanian. This warning was resented by the man “as an abandon”, that divided him between “two rash liabilities: his work and the love for his family”, said one of the psychiatrists in court. Anyone can be submitted to such tensions, but the Romanian electrician, who had frequent arguments with his wife because of the money, felt them in “an extreme manner”. (Ileana Toma, A Romanian condemned to 30 years of prison in France after killing his wife and children, News.ro, 8.07.2017).

Another indirect victim blame technique identified in the Romanian media was the association of the information about the aggressor’s health with the excessive jealousy he expresses against the victim. The type of sick and jealous aggressor is found even in the case of intimate femicides committed with cruelty: “the monster who has beheaded his ex-girlfriend” and the young “driven crazy of jealousy” who set his lover into fire. Both aggressors are described as overly jealous. But one of them was medical retired and jealous, and the other was jealous and became sick when he was abandoned by his girlfriend.

The problems between the two people started because of the excessive jealousy of the man who was on the disability pension. (Ana Oleinic, Exposure about the monster that beheaded his former girlfriend. It could be the case of a first degree murder, BZI.ro, 1.11.2013).

He couldn’t bear seeing his girlfriend talking with another person and was jealous even on her daughters from her previous marriage. “He didn’t allow her to help them with their homework or to buy them presents. On Christmas, for example, he became jealous when the girls received gifts and made a scene. When my sister ran away from his home, she only

took the Christmas tree and some balls and she told us that finally, after so many years, she will have peaceful holidays”, confessed her sister GabrieleiPuricoi.”(Ana Oleinic, Exposure about the monster that beheaded his former girlfriend. It could be the case of a first degree murder, BZI.ro, 1.11.2013).

In the case of the young footballer the jealousy is the expression of love he had for three years for his girlfriend. Consequently, the act of violence is explained by strong feelings that the aggressor had for young teenage of 16 years old. Everything takes the form of a love story in which the aggressor “driven crazy by jealousy” wanted to kill her lover, and then commit suicide, “to be both the bridegroom and the bride in heaven.”

A 23 year-old young man blacked out when his girlfriend said that she was leaving him. Insanely jealous, he had one thought: to kill her! (Nicoleta Livezeanu, *Burned alive by the dumped boyfriend*, 30.04. 2013)

People can't recover the shock and say the young man became mad at the thought that the girl he had been obsessively in love with for the last three years would leave him for another boy. According to the relatives, the suspect, now remanded, would have had an evil plan: he wanted to kill his girlfriend, then to kill himself, in order for the two of them to be bride and groom in heaven. (PRO TV, A 16 year-old girl was deadly stabbed by her former boyfriend, in front of the house. Her last words were “I love you, mommy”, 11.10.2014)

He said that it was hard without her, he was suffering a lot, he felt depressed, and I asked him to go to the psychologist with me. Four days ago she posted a song on Facebook that really confused him. I am very sorry for what is happening”, says Amelia Nita the suspect's mother. (PRO TV, A 16 year-old girl was deadly stabbed by her former boyfriend, in front of the house. Her last words were “I love you, mommy”, 11.10.2014)

Another case of murder committed by a 17-year-old teenager on the 16-year-old girl was the occasion of using several indirect techniques to reduce the responsibilities of the aggressor. This time, information on the status of the young man (young footballer of the local team), drinking alcohol, jealousy and depression generated by the loss of the girlfriend were put together in the article. The journalist uses an indirect technique of blaming the victim from the title of the article and says about the aggressor that he was ill: “The soccer player in Baia Sprie had been conscious when she got her beloved 16-year-old strangled! The killer suffers from chronic alcoholism” (Spynews, 26.04.2015). The victim is reported to be responsible for committing intimate femicide. The journalist informs us that the victim “had left him for another boy”, and for this reason he was drinking alcohol and had entered depression. Moreover, shortly before the murder, “she posted a song on Facebook, and drove him crazy.”

A footballer of only 17 is the main suspect in the case of a shocking murder that took place in the second day of Christmas in the town Baia Sprie. Eduard Vaida, the full-back of the Sporting Recea team, would have admitted in front of the police officers that he had killed his former girlfriend against a background of jealousy and alcohol consumption, writes [Sport News](#). The quoted source contacted several members of the team that plays in the fourth division, who confessed that Vaida had missed the training sessions lately. “Eduard seemed more down beat ultimately. He didn't talk about his girlfriend with us, his colleagues, and lately he has missed several training sessions.” (A 17 year-old footballer is

the main suspect in the case of a shocking murder on Christmas Day, Ziare.com, 30.12.2014).

Conclusion

The analysis of data on intimate femicide cases selected for this study has shown that journalists are interested to include in the structure of articles especially information on the act of violence and less information on victims and aggressors or about the history of their relationship. These results confirm the information made in Romania, which analyzed the ways in which violence against women was publicized by the written press (Marinescu, Ștefănescu, 2004) or by the online media (Balica, 2017; Balica, 2016).

The analysis also highlighted the fact that Romanian journalists use the direct and indirect blame techniques of victims identified by Taylor. The exploratory nature of this study limited us to some general assessments regarding the way in which Romanian journalists represent intimate femicides. In any case, given the fact that in six out of ten selected articles (because they were the most publicized cases of intimate femicide between 2010 and 2015) we identified several direct and indirect techniques of victim's blame it is important for us to draw attention, once again, on the way in which the acts of fatal violence against women are mediatised. Extending investigations into how the Romanian media covers intimate femicide issues in a large number of cases (and implicitly a larger number of articles) could give us more arguments in favor of initiating a campaign for information and training of Romanian journalists. The fact that previous researches conducted in Romania on the media coverage of femicide-suicides and femicide revealed the presence of techniques for victimization and the reduction of the aggressors' responsibility (Balica, 2016; Balica, 2017) lead me to advocate the need for a journalists' awareness campaign on the consequences of the way in which the acts of lethal violence against women are mediatised. Furthermore, I believe that it is necessary to develop a good practice guide in the field of media coverage of violence against women as is already made in the USA, UK or Canada.

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FEMINISM, FEMININITY AND ROMANIAN GLOSSY MAGAZINES

Gabriela BOANGIU*

Abstract: *The study analyses elements of the feminist movement, makes researches on the concept of femininity, along with their reflection into the Romanian glossy magazines. There are to be analysed the principles of feminism and its modalities of representation in the Romanian glossy magazines, published in both foreign and older Romanian magazines, as Revista Femeia. Moreover, there are to be investigated different issues, in different years of the magazines, specially accentuating their editorials.*

Keywords: *woman, feminism – women emancipation, femininity, glossy magazines.*

Along the time, the role that the woman in our society has faced numerous changes. The 19th century is the one that brings various feminist movements. Women hardly enjoyed the right to study law or medicine, commerce, their presence being limited due to their limited right to inheritance and property. Women from the higher classes, the nobility and the bourgeoisie, began to organise meetings, in which they debated the women's rights, the right to voting for instance, or other important ones. In 1869, the women from Wyoming received the right to vote, equal to men, later on in the Western and Southern Australia, in 1890, the same situation repeating in three other American states. In 1880, Lady Harberton founded the Rational Dress Society. In 1893, the women from New Zealand received the similar right to vote. In 1906, the women from Finland started to enjoy the same right (Lloyd, 1970,122). In 1919, the American Congress granted the women the right to vote. In the English speaking Canada, in 1922, the women were granted the right to vote too. Furthermore, in Austria, Hungary, Czechoslovakia, Poland, Latvia, Lithuania and Estonia, the women received the right to vote in 1923. In France, only in 1945, the law from the 2nd of November, instituted the feminine voting (*Ibidem*, 123).

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Fig. 1. Religious Leagues for women's suffrage



Fig. 2. Suffragettes on bikes, on march with flags and pancards in 1914



Fig.3. Feminists on bikes at the beginning of XX Century



Fig.4. Feminists on bikes at the beginning of XX Century



Fig. 5. Women on bikes at the beginning of XX Century

One hundred years ago, Alice Hawkins, a suffragette, cycled around Leicester promoting the women's rights movement, causing outrage by being one of the first ladies to wear pantaloons in the city. During the fight to win the vote the bicycle became not only a tool but also a symbol for the emancipation of women. The American civil rights leader, Susan B Anthony, wrote in 1896:

I think [the bicycle] has done more to emancipate women than any one thing in the world. I rejoice every time I see a woman ride by on a bike. It gives her a feeling of self-reliance and independence the moment she takes her seat; and away she goes, the picture of untrammelled womanhood.¹

In the first half of the 20th century, there are formed two strong feminist associations: The International Council of Women (ICW) and The International Woman Suffrage Alliance (IAW). These associations condemn prostitution at the Congress from 1913 of ICW, the English suffragette Millicent Garret Fawcett calling it “women’s slavery for the men’s financial benefits” (Michel, 1979, 80).

After World War I, the right to vote was granted in 21 countries. The great feminine organisations, ICW and IAW, devoted to the prevention of war and the defending of women’s rights to work: the wellbeing of workers, family allowances, equal working

¹ Quoting from the Internet address: <https://www.theguardian.com/environment/bike-blog/2011/nov/04/bicycle-symbol-womens-emancipation>, last accessed was on 23 July 2017.

conditions for the both genders, defending of illegitimate children, the right of the married woman to keep her name and nationality. The two organisation regrouped at Geneva, within the Women's Representative Organisations United Committee. It was constituted of Women's International League for Peace and Freedom, the Women's Christian Union Temperance, the World Young Woman's Christian Association of the, the International Council of Nurses, the World Union of Women for International Concord. This Committee also put pressure on the United Nations Organisation to develop international relations, to promote peace, to abolish prostitution, to increase children's health and wellbeing, to educate the young married women and to provide proper working conditions and wages for the working women. Despite their dynamism, they obtained solely the recognition of the married women's right to keep their nationality (*Ibidem*, 81).

The book written by Simone de Beauvoir, *Le Deuxieme Sexe*, published in 1949, began to be translated in other countries around the world. It resorts to the dignity of the woman, to become her own master, to have a profession, in order to gain her economic independence. She was to inspire the fight of the American and French feminists, along with the women's movements of freedom.

There appears a period of feminism reconstruction, between 1965-1980, when, in the Occident, occurs the fight for the separation of sexuality from procreation. The progress of Chemistry and medical technique allows the emergence of efficient contraceptives, which give the women, for the first time, the possibility to make the difference between sexuality and procreation. Simone de Beauvoir says: "the liberation of women starts from the womb". From here, it begins the struggle of women to give all the other women the possibility to use these contraceptive means. The pioneering of these techniques starts from the Northern Europe countries and the United States. In the Netherlands, there is open a clinic of contraception starting with the 1883. Born at the end of the 19th century, in an Irish family from the Unites States, the American Margaret Sanger was the pioneer of *birth control*, fighting with the prejudice and the repressive laws from her country, contributing to the world development of *birth control*. The fight for the right to abortion continues. Towards the end of the 1960, in the USA, England and France, and other numerous western countries, a new feminist movement appears, a new generation of women born between 1935 and 1945, who are able to study in schools and universities. In culture, women oppose any form of sexism (act, discrimination, image) against women's dignity. They rewrite the school books and the children's books, in order to change the image of the gender roles. Numerous feminist magazines are published in equally numerous countries. An American architect, Fran Hosken, was publishing in 1975 an indispensable instrument, of worldwide information, for women *WIN News (Women International Network)*. Beyond the masculine censorship, the magazines for women would publish feminist articles (in France, *Femmes Pratiques*, *Marie Claire* etc.). In theatre, cinema, in variety shows, women bring forward, wittily and humorously, the masculine and feminine traditional roles. From now on, the sexist patriarchal culture would coexist with a new anti-sexist culture. The involvement into the political life conveys the novelty of the women political parties. The access to work and the equality of the wages represents a new direction for the fight of the feminists. The collaboration with the syndicates seems to be auspicious. It is condemned pornography, as limitation imposed within the struggle for the liberation of women (*Ibidem*, 101-106).

The feminist movements have contributed to the emancipation of the woman, to the breaking of her domestic invisibility, to the elaboration of a new lifestyle, significantly involved in the social and political life of the society. A new type of femininity is to be presented further on, more unrestricted, more focused on its own assets, on a behaviour liberated on addressing the masculine perspective. The feminine independence creates space for an image of a woman noticeably more self-aware. Femininity, as it is presented in art, in sculpture, in painting, in music, knows the change. It is met in the daily life, it can be encountered in ordinary places, it is depicted by poets, claimed by the common women, it is accessible. Femininity, defined in DEX as “all the features that constitute the specific of the feminine character”, gains new connotations. Moreover, femininity reveals other contexts of manifestation, the office suit, which is supposed to hide the femininity and to equal the male suit, at work, does not lack femininity nonetheless, and gives the woman who wears it self-confidence.

The various magazines for women unravel a new type of femininity, being known the fact that fashion has contributed greatly to the emancipation of the woman. The women who would ride their bicycles and would play tennis, in the 19th century, had to have new clothes. The fashion revolution of Chanel House is renowned. Gabrielle Chanel becomes a recognised name in the 20th century, in the entire world. If we look carefully through a series of glossy magazines for women, we notice that, nowadays, life is richer, femininity is present and no longer hides under thousands of veils, that the woman’s cultural life is fuller, that the small cosmetic and fashion whims can enrich the woman’s life, and do not estrange her from herself, but get her closed to a self-aware femininity.

Reading the ELLE magazine editorial from November 2011, written by Roxana Voloşeniuc, chief editor of the magazine. In a relaxed manner, there are presented the most significant subjects of the magazines, there is advertised ELLE Man Magazine too, so there they are, tamed, men expected to be *Sexy, Stylish, Spirited !*, as the slogan of a commercial goes. I am attracted by the presentation given to an interview with Hanna Bota, a Romanian anthropologist, who spent a month in a cannibals’ village. Reading the interview, one finds that it is a former village of cannibals, “The last anthropophagous act took place at some point in the 1970s, thus, we can undoubtedly declare that there are no longer cannibals on our planet” (Elle Magazine, November 2011, 90). The telling of the experience is a rather interesting one, yet, I tend to disagree with what Hanna affirms, as this village still being at the beginning period of its humanity, an opinion that the anthropologists long left behind, their culture is as mature as ours, the differences being the ones strikingly great.

An interview with Mircea Cărtărescu catches my eye once more, the writer creating, for a year, every month, “a story full of tenderness” for Elle Magazine. “An effect of sincerity” is the title of the interview, an inspired one, owing to the fact that one discovers a Mircea Cărtărescu detached from the effects of life, overpassing more or less heroically the negative thoughts that he confronts, bathing himself in calmer waters.

The good news on addressing the first march against misogyny from Romania draws my attention. “The Slut Walk”, as it was first called in Toronto, intends to be the voice against prejudices, especially those referring to rape, when it is considered that the victim is guilty. Organised by Asociația Front, Cercul de Lecturi Feministe and Grupul FIA, the march wished to be a signal on the prejudice regarding feminine freedom, the increased

numbers of rapes, around a thousand a year, in Romania. Slogans as “I don’t feel flattered if I am aggressed”, “Down with the aggressors!”, “Regardless my look, the no and the yes are firm” were being shouted by the participants. The reactions on blogs are nonetheless contradictory, many supporting the march, while many others ridiculing it, manifesting their misogyny. It should be regarded as an event that expects consequences: the change of the institutions’ attitude, the understanding and not the accusing of the rape victims, a manifestation supported by the feminists from Romania.

Here are few themes that positions Elle Magazines beyond purses, cosmetic products and fashionable prints.

The Beau Monde Magazine cover from October 2013 displays Inna as the main character, announcing an article about her and showing photos of the star. Among the fashion articles, there is one that approaches a social theme: *Why don't we have children anymore?* “Compared to the census from 2002, we are two million less, and the natural growth rate remains negative. Why don’t Romanians have children anymore? Is it the economic crisis, precarious social policies, or a change of mentality?” (Beau Monde Magazine, October 2013, 38). The article is written combining the solid academic information (researches, studies) with some examples, which can be also fictive, only for adding coherence to the approached theme, but let’s read further and not gossip! Referring to the theme of our study, the feminism, and the glossy magazines for women, here is the opinion the article’s author, Adriana Moscu: “Gradually, at the beginning of the last century, the women obtained the right to vote and to education, and their voice, within the society became more and more forceful. Similar to a game of domino, the consequences have shown their presence. From ten children in a family, after World war II, the situation changed, especially in the urban communities, to three or four, and, in the last two decades, the average reaching to one or two” (*Ibidem*, 39). To give birth to a child meant, at the beginning of the 20th century, to acknowledge responsibility and social recognition, whereas, nowadays, this social acknowledgement of maturity can be replaced by a successful career in a specific field, or an influent position in the community. There can be happy couples, with or without children, this freedom of the choice being considered essential. “After all, extremely important is the freedom of the choice. It is the only one that grants you the feeling of fulfilment, whether you like to hear the joyous voices of the children, or the music of Bach” (*Ibidem*, p. 40).

The Elle Magazine editorial from August 2010, also signed by Roxana Voloşeniuc, chief editor of the same magazine, brings under the spotlight a seriously debated theme, in the social media, the fashion for the plus-sized women. In order to constitute fair opposition to the presence of the anorexic top-models, the fashion for voluptuous women started to appear on the market. And nevertheless, seemingly, the number of the rounder women is increasing, rather than that of the skinnier ones. “Size zero is out! Voluptuous forms are again in, and we are loving it. That’s why we have made a presentation of women with generous, beautiful, sexy forms and a style guide for them. Moreover, three editors from Elle, future moms-to-be, allowed the stylists to work with their new bodies, in order to prove you that one can be gorgeous, regardless the *situation*” (Elle Magazine, August 2010, 51). Thus: “XXL girls have become an impossibly to ignore niche, and they are beginning to embrace this new status proudly” (*Ibidem*, 54).

Further on, let's read Elle Magazine from June 2017. We meet Inna again on the cover, this time to find that pictures from the photo-shooting have been made with a Huawei mobile phone, Inna being the international Huawei image. There is the evolution of the latter-year techniques. Besides the articles about fashion and life-style, an article captures your attention, on addressing *What hurts the young people from today*. It is the overcoming of prejudices that refer to the younger generations. Additionally, we find that, in Romania, there was carried out a project, called *In a relationship*, which actually represented a research about the behaviour, the attitude and the values of the teenagers, organised by Friends for Friends Foundation, along with a big company, AVON, which made the commitment to decipher the mechanisms that generate domestic violence. The differences between boys and girls, regarding the emotiveness, the aggression, the violence etc. are widely debated in the article.

We notice how, at this moment of time, numerous feminist movements have present consequences, self-esteem, self-consciousness are increasing in case of women. Nowadays, femininity is complex, belongs to a relevant quotidian life, it is voiced strongly by the today woman. The glossy magazines, beyond the superficiality of some fashion magazines, or other superfluous subjects, also encompass some articles that are meant to support the contemporary feminist movements, or talk about art and culture, science and technique, special researches from the present time.

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*** Beau Monde Magazine, October 2013.

*** Elle Magazine, November, 2011, August, 2010, June, 2017.

THE REPRESENTATION OF THE FEMININE AS SOURCE OF TRANSFICTIONALITY

Carmen DOMINTE*

Abstract: *As a concept specific to narratology, transfictionality represents the process which involves the migration of specific elements such as plot, context or character(s) from one fictional text to another. Following Doležel theory of “postmodern rewrites”, there could be distinguished three types of relations between these fictional worlds: expansion, modification and transposition. Applied on different artistic representations, this theory may be extended to all forms of transfictionality. It is the case of Vermeer’s painting “The Girl with a Pearl Earring”, which inspired Tracy Chevalier’s homonymous novel, which later was transposed into film. The study intends to analyse the manner in which the artistic technique of expansion links three distinct artistic fields – painting, literature and cinematography – using the representation of the feminine as the main source of transfictionality.*

Keywords: *transfictionality, expansion, painting, literature, cinematography.*

The Concept of Transfictionality

Being a narratological concept, transfictionality represents a literary process based on the migration of particular elements from one narrative text to another. Among these elements the most important ones are the characters, the plot and/or the plot structure and the context. Mostly developed in the postmodern culture, transfictionality is an old phenomenon regarded as a means of further literary development. The narrative operation is meant to link the fictional worlds belonging to the two distinct texts by three types of relations: *expansion, modification and transposition*. (Doležel, 1998: 206)

The relation of expansion functions as a possibility of enlarging the original fictional world by adding more extends to it. Thus, the extension may be applied on the axis of space or on the axis of time. In this respect, the characters could visit new regions that were not included in the original story-world, enlarging it or the time could be prolonged covering the original fictional world through sequels or prequels. (Ryan, 2013: 366) Characters¹ themselves are another source of expansion, developing new plots on the same or on different structures, extended the time and the space of the first fictional world. Expansion may be used by the same author or by another one. In each case, the original fictional world is not only included in, but it may also cover a larger or a smaller part of the new one, as it can be noticed in the figure 1.

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¹ Jean Rhys’s *Wild Sargasso Sea* is a novel that illustrates the life of a minor character taken from Charlotte Brontë’s *Jane Eyre*, the first wife of Mr. Rochester, who was presented in the original narrative as a madwoman locked in the attic. In the new narrative, she acquires the opportunity to relate her life but this time from her own perspective.

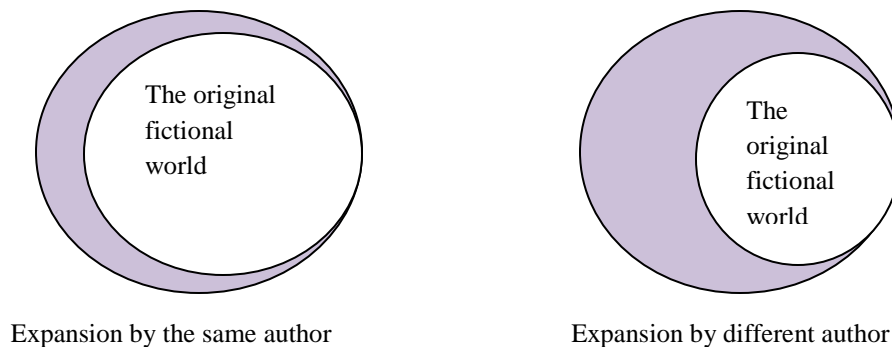
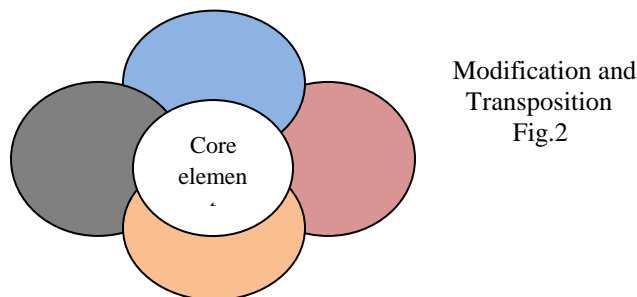


Fig.1

Modification is another fundamental operation of transfictionality. According to Doležel, new different versions of the proto-world are constructed redesigning the original structure and reinventing the story. (Doležel, 1998: 207) Most of the times, the counterfactual sequence of the plot is followed as expected, but through modification¹ the destiny of the characters is changed.

With transposition², the design and the plot of the original fictional world are preserved but the changes are illustrated through different temporal periods or spatial settings. Besides these changes, the plot is adapted to fit the new environment while the structure remains mostly the same. (*Ibidem*: 206) Whenever transposition is preferred for expanding an original fictional world and its story into another one, it is also used modification. Transposition without modification is very rare³. Both fundamental operations (modification and transposition) take the original fictional world as the core element for the new possibilities of developing new fictional worlds. The same core functions as the site of multiple possible storylines which are to spring from it, as notices in figure 2.



In the case of modification as well as in the case of transposition the relationship that they bear to the original fictional world is that of an *overlap*. Opposed to this situation,

¹ One of the best examples is given by Daniel Defoe's *Robinson Crusoe* (1719) and J. M. Coetzee's *Foe* (1986). The main character of both texts, Robinson in the second version does not engage in any of the heroic feasts as in the original story and he neither keeps a journal.

² In the case of transposition, a good example is provided by Ulrich Plenzdorf's *The New Sufferings of Young Werther* which transplants the original plot of Johann Wolfgang von Goethe's *The Sorrows of Young Werther* into the German Democratic Republic of the 70's. Opposed to the original story, the main character of the second version does not commit suicide but dies in an accident.

³ A genuine case of modification could be illustrated by the case of staging the Greek tragedies in modern costumes.

expansion is regarded as a more world preserving, not requiring any changes of the facts which were asserted in the original version. That is why the relationship that expansion bears with the original fictional world is either of *inclusion* or of *enlargement*. Taking into account Ryan's theory of transmedial story system¹, the worlds of trans-fictional texts can relate to original fictional world in three different ways: overlap, inclusion and enlargement (same fictional world but bigger). (Ryan, 2013: 367)

The Representation of the Feminine in Painting, Literature and Cinematography

Generally speaking, the feminine in most artistic works of art has been considered as a generating principle or/and a source of inspiration. It is also the case of Vermeer's painting *The Girl with a Pearl Earring*, which has inspired other masterpieces belonging to different arts. Known as the Mona Lisa of the North, the oil painting belonging to the 17th century is one of over forty works² representing women that the painter created. Regarded as a *tronie*³, the painting represents a European girl wearing an exotic dress, an Oriental turban and a large pearl earring⁴. Placed in the large middle of the painting, the image of the girl captures the viewer's attention. The dark background creates a three-dimensional effect of the subject



whose facial characteristics are accentuated by the use of colours red and ochres. The light source coming from the left frontal area emphasizes the depth making the image of the girl as realistic as possible. The expression of the model's face becomes the look of the manner in which the viewer feels as he is looking at her. Despite of the disruptive otherness of her presence, the image on the canvas is immediate, inward and pre-subjective. As the art critic, E. Snow considers, the model seems to exist inside her eyes as well as at the end of their gaze. (Snow, 1994: 8) The same feminine features such as beauty, sensitivity and sensuality are all to be found in other artistic representations

The Girl with a Pearl that belong to literature, cinematography and theatre. They were Earring (Vermeer) Fig. 3 inspired by the same core element that was Vermeer's painting.

In the case of literature, it is Tracy Chevalier's historical novel, *Girl with a Pearl Earring* which further develops the story using the painting as a starting point. The literary

¹ Along with the three fundamental operations of transfictionality (expansion, modification and transposition), the theory of transmedial story system also includes *quotation*. In this case, an important element is not integrated in the storytelling and thus, the effect is rather of dissonance or incongruity. For example, the mask of Darth Vader used by a character in a plot set in an American background. There are situations when such effects are used on purpose and play an important role as in the aesthetics of surrealism art.

² Most of Vermeer's paintings representing women reveal the models in their thoughtful and provoking stillness.

³ A *tronie* is considered to be a description of a head that was not meant to be a portrait.

⁴ In all the analyzed artistic representations the pearl earring functions as a metaphor, in this case something that conveys social status and wealth. It is also a directive to the viewer and/or the audience to dig into the psychological potential within the feminine character's erotic unconsummated bond with the artist, unclear up to that point if it is real or not. (Rizq, 2005: 259)

protagonist is a modest 16-year-old daughter of a tile maker. Because her father has gone blind, she needs to work as a maid in Vermeer's house. Living in that establishment, from the very beginning, Griet reveals herself as a keen observer impressed by the details which she sees and transposes in sensuous images. As the narrator of the story, the girl describes this world in precise and luminous prose. Everything is presented through her vision, the events, the other characters, the tiny details that she discovers while living in the artist's household. The distant Vermeer, his wife Catharina, his sharp-eyed mother-in-law, Maria Thins and his brood of children are literary portraits similar to the portraits painted by the artist. At the same time, she gives information about the components of the paintings, the way in which the colours are mixed using the apothecary materials and the manner in which the final composition is achieved. The tension increases gradually till the moment when Vermeer, truly impressed by her instinctive grasp of colour and artistic composition, makes her his assistant. From that moment on they used to spend more time together and one day she hears him demanding her to pose for one of his paintings. She is asked to wear Catharina's pearl earrings in order to the perfect sting of light that would change the whole vision upon the painting. While posing, Griet is thinking of that particular difference that will turn the image on the canvas on a true masterpiece, fighting at the same time with her own moral principles.

“‘Lick your lips, Griet.’

I licked my lips.

‘Leave your mouth open.’

I was surprised by this request that my mouth remained opened of its own. I blinked back tears. Virtuous women did not open their mouth in paintings.” (Chevalier, 1999: 209)

Everything is a secret until Catharina finds out and Griet is forced to leave. The story ends ten years later when, after long being married with Pieter, the local butcher's son, Griet is called back to the house upon the artist's death. There she learns that his will included a specific request that the pearl earring to be given to her. Not being able to wear them, she pawns the for twenty guilders and pays fifteen to her husband pretending that Catharina gave her the coins in order to settle a debt she had with their shop. She keeps five guilders to herself and never intends to spend them on anything.

The whole story is governed by the same core element which is the painting. Although there are mentioned other paintings¹, the main important one remains *The Girl with a Pearl Earring*. In a way the painting itself plays an important part in the story because it is not only the pretext of plot but also the source of inspiration for the literary author in her attempt to present the picture of the 17th century Delft. The novel, described by the journalist R. Z. Sheppard as an exquisitely controlled exercise that illustrates how

¹ The following paintings are mentioned in the novel: *View of Delft*, *Woman with a Pearl Necklace*, *The Milkmaid*, *The Girl with a Wineglass*, *A Lady Writing*, *The Concert*, *Woman with a Water Jug*, *Girl with a Pearl Earring*.

temptation is restrained for the sake of art, further inspired other artistic representations¹. (Sheppard, 2000: 6)

Having the same function, the core element for another artistic production, Tracy Chevalier's homonymous novel inspired the film adaptation, *Girl with a Pearl Earring*. The film was directed by Peter Webber and the screen adaptation was the work of art made by Olivia Hetreed. The film was launched in 2003, starring Scarlett Johansson and Colin Firth. The cinematographic adaptation is based on the story from the novel but it provides a more subjective narration by having the camera stay fixed on the main character for long moments. (Higson, 2011: 110) The film also shifts the focus from a young girl's evolving consciousness to the relationships concerning the social class and the economic power developed in the story. (Sager, 2008: 185) The film reveals a social, economic, religious and moral aspect of the 17th society more than the novel does. The artistic aspect is not so much emphasized than in the narrative version. There are only few Vermeer's paintings showed in the film than Griet describes in the novel but instead the camera lingers longer over the visual aspect and particulars of the artist's studio.

The representation of the feminine in all these three artistic fields, painting, literature and cinematography reveals the same features using specific instruments. The feminine image is the core element that inspired and linked the artistic domains for further developments and, at the same time, it functions as the source of transfictionality.

The Representation of the Feminine as Source of Transfictionality

Regarding transfictionality as a source for further artistic development, the feminine may become a core element that supports it. Each time the feminine model is represented in a manner specific to the particular art it belongs to, it takes further all the previous features of the model and adds new extensions to it. The whole process of artistic expansion started with Vermeer's painting which was the first core element for the literary extension that followed. Then the homonymous novel became the core element for the new kind of artistic representation of the feminine which was the cinematographic adaptation of the novel mentioned. Each time one artistic representation became the core element for another artistic representation. As it could be noticed in fig.2, the first core element is incorporated in the other two artistic representations but in a literary and cinematographic manner.

The whole operation of transfictionality consists of three aspects. First of all, it is the process of trans-coding the original core element which involves a shift of medium: from painting to literature and from literature to film. It is also a shift from real to the fictional, from a historical account, life in 17th century Delft, and a biography, Vermeer's real life, to a fictionalized narrative first literary and then cinematographic. (Hutcheon, 2012: 7)

A second aspect is given by the process of artistic creation. The act of expansion involves both (re)-interpretation and (re)-creation. The author of the novel was not only

¹ The street artist, Banksy has created the painting as a mural in Bristol. He replaced the pearl earring with an alarm box and recalled his artistic product *Girl with a Pierced Eardrum*. The painting also appears in the 2007 film, *St. Trinian's*, which presents the story of a group of schoolgirls who steal in order to raise funds to save their school.

inspired by the painting but she also needed to re-interpret it in order to develop, to create an entire story based on the same painting. The same thing happened in the case of the cinematographic adaptation of the novel. The director needed to re-interpret the novel in order to create a new artistic product based on the previous one. This time it is involved the painting too, so that the film contains the core element given by the novel and also the core element provided by the painting. In this situation, it is both a case of extension and a case of inclusion. The third aspect is sustained from the perspective of reception. The viewer and/or the audience may experience the expanded work of art through his/her memory of other works that resonate through repetition with variation. That is why it is entitled to specify that the entire process of transfictionality is a form of intertextuality too. (*Ibidem*: 7-8)

Each expansion from an artistic medium into another are in fact re-mediations, which is specifically translations in the form of inter-semiotic transpositions from one sign system (the painting) into another (the literary text) and further on, into another one (the film). (*Ibidem*: 8) In other words, the process started with an image then moved into a text and then into motion images/pictures. In a very specific sense, the process may be regarded as a translation, meaning a transmutation or trans-coding that is, as necessarily a recording into new artistic conventions, techniques, strategies and rules as well as signs.

The three artistic representations of the feminine are not derivative products but expanded works. They came second and third without being secondary or thirdly. The process of expansion was on three stages each one was extending the previous one. At the same time, the second expansion included the first one (the painting into the literary text – as a core element) and the third expansion included the previous two (the painting and the literary text in the film – as core elements). Thus, the phenomenon of expansion applied on three distinct artistic fields generates intermediations and inter-semiotic transpositions among arts.

Conclusion

Even though expansion is specific to the literary field and it is considered the simplest kind of trans-fictional relationship, it always involves the idea of expanding a previous fiction through a trans-fiction that prolongs it on the temporal or more broadly diegetic plane. (Saint-Gelais, 2011: 71) Applied on other artistic domains, other than literary ones, expansion exceeds its part and may become involved into further artistic development. It also can be used as a theoretic instrument for analysis useful for interpreting the connections among particular literary texts and among literary texts and other works of art.

Using expansion as the main operation necessary for trans-fictional development, the representation of the feminine became the main source for such a process. Each time the proto-world was extended the core element remained the feminine model. It did not remain untouched but it added new meanings, adapting itself to the new artistic medium, receiving new values. In the process of transfictionality, it is already known that stories are born of other stories, but even more, art is derived from and born of other art.

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Electronic Resources

Fig.3 Johannes Vermeer: *Girl with a Pearl Earring*

Source: www.artble.com

<https://www.google.ro/search?q=vermeer+the+girl+with+the+pearl+earring+images&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwi6rd7zvrPVAhWjAcAKHZ9> (consulted on 31st of July 2017)

PROVERBS AND CULTURAL IDENTITY

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Abstract: *Proverbs stand for relevant tools of communication in the contemporary society and their interpretation and usage usually provide valuable material for cross-cultural studies. Any culture can be partly known by means of proverbs. They highlight both culture diversity and patterns of values that a nation inherits from one generation to another. The present paper aims at interpreting proverbs as a set of mental windows through which infinite sources of wisdom flow continuously. Their role in shaping society and their contribution to the cultural heritage are also important points in the study to follow.*

Keywords: *communication, culture diversity, mental windows.*

The first writings of mankind were marked by the spontaneous penetration of proverbs into the mass of the vocabulary. Proverbs have a long existence, being according to Herodotus *wise teachings* or *the voice of gods and wise men*. As profound forms of thinking, having a millenary presence, proverbs have entered the folk language of fundamental works such as the Odyssey, the Iliad or the Bible. Chronicles, religious books and old translations abound in proverbs, considered perpetual communicating vessels, with a special stylistics. The present study aims at a contrastive approach of proverbs in Romanian and English, two cultures strongly influenced by the presence of proverbs. As echoes of socio-cultural experience, proverbs conserve ideally living practices in a true source of wisdom. Beyond their role of teaching, the proverbs in Romanian and English are solid rules of conduct, legal and religious norms, marking the unwritten code of these societies.

Defining proverbs

There have been some debates in terms of the word definition, since it is difficult to provide a universal explanation of proverbs due to its syntactic, semantic and pragmatic aspects. According to Mieder, a proverb is *a short generally known sentence of the folk which contains wisdom, truth morals and traditional views in a metaphorical, fixed and memorisable form and which is handed down from generation to generation* (2004:3). *Dexonline.ro* provides the following definition: *A short phrase, sometimes rhymed, through which the people express metaphorically and suggestively the result of a long life experience, points to a conclusion and some advice with an emphasizing moral nuance*. In addition to different dictionary based definitions, proverbs are said to include three important elements: shortness, conciseness and salt. They are short sentences which provide a sense and a moral lesson.

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However, Mieder and Lewandowska state that *proverbs can stand for themselves and can be regarded as independent micro texts* (2008:41). They make their way relying on their own merits, because they have become active part of our lives and remain unchanged, even if collective memory seems to have forgotten their meaning. Most of the definitions highlight the idea that the content of proverbs is generally metaphorical and perfectly adaptable to different human experiences throughout the history. With a strong moralizing force, proverbs offer a constant and sometimes contradictory diversity of the world we live in: *Corb la corb nu-și scoate ochii*, *Cine sapă groapa altuia, cade singur în ea*, *Cine pe altul cinstește pe sine se omeneste* etc.

The works of the great Romanian and English writers and poets: Anton Pan, Ion Creangă, Costache Negruzzi, Mihai Eminescu, Coleridge, Shakespeare abound in proverbs that capture the world in its totality, both in the context of consciousness and morality. Shakespeare's plays *Measure for measure*, *All is well that ends well* are scattered with witty proverbs meant to give a new artistic dimension to his writing. Beyond the metaphorical, abstract meaning, there is a concrete meaning, with unexpected effects that awaken emotions among readers: *Linge miera de pe degete, dar să nu le rozi*. Despite writers' zeal for proverbs, there were times in the English culture when folk wisdom was not ranked as deserved, due to the emphasis on rational thinking and empirical evidence. The Elizabethan period was marked by representation of proverbs as ornamental elements on different objects. Avoidance of the word *proverb* occurred during John Locke's publication of *Essay concerning human understanding*. Proverbs were eliminated from language and replaced by new values specific to those times. However, they remained basic elements in the politicians' speeches, advertisements or films.

In Romanian, proverbs highlight both a positive and a negative side, creating a subtle play on words by using irony or satire. The Romanian proverbs are emotional, stir up the critical spirit and provide a special expressiveness through the contextual valences they create. Both Romanian and English cultures represent an inexhaustible source of multiple meanings rendered by proverbs. The whole range of tropes: comparison, repetition, personification, epithet, metaphor are found in the arsenal of artistic expression: *Vremea râde, vremea plânge*, *Gardul are ochi și zidul urechi*, *Ban la ban trage*, *Din omul bun, bun lucru iese*, *A fool and his money are soon parted* etc.

These figures of speech give plasticity to the spoken language. The nuances of words or the syntactic inversion highlight the multitude of expressive potentials of the language.

Range of topics in proverbs

As a diversified cultural material, a clear classification of proverbs is difficult to accomplish, due to the multitude of themes they encompass. I.A. Zanne proposed a system of eight categories which proved insufficient to comprise all classes. The constitutive elements of a proverb may be dispersed and attached to several common themes. Therefore, Negreanu 1983:39 recalls the need of a conceptual field in order to cover major areas of concepts that proverbs encompass. Major themes such as *truth, honesty, courage, emotion*,

education, friendship, imagination or intelligence underlie a classification as relevant as possible for the study of the language.

For the present study I propose the analysis of two themes commonly found in the Romanian and English proverbs: *education and truth*. Both Romanian and English cultures have grounded their perception of life and world on complex concepts such as *truth, honour, education*, etc. Each of the proverbs about *education* and *truth* are springs of wisdom, each of which contains a key word that man applies to everyday life.

Here are eloquent examples of such proverbs: *Învățătura este o comoară care-și urmează posesorul oriunde, Cu învățătura omul nu moare de foame, Omului cu învățătură îi curge miere din gură, Învăță plângând și vei câștiga râzând, Unde școala se ivește, pământul se îmbogățește, Omul cât trăiește învață și tot moare neînvățat, Ce înveți la tinerețe știi și la bătrânețe* etc.

A profound analysis of these proverbs reveals not only their didactic spirit, but also their continuity and universality. The comparison with *o comoară*, the presence of the rhyme, the antinomic structures *plângând – râzând, tinerețe – bătrânețe* highlight an expressive language, and the richness of learning as a tool for human development, and evolution.

The concrete language *Învățătura este cea mai bună avuție* or metaphorical, abstract language *Cine nu știe potecile, nu știe nici drumul mare* equally emphasizes the importance and role of education in life. Enlightenment opens the mind, protects from dangers and reveals to man the sinuous ways of life. Those lacking education fall prey to failure and are incapable of finding practical solutions to existential problems. The following proverb bears witness to the above-mentioned idea: *Învățătura mintea îmbogățește, iar neștiința o sărăcește*.

Learning and wisdom with their multiple facets polarize dozens of proverbs that underline the strength and transformational ability of our peers, according to *Ochii înțeleptului văd mai departe*. Proverbs about learning sometimes reveal a negative aspect in a satirical structure such as *Știe carte până la genunchii broaștei*. This proverb found in Creangă's *Memories of Childhood* reflects the lack of knowledge or its scarcity.

The theme of *truth* is equally rich in the paremiological units, representing a permanently valid, universal and fundamental concept for any culture of the world. *Truth* in contrast to *lying* has always been a living concept from the ancient world to the present days. The customs of the community have always taken into account the principles of life based on truth and honesty, all human facts being analyzed according to these principles. Proverbs based on the concept of *truth* have become indispensable moral guidelines for family, school, and society. Such proverbs as: *Minciuna are picioare scurte, Nu toate adevărurile se pot spune, Adevărul este realitatea simțurilor, Esența pură a adevărului nu moare niciodată, Adevărul e recomandat pentru că servește vieții, Adevărul este începutul mării virtuți, A constata un adevăr nu înseamnă să urăști pe cineva* reveal an inner world of human reactions to major life topics. *Truth* is a vital bridge between body and spirit. By acting on the *truth*, man can create a strong connection not only with himself but also with the universe he is part of. *Truth* itself has a strong symbolic charge and is a key element to our social behaviour.

The lack of *truth* creates confusion and disbelief, and the one who turns *the lie* into an instrument of misinformation and manipulation will lose the meaning for which he was created. Irrespective of the theme a proverb addresses, the Romanian language is a huge source of wisdom, good advice and moral conduct, and validity of proverbs has remained unchanged until today. If other cultures such as the English, Irish, or Muslims have rediscovered new ancient proverbs, and adapted them to modern times, the Romanian people retained the simplicity of proverbial words, their emotional charge remaining the same from one generation to another.

Romanian proverbs are understandable both at the level of the structure and in terms of stylistics of the separate elements, compared to the English culture that provides a wide range of complex paremiological structures, whose general meaning is difficult to decipher. Most English proverbs involve a metaphorical sense. Metaphorical proverbs say more than the sum of the words they contain and are generally misunderstood and misinterpreted by non-native speakers: *A false tongue will hardly speak the truth, Favour will as surely perish as life, Pride feels no pain, A rolling stone gathers no moss* etc. Their interpretation triggers some knowledge deeply rooted into the culture they belong to. Figurative proverbs contain vivid and complicated images which can be applied to a wider range of situations demanding various degrees or stages of comprehension (Rapp and Schmierer 2010: 422).

Most of the themes applied to the Romanian culture can be found in the English culture, although equivalence is sometimes difficult to establish. The English proverb *Art is long, life is short*, whose Romanian equivalent is *Omul învață cât trăiește și tot moare neînvățat*, seems to be concise and uses much fewer words than in the Romanian culture. *Art* is associated with learning and gets a metaphorical meaning, while *life* stands for the time span during which a man acquires knowledge and develops himself.

A belly full of gluttony will never study willingly (Rom. equivalent *Burta plină nu învață bine*) introduces a rhyme and an antonymic structure *gluttony-willingly* in order to provide language with a specific style. The well-known proverb *Better unborn than untaught* (Rom. equivalent *Ai carte ai parte, n-ai carte n-ai parte*), is better emphasized in English. The adjective *unborn* receives a stronger negative connotation than in Romanian and reveals the major role of learning in life evolution.

The special word order or the use of repetition creates an expressive language, with a strong emphasis on the key words. Such is the case of *He that nothing questions nothing learns* (Rom. equivalent *Întrebarea moarte n-are*), *From hearing comes wisdom from speaking repentance* (Rom. equivalent *Cine nu ascultă nu învață*). The presence of the biblical terms *wisdom*, *repentance* generates a deep meaning to learning. Those lacking education will finally stand the consequences of their actions, translated into repentance.

Truth stands for another life principle whose role in everyday actions is unquestionable and compulsory. Similar to Romanian culture which abounds in truth-based sayings, the English arsenal of proverbs about truth are full of morality and insights into human psychology. Such proverbs as *All truths are not to be told* (Rom. *Nu toate adevărurile se pot spune*), *If you tell the truth, you don't have to remember anything* (Rom. *Dacă spui adevărul nu trebuie să-ți amintești nimic*), *Truth will come to light* (Rom.

Adevărul iese întotdeauna la iveală), etc. shape a true psychology of the human being who generally build its life on strong principles of moral conduct.

There seems to be no major difference between Romanian and English proverbs in terms of connotations and nuances included. They all render the same ideas and triggers similar consequences. *Truth* is universally accepted as a dominant value of any culture and even if there is no absolute truth in the history of any society, at least it should become a starting point into our development.

Morality of proverbs

Most proverbs praise balance and mirror life in all its complexity. Not only do they illustrate history, customs, geography of different communities, but they also bring to light high levels of intelligence, ways of judgment, beliefs and profound senses of morality. Along with their moral usage, proverbs also have a social function, since they are regarded as “socially accepted formulations of convictions, values, and norms particular to a specific culture and era” (Burger, 2010: 107). Irrespective of their theme or purpose, words making up proverbs express insights into human psychology, peculiarities of a specific society and promote a better understanding of language.

Despite their brevity and preciseness, old sayings provide long-lasting life experiences and continue to shape and refine generation after generation. Any proverb has a lesson to teach and abound in folk wisdom, literature, poetry and all other levels of society. Regarded as the core of education, proverbs in their multitude of meanings prevail over family principles, school values or church canons.

On the other hand, they help to enhance the effectiveness of acquiring vocabulary and to improve language area expertise. Expressiveness of language arises from such proverbs as *Look before you leap* (Rom. Nu zice hop până n-ai sărit /Întâi gândește, apoi pornește), *Proseprity makes friends, adversity tries them* (Rom. Când îmi merge bine toți sunt cu mine, când îmi merge rău rămân numai eu), *Hope for the best, expect the worst* (Rom. Speră ce-i mai bine, dar așteaptă-te la ce e mai rău).

They concentrate profound truths about daily life and reflect some unique originality of the culture they belong to. The vigour, conciseness and deep morality of proverbs are key elements deeply rooted into the history of cultures. They have been implemented into the collective consciousness and remained intact throughout historical areas. Simplicity and beauty of proverbs expressing courage, strength, wisdom, mockery or wittiness are essential features of proverbs, these living mechanisms of nations that transcend time and space.

Conclusions

Proverbs and old sayings are inherent to any culture and stand for strong tools of communication. They do not only facilitate communication, but also helps to overcome language barriers. Besides illustrating ideas, they also reinforce arguments and deliver messages of advice, comfort, persuasion, consolation, inspiration etc. Their importance and prevailing role in any society are rendered by their large coverage, intensive use and

richness of nuances they embed. All strata of society have always justified their existence based on the legacy of proverbs whose universality and uniqueness provide future generations with value and substantiality.

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FASHION, DRESS CODE, UNIFORM

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Abstract: *A significant factor, characteristic for the modern society that would need to be debated and analyzed is represented by the role of clothing in the process of defining individual personal identity within people's social integration. The present essay is a result of my observation of clothing adopted by young generations in various social and professional contexts, action that highlighted the existence of various real mutations and confusions among young consumers considering the perception and adoption of daily fashion, dress code elements and uniforms. Opinion is that this fact may result in rather unpleasant situations and failures in their private life, as well as in the social or professional endeavors. Rather improper use of elements that pertain to fashion phenomenon in situations related more to professional and institutional area (job interviews, academic code of conduct, private life etc), situations that generally impose the adoption of adequate and specific elements of dress code may lead to undesired sideslips and change of meanings in the process of communicating and perceiving the social and cultural status, as well as lifestyle and pursuits of the individuals involved in the actual interaction. In this context, human interaction required for social integration may be affected or interrupted by transmitting symbolic elements that are not aligned to social expectations of the individuals, ultimately this easily being able to lead to a failure at personal level.*

Keywords: *Fashion, Dress code, Uniform*

This essay has derived from a paradoxical circumstance, something which was fortunate and unfortunate alike and that refers to my personal development living and experiencing two paradigmatic and entirely different systems: the communist system, with its social rules and dress code imposed by an inflexible and closed society; and the second one, the contemporary democracy which is defined by an extremely different clothing style and trends. When I say “fortunate”, I refer to the unique opportunity that was given to me to be able to scrutinise the structural differences, the resemblances and the impact of the existing dress code during both the years of dictatorship and the democratic society, and when I say unfortunate I mean that I was obliged to live a part of my life in a society dominated by dictatorship and lack of freedom of speech.

I had my share of studying and evolving personally up until 1989, being much impacted by society and perceiving from the inside the dressing rules and all other rules imposed by the communist state. During high school years I was obliged, much like all other students of that time, to attend courses while wearing a uniform and a sleeve tag, a distinctive symbol for the high school I was attending (“Iulia Haşdeu” high school in Bucharest, in my case). A unique number was printed on the sleeve tag and all primary and secondary school children could be identified unmistakably by their tag numbers that were written next to their names in the school records.

Romania's communist regime was defined as a left-wing system extremely and unnaturally fostering and promoting egalitarian ideas. Referring to the effects of

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egalitarianism on clothing, Norberto Bobbio considers that regimes imposing undifferentiated clothing on citizens actually promote inequality because there is no option for the different or the haves to stand out by choosing different styles. (Bobbio, 1999: 121)

Consequently, the communist regime and the egalitarian values imposed forcefully by the regime would generate the uniformisation and the stereotypization of the clothing that was used and that could be identified back in those times.

For the time being, nearly 30 years after the date when Romania undertook the path of democracy, I had the opportunity to observe how students dress while supervising exams and working on other projects with the Bucharest University and I noticed two prevailing trends of the current society. The standardisation of clothing sets the first trend under the pressure of a day's fashion, whereas the second trend is outlined by the style anarchy which is brought about by not following any dress code, in circumstances where the code should - at least in theory - be imposed by the authority inherent in a higher education institution, whatever the institution may be.

Therefore, I do believe that young people's garments, especially the ones that follow contemporary trends, have now gone past the time when society may be democratised by fashion, a moment that Gilles Lipovetsky describes in his *The Empire of Fashion - Dressing Modern Democracy*, and that we are witnessing today a time when society has become more atomised and more anarchic through the agency of clothing.

More specifically, dozens of years after the collapse of communism, while people have had unrestricted access to culture and information and have been able to travel without restrictions in a boundless world, they have had direct access to fashion and to distribution networks expanded globally, we may still note a return to the uniform clothing, which this time is formed of jeans and T-shirt/hoodies, a style to which we can actually refer as "the new uniform".

Referring to the second trend (the one referring to clothing which becomes anarchised by not complying with a dress code), I could see young women who had accessorized their clothes during courses or exams (which are times when clothing is supposed to be defined by a certain dress code imposed by the place and purpose of those activities) using leather harnesses with stud detailing (that have sexual connotations just like the BDSM outfits), mini skirts and leather suspender belts or see-through clothing items which - as far as I am concerned - are perhaps interesting, daring and fit to other social circumstances.

For that matter, in a chapter titled "*Dress for success or dress for sex*" in Fred Davis's *Fashion, Culture and Identity*, the author distinguishes clearly between clothes somebody may wear in their professional environment and the private or intimate dress code; these two sorts of dress code send opposing messages: one suggests professionalism, authority and work, while the other one focuses on seduction, frivolousness and sexuality. (Davis 1992: 46-54)

Actually, a situation similar to the one I have noticed is described by Ted Polhemus who wrote in his *Fashion & Anti-Fashion* about the confusion that female students of an art school in downtown London created back in the 70s when they wanted to act against the fashion, so they adopted a provocative style, just like the one of sex workers walking the

streets of Soho. Consequently, not complying with socially-established dress codes brings about confusion in society. (Polhemus 2011:48-49)

The logical question that follows in this context is “Can we use any sort of attire in an academic environment or in other social or professional interaction contexts that are implicitly defined by a certain dress code?”

Considering all of the matters described above, it is interesting to understand what the underlying motivations of these transformations are, what causes the new standing of the young especially in the academic environment and in their relationship with other institutions.

On one hand, these new trends also derive from the effects of the current fashions that young people see in the mass media, through social networks, music channels and entertainment programmes, and then they adopt these trends and bring them along in their academic or institutional environment.

The second motivation that complements the previous one is also the fact that there is currently no formal basic set of dress code rules which an academic institution dominated by tradition and rigour, whose role is to educate people, should perhaps try to establish more strictly.

An explanation for the lack of a firm reaction of higher education institutions in regulating the dress code that young people should use while on the premises of educational institutions could be offered by the new standing that institutions have in a capitalist society, just like sociologist Lazăr Vlăsceanu explained. According to Vlăsceanu, students are engaged in a new sort of relationship with the institution and that, given the new requirements of the capitalist market, the institution had to reposition the students and turn them into customers. Vlăsceanu went on and stated that:

A new vocabulary was actually invented, based on which to position the university on the academic market: students are customers, the institution is accountable to the government, but especially to its customers, to corporations, to donors and sponsors; the university is supposed to look for a market niche and promote its brand. The department is a “cost centre”, the professor is an entrepreneur and the institution is a business corporation. (Vlăsceanu 2007: 250-251, my translation)

A third motivation that could be considered for the current situation which is described and noticeable as a phenomenon, more specifically the anarchised dress code of students/young people in general, could be explained in the form of a particular context which is only to be seen in Romania, since it is influenced by the social, cultural and economic context, but also by how fashion as a phenomenon is generally understood and perceived.

For an exact perception of how important the relationship between dress code and institution is, we need to understand, from a theoretical point of view, what the dress code is, what the fundamental distinction between dress code and fashion is, and for that matter I would like to bring up what Ornella Kyra Pistilli stated on the topic:

Taking up a dress code is about respecting the semantic connotation of an environment, its peculiarities, its specific traits, its internal structure. In those institutions having a prescriptive and mandatory dress code, students connect to the

corps of the institution. [...] The visual impact is a very powerful one. [...] The dress code coagulates an ideological cohesion. [...] The dress code establishes and imposes clothing and behaviour. (Pistilli 2005: 38-39, my translation)

Under these circumstances, using a dress code that belongs to another institution, to another subculture will exclude young people from the academic environment and will position them closer to fashion, to sexuality, to entertainment, music, minorities of any sorts, etc. Under these circumstances, paradoxically enough, neither the institution, nor the student will enjoy visibility and social recognition and, why not, a personal identity or brand.

I have been exposed incidentally to the effects generated by an incorrect dress code in other contexts, more specifically while working with various advertising agencies, PR firms or international media trusts to broker or organise internship sessions for students within these institutions. During these sessions, management representatives actually communicated to me that they had requested from students, under various circumstances, to change or readjust their garments or personal image. Some of these situations are presented here as an example illustrating how significant the main theme is for the real working environment.

The advertisers told me that young ladies were using a too vivid, too aggressive, even theatrical makeup, so they had to recommend those ladies to give up on that sort of appearance. People from the media trust told me that the female trainees were wearing inadequate garments; sometimes they were too revealing or even transparent. And even in this case, corporate decision-makers came out to female trainees in a straightforward manner and suggested to change their clothes and use something that would better fit the work environment. Not lastly, there were cases when - in the case of the PR agency - I heard complaints about both not wearing outfits compliant with the office dress code and using too much perfume or make-up. So trainees were approached directly and told openly to correct their appearance.

In all of these cases, we can note deviations and failures to comply with the semiotically appropriate dress code that trainees were supposed to adopt during these internships that exposed them to a real-life work environment. At the end of the day, these institutions could actually become the employers of choice for these trainees after graduation.

If the dress code is defined and if it defines the institutions that generated it for marketing, but also for ideological purposes, then its existence outside this construction may not be considered.

In case of fashion, its bond to freedom of expression and sexuality is similar. Fashion is simply unable to exist unless it involves freedom of expression or sexual innuendos. Along this line, Ruth Rubinstein wrote that:

in his «shifting erogenous zones» theory of fashion (1930), Flugel observed that the purpose of fashion is to create sexual interest and that the phenomenon of fashion requires that a designer shift focus from one part of the female anatomy to another. (Rubinstein 2001: 14)

Consequently, mistakingly using fashion at those times when actually a dress code should be understood and adopted may bring about social non-inclusion or failure for the

adopters. I consider that mistaking dress code for fashion may be explained by the various mutations that have been obvious and existed throughout the fashion phenomenon along the decades and that have turned the fashion *per se* into an amorphous and stereotyped universe.

It is along that track that I actually pointed out in 2013 in my *Semiotics of fashion. Gender Mutations in Contemporary Fashion* (original title *Semiotica modei. Mutații de gen în moda contemporană*) that:

[...] we are the contemporaries and witnesses of a sort of fashion whose authentic value goes through a de-structuring phase. We should also note that there are some fashion trends out there that have stopped making any clear-cut distinction between genders, while generating the current neutral and androgynous styling. What we are witnessing *inter alia* is a diluted distinction amongst generations, since youngsters and seniors wear identical or similar garments nowadays, while garbs defining a certain social standing or belonging with a certain social class are dimming out. (Podaru 2013: 72, my translation)

Obviously, a society that lived for decades under the pressure of an aggressive dictatorship could become sensitive about uniforms as something which is inherent in an ideology and something which levels people out, the way the communists used it as a coercive tool; and Pistilli supports similar assumption when she says that:

Uniform, whoever wears it, the military, the school-goers, the civilians (just like those tunics that the Chinese used to wear in Mao's times) will always tell the story of an institution and will also be the reflection of a structured and hierarchical society. (Pistilli 2005: 39, my translation)

Young people born in the post-communist era experienced nothing of the communist-type clothing uniformisation, but only encountered the liberties that fashion has pushed into the foreground and the spectacle that fashion is able to create, so it is really impossible for them to perceive the role, meaning and subtle differences that separate dress codes from an ideologically-imposed uniform. Maybe also due to the fact that institutions never wanted to call to mind that uniform may actually be something positive that could really point to traditions and elites (considering positive examples of the prestigious universities such as Oxford and Harvard), young people are reluctant or even feel repulsion to such a clothing trend, since they may consider it a form of constraint and a clampdown on the personal liberty.

This sort of permissiveness and the lack of involvement in educating the good taste of young people in matters of clothing and dress codes puts them - once they graduate - in an impossibility to integrate and to comply with the dressing and behavioural rules that are imposed primarily by international corporations. For example, in the banking system, the financial institutions that operate internationally allow employees to only use casual clothing (jeans, casual trousers, polo T-shirts) on Fridays or on other days when the context allows it. Usually, all employees are supposed to comply with the dress code that such an institution imposes.

In circumstances where school and institutions playing an institutional role have lost some of their force and the role that they used to play in the past, the taste of young people is educated with and through the agency of the values coming from the pop culture, while the educating role of the elite culture wanes off.

For that matter, Debora Viviani stated that in the contemporary society which is dominated by capitalism and by permanent changes, an individual's social underlying pillars collapse, leaving the individual to survive in a vulnerable and unsafe position. (Viviani 2010:59)

Moreover, the life of individuals is marked every step of the way by moments/traditions that impose their compliance with a proper garb, a dress code laden with symbolism, for example, private events, christening of babies, marriage, funerals are all as many rituals marked by the rigorous usage of a specific dress code. It is still in this way that we should construe other moments such as somebody's participation in a job interview, opera performance, internship interview, that are all described by the adoption of a specific dress code which involves style, elegance, professionalism and reliability, and not at all a focus on sexuality or on using somebody's own body as an item of consumerism, as Jean Baudrillard described it. (Baudrillard 2008: 171)

As far as I am concerned, reality as we see it today and reality as described by this essay goes counter Goffman's "front stage behaviour" perspective.

Should young people/students perform for the others, this self-introduction to everybody by means of a dress code which is expected to support social integration should also be meeting the expectations of viewers (teaching staff, employers, co-workers, etc.), whereas clothing and the symbols of the accessories should comply with the minimal norms of a proper dress code.

In spite of all that, as far as I am concern, what we are looking at right now is a new mutation, more specifically a performance for one's self only, a circumstance that the universe of contemporary fashion brings into the foreground, since it is contemporary fashion indeed the one that – after becoming the central element of the contemporary society – has managed to invalidate the value and symbols of the institutional dress code. In this particular case, the one of the performance for the self, the clothing of the young people / students is individualised and sexualised without meaning to catch somebody else's eye, but just to satisfy one's personal hedonistic perspective. Under such circumstance, the clothing of the young slides from the area of the institutional dress code to the fashion area, which brings about a number of confusions in what concerns both the symbolism of the outer appearance and these people's social standing.

At end of the day, just as I stated in the past, nowadays we are looking at a new mutation triggered by the universe of fashion and by the chaotic consumption of fashion, and we are witnessing an exposure of fashion which is being dominated by "[...] a new and uniformed type of garment, the new costume era." (Marinescu, Podaru 2015: 276, my translation)

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TALKING ABOUT THE FEMININE IN RENAISSANCE TIMES

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Abstract: *Our article focused on several images of women such as they appear in texts ranging from pre-Renaissance to Renaissance, showing how woman changes from a symbol or an abstract image, devoid of corporeality of own desires, to an individual feeling and acting just as well as a man, even though the general opinion on women is far from being a favourable one in texts written by male authors.*

Keywords: *women, Renaissance, image.*

Talking about women, “the second sex”, from a historical point of view on their evolution (or rather lack of it, most of the times), Simone de Beauvoir reminds us that in the Middle Ages men’s opinion of women was rather unfavourable, a fact reflected by the literature of the time. Court poets exalted love, but “the writings of bourgeois inspiration attacked women with malignancy: fables, comedies, and lays charged them with laziness, coquetry, and lewdness.” (Beauvoir, 1956:126).

Ottaviano Fregoso, one of the characters in Baldesare Castiglione’s *Book of Courtier* (1528), advocates a similar attitude towards women, “imperfect creatures and of little or no worth in comparison with men, and [...] not capable of performing any worthy act” (163), completed by lord Gaspar’s words: “when a woman is born, it is a defect or mistake of nature¹ [...] Thus woman may be said to be a creature produced by chance and accident” (Castiglione, 1903:182), who laughs at the preposterous idea of women as equals to men, as Magnifico Giuliano, another character, describes them (“Since you have given women letters and continence and magnanimity and temperance, I only marvel that you would not also have them govern cities, make laws, and lead armies, and let the men stay at home to cook or spin.” (Castiglione, 1903:181).

Elissa B. Weaver points to the fact that Giuliano de Medici, Castiglione’s spokesperson, believes that beauty and chastity are especially important for women, and the dress and speech of all should reflect dignity and grace, and the elegant style and decorum recommended in all social encounters required that gentlemen and ladies keep to their own social class. (2007:192)

According to Joan Kelly (2004:167-168), Castiglione’s *Courtier*, and the corpus of Renaissance works it heads, took up the themes of love and courtesy for this courtly society, adapting them to contemporary social and cultural needs. Castiglione introduced into the aristocratic conception of sex roles some of the patriarchal notions of women’s confinement to the family that bourgeois humanists had been restoring.

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¹ We will see a similar view in Rabelais’s third book of Gargantua and Pantagruel, when the physician Rondibilis, speaking of women, says, among other things, that Nature “did in a manner mistake the road which she had traced formerly, and stray exceedingly from that excellence of providential judgement by the which she had created and formed all other things, when she built, framed, and made up the woman.” (Rabelais, 2008:143).

Earlier on, Dante Alighieri's *Divine Comedy* (1320), written from the point of view of a man in love with a married woman¹, had shown us "*la donna angelicata*" next to God, a woman powerful enough to have him accompanied all the way to Paradise, through all the realms beyond death. In Dante's work, heralding the new period of Renaissance, a woman's love can lift to heaven the man she loves. According to Peter Bondanella (2003:21), Dante raised the poetry of praise, the most traditional role of medieval love poetry, to the highest possible level, surpassing the traditional claims of courtly poetry that a woman's love (sexual or chaste) refined a man. Dante affirmed that a woman's love could lead a man or a poet to God, and this bordered on blasphemy.

For Lino Pertile, Beatrice in the *Divine Comedy* is no longer a symbol, she has grown through Dante's experiences to the point that she becomes his active conscience, being able to trace his itinerary from the times of the Vita Nuova to the present and shed light on the dark hole he emerges from at the beginning of the poet. Dante's life will be renewed after his meeting with Beatrice in Heaven. (Brand & Pertile, 2008:56).

Another female character in Dante's journey, Francesca da Rimini, unhappy in life for having been tricked into marrying a lame, older man, spends the eternity of afterlife together with her loved one, Paolo Malatesta, her brother-in-law². In the second circle of the Inferno, sinful and damned, but together. That's Dante's way of saying that love overcomes everything else.

We don't really know how Beatrice Portinari looks like, except for her eyes like the stars and heavenly voice. This changes with Petrarch's verses in *Il Cazoniere* (first published in 1336), where the woman he loves, Laura de Noves, while still an ideal, starts acquiring various physical features. Critics have resembled her with Botticelli's *Primavera*: she has golden hair, loose on a neck whiter than milk, rosy cheeks, walks barefeet on the grass and starts behaving like a real woman, instead of only a symbol or an ideal. Like many other Renaissance poets later on, Petrarch introduces the idea that his words would make his loved one immortal.³

Giovanni Boccaccio dedicates his *Decameron* (1349-1353) to ladies, as many women of the elite, having achieved a basic education, had begun to develop a taste for reading vernacular books, stories, poems and romances (see King, 12991:173). Therefore, it is only appropriate that a woman, Pampineea, should be the leader of the company of young people (seven ladies and three gentlemen) who leave the city of Florence affected by plague in order to find shelter and a better way of spending their time telling the one hundred stories which compose his work.

¹ Dante supposedly met Beatrice Portinari when they were both eight, and saw her nine years later. His unrequited love for Beatrice inspired him to write poetry, *La Vita Nuova*, where he tells the story of their encounter and of his love for her, and the *Divine Comedy*.

² Francesca fell in love with Paolo while they were reading about the love affair between Queen Guievere, king Arthur's wife, and Lancelot, one of his knights. Gianciotto Malatesta, her husband, discovered the two lovers and killed them.

³ "My passion, for which you care so little,/and your praises that pervade my verses,/may yet perhaps set thousands on fire:/ since, my sweet flame, in my thoughts, I see,/long after us, this tongue, grown cold, yet your/two lovely closed eyes, there, glowing still." (Petrarch, 2001:301)

By taking an active role and suggesting this trip¹, Pampineea “confronts misogynist discourses and practices prevalent in the Middle Ages, since she announces her subversive trip in a place (a church²) and time governed by the authority of the Father”, writes Valerio Ferme (Ferme, 2015:7).

In his foreword, Boccaccio explains that love’s torments are more painful for women who,

constrained by the wishes, the pleasures, the commandments of fathers, mothers, brothers and husbands, abide most time enmewed in the narrow compass of their chambers and sitting in a manner idle, willing and willing not in one breath, revolve in themselves various thoughts which it is not possible should still be merry [...] more by token that they are far less strong than men to endure. (Boccaccio, 2007:6).

Pampineea, the leader, the queen of the first day and narrator of the tenth story of her day, criticises women who seem to have lost their common sense and values, replacing virtue by display:

For that virtue, which was erst in the minds of the women of times past, those of our day have diverted to the adornment of the body, and she on whose back are to be seen the most motley garments and the most gaudily laced and garded and garnished with the greatest plenty of fringes and purflings and broidery deemeth herself worthy to be held of far more account than her fellows and to be honoured above them. [...] these women that are so laced and purpled and painted and parti-coloured abide either mute and senseless, like marble statues, or, an they be questioned, answer after such a fashion that it were far better to have kept silence. (Boccaccio, 2007:100).

In the ninth story of the second day, Ambrogiuolo of Piacenza gives voice to the general opinion on women, that

man [is] the noblest animal created of God among mortals, and after him, woman; but man, as is commonly believed and is seen by works, is the more perfect and having more perfection, must without fail have more of firmness and constancy, for that women universally are more changeable. (Boccaccio, 2007:248).

The lady in question, Bernabo’s wife, Madam Ginevra, who becomes the object of a bet between her husband and Ambrogiuolo, shows enough strength and cleverness to manage on her own after being (unjustly) sentenced to death by her husband and spared by a merciful servant who was supposed to kill her.

Setting the stage for the seventh day, when he was going to be the king, Dioneo choses as subject for his day’s stories the tricks played by wives on their husbands. Women usually play a prank on men to avenge themselves. They make a fool of their husbands, and don’t hesitate to play around even in their presence. This is a big change from the previous, medieval conception that women, if unhappily married, must endure their fate and should be

¹ “What do we here? What look we for? What dream we? Why are we more sluggish and slower to provide for our safety than all the rest of the townfolk? Deem we ourselves of less price than others [...]?” wonders Pampineea, aiming to convince the other ladies to join her. (Boccaccio, 2007:26)

² The church in question is Santa Maria Novella, in Florence, and the rules of the time stated that women were supposed to be quiet in churches.

justly killed if they tried to find happiness with another partner (as was Francesca da Rimini's case, for instance).

Dioneo justifies and defends his choice, almost introducing the idea that men and women are equal: "the times are such that, provided men and women are careful to eschew unseemly actions, all liberty of discourse is permitted". (Boccaccio, 2007:692). This liberty of discourse corresponds to women's liberty of following their own desires and acting upon their own wishes.

However, in contrast with Dioneo, Emilia, the queen of the ninth day, advocates women's submissive role, considering that

the general multitude of women are, by nature, by custom and by law subjected unto men and that it behoveth them order and govern themselves according to the discretion of these latter; wherefore each woman [...] should be humble, patient and obedient, besides being virtuous. (Boccaccio, 2007:992)¹

Wicked women are criticised and rightly punished. So it happens in Pampineea's story (the seventh story of the eighth day) about fair Elena, who made fun of (together with her lover) and was very cruel with the young man in love with her, the scholar Rinieri, but is stupid enough to ask for his help when her lover abandons her. It is the perfect occasion for the scorned young man to avenge himself, which serves the heartless Elena right. Boccaccio provides his readers a whole range of female characters, as opposed to the generally unfavourable image present in other authors' works and in the society of the time.

In his *Third Book (Tiers Livre)* of *Gargantua and Pantagruel*, published in 1546, François Rabelais's character, Panurge, wonders if he should marry or not. He starts by discussing his dilemma with his friend, Pantagruel, then asks different characters, opens books, resorts to interpreting dreams or seeing a sybil, only to decide, in the end to seek an answer from the oracle of the Holy Bottle.

His dialogue with Pantagruel anticipates replies in Molière's theater. Panurge is afraid he will be cuckolded (albeit he does not mind making a cuckold of other husbands), although he is aware and keeps saying that it is not good to be alone, to have an empty life and house, lacking offsprings.

When Pantagruel asks him to open the Eneid to see what meaning they could decipher on the opened page, and talking about gods and their feats, Rabelais criticizes women who, instead of confining themselves to their domestic sphere, interfere in men's affairs (or gods', in this instance): "they had often seen battles lost by the cumbersome lets and disturbing encumbrances of women confusedly huddled in amongst armies" and Panurge declares that he wants a completely different type of woman: "My wife will be honest, virtuous, chaste, loyal, and faithful; not armed, surly, wayward, cross, giddy, humorous, heady, hairbrained, or extracted out of the brains, as was the goddess Pallas". (Rabelais, 2008:45)

¹ For Emilia, unsubmitive wives are justly punished, i.e. beaten, to learn their place: "women are naturally unstable and prone to frailty, wherefore, to correct the iniquity of those who allow themselves too far to overpass the limits appointed them, there needed the stick which punisheth them". (Boccaccio, 2008, 992)

This reflects Leon Battista Alberti's position in his *Book of the Family* (1432-1434), who wrote that it was the husband's duty to restrict the activities of his wife to the house and domestic sphere. (Caferro, 2011:64)

There are no honest women, he states, as marriage quickly changes their nature and they can become aggressive¹ and turn sour, and he might marry a woman ready to abandon him in his hour of need, in case of illness, and she would not only not take care of him, but she would also make fun of him and steal from him:

But if [...] being ill at ease, and possibly through that distemper made unable to discharge the matrimonial duty that is incumbent to an active husband, my wife, impatient of that drooping sickness and faint-fits of a pining languishment, should abandon and prostitute herself to the embraces of another man, and not only then not help and assist me in my extremity and need, but withal flout at and make sport of that my grievous distress and calamity; or peradventure, which is worse, embezzle my goods and steal from me, as I have seen it oftentimes befall unto the lot of many other men, it would be enough to undo me utterly. (Rabelais, 2008:36)

The physician Rondibilis has been seen as the voice of Rabelais' misogynistic attitude towards women². Women's liberty of following their own desires, accepted in the *Decameron*, is strongly frowned upon here, and they are severely judged:

they squat, skulk, constrain their own inclinations, and, with all the cunning they can, dissemble and play the hypocrite in the sight and the presence of their husbands; who come no sooner to be out of the way, but that forthwith they take the advantage, pass the time merrily, desist from all labor, frolic it, gad abroad, lay aside their counterfeit garb, and openly declare and manifest the interior of their dispositions. (Rabelais, 2008:143).

As it may be expected of a former Franciscan monk turned physician, Rabelais mistrusted women and supported their diminished social role, a remnant of the medieval conceptions of society. Gargantua's and Pantagruel's mothers appear very little in the books, their role is only to give life to the characters. The subsequent opinions on women are, as we have seen, rather negative.

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¹ "An honest woman who should beat me [...] it hath been told me that those exceeding honest women have ordinarily very wicked head-pieces; therefore is it that their family lacketh not for good vinegar." (Rabelais, 2008:35)

² "When I say womankind", says Rondibilis, "I speak of a sex so frail, so variable, so changeable, so fickle, inconstant, and imperfect [...] in the devising, hammering, forging, and composing of the woman (Nature) hath had a much tenderer regard, and by a great deal more respectful heed to the delightful consortship and sociable delectation of the man." (Rabelais, 2008:143).

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HEGEMONIALE MÄNNLICHKEIT VS. HEGEMONIALE WEIBLICHKEIT: KONZEPTUELLE UND THEORETISCHE GRUNDLAGEN

Simona RODAT*

Abstract: The concept of 'hegemonic masculinity' and the notion of 'multiple masculinities' have become since their launch by R. W. Connell (1987; 1995) central constructs in gender studies and sociology of gender, generating numerous theoretical discussions, considerations and reconsiderations, as well as empirical applications. Some scholars, as M. Schippers (2007), building upon the insights of Connell and other authors, challenge the prevailing focus on masculinity and shift attention also to femininity, conceptualizing as well 'hegemonic femininity' and 'multiple femininities'. This paper presents the theoretical background of these concepts, approaching for starters P. Bourdieu's conceptualizations of gendered habitus and masculine domination, then outlining the main aspects regarding hegemonic masculinity, hegemonic femininity and the multiple configurations within each of them, and highlighting the contributions of Connell and Schippers and their different argumentations. Furthermore there is addressed the link between masculinity and power, along with the actual changes with regard to masculinity and femininity, including the novelties of their hegemonic forms.

Keywords: hegemonic masculinity; hegemonic femininity; multiple femininities.

Einleitung

Das Konzept der „hegemonialen Männlichkeit“ und der Begriff der „multiplen Männlichkeiten“ sind seit ihrer Einführung von R. W. Connell (1987; 1995) zentrale Konstrukte in Gender Studies und Geschlechtersoziologie geworden, die zahlreiche theoretische Diskussionen, Überlegungen und Neubewertungen sowie empirische Anwendungen generiert haben. Einige Wissenschaftler/innen, wie M. Schippers (2007), die ihre Auffassungen auf den Einsichten von Connell und anderen Autoren aufgebaut haben, fordern den vorherrschenden Fokus auf Männlichkeit heraus und richten die Aufmerksamkeit auch auf Weiblichkeit. Auf diese Weise sind auch die „hegemoniale Weiblichkeit“ und „multiple Weiblichkeiten“ konzeptualisiert.

Dieser Aufsatz widmet sich dem allgemeinen theoretischen Hintergrund dieser Begriffe. Erstens werden P. Bourdieus (1997; 2005) Auffassungen im Hinblick auf den geschlechtsspezifischen Habitus – genauer den „vergeschlechtlichen und vergeschlechtlichenden Habitus“ – und die männliche Herrschaft skizziert und dann die wichtigsten Aspekte der hegemonialen Männlichkeit, der hegemonialen Weiblichkeit und ihrer mannigfachen Konfigurationen präsentiert. In dieser Hinsicht werden vor allem die Beiträge von Connell und Schippers und ihre verschiedenen Argumentationen unterstrichen.

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Darüber hinaus wird die Verbindung zwischen Männlichkeit und Macht zugleich mit den gegenwärtigen Veränderungen in Bezug auf Männlichkeit und Weiblichkeit, einschließlich der Neuheiten ihrer hegemonialen Formen, angesprochen.

Theoretische Hintergrund im Hinblick auf Geschlechterverhältnisse: P. Bourdieus Konzept des „Habitus“ und Begriff der „männlichen Herrschaft“

Pierre Bourdieus grundsätzlicher Ansatz ist die Theorie des Handelns, wobei das Handeln über den Begriff des *Habitus*, und nicht als Ergebnis gewisser Ziele oder Zwecke erklärt wird (Bourdieu, 1998). Habitus stellt das Ergebnis erworbener *Dispositionen* dar. Er verweist auf die inkorporierte Erfahrung und die Haltung des Individuums in der sozialen Welt, „seine Gewohnheiten, seine Lebensweise, seine Einstellungen und seine Wertvorstellungen“ (vgl. Fuchs-Heinritz, König, 2005: 113). Anhand des Habitus sind die Menschen imstande, soziale Praxis zu erzeugen und an der sozialen Praxis teilzunehmen (*ebenda*: 114). Bourdieu weist darauf hin, dass das Individuum in seinem Inneren vergesellschaftet ist, indem es mit präformierten Denk- und Handlungsdispositionen ausgerüstet und auch eingeschränkt ist.

Habitus wird immer nicht nur gesellschaftlich, sondern auch geschlechtlich konstruiert. Zur Analyse der Ungleichheiten im Geschlechterverhältnis „transponiert“ Bourdieu erst ab Mitte der 1990er sein Konzept von Habitus, indem er den Begriff eines „vergeschlechtlichen und vergeschlechtlichenden Habitus“ (Bourdieu, 1997: 167) zum Vorschein bringt. Laut Bourdieu scheint die Geschlechtereinteilung in der „Natur der Dinge“ zu liegen, indem sie als etwas normales, natürliches und darum unvermeidliches wirkt. „Sie ist gleichermaßen – in objektiviertem Zustand – in den Dingen [...], in der ganzen sozialen Welt und – in inkorporiertem Zustand – in den Körpern [...] der Akteure präsent“ (Bourdieu, 2005: 19-20). Die besondere Kraft dieser symbolischen Organisation der geschlechtlichen Teilung „zieht die männliche Sozioidee daraus“ (*ebenda*: 44).

Diese männliche Sozioidee (*sociodicée*) verkörperlicht sich in einer besonderen Form von Herrschaft und Machtverhältnissen, die Bourdieu als symbolische Gewalt bezeichnet. Das verweist auf „jene sanfte, für ihre Opfer unmerkliche, unsichtbare Gewalt, die in wesentlichen über die rein symbolischen Wege der Kommunikation und des Erkennens [...] ausgeübt wird“ (*ebenda*: 8). Die *männliche Herrschaft* unterstellt durch die naturalisierte soziale Ordnung ein Gewaltverhältnis, das Männer und Frauen gleichzeitig „eint und entzweit“ (Bourdieu, 1997: 163). Angemessen zu dieser Zuordnung scheinen Frauen und Männer als gegensätzliche Teile eines Ganzen, die sich vervollständigen, aber die Männlichen im Vorrang und die Weiblichen in der Unterordnung.

Der geschlechtliche Habitus ist kein den sozialen Akteuren äußerliches Phänomen, sondern ist in die Körper eingeschrieben und dient der Orientierung im sozialen Raum; er strukturiert Handlung und soziale Wirklichkeit. Von entscheidender Bedeutung sind im Habitus die soziale Praxis und Handeln. Allerdings ist der Habitus sowohl ein Handlungsmuster, als auch ein Wahrnehmungsmuster. Bourdieu deutet auf ein Zusammenspiel der sozialen Konditionierung des Körpers und dessen Wahrnehmungsapparat hin, eine „Doxa“, die Schemata dem Bewusstsein und die Inkorporierung der Schemata einschließt, und die den Menschen nicht zugänglich ist.

Konzept der „hegemonialen Männlichkeit“ und R. W. Connells Auffassung der Hegemonie im Geschlechterverhältnis

Raewyn W. Connell (1995: 71) betont ebenfalls die Bindung zwischen dem spezifischen Habitus und der soziale Existenz eines Geschlechts, indem sie das Geschlecht (*gender*) als die Weisen definiert, in denen die „reproduktive Arena“, die die „körperlichen Strukturen und Prozesse der menschlichen Reproduktion“ einschließt, der Praxis auf allen Ebenen der sozialen Organisation – von Identitäten zu symbolischen Ritualen und großen Institutionen – festlegt. Im Geschlechterverhältnis stellt Connell die Männlichkeit in den Mittelpunkt, die ihrer Ansicht nach drei Komponenten gleichzeitig hat: „Ort“ in der Geschlechterbeziehungen; Praktiken, durch die Männer und Frauen diesen Ort in das Geschlecht einstellen; Auswirkungen dieser Praktiken auf körperliche Erfahrung, Persönlichkeit und Kultur“ (*ebenda*).

Daraus folgend hat Männlichkeit in Connells Auffassung drei Elemente: eine soziale Position; eine Reihe von Praktiken; die Effekte der kollektiven Ausführungsform dieser Praktiken auf die Individuen, Beziehungen, institutionelle Strukturen und globalen Herrschaftsverhältnissen. Weiterhin definiert sie die „hegemoniale Männlichkeit“ als

the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women (Connell, 1995: 77).

Dennoch verkörpern nicht alle Männer die hegemoniale Männlichkeit. In Wirklichkeit halten lediglich einige Männer eine gesellschaftliche hegemoniale Position und nur manche Männer entsprechen dem normativen Ideal der hegemonialen Männlichkeit. Allerdings, wenn hegemoniale Männlichkeit von mindestens einigen Männern über Zeit und Raum verkörpert wird, legitimiert sie die Herrschaft der Männer über die Frauen als Gruppe. Infolge der männlichen Dominanz profitieren jedoch bis zu einem gewissen Grad alle Männer. Das bezeichnet Connell als „Komplizenschaft“ (*complicit masculinities*), um die Männlichkeiten zu begreifen, die dadurch konstruiert werden, dass sie die „patriarchale Dividende“ vollziehen und an ihnen teilhaben, ohne die Spannungen oder Risiken, die „Fronttruppen des Patriarchats“ zu sein (*ebenda*: 79).

Es gibt multiple Weiblichkeiten ebenso wie multiple Männlichkeiten. Dennoch, da alle Formen der Weiblichkeit in der Gesellschaft im Kontext der allgemeinen Unterordnung der Frau unter den Mann konstruiert werden, gibt es Connell zufolge keine Weiblichkeit, die innerhalb der Frauen die Position hält, die unter den Männern von der hegemonialen Männlichkeit gehalten wird. Somit gibt es keine Weiblichkeiten, die hegemonial sind (Connell, 1987: 187). Stattdessen spricht Connell über die „betonte Weiblichkeit“ (*emphasized femininity*), die an der Einhaltung dieser Unterordnung gegenüber der Männlichkeit und an die Annahme der Interessen und Wünsche der Männer ausgerichtet ist (*ebenda*: 184). Andere Weiblichkeiten, die Connell nicht weiterhin betrachtet, werden zentral durch die Strategien des Widerstands oder Formen der Nichteinhaltung definiert (*ebenda*: 185).

Connell hebt hervor, dass die Hegemonie im Geschlechterverhältnis nicht nur durch die Unterordnung der Weiblichkeit zu hegemonialer Männlichkeit, sondern auch durch die Unterordnung und Marginalisierung anderer Männlichkeiten zu hegemonialer Männlichkeit funktioniert. Diese Überlegenheit der hegemonialen Männlichkeit über andere untergeordnete und marginalisierte Männlichkeiten ist für die Geschlechterhegemonie gleichermaßen wichtig als die über die Weiblichkeit. Wenn hingegen hegemoniale Männlichkeit als das Ideal gehalten wird, dienen untergeordnete Männlichkeiten als minderwertige „Andere“. Connell erläutert die untergeordnete Männlichkeit mit der Unterordnung der homosexuellen Männer unter die heterosexuellen Männer und erklärt, dass die Unterdrückung in der gegenwärtigen europäischen und amerikanischen Gesellschaft die homosexuellen Männlichkeiten am unteren Rand einer Geschlechterhierarchie unter den Männern positioniert (Connell, 1995: 78). Die homosexuellen Männlichkeiten, die gewöhnlich als verweiblicht stigmatisiert werden, wurden im Laufe der Geschichte immer wieder eingeschüchtert und gewalttätig behandelt.

Die Unterordnung ist in Connells Theorie ein Mechanismus für die Überlegenheit der hegemonialen Männlichkeit, aber jedoch nicht den einzigen. Während Hegemonie, Unterordnung und Komplizenschaft Aspekte der Geschlechterordnung sind, verwendet sie den Begriff „Marginalisierung“, um die Beziehungen zwischen Männern als Resultat der Intersektion von Klasse und „Rasse“/ Ethnizität mit Geschlecht zu charakterisieren. In dieser Hinsicht sind die „marginalisierten Männlichkeiten“, die den untergeordneten Klassen oder rassischen/ ethnischen Gruppen gehören. Da hegemoniale Männlichkeit mit dem Weißsein und mit dem Mittelschicht-Status verschmolzen wird, bezeichnet sie diese Beziehung als ein Vorherrschaft – Marginalisierung Verhältnis, in dem marginalisierte Männlichkeiten niemals in der Lage sind, die übertragene Herrschaft der hegemonialen Männlichkeit anzutreten.

Hegemoniale Männlichkeit und hegemoniale Weiblichkeit in M. Schippers theoretischen Sichtweise

Ausgehend von Connells Konzept der hegemonialen Männlichkeit und ihrem Blickwinkel hinsichtlich der Geschlechterhegemonie, entwickelt Mimi Schippers (2007) ein alternatives theoretisches Modell, das eine Reformulierung des konzeptuellen Rahmens in Bezug auf Männlichkeit, Weiblichkeit und Hegemonie der Geschlechter anbietet. Schippers (2007: 89) hebt hervor, dass Geschlecht die sozial konstruierte Binarität darstellt, die „Männer“ und „Frauen“ als zwei unterschiedliche Klassen von Menschen definiert. Auf diese Weise werden Männlichkeit und Weiblichkeit als komplementäre Gegenteile konstruiert und das heterosexuelle Verlangen als die Basis der Differenz und Komplementarität der Männlichkeit und Weiblichkeit erachtet.

Aber Schippers zufolge bewirken Unterschied und Komplementarität alleine keine Hegemonie. Zwangsheterosexualität und hegemoniale Konstruktionen von Sexualität als natürlich oder in der Biologie verwurzelt begründen die „Natürlichkeit“ der Komplementarität und das hierarchischen Verhältnis zwischen Männlichkeit und Weiblichkeit (*ebenda*: 90). Zusammen in Beziehung zueinander gesetzt, diese Merkmale von Männlichkeit und Weiblichkeit bieten das hegemoniale Gerüst für das Verhältnis

zwischen Männern und Frauen als „natürlich“, und unvermeidlich ein Verhältnis von Dominanz und Unterwerfung (*ebenda*: 91). Nicht nur der Geschlechtsunterschied, sondern auch die implizite Beziehung zwischen den Geschlechtern wird zu einem „als selbstverständlich hingenommenen“ Merkmal der zwischenmenschlichen Verhältnisse, der Kultur und Sozialstruktur. Sowohl Geschlechterdifferenz und Geschlecht Relationalität sind institutionalisiert (*ebenda*).

Dennoch kritisiert Schippers Connells Standpunkt, wonach das Geschlechterverhältnis mit Männlichkeit verschmilzt. Gemäß Schippers unterstützen beide Männlichkeit und Weiblichkeit eine Ratio, die soziale Praxis organisiert, die – durch wiederkehrende im Laufe der Zeit konstituierte Schemata der Praxis – die männlichen dominanten interpersonellen Machtverhältnisse, die vergeschlechtlichte Arbeitsteilung, die ungleiche Verteilung der Ressourcen und die Autorität des globalen Imperialismus usw. produzieren und legitimieren (*ebenda*: 93). Davon ausgehend zeigt Schippers auf, dass Männlichkeit und Weiblichkeit hegemoniale sind, gerade in der ideologischen Arbeit, die sie für der Legitimierung und Organisierung des Handelns von Männern tun, um sie die Frauen individuell oder als Gruppe zu dominieren (*ebenda*).

Infolge der Berücksichtigung des durch qualitativen Inhalt von Weiblichkeit und Männlichkeit artikulierten Verhältnisses als zentrales Merkmal der Geschlechterhegemonie (*ebenda*: 94) legt Schippers eine neue überarbeitete Definition des Konzeptes von Connell zugrunde, wonach „hegemoniale Männlichkeit“ folglich ist:

the qualities defined as manly that establish and legitimate a hierarchical and complementary relationship to femininity and that, by doing so, guarantee the dominant position of men and the subordination of women (Schippers, 2007: 94).

Angesichts der zentralen Bedeutung der Beziehung zwischen Männlichkeit und Weiblichkeit in der neuen Definition öffnet sich, Schippers zufolge, der konzeptionelle Raum für den Begriff der hegemonialen Weiblichkeit:

the characteristics defined as womanly that establish and legitimate a hierarchical and complementary relationship to hegemonic masculinity and that, by doing so, guarantee the dominant position of men and the subordination of women (*ebenda*).

Mithin unterscheidet sich Schippers Auffassung von der von Connell, die in Betracht gezogen hat, dass, aufgrund ihrer allgemeinen Unterordnung gegenüber der Männlichkeit, Weiblichkeit keine Hegemonie über andere Arten von Weiblichkeiten einrichten könnte. Schippers übt Kritik an dieser Ansicht von Connell und argumentiert, dass dies lediglich möglich wäre, wenn Weiblichkeit und Männlichkeit isoliert voneinander konzeptualisiert werden (*ebenda*). Nach Schippers erscheint ein unterschiedliches Bild, wenn man das Verhältnis zwischen Männlichkeit und Weiblichkeit im Zentrum von Geschlechterhegemonie platziert.

In diesem Sinne grenzt Schippers andere Formen von Weiblichkeit ab, die der hegemonialen Weiblichkeit untergeordnet sind. Nichtsdestoweniger bevorzugt sie statt „untergeordnete Weiblichkeiten“ den Terminus „Paria-Weiblichkeiten“, da sie nicht derart unterlegen sind, sondern sie „kontaminieren“ das Verhältnis zwischen Männlichkeit und Weiblichkeit (*ebenda*: 95). Diese Paria-Weiblichkeiten tauchen auf, wenn Frauen Eigenschaften der hegemonialen Männlichkeit verkörpern und praktizieren. Sie fordern das

hegemoniale Verhältnis zwischen Männlichkeit und Weiblichkeit heraus. Daraus folgend werden sie (z. B. mittels pejorativen Bezeichnungen wie „lesbian“, „slut“, „shrew“, „cock-teaser“, „bitch“, „badass girl“), stigmatisiert und sanktioniert. Schippers weist darauf hin (*ebenda*), dass nicht nur diese Bezeichnungen Hauptstatus der Frauen, die solche Merkmale der hegemonialen Männlichkeit zeigen oder darstellen, werden, sondern auch sind diese Frauen sozial unerwünscht und verunreinigend für das gesellschaftliche Leben im Allgemeinen. Obwohl die Paria-Weiblichkeiten den qualitativen Inhalt der hegemonialen Männlichkeit darstellen, sind sie, wenn sie von Frauen dargestellt werden, zwangsläufig und zwanghaft als weiblich, nicht als männlich konstruiert. Auf diese Weise, hebt Schippers hervor, wenn eine Frau z. B. autoritär ist, ist sie nicht „männlich“, sondern eine „bitch“, was sowohl weiblich als auch unerwünscht bedeutet. Gerade wie hegemoniale Männlichkeit ausschließlich den Männern zugewiesen bleiben muss, soll hegemoniale Weiblichkeit kohärent mit der Geschlechterkategorie „Frau“ sein. Andernfalls werden solche Weiblichkeiten „Paria“.

In gleicher Weise werden Männer, die hegemoniale weibliche Eigenschaften zeigen, Angriffsziel des Stigmas und der sozialen Sanktion, indem sie durch Bezeichnungen wie „fag“, „pussy“, „wimp“, „pansy“, „spineless“, „flit“ etc. abgestempelt werden. Solche Männer werden ebenfalls kulturell als „kontaminierend“ betrachtet. Bemerkenswert ist jedoch, dass derartige Merkmale, wie homosexuelle Ausrichtung oder Schwäche, nicht als problematische männliche Merkmale konstruiert werden, sondern eindeutig als weibliche (*ebenda*: 96). Da Weiblichkeit immer und bereits untergeordnet und unerwünscht im Vergleich mit Männlichkeit ist, erhält sie Eigenschaften aufrecht, die als kontaminierend berücksichtigt und stigmatisiert werden. Im Gegensatz dazu bleibt Männlichkeit immer übergeordnet und davon ausgehend gibt es, laut Schippers, keine männlichen Merkmale, die als kontaminierend oder untergeordnet stigmatisiert werden. Daher gibt es in Schippers theoretischem Modell weder Paria-Männlichkeiten noch untergeordnete Männlichkeiten. Somit unterscheidet sich ihre Auffassung wiederum von der von Connell, und was Connell als „untergeordnete Männlichkeiten“ benannt hat, bezeichnet Schippers als „männliche Weiblichkeiten“. Diese beziehen sich auf Merkmale und Praktiken, die kulturell den Frauen zugeschrieben, aber von Männern verkörpert werden. Mit anderen Wörtern stellt männliche Weiblichkeit die von den Männern dargestellte hegemoniale Weiblichkeit dar.

Erwähnenswert ist an dieser Stelle noch Schippers Konzeptualisierung der „alternativen Weiblichkeiten“ bzw. „alternativen Männlichkeiten“, die sich auf Eigenschaften und Praktiken beziehen, die kein komplementäres Verhältnis von Herrschaft und Unterordnung zwischen Männern und Frauen artikulieren. Schippers folgert (*ebenda*: 98), dass der Fokus auf dem Verhältnis zwischen Männlichkeit und Weiblichkeit die Möglichkeit eröffnet, Wege empirisch zu identifizieren, in denen hegemoniale Männlichkeit bzw. Weiblichkeit, Paria-Weiblichkeiten und männliche Weiblichkeiten mit diesen alternativen Weiblichkeiten und Männlichkeiten vorsätzlich ausgetauscht werden.

Der aktuelle Wandel in den hegemonialen Geschlechterkonstellationen

Macht und Männlichkeit befinden sich in einer besonderen Verbindung, denn das soziale Konstrukt der Männlichkeit wird untrennbar von dem der Macht konzipiert. Die

Geschlechterverhältnisse betreffend gilt die symbolische Verknüpfung von Männlichkeit und Macht sowohl für ihre heterosoziale als auch für ihre homosoziale Dimension (Meuser, 2010: 327). In Anlehnung an Antonio Gramscis Gesellschaftstheorie, an Connells Definition der hegemonialen Männlichkeit, bzw. ihre Typologie und Verständnis der Relationalität verschiedener Männlichkeiten, und an Meusers Erläuterungen, kann man feststellen, dass hegemoniale Männlichkeit „herrschend“ gegenüber alle Weiblichkeiten und „führend“ gegenüber weiteren Typen von Männlichkeit ist.

Allerdings durchleben die Gesellschaften, in denen die hegemoniale Männlichkeit als höchst effektive symbolische Ressource zur Reproduktion gegebener Machtrelationen zwischen den Geschlechtern fungiert, bedeutsame Veränderungen, und diese Veränderungen werden mittels Termini als Globalisierung, Entgrenzung, Marktradikalisierung, Prekarisierung der Arbeits- und Lebensverhältnisse (*ebenda*: 329) bezeichnet. Unter diesen Umständen stellt sich die Frage, ob gleichzeitig mit der Entwicklung des postfordistischen Kapitalismus auch eine Revision des Konzepts von Hegemonie erforderlich ist. Zudem, wie Meuser in Anbetracht der gegenwärtigen Veränderungen von männlichen Lebenslagen erörtert, stellt sich die Frage, inwieweit das Konzept der hegemonialen Männlichkeit noch tragfähig ist, um Männlichkeit und die Geschlechterverhältnisse in der Gegenwart zu begreifen.

Meuser gibt einen Überblick über was er als den „Strukturwandel von Erwerbsarbeit“ (*ebenda*: 329ff) bezeichnet und zählt Phänomene auf, die Folgen für Männlichkeitskonstrukte haben. Darunter findet sich eine Tendenz zur Auslösung vom sogenannten „Normalarbeitsverhältnis“, das Vollzeitbeschäftigung und umfassenden Einschluss in die Systeme sozialer Sicherung einschließt. Das Normalarbeitsverhältnis war typischerweise eine Apanage der Männer, was bedeutet, dass Veränderungen diesbezüglich zu einer Erschöpfung des männlichen Ernährermodells beitragen können. Daran wirken auch der aktuelle Wandel der Familie und die Egalisierungstendenzen im Geschlechterverhältnis (*ebenda*) mit, ebenso wie eine Aufweichung der Trennung der Sphären von Produktion und Reproduktion. Außerdem befindet sich eine steigende Zahl der Männer in prekären Beschäftigungsverhältnissen, wie z. B. infolge von Leiharbeit oder Teilzeitbeschäftigung. Diese Prekarisierung kann einige Männlichkeiten betreffen, zumindest die komplizenhaften Männlichkeiten von Connells Terminologie. Hinzu kommen die wachsende Inklusion und der Aufstieg von Frauen in Berufe und Tätigkeitsfelder, die ehemals Männerdomänen oder vornehmlich mit Männern besetzt waren (*ebenda*: 330), wie auch eine (zumindest diskursive) Aufwertung „weiblicher“ Humanressourcen, die im Rahmen der „Subjektivierung von Arbeit“ (das heißt, eine holistische Nutzung der Haltungen und Fähigkeiten einer Person) stattfindet, und eine mögliche „Positivierung des Weiblichen“ (*ebenda*) andeuten könnte.

Veränderungen in Bezug auf hegemoniale Männlichkeit und Weiblichkeit. Diskussion und Schlussfolgerungen

Angesichts des gegenwärtigen Wandels in den Geschlechterkonstellationen mag es sein, dass die Konzepte von hegemonialer Männlichkeit und hegemonialer Weiblichkeit

eine Reformulierung oder Erläuterungen erfordern. All dies bedeutet nicht notwendigerweise, dass sie obsolet werden.

Beispielsweise hat Connell (1998) in Anknüpfung an den Globalisierungsprozess den Begriff der „transnational business masculinity“ eingeführt, die einen neuen Typus der hegemonialen Männlichkeit darstellen könnte. Diese neue hegemoniale Männlichkeit kennzeichnet eine verstärkt technokratische männliche Elite, die weniger formal und weniger patriarchal, sondern mehr individualistisch, egozentrisch, kalkulierend und flexibel ist. Diese Männlichkeit ist durch sehr relativierte Loyalitäten nicht nur gegenüber Nation (ihr „Spielplatz“ ist der gesamte Globus), sondern auch gegenüber der Familie und der eigenen Firma, was ein sinkendes Verantwortungsgefühl für andere bedeutet, geprägt (Connell, 1998: 100).

Im Vergleich mit der in konservativen Kulturen verankerten bürgerlichen Männlichkeit, die traditionelle institutionelle Unternehmenskarrieren gemacht hat, eignet sich die neue transnationale Männlichkeit für „Portfolio-Karrieren“ (Meuser, 2010: 332), die obschon durch eine fragile Sicherheit, aber durch ein starkes Vertrauen in die eigenen Fertigkeiten geprägt ist. Solche Karrieren erfordern die obenerwähnte Subjektivierung der Arbeit, nämlich Einbringung der „ganzen Person“ in die Arbeit, einschließlich der sozialen Kompetenzen und sogar der so-genannten „soft-skills“ und der Emotionen. Eine solche Entwicklung des Musters hegemonialer Männlichkeit bringt eine zunehmende Integrierung der vormals als „weiblich“ konnotierten Eigenschaften und Tätigkeiten mit (*ebenda*). Unter diesen Umständen kann man feststellen, in Anlehnung an Meuser (*ebenda*: 333), dass hegemoniale Männlichkeit sich flexibilisiert.

Erwähnenswert sind in diesem Zusammenhang zwei Aspekte: erstens kann diese Flexibilisierung bedeuten, dass homosexuelle Männlichkeit mit hegemonialer Männlichkeit als kompatibel begriffen werden könnte, vorausgesetzt, dass homosexuelle Männer zunehmend Karriere im Feld der Politik machen. Der zweite Aspekt bezieht sich auf die wachsende Unschärfe der Entgrenzungsprozesse im Zuge des Wandels der Geschlechter- und Arbeitsverhältnisse (*ebenda*) und auf den Aufstieg der Frauen als „Mitspielerinnen“ in beruflichen Karrierekämpfen (*ebenda*: 334). Daraus folgend stellt Meuser (*ebenda*: 333-334) die Frage zur Diskussion, ob man über eine hegemoniale Weiblichkeit sprechen kann, die vergleichbar mit der hegemonialen Männlichkeit ist. Das heißt, eine entstehende hegemoniale Weiblichkeit, nicht im Sinne von der obenerwähnten Schippers Definition – als Weiblichkeit, die die Herrschaft der Männer und Unterordnung der Frauen gewährleistet –, sondern als Weiblichkeit, die eine äquipotentielle Position mit hegemonialer Männlichkeit besetzt.

Im gleichen Sinne verwendet auch Sylka Scholz (2010) den Begriff der hegemonialen Weiblichkeit, indem sie auf eine kleine Gruppe von Frauen verweist, die es in die soziale Elite der Politik aufzusteigen geschafft hat und auf dem Weg ist, neue Leitbilder der Weiblichkeit zu erzeugen (Scholz, 2010: 397). Diese neue (mögliche) hegemoniale Weiblichkeit, die Scholz der von Connell „betonten Weiblichkeit“ gegenüberstellt, ist nicht mehr mit der Subordination des eigenen Geschlechts einverstanden und zeichnet sich nicht mehr durch eine Ausrichtung auf männliche Interessen aus. In diesem Verständnis wirft Scholz die Fragen auf, ob die Integration der Frauen in die soziale Elite „langfristig die Strukturlogik der Konstruktion hegemonialer Männlichkeit verändert“ (*ebenda*: 398), und

ob diese Teilhabe der Frauen zu einer nicht mehr exklusiv männlichen Hegemonie, sondern auch zu einer weiblichen beiträgt, die weiterhin an der Herstellung einer hegemonialen Weiblichkeit mitwirkt. Somit zeichnen sich Fragestellungen ab, die noch weiterer Untersuchungen bedürfen.

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MODELS OF GENDER PERSPECTIVE IN WOMEN'S HEALTHCARE NARRATIVE

Ioana SILISTRARU*

Abstract: *The narrative of women's healthcare structured and mapped can be useful for scholars interested in the cultural dimensions of gender and feminism in order to analyse the social context of disease and illness. Healthcare reflects cultural models of health and care (Gadow, 1994) and for the purpose of more effective medical services recognizing women's patterns of illness, the narrative could be very helpful to medical practitioners and medical professionals. The medical narrative is mainly composed of scientific and political metaphors (Gadow, 1994). These can be translated into objectifying, and the exactly opposed, depending on each feminine story of illness, as offered by the patient and embraced and understood by the doctor. What makes feminine stories relevant is not just to one voice, but a whole group of potential voices and this is the question that might be answered through the analysis of women's narrative in medical care. Narrative medicine is generally defined as elements of narratives set in a narrative order, with beginnings, middle narratives, and ends, which usually falls into the task of the medical professional to arrange and depends on the narrative skills pertained. The paper will analyse the relationship between the women's health narratives and the ways in which medical professional perceive and act upon their health complaints and concerns, aiming at better healthcare and more accurate and timely prevention of illness. The paper will stress the peculiarities of the female pain, especially the thesis according to which women's pain is often misunderstood and disregarded until they prove as sick as a male patient, complaining of the same subjective level of pain. We shall show that womanhood has been subjected to pain in social history and deeply rooted in different cultures as to be embraced and natural. Such an embodied misconception of the relativity of pain in women along with narrative gender specifics could make a useful perspective, especially if there can be identified narrative models with concrete outcome in medical practice as teachable and comprehensive to medical professionals.*

Keywords: *women, narrative medicine, healthcare*

Narrative medicine theory

The narrative has always been a key-component in medicine. There is no medicine without a story, depleted by pure narrative, which usually can be found in patient's story. (Aronson, 2000, 1) The patient's story is always developing, regardless of his gender, usually in the form of storytelling during the physical exam, and the object of this development is the history of the patient, as performed by any former medical student, who can (or not) be currently a doctor. (Schleifer and Vannatta, 1996).

Crossing the line between a patient and a provider has taught several lessons to medical doctors, who found themselves to be patients and, as such, they were self-located in vulnerable situations. Before a person acknowledges the medical situation, the vulnerability and gender narratives, eventually, she or he acknowledges of how little medical experience

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can help. Psychiatrist Robert Klitzman documents his own depression following the death of his sister during the 9/11 events and offers a different perspective as a patient in his book „When doctors become patients “.

As a concept Narrative Based Medicine has been just recently developed into a scientific research discipline, that has to offer meaning, context, and perspective to patients discourse in patient-doctor interaction. Narrative-based medicine offers such a context richness that be deciphered in any other way just through patient’s story analysis. It follows in the footsteps of case history, first invented by Hippocrates (Aronson, 2000, 1), striving to emphasize the patient’s own narrative, which was somehow overwhelmed by new technologies, a mediated rapport with his doctor. Autopathography, as defined by Aronson, has become one way of expressing himself as a patient. The study has concluded that from all the illness writings and stories, men are more keen on telling their stories, compared to women.

As for the gender distribution of autopathographies, Aronson has studied over 270 of patient stories to be able to identify a certain gender pattern in describing own illness.

Feminine narratives are encountered mostly in gender specific pathologies as related to birth, cardiovascular diseases, cancer and mental illness.

Narrative medicine as a tool

Narrative medicine is teachable to medical students, who in their practice must learn not to reduce a patient to the illness he or she exposes to his doctor¹. The doctor, as defined by Scheifer and Vannatta (1966), is the one privileged individual, who has access to the most intimate and vulnerable moments of someone who became a patient at some point in his or her life. „That privilege is based on the fact that the physician encounters almost daily what James Joyce² calls “whatsoever is grave and constant in human suffering” (Schleifer and Vannatta, 1966, 204).

A special mention has to be made about doctors who had been, at some point, patients, and, as such, they have been more or less seriously ill. From such a perspective, illness, bears a very important learning experience, as Robert Klitzman reveals in his book” When Doctors Become Patients”³.

¹ “It’s easy for patients to get reduced to a specific illness. (...) Narrative medicine is a way of integrating everything back together; it’s a way of staying curious about people. Ultimately, it’s a form of love.” In Narrative Medicine: Every Patient Has a Story. (2017, March 28). Retrieved July 26, 2017, from <https://news.aamc.org/medical-education/article/narrative-medicine-every-patient-has-story/>

²“Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause.”, *Joyce’s Portrait of the Artist as a Young Man*, 1990

³“ In the end, all of us—including doctors—will one day be patients. We may not want to fully realize or acknowledge that fact—to do so challenges our denial of death. But such realizations can go a long way in narrowing the widening chasms in our lives. Not all doctors are, or will soon be, patients. But those who have been seriously ill themselves can inspire and teach others.” (Klitzman, 2008, 321)

“Doctors make the worst patients” says Robert Klitzman, MD, in his book. Nevertheless their experience as patients are unique, by being forced to move” at the other end of the stethoscope”. The book is based on interviews with seventy doctors who became ill, revealing the experience and made a case about” how their medical training gave them strong sense of meaning and self-esteem”¹. Relating to own experience is empowering, yet painful, but which can offer a better perspective of teaching every person involved with the health system a lesson, whether this is about those related to the suffering one: the doctor, the patient, the family or friends.

Gender narratives in health studies

Focusing on cardiovascular diseases, Carol Emslie’s research on patients with coronary disease shows that in the 70’s and 80’, studies were conducted mostly on men (Emslie, 2005, 6), a situation which began to gradually change. Only in 1990 a research study on heart illnesses was conducted exclusively on a female sample. The limitations of these studies were revealed by Emslie, showing that in qualitative studies of CHD results tend to be generalized from “man” to “human experience”, disregarding the female population data. According to Carol Emslie’s research on women and men with coronary heart disease, women perform differently in their interaction with their physician, usually fearing that symptoms might be attributed to hypochondriac behaviour, rather too true medical issues. Studies on female and men population with CHD showed a differentiated behaviour of subjects in relation to their disease and in addressing it by seeking medical help. Women tend to seek medical help at a later stage of their illness than men. The increased delay in taking up the decision to see a medical professional show that women tend not to prioritize their health issues compared to those of their family members (Foster, Malik, 1998). Women’s roles within the family, as a cultural trait and as it is related to mentality, are perceived as to prioritize the input they have within their family (taking care of the children, the husband, the relatives, and, generally, of the household), so women tend to seek medical help at a later moment than men (Zuzelo, 2002).

As for the social role women take, studies showed that they are unwilling to make significant changes in their lifestyle even if the medical indications point to that after an episode, especially in heart-related diseases. Especially women tend to disregard changes in lifestyle imposed after an episode, being unable to give up their roles in the family and society, fearing that this might be a sign of weakness, usually in the paradigm of a” man” preponderant disease, such is the case with CHD. This behaviour relates to a cultural belief that women sit and do nothing while their family life unfolds, they contribute at this common life as they did before the CHD episode.

Male patients in cardiovascular diseases are also disadvantaged by the gender-neutral approach (Emslie, 2005, 14). The study states that while extrapolating the” men” perspective to ”human” in general, while caring for male patients there has to be considered roles, participation, mentality, and gender specific issues . As the theory of narrative medicine, applied in qualitative research, pointed out, the aim is a better medical practice, a

¹Klitzman, 2008, book abstract

more appropriate and humane medical care, eventually with a better therapeutic decision for the patient.

In other areas of medical care, shame is often related to female medical discourse. The saying „I am not the kind of woman who complains of everything” (Werner, Isaksen, Malterud, 2004) explores the issues of shame and self-exposure of women suffering of chronic pain. Chronic condition is unfolding and is affecting differently women’s lives, generating a special and continuous relationship with medical practitioners¹.

Women’s health stories enhanced by their own medical experience

In her book “Incidental findings-lessons from my patients in the art of medicine”, MD and writer Danielle Ofri offers to the readers her own experience as being herself a patient, with a very personal perspective on being vulnerable² and disoriented by the medical environment. Ofri recollects her pregnancy experience, while having to attend a amniocentesis at her own place of work, but nevertheless being disoriented as a patient. Her narrative brings forward both a patient perspective and a woman’s point of view placed in a vulnerable position of disorientation and guilt, being late for her medical appointment, overwhelmed by the otherwise very familiar place, which is the hospital. Being herself a patient helps Ofri to follow the road and to search on the anxiety and fears her patients experience. In the first chapter of “Incidental findings-lessons from my patients in the art of medicine ” Ofri offers a very rich, ethnographic description of the vulnerabilities experienced as a patient and as a woman, during her third pregnancy.

Conclusions

Women’s narratives in health studies have just been recently considered as a resource in research. The qualitative analysis of women’s discourse in relationship with her doctor or health practitioner is still to be considered. Gender and health discussions have brought to light several issues. One is summarized by Annandale, trying to emphasize the consequences of undifferentiated approach to female and male health.

¹ “In various studies during the last decade, woman with chronic muscular pain such as fibromyalgia, and chronic fatigue syndrome have reported negative experiences during medical encounters: They repeatedly find themselves being questioned and judged either to be not ill, suffering from an imaginary illness or given a psychiatric label” (Werner, Isaksen, Malterud, 2004, 1036)

² “Where is the damn room and why isn’t there anyone to help us? It is already 8:45, and my stomach is tightening as I realize that we are making my doctor wait. I hate it when my own patients arrive late and have sworn never to be late myself. We try the eleventh floor. Same carpeting, same doorways, same offices. The gray is making me nauseated. I will never decorate any room of mine in gray. My child will never wear gray. I will dye my hair black or green or orange or anything before it goes completely gray, though time is already running out on that one. I spot a familiar name on a door, a gynecologist on the medical school faculty with whom I’ve consulted once or twice. My heart jumps an extra beat. The familiarity of a name, any name, a gynecologist no less, makes me exhale balloons of tension. I burst in and am surprised that my voice won’t come so easily. Amnio, I pant. Where’s amnio?” (Ofri, 2005, 3)

“Patriarchy has carried with it an ironic twist: by creating history as an ungendered and universal process, it has not only concealed female oppression, but also sidelined men’s experience as men. This has meant that it has been difficult for men to appreciate the gendered character of their experience” (Annandale, 1998, 140)

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L'ÉLÉGANCE et LA MAGIE DANS L'INTERPRÉTATION PIANISTIQUE de MARIA JOÃO PIRES

Violetta ȘTEFĂNESCU *

«Tout d'abord, nous devons écouter ce que la musique a à dire et nous oublier complètement ».

"First of all, we must listen to what music has to say and forget us completely".

Abstract: *"Sometimes, I dream of a more natural way of making music, as (where) life and music come together more closely." Through her music, Maria João Pires emphasizes the spiritual dimensions of music, always in search of hidden meanings. She tries to reach the mystery of her soul, to meet the essence of music and its magic power on us. As a discovery, the pianistic interpretation of Maria João Pires becomes intimate, transparent and sweet. For Maria João Pires "music is always the hope to enrich a life".*

Keywords: *elegance; interpretation; piano.*



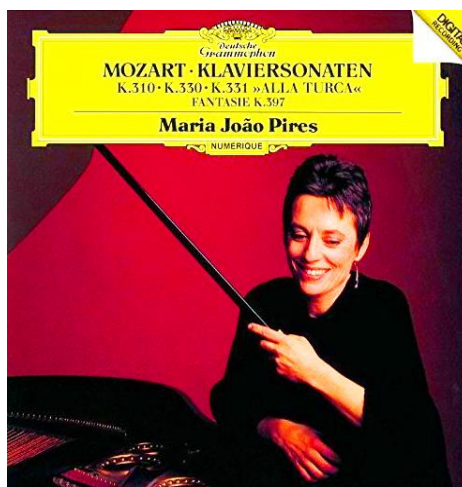
Née le 23 juillet 1944 à Lisbonne, la pianiste *Maria João Pires* commence ses études de piano dans son pays, Portugal, avec *Campos Coelho* et *Francine Benoît*.

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Elle remporte en 1953 le Premier Prix du Concours des *Jeunesses musicales* portugaises, en 1958, le Premier Prix au Concours « *Elisa Pedroso* » en 1960, le deuxième prix au Concours International des *Jeunesses Musicales* à Berlin et le Premier Prix au Concours international Franz Liszt, à Lisbonne. Poursuit ses études à la Musikhochschule de Munich, avec *Rosl Schmid*. Elle se forme aussi à Hanovre, avec *Karl Engel*.

En 1970, elle a remporté le Premier Prix au Concours International « **Beethoven** » (bicentenaire) - de la naissance du compositeur - à Bruxelles, organisé par L'Union Européenne de Radiodiffusion. La pianiste portugaise a fait ses débuts à Londres - en 1986 - et a joué pour la première fois à New York, en 1989, trois ans plus tard. *Maria João Pires* est une véritable artiste qui associe un style très raffiné pour déchiffrer la complexité de la profondeur intellectuelle et spirituelle de la musique. A été l'invitée de nombreux festivals internationaux – au Festival International « *George Enescu* » - également - pour interpréter Mozart, Schubert, Chopin et Haydn. Les critiques de ses concerts ne tarissent pas d'éloges – « une pianiste ayant *un vraiment toucher poétique* ». Le public a récompensé la pianiste par de généreuses louanges.

MOZARTIENNE



Grande interprète de **Mozart**, pianiste de renommée internationale, *Maria João Pires* a consacré plusieurs intégrales discographiques à son œuvre pianistique. En pensant à *Maria João*, c'est dire tout d'abord, Mozartienne. C'est ainsi qu'elle s'est révélée dans les années 1970. *Mozart* – au piano - c'est *Maria Joao Pires* et l'image en miroir.

Ses enregistrements - **Mozart** - reflètent l'une des ses plus belles collaborations musicales avec le chef d'orchestre, Claudio Abbado. La pianiste portugaise a été pour Claudio Abbado, partenaire idéale pour un dialogue musical, et – également – un double pianistique. Claudio Abbado fut – ainsi - très lié – musicalement - avec *Maria João Pires*.

«Par les œuvres de Mozart, la pianiste diffuse cette magie, cette musique universelle qui touche des milliards d'êtres humains sur la terre. Maria Joao Pires, c'est la musique même de la vie qui se répand.» Dans les œuvres pour piano de **Mozart**, elle retrouve la grâce mélodique et la richesse harmonique. Son album - L'intégrale des Sonates de **Mozart**, lui a valu – en 1990 – le *Grand Prix du Disque*. D'ailleurs, elle est connue comme spécialiste de l'œuvre pianistique de **Mozart** et de **Chopin**.

Les cinq Cds illustre cette amitié de *Maria João Pires* et *Claudio Abbado*.¹ Le respect remarquable de *Maria João*, concernant les œuvres musicales, se manifeste clairement dans la façon dont elle joue. Il s'agit d'une vraie communication pour les idées du compositeur. «*Mozart vous apporte une satisfaction particulière. Comment est-il unique? Parfois, les phrases musicales de Mozart découvrent le sourire et les larmes - en même temps. Toutes les couleurs sont là, toutes les nuances. Tout se passe dans un temps si court. Tous les détails sont visibles*»

ENREGISTREMENTS

Pendant les années 1970, *Maria João Pires* est devenue la pianiste de l'étiquette française *Erato*. Pour Erato, elle a enregistré toutes les sonates et concertos pour piano de **Mozart**, ainsi qu'une sélection de concertos de **Bach** et une série d'œuvres de **Chopin**, dont les Concertos pour piano et 14 Valses ont été jouées dans la même séquence que **Dinu Lipatti**. Plus tard, dans **Mozart**, chez *Deutsche Grammophon*, ses partenaires de dialogue musical ont été Claudio Abbado et l'Orchestre de chambre d'Europe.

C'est avec le projet d'une nouvelle intégrale des *Sonates* de **Mozart** que *Deutsche Grammophon* a collaboré avec la pianiste portugaise. Elle l'enregistra entre Février 1989 et Août 1990. Un changement vers la sérénité s'était alors engagée. L'intégrale des Sonates de **Mozart** lui a valu – en 1990 – le *Grand Prix du Disque*.

En 1989, *Maria João Pires* a signé exclusive avec *Deutsche Grammophon*. Son enregistrement des *Nocturnes* de **Chopin** a été nommé « la meilleure version disponible ». «*C'est une musique très intérieure et très profonde*», a déclaré *Maria João*. «*Chopin est le poète profond de la musique.*»

<https://www.youtube.com/watch?v=nux1u8YJCJ9c>

<https://www.youtube.com/watch?v=5-ejul1Hq00>

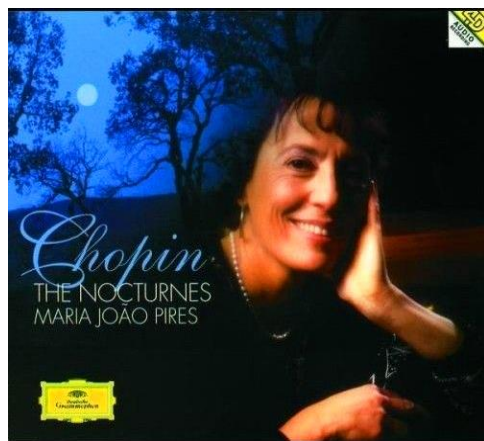
<https://www.youtube.com/watch?v=FH4n6ugo-0o>

¹ MARIA JOÃO PIRES – *Complete Concerto Recordings on Deutsche Grammophon*



Artiste extrêmement raffinée, *Maria João* - qui depuis 1989 enregistre exclusivement pour *Deutsche Grammophon* - a gravé plusieurs disques, dont un disque **Bach** et puis des enregistrements - *Nocturnes* - de **Chopin** et *Impromptus* de **Schubert** et un enregistrement - **Mozart** - deux concertos - avec *Claudio Abbado*. Toute sa science musicale et son style - ont été chargés d'une nouvelle vitalité, avec de nouvelles couleurs et des significations.

En 1994, elle sort un album **Chopin** - *Piano* - *Concerto n° 2* et *24 Préludes op. 28*, enregistré avec le *Royal Philharmonic Orchestra*, sous la baguette de chef d'orchestre André Prévin – *Le Grand Prix du Disque « Frédéric Chopin »* – Varsovie - 1995. Deux ans plus tard, un nouvel album – **Chopin** - *Nocturnes* - Record Academy Prize, Tokyo, 1996; *Le Grand Prix du Disque* - 1997.



STYLE PIANISTIQUE

La presse a écrit que son «*jeu est exquisement fini*» et ses enregistrements des concertos de **Mozart** «*parmi les plus beaux et les plus pénétrants*». *Maria João Pires* ne cesse de captiver le public par son art pianistique singulière.

Elle a joué avec les principaux orchestres européens et américains - *l'Orchestre Philharmonique de Berlin, l'Orchestre Symphonique de Boston, l'Orchestre Philharmonique de Londres, l'Orchestre de Paris et l'Orchestre Concertgebouw.*

L'élégance parfaite dans l'interprétation de *Maria João Pires* attire le public vers un monde de la musique qui - selon la célèbre pianiste - comprend mieux la réalité que l'humain. Elle est une artiste unique avec une approche nuancée de la musique. L'une des caractéristiques de son style est la capacité de surprendre et de transmettre le mouvement intérieur de la variation précise qui constitue l'être même d'une œuvre musicale. Le jeu de la pianiste *Maria João Pires* est un sommet de charme et musicalité absolument remarquables.

À propos de son premier concert avec orchestre, la pianiste rappelle que «*ce fut un concert de Mozart...une expérience très intense. Au niveau spirituel - une expérience extraordinaire. Je me suis sentie comme disparaître dans le son et traversée par le son....Très beau!*»¹

EXPRESSION

C'est intéressant de noter que selon la pianiste *Maria João Pires*, le compositeur, la partition et l'interprète se retrouvent. Ainsi, en se rapprochant d'une œuvre musicale, *Maria João* est toujours au courant de sa structure formelle, par la recherche de la transparence, même dans la construction formelle la plus complexe. Ses récitals sont caractérisés par une expression unique, un toucher subtil, d'une poésie ineffable, fluide et souple - une sensibilité qui attire le public avec spontanéité, authenticité et distinction. Chaque concert de *Maria-João Pires* est un événement d'où provient l'inattendu. «*Jouer du Piano - dit-elle - est un miracle cédant la source de toute la musique...Quand je suis sur la scène, je sent une grande affection et amitié pour le public.*

Ses performances actuelles sont magnifiques - une sonorité cristalline, naturelle et instinctuelle - le son enregistré est à la fois clair et chaleureux. Jamais elle ne force le rythme et la sonorité. Ce n'est pas surprenant que ses nombreuses performances sont devenues «*les choses de légendes*».

Dans ses récitals - en particulier **Chopin** et **Schumann** - *Maria João Pires* réconcilie magistralement son expérience de la musique avec une admirable appréciation pour la logique intérieure du travail qu'elle interprète.

ROMANTISME - STYLE CHOPINIEN

Maria João est une pianiste fantastique dans le répertoire musical romantique. Le magazine *Gramophone* a écrit «*la pianiste portugaise - parmi les maîtres-musiciens les plus élégants de notre époque*». Son **Chopin** est très sensuel - on se souvient des magnifiques *Nocturnes* enregistrés en 1997 - que rééditent *Deutsche Grammophon*.

¹ Les Interviews du Festival «*George Enescu*» - <https://www.youtube.com/watch?v=zvxHpRWvR5s>

Le répertoire chopinien appelle encore beaucoup de recherches, par l'esthétique même du jeu pianistique de **Chopin**. La subtilité de sa musique en relation avec l'idéal de la vocalité, doit créer l'illusion d'une souplesse vocale, par le raffinement des nuances, des accents, des différentes attaques des touches, des fluctuations rythmiques et de subtiles inégalités. Il y a un univers propre de **Chopin** - à nul autre semblable - et immédiatement identifiable, fait d'un lyrisme confidentiel, raffiné, attentif aux moindres frémissements et contradictions de l'âme, un climat d'extrême intimité, avec une infinie variété de couleurs et de nuances. Chez **Chopin**, les modalités complexes de l'apparition du sentiment et de l'expressivité romantique sont articulées par l'écriture. Les débuts de la technique du piano, c'est parti de **Liszt**, **Chopin** en y apportant un grand raffinement.

Le son du piano de **Chopin** exige un espace restreint comme ses formes musicales si finement sculptées par une sorte de polyphonie quasiment arachnéenne. L'œuvre musicale de Chopin constitue un monde enfermé dans un piano intime, confident de l'âme qui chante, un piano d'improvisateur, qui se traduit par une incroyable liberté formelle. Un monde étrange et merveilleux, d'une intense poésie, qui ravit l'auditeur. Autant de chefs-d'œuvre d'où émergent une lumière et des horizons neufs, tracés par des aventures harmoniques inouïes. Musiques de senteurs, de couleurs et de rêves, musique d'ailleurs, où le cadre apparemment fini du piano délivre un univers infini d'images et de sensations.

Les voix du *clair – obscur* trouvent un sens particulier avec les *Nocturnes* de **Chopin**. C'est un monde de la nostalgie et *Maria João Pires* nous guide dans le jardin nocturne. Ses enregistrements de **Chopin** sont un témoignage pianistique d'une merveilleuse richesse créatrice. **Maria João** affirme « *Je conçois la musique comme l'art de révéler la relation intrinsèque entre le son, l'espace et le temps, qui y est lié directement, comme chaque physicien le sait.* » C'est ce qui donne à la musique, la possibilité de transcender l'humain et de se fondre dans l'Univers. « *La musique nous fait pénétrer dans ce que nous ne connaissons pas des mystères de l'Univers, du monde spirituel et de ses doutes, et ainsi de nous-mêmes.* »

Maria João Pires est audacieuse et en même temps, délicate, ardente et introspective, son toucher - en constante évolution - « *touche* » les notes dans de nombreuses nuances différentes et pourtant vives. Le toucher de *Maria João Pires* est un modèle de *raffinement pianistique*. – étincellant tout contact entre le bout du doigt et la touche du piano. L'art pianistique de *Maria João* c'est l'essence même des œuvres qu'elle joue, dont elle sait comment explorer, comme peu d'autres. « *Tout d'abord, nous devons écouter ce que la musique a à dire et nous oublier complètement* », c'est son credo artistique.

SCHUBERTIENNE



Par les œuvres pour piano de **Franz Schubert**, *Maria João Pires* témoigne de jouer avec une dynamique particulière. Ici, le piano révèle un caractère qui s'éloigne de la pureté immaculée des œuvres de **Mozart**. Au milieu des années 1980, *Maria João Pires* a proposé une autre vision de **Schubert**, au toucher clair, d'un intense raffinement. Elle montre une compréhension profonde de la musique de **Schubert** et de son spectre d'expression. «*Une pianiste magique... Dans les œuvres de Schubert, a atteint des niveaux de sensibilité poétique qui ont été égalées par peu de pianistes.*» C'est un équilibre nécessaire, un espace idéal entre l'aventure musicale et narration feutrée qu'offre *Maria Joao Pires*, dans les œuvres de **Franz Schubert**.

Il existe une qualité instinctive et même improvisée, concernant la pianistique de *Maria João Pires*, qui découle précisément d'avoir longtemps intériorisé ces œuvres d'abord dans son esprit. La musique pour Piano de **Schubert** a le sens de l'intégrité et de plénitude née de l'observation des réponses longuement recherchées par longues « errances » dans le monde musical du compositeur. Ainsi, ses interprétations et son développement musical, ont révélé un raffinement remarquable et l'intériorisation de l'expression. Souvent récompensée pour ses concerts remarquables, *Maria João Pires* a montré également, une affinité personnelle pour l'œuvre pianistique de **Franz Schubert**. Les performances pianistiques de *Maria João Pires* dans les œuvres de **Franz Schubert** - *Impromptus* et pièces courtes ont été développées dans un double CD – « *Le voyage magnifique* », pour le distinguer des autres versions. C'est l'un de ses meilleurs enregistrements. Elle est extrêmement musicale, interprétant avec une grande subtilité musicale stylistique et un art de la nuance. Cette performance suffit pour justifier l'enregistrement entier par lui-même.

<https://www.youtube.com/watch?v=A2EyHtQ8J-g> ;

<https://www.youtube.com/watch?v=GQOQ57G9mf0>

<https://www.youtube.com/watch?v=DxRrMLnJq2M>

Maria João Pires approfondit depuis longtemps, la liaison qui l'unit par les œuvres de **Franz Schubert**. Elle s'est produite sur les scènes, dans le monde entier, et ses interprétations *Schubert, Chopin, Mozart* ou *Beethoven*, ont conquis le public. Les retrouvailles musicales de *Maria João Pires* – par l'intégrale des œuvres pour piano de **Franz Schubert** – sont un vrai moment de grâce. Son piano «*chante*». La musique et la personnalité de *Maria João Pires* se réunissent sur l'intégrale pianistique - **Franz Schubert** - à un effet sublime. Musicalement, **Schubert** utilise une combinaison de contrastes thématiques, de juxtaposition de touches majeures et mineures et de modulation pour refléter une dualité entre l'expérience interne et externe, l'imagination et la perception.

LE PROJET « *PARTITURA* »

« *La musique, comme un outil social et un art universel, sans frontières* »

Une pianiste d'exception, *Maria João Pires* cherche à transmettre son savoir faire, en menant une réflexion intime sur de nouveaux moyens de communiquer.. Peut-être l'expression ultime de l'intérêt de *Maria João Pires* pour le développement social et éducatif, est son projet « **Partitura** » - Bruxelles – Belgique - un effort partagé avec un groupe de jeunes pianistes. Le but de ce projet est de créer une dynamique altruiste entre les artistes de différentes générations, offrant une alternative dans un monde trop souvent axé sur la compétitivité. La pianiste explique: «*Ce projet est une extension naturelle de mes recherches et une des réponses possibles à mon plus grand souci, à savoir l'avenir de la musique classique et ceux qui assureront sa continuation*».

Maria João Pires – « *Le concept est très simple: il s'agit de partager. La musique est quelque chose qui ne peut exister sans partage...Cela a commencé il y a quelques années* ».

«*The Music Chapel – Queen Elisabeth* » est un centre d'excellence pour une formation de haut niveau concernant la personnalité artistique du musicien, par une carrière professionnelle grâce à un programme de concerts et récitals particulièrement étendu.

« *Maria João Pires préserve intact son secret, le mystère de cette jouvence spirituelle d'où tout coule de source — la fragilité comme la puissance, la délicatesse la plus ténue comme la franchise la plus directe. Sa vraie sagesse* » ¹

La pianiste *Maria João Pires* n'en finit plus de surprendre le public par son étonnante sérénité et sa pianistique de haut vol..

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- 25 Iulie 2017

THE CORRESPONDENCE OF NICOLAUS OLAHUS WITH THE BATAVIAN AND FLEMISH HUMANISTS

Olesea ȚURCAN (PANCIUC)*

Abstract: *The Humanist Nicolaus Olahus, due to his correspondence, comes within the well-known genre of "epistolae familiares" (intimate epistles)", pretty popular during Renaissance, when newspaper had not yet been invented, and the people's needs to communicate their news and more significant deeds would be made by correspondence. And if Nicolaus Olahus's letters, especially the political and diplomatic ones, are subjected to some detailed historiographical researches, his familiar letters reveal the momentary opinions and conceptions of the author who had friendship relations with different humanists.*

Keywords: *humanism, Renaissance, correspondence, letter, politics.*

THE ORIGIN OF NICOLAUS OLAHUS

In the foreword written by de Bezdechi Ștefan to *Nicolaus Olahus Primul umanist de origine română* (*Nicolaus Olahus The First Humanist of Romanian Origin*), he pensively explains: "The hardship of times prevented our people to manifest itself earlier in the field of the spirit, remotely situated from the lighting Byzantium and from the Western world which inherited and led forward the torch of civilisation, here, against all winds, on the banks of Danube, a passing place for all the barbarians descending to the mythical South, towards the mirage of abundance, we had a lot to bear and we barely had enough energy to maintain our ethnological being. Never had we had a longer peace to be able to establish stabler dwellings and to let the Romanian spirit spread its wings out. That is why we only later were able to integrate within the European culture... The colleague, I. Lupaș revealed to us, who did not know about his existence, the powerful and lighting personality of N. Olahus¹, and let us know broadly the figure of this first great European of Romanian origin and our first humanist, son of boyer Stoian of Argeș, taking refuge in Sibiu. The Cluj professor, Ștefan Bezdechi, tried in a series of articles, appeared in different magazines in Ardeal, to present several aspects of the life and activity of the illustrious prelate who left such a b rightful trace in the spiritual life of Hungary, which knew to win him on and make him one of the most notable of its sons."

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¹Living in the former half of the 14th century, born on 10th January 1493 in the town of Sibiu, from his mother Barbara Hunzar (alias Hânsar) and father Stoian (or Ștefan), he had run away from Muntenia to get rid of the oppressions he was exposed to because he was of "royal origin", p. 11 in *Nicolaus Olahus Primul umanist de origine română*, by St. Bezdechi.

THE ROLE OF OLAHUS IN HUMANISM

The humanism of the 16th century where Nicolaus Olahus has a foremost place, is "a feeling of enthusiastic admiration that led to the study and imitation of ancient models, exclusively" (Delaroulle N., 1907, p.2). Situating this humanism in the Low Countries, where between 1531-1541, Nicolaus Olahus was a unanimously accepted mentor, we distinguish two great periods in his evolution. In the beginning, the Batavian and Flemish humanists were seeking to banish "the barbarism" from the education institutions. They were preoccupied to fight socialism by refreshing the education methods, by spreading the Greek and Latin knowledge, as well as by making laudable efforts that the monuments of the classical literature be known in circles, as large as possible. The followers of that period discovered the ancient civilisation with enthusiasm, appropriating its human, universal and eternal character. They would banish ignorance everywhere to make place to reasoning, to research. This period in which Nicolaus Olahus lived, was considered as a period of "vulgarization", and its closest limit to us was the year of Erasmus's death (1536), because, after a period of imitation and diffusion, there followed a period of erudition. And yet it is to be noticed that, if in the "vulgarization stage" the humanists from the Low Countries were content only to "imitate and diffuse", by Martin de Smet (1525-1578) and Stephanus Winandus Pighius (1520-1604), they were the ones who laid the basis of epigraphy which "can be considered a Belgian science" (Roersch A., 1910, p. 139-140). The thirst for training was spreading in the entire epoch, larger and larger circles of humanists were meeting each other, most of them clergy, who thought that, without the classical works, everything would have been "laustra sine armario quasi castrum sine armatorio" ("a monastery without a library is like a castle without armoury"), not to mention Thomas de Kemps's specification (1380-1471), that a monastery without a library is like a foodless meal, a flowerless garden or a moneyless stock market. But the most plastic explanation given by anyone to justify the necessity to acquire classical languages belonged to Alexander Hegius (1433-1498) who thought that "if you want to learn grammar, the laws of style, prosody, philosophy, rhetorics, mathematics, arts, medicine, then you should study the Greek language first."¹

Nicolaus Olahus also had the initiative to regard the man together with his needs related to his existence in a society having a different perspective than the past one, who, drawing away from the shell of imitation, succeeded into leaving the future generations new ideals of life, the ideal of joint living. Founding publishing houses and the preoccupation for works, constituted his supreme aim in life. And as far as the town of Louvain is concerned, an influential Catholic centre at that time, it had a famous university that produced many printings. Out of the printing house, many of Erasmus din Rotterdam's works came out, in small print, bringing him fame and good earnings. Rutgerus Rescius worked in his workshop, since 1516, Nicolaus Olahus's friend and later correspondent. Being very appreciated by Erasmus for his wide Hellenic knowledge, at the proposal of the "prince of the humanists", Rescius was appointed his successor at the Greek language chair of the

¹ Hegius, Alexander. (1948) *Carmina*, Deventer, 1948 edition. See the poem „*De utilitate lingae graecae*” („*Despre foloasele cunoaşterii limbii eline*”).

University of Louvain. In 1529, Martens withdrew, professor Rescius taking his place and, in a letter on 31st July 1529 addressed to the brother of the founder of the university of Louvain, presented not only his work plan, but also his scientific and social creed, that would become the basis of the development of humanism within the Low Countries in the former half of the 16th century: "I (states the new printing worker) *have been teaching the Greek literature for almost eleven years, as best as I can, at the college founded by your brother, Jeronim de Busleyden*"¹. There, the typographer Rescius would publish „*Memorabilia*“, „*Economia*“, „*Cyropedia*“ and „*Hieron*“, all belonging to Xenophon. Among his lines, we can find some references to Nicolaus Olahus's correspondents. And, although a secretary of queen Maria de Habsburg, Nicolaus Olahus continued his humanistic studies, as seen from the correspondence between him and Erasmus din Rotterdam. Thus, the humanist "was hunting" the time necessary to study: "While the queen is hunting boars and other animals, I shall hunt the Greek pronunciation at Louvain and shall renew the friendship with the teachers" (Capoianu M., 2000, p. 11). For example, Hadrianus Amerotius, "the famous Greek specialist and professor at Collegium trium linguarum in Louvain", was consulted by Levinus Panagathus, who had become a disciple of Erasmus din Rotterdam and "one of the teachers of old Greek of Olahus" (Capoianu M., 2000, p. 35), over a paragraph from the dialogue of Lucian, "On the parasite". In that correspondence, we find ourselves in a privileged space, where books made the law, where "respiration is accustomed to the rustle of the pages", to please both spirit and soul (Pistol P., 2005, p.42). According to the method of "dialectic art", the scholar Olahus "meticulously accomplishes the role of a dialectician", not in a Platonist sense, as an art of discourse, but rather as a science of demonstration. And, therefore, "the parasitics"² supported its argumentation by invoking the authority of classical tragedy.

THE CORRESPONDENCE OF NICOLAUS OLAHUS

The correspondence of Nicolaus Olahus in its assembly has an documentary value.³ If it was not used by older historians who had studied the epoch previous to Mohacs, this is explained, after Ipolyi Arnold (1823-1886), bishop of Oradea, by the fact that until 1875, it was forgotten in the archive of prince Esterhazy. At the beginning, of course, his correspondence had profoundly intimate character, but subsequently it would develop into two well outlined directions: on one hand, a literary, philological and historical

¹ The Luxemburger Hieronimus Buslidius (1470-1517), a state counsellor, ambassador, clergy dignity, magistrate and humanist writer, he obtained from emperor Maximilian I many benefits that he used to found the College of three Languages (Greek, Latin and Hebrew) in Louvain.

² The classical parasite is opposed to The modern lice: the parasite considers a sophism in a discourse, while the lice does not consider, nor desires knowledge, but only Machiavellian purposes.

³ See Pr. Ion IONESCU, *Nicolaus Olahus - Nicolae Românul (1493-1568)* in magazine "Studii Teologice", Magazine of the Faculties of Theology from the Romanian Patriarchy, Series II, Year XLV, No. 3-4, May -August, Bucharest, 1993, p. 140: „During the years of exile (1526-1541), but especially during the years lived in Brussels (1531-1534), Nicolaus Olahus carried out a wide epistle writing activity, with a political, diplomatic, scientific and literary character, that, in the middle of the 16th century, represented a valuable contribution to the promotion of humanist culture.”

correspondence, and on the other hand, the correspondence dedicated to the great political and diplomatic issues of his time (Burckhardt J., 1969, p. 275-276). From what it was still kept¹, most of it dates from the years of the refuge in the Low Countries; his task was especially drawing up the political and diplomatic correspondence. At Brussels, city that was the centre of the European diplomacy of the wide Spanish empire during Charles Quint, he soon imposed himself as a state-man, both cultivated and astute. The trust in him of the monarchs he served was total, which allowed him to be appreciated by the powerful ones that he advised on union and common battle against the Ottoman invasion. From the correspondence, we see that he many times succeeded in lifting the very low moral of those who survived after Mohacs², in urging peach achievement regarding the two Hungarian kingdoms and truces with the Turks in order to earn time to concentrate all the anti-Ottoman forces. Nicolaus Olahus was very active, especially when his friends, the diplomats Cornelius Duplicius Scepperus and Leonard Treiher van Vels, bishop of Lund, made the treaty and achieved the temporary peace of Oradea (1538) between kings Ferdinand I of Habsburg and Ioan Zapolya.

The epistolary discourse sometimes had admonishing accents, especially when Nicolaus Olahus spoke about the afflictions swooping over the "Christian republic" due to the Turkish invasion. The admonition regarded even Charles Quint: "*I consider that it is very unworthy for your virtues that, by you, the leader and head of the Christians ...*" (Capoianu M., 2000, p. 112). As a matter of fact, Nicolaus Olahus is probably the first Romanian who spoke about the *New world*, about that "*maritime isle, unknown before*", where Charles Quint, subjecting it, introduced the Christian religion along with laws, making sure that "*the truth of the Gospel to reach their conscience*" (Capoianu M., 2000, p.112).

His wide correspondence was borne with over 120 personalities of his time, all over Europe, having as model mostle the correspondence of Aeneas Silvio Piccolomini (Pope Pius II) and that of Erasmus din Rotterdam (Ionescu I., 1993, p.140).

In his relations with these humanist writers, Nicolaus Olahus behaved many times like a true, sincere and devoted friend. He would give and ask advice, communicate the projects of his historical works and his translations from the Greek and Latin classics, but also his latest poetical creations, every time asking them to read them with benevolence and friendship. And when his correspondents from the Batavian Countries were ill, he would even send them a doctor, help them with money, publish the literary works with his own money, at the printing house of the Collegium of Three languages of Louvain.³ On the other hand, during the frequent journeys of the regent, when he had to be part of the entourage, he

¹ For the entire correspondence of Nicolaus Olahus, to research Ipolyi Arnold, *Olah Miklos levelezese* [Correspondence of Nicolaus Olahus]. See "*Monumenta Hungariae Historica*", I, osztaly, Okmanytar; XXX kotet. On years, this correspondence is distributed as follows: 1 letter in 1527, 2 in 1528, 17 in 1529, 117 in 1530, 67 in 1531, 107 in 1532, 131 in 1533, 89 in 1534, 32 in 1535, 24 in 1536, 16 in 1537 and 8 in 1538, o total of 611 letters.

² See the letter of the historian Ursinius Velius to Nicolaus Olahus on 10th March 1532: Ipolyi Arnold, *Olah Miklos... levelezese*, in „*Monumenta Hungariae Historica*", t. I, vol. 25, Budapest, 1875.

³ See Ipolyi Arnold, *Olah Miklos levelezese* [Correspondence of Nicolaus Olahus]. See „*Monumenta Hungariae Historica*", I, osztaly, Okmanytar; XXX kotet, *Scrisoarea către Ursinius Velius*, p. 205.

would make sure that the humanist monks, who lived confined within the monastery walls and who were his correspondence, be invited, from the regent's order, to the official banquets, a good occasion to have an intellectual conversation with them for a longer period of time.

However, Nicolaus Olahus's correspondence comes within the well known genre of "*epistolae familiares*" (intimate epistles), pretty popular during Renaissance, a time when the newspaper had not yet been invented, and the people's needs to communicate the news and the more significant deeds would be made by correspondence. From this perspective, Nicolaus Olahus is not an innovator.¹ And if his letters, especially those with a more pronounced political and diplomatic character, are subjected to some detailed historiographical researches, his intimate letters reveal the conceptions and momentary opinions of the author who led friendship relations with different humanists. This allows us to cast a deeper look over some political and diplomatic issues and plots, that he presented quite sincerely: "*They (the letters) help us understand the evolution of the future events, that were being prepared, as well as the opinions and the news regarding such events. The threads of history are reeled and woven in front of our eyes, thus being able to take a note of the opinions of the men who acted, of the causes that made them act. His entire correspondence is an interesting source even regarding the cognition of the cultural and literary history of his time.*" (Olahus N., 1974, p. XV).

The 611 letters left from Nicolaus Olahus are copies from originals, made by different copiers. They were sewn in a 582-page tome and kept since 13th June 1684 in the archive of prince Eszterhazy² from Kismarton under the title of „*Protocollum Litterarum Nicolao Olahinarum ad diversos missarum*". Inside the tome, on the first page, the title of the work is handwritten and has the following writing: „*Epistolae familiares de Olaho ad amicos*" („*The intimate letters of Olahus to friends*"). From their lecture, we can see that everything they were writing was drawn up carefully, that the introductions or the endings showed the respect due, sometimes even in an exaggerate manner. For example, Hadrianus Amerotius addresses him with "*all brilliant man*", Levinus Ammonius assured him he "*is the only person in the world he wishes to be recommended to*", Franciscus Craneveldius considered him as "*a man all adorned with virtues*", Conradus Goclenius remarked "*the great gifts of his spirit and the unbelievable modesty of such a generous spirit*", Cornelius Grapheus Scribonius used formula such as "*too good Mecena*" and "*all cultivated Olahus*", Nicolaus Grudius wished him that "*our princes should have more councillors like you, because then the public comfort would have to gain, and so would the letters*", Petrus Nannius saw in him "*my support and sweet adornment*", Rutgerus Rescius considered him "*the only cultivated patron*", and Cornelius Duplicius Sepperus assured him that he was "*the most distinguished of his friends*". However, they had a common feature: they were scholarly humanists and worshipped Erasmus in Rotterdam.

¹ Among his predecessors, we can remind Ambrosio Camaladose Traversari (1356-1439), Bruni Leonardi, who composed in Italian a biography of Dante Alighieri, Poggio Bracciolini (1380-1459), the one who discovered in a niche of a Swiss monastery a great number of works of Latin writers that were considered lost, Calconini Celio (1479-1541), and especially Aeneas Silvio Piccolomini (1405-1458), the future Pope Pius II.

² The Eszterhazy family descends from Ursula Olahus, the sister of Nicolaus Olahus.

All these letters, both the ones he sent and the ones received by him, are drawn up in Latin (there is no one written in Hungarian or in Romanian - as we could believe he had sent to his brother Matei, to his sisters Ursula and Ileana, or to his cousin Radu Paisie VII, ruler of the Romanian Country between 1535-1545). for a thorough scientific research, it is better that in the future they should also check the epistolary activity of Nicolaus Olahus that can be found in Brussels, or Louvain, or Besançon, Madrid, Milano, Bratislava, Vienna or at Vatican, where there are probably other documentary sources.

CONCLUSIONS

From the chromatics his characterisations, we can sense the magnanimity of the temperament of a powerful humanist, because he never hid behind his writing pen, but he applied his great deeds by eloquence and physical presence. By his correspondence, Nicolaus Olahus shows his faith in God, his will based on good and human-like. And all the guidances and encouragements addressed to his contemporary, prove the going of history to which he participated intensely and his immense contribution to culture, to nation and to formation of the characters of that time, by his features and philanthropic actions. We remind and it has to be noted that our Sibiu inhabitant, Nicolaus Olahus, never denied his Romanian origin, nor the blood of the Basarabs, that he was so proun to come from. He stated his transalpine origin many times in his historical works, in poems and in the correspondence, the origin being confirmed also by his certificate of ennoblement in 1548.

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LE RÔLE DES ACTES DE LANGAGE AU NIVEAU DE L'ENSEIGNEMENT PRIMAIRE

Cristina Loredana BLOJU*

Abstract: *The language acts represent an incontestable reality in the Romanian education world. These were promoted as a minimal educational unit of certain didactics in the field of Communication Approaches. The desirability of any teacher of Romanian language and literature is to educate students in the direction of the continuous development of oral and written communication skills. Oral communication has on his side the advantage of freedom of expression, the possibility of improvements and the reps, the use of nonverbal or paraverbal elements. Also, the exchange of speeches involves a spontaneous construction of verbal structures, the subjectivism of speech being evident by the presence of the emotional mark. As a discipline, As a discipline the Communication in Romanian, respectively the Romanian Language and Literature, contributes to the development of the oral expression, by using and optimizing the use of language acts, and to the formation of communicative attitudes, it develops active listening, cooperative learning and critical thinking of students. The present paper aims at presenting the language acts as they are addressed and detailed at the level of primary education.*

Keywords: *communication, language acts, primary education.*

Introduction

La théorie des Actes de langage (AL) a été élaborée par deux philosophes du langage, Austin et Searle, au but de privilégier la fonction représentative (référentielle): on parle pour dire quelque chose et cette action suppose informer quelqu'un d'autre sur une représentation ou un concept, au sujet d'un référent étranger au discours. Ainsi, le principe de base est fondé sur la conviction que « l'unité minimale de la communication humaine n'est ni la phrase, ni une autre expression. C'est l'accomplissement (performance) de certains types d'actes » (Armengaud, Jacques, 1990 : 77). De manière que le locuteur pose une question, donne un ordre, affirme, conseille, critique, accuse, félicite, menace, supplie, défie, c'est-à-dire accomplit un acte de langage.

Par la réalisation de l'acte de langage, le locuteur ne produit pas uniquement une expression linguistique quelconque et l'utilise pour son accomplissement dans une situation d'énonciation, mais il agit sur la réalité environnante et sur l'interlocuteur. Ainsi que dire, devient faire. Toujours Armengaud (op. cit. : 78) observe que la théorie des actes de langage « est une étude systématique des relations entre les signes et leurs interprètes. Il s'agit de savoir ce que font les interprètes-usagers, quels actes ils accomplissent par l'usage de certains signes ».

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Jacques Moeschler a réalisé un classement des actes illocutoires:

Dénomination	Exemple	But de l'utilisation
Actes représentatifs	Assertion, information	Description d'un état de fait, direction d'ajustement mots-monde
Directifs	Ordre, requête, question, permission	Mettre l'interlocuteur dans l'obligation de réaliser une action future
Commissifs	Promesse, offre	Obligation contractée par le locuteur de réaliser une action future
Expressifs	Félicitation, excuse, remerciement, plainte, salutation	Exprimer l'état psychologique associé à l'acte expressif (plaisir/déplaisir, désir/rejet, etc)
Déclaratifs	Déclaration, condamnation, baptême	Exprimer l'état psychologique associé à l'acte expressif (plaisir/déplaisir, désir/rejet, etc)

Le classement des actes illocutoires d'après Moeschler (1985)

Les actes de langage trouvent inévitablement leur accomplissement dans la communication, surtout celle orale. Elle apparaît comme un processus dynamique qui fluctue et évolue constamment, au fur et à mesure de l'échange. Les protagonistes de l'acte de communication doivent apprendre à parvenir à être «stratégiques», à reconnaître et à utiliser à leur profit tous les indices fournis par l'interlocuteur, le contexte. Ce qui les conduit à réaliser les conduites discursives adaptées par l'utilisation appropriée des actes de langage.

La représentation des actes de langage dans l'enseignement primaire

La capacité de s'exprimer oralement se réalise par la formation et le développement des habiletés conversationnelles, par la compétence d'exprimer ses opinions et ses jugements de valeur. Mais pour atteindre ces capacités, il faut mettre en pratique un permanent exercice de l'organisation des idées dans des messages et, implicitement, des messages dans des discours cohérents, de la lutte contre les tics et les émotions, et de la discipline logique de l'échange verbal, de l'expression correcte et cohérente des idées. Au cours des classes de la discipline de *Communication en roumaine / Langue et littérature roumaine*, on vise à créer et à optimiser la compétence communicative de manière dialogique, à construire des messages, à les ordonner logiquement et à les compléter, à interpréter des rôles dans de diverses situations de communication.

Les leçons de communication orale ont comme objectif fondamental, qui vise l'élève, la formation et le développement de la capacité de recevoir le message oral et de la capacité de parler oralement. Dans le programme pour les cours de la classe préparation à la 4ème année, le domaine de la communication (formation de la capacité de communication,

selon la formulation du curriculum) est divisé en deux sous-domaines: la communication orale et la communication écrite, respectivement. Dans le cycle des acquisitions fondamentales, c'est-à-dire les classes préparatoires, I^{ère} et II^{ème}, les contenus de la communication orale se réfèrent, selon le curriculum en vigueur, à la formulation du message oral (le mot, l'énoncé, le dialogue), du point de vue applicatif, sans théorisation, à partir d'un support visuel (en tenant compte de la pensée concrète et intuitive des élèves), à la construction des dialogues dans des situations concrètes (famille, école, transports publics, etc.), à l'intonation des phrases énonciatives, interrogatives et exclamatives. Ainsi, on recommande dans le curriculum les échanges verbaux suivants (les actes de langage):

- initier, maintenir ou conclure un échange verbal;
- identifier une personne ou un objet;
- poser des questions et donner des réponses;
- fournir des informations sur votre identité ou sur l'identité des membres de la famille ou des connaissances;
- fournir des informations sur la forme et l'utilité des objets;
- raconter des histoires ou des événements en utilisant comme support des bandes dessinées;
- exprimer votre opinion sur un fait.

En III^{ème}, sauf les actes de langue mentionnés, on vise également l'utilisation des formules de salutation, de présentation, de permission, de demande; la présentation des faits et des événements d'après un plan d'idées donné auparavant; l'expression de son accord et son désaccord par rapport à une situation ou à l'attitude d'une personne. Dans la troisième et la quatrième année on continue avec cycle de développement:

- fixer les composantes de la communication dialoguée - adaptation aux particularités de l'interlocuteur, formulation des idées principales, narration orale d'un fragment d'un texte, reconnaître et maîtriser les facteurs perturbateurs de la communication;
- construire des dialogues dans des situations concrètes ou imaginaires;
- mettre à jour des éléments de la communication non verbale (gestes, mimiques).

Afin d'optimiser les actes de langage, il est recommandé de pratiquer des discussions libres axées sur la conversation et l'argumentation des propres points de vue, des jeux didactiques et des jeux de rôle qui permettent une organisation subjective du contenu du message et leur présentation de manière logique et cohérente, regarder et commenter des dessins animés ou des films pour les enfants se rapportant aux événements et aux actions de leur propre vie, aux règles de circulation routière, aux règles d'hygiène ou à la protection de l'environnement. En plus du jeu de rôle et de la dramatisation, deux des méthodes les plus couramment utilisées pour l'utilisation des actes de langage, tout en impliquant la communication orale, les spécialistes de la didactique recommandent également l'observation, la lecture de l'image, la narration, le jeu didactique et la conversation.

L'observation, en tant que moyen direct de connaître la réalité, aide les élèves à percevoir sans subjectivité les objets et les phénomènes du monde environnant car «la clarté des représentations, l'acuité des images perceptives augmentent la capacité verbale et, dans ce sens, la force de synthèse et de généralisation se renforce». (Crețu, Elvira, 1981 : 10) De

l'observation, on peut aider les enfants à aller plus loin, vers la généralisation, l'observation en détail des différents éléments, l'expression des émotions liées à certains aspects de la réalité.

La lecture de l'image met l'accent sur l'analyse, la description et l'interprétation des éléments et des actions qui composent l'ensemble. Elle nécessite une analyse détaillée du tout, tout en exprimant, directement, les données perçues, en les synthétisant et en les généralisant. Grâce à cette méthode, de diverses autres connaissances acquises antérieurement sont consolidées et systématisées et, de cette manière, on donne l'occasion aux enfants de s'exprimer, l'enseignant agissant comme médiateur qui améliore, corrige et fluidise l'échange verbal.

L'action de raconter est unanimement agréée parce qu'elle implique également, sauf le langage, le côté affectif de la psyché, tout en contribuant, à la fois, à éduquer le sens esthétique des élèves. Plus de donner à l'enfant l'occasion de s'exprimer oralement, d'exposer ses idées de manière logique, cette méthode vise également à développer la capacité de l'auditeur de se concentrer sur le sujet, d'activer les actes de langage, d'identifier le message et de le mettre en pratique.

Le jeu didactique est l'essence même de l'existence de l'enfant et une manière très efficace d'atteindre le niveau ou le monde adulte pour le comprendre. Cette méthode est extrêmement bénéfique car elle contribue au développement de la pensée logique et à leur compétence de s'exprimer. C'est lui qui détermine le plus le maintien de la motivation et de l'attention, la stimulation de l'esprit critique, de la patience et de la maîtrise de soi. Ce type de jeu structuré favorise l'échange interpersonnel, la coopération avec les autres participants à l'activité, en contribuant à constituer des situations authentiques de communication. *Le jeu de rôle*, par son aspect ludique, est une méthode mixte qui vise à former des attitudes et des comportements communicatifs dans des contextes inattendus, à former et à optimiser la capacité de résoudre des situations-problème en utilisant les actes de langage, à cultiver l'esprit d'équipe et à stimuler le dialogue constructif. Il augmente le degré de participation des élèves aux activités d'apprentissage et favorise la formation de croyances, des attitudes et des comportements. «Il est important que les jeux de rôle proposent de différentes situations de communication qui soulignent la façon dont le changement de facteurs de communication détermine des adaptations au niveau de l'expression, de l'attitude envers le locuteur et du vocabulaire» (Sânmihăian, Florentina, Norel, Mariana, 2005 : 82)

La conversation est une méthode exclusivement verbale, sans un matériau concret comme support, au cadre de laquelle l'échange verbal est dynamique et favorise l'exploitation de toute la gamme des actes de langage. Elle a comme but de suivre la consolidation des compétences et des aptitudes d'expression orale correcte dans des structures linguistiques de plus en plus complexes, de cultiver le langage argumentatif et reproductif du dialogue dans l'acte de communication, de stimuler la créativité des élèves dans l'expression orale, le contrôle conscient de leurs propres constructions verbales et des autres, d'activer la pensée logique.

Les classes de communication orale supposent le parcours de plusieurs étapes. Ainsi, pour la détermination de l'utilisation des actes de langage, on peut utiliser des plans, des illustrations, des dessins qui impliquent une élaboration spontanée des réponses aux questions posées par l'enseignant. Ces images/illustrations peuvent présenter des moments

sélectionnés à partir de diverses histoires ou textes, des personnages à partir desquels les étudiants peuvent raconter logiquement et chronologiquement les événements. Des complications des présentations peuvent se produire, en faisant appel à l'imagination et à la créativité des enfants, par des questions comme - *Qu'est-ce qui se passerait-il si.....?*. On peut, de même, déclencher des dialogues en formulant des questions réciproques, sous la forme du jeu par paires.

La conception et le développement d'un jeu de rôle pendant les cours de langue roumaine impliquent l'utilisation d'un jeu avec une active participation communicative. Grâce à cela, on forme des compétences en communication orale telles que la description, la caractérisation, l'expression de l'opinion, l'argumentation sur des sujets préétablis. Il y a une multitude d'autres activités que l'on peut exploiter pour stimuler l'utilisation des actes de langage, pour créer de nouvelles situations de communication réelle, des discussions libres, argumentées sur des thèmes donnés, pour imaginer des exercices au but de raconter des événements vécus personnellement ou imaginaires, pour exercer certains actes de langage dans de différents contextes (félicitation, promesse, commande ...).

Très importante, pendant les classes de communication, c'est l'atmosphère créée dans l'espace éducationnel. Elle doit être plus détendue parce que les élèves manifestent la tendance de parler et de devenir plus agités que d'habitude, en essayant de répondre favorablement aux exigences du professeur. C'est pourquoi leur espace de travail doit être l'image projeté d'un environnement social normal dans lequel le respect mutuel est essentiel. L'enseignant a le rôle de coordinateur qui est intéressé non seulement par l'exactitude du lexique et des structures grammaticales, mais aussi par la production d'un échange verbal clair, correct, cohérent et cursif, car «la capacité de communication des élèves est en corrélation avec la somme des mots (des expressions) appropriés et avec l'habileté de réaliser des mixages linguistiques avec ces mots afin de former une expression qui coïncide avec l'intention». (Ilica, Anton, 1998 : 110)

Conclusions

Qu'il s'agisse de classes dans lesquelles l'accent est mis principalement sur l'approche littéraire ou de théorie littéraire, ou d'autres classes qui visent les éléments liés au vocabulaire et à la communication, les actes de langage sont indispensables pour atteindre le niveau de la performance éducative. Ils sont utilisés, d'une part par les enseignants pour motiver les élèves à s'impliquer dans les activités développées dans l'espace éducationnel et, d'autre part, par les étudiants pour relever les défis posés en classe. Dans tous les cas, l'objectif des disciplines *Communication en roumain / Langue et littérature roumaines* est de développer et d'optimiser les compétences de communication en roumaine, ce qui sera utile pour les enfants en dehors de l'environnement scolaire. Le modèle communicatif - fonctionnel abordé est centré sur les problèmes de la communication, englobant à la fois tant la formation des capacités, que leur utilisation adéquate dans de situations variées de communication.

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APPROACHING THE FEMININE GENDER IN THE STUDY OF ROMANIAN AS A FOREIGN LANGUAGE

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Abstract: *When teaching Romanian to foreign students one of the most important aspects is the linguistic and cultural diversity of those who study Romanian, somehow limiting their access to a clear grammatical structure and easy assimilation of the information regarding the language. The study of feminine nouns and grammatical structures that comprise them is closely related to the degree of similarity between Romanian, the transition language – English and the native language of the foreign students, for a most correct perception of the sense and of the due layout of linguistic structuring. There must be a certain dexterity of the speaker of Romanian as a foreign language for filtering the information extracted from a text, generally a specialty one, through a good bilingual-cultural correlation of two different linguistic systems.*

Keywords: *feminine gender, grammar, structure.*

Introduction

The gender is not a universal linguistic trait, as many languages do not use gender. It is found only in about 25% of the world's languages and can generally be animate/inanimate, masculine/feminine/neutral or common/neutral. In the first case, the distinction is based on the dichotomy animate/inanimate as it was regarded by many primitive peoples, or on the difference of sex, in the second case. In the third case, in the beginning there was a difference between masculine/feminine/neutral and later the difference masculine/feminine disappeared, merging into a single gender, the common gender. "The primitive Indo-European language differentiated between inanimate and animate nouns, names of objects. Then the latter split into masculine and feminine ones. But the notion of "inanimate", as it was perceived at the time, did not match our current perception (...). The vast majority of the animate nouns remained of masculine or feminine gender, but there also appeared inanimate nouns of these genders (...). This situation led to the disappearance of the neutral gender in the western Romanic languages" (Graur, 1973: 40). The gender also manifests, through agreement, in the relationship with other parts of the speech, such as: the pronoun, the adjective or, in some cases, the verb. For example in Russian the verbal forms of the past tense agree in gender (and number) with the subject and in Romanian one should mention the agreement in gender and number in the passive voice. The grammatical gender is encountered in most of the European languages such as Romanian, Italian, German, Russian, but it disappeared in Persian and mostly in modern

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English, which has only a few remnants of gender inherited from the old English. On the other side, the great majority of the world's languages do not have grammatical gender.

The Arabic, for example, differentiates between the masculine and feminine in the singular and the plural. In the plural it differentiates between men, women and the non-human plurals (including human collective nouns such as *nation*, *people*, etc.), the non-human plurals being feminine plurals, regardless of their singular gender. In Albanian, given that at the University of Craiova there is a large enough number of Albanian students every year, we are interested to keep in mind that the neutral gender has almost entirely disappeared. In Italian there is a trace of neutral in some nouns and personal pronouns, for example in the singular *l'uovo*, *il dito*; the plural *le uova*, *le dita* – *the eggs*, *the fingers*. The masculine and the feminine in Dutch have merged into a common gender in standard Dutch, but many speakers make a distinction when using the pronoun, and in some dialects. The difference between the masculine and the feminine still exists for persons and certain animals in Swedish. Some dialects in Sweden have all of the three genders for nouns in the spoken language, but in standard Swedish the masculine and the feminine have merged into a common gender. The definite article which can underline itself the gender of the nouns exists in Bulgarian and also in Albanian and may be used as a landmark for the identification of the gender, especially of the feminine one.

English – important for the teaching of Romanian as a foreign language, being a transition language – uses a trace of distinction between masculine/feminine/neutral coming from old English under the form of the personal pronoun *he*, *she*, *it* and other pronouns. In French we have two genders: masculine and feminine. The nouns that denominate persons of male gender will obviously be of the masculine gender and the nouns representing beings of the female gender will be of the feminine gender, just like in Romanian. However, in the case of the inanimate nouns, objects, phenomena and so on, in French, unlike Romanian, there is no neutral gender, so an object will be either of masculine or feminine gender, sometimes coinciding with its Romanian counterpart. German has all three genders: masculine, feminine and neutral and they differentiate with the help of the definite article which, in this case, precedes the noun and has different forms: *der* - masculine, *die* - feminine, *das* - neutral, for the singular and *die* for all genders in the plural.

In Romanian there are three genders: masculine, feminine and neutral and “the gender differences with nouns do not constitute a morphological category, manifested in flexion, given that the gender of the noun is fixed. (...) The mark of the gender with nouns in Romanian appears solidary with the number and case morphemes or together with determination morphemes (article), usually reunited in the ending of the word. Thus, the distinctive signs of the three genders in our language can be considered: the ending *-ă* for the feminine, *-u* or consonant for the masculine and neutral, *-e* for all of the three genders” (Iordan, Guțu Romalo, *et alii.*, 1967: 72-73).

Only for a certain number of animate nouns and especially names of persons the opposition between the masculine and the feminine corresponds to the sex difference: *student* – *studentă*, *vecin* – *vecină*, *leu* – *leoaică*. This correspondence is encountered not only with common names but also with proper names of persons: *Ion* – *Ioana*, *Mihai* – *Mihaela*, *Alexandru* – *Alexandra*. There are cases when the correspondence between the grammatical gender and sex is not valid. Some nouns such as *ministru*, *ambasador*, *avocat*,

judecător also have a feminine form *ministră, ambasadoare, avocată, judecătore* which is however rarely used, the masculine form being preferred: *Doamna judecător a hotărât să amâne procesul.*

Except the nouns that denominate animates, the grammatical gender is justified only by the ending. The ending criterion is decisive for the belonging of a noun to one gender or another, though there are no strict rules in this matter. Nothing in the form of the noun can give us clues regarding the gender. The only rule that can be mentioned is that no noun ending in a consonant can be feminine, but masculine or neutral. The vice versa however is not valid. A noun ending in a vowel can be masculine: *popă, tată, frate, munte, pui, unchi*, but also neutral: *nume, prenume, taxi, fotoliu, colegiu.*

The study of the gender in Romanian by foreign students – the feminine gender

The identification of the gender is done through the article or through the form of the noun which accompanies the noun, though for a foreigner who learns Romanian this is not revelatory. This is why nouns are usually taught in association with the numeral *un – doi* (for the masculine), *o – două* (for the feminine), *un – două* (for the neutral), just for an easier identification of the gender by the foreign Romanian speaker. One of the frequent mistakes when approaching the gender among the persons willing to learn Romanian as a foreign language is also the tendency to create feminine nouns and not only *agreed* of the type *bluza de pe ea este unicată*, the correct form being of course *bluza de pe ea este unicat*, etc. The appreciation of the gender according to meaning is almost impossible to accomplish, because the names of objects, abstracts, places can equally belong to all the genders. Still one can make a few specifications in some cases. “As to the meaning, the most unitary gender is the neutral, which comprises almost exclusively names of inanimate objects: for example *loc, lucru, muzeu, obiect, vis* (the exceptions, names of animate nouns, are little: for example *animal, dobitoc, mamifer, macrou*)” (Avram, 1986: 33).

Therefore, the majority of the inanimate nouns are neutral: *pahar, dulap, frigider, afix, obraz, impas, piept, drog, ajutor, deceniu, măr, lac, minut, cămin, dans, turneu, studiu, dig* etc., though they can be also masculine: *cartof, perete, pom, pantof, dinte, idol, castravete, munte* or feminine: *pijama, țară, schemă, capcană, cafea, brățară, crimă, artă* etc. Still neutral are the names of games or sports: *box, fotbal, șah* and names of winds: *austru, ciclon, crivăț*, the letters of the alphabet being masculine: *a, b, c, d*, also the names of the months of the year: *aprilie, mai, iunie*, the names of the musical notes: *do, re, mi, fa* etc., and feminine are always the names of continents: *Europa, Asia, Africa*, the names of the days of the week: *luni, marți, joi*, the names of the seasons: *primăvară, vară, iarnă*, the names of fruits: *pară, cireșă, caisă, prună*. As an exception *strugure, pepene, ananas* which are masculine and *măr* which is neutral (Idem). Also feminine are the names of languages *româna, latina, franceza, spaniola*, or the names of countries ending in the vowel -a: *România, Italia, Franța, Canada, Brazilia, Portugalia*, the names of cars ending in a vowel: *Dacia, Lancia, Toyota*, etc. (Ivănuș, 1996: 48).

In Romanian, the feminine gender is the richest as inventory and the most diversified from the semantic point of view. The feminine covers, from a semantic point of view, many spheres – a large number of inanimate nouns: *vale, carte, masă, tastatură* etc.; a

large number of abstracts, names of actions and the name of the result of the action and all the long infinitives: *crediță, conjunctură, informatică, nutriție, nevralgie, adunare, tăietură*, etc., even nouns that denominate beings of the masculine gender such as *ordonanță* or *santinelă*. The postposition of the definite article however, specific to Romanian, has favored the correct interpretation of the gender in general and of the feminine gender in particular, for the foreign speakers of Romanian.

- Feminine formations in *-ă*, turned into *-a* when using the definite article

Therefore there are many feminine nouns formed from the masculine through the addition of the suffix *-ă*: *coleg – colegă - colega, vecin – vecină - vecina, student – studentă - studenta, pianist – pianistă - pianista, domn – doamnă - doamna*. ”The feminine noun *domnișoară* has no masculine corresponding form in contemporary Romanian. The masculine noun *domnișor*, that represents its original base, is no longer used today. It is advisable to use the noun *domn* instead with the additional meaning ‘unmarried man, bachelor’” (Biriș, Petre, *et alii.*, 2015: 19).

- Feminine formations in *-iță*

Still from the masculine form one may obtain feminine forms with the help of the suffix *-iță*: *frizer – frizeriță - frizerița, doctor – doctoriță - doctorița, sudor – sudoriță - sudorița*. One should notice that the feminine *doctoriță* is used nor to indicate the title nor for the direct addressing, but is replaced by the masculine *doctor* accompanied by the feminine *doamna* in order to underline the gender: *Doamna doctor vă consultă imediat*.

In order to facilitate the expression of the feminine gender for the foreign Romanian speakers, in the case of a title or of a profession practiced by women but having a commonly used masculine form ”we use feminine nouns such as *doamnă, femeie* in fee or compound lexical structures (*doamnă ministru, femeie-pilot*), or with surnames/family names or baptismal names: *ministrul Elena Popescu, mecanicul Maria*).

Consequently, we use feminine substitutes (different types of pronouns) instead of these nouns: e. g. *ea, aceea, aceea*, etc. We can frequently find masculine nouns that have feminine corresponding forms used in the same way: **e.g.** – *Doamnă/Domnule decan!*” (Biriș, Petre, *et alii.*, 2015: 25).

- feminine formations in *-toare*

The masculine nouns formed with the suffix *-tor* are a starting point for the formation of the feminine with the help of the feminine variant of this suffix, *-toare*: *învățător – învățătoare, muncitor – muncitoare, dansator – dansatoare, vânzător – vânzătoare, desenator – desenate, judecător - judecătoare*.

- feminine formations in *-că*

The *-că* suffix – reserved for names of persons – is added to masculine nouns in order to obtain feminine nouns denominating a person: *țăran – țărăncă, craiovean – craioveancă, țigan – țigancă, orășean – orășeancă, român – româncă, elvețian – elvețiancă, italian- italiancă, american - americancă*.

- feminine formations in *-oaică*

The feminine nouns obtained from the masculine using the suffix *-oaică* are especially names of animals *lup – lupoaică, leu – leoaică* or they denominate the beings of feminine gender belonging to a certain people: *turc – turcoaică, francez – franțuzoaică, grec – grecoaică, rus – rusoaică, arab - arăboaică*.

- feminine formations in *-easă*

The feminine nouns obtained with the suffix *-easă* are fewer: *lăptar – lăptăreasă*, *croitor – croitoreasă*, *mire – mireasă*, *bucătar – bucătăreasă*, *preot – preoteasă*. The few feminine nouns ending in *-easă* are borrowed from French: *poetesă*, *negresă*, *prințesă*, *stewardesă*, *contesă*, *ducesă*.

”Unlike English, Romanian makes a distinction between the feminine and the masculine genders for the various names of professions and trades, etc. (...) There are also some names of professions which have only the masculine form: *miner*, *marinar*, *ofițer*, *mecanic*. Such forms are used both for the masculine and for the feminine: *El este ofițer. Ea este ofițer.*” (Doca, 2005: 39)

Certain nouns have a feminine form completely different from the masculine one: *berbec – oaie*, *pisică – motan*, *cocoș – găină*, *frate – soră*, *ginere – noră*, *unchi – mătușă*, *țap – capră*, which implies a good knowledge of Romanian in order to avoid confusions or invented forms. There are very few masculine nouns formed from the feminine and those are the ones ending in *-oi* or *-an*, like: *broască – broscoi*, *rață – rățoi*, *vulpe – vulpoi*, or *curcă – curcan*, *gâscă – găscan*, etc. (Iliescu, 2014: 16)

Certain nouns having a feminine form denominate men: *ordonanță*, *sentinelă*, *strajă*, *ștafetă*, *papă*. A reduced number of nouns have two singular forms, a feminine one and a neutral one, with identical meaning: *cătun – cătună*, *colind – colindă*, but the literary language prefers the first term of the pair, respectively *cătun* and *colind*. In the case of the next pairs, the literary language uses the second term of the pair, that is the feminine form: *axiom – axiomă*, *bonet – bonetă*, *beret – beretă*, *basc – bască*. A frequent mistake is the interpretation of the feminine plural *crevete* (with the singular *o crevetă*) as being masculine singular (like *perete – pereți*, *burete – bureți*, *castravete – castraveți*). Thus was formed the plural *creveți* corresponding to the masculine singular *un crevet*. Their use is a mistake, the correct form being *o crevetă – două crevete*.

Conclusions

One should remember that in Romanian, with the noun, the gender represents first a formal characteristic. The gender is important for the declining of the noun, for its agreement with its adjective determinants and for its substitution with pronouns. Thus the knowledge of the gender is crucial in the learning and the thorough study of Romanian as a foreign language especially in the view of avoiding speaking and writing mistakes, at least in the usual communication. In the case of the specialty texts that must be interpreted by the foreign Romanian speakers, the correct meaning of the word, its agreement with the determinants and finding the articulate form or plural form proper to the context and the expression is all the more made difficult.

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ACADEMIC TEAMWORK AFFECTED BY GENDER DISCRIMINATION

Suzana Carmen CISMAŞ*

Abstract. *Gender neutrality must be the epitome of academic settings where self-identification focuses on being independent and free from the pressures of societal opinions, generating a culture of high performance totally detached from any mundane cultural bias. University formal settings promote gender neutral attitudes, balancing both students and teachers work teams. In recent years, women have made remarkable progress in the academia but barriers to their participation in higher levels persist. Their under-representation in senior positions in universities is evident. Even with decades of legislation to redress the gender imbalance, female under-representation seems to be a constant phenomenon. To deal with such persistent bias, political leaders often resort to the image of the road towards gender equity meaning fair access to power and resources, to participation and influence. This development is seen as gradual and harmonious evolvement, motivated by women's utility and represented by a series of measurable progress steps to gender equal democracy.*

Keywords: *teamwork, academic environment, communication, gender discrimination*

Change in the legal framework and its outcomes

Policies and legal initiatives may not be sufficient for triggering changes in work cultures and environments mainly developed for male workforce. The legal framework deals with inequality and discrimination related to age, ethnicity, gender and disability; the law is the external guarantor of economic and labour equality. The starting point is that employers and employees shall cooperate actively to achieve equality in the workplace.

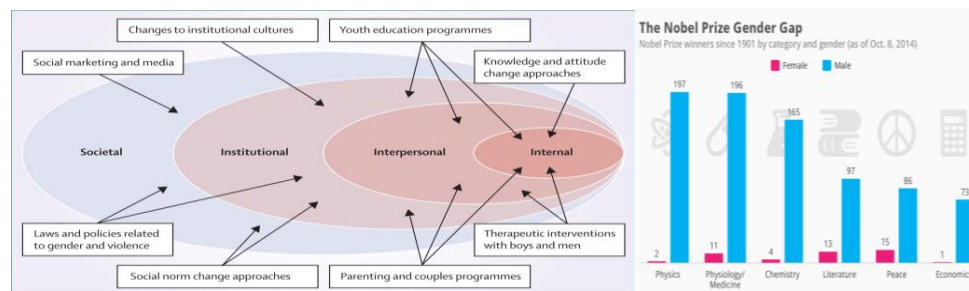


Fig. 1. Transformation process for academic gender equity and the Nobel Prize gender gap

Gender equity has disparities between official statements and reality, leading to a revival of traditional gender roles; the normative vision may hide patterns of strong

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institutional male dominance. From historical perspective, education at university was a male attribute.

Today more than 50% of the students at the basic level in higher education are females; also the number of women PhD students has increased up to roughly the same numbers, as demonstrated by the data below.

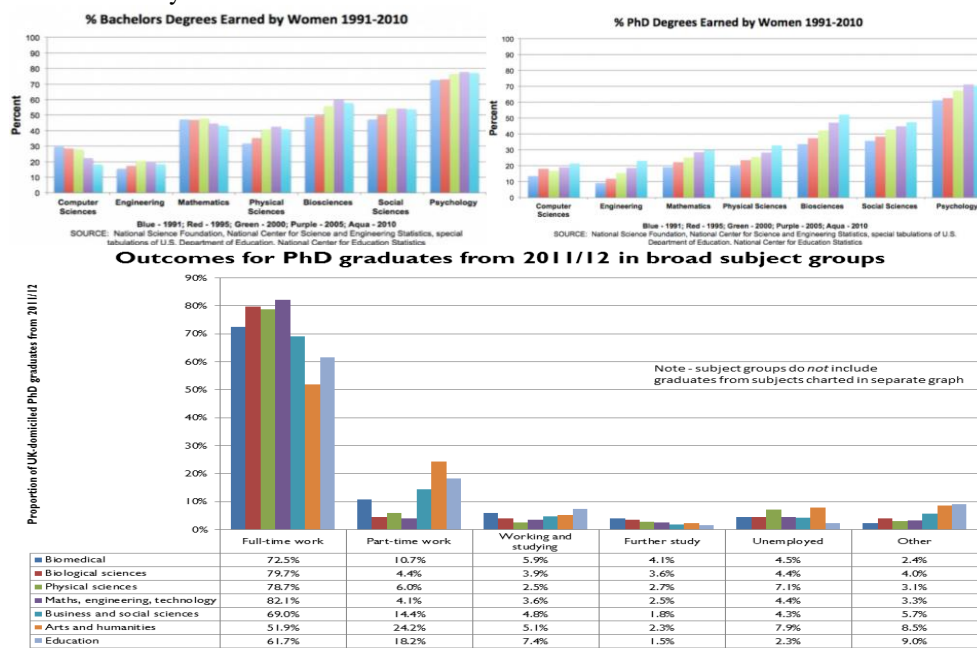


Fig. 2. Data on Bachelor and PhD by women in 1991-2010 and impacts on the outcomes for PhD graduates in 2011-2012, cf. the US Centre for Education Statistics

Many jobs are feminized, i.e. physician, teacher. However, the gender order among the university staff does not reflect the representation of women in higher education.

Only one third of women have positions above that of senior lecturer and men become full professors sooner. Academic gender structures seem rather resistant to change, revealing that the factors behind gender inequality are complex.

Culture of academic organisations

Culture is defined as a collection of practice by which meaning develops within a group and provides social interpretation frameworks for its members; male & female are cultural units, generating standards and positions associated with gender, later expressed in different legal, scientific and educational doctrines.

At institutional level, in education and in work the woman and the man are expected to carry different traits showing how various professions and roles are assigned to different sexes.

In the culture of organisation, gendered practices have impact; they concern daily life in the organisation and impediments to women's advancement in academia. Previous research has also made clear that changing numerical representation does not automatically mean that power relations are challenged.

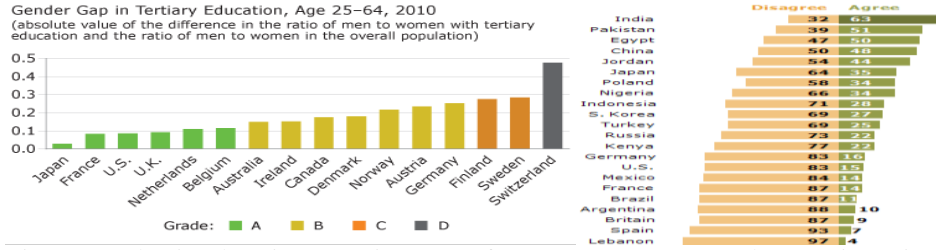
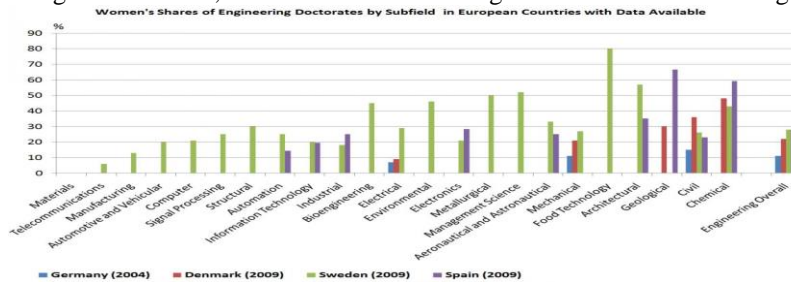


Fig. . Is academic education more important for men or women? Gender gaps in tertiary Education, age 24-64, cf. PEW Research Centre

The academic culture has been affected by the advent of new managerialism, defined as an ideological configuration of ideas and practice coming from private business sphere to be also applied within public service organization. It is associated with economizing education, pursuing efficiency and transforming universities from scholars' communities into work-places: funding environment, academic workloads, and increased pressure to perform both teaching and research to high standards.

The EU-wide Bologna process, in line with managerialism, has served to justify academia restructuring and modernizing. It affected academic career paths, especially in the context of peer review becoming widespread and encompassing all areas. A new assessment criterion emerges: the gendered performance in management. Gender order among professors reflects the gender imbalance among the students in different courses.

The gender structure in academia has a long history but is slowly changing for the better, even though it takes very long time to do so. When the older generation of the faculty staff retires, the gender imbalance would be mitigated. On the other hand, if there are good working conditions in higher education and no discrimination in the employment procedure, there will be gender balance; hence imbalances in the gender order can be self-regulating.



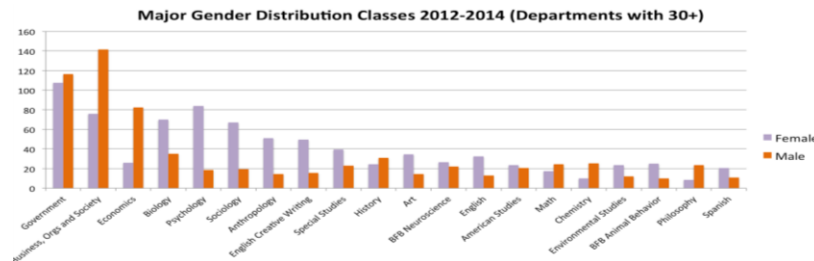


Fig. .EU Women PhD in science and the gender distribution in academic departments

A gender blended environment is positive, and gender-mixed working groups are considered best; however, certain means to achieve them are deemed to be inappropriate. Positive discrimination has some undesirable outcomes: for example, the gender quota can have undesirable side effects for men.

However distorted the gender balance at university levels may be, the whole academic staff refers to the importance of a gender balance in different student groups; hence practice has been internalised and made normal. Such mechanisms tend to replace the unconscious motives to discriminate and reflect traditional ways of acting, historical legacies, attitudes and stereotyping about men and women.

Gender impacts on scientific work and on research styles

Gender affecting work and the researcher can become apparent in the choice of investigative methods people implement. Some opinions say that qualitative research methods and typical questions can be widely preferred by women. Others claim that research and science might be regarded as a male prerogative connected to male identity, with challenges and incentives to turn it into a career.

Women may be asked why they want a new career, and why they are not satisfied with the results they have already obtained, but men never are subjected to such pressure. Managers take advantage of their interlocutors' emotions and threat with rejection and embarrassment or great disappointment so applicants prefer to avoid the risk.

The experience of being a researcher involves a total commitment to funding applications, which, according to many people is equivalent to fund rising. Research topic originality and importance for knowledge development is, compared to striving for money, of secondary importance; hence teaching is seen as more valuable and few women apply for funds.

The main characteristic of the feminine working atmosphere is collective, which illustrates a preference for working in groups and a high degree of helpfulness towards colleagues, but reports exist of members' tension and competitive behaviours; male teams have practical approaches and individual high performance; in a male-dominated environment, women's less favourable characteristics remain latent. Women collective atmosphere relates to their ability to collaborate and establish strong connections, being better at socializing, building friendships and relationships, as well as assuming responsibility for social tasks. Caring practice and dedication are central to their approach.

Men socialize the opposite way: they receive care, have intellectual fellow-ship and

interpersonal neutrality. Interestingly, senior women researchers subordinate the younger ones in the same way senior male researchers do. In Bachelor programs, there seem to be female dominance, but this is not the prevailing condition at the doctoral student level.

There is gendered experience of career possibilities, reflected for example in the acceptance among women to waive an academic career while males hardly ever consider it. Women's lacking ambition can be part of working at a university college where teaching, as compared to full university positions, may take precedence over research. However, limited ambitions show that female lecturers tend to give up the prospect of reaching professorship because they prioritize teaching over research; men are more likely to devote themselves to science.

There is a process of segregation, whereby women and men at the same workplace, with the same levels of education, end up doing different work tasks, with different opportunities for development and promotion. Several explanations have been proposed for this phenomenon, like the gendered assumptions about men and women. A small number of female scientist role models and cultural pressures on girls that exclude a scientific career constitute another explanation. Gendered experiences of career chances are also related to managerialism, a trend which increases pressure to do both teaching and research at high standards.

More apparent gendered practices are eliminated in the academia and constraints on women careers have become more subtle. There still is indirect and direct discrimination, as gender discrimination also takes place by means of subtle gender mechanisms and more seldom take place in a direct manner. Detrimental effects of organizational culture sometimes might reverse the formal policies, an example of difficulties in constructing a culture without inner tensions. Implementing gender equality policies is often the easy part while the hard part is to confront embedded inequality and create awareness of gender playing a role, even within an academic environment.

Managerialism and income

Managerialism is contradictory, pointing to both positive and negative effects for women academics. Diversity management has become part of daily activities in many firms and organizations.

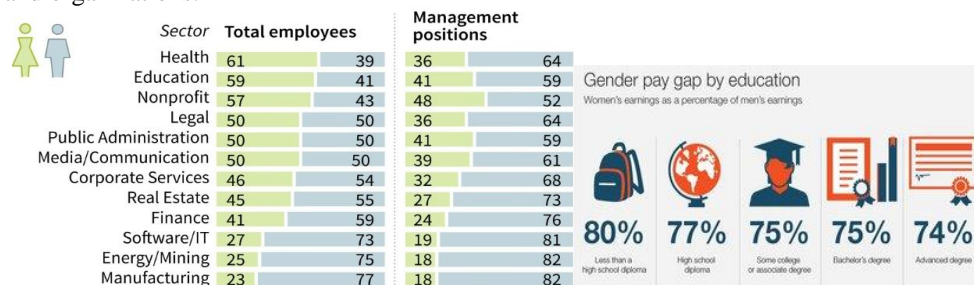


Fig. . Gender pay gap by education and inequalities at the workplace, cf. AFP the World Economic Forum, Global Gender Gap Report 2017

When setting up team work, the question arises of how to group the employees into teams with respect to their gender.

In an experiment with wages based either on the team's performance, or on the outcome of a competition between teams, one finds that performance does not simply depend on the incentive scheme, but rather on gender in conjunction with the incentive scheme.

There is a clear gap between the performance of men & women, with men performing better than women when men and women are part of the same team and are paid according to joint output and when the competition is between teams of the same gender. It suggests that in team work such combinations of incentive scheme and gender composition should be avoided, if the aim is to minimize the variability of performance. Moreover, the results show that there can be a tension between the objective to maximize overall performance and the potential goal of minimizing gender inequality.

The difference in earnings between men and women is a well-known phenomenon that has been studied from many different perspectives. A number of factors cause the gap:

- differences in performance
- differences in working hours and career paths
- differences in pay for the same performance
- lower average earnings for professions mainly exercised by women.

However, differences in performance have various reasons, such as education and ability, as well as the gender composition of the work place. Gender may be one of the determining factors for working conditions experienced as hostile or as encouraging, as stimulating or stalling. From the perspective of the economic theory, the gender of the decision maker should not affect performance, and neither should the gender of the other team members, or the gender of the competitors. In addition, team work suffers from free-riding incentives which can be mitigated by competition, peer pressure and social norms, altruism, or loyalty among group members.

There is a difference in performance between men and women when men and women form mixed teams and when they are paid according to their joint output. Similarly, there is a gender difference in performance when comparing all-male teams competing with each other to all-female teams competing with each other. In both cases, men apparently perform better than women. There is no significant gender difference in performance for all other combinations of incentive scheme and team composition. There is no meaningful impact of team composition on the performance of each gender for a given incentive scheme.

Women in STEM academic areas

Women continue to be underrepresented in STEM areas (Science, Technology, Engineering and Maths) and scientific innovations are increasingly produced by team collaborations. Recent evidence strongly suggests that team collaboration is greatly improved by the presence of women in the group, and this effect is primarily explained by benefits to group processes. The evidence concerning the effect of gender diversity on team performance is more equivocal and contingent upon a variety of contextual factors.

Considering the importance of collaboration in science, promoting the role of women in the field can have positive practical consequences for science and technology.

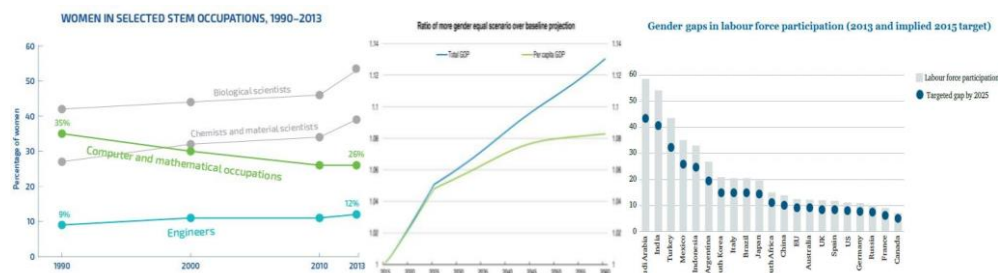


Fig. 1. Women in STEM areas and growth enhanced by gender equity cf. OECD 2015

Fewer women activate in STEM areas (Science, Technology, Engineering and Math) on multiple levels, ranging from undergraduate and graduate enrolment to positions in industry and at universities (National Science Foundation 2009). Though some progress has been made to close this gender gap in the past few decades with women's enrolment increasing in Bachelor and Master degree programs, the gap persists, especially in managerial and other top-level positions in both corporations and academia.

A variety of reasons have been given for this gender gap, including bias and discrimination, a lack of role models, differential access to social networks, and issues related to the work-life balance and family responsibilities.

In light of these potential causes, governments & universities conduct mentoring and career development programs for women specifically aimed at closing this gap. Thus, the causes and proposed solutions are framed at the individual level. However, scientific work is not conducted in isolation, and scholars also point out the necessity of institutional solutions for closing the gender gap. The most important scientific innovations are increasingly produced by collaborating teams with women greatly improving group dynamics; hence promoting the role of women in STEM can have positive consequences for scientific productivity by enhancing the quality of collaboration occurring in teams.

In terms of group process, recent evidence suggests that group collaboration, as indexed by collective intelligence, is greatly improved by the presence of women in the group, as the collective intelligence of a system resides in the connections among the units and their patterns of behaviour. Collectively intelligent patterns of behaviour are responsive to the accomplishment of desired outcomes, rather than the prescribed processes or routines.

Thus, collective intelligence is evident in the consistency of the outcome quality a collective produces across domains, as a result of the responsiveness of members to one another and to the shifting performance contingencies in dynamic situations. It is also linked to the higher levels of social sensitivity exhibited by women, based on their greater ability to read non-verbal cues and make accurate inferences about what others are feeling or thinking.

Groups with more women also exhibited greater equality in conversational turn-taking, further enabling the group members to be responsive to one another and to make the best use of the knowledge and skills of members. Gender diversity increases constructive

group processes. In some cases, however, the effects of gender diversity on group process also depend on context to some extent.

These findings concerning the effect of gender diversity on group process are also consistent with work examining the effect of gender on interpersonal communication in groups. For example, in a meta-analysis comparing men and women in terms of task and interpersonal styles, women are significantly more interpersonally oriented than men. Men's style is more autocratic than women's, involved giving orders, whereas women's style is more democratic than men's, focusing on participation. In conversation, men display more social dominance-related behaviour while speaking than women, such as chin thrusts, gesturing, and direct eye contact, while women engage in more smiling whether they are speaking or listening.

Such different interpersonal styles may help explain the positive effect of gender diversity on team processes and collaboration as greater gender heterogeneity increases the likelihood of participation among team members. Gender diversity additionally seems to have positive effects on group members' psychological experiences, with individuals of heterogeneous groups reporting greater efficacy in their tasks and better morale than in homogeneous groups. In sum, gender diversity benefits group processes in a variety of ways; the benefits appear to stem from gender differences in attitudes and behaviours during group interactions. Gender diversity impact on team performance suggests benefits for team process but mixed results for team outcomes. Team leaders should pay special attention to the importance of context in moderating the effects of gender diversity on performance and to the generally positive effects of gender diversity on group processes.

There is a persistent gender gap in STEM. Given that gender diversity is more likely to have a negative effect on performance in male-dominated versus gender-balanced industries, the lack of gender balance in scientific teams may be detrimental to scientific innovation. What is more, research implies that gender-balanced teams lead to the best outcomes for group process in terms of men and women having equal influence, participating at an equivalent rate and being satisfied with their group collaboration experiences overall.

Scientific research is conducted within teams of individuals with varying levels of expertise, in varying career phases, and with a variety of demographic differences such as gender, age, ethnicity and national origin. In this context, the effect of gender on performance interacts with other dimensions of diversity such as expertise and status within the team, leading the expertise of women to be under-used, to the team's detriment. In sum, the under-representation of women in STEM not only means that scientific teams may be missing out on female talent, but it also means that the women who are members of STEM teams may not be participating to their fullest if they are a significant numerical minority or solo members of teams. Furthermore, the positive effects of gender diversity on group processes are extremely relevant to scientific teams, since scientific discoveries are increasingly the products of team collaboration. Enhanced interaction and communication in teams with greater numbers of women, as well as egalitarian rather than autocratic norms, improve group processes, which, in turn, facilitate increased collective intelligence.

Collective intelligence is not correlated with the intelligence of individual group members but rather with the quality of the social interaction processes within the group,

which are correlated with the proportion of females in the group. Given the degree to which collective intelligence predicts performance on innovative tasks, it is critical to higher levels of performance in the scientific domain.

Gender diversity in STEM is often advocated for social and political reasons. To be sure, enabling equal access to and participation in STEM fields is a worthy social goal in and of itself. However, based on the evidence regarding the effects of gender balance in teams, gender diversity can also enhance group processes, which are increasingly important as collaboration becomes a centre-piece in the production of science. The enhancement of group processes and higher levels of collective intelligence can, in turn, lead to greater innovation and scientific discovery.

Thus, when evaluating the gender gap in STEM, it is not enough to simply examine the number of women in a particular institution or role. It would be most beneficial to ensure that women are represented in collaborative scientific teams at parity to men. Thus, the current focus by universities and industry on individual women's career paths as a way to increase the number of professional women in STEM is praiseworthy. However, in order to be truly effective, the role that women play in scientific teams should also be taken into consideration and promoted in order to yield the substantial benefits of increased gender diversity.

Conclusions

Exceptions from the gender-neutral academia are historical remains that in the future will be abolished. The key message is that gender should be irrelevant, unproblematic, with no need to be scrutinized in assessments and opportunities given on intellectual merit exclusively.

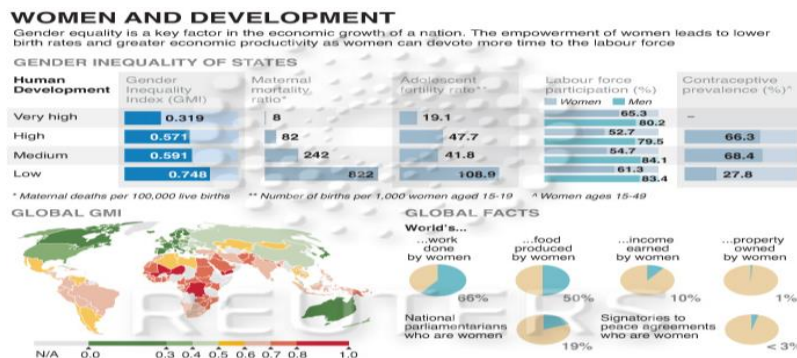


Fig. The world at 7 billion inhabitants; women and development, cf. UNDP Reuters

However, the public reflects on the academia as organized according to assumed male norms and standards. Traits like being competitive, self-assertive and pushy are considered as more appropriate to men regardless of occupation and work tasks. The academic institutions were and still are organized on masculine assumptions: power, competition and participation are embedded in expectations that the participants are men who are able to devote themselves more than full time to scholarly or scientific work.

Interestingly, even the methods used in research can be considered to be permeated by gender. Research questions that require qualitative methods were experienced of less scientific worth, as, for example, qualitative inquiries, perceived as outside the mainstream. Quantitative methodologies are described to be more in line with male characteristics and qualitative with females. The assumed affinity between qualitative research and femininity and opposite the quantitative research and masculinity can reproduce old-fashioned thinking and dichotomies. Assumed differences in implementing research methods can also be seen in light of stereotyping, triggered by gender construction in organizations. As stereotyping often is done unconscious, even men and women who consider that they practice gender equality sometimes engage in gender stereotyping. The processes that result in stereotyping leading to discrimination in work life can thus be difficult to unveil.

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LA MÉTHODOLOGIE MONTESSORI APPLIQUÉE DANS L'ENSEIGNEMENT DES LANGUES AUX ADULTES

Marius Valeriu GRECU*

Résumé: *De nos jours, on vit dans un monde globalisant où les gens ont la liberté de mouvement, dans leur recherche d'avoir part d'une vie meilleure. L'apprentissage des langues étrangères est encore plus une nécessité évidente dans notre société moderne et les adultes se confrontent avec des blocages psychologiques, tout comme ceux de limite du temps, qui les empêchent d'acquérir de nouvelles aptitudes de communication.*

Mots clés: *montessori, apprentissage, méthodologie*

Cet article se veut un résumé et une présentation de ce que le projet éducationnel *KA2 Languages MMLT – Montessori Methodology in Language Training*¹ a eu comme sujet de recherche pendant 2 ans, dans un contexte européen (6 pays partenaires) et sous les auspices du programme de formation continue tout au long de la vie - LLP, dans le but de découvrir de nouvelles voies, plus attractives et plus motivationnelles, pour l'enseignement des langues étrangères aux adultes. La méthodologie Montessori est une approche éducationnelle pour les enfants, dès les premiers ans de vie, en résultant une manière tout à fait différente de comprendre les enfants et d'approcher leur éducation, basée sur une très appliquée examination scientifique, basée surtout sur l'observation et l'exploit de leurs dons naturels! Cette méthode a été utilisée pour éduquer des enfants qui souffraient d'un handicap psychique; mais son succès vient de ce que c'est une méthode d'éducation adaptative, compréhensive, qui résulte de l'intégration de la recherche à l'apprentissage, à l'élaboration du curriculum et à l'enseignement!

M. Montessori a commencé à partir du principe de base de la compréhension de l'intention du développement et des aptitudes d'appréhension de l'enfant, dans un environnement naturel, dans lequel on pourrait découvrir et développer ses aptitudes et la créativité.

Quelques idées de Maria Montessori quant à l'éducation et à la manière d'envisager et d'approcher les enfants:

«... l'enfant, non le professeur, signifie la construction de l'homme et, donc, de la société...»;

« le professeur pourrait seulement aider l'extraordinaire travail de la nature, déjà accompli »;

« Le plus grand signe du succès d'un professeur ... est d'être capable de dire: Les enfants travaillent tout comme je n'existerais pas »;

« Il ne faut jamais aider un enfant pour accomplir ses tâches quand il a l'impression qu'il pourrait les accomplir lui-même »;

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<http://www.mmlt.eu/index.php/en/>

« Lui, celui servi par nous, est limité dans son indépendance »;
 « C'est essentiel de créer un tel intérêt qu'on entraîne l'entière personnalité de l'enfant »;
 « L'éducation est un processus naturel coordonné de chacun, on ne l'aquiert pas par l'écoute des mots, mais par l'expérimentation de l'environnement »;
 « Le but, même du début de l'enfance, serait celui d'activer le désir naturel de l'enfant d'apprendre lui-même »;
 « Dans la classe Montessori il y a un sens augmenté de la communauté, où les enfants de différents âges travaillent ensemble, dans une atmosphère de coopération plutôt que de compétition. Il y a du respect pour l'environnement et pour les gens d'autour, qui se transforme, à travers l'expérience, en liberté à l'intérieur de la communauté »;
 « Ne leur dites pas comment ça se fait. Montrez-leur comment ça se fait et ne sortez un mot. Si on leur parle, ils regarderont seulement les lèvres, en étudiant le mouvement. Si on leur montre, ils deviendront désireux à le faire eux-mêmes »;
 « L'éducation d'un enfant, n'importe l'âge, avant tout, ne doit avoir comme but sa préparation pour l'école, mais pour la vie même. »¹.

Les objectifs généraux du projet éducationnel KA2 Languages MMLT (MMLT - *Montessori methodology in adults' language training*²) ont été:

a: L'établissement de la méthode Montessori, dont les principes éducationnels ont été adaptés et extrapolés à l'apprentissage des langues étrangères aux adultes, en tant que méthode européenne commune pour l'enseignement des langues étrangères (en Gr/Pl/Hu/Ro/It/UK);
b: Le transfert de la méthode Montessori dans le domaine de l'enseignement des langues étrangères aux adultes et aux étudiants de plus de 20 ans, dans le but de promouvoir l'accomplissement des compétences-clés au long du système de l'éducation et de la formation professionnelle.
c: La Méthode Montessori pour l'enseignement des langues étrangères, qui a été prouvée d'être efficiente et de succès avec les enfants jusqu'à 16 ans, est aussi très efficiente pour les adultes, en adaptant ses principes qui sont, principalement, principes d'éducation, surtout par la personnalisation des méthodes éducationnelles et par prendre en considération les groupes d'étudiants, du point de vue de la motivation psychologique concernant la liberté de s'exprimer.

Une de nos questions fondamentales a été: pourquoi la méthodologie Montessori et comment l'appliquer aux adultes? On est parti des caractéristiques de la méthode éducationnelle Maria Montessori, qui sont:

1. Adaptabilité.
2. Implémentation rapide et facile.
3. Acceptation par d'autres membres de la Communauté Européenne, comme une modalité intuitive, pratique et facile pour les personnes de tout âge, en tant qu'une méthode à comprendre et d'apprendre les langues étrangères volontairement, sans un effort évident.
4. Cette méthode répond aux besoins des élèves, adultes ou pas, dans l'éducation et

¹ http://www.azquotes.com/author/10291-Maria_Montessori

² <http://www.mmlt.eu/index.php/en/home/2-uncategorised/15-objectives>

dans de différents secteurs de spécialisation.

5. Cette méthode combine des ateliers de travail traditionnels, du type „face-à-face”, avec les structures e-learning et l'apprentissage basée sur TIC.

Et, après tout, on s'est appliqué sur les principes d'apprentissage, formulés par Maria Montessori dans ses recherches sur l'amélioration de l'éducation de l'enfant. On en a choisi 12 principes éducationnels qui puissent être appliqués à l'enseignement aux adultes:

1. Un apprentissage □ auto-directionné;
2. Le Professeur en tant qu'observateur, non qu'un lecteur;
3. Tenir compte des périodes sensibles d'apprentissage de toute personne;
4. Une meilleure mémorisation par la répétition et par l'utilisation du contexte;
5. Un environnement favorable et approprié à l'apprentissage;
6. L'auto-contrôle, par les étudiants, de leurs propres fautes dans le matériel didactique;
7. Le libre choix du temps propre à apprendre;
8. L'apprentissage par la pratique, par l'application concrète;
9. L'analyse continue de l'évolution de l'étudiant;
10. Les exercices silence, propres à la méthodologie montessorienne;
11. Les bonnes manières;
12. Les salles/espaces clos.

Les résultats de la recherche expérimentielle du projet MMLT:

- Un manuel dans lequel on décrit les procédures pour réaliser le transfert de la méthode Montessori, dans l'apprentissage des langues étrangères aux adultes (*l'emploi et l'implémentation des principes)¹;
- L'organisation des ateliers de travail pour l'instruction des professeurs de langues étrangères dans la méthodologie Montessori appliquée à l'enseignement des langues;
- Le développement de l'instruction en-ligne pour l'instruction des professeurs de langues dans toute l'Europe, dans la méthodologie Montessori (une plateforme e-learning);
- Les procédures d'évaluation face-à-face et d'instruction en-ligne ont été construites, en suivant la méthode Montessori (auto-évaluation, cahiers de travail, environnement approprié etc.).

L'impacte de ces recherches menées au parcours de l'implémentation du projet MMLT:

- L'augmentation de la motivation des formateurs par l'application d'une méthode commune d'enseignement / apprentissage des langues étrangères aux adultes, dans toute L'Europe;
- L'amélioration de la carrière des formateurs, avec de plusieurs possibilités professionnelles;
- La facilitation de l'échange de bonnes pratiques entre formateurs, en utilisant une méthode commune;
- La réduction des problèmes concernant l'absence d'une méthode commune efficiente pour l'enseignement des langues étrangères aux adultes, en tenant compte de leurs besoins;
- L'efficacité de l'apprentissage des langues étrangères pour les adultes (20+) or étudiants en sera améliorée.

¹ <http://www.mmlt.eu/index.php/en/manual>

On va énumérer les buts, les instruments, les notes et le résultat principal de la recherche, le Manuel MMLT:

Les buts:

- identification des problèmes spécifiques visés dans le processus de transfert de la méthode Montessori pour l'apprentissage des adultes et pour l'enseignement des langues étrangères, et aussi pour identifier les besoins des professeurs de langues étrangères, concernant ce processus.

Les instruments:

- on a utilisé un questionnaire conçu spécialement pour le projet Montessori, au début de la recherche (des étudiants, professionnels et membres du large public). On était intéressé à voir s'il y avait des participants qui avaient déjà acquis une langue étrangère ou qui y pensaient à le faire dans le futur proche.

Les notes de la recherche:

- L'identification des principes et des instruments de la méthode Montessori, qui sont applicables aux adultes et / or à l'apprentissage des langues étrangères;
- L'identification de la manière dans laquelle ces principes sont ou non utilisés;
- L'identification de la manière dans laquelle ces principes pourraient être appliqués dans de différentes cultures d'apprentissage;
- La recherche par observation, par sondage, avec des questionnaires, des études de cas, des interviews en ce qui concerne l'échange des bonnes pratiques avec les professeurs et les facteurs de décision quant aux politiques d'enseignements dans chaque pays membre du projet, en consultant et en formant des experts dans l'enseignement des langues.

Le collectif de la recherche du projet, parmi moi-même, on a élaboré, en collaboration et en suivant les conclusion du travail fait pendant les ateliers, le manuel contenant le transfert de la méthode Montessori pour l'enseignement des langues étrangères aux adultes et pour en aiser leur apprentissage.¹

On a rédigé aussi un curriculum pour l'instruction des professeurs, tout comme on a trouvé, créé et indiqué les matériels d'instruction relatifs (des exemples/sources).

On a offert un guide pour les professeurs de langues étrangères qui enseignaient aux adultes, le résultat de l'échange des opinions et des bonnes pratiques d'une large catégorie de professionnels européens, à travers toute la vie du projet, pendant 2 ans.

Le Manuel contient une partie théorique et une partie pratique. La partie théorique c'est une description générale de la méthode et de ses principes, les problèmes spécifiques surgis à l'occasion du transfert de la méthode à l'enseignement aux adultes des langues étrangères, la manière dans laquelle les principes Montessori peuvent être appliqués dans le domaine spécifique etc. La partie pratique c'est la manière dans laquelle les professeurs devraient identifier et définir les besoins linguistiques de leurs apprenants, les techniques de mémorisation, parmi lesquels des principes de la méthode Montessori qui pourraient être utilisés ou non, la manière dans laquelle ceux-ci sont applicables aux adultes etc.

Le but de ce manuel est de servir aux professeurs en tant qu'un instrument utile, pratique, facile à user pour enseigner des langues étrangères aux adultes, dans une manière

¹ <http://www.mmlt.eu/index.php/en/manual>

plus efficiente et motivante, en utilisant de nouvelles voies dans l'enseignement. Son but est d'offrir de nouvelles perspectives aux professeurs de langues étrangères des Universités, des autres institutions, et même aux formateurs des professeurs dans l'enseignement. Les bénéficiaires finals en seront les étudiants qui sont licenciés en langues étrangères et les adultes qui désirent d'apprendre eux-mêmes une langue étrangère n'importe où dans le monde. Ce manuel peut être adapté aux préférences du professeur, à l'expérience et aux aptitudes personnelles, et peut être aussi utilisé complémentaiement, en l'adaptant à la méthodologie propre au professeur et au niveau de ses élèves. Le manuel offre à ceux intéressés des suggestions et une nouvelles voie à suivre dans l'enseignement, il n'a pas la prétention d'une abordation exhaustive, au contraire.

Les professeurs y trouveront plusieurs activités et, probablement, quelques-unes sont déjà appliquées. Le but de ce manuel n'est pas celui de créer de nouvelles activités, mais celui de démontrer une approche différente, montessorienne, complémentaiement et non exclusivement.

Il y a aussi le développement d'un cours sur une plateforme e-learning. Les buts:

- le développement du cours dans une version e-learning innovatrice, dans le but de le mettre à la disposition dans l'Europe et même le monde entier, et de maximiser son impact;
- le transfert de la méthode Montessori dans le domaine de l'enseignement / l'apprentissage des langues aux adultes;
- l'introduction de l'enseignement / l'apprentissage basé sur TIC dans l'entier processus d'instruction des professeurs est, d'ailleurs, un élément innovateur, premièrement parce qu'il explore pleinement le potentiel des nouvelles technologies pour la diffusion de cette méthode et, deuxièmement, parce qu'il augmente l'impacte du projet dans un grand nombre de pays de l'Union Européenne.

Ici, on présente un court matériel vidéo qui contient un exemple d'adaptation des principes Montessori au cours d'une classe d'enseignement des langues étrangères aux adultes. Dans ce matériel on a mis seulement quelques-uns des principes montessoriens de l'enseignement / l'apprentissage des langues.¹

Les 12 principes de l'apprentissage en suivant la méthodologie que Maria Montessori a envisagé pour les enfants et qui ont été adaptés, pendant les recherches du projet, à l'instruction des adultes, dans leurs efforts d'acquérir de nouvelles aptitudes de communication, aussi nécessaire de nos jours, dans un monde de plus en plus globale et où la liberté de mouvement est de plus en plus ouverte:

1) L'ENVIRONNEMENT.

L'environnement adéquat: l'environnement doit fonctionner en tant qu'un véritable professeur. C'est la clé du succès de l'apprentissage dans la vision de la méthode Montessori. Des chambres propres: les matériels doivent être à l'aise, situés toujours dans leur propre endroit, de manière que les élèves puissent travailler tout seuls.

2) LES MÉTHODES DE L'ENSEIGNEMENT – UN GUIDE POUR LE MATÉRIEL DIDACTIQUE.

L'apprentissage auto-directionné: les élèves choisissent leurs buts d'apprentissage, les

¹ <https://www.youtube.com/watch?v=x75HxGARGVw&feature=autoshare>

moyens, les critères de l'évaluation. Les élèves reçoivent dès le début les principes de travail et les instructions pour l'auto-correction.

L'auto-contrôle des fautes du matériel didactique pour auto-correction et évaluation.

L'apprentissage par la pratique: les élèves découvrent des règles par l'usage avec succès, en utilisant un langage réel et les interactions vraiment intentionnées (des interviews situationnelles etc).

L'apprentissage par répétition: les activités sont conçues pour solliciter la répétition/
<https://www.youtube.com/watch?v=CUBQSeGYNTc&spfreload=5>¹

La sélection de la période d'apprentissage: les apprenants choisissent eux-mêmes le rythme, la possibilité de décider quand et pour combien de temps ils peuvent étudier.

3) LE RÔLE DU PROFESSEUR.

Le Professeur est un facilitateur et **un observateur**, non un conférencier, un présentateur: l'observation lui permet le perfectionnement des matériels en suivant les réactions des apprenants. En appliquant la méthodologie montessorienne dans l'enseignement, le travail du professeur devient plus important en dehors de la classe que pendant la classe.

L'exercice de silence: le professeur encourage l'auto-conscientisation et le contrôle total par le silence or par des activités similaires (écouter de la musique, se concentrer sur les sons d'une cloche etc.).

La cultivation des bonnes manières: le professeur traite les élèves avec du respect et attend en conséquence la même attitude d'eux.

4) LA RECHERCHE POUR LE MATÉRIEL DIDACTIQUE.

On fait l'analyse des mouvements des élèves et le langage du corps / non-verbal pendant les leçons ou les matériels à tester couramment.

On respecte et identifie les périodes critiques de l'apprentissage (or l'équivalent des états de l'esprit chez les adultes), qui sont prises en considération dans la préparation d'un environnement approprié et pour le choix des matériels à étudier.

CONCLUSION:

La définition de la méthodologie Maria Montessori pour l'enseignement des langues étrangères aux adultes a été donné par le professeur, notre collègue et l'initiatrice de ce projet éducationnel, Carmen Nicolescu, pendant le cours adressé aux professeurs qui étaient intéressés à appliquer des méthodes innovatrices dans l'enseignement des langues aux adultes: "La méthodologie Montessori signifie éliminer le stress à l'aide d'un apprentissage auto-directionné, dans un environnement désigné, avec un professeur en tant qu'observateur".

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<http://montessori.org.ro/78/>

**MARIA MONTESSORI –
A REMARKABLE FEMALE PROFILE IN PEDAGOGY AND A LIFE
DEDICATED TO ITS MAJESTY: “THE CHILD”**

Mihaela Gabriela NEACȘU*

Abstract: *The article presents relevant biographical aspects of Maria Montessori's life, aspects that marked the construction and assertion of the creative personality of the first female doctor in Italy who dedicated her entire life to knowing the laws of child development and its holistic education. The article explains Maria Montessori's pedagogical theory of education by exploiting some of the most famous Montessorian texts: “The Child – A Divine, but Misunderstood Being”, “The Method of Scientific Pedagogy Applied to the Education of Young Children”, “The Absorbent Mind” and “The Child in the Family”. The practical part of the work supports the understanding of the Montessorian pedagogical concepts about the ability of every child to educate itself, to build itself as a personality under the natural forces available in a rich and stimulating environment, suitable to satisfy the need of the child to assimilate spontaneously what it needs in order to gradually turn into its own substance.*

Keywords: *Montessori pedagogy, holistic education, creative personality.*

1. Paper Rationale

The theoretical and practical value of the Montessori pedagogy is acknowledged in time and space both by the psychological and pedagogical research confirming the understanding and education of the child in accordance with the latter's unsuspected potential and by the Montessori practitioners in different social-cultural, historical, linguistic and religious areas.

Maria Montessori's life story is a remarkable one, one in which the first female doctor in Italy, dedicated to her profession, used all her scientific training and experience to develop a new method of education which challenged conventional models of education that had been in use up to that moment. Maria Montessori's involvement in the national league for education of children with retardation led to her appointment, together with Giuseppe Montesano, in the management of the Ortophrenic School, an activity that produced a change in her professional life from a physician to an educator. Up to that moment, her ideas about child development had only been theoretical, but the Ortophrenic School, conceived as a hospital in which teaching was performed, allowed Maria Montessori to put her ideas in practice. Here she spent two years experimenting and refining materials designed by Itard and Seguin, teaching and observing children every day and writing notes on them. In 1901 Maria Montessori left the Ortophrenic School and dedicated herself to her own studies on

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the philosophy of education and anthropology. In 1904 she became a lecturer at the Pedagogical School within the University in Rome.

The history of the international Montessorian movement sends back in time to the first international course held by Maria Montessori in 1913 in Rome in front of a large group of American professors, in front of whom she talked about her conception of teaching and the results of her scientific research obtained in working with normal children, but also with children with mental difficulties from Casa dei Bambini in Rome. Much later, her educational method became widely known in Italy and worldwide. Maria Montessori travelled extensively, overseeing the system of the Montessori schools around the world, writing and holding conferences. A very important moment was the first international congress of 1929. Then the Montessori International Association was founded, a dynamic body that kept its viability until now, with an outstanding global contribution to the prestige of Montessori education worldwide and a significant contribution to the continued expansion of Montessori education on all continents. Until the year of 1951, Maria Montessori had held over 30 international courses.

The Montessori Method is based on the scientific observation of the learning processes in children, a type of learning that is achieved through all their five senses and also as a discovery process that determines concentration, motivation, self-discipline and love for knowledge. Children learn at their own individual pace and choose their own activity out of several possibilities. Children of different ages are grouped in the same class, forming learning communities in which the older ones share spontaneous knowledge to the younger ones, while having the possibility of strengthening their own knowledge. The Montessori pedagogy aims at a comprehensive development of the child from an intellectual, physical, emotional, spiritual and social point of view. According to the Montessorian concept, education is “*an active support for the expansion of normal life ... to turn on each individual observed, taken individually ...*” (Montessori M., 1977, p.101), and “to educate” is to teach the child to think and act independently in a responsible manner, but also to create the right environment to satisfy the need of the child to assimilate spontaneously. Through the teacher’s caring, the environment adapts to the child, allowing it to manifest free of any constraints. The role of the educator is to observe the child and to prepare the environment, based on observations, in order to create learning situations.

The manner in which Maria Montessori began her medical, anthropological, psychiatric and pedagogical studies on children with deficiencies and on normal children is memorable. Conducting experimental research on children aged 0-6 years, Maria Montessori proved that measuring the children’s intelligence, skills and knowledge using tests shows the levels of education and of pursuit of native capacities. She believed the human personality to be primarily a social product of the social relations, of the material and of the cultural conditions in which the person is developing. In her view, the growth period of the human being, especially the first period, is marked by short stages dominated by special sensibilities called “*critical periods*”. If, during this period, the child is given the possibility of activities appropriate to domestic necessities, then conditions that are favourable to the physical and mental development are created. The physical and psychic development of the child is dependent on the degree of satisfaction of its instincts. Stimulated by its inner instincts, the child “absorbs” from the surrounding

environment what it needs. The educator needs not interfere, but rather needs to create an environment favourable to the necessities of the child, to see that each “sensitive period” provides the external stimuli from which the child will freely “absorb” what it needs, i.e. what is necessary to it. From birth till the age of 6, children learn through play, through direct experience with things, through implication. They form their intelligence “absorbing” images, sounds, smells. At first, the “absorption” is effortless, gradually the voluntary effort appears. The child is challenged to self-construct. At this stage, much of the character is formed. From 6-12 years old, children begin to understand the world and use the mind, not only the senses, they become equally interested in what they do not see, and they need explanations and demonstrations. It is a time of power and mental strength, a period of labour and social development. From 12 to 18 years, children go through a period of profound crisis due to puberty and have to face many difficulties. The teen needs a special environment to pass this stage. It is this period that defines character. From 18-24 years, the adult should never do for the child what the child can do alone because this induces the child’s addiction to the adult. Maria Montessori believes that these stages are the four key stages in the development and evolution of the child to adulthood, and each stage has its own objectives: development of the self as an individual being, development of the social being, the birth of the adult and finding of the self, strengthening the mature personality and acquiring the status of a specialized explorer.

2. Paper theoretical foundation and related literature

The evolution of the Montessori movement in our country is linked to the contributions of great Romanian teachers and cultural personalities, among which we could mention Ilie Șulea Firu, Ion Rădulescu Pogoneanu, C. Buțureanu, C. Rădulescu Motru, Nicolae Titulescu, Isabela Sadoveanu, Elena Rusceac, and others. Between 1913-1931, many Romanian educators attended the Montessori international courses, one of them being Ilie Șulea Firu, a remarkable teacher with a significant contribution in what the Romanian translations of important pedagogical Montessorian work is concerned, a close family friend of the Montessoris, secretary and then president of the Montessori Association in Romania (1933, 1990). After the ‘90s, there could be noticed a growing interest in the affirmation of the Montessori pedagogy and in the extension of the alternative Montessori education in our country by: enhancing scientific concerns (Felea, 2002), profile research and studies of the Institute of Educational Sciences in Bucharest (Cuciureanu M., Negreanu E.), doctoral theses in the field (Herseni I.), translations of important works of Maria Montessori (Căpraru M.), teacher training for Montessori education (Brezniceanu A.M., Ulimță M.), symposiums, conferences and private initiatives of applying the Montessori method in preschool and primary education.

The Montessori education presents the characteristics known to improve the process of learning and integral development of children (Glenberg, Jaworski, Rischal & Levin, 2007, Lillard, 2005, 2011, 2012, 2013, Lockhorst, D., Wubbels, T., & Van Oers, B. 2010, Ross, S. 2012). There is an emphasis on the importance of Montessori education in winning the individual autonomy of each child, the focus laid on respect for the individual child and its family and cultural environment. Recent research (Debs M.C. & Brown K.E.,

2017) presents relevant data on the efficacy and limits of Montessori education to Black American students. Other researchers (AP Setari & Bradley K.D., 2017) have shown interest in the importance of determining the quality of teaching and rigorously examined the quality of the teaching assessment tools used by students in some American Montessori schools. The researcher Lillard A.S. demonstrates in the paper “*Montessori: The Science Behind the Genius*” (2005) the manner in which current research validates Maria Montessori’s observations of how children learn, especially in terms of movement and knowledge, the harmful effects of external rewards on learning motivation, the beneficial effect of the environment policy and the academic and emotional benefits of freedom of choice. Diamond A., professor of cognitive neuroscience at the University of British Columbia, is one of the leading researchers in the world in the development of cognitive function and a supporter of Montessori education. In a study conducted in 2010, Diamond A. underlines the importance of educational programs addressing the child as a whole (its cognitive, emotional, social and physical needs) and explains that the most effective strategy for achieving academic results is primarily meeting the social, emotional and physical needs of children.

Rathunde, K. (2003) shows in a comparative study entitled “*A Comparison of Montessori and Traditional Middle Schools: Motivation, Quality of Experience, and Social Context*” those strong differences between Montessori students involved in various activities that feel more active, more interested in what they were doing, stronger, more enthusiastic, happier, more relaxed, more sociable and wanted to do more than students in traditional schools.

At the end of 2015 the Montessori Research Journal was launched, published by the American Montessori Society, which presents twice a year studies, analyzes and important empirical research on Montessori education today.

3. Methodology

This study was aimed at capitalising Montessorian pedagogical texts for highlighting and clarifying some pedagogical meanings, extracting those ideas-force that are of interest for current education in the context of curriculum reconsideration and educational pluralism in our country. Pedagogical hermeneutics was used as a universal method of knowledge and multidimensional investigation that “... seeks a comprehensive interpretation at the level of subjective dimension expressed by the aims of education. It involves a teleological determinism specific to social and human sciences; it calls for the creation of conceptual models/ideal-types that provide an understanding of the internal connections of education, in an open environment, in a continuous confrontation with what we want to learn and we can learn, as a novelty, about the immediate reality”. (Cristea, 2007:40)

The starting point was the fact that “any educational activity requires a hermeneutic, personal decoding, followed by communication and interunderstanding. The pedagogical aspects make up a vast and complex hermeneutic field” (Ionel, 2002: 101). Therefore, “the context of hermeneutic pedagogy offers the chance to emancipate theoretically. It mediates between pedagogical thinking and educational ontic which it

carves conceptually and moves in an individualized and differentiated speech” (Ionel, 2002: 101). Comprehension is the purpose of any hermeneutic approach and *“the art of interpretation consists precisely in critical reflection, in the discovery of the continuity hubs, of the development potential”*. (Ionel, 2002: 102).

Montessorian texts are a treasure trove of pedagogical poetry *“...by means of which a pedagogical theory gets more aesthetic, wins in charm and subtlety”*, being *“a game of shades and a propellant mechanism”* that resorts, in terms of form, to “polisemantism, to partial synonymies, to figures of speech (comparisons, metaphors, analogies), whilst in terms of content *“the new pedagogical ideas are risky, they venture into the hypothetical and problematic and are supported by intuition and inspiration”*. (Ionel, 2002: 103).

4. Author’s contribution on the topic

The applicative part of the paper submits to pedagogical review and reflection certain pedagogical Montessorian texts that support the understanding of the “prelude of a child’s life”, i.e. its birth, and then of every child’s capacity to educate oneself, to build oneself as a single personality under the natural forces it possesses in a rich and stimulating environment that is suitable to satisfying the need of the child to spontaneously assimilate what it needs to transform in its own substance. The selection of these pedagogical Montessorian texts was made based on psychological and scientific value criteria in order to highlight the timeliness of pedagogical thought and the value of certain Montessorian ideas for the theory and practice of education today.

Table no. 1. Pedagogical analyses and reflections based on pedagogical texts selected from representative Montessorian works

Pedagogical text Maria Montessori/ <i>The Child/The Child, Divine but Misunderstood Being</i> /1991, pg. 4	Pedagogical analyses and reflections
<p><i>A poet could write about the child like this (actually, this is not a story, nor a poem, it is only a description: the prelude of a child's life, misunderstood since birth):</i></p> <p><i>"I was told about a man who lived in the most impenetrable darkness, his eyes have not seen even the slightest ray of light, as in the depths of an abyss".</i></p> <p><i>"I was told about a man who lived in silence: no noise has ever reached his ear."</i></p> <p><i>"I heard about a man who truly lived only in water, water of a strange composition; and suddenly found himself among ice".</i></p> <p><i>"And he grew lungs that had never breathed before... (even the greatest pain would be easy if we compared it to his own ... but he succeeded)".</i></p> <p><i>"The air suddenly filled his lungs folded up from the beginning; and then the man shouted!"</i></p> <p><i>"And then an earth-shattering cry was heard that had not been heard coming out of a throat, which then vibrated for the first time". It was the man who had rested".</i></p>	<p>The miracle of childbirth is described as a memorable passage from darkness to light, from silence to noise, from the status of "rest" in the sense of waiting to the status of vitality and functionality of the body ready to see, hear, breathe or cry. The careful observation of the child must start from birth. The child is ready for the big trip of life and from the first moments it possesses great constructive energies that guide the formation of its mind and the coordination of its body. The child waits in a water "of a strange composition" as Jonah in the belly of the fish or Christ in the womb of Virgin Mary. Maria Montessori invites to pedagogical reflection on the intrauterine life of the child in the amniotic fluid that protects the fetus from external shocks and provides it with an environment at a stable temperature. The birth of a child is so suggestively described that the poetic sentences used by Maria Montessori to explain the prelude of a child's life and then the miracle of birth led many critics of her time to reproach to her that she does not comply with the strictly scientific expression, as Ilie Șulea Fîru confessed (1991) in a foreword to one of the major Montessorian works.</p>
Pedagogical text Maria Montessori/ <i>The Absorbent Mind</i> , 2006, pg.94.	Pedagogical analyses and reflections
<p><i>"During the first year of life there are different periods, each requiring a special care *. The first, very brief, is the dramatic episode of childbirth.</i></p>	<p>In every child there is a natural impulse for growth, for its own formation. Each stage of development is characterized by a certain critical need, whose satisfaction paves the way for the emergence of another. The first period, childbirth, is considered short, but</p>

<p><i>Without entering into too many details we can enunciate certain principles. The child should remain as much as possible in contact with his mother and the environment must not present obstacles, such as great differences of temperature from that to which the child has been accustomed before birth. Not too much light, not too much noise, for the child has come from a place of perfect silence and darkness. Today, in the modern Nursing Homes, the mother and child are placed in a glass-walled room where the temperature is easily controllable, so that it may be gradually assimilated to that of the normal temperature outside. The glass is blue so that the light entering the room is very subdued."</i></p>	<p>dramatic because it is an offering related to the birth in pain of the infant whose mother must provide environmental conditions as similar as possible to those before birth. Therefore, Maria Montessori draws the infant's contact with its mother in conditions of reduced heat and light and protected from noise as a basic principle in infant care immediately after birth.</p> <p>The Montessori education provides children with an environment suitable to each stage of development; this allows children to answer the inner calls of specific sensory periods and allows them freedom to act according to their innate human tendencies. If education is viewed as a way to complete the child's optimum potential in every aspect of its personality in development, the results will soon appear.</p>
<p>Pedagogical text Maria Montessori <i>The Child in the Family</i>, 2015, p.20</p>	<p>Pedagogical analyses and reflections</p>
<p><i>The spiritual embryo is the Newborn, considered as a spirit closed in the body in order to come into the world ... The figure of the newborn is the impressive starting point. The child is born inert and remains like this for a long time, unable to keep straight, it needs care like a patient, like a paralytic; the child is mute and for a long time its voice will not be heard, other than when crying, when expressing its suffering. It will lead us to it as to a person who asks for help. It is only after a long time, after a few months, one year or more, that it will cease to be disabled; it will be the body of a man-child. And it is only after</i></p>	<p>Montessori metaphorically invites one to the study "of the spiritual embryo", that is to know the particularities of the fetus in the stages of its embryonic development, anatomic and physiological aspects that are important in early education. The presence of the "spirit closed in the body" rather sends to dogmatic, religious reflections.</p> <p>The inertia Maria Montessori is speaking about is related to the first years of growth, of coordination of body movements and gaining autonomy by walking, talking, eating, etc. The child's addiction to the adult in the early years, its state of helplessness and of a being "who asks for help" is considered by Maria Montessori as a morbid condition, suffering and even disability of the child. Having gone over this period of the primary needs satisfied by an adult, the child will become a "man-child", that is it will succeed on its own to feed itself, to dress, to act independently and to be heard ever more. Education is a process that accompanies and helps the individual's life from birth, continuously and in differentiated stages. Every human being is unique and comes into the world endowed with those capabilities to</p>

<i>a few other months and even years that it will become the voice of a human being.</i>	serve the fulfillment of their meanings.
Pedagogical text Maria Montessori/ <i>The Method of Scientific Pedagogy Applied to the Education of Young Children</i> , 1922, p.61	Pedagogical analyses and reflections
<i>“An effective pedagogical action will help children along the road to independence. Helping them to go alone, to run, climb or descend stairs, pick up fallen objects, dress and undress, to wash, to express their will by means of understandable words, this is the independence of education.”</i>	Education is differentiated and successive, specific to the individual and conducted in stages so that it can be appropriate to the stage of development and specific to personal development. The child’s independence and its education in the sense of gaining independence in movement, action, thought, will and feeling is very important in Montessori education. To become independent and capable means to be free to explore and develop oneself. Independence does not come from staying for hours at a desk and memorizing facts. Freedom is based on knowledge and also on the function of will, it is part of the mental and intellectual faculties. One cannot be free without first obtaining a first level of independence. Independence is a starting point (practical life activities do this thing, these activities help the child achieve independence). Freedom is an endpoint. We can start by asking children to sit. An atmosphere of freedom is important for personal development. It is impossible for a person to develop fully without individual freedom. Freedom is the key to the whole process. In Montessori pedagogy, children learn to be quiet and respectful, they gain confidence and independence, i.e. they build the inner freedom that is called <i>normalization</i> on their own.

5. Conclusions

Maria Montessori was one of the most popular and admired figures of the first half of the twentieth century, with a remarkable contribution in many fields such as medicine, psychiatry, pedagogy, anthropology, peace promotion and empowerment of women, children’s rights, reform in education to contribute to social progress. Maria Montessori believed that every human being is unique and comes into the world with capabilities that can fulfill its purpose to contribute to human progress. Education should help this purpose be undertaken with responsibility and be carried out freely. In Montessori education, autonomy is supported by a strong sense of personal and social responsibility for learning. The Montessori pedagogy lays special emphasis on respect for the child and recognition of the uniqueness of each person, on the increase of the role of educative environment in all that the education, family and community entails, on supporting the child in the development of its senso-motor skills and of its judgment capacity, on developing self-

confidence, self-discipline, sense of order, caring for themselves and each other, respect for oneself and for others.

The study carried out in the paper highlights some valuable ideas of Maria Montessori's pedagogical thinking which show the increasing importance of knowing the child since conception, the pre-natal life, and then the development of the human being as a natural consequence of some inner impulses, acting under the influence of certain laws. The growth period of the human being, especially in its first part, is marked by short stages dominated by a special sensitivity that a good teacher should know and take into account in the design and implementation of education, in accordance with the age, the capacities and the needs of physical, mental, cultural, spiritual development, consistent with the scientific and quality standards that currently apply to education.

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VALENCES FORMATIVES DES POÈMES DANS L'ENSEIGNEMENT PRESCOLAIRE

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Abstract: *Preschool age corresponds to a phase of extreme malleability and predisposition to easily receive educational influences, being the age when the child's personality is established. Therefore, it must be emphasized the educational –formative character of the education that takes into account the interests and the child's level of development, especially now that changes in the social life takes place rapidly. At this age, preschool pupils can increase their knowledge all the time and the environmental influences play an important role in maintaining a complex and varied experience, that's why education must take precedence over the theoretical work: teachers say that it is more important „what" and "how" the children apply what they know, not how much they know". So, this is the age when the child has to come into contact with poetry, when the aesthetic value of poetry helps the child/student to move from the common emotion to "aesthetic" emotion when children are introduced through lyrics in a new ideal world, most often a game world, a world of beautiful and wonderful messages.*

Keywords: *memory, preschool, poetry*

La poésie est, selon le Dictionnaire explicatif de la langue roumaine (DEX), une création littéraire dans le verset qui exprime un message artistique avec l'aide des images expressives, d'un langage concentré, de l'affectivité, de rime et rythme etc.. Par conséquent, la valeur de la poésie est déterminée par sa valeur esthétique (Molan V, 2014 : p.22), et par l'exploitation de « l'univers merveilleux de poésie, de contenu thématique et la plasticité du mot » enfant/l'élève peut faire « la transition de l'émotion habituelle à l'émotion esthétique. » (Norel M, 2012 :p.26).

L'âge préscolaire correspond à une phase de souplesse maximale, quand la prédisposition de recevoir facilement des influences éducatives, étant l'âge quand on met les bases de la personnalité de l'enfant. On doit mettre en évidence le caractère formatif-éducatif de l'enseignement qui doit tenir compte des intérêts manifestes par l'enfant et de son niveau de développement, spécialement en ce moment quand les changements de la vie sociale se déroulent rapidement.

A cet âge les enfants peuvent accumuler des connaissances tout le temps, et les influences du milieu ont un rôle très important pour assurer une expérience complexe et variée, l'éducation doit avoir priorité en face de la formation théorique. C'est l'âge quand l'enfant doit prendre contact avec la poésie, quand la valeur esthétique de la poésie peut faire le passage de l'émotion quotidienne à l'émotion « esthétique ». C'est un nouvel monde, idéale, le monde du jeu, de beaux messages.

Les enfants aiment la poésie depuis les premières années de la vie, « étant attirés par le rythme, rime, onomatopées, la sonorité des mots et l'association des mots. Ils entrent, à l'aide des vers, dans un monde nouveau, idéal, plus souvent que pas, un monde du jeu, de la

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miniature, un monde de messages positifs » (Norel M, 2012 :p.26). « Malheureusement, il est pratiquement exclu de l'éducation préscolaire, à l'exclusion des périodes où les enfants sont obligés d'apprendre des poésies pour les différents spectacles. ». (Dumitrana M, 1999 : 91).

Pour réussir l'intégration de la poésie parmi les enfants d'âge préscolaire, l'enseignant doit faire plusieurs mouvements, en premier lieu pour démarrer la présentation de la poésie même dans la première année de l'école maternelle, ainsi l'enfant va réussir que, jusqu'à l'entrée à l'école, de savoir quel type de poésie préfère, même s'il ne parvient pas à expliquer pourquoi il l'aime. Dès la petite pré scolarité l'enseignant peut encore utiliser des poèmes qui mettent en évidence certains agissements, vous apprend à se laver, manger etc ou cultiver certains sentiments ou des expériences ou des poèmes qui forment et développent la capacité à ressentir le rythme et les rimes.

La mémorisation se trouve parmi les activités d'éducation du langage utilisées pendant la période pré primaire, à côté de raconter, jeu didactique, lecture sur la base des images et l'entretien. Cette activité « met l'accent sur le développement de la mémoire logique volontaire des préscolaires et a comme fondement la spécificité des processus mentaux à cet âge » (Francu A, 1992: p. 191).

La mémorisation en tant que tâche de l'éducation de langage est utilisée dans l'enseignement préscolaire pour le développement cognitif, affective, pour l'éducation du langage pour la culture des sentiments moraux, pour exercer la mémoire, former et stimuler l'imagination créative, donc la leçon de mémorisation devrait occuper une place principale dans l'activité instructive-éducative de la maternelle.

Les enfants d'âge préscolaire ne devraient pas être obligés de retenir des poésies, mais l'enfant apprendra au premier pour plaisir, des versifications trouvées dans les contes, les comptoirs avec rythme et rime ou poèmes traditionnels : « Melc, melc codobelc », « Catelus cu parul cret », etc., ainsi que, plus tard, l'enseignant introduira les activités de mémorisation réelle. (Dumitrana M, op. cit.: 92).

Une autre condition que l'enseignant doit accomplir est une attitude positive vers la poésie, « elle doit montrer une joie évidente quand elle récite ou lit un poème ou quand elle en parle (...).

En utilisant différentes occasions à réciter certains poèmes, exprimant la joie chaque fois quand elle les écoute ou les dit elle-même, l'enseignant réussira à motiver progressivement les enfants à retenir les vers. » (*Ibidem*).

Il y a deux comportements nécessaires à l'accomplissement de vie de l'enfant dans la poésie : « l'attitude positive et la forte motivation viennent du plaisir d'écouter une poésie, ou plutôt en même temps avec ce processus survient le désir de l'enfant pour dire lui-même le poème, le plaisir à réciter » (*Ibidem*).

L'arrangement de la bibliothèque dans la maternelle, ou dans un coin de la salle de classe, qui contiennent en plus des volumes avec les contes de fées, des histoires et des romans, des livres et des magazines avec des poèmes aussi, est l'une des conditions essentielles nécessaires pour que les enfants comprennent la valeur du livre et sentir le plaisir de lecture.

Les livres de la bibliothèque doivent (Dumitrana, 2001 : p.70):

- ne devrait pas être trop vieux, si ils sont vieux, doivent être conservés dans de bonnes conditions
- être en concordance avec l'âge des enfants, ayant un contenu adéquat et facilement compris ;
- avoir des illustrations claires, conformément au texte ;
- présenter un intérêt pour la culture de la communauté
- offrir aux enfants avec des situations ou des personnages et des qui sont, ou peuvent devenir des modèles pour eux.

Également, dans la bibliothèque doit être des "énormes livres" (livres très gros, en carton qui, par de grandes images et claires connectent les enfants pour au fil de l'histoire, la poésie) et les livres enregistrés que les enfants peuvent écouter en présence d'un enseignant ou un parent qui leur expliquera par des illustrations le contenu l'écouté (Dumitrana M, 2001 : p.74-75).

En maternelle, les enfants formeront sous la direction du professeur (Dumitrana M, 2001 : p.71-72):

- l'habitude de manipuler les livres de la bibliothèque (comment prendre et mettre un livre sur l'étagère, comment ouvrir et donner les pages du livre, regarder les illustrations et les écrits, comment on pose un signet et quel est son rôle, comment conserver un livre)
- l'habitude d'évaluation globale des livres (identification de l'auteur, le titre, la table des matières, prédiction du contenu basée sur les illustrations du livre, l'encadrement du livre dans une catégorie - d'histoires, contes, poèmes, dictionnaire, manuel)
- l'habitude d'emprunter des livres de la bibliothèque (préparation de l'enfant pour prêter des livres – le but pour aller à la bibliothèque et le type de livre recherché, et le prêt proprement-dit, en commençant par l'obtention d'un légitimation de bibliothèque confectionné par l'enseignant, et puis compléter une fiches du livre dans lequel les enfants d'âge préscolaire signe avec un x).

Parce que les activités qui mettent en valeur la poésie soit attrayantes et interactives et l'enfant soit attiré par la poésie, on peut dérouler des diverses activités dans la bibliothèque, avec des autres groupes ou seulement avec le groupe respectif (Dumitrana M, 1999 :p.92-93):

- le jour de la poésie (on choisit une journée où chaque enfant qui connaît un poème est appelé à réciter, l'enseignant récite ou un parent ou les enfants plus âgés. L'enfant qui ne peut pas réciter peut ramener à la maison un vers, un verset écrit sur la feuille qui sera lue par l'enseignant, alors tous les enfants participent à l'activité)
- le cahier de poésies (dans lequel l'enseignant va écrire, en présence d'enfants, la poésie apporté de la maison - pour aider les enfants à comprendre que les poésies ont un auteur ou ont un auteur inconnu, à comprendre que les poésies se trouvent dans des divers livres ou revues, etc.).

Les activités d'expansion des mémorisations s'effectuent, généralement, après qu'on a lu aux enfants des divers poésies avec une rime facile et ils sont familiarisés avec la séparation orale du mot en syllabes, même s'ils ne le réalisent pas toujours correctement et indépendamment. (Dumitrana M, 2005 :p. 11). Ces activités d'extension effectuée pour le développement du langage aux enfants d'âge préscolaire, où la poésie est valorisée, sont :

- la banque de poèmes (dans laquelle on fait des paires rimes, ou de plusieurs mots qui riment et qui peuvent composer quelques versets ou même composer de vraies poésies). Des poésies dramatisées (l'enseignant choisit des poésies courtes, de action pour les lire/réciter et les enfants exécutent les mouvements ; pour les enfants plus âgés on peut se transformer en projet d'apprentissage fondée sur l'activité qui s'étend sur une période de 3-4 semaines - d'un poème court, ils s'exécutent des décors, chantent des chansons et présentent tout comme un court spectacle) ;
- le petit livre avec des rimes (peut-être une feuille de papier A4 plié et placé horizontalement ou se trouve l'image des objets dont les noms riment, mais le nom dessiné avec des lignes en pointillés et les enfants colorent des images, tracent des lignes continues au-dessus des pointillés et colorent le nom, et puis font un lien entre le nom et l'image; un autre type de petit livre peut être - une feuille de papier A4 où sont écrits les mots, et l'enfant doit dessiner <qu'est-ce que le mot dit ? > un autre type présente sur une part de la feuille A4 la poésie et sur l'autre part le dessin représentant la poésie, coloré par l'enfant.)

« La lyrique roumaine pour les enfants dispose d'un trésor de textes où sont expérimentés de thèmes, de motifs et de formes artistiques diverses, semblables à celles de la littérature pour enfants des grandes cultures européennes » (Cojocaru M, 2004 :p.160) et les poèmes qui peuvent être utilisés dans la période de l'éducation préscolaire est vaste et peut inclure (Norel M, op cit.: p.26)

1. poèmes religieuses (Inger, îngerășul meu!, Tatăl nostru etc)
2. poèmes d'enfance (Cântec de adormit Mitzura, Tâlhăruț pedepsit, Zdreanță, Buruienii, Mărțișoare – Tudor Arghezi, Sfatul degetelor - Elena Farago, Cine poate ști – Ana Blandiana, Iarna pe uliță – G. Coșbuc, Cântec sfânt – Șt. O. Iosif etc);
3. poèmes sur la nature et les créatures (Vara, Vestitorii primăverii, Concertul primăverii, Nunta în codru – G. Coșbuc, Cățelușul șchiop, Bondarul leneș, Motanul pedepsit, Gândăcelul – Elena Farago, Noaptea – V. Alecsandri, Balada unui greier mic, Un iepure – G. Topârceanu, O furnică, Stupul lor, Paza bună – T. Arghezi, Puiul, Vaca, Albina, Purcelul, Grăurașul, Furnica – Grigore Vieru etc)
4. poèmes sur les prédécesseurs et patrie (Pe Argeș în sus – Ion Pillat, Pentru tine, primăvară – O. Cazimir, Țara mea – Ioan Nenițescu etc).
5. poèmes qui cultivent le respect du travail (Fetica – T. Arghezi, Gospodina, Micul constructor etc)
6. poèmes qui mettent en avant les traditions (Moș Crăciun – Octavian Goga, La Paști – G. Coșbuc etc)
7. poèmes de plus en plus de sentiments pour la famille (Părinții – L. Blaga, Mama, Bunica, Tu, iarbă tot ai mamă, Măicuța – G. Vieru, Mama mea – V. Anițescu, Familia – E. Drăgan).

En plus des poèmes destinés exclusivement aux enfants, Magdalena Dumitrana recommande la lecture et la récitation des grands auteurs de notre pays, comme Mihai Eminescu, Nichita Stănescu, Tudor Arghezi parce que, dit-elle, même s'ils ne seront pas compris par les enfants, les émotions transmises, le rythme, la rime, le son de ces poésies sont reçus avec un grand plaisir par les enfants.

En conclusion, on peut dire que l'activité de mémorisation a des grandes valeurs formatives, la poésie ayant pour les préscolaires « une grande valeur en éducation intellectuelle, en formation de la mémoire et stimuler l'imagination reproductive.

C'est un moyen efficace pour l'activation du vocabulaire et contribue à la formation de l'habitude de prononcer les mots correctement et selon conformément au rythme et rime des vers » et « a un effet positif sur le développement d'une gamme riche de sentiments moraux sociaux (l'amour pour la patrie, vers les parents et les adultes, amour du travail, vers la nature, etc..) » (Francu A, op. cit:p 191)

Par les activités de mémorisation « se réalise une éducation esthétique des enfants appréciant la suggestion des images auditifs visuels, créés avec l'aide de l'harmonie musicale, répétitions, imitatives, onomatopée, d'un grand effet pour la sensibilité des enfants de cet âge, qui sont guidés à réciter des poèmes expressive, en respectant les pauses grammaticales, logiques, psychologiques, tenant compte des signes de ponctuation, du sens des propositions et du rythme de la phrase poétique. (Schiopu U, Verza E, 1981 :p.34)

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