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CONTENTS

ROMANIAN LANGUAGE AND LITERATURE / LANGUE ET LITTÉRATURE ROUMAINE

Lavinia Magdalena BĂNICĂ
The Many Faces of the Comic in "A Lost Letter" by I. L. Caragiale……………………………………………………………….. **9**
Florentina Gisela CUMPENAȘU
Apposition in the Romanian Syntactic System………………………… **13**
Adina DUMITRU
Comic Intentions of Recent Lexical Creations in the Media Discourse ………………………………………………………………… **19**
Ștefan GĂITĂNARU
Types of Intertextuality in the Bucharest Bible ………………………. **26**
Lavinia-Ileana GEAMBEI
Le comique grotesque dans la construction du culte du dirigeant dans quelques romans roumains……………………………………………… **35**
Angela-Mihaela ICONARU
La néologie, de la nécessité au ridicule……………………………… **41**
Cristinel MUNTEANU
Comical Aspects in Eugenio Coseriu's Didactic Discourse………..…. **47**
Elena Marilena NĂSTASE (MIHAIL)
Various Forms of The Comic in the Comedies of I. L. Caragiale…….. **51**
Liliana SOARE
Linguistic Features in "Gramatica fizicii" (1796)……….…………….. **57**

COMMUNICATION AND CULTURAL STUDIES / COMMUNICATION ET ETUDES CULTURELLES

Odette ARHIP, Cristian ARHIP
Comic Aspects in Painting and Advertising………………………..…… **63**
Nicolae BRÎNZEA
Wisdom and Morals, the Limits of Biblical Irony……………………. **69**
Horia DUMITRESCU
Ironizing the Devil in Romanian Folk Literature …………………… **76**

Cătălin DUMITRU
Political and Geopolitical Humor in Digital Era……………………… **83**
Gheorghe GÎRBEA
From Fine Humour to Wisdom in the Didactic-Poetic Books of the Old Testament……………………………………………………………… **91**
Ion-Gabriel MILITARU
Culture and Civilization in the Work of Iustin Moisescu……………… **98**
Alin PÎRVU
Political-Military Developments in Southeastern Europe (May-October 1915) ………………………………………………………… **108**
Dan-Niculae PODARU
Symbolic Exaggeration in Contemporary Advertising ……………… **114**
Marius-Sorin RADOMIR
From Imprecatory to Irony and Wisdom in the Book of The Prophet Jonah ……………………………………………………………….... **121**
Roger Cristian SAFTA
Hypostases of the Comic in Eastern Theology ……………….……. **128**

DIDACTICS / DIDACTIQUE

Merouane ADDOU
L'uso delle barzellette per una competenza interculturale **141**
Cristina Loredana BLOJU
Les enjeux de la communication didactique universitaire …………. **146**
Anca-Elena FLOREA (RAICU)
Enseigner la culture et la civilisation françaises à travers des moyens comiques, en classe de FLE, dans les lycées technologiques et dans les écoles professionnelles …………………………………………….…… **153**
Adriana Elena GEANTĂ, Ancuța IONESCU
Aspects of the Pupils' Involvement in the Reading Process ………. **158**
Alexandra ION-SOARE
Quelques activités comiques pour développer la compétence de production orale **164**
Aurelia IORDACHE
Les avantages de l'utilisation des moyens audiovisuels comme support d'apprentissage et source d'amusement en classe de FLE **168**
Sorin MAZILESCU
Didactic Strategies Used to Develop Preschool Students' Vocabulary Skills ………………………………………………………………… **175**
Claudia POPA
Using Theatre in Teaching/ Learning Speaking Skills in a Foreign Language ……………………….…………………………………… **181**

Ileana SAFTA
Facteurs de protection et de vulnérabilité dans le processus de résilience chez les jeunes …………………………………………….. **190**
Ruxandra-Viorela STAN
Valorisation didactique du conte en éducation préscolaire ……....... **196**
Liliana VOICULESCU
La dimension socio-affective de l'apprentissage : quelques repères théoriques ……………………………………………………………… **203**

TRANSLATION STUDIES; SPECIALISED LANGUAGES / TRADUCTOLOGIE ; LANGAGES DE SPECIALITE

Bianca DABU
Humour in Situation Comedies ……………………………………..….. **210**
Adina MATROZI-MARIN
Humour in Legal Settings ……………………………………….. ….. **216**
Elena-Clementina NIȚĂ, Steliana Mădălina DEACONU
Approaches to Comic Language in Workplace Discourse in ESP Classes………………………………………………………………… **220**

THE MANY FACES OF THE COMIC IN "A LOST LETTER" BY I. L. CARAGIALE

Lavinia BĂNICĂ[*]

Abstract: *Comedy is the most attractive and at the same time the most complex sector, because here the insufficiency of words is complemented by all the ingredients of dramatic art. A Lost Letter has become the Romanian playwright's hallmark. Justified or not, this privileged position obliges a detailed study, fascinates or inhibits anyone who approaches it with a minimal exegetical intent.*

Keywords: *comedy, mask, tragedy*

Comedy has been and remains a permanent territory open to the most diverse approaches. Regardless of the grid (sociological, physiological, psychological, psychoanalytical, philosophical, etc.), laughter remains an enigma that, at best, divides enthusiasts into two categories: the optimists, those who think they have it figured out, and the pessimists, those discouraged by the fact that they can't figure it out. The most profitable aspect is the constant repetition of discussions on this aesthetic category. This limited (hopefully not limiting!) segment addresses such a debate.

Caragiale's work (comedies, moments, sketches, etc.) continually offers itself to such successive "undressing" and "dressing". Comedy is the most attractive and at the same time the most complex sector, because here the insufficiency of words is complemented by all the ingredients of dramatic art. *A Lost Letter* has become the Romanian playwright's hallmark. Justified or not, this privileged position obliges a detailed study, fascinates or inhibits anyone who approaches it with a minimal exegetical intent.

Seen as a whole of aesthetic categories, the comic is the most easily recognizable because its immediate effect is laughter. Not just any kind of laughter, but intellectual laughter (because it could be conventional laughter, polite laughter, contemptuous laughter, hysterical laughter or toxic laughter, caused by alcohol, etc.). Between comedy and laughter, there is a category: the laughable, defined as the totality of intellectual stimuli which, if the conditions are right, can provoke laughter.[1] The unintentional laughable, a "subspecies" of the situation comic, is the point at which the directorial conception has the greatest freedom of movement. The director may resort to other means of comic expression (pantomime, intonation, etc.) to give the text new valences.

A unanimously appreciated and recognized staging belonged to director Sică Alexandrescu. Some lines or segments of lines, short pantomimic sequences or insignificant set elements make the Lost Letter he directed a master score.

Pristanda's reply "what's that, a bampire?" must be uttered interested, respectful and with a tinge of protest in his voice. Although he does not know the term, Pristanda feels that there is something "bad" about the boss and almost involuntarily sympathises with him. The same Pristanda is made to take a regular "position of attention" whenever he speaks of duty or the "clerk with a tug of heart", but also when he greets Trahanache or Tipătescu with a "kiss on the hand".

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An essential moment of the play is the discussion between the two: the director makes this fragment a moment full of tension. After Trahanache utters what Tipătescu was afraid to hear ("Yours to my wife, to Joitica! Love letter all the way ..."), a long pause is the beginning of a double game that Trahanache will play 2-3 times. The two questions ("Isn't that so? What do you think of that?") must be asked in a tone that does not betray his attitude towards this revelation. Moreover, although the author specifies "placid", the director "lets" Trahanache laugh heartily, a laughter that makes Tipătescu cringe, because it can be bivalent, until he utters the "saving" line: "Of course it can't be".

Another detail, in the same direction, comes to nuance the valence of the text. At the beginning of Act III, in a very broad scenic parenthesis, Caragiale describes the setting in which the election meeting will take place: "On the table are two candlesticks, paper, inkwells and a bell". Next to this bell with its (presumably) crystalline sound, the director also "sets up" a bell that sounds like a sheep bell and from which Trahanache will ring whenever he feels that the "flock" is getting out of control.

Directed by Liviu Ciulei, Brânzovenescu, without "sound", mimes all of Farfuridi's lines (essential ones, those containing sayings such as "I love treason, but I hate traitors"), so routine is he as a "complementary" character.

Examples can continue "up" and "down" the rhizome. Complicity with the viewer (with or without their intelligence, culture and sense of humour) is a risk factor for the director. This is why some directorial concepts are still today a landmark, while others, trying to "stylize" or "modernize" Caragiale too much, have suffered in terms of reception.

Since the end of the last century, the comic and the tragic have been mixing, dissolving, intertwining, giving birth to black humour, absurd comedy and other trends that either please or scandalise the public. Cultural conditioning gives rise to recognisable and acceptable tendencies: Germanic (cheerful nihilism), British (serious mirth), American (banalisation, in sobs, of the serious aspects of existence), etc. Unanimously accepted as the benchmark of Romanian humour, Caragiale's comedy has known and continues to know a wide range of interpretations, going to extremes: from considerations such as that made by Pompiliu Eliade ("Puis, sa comédie est bien triste, au fond. On ne découvre pas un seul personage sympathique dans toute la pièce ") to the plea for the inconsistency, the soul emptiness of the heroes (G. Dimisianu, Silvian Iosifescu, Mihail Ralea, G. Călinescu, Pompiliu Constantinescu, E. Lovinescu, G. Ibrăileanu, St. Cazimir, B. Elvin etc.) or even the hypothesis that the heroes of the play, with good and bad, are Christians seeking forgiveness and reconciliation (N. Steinhardt, I. Vartic). Not once has Caragiale's name been linked to absurd theatre.

The motif of the upside-down world is attributed to him as facilitating the transition from the latent tragic to the grotesque. Moreover, the idea of a mask, of a merry andrew is inferred: "Caragiale's characters are grotesque in almost every sense of the term: a) in the etymological sense: «whimsical, bizarre scenes», which trigger laughter by their comic - extravagant allure; b) by their absurd ridicule; c) by their caricatural appearance; d) finally, in the modern sense of the grotesque due to the evolution of modern art since Romanticism: «the buffoonish surreptitiousness»; according to the Preface to *Cromwell*, the grotesque is a symbol of the animality that remains in man and is opposed to the sublime" (I. Constantinescu)[6]. So, Caragiale's characters are grotesque. At a considerable distance in terms of reception, the same heroes are "superior and imbued with Christianity. An unsung and unknown Christianity, a latent Christianity, embedded in habits and petty deeds. They behave Christianly, without tragic, spectacular elements, without debate and doubt - naturally. "To particularize: the same tormented

Citizen is also empty, a character without substance, grotesque, "lived" by events, is also a poor Christian who seeks to move through the world of which he is a part without disturbing too much. Nor is the "adaptation" to the age of reception easy: in an already established interpretation, the "poor" Citizen symbolises the common man, honest, politically disillusioned, anonymous (in antithesis, then, to those "above"), but, more recently, his torment is no longer political torment, but torment-plain-and-simple, he manipulates, like the others, and he is not even that honest.

The examples could go on: Zoe oscillates between a "madame Bovary" with political leader and character-kitsch, Farfuridi between a demagogue doubled as an idiot and a politician who knows what he knows, even more, a true conservative, Trahanache between senile, decrepit and a clever diplomat, etc.

Starting from a vertical axis, a certain challenge would be to determine what lies "on this side" and "on the other side" of laughter. Although it is the most obvious effect, laughter does not sum up the comic end. Caragiale's comic refers to a variety of causes and consequences, and the boundary between them is sufficiently unstable. According to Freud, the pleasure provoked by comic things involves two tendencies: the obscene (or "talk that undresses") and the hostile (or "talk that attacks or defends"). Caragiale's text offers itself to both tendencies: what does it undress? What does it attack or defend? A social class, it has been said, a political class, human types (although the notion of "type" no longer has the same applicability to him), mores - all these he strips. The difference between "attacks" and "defends" is as considerable as that between comic and tragic. One would say that since it strips away certain negative aspects, it is attacking. But what if, in fact, it defends ... a particularity?! It preserves it...

After this first level, of consequences, there is a second, according to T. Todorov, that of astonishment, incomprehension, of nonsense which attracts the attention of the receiver and leads him to seek a new interpretation.[10] Having reached this "second game", the receiver finally experiences a state of relaxation. This is where laughter comes in, an "effect of the effect". The delights of The Lost Letter have "everlasting youth", and the actor is always indulgent with the spectator. He is... waiting for him. Less privileged is the reader or the listener, cases where the feedback of laughter is no longer allowed to the character-giver. It is always easier "on this side" of laughter.

"On the other side" of laughter, however, are the so-called "side effects". Under the cover of laughter, whether voluntary or not, the author of the comic work can cause psychological, ethical, sociological, ideological, etc. effects. In Caragiale's case, the sociological aspect is the most interesting. Since the arguments for the profitable untranslatability of Caragiale's text have already been established, the target audience remains a culturally, socially and historically conditioned community: speakers and thinkers in Romanian. *The Lost Letter* (Caragiale's entire comic work, in fact) stages the alternative of solidarity (Caragiale laughs "with") and exclusion (Caragiale laughs "at") and thus, implicitly, a certain positioning of the individual within the group. And even if "the specific way Caragiale's world works is the jumble"[11], we are left with a certain truth: the answer to the two (supposed) questions is one and the same: Caragiale laughs "with" and "at" us. After all, all that remains of Catavencu's demagogy, of Zoe's infidelity, of Pristanda's sycophancy, of the Citizen's drunkenness is the roar of laughter. The roar, that is, the voices of Caragiale and his listeners - readers - spectators. Alexandru Paleologu emphasizes: "Like all the great lucid and visionary minds who suffered for the fate of their nation, from the prophets of Israel to Nietzsche and Thomas Mann or Dimitrie Cantemir, Caragiale reviled and mocked his own, offended and desperate by its failures and deformities. His destructive laughter bursts like soap bubbles all the embodiments of emptiness, from the demagoguery of empty speeches and inflated national hagiography to false culture, false civility, false friendship and false humour."

The comic forcibly divides the world into those who laugh and those who do not; the latter generally become victims of the former. Caragiale knows how to treat "with kid gloves": even "prefects", "presidents" "policemen", infidels, politicians exchange positions. Once the laughter dies down and the curtain falls after the famous "Purely constitutional!" of Pristanda, the sender and receiver experience an inexplicable sense of freedom. Then everything returns to *normal*.

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APPOSITION IN THE ROMANIAN SYNTACTIC SYSTEM

Florentina Gisela CUMPENAȘU[*]

Abstract: *The present study is a theoretical introduction that aims to approach the grammatical system of the Romanian language from the perspective of the coreferential relation. Therefore, the units of the language were described at the phonological, morphological, lexical, syntagmatic, propositional, phrastic and transphrastic levels. The system of relations made the distinction between the relations that are hierachical and generators of syntactic functions, and the others. Unlike these, the coreferential relation is not hierachical and does not generate syntactic functions, but it has the ability to duplicate each of them, except for the predicate, which is reinstated at the phrasal level. The last component of the grammatical system concerning the syntactic functions at the propositional and phrasal levels, will be described in detail in a later study, as coreferential syntactic functions.*

Keywords*: apposition, equivalence, coreferential, transphrastic, to expand*

The structure of the syntactic system implies the existence of three types of notions: syntactic units, syntactic relations and syntactic functions, which these units fulfil according to the relations they establish.

1. The syntactic units have been designated, according to the tradition of the Romanian grammars, depending on the syntactic level at which they occur. Thus, at the sentence level, we can discuss about the existence of parts of the sentence, as a result of the syntactic segmentation of the sentence. In more recent grammars (Găitănaru, 2018, p.245) such a denomination was used. It started from the fact that each of the four fundamental levels of language (phonological, semantic, morphological and syntactic) is characterized by a specific unit: at the phonetic level, the representative unit is *the phoneme*, at the semantic level, the defining unit is the *sememe*, at the morphological level, *the morpheme* is defined and obviously, at the syntactic level, *the synteme* is encountered.

The synteme (functional syntactic unit) is different from the word. The latter is defined by the semantic relation which it establishes with the referent (the object in reality that it designates), while the synteme is defined by the totality of the relations it establishes with the other words of the context of which it is a part.

The higher level of the synteme is the propositional one, generated by the smallest relational unit, the syntagma, which involves the union of two syntemes, either through the relation of interdependence (the main syntagma between the subject and the predicate) or through that of subordination, between a regent and a subordinate.

Each component of a syntagma, according to the argumentative structure of the lexeme (syntactic valences), can generate other syntagms, passing from the simple sentence to the developed sentence. Attaching a predicate to a synteme through the predicatization transformation can be done through the expansion process, moving from the sentence level to the phrasal one.

There are several kinds of sentences: main clauses, subordinate clauses of first degree (to a main clause), subordinate clauses of second degree (to other subordinate

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clauses; incidental clauses, in which the concept ± relation is realized as a minus and the appositive clause that activates a co-reference relation (another predication for the same referent).

The phrasal level is represented by combinations between more sentences, like those mentioned above (in which the presence of at least one main clause is mandatory), which make up the phrase. As a rule, phrases, like independent clauses, are delimited by a full point.

In speech practice, there are two or more phrases that are involved in conveying a single idea, having together a single informative content.

That is why, recent linguistics described the transphrastic level (Stati, 1990, p.10), which coincides with the theoretical beginning of textual linguistics. According to it, two or more sentences that have a unitary informative content make up the paragraph. When moving from a unitary semantic content (expressed by one or more sentences) to another, one moves to a new paragraph. Several paragraphs form the text.

The paragraph is the smallest unit of the text. Textual linguistics deals with the transphrastic level achieved as such. Eugen Coseriu, in his fundamental work *Linguistics of the Text. An Introduction to the Hermeneutics of the Meaning,* describes the attempts of several linguists to define the text, before conceiving its fundamental unit, the paragraph: ''The object of study of the linguistics of the text has not been precisely identified until now (…). We find an even lower consensus regarding the linguistics categories of the text; each author introduces new concepts, such as *textem* or *representem*, the suffix *–em* being extremely productive in this field'' (Coseriu, 2013, p.23).

2. The syntactic relations were delimited at the text level by Charles Morris (they denoted the relation between words at the level of sentences, and of the sentences in phrases) from the semantic ones (the relation of the word with the referent-object it designates) and from those pragmatics (the relation between the speakers and the words they use, as well as the relation between the discourse and the extra-linguistic reality that determined it).

The main relations defined and described by linguistics are: the interdependence (bilateral subordination), the subordination, the coordination, the incidence (zero syntactic relation) and the appositional relation (equivalence, co-referential).

2.1. The relation of interdependence (the subject from which the thinking begins subordinates the predicate, which says something about it, and simultaneously, reflexively, the predicate subordinates the subject). This type of relation has long been controversial in the grammar of the Romanian language, from being considered at the highest hierarchical level, in relation to the other relations, to its abolition and consideration as a sub-type of subordination (bilateral subordination different from unilateral subordination).

This last theory is validated by the current normative grammar: ''The dependency relationship is realized as a bilateral dependency relation as well as a unilateral dependency relationship'' (GALR, II, 2008, p.17). The inclusion of interdependence in subordination led to the following conclusions: the consideration of the subject as a part of the sentence, subordinated to the verb-predicate ''having a status similar to the other objects'' (Ibidem, p.335). However, it must be recognized that it is a special type of object, since there is a reciprocal exchange of grammatical marks between the subject and the predicate: the subject imposes number and person on the verb-predicate, while the verb imposes the nominative case on the subject.

2.2. The coordination relation is realized between two or more syntactic units, which are arranged in five situations at the level of the utterance. These contexts are not recorded as such in the normative grammar (GALR, II, 2008, p.19-23), but they are described by other more recent works (Găitănaru, 2018, p.283-284). Thus, they can be coordinated: a) two main parts of the sentence (subjects) or two main sentences: ***Actorii și regizorul*** *au fost premiați; În fiecare zi* **muncești si câștigi bani;** b) two secondary syntactic functions or subordinate clauses of the same kind, which have the same regent: *În seara aceasta voi merge* ***la teatru și la cinema****; Știu* ***ce faci și unde te duci;*** c) two syntactic functions or secondary (subordinate) clauses with different values, but also with the same regent: ***Alții și oricine*** *te vor judeca; Mă poți vedea* ***oriunde și oricând; Plec unde vreau și cu cine-mi place***; d) a part of a sentence can be coordinated with a subordinate sentence of the same kind: ***Jucătorii și cine conducea jocul****, intrară pe teren; Mănânc* ***gogoși și ce mai găsesc;*** e) a part of a sentence with a different sentence: *Mă plimb* ***pe oriunde și cu cine-mi place****; Copilul era* ***răsfățat și cum era mai rău****.*

Depending on the semantic content of the coordination and the nature of the connectors-conjunctions, the coordination is of four types: a) copulative: (*și, nici, nu numai...ci și; atât..., cât și: Vorbesc***și** *scriu; Îmi plac* **atât** *lalelele,* **cât și** *zambilele*); b) disjunctive (*sau, ori, sau..., sau, ori..., ori; fie..., fie: Rămâi la bibliotecă* **sau** *pleci în oraș? N-am înțeles:* **sau** *ești de acord* **sau** *ești împotrivă*); c) addressive (*dar, iar, însă, ci: Eu vreau să studiez,* **dar** *el mă derajjează; N-am venit să stau,* **ci** *să muncesc*); d) conclusive (*deci, așadar, de aceea: Ai obținut marele premiu,* **așadar***, prietenii te vor felicita; Studiază mult,* **de aceea** *are rezultate foarte bune*).

2.3. The subordination relation is established between a regent and a subordinate, being, unlike the others, generators of syntactic functions, at the level of the syntagma (sentence) or phrase (subordinate clauses). This was emphasized by researchers: 'The dependency relation, being a structural, referential and hierarchical relation, generates structure and, implicitly, syntactic functions'' (Diaconescu, 1995, p.256);''is fundamental in the process of structuring syntactic units at the syntagmatic and phrasal level; it is the only hierarchical relation, with an integrative and function-generating role'' (Ibidem, p.263).

Subordination can be simple or unilateral and double. The relation of unilateral subordination generates, by reaction, the syntactic functions of attribute: (*Fata* ***înaltă*** *joacă tenis*), object: (*Citesc* ***o carte;*** *O dau* **prietenului** *meu; Mă bazez întotdeauna* ***peprieteni***...) and adverbial: (***Mâine*** *voi pleca* ***repedela gară***).

Multiple regents can have a single subordinate: *Ne sculăm, ne spălăm, ne îmbrăcăm și mâncăm* ***dimineața****; Am făcut rost de* ***o carte și o revistă interesante****.*

Also, a regent can have several subordinate functions: *Am cumpărat* ***ieri, de la chioșc, o revistă*** *foarte interesantă.*

The double subordination implies the simultaneous existence, as regents, of both theverbal and the nominal regent: *Sora mea s-a dus la școală foarte bine* ***pregătită***; *Băiatul și fata s-au întors de la film* ***împreună; Pe tatăl meu l-au angajat*** ***tâmplar****.*

The subordination by junction is achieved by means of conjunctions and subordinating conjunctive phrases. The subordinating conjunctions, which express a multitude of syntactic relations, are of two types: non-specific (which can introduce several types of sentences) and specific, most adverbials, which chararcterize only certain syntactic relations, being defining for them.

Non-specific conjunctions, also called complementizers, are: *că, să, dacă, de*. They frequently introduce expansions of the actants: subjective clauses (*Spre seară s-a aflat* ***că*** *nu vor mai fi inundații in zona noastră; Trebuia* ***să*** *ne anunțe imediat; Nu se știe*

dacă *va merge în excursie*); predicative clauses (*Ce e mai important este* ***că*** *a terminat sesiunea cu bine; Problema este* ***să*** *avem banii*); additional predicative clauses (*L-am văzut* ***că*** *este foarte interesat*); complementary predicative clauses (*L-au angajat* ***să*** *fie grădinar pe timpul verii*); direct object clauses (*Spunea la toți* ***că*** *a văzut o cometă; L-am întrebat* ***dacă*** *a terminat treaba*); prepositional object clauses (*Mă așteptam* ***să*** *câștige concursul; Nu mă tem* ***că*** *n-o să reușesc; Nu s-au gândit* ***dacă*** *vor veni sau nu*) etc.
But these conjunctions can also introduce adverbial subordinate clauses: adverbial clauses of cause (*Am plecat* ***că*** *nu mai rezistam; Dacă nu știi, de ce te bagi*?); adverbial clauses of purpose (*Au plecat* ***să****-și vadă rudele și* ***să*** *se relaxeze*), conditional clauses (***Dacă*** *venea la timp ar fi câștigat concursul*); adverbial clauses of concession (***Să****-mi dai toți bani din lume și nu renunț; De mi-ai plăti dublu sau triplu pe această mașină, nu voi renunța niciodată la ea*).

The specific subordinating conjunctions can introduce adverbial clauses of cause (*Nu mai este un secret pentru nimeni,* ***fiindcă*** *a spus la toată lumea; Sper să fii de acord,* ***întrucât*** *toate aspectele sunt clare; M-am întors înapoi în țară,* ***deoarece*** *nu m-am acomodat*); adverbial clauses of purpose (*M-am dus repede,* ***ca nu cumva să*** *pierd avionul*); adverbial clauses of concession (***Deși*** *venise devreme, n-a mai apucat loc în față;* ***Chiar dacă*** *erau toți, autobuzul nu pleca; Nu muncea apropape deloc,* ***măcar că*** *era sănătos și puternic*), adverbial clauses of result (*Era atât de harnică și frumoasă,* ***încât*** *toți vecinii o admirau; Condițiile erau prea tentante,* ***încât să*** *nu le accepte*).

2.4. The relation of incidence was described as a type of syntactic relation by the usual grammar, even though the relation between the involved units was rather a semantic one. That is why, the normative grammar considers it a phenomenon of semantic discontinuity, but works on discontinuity (Merlan, 1998) do not record it: 'Incidental constructions constitute a phenomenon of syntactic discontinuity, created by the intersection of two independent syntactic structures, belonging to different plans of communication'' (GALR, II, 2008, p.802). It is a type of grammatical intertextualization, between two texts, one of which represents the discourse itself, and the other, with deictic reference, brings clarifications to the communication situation (to the interlocutors or to the extralinguistic context). Its description was made from the perspective of the pragmatic communication, as a function, called *the receptive function*, which ensures the semantic channel of the speech functioning. It has been described as such:''Structurally, the incidence involves these words, sentences and incidental phrases, which are inserted in the text, without being subordinated to one regent, coordinated or co-referent with another one. There are some clarifications, with the aim of an accurate understanding of the communication, regarding the sender or the receiver of the utterance or which reproduce the logical or affective attitude of the speaker towards the transmitted message'' (Găitănaru, 2018, p.296).

From a pragmatic point of view, the language facts can be: of addressing (*Trebuie să-mi înapoiezi,* ***Popescule****, cărțile*); metatextual, about the sender and the receiver (*Cu toții trebuie să ne angajăm,* ***preciză senatorul****, față de oamenii care ne-au ales; Chiar dacă nu vor fi de acord,* ***auzi George din camera cealaltă****, trebuie să facem ce ne-am propus*); didascal that record the author's stage directions [- *Locotenentul* ***(celălalt își freca barba cu nerăbdare, în timp ce lumina se făcea mai puternică****), să ne aducă la toți carnetele*], etc.

2.5. The appositive relation was also called the *equivalence* (Guțu Romalo, 1973, p. 43; cf. and GALR, II, 2008, p. 24), *apozare* (Hodis, 1990, p.24), *appositive* (Irimia, 2008, p.576), *coreferential* (Găitănaru, 2018, p.293). Like coordination, it is not a syntagmatic relation, generating syntactic functions, but, unlike it, it doubles any syntactic function, each time naming a coreferential of it. Given that in the use of grammarians, the apposition is described as a syntactic function, the terminological doubling proposed by some of them does not work: ‘’Thus, one can speak of an appositive subject or appositive subject clause, when it repositions the function of subject, and of the appositive attributive clause, when it repositions the attribute function’’ (Diaconescu, 1995, p.344).

Since, from a pragmatic point of view, the apposition achieves the doubling of the referent (so, a co-referent appears in the utterance), for a more reliable designation of it, the relation must be called a co-referential relation, ‘’being possible such analytical denominations as co-referent subject, co-referent attribute, etc. …’’ (Găitănaru, 2018, p.293).

It was also considered that the name of equivalence relation does not fully cover the semantic function it fulfils, since ‘’it does not take into account the obvious fact that, from a semantic point of view, two relations are involved: the equivalence, when the base is equal in sphere with the co-referent (the doctor, i.e. **the physician**…) and the inclusion from gender to species and from species to gender, when the base and the co-referent do not coincide: the **Danube** River flows in the south of the country; The Danube, the **river** that flows in the south of the country…’’ (Ibidem).

Unlike the subordination relation, in which only the subordinate term can, in most cases, support the omission of zero and only through stylistic marking the inversion of the terms, the co-referential relation is characterized by: a) the inversion of the terms and b) the successive substitution with zero: *Alice, **prietena mea**, m-a ajuta mereu – **Prietena mea**, Alice, m-a ajutat mereu; **Alice** m-a ajutat mereu – **Prietena mea** m-a ajutat mereu*).

This, as has been shown, does not characterize the subordination relation: *Inelul de aur s-a rupt* – ***De aur** *inelul s-a rupt;* **Inelul** *s-a rupt*- ***De aur** *s-a rupt.*
That is why, names like *appositional attribute* are logically and syntactically incorrect. Also, the qualifying apposition must be recorded as being achieved either by definite determination (*L-am întâlnit pe Mihai Alexandru, **actorul** renumit*), or indefinite determination (*L-am întâlnit pe Mihai Alexandru, **actor** renumit*). Both work in depth structure through similar determination *L-am întâlnit pe Mihai Alexandru, **(care este)** actorul renumit*; *L-am întâlnit pe Mihai Alexandru, **(care este un)** actor renumit.*

Therefore, such designations as *attributive apposition* for the indefinite qualification (GALR, II, 2008, p.661) must be reconsidered.

Conclusions. The synthetic approach of the grammatical system of the Romanian language by two of its three components will facilitate the approach of syntactic functions, not through a description of each of them, but through the pragmatic projection of their co-reference variants. It is basically a phenomenon of grammatical intertextuality, the first discourse being deictically doubled by another referent from the extralinguistic reality.

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COMIC INTENTIONS OF RECENT LEXICAL CREATIONS IN THE MEDIA DISCOURSE

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Abstract*: The present paper approaches the issue of lexical creativity in Romanian contemporary media discourse, referring both to a pragmatics and a lexical perspective. In a pragmatics approach, lexical creativity is related to the speaker's intentions manifest in this type of discourse, while the lexical approach can offer explanations for the comic effects of a series of newly formed words which occur temporarily, especially in journalistic language. The ephemeral existence of the majority of these recent lexical creations, as well as the argotic origin of root word, of affixes use or of certain meanings assigned to words from common Romanian, could be a starting point for proving the existence of a subvariant in media discourse that is a sui-generis slang.*
Keywords: *lexical creativity, derivation, compounding, comic, media discourse.*

1. The present paper proposes an approach of several forms of lexical creativity manifest in contemporary Romanian, especially in the media discourse, which are related to the concept of comic and humour. While the lexical creativity represents a language phenomenon and it is mainly approached in linguistics studies, the concept of comic or humour raised the interest of researchers in several domains, such as psychology, anthropology, philosophy, sociology, but also linguistics and its subdomains neurolinguistics and psycholinguistics. This long-lasting interest in studying comic from various perspectives could be a consequence of the fact that "Humor serves several functions such as to amuse, teach, relax, heal, establish superiority, gain status or control, argue, persuade, bond or make connections, promote social change, or save face." (Venkatesan, 2022: 1)

Among the numerous humour theories, the linguistic approaches highlighted the importance of language as a knowledge resource in the six-level hierarchical representation model of verbal jokes "which pursues to be, at the same time, a device for evaluating the "semantic distance", or degree of similarity between particular joke texts." (Krikmann, 2006: 36). A pragmatic approach on humour points out a characteristic feature of humour aligned with the general understanding of language in use as a verbal exchange with processes carried out at the speaker's pole and at the hearer's pole. "Humour comes into being not because the joke, due to its structural specificity, forces the humorous experience out of the hearer (as Raskin's and Attardo's theories imply), but because the recipient as a social being is already attuned and well disposed towards humour in advance, adjusted to seek humour wherever it is possible. Thus, the humorous experience is a two-sided, cooperative social act." (Krikmann, 2006: 54)

Starting from this approach on humour, the newly created terms occurring frequently in nowadays social discourse can be explained also through speaker's comic intentions aiming at different aspects of contemporary realities, described for a certain audience.

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2.1. Contemporary media discourse and social discourse, in general are shaped by the intention to astound, to draw the attention of a numerous audience, to get to a variety of people who are part of a social group. This objective can be detected in lexical or even phrasal creativity, that could be observed in contemporary media discourse. Lexical innovating often combines with humour , which can happen due to the increased force of a new and shocking word which represents also a strategy for making the opponent appear ridiculous. New and, most of the times, short-lived lexical creations appear in social contemporary discourse, sometimes shocking the audience by their novelty or by their bizarre form.

2.2. The most frequently used means of forming new words in Romanian has always been derivation and this tendency can be detected also in contemporary media discourse, where the innovations resulting from derivation with suffixes appear to be more than recent created words by means of prefixes, which goes along with the rest of the language variants.

But, with media discourse, the most interesting aspect of derivation refers to the root word and this specific feature regarding the selection of the stem may cause the comic effects. Numerous derived words in contemporary media discourse can be grouped together taking into account the specific base, which is a proper noun, often a person's name, but also toponyms, reflecting a need for using new verbs, adjectives or nouns, generalized in oral language. The majority of such lexical creations are likely to disappear as quickly as they appeared, since the base for their derivation represents a name which is relevant to Romanian speakers as long as the person it refers to is in `prime time news`. When the root words have no longer referent, these lexical creations become useless and their short living is due to the very fact that the unique person, who the proper noun, basis for derivation, refers to, does not cross the space and time limits of the social and historical context in which the derived word is formed: *Mai bine **să nu mungești** decât să taci* (CD, 30.09.2008); ***Vanghelizare** și reactivarea dosarelorgrele în PSD* (CD, 22.04.2008).

However, some of these terms formed on the basis of an anthroponym, manage to spread in language use outside the limits of that specific period of time when the referent of the root word is in the public eye. Thus, a so-called `urban dictionary` registered such lexical creations and offers also explanations of their meaning, serving to their further use: *A becaliza = proces ipotetic de transformare a unor oameni normali în războinici ai luminii; băsism-* ***definiție:*** *Acţiune specifică preşedintelui Băsescu, în general ceva grobian sau contrar oricărei inţelepciuni politice.* (https://dictionar-urban.ro/termen/becalizare)

In other situations, the originality of the stem word gives the user the opportunity to mock another social category which includes superficial, uneducated people, for whom the supreme value consists of famous brands. The name of the brand functions as basis for a derived verb converted into an adjective, then into a noun designating the persons from the very social group which is the target of the irony: *Și atunci trebuie să realizăm că mai avem și noi, restul prostimii, o vină când tot punem botul la filozofii de miliardari sau de influenceri **guccificați și versacizați**.* (https://www.libertatea.ro/opinii/trei-mari-ofensati-de-presa-si-cetatenii-care-au-tupeul-sa-i-deranjeze-4296538)

The stem word undergoes a transformation process before the derivation: antonomasia occurs, because the proper noun is recategorized as a common noun by means of associating a concept to the respective sequence of phonemes. The toponyms and anthroponyms do not relate a certain form with a referent directly any longer, but they do it through a concept. This concept represents rather a negative than a positive moral feature individualizing that person or a specific characteristic of that place. "By means of antonomasia, which is made manifest in turning certain names into common nouns: "boci, berceni, boureni" –the individual and relational image of three politicians is attacked (their public vulnerability is highlighted) […] The referents are presented as non-humans (without defining features such as freedom of choice, action and/or thinking)." (Constantinescu, M; Roibu, M, 2010: 106)

This technique is frequently used in journalistic language, as "the contemporary journalistic register uses antonomasia and abuses of using it, which is produced in the most spontaneous way, starting from a proper noun with an evanescent celebrity (but indeed very powerful at a certain moment). The essence of this figure does not manifest too many innovations: usually, it is about a name of a person who became a symbol for a positive or negative moral feature." (Zafiu, 2001: 60).

In media or political discourse, in public discourse generally, there can be noticed a powerful need for present reality contextualization and, as a result, names of public persons at a certain moment occur with ironic intentions, or, on the contrary, with appreciative connotations, depending on which side the speaker position is. "In journalistic register, the names of some political personalities of the moment have a significant frequency, because they function as genuine landmarks of contemporary social background" (Zafiu, 2001: 67).

When the opponents are referred to, no verbal means serving to set up a negative face is left behind; one of these devices is deformation of proper names by bizarre spelling/writing and puns: *Vrăjeala **„boc"-ănită** a unicameralului* (CD, 23.09.2008). In this particular situation, even if the derived word does not seem to be a newly formed one, the use of inverted comas indicates a reinterpretation of the way the respective word appeared. The stem element, an interjection, is replaced in speaker's perspective, with its homonym, an anthroponym designating in a comic view a public personality at the moment. By use of the inverted comas "the enunciator indicates the reader that his discourse does not coincide with himself, but he does not offer the reason. In order to discover it, to reinterpret the inverted comas, the reader should take the context into account and, especially, the discursive genre" (Maingueneau, 2007: 198)

The context in a broad perspective, the audience's encyclopedic knowledge facilitates decoding the message and a real understanding not only when the inverted comas are used to mark an antonymic modal specification, but also in other circumstances: *Simona Halep și **Chelileo** Galilei. Fiind un tenisman de duminică, ozenistul cu gecuță de fochist Cristian Tudor Popescu a vrut să se pună bine cu zgura*..(https://www.national.ro/editorial/razvan-ioan-boanchis/simona-halep-si-chelileo-galilei-797826.html?fbclid=IwAR3byZDvJ1duKoF5kmdvncBmFKNRT3J1WRhkfid1M0pi-p0oLeWEodAAYhA)

The hearer associates a referent to this newly formed word, *Chelileo*, which comes out rather of substituting a part of a well-known name, considered to be a \`stem word\` than of derivation, only if he connects the meaning of the replacing adjective *chel* with the person characterized ironically by the speaker by means of this adjective.

2.3. The media discourse is placed under the tensed opposition innovative-stereotyped, which is determined by the speaker's somehow contrary intentions: on the one hand, placing in the same group with the hearer, sharing certain values and patterns which allow the speaker and the audience to belong to the same group; on the other hand, moving the audience towards the speaker's opinion. Journalistic language reflects this scission especially at lexical level, where neologisms and terms from colloquial language coexist. The argotic nuances of numerous lexical elements in media discourse can be also detected in a series of derived words, with which either the stem or the affix originates in slang or spoken Romanian: ***Bagabonţeală*** *pe bani publici* (CD, 30.06.2009); *s-a mişcat* ***heirupist*** *și Ministerul de Interne* (https://www.libertatea.ro/opinii/niste-glume-de-reactii-o-gluma-de-tara-si-tot-glumind-asa-romania-se-umple-de-droguri-4177728). This device functions as a strategy to convert speaker's ironic intention and to achieve comic effects in the audience: *Pfuaaaaiiii, ce nume* ***curcubeice*** *au pavoazat istoria presei noastre!; Pe urmă a extrapolat* ***bazaconic*** *și a jignit tot poporul român, care e „nostalgic după Ceaușescu"*(https://www.national.ro/editorial/razvan-ioan-boanchis/simona-halep-si-chelileo-galilei-797826.html?fbclid=IwAR3byZDvJ1duKoF5kmdvncBmFKNRT3J1WRhkfid1M0pi-p0oLeWEodAAYhA)*;"****Baronizarea*** *agenţiilor statului - ANRE" (https://www.cdep.ro/pls/steno/steno2015.stenograma?ids=8456&idm=1,057&idl=1)*

The association of these newly created words with colloquial spoken Romanian or their belonging to slang is due to the stylistic uses of the stem word: *Adică noi, contribuabilii, dăm câte 3-4 euro pe an (vorbim de banii dați de cei care plătesc impozite) pentru ca Simonis să-l poată* ***porcăi*** *anonim pe Ghinea, Ghinea să-l terfelească pe Budăi și tot așa.* (https://www.libertatea.ro/opinii/sa-se-revizuiasca-dar-sa-nu-se-schimbe-nimic-cum-vor-partidele-sa-se-atace-in-continuare-in-presa-pe-bani-publici-si-noi-sa-nu-o-stim-4347783).

Still, with a series of derived words occurring in media discourse, the suffixes are the elements which categorizes them as argotic terms: *Retragerea ministrului* ***gafar****, actualul fost ministru* ***gafar*** (CD, 15.04.2008); *Recalificarea acestora în* ***„căpşunarii"****Europei* (CD, 07.10.2008); *De-abia atunci a început panica: în momentul în care diverși specialiști, analiști și* ***păreriști*** *au început să apară la TV, anunțând ritos că da, ăsta este viitorul, că vom plăti foarte curând 10 lei sau mai mult pe litru*. (https://www.libertatea.ro/opinii/molotovul-romanesc-o-tona-de-benzina-10-kile-de-drojdie-fitil-din-400-de-suluri-de-hartie-igienica-si-radiatii-de-la-cernobil-4027086); *Ai protestat că în mediul virtual, la televizor, în mall copilul îți e asaltat* ***consumist*** *cum nu s-a mai văzut? Nu*. (https://www.libertatea.ro/opinii/scoala-altfel-e-buna-dar-ar-trebui-sa-fie-altfel-mesaj-incomod-pentru-parinti-si-autoritati-al-unui-profesor-de-roman-4466168)

"Les mots argotiques participent à des processus dérivatifs normaux, démontrant une préférence pour certains suffixes (*-giu, -ar, -os, -eală, -an*) et pour la derivation régressive (*caft, potol*); de cette manière se constituent des familles lexicales très riches (*şmen, şmenar, a şmenui, şmenuială*). La composition est rare, tout comme les procédés formels pour convertir les mots communs en éléments argotiques: la troncation, la suffixation supplémentaire ironique etexpressive (*prietenar, străinez*), même avec des suffixes anthroponymiques (*-oiu: terminoiu, -eanu : vinuleanu, -ache: şestache*)." (Zafiu, 2009: 13)

The adjectival suffix *-os* has a special place among the old suffixes which continues to be productive as it is proved by the numerous newly derived words which include it in their structure, occurring in various stylistic variants. With the argotic layer of language that penetrates also the journalistic discourse, this suffix gets also a comic and pejorative meaning: *Viziunea* ***hachiţoasă*** *a lui Zeus* (CD, 03.06.2008); *Lacrima lui Ovidiu, un vin românesc* ***licoros*** *produs, pe vremuri, în locurile de baștină ale lui Traian Băsescu* (https://www.libertatea.ro/opinii/lacrima-lui-petrov-propunere-pentru-un-noua-marca-de-vin-4158290)

Another specific characteristic of slang transposed in journalistic discourse can be observed with derived words such as *pompieristic*, *manelistic*, where two adjectival suffixes are attached to the basis, *-ist* and *-ic*: *Modul de lucru* ***pompieristic*** (CD, 14.11.2006); *Nici măcar în acest contraatac fostul ministru nu este original, preluând laitmotivul preferat al vastului curent* ***manelistic****: „dujmanii”, invidioșii,* ***ciudoșii****, care mor de ciudă că personajul principal se descurcă mai bine.*(https://www.libertatea.ro/opinii/trei-mari-ofensati-de-presa-si-cetatenii-care-au-tupeul-sa-i-deranjeze-4296538). Double suffixation represents not only another feature that diminishes the distance between media discourse and argotic language, but also a strategy with comic effects.

2.4. A series of recently derived words prove the preference for neological suffixes which lead to abstract nouns, but, when the general intention of the speaker, i.e. to impress the audience by showing his/her superior position related to the rest of the group, combines with the intention of making the opponents seem ridiculous, the result is comic. These words created on the spot, even though they include neologic morphemes, do not belong to the high language register, as the speaker puts a distance between their neologism-like appearance and their meaning and use: *"Dacismul" si "moldovenismul" după..."evenimente*"(https://www.certitudinea.ro/articole/istorie/view/ucraina-sau-drama-romanilor-de-la-margine-vii-dacismul-si-moldovenismul-dupa-evenimente?fbclid=IwAR1JvIe6d2sbgM8XzoVxSWmx75gXuOlGN__sh22VU1guwY3J9PlLgc6_KSQ); *Stânga și dreapta nu au fost tratate cu aceeași unitate de măsură.* ***Stângismul*** *economic a fost ridiculizat și marginalizat în ultimii 30 de ani europeni.*(https://www.libertatea.ro/opinii/nu-mi-las-copilul-sa-mi-l-cantareasca-ue-4595025)

Avem nevoie de ceva mai mult timp şi de ceva mai mult efort până să putem simţi cu adevărat ***„europenismul”****, dacă îmi permiteţi să numesc aşa suma principiilor şi valorilor împărtăşite de statele europene.* (CD, 14.11.2006). When inverted comas are used, the comic intention is manifest, as, by this strategy, the speaker takes a distance from his discourse, as if he would cite someone else’s words and comment them, in the same time, in a negative or disapproving manner.

When the root is also a neologism, the resulted derived words organized in a small, but, still, lexical family, strengthen the intention of the speaker to arise the audience interest by shocking them: ***Tabloidizarea*** *extremă a imaginii elitelor nu ne arată decât indecența inegalității economice. Săracii nici nu mai înțeleg bine cum sunt exploatați și atunci li se oferă credințe* ***tabloidale***.(https://www.libertatea.ro/opinii/de-ce-e-andrew-tate-atat-de-popular-si-ce-spune-asta-despre-societate-un-elev-de-13-ani-mi-a-rezumat-toata-filosofia-4421040)

2.5. As for the derivation with prefixes, a selection of neologic elements can be noticed, but the comic effects come out of their association with words or phrases specific to spoken, familiar language: *Nu mai poate UE de curentele* ***antivaccin***, ***antimedicamente***, ***antibuletin***. *Păi, ăsta e cetățeanul perfect, după capul unei Von der Leyen. E omul tembel...* ***Antisistemicii*** *sunt cei mai* ***prosistem***, ***proausteritate***.(https://www.libertatea.ro/opinii/trei-mari-ofensati-de-presa-si-cetatenii-care-au-tupeul-sa-i-deranjeze-4296538)

The argotic and/or colloquial language proves to be a favorite resource for the lexical creativity and its initiators, both with respect to word formation and to semantic innovations, and in both aspects, the comic intention is explicit: *Veniți de nicăieri, fără experiență și fără proceduri interne care să reglementeze modul în care se face o investigație, USR s-a aruncat cu capul înainte și* ***a fleșcăit*** *un subiect până aproape a-l face inutilizabil.* (https://www.libertatea.ro/opinii/cu-ranga-la-vanatoare-de-voturi-cum-reuseste-usr-sa-decredibilizeze-demersurile-presei-si-sa-l-ajute-pe-bode-4317751).

3. Even if compounding does not represent a preference with word formation in Romanian, the compound words came to get more importance in contemporary lexical

creativity: *Oamenii vor folosi orice tip de baros vor găsi ca să dea în capul unei puteri indiferente. Inclusiv bâta neofascistă,* ***protofascistă*** *sau cum s-or mai numi*.(https://www.libertatea.ro/opinii/trei-mari-ofensati-de-presa-si-cetatenii-care-au-tupeul-sa-i-deranjeze-4296538), A possible reason for this increased use of compounding could be the influence of English over contemporary Romanian. Nevertheless, presently, in a faster and faster world, the principle of economy in language could also explain this change towards compounding, as the compounds can express, in a concentrated form, what could have been expressed by two clauses: *În acest context, nu pot să nu fac referire la declaraţia preşedintelui sindicatului poliţiştilor din Olanda care îşi descria ţara ca pe un "****narco-stat****"* (https://www.cdep.ro/pls/steno/steno2015.stenograma?ids=8456&idm=1,047&idl=1); *Noua afacere* ***BMW Gate*** *nu este o noutate în spaţiul românesc, în ceea ce priveşte bătaia de joc la adresa banilor contribuabililor*. (https://www.cdep.ro/pls/steno/steno2015.stenograma?ids=8456&idm=1,061&idl=1)

One of the recent compounds which is largely used in contemporary social discourse is *Roexit*, where the model is explicit (Brexit). The comic effect comes from integrating this newly formed word in the general social and political background, as it appeared by copying the structure of the model that represents its source, *Brexit*. This analogy between the two words and their structure could lead the audience to an analogy between the two *designata* corresponding to the components *Bre* and *Ro*, respectively the two countries which were both members of EU. As Romanians are famous for their sense of self-mocking, the result of imitating the structure of the English source term shows the comic intention of the initial process of copying the morphological pattern, as well as its comic understanding reflected in its quick spreading in use: *Reținerea Elenei Udrea și ”Roexit” – dacă nu numai că nu iese România din UE, ci intră Costa Rica în faza aplicării legii internaționale?!* (https://www.libertatea.ro/stiri/retinerea-elenei-udrea-si-roexit-daca-nu-doar-ca-nu-iese-romania-din-ue-ci-intra-costa-rica-faza-aplicarii-legii-internationale-2413970)

4. Conclusions.

Firstly, lexical creativity which conveys comic intentions represents a significant part of a larger phenomenon involving creativity in language at different levels, such as semantic deviations, idiomatic phrases modifications, even morphological innovations, all these aspects of creativity being linked by the comic, or ironic intention of the speaker who addresses to a large and very heterogenous audience, with the very specific purpose of convincing as many people as possible to adopt his/her opinion. With a view to persuasion regarding the just social value and position of the opponents (as there are always at least two factions and the entire public discourse is organized as if it were about war), the irony about the opponents results in a comic image, meant to reveal the gap between what the opponents want to look like and what they really are.

Secondly, a significant number of these recent lexical creations which come to be used in media discourse do not outlive the specific context they occur for mocking the opponents, or, simply, `the other`. When some of these `fresh` words get to be adopted by other speakers, they do not outlive the short period of time during which their novelty and, sometimes, their relevance in terms of meaning related to a contemporary aspect of social and political life, make them interesting to the audience. Once the root of their reference is no longer on public agenda, they do no longer serve the purpose for which they were created, that is to capture the attention of a numerous audience by shocking them, at least at language level. In this respect, these recently created words with an ephemeral existence in the language in use, resemble argot terms which are no longer used when their relevance for the group of speakers ceases to maintain at a certain level.

Taking into account also the preference for slang terms as a source for these recent lexical creations which occur frequently in contemporary media discourse, they can be considered as a significant part of what it could be called journalistic slang.

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TYPES OF INTERTEXTUALITY IN THE BUCHAREST BIBLE

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Abstract: *The text of the Bucharest Bible (1688), which is representative for the Romanian culture, is, in the Old Testament part, the result of the linguistic confrontation between the two dialectal areas, that are well represented by complete manuscripts: the northern area (MS 45) and the southern area (MS 4389). The latter was included in the main directions of evolution of the literary language. To highlight this fact, the present study analyses the most important parts of intertextuality at each level of language.*

Keywords: *intertextuality, phonetics, syntactic connectors, analogy, copyist*

1. If the term "diorthosis" means "to correct the mistakes in a text prepared for printing, also making amendments, improvements" (DEXI, 2007: 580), it means that the final variant of the text of *Sfânta Scriptură* [the *Holy Scripture*], printed in *Biblia adecă Dumnezeiasca Scriptură [The Bible that is The Divine Scripture]* (Bucharest, 1688), represents a clear case of contextualization, which presupposes a direct confrontation between the preceding texts.

At the first level, in an indirect way, it is about the autograph manuscript of Nicolae Milescu Spătarul, written between the years 1661-1664, which was lost, although it seems that it had been multiplied in several (at least two) manuscripts. The first was probably sent to Moldavia to Dosoftei, who substantially corrected it. The other two are directly discussed about in predoslovii. They represented the basis of execution of a manuscript for printing (MS 45) made by the local teachers from the Royal School in Câmpulung, mainly by Dumitru Dlâgoposcom ("a sfințiii tali plecată slugă, Dumitru Dlâgopolscom") ["to your Holiness obedient servant, Dumitru Dlâgoposcom"]. The other one had been at the disposal of Daniil Andrean Panoneanul, who, translating from the Slavonic *Bible* from Ostrog and not having at hand the Greek one from Frankfurt, the Bible which Nicolae Milescu had translated from, felt the duty to confront his variant, as he confesses, with the equivalences of the latter.

Even from the beginning, it should be emphasized the idea that there is a commonplace in the prefaces of those translations, a commonplace that incriminates, in a way or another, the previous translations. These critiques can be objective, arising from the observation related to the different ways of translating (word for word or through semantic cohesion) or they are made out of the desire to edify, in front of the readers, the superiority (necessity) of their own translations. This is what happens, for example, in the preface of *Noul Testament de la Bălgrad [The New Testament from Bălgrad]*, the translation of which was made, in a first version, by the hieromonk Silvestru from Govora.

About his translation, the diorthositors state: "iară noi socotind și luând aminte, găsit-am multă lipsă și greșiale în scriptura lui, pentru neînțelesul limbiei și cărții grecești" ["and we, considering and paying attention to the text, found many omissions and mistakes in his scripture, because of the misunderstanding of the Greek language and book"] (NTB, 1988: 115).

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The coefficient of alterity between Milescu's autograph manuscript and the text of MS 45 is described in detail in *Cuvîntu înnainte cătră cititori*. The first translator had stated ("așa scrie el la prèdosloviia lui") ["that's how he writes in his prèdosloviia"] that, apart from the Greek text, he had also used the Slavonic and Latin variants and that he had written the marginal notes with the translation variants,"și au scris și cele precum să află la letenie și cele precum să află la slovenie (…) zice că le-au pus tot cu însemnări pre margine, dară n-au pus nice unele de acèstea la izvodul lui; că au început să facă și acèstea la capul întâi, la *Bitie*, dar mai apoi, pentru neașezământul vremilor, s-au lăsat și n-au făcut nice unele de acèstea (…) nice noi nu le-am pus, ci precum s-a ținut el de temeiu, așa și noi am urmat lui" ["and they also wrote those that were to be found in the Latin source and those that were to be to found in the Slavonic source (...) he says that they also put them with notes in the margin, but they didn't put any of them at its source; that they also started making these at the beginning, *at Bitie,* but then, because of the unsettled times, they gave up and didn't make any changes (...) we didn't put them either, but instead, as he kept the source, we also followed his example"] (*Genesis*, 2004: 157). Milescu, according to his own confession, also used *Biblia de la Ostrog* [*TheBible from Ostrog*], but "de cel slovenescu nu s-au ținut (…) și zice că pre bogate locuri adaoge și la multe și scade" ["they didn't use the Slavonic one (...) and he says that in many places it either added or reduced information"] (Ibidem).

The scribe from Câmpulung also used another Greek text that appeared in England, which was different from Frankfurt version, "căci pren bogate locuri adăogea și pren bogate locuri lipsiia, nu veniia cu cestălalt" ["because it added or reduced information in many paragraphs, it didn't match the other one."] (*Genesis*, 2004: 159). Their decision was to use only one text: "pentru acèea lipsele nu s-au socotit iar adaosele s-au pus, precum vom face doslușirea mai jos cu însemnări" ["that's why the omissions were not counted and the additions were added, as we will explain below with notes"] (Ibidem). In addition, in order to ensure the understanding of the translation "am pus și mărturiile cuvintelor prorociilor den cea slovenească, neavându-le cèle grecești. Pentru căci izvodul lui Necolaie pentru degraba scriindu-l, n-au pus nici unile de acèstea, ci era pentru neîntocmirea lui foarte cu greu a să înțălège vorba tălmăcirei și abaterea cuvintelor" ["I also put the meanings of the words of the prophecies in the Slavonic one, which are not to be found in the Greek ones. Because of their hurry of writing it, Necolaie's source was missing some meanings of the words and was very difficult to understand the significance and the deviations of the words."] (Ibidem).

The same thing happens with the text of MS 4389: "și cuvintele care sânt și într-alt loc grăite, semnate iarăș la margine, precum iaste la latini, pentru aflarea mai lesne a fiecărui lucru și cuvânt" ["and the words, that are also mentioned in another source, are noted again in the margin, as it is the case of the Latin texts, which use this technique for an easier learning of each thing and word"] (*Genesis*, 2004: 165).

The second text, translated by Daniil Andrean Panoneanul (between 1665 - 1672), also mentions the existence of Nicolae Milescu's translation:"Biblia (…) carea, până acum, în această limbă a noastră rumănească nu foarte se-au aflat prepusă fără numai un izvod scris cu mâna pre care l-au fost prepus Nicolae, spătariul moldovean, dascăl și învățat în limba elinească" ["The Bible (...) which, until now, in this Romanian language of ours, hasn't had a handwritten source, is now adding it with the help of Nicolae, the Moldavian spatharios, teacher and scholar in the Hellenic language"] (*Genesis*, 2004: 163).Daniil Andrean Panoneanul probably knew that Milescu's father was Greek. The characterization made by him appears as an impulse to put something better in its place: "Ce însă și izvodul acesta, pentru multa pripă a acelui prepuitoriu, care se-au grăbit curând a și tălmăci și a și scrie, aflatu-s-au multe greșale și prea mare învăluială, care era lucru foarte cu greu a înțelège" ["But what this source offers, because of the great haste of that forerunner, who hurried so much to translate and write it, are many mistakes and too much envelopment, which was something very difficult to understand"] (Ibidem). To carry out the translation, Daniil Andrean Panoneanul subscribes to the tradition of the Orthodox Slavonism (*The Bible from Ostrog, from 1581*), but also uses a Latin variant: "Drept acèea, alăturând izvodul slovenesc (…) și izvodul lătinesc (…) și acel izvod rumânesc, de care se spuse mai sus, așa de pre dânsele cu multă socotință am prepus" ["So, using the Slavonic source (...) and the Latin source (...) and that Romanian source, which was mentioned above, I have carefully prepared the teachings"] (*Genesis*, 2004: 165). Of the three "sources", the translator shows his attachment to the first one: "Iar totuș mai mult ne-am ținut de izvodul cel slovenesc și de care au umblat mai aproape de dânsul" ["And yet we kept and used more the Slavonic source"] (Ibidem).

So, in this direct intertextualization, carried out by the diorthositors of *The Bucharest Bible* (Mitrofan, the representative of the northern dialect area and brothers Radu and Șerban Greceanu, representatives of the other dialect area) there can be identified the three fundamental levels of interference: A deep layer, the "writing" (cf. Hăulică, 1981, p. 8) represented by MS 45; "an intermediate layer, the intertextuality" (Ibidem) represented by MS 4389; and the last layer of the printed writing, the Old Testament text of the *Holy Scripture* of 1688 (=BB), which, in some of its parts, as it can be ascertained by the direct confrontation of the variants, differs in a greater or lesser degree from both previous versions.

The latter text was intended to make contact with the reader. In a proper manner, for such a text, the receiver was primarily represented by the worship centers and, by extension, by the entire Romanian-speaking Orthodox community.

The difference between the way in which intertextualization operates in the ordinary literary discourse and in the direct one, the one that implies the diorthosis, is that, for the latter, the three levels are each represented by texts with objective existence. In the case of the literary creator, his involuntary or voluntary memory is also involved to a large extent.

2. The direct intertextualization is achieved by comparing and combining the first two phases in different proportions (sometimes disproportionately), in order to improve the text and establish the final version.

The Greek tradition was considered the best variant in selecting as a basis the printing of MS 45, but, as it will be seen from the types of intertextualization, Mitrofan and the Greceanu brothers sometimes appealed, for each level of the language (phonetic, morphological, lexical), to the text of MS 4389,too, and more than that, in a few lines, the text printed by them differed from both available manuscripts, from which it cannot be deduced, however, that they also used Milescu's autograph text.

Depending on the size of the interfering texts, there can be identified three levels of intertextualization: textual, technical and structural.

2.1. The translators found out that the sources used as support texts were not identical in point of the number of books.

Thus, in MS 45 it is recorded: "Și pentru a patra carte a *Ezdrii* ce să află în cea slovenească scrisă, care carte în Bibliile elinești nu să află scrisă,ci nu știm de unde să să fie aflat cartea aceasta să să fie tălmăcit, ci pentru acèea nefiind elinèște scoasă, nice românèște nu s-au scos" ["And regarding the fourth book of *Ezdra*, which can be found in the Slavonic written variant, but cannot be found in the Hellenic Bibles, we do not know where this book can be found to be translated, and, so, because it was not found in the Hellenic variant, it is not to be found in the Romanian variant either"] (*Genesis*, 2004: 158-159).

Regarding the same book, which Daniil Panoneanul considers to be the third one, he records: "Însă și de aceasta-ț facem știre, o, iubite cetitoriu, ca să știi că la ellini, adecă la greci, cartea a treia a *Ezdrei* nu se aflǎ scrisǎ, ce numai ce sânt 2 părți. Pentr-acèea nici în izvodul cel rumânesc, care au fost prepus mai denainte de Nicolae Spătaru, nu fu scrisă, iar în izvodul cel slovenesc și în cel lătinesc fiind și acea parte a treia a *Ezdrei* tipărită, acum și noi o am prepus și acèea cu stihuri" ["However, we also inform you, oh, dear reader, that the third book of *Ezdra* is not found in the Hellenic variant, that is in the Greek variant, and there are only 2 parts. For that reason, it is not written in the Romanian version either, that version which was preposed earlier by Nicolae Spătaru, but due to the fact that the third part of *Ezdra* was printed in the Slavonic and Latin versions made us also prepose it with verses"] (*Genesis*, 2004: 165).

The comment of the diorthositors ("nu știm de unde să să fie aflat cartea aceasta") ["we do not know where this book came from"] and their decision, not to take it up, rather refer to the imposition of the Greek tradition and not to the unusual character of the text itself, because, as it appears, they were aware of the Slavonic text: "și încă am pus mărturiile cuvintelor den cea slovenească, tot pre margine, neavându-le cèle grecești" ["and I still put the meanings of the words from the Slavonic one in the margin because I didn't have the Greek one"] (*Genesis*, 2004: 159).

Therefore, the third book of the Macaveis, which Panoneanuldoes not find in the Latin version, does not pose any problems, since it is found in the Greek version: "Iară cartea a treia a Maccaveilor în izvodul cel lătinesc nu iaste, iar în cel slovenesc și în cel elinesc iaste. ce nici aceasta de noi încă nu se-au lăsat, ce se-au prepus" ["And the third book of the Macaveis does not appear in the Latin source, but it is found in the Slavonic and in the Hellenic one which we also used and preposed"] (*Genesis*, 2004: 165).

2.2. The technical intertextuality implies the option of the translators, depending on the editions of the supporting texts, to record in the marginal notes the different variants of equivalences.

The scribe from Câmpulung writes about Milescu: "Ci măcar că desi zice el că pre lângă izvodul acesta au avut și izvorul slovenescu și letenește (…) și însemnările și tălmăcirile cele ce să află mai jos la izvodul cel grecescu, zice că le-au pus tot cu însemnări pre de margine dară n-au pus nice unele de acèstea" ["But even though he says that besides this source they also had the Slavonic and Latin sources (...) and the notes and interpretations that can be found below in the Greek source, he says that they also put them with notes in the margin, but, in fact, they didn't put any of them"] (*Genesis*, 2004: 157). In their decision, no longer prevails the Greek tradition, but the law of minimum effort: "Ci neaflându-le noi întru izvodul lui acèste însemnări ce mai sus zisem, nice noi nu le-am pus, ci precum s-au ținut el tot de temeiu, așa și noi am urmat lui" ["But since we did not find these notes in his source, which we mentioned above, we did not put them either and as he also kept the text, we also followed him"] (Ibidem). However, when he finds out that their non-transcription impedes the understanding of the text, he resorts to the Slavonic text: "și încă am pus mărturiile cuvintelor prorociilor den cea slovenască, tot pre margine, neavându-le cèle grecești" ["and I still put the meanings of the words of the prophecies from the Slavonic one, also in the margin because I didn't have the Greek one"] (Ibidem: 159). I don't miss the opportunity to reproach Spătar for this aspect: "pentru căci izvodul lui Necolae, tot degraba scriindu-l, n-au pus nici unile de acèstea, ci era pentru neîntocmirea lui foarte cu greu a să înțelège vorba tălmăcirei și abaterea cuvintelor" ["because some of them (the scribes) did not pay attention to Necolae's source, but rather wrote it in a hurry and made mistakes, it was very difficult to understand the words of the translation and their deviation in meaning.”] (Ibidem).

Not the same thing happens with Daniil Andrean Panoneanul, who remains faithful to the Slavonic tradition, but also to the Latin one: “Mai mult ne-am ținut de izvodul cel slovenesc și de care am umblat mai aproape de dânsul” [“We kept to the Slavonic source and used it more.”] (*Genesis*, 2004, p.165). That is why he always records the marginal notes: “și noi toată cartea aceasta o am scris cu stihuri la toate capetele și cuvintele care sunt și într-alt loc grăite semnate iarăş la margine, precum iaste la latini, pentru aflarea mai lesne a fiecărui lucru și cuvânt” [“and we have written this whole book with verses at all ends and the words that are also mentioned in another book are noted again in the margin, as it is the case of the Latin text which uses this technique for an easier learning of each thing and word”] (Ibidem).

2.3. The partial intertextuality implies the selection in the text of some additions from the supporting texts, generated by their specificity or by the different extensions of the translation modes.

Comparing *Biblia protestantă* [*The Protestant Bible*] from Frankfurt with the Slavonic one from Ostrog, Nicolae Milescu highlights some differences:“Şi iară mărturisèste el de zice că de cel slovenescu nu s-au ținut (…) și zice că pre bogate locuri adaoge și la multe și scade după cum merge ceastă elinească” [“And again he testifies saying that they did not take into consideration the Slavonic variant (...) and he says that they either added or reduced information in many places according to the Hellenic variant.”] (*Genesis*, 2004: 157).

The copyist also had at hand another Greek version, from England, being put in the same situation:“Iară noi, pre lângă izvodul lui Necolae, am mai alăturat (…) unul carele au fost tipărit la Englitera, ci și acesta nu să potriviia cu cel de la Frangofort, pentru căci pren bogate locuri adăogea și pren bogate locuri lipsiia, nu veniia cu cestălalt” [“And we, besides Necolae’s source, added (...) another one that was printed in England, but which did not resemble the one from Frankfurt, because it also added or reduced information in many places, it did not resemble the other one.”] (Ibidem: 159) But the attitude is different: “pentru acèea lipsele nu s-au socotit, iar adaosele s-au pus precum vom face dosluşirea mai jos cu însemnări” [“that’s why the omissions were not counted and the additions were added, as we will explain below with notes”] (Ibidem).
From this fact it can be deduced that MS 45 is not a faithful copy of the manuscript made by Nicolae Milescu.

3. The most extensive areas of differentiation between the manuscripts are the structural ones, involving the phonetic, morphological, syntactic and lexical levels. For each of them, there are to be mentioned the following possible situations: a) MS 45 (≠ MS 4389) = BB; b) MS 45 ≠ MS 4389 (= BB); c) MS 45 MS 4389 BB; d) MS 45 MS 4389 BB.

The differences mark the northern Moldavian dialect, specific to MS 45, and the southern, Wallachian dialect (MS 4389).

The problem is to understand how the northern dialect was imposed. In its favor there was the text of Milescu himself, who was Moldavian, and the hypothetical corrector, Dosoftei. But the copyist, Dumitru from Câmpulung, was Wallachian, like the one who ordered it, Şerban Cantacuzino, the Wallachian ruler, and the printing was made in Wallachia. Daniil Panoneanu’s translation was not preferred, although it was characterized by the southern, Wallachian norms, which would eventually prevail in the literary language. If this fact had been wanted, they would not have called on Mitrofan’s experience, all the more as in Wallachia there were brothers Radu and Șerban Greceanu.

First of all, it was not known then that the Wallachian norms would impose the basis of the norms of the literary language. This fact started to happen immediately after that, through the exceptional activity of Antim Ivireanul, who through the exemplary printing of the main religious books (simultaneously with the almost definitive decline of the printers in Transylvania and Moldavia) contributed decisively to the unification of the language of the religious texts.

Şerban Cantacuzino had the vocation to put himself at the service of Christian communities. That is why,in 1687, he financed the reprinting of the Protestant Bible from Frankfurt, which Milescu had translated from. In the same way, it can be assumed that he wanted*Sfânta Scriptură* [*TheHoly Scripture]* to circulate as easily as possible in all the Romanian provinces and Orthodox community, and, therefore, with the help of Metropolitan Teodosie Veştemeanu, Şerban Cantacuzino asked the Wallachian copyist not to deviate too much from the Moldavian text. The printing itself did not happen according to a fixed formula, because, as it will be seen from the confrontation of the texts, in many situations, the diorthositors preferred the forms transposed by Daniil Panoneanul or sometimes imposed forms that were different from the two manuscripts.

3.1. The phonetic intertextualization presupposes the existence of some phoneticisms in the basic manuscript that the diorthositors did not prefer, they taking over thosein MS 4389.

3.1.2. Of these phoneticisms, more important in the sphere of vowels, are:
- the closure of the median atonic *e* to *i*; (1. Mac.11.):MS 45: ***ficiorul*** *lui Antioh*; Ms 4389: ***feciorul*** *lui Antioh*; BB: ***feciorul*** *lui Antioh.* (Starting from this point MS 45, which is a copy of the first translation, will be identified with 1; MS 4389 = 2; BB = 3); (Jud. 16.16.): 1- *den* ***pântecile*** *mâne-mea*; 2- *den* ***pântecele*** *mâne-mea*; 3- *den* ***pântecele*** *mîine-mea.*
- the epenthesis of *i* by anticipating the next palatal vowel; (Preot.3.2. 1.): 1- *Şi va pune* ***mânule*** *lui pre capul darului*; 2- *Şi să puie* ***mâinile*** *sale pre capul darului*; 3- *Şi va pune* ***mâinile*** *lui pre capul darului;* (Preot.4.15.): *1- Şi vor pune cei mai bătrâni a adunării* ***mânule*** *lor; 2- Şi să puie bătrânii norodului* ***măinile*** *lor; 3- Şi vor pune cei bătrâni ai adunării* ***mâinile*** *lor.*
- the transcription of long vowels by doubling them: (Fac. 3.15.): *întru mijlocul seminţii* ***taale***; 2- *seminţiia* ***ta***; 3- *şi întru mijlocul semenţiei* ***tale***; (Fac. 20.13.): 1- *Această* ***dreptaate*** *să faci asupra mea; 2- Această* ***dereptate*** *să faci mie; 3- Această* ***direptate*** *să faci asupra mea; (Fac.26.14.): 1- şi zavistuiră pre dânsul* ***filistiinii****; 2- pentru aceasta îl pizmuiră* ***filistimlenii****; 3- Şi zavistuiră pre dânsul* ***filistiimii.***

3.1.3. In the consonant system, the most important phoneticisms are:
- the palatalization of dentals: (1. Mac.2.41): *1- Întru* **dzua** *acèea dzicând; 2- În* **zioa** *acèea zicând; 2- În* **zioa** *acèea zicând;* (Preot.25.42.): *1- să nu să* ***vândză*** *în* ***vândzare*** *de rob; 2- să nu să* ***vânză*** *cu* ***vânzare*** *de rob; 3- să nu să* ***vânză*** *în* ***vânzare*** *de robu.*
- the alternation of the labiodentals *f*, *v*: (Tov. 6.4): *1- Şi luând inima şi* ***ficaţii*** *şi* ***hierea****; 2- Şi inima lui şi* ***ficaţii*** *şi* ***fierea****; 3- Şi luând inima şi* ***ficaţii*** *şi* ***hiarea****; (Tov.6.8.): 1- Şi* ***hierea*** *a unge pre om carele are albeaţe 2- Iară* ***fièrea*** *are putère la ungerea ochilor; 3- Iară* ***hiarea****, a unge pre om carele are albeaţă.*
- the replacement of the affricate *ğ* according to the southern variant: (Levit. 1.11.): 1- *şi vor* ***giunghea*** *pre el den coastele jărtăvnicului; 2- Şi să-l* ***junghe*** *despre laturea altariului; 3- şi vor* ***junghea*** *pre el den coastele jărtăvnicului*;(Fac.25.22.): *1- şi* ***giuca*** *copiii întru însă; 2- şi* ***juca*** *copiii într-însa; 3- şi* ***juca*** *copiii întru dânsa.*

3.2. The lexical intertextuality represents one of the most obvious involvements of the Wallachian text in the final variant of *Sfânta Scriptură* [*The Holy Scripture]*: (Ezd.3.6.): 1- *Şi mohorât a* ***să înveşte;*** 2- *Şi* ***să fie îmbrăcat*** *în…;* 3- *Şi cu mohorât* ***a să***

îmbrăca*;* (Ezd.7.2.): 1- ***Pristăviia*** *lucrurilor sfinte*; 2-***Isprăvniciia*** *lucrurilor celor sfinte;* 3-***Isprăvniciia*** *asupra lucrurilor celor sfinte;* (1Mac. 5.2.): 1- *Şi sfătuiră ca să rădice* **rodul** *Iacov;* 2- *Şi sfătuiră ca să ia* **neamul** *lui Iacov;* 3- *Şi sfătuiră ca să râdice* **neamul** *lui Iacov;* (1. Mac.17.): 1- *Şi au făcut lor* **acoperemintu***;* 2- *Şi-şi făcură* **neobrezuire***;* 3- *Şi-şi făcură lor* **neobrezuire***;* (1. Mac.2.11): 1- *Pentru* ***volnică*** *făcutu-s-au întru roabă;* 2- *În loc de* ***slobodă*** *fu roabă;* 3- *În loc de* ***slobodă*** *s-au făcut roabă;* (Preot. 25.25): 1- *iar de va fi* ***mèser*** *fratele tău ce-i cu tine;* 2- *Iar de* ***va sărăci*** *frate-tău carele iaste cu tine;* 3- *Iar de* ***va sărăci*** *frate-tău ce e cu tine…*

The phenomenon of synonymy is also very frequent: (Ps.10.22): 1- *Când* ***se simţèaşte*** *necredinciosul;* 2- *Când* ***se trufèşte*** *cel necredincios;* 3- *Când* ***se mândreşte*** *necredinciosul;* (Ps.14.3): 1- *carele* ***n-au viclenit*** *întru limba lui;* 2- *carele* ***n-au înşălat*** *cu limba;* 3- *Cel ce* ***n-a uneltit*** *împotriva fratelui său;* (Ezdra.1.26): 1- ***Dăpărteadză-te*** *de la mine;* 2-***Fugi*** *de la mine*; 3- ***Dă-te la o parte****;* (Preot.4.1.): 1- *Şi* ***dzise*** *Domnul cătră Moisi;* 2- *Şi* ***grăi*** *Domnul către Moise; 3- Domnul i-****a vorbit*** *lui Moise.*

3.3. The morphological intertextualization is interesting when it comes to imposing some analytical forms in fixing the oblique casesof the noun:

- the (non-)use of the proclitic article *lui* for proper masculine nouns and the enclitic article for feminine nouns, for the genitive-dative case: (Ezd.5.5.): 1- *Dentru casa* ***David****, den seminţia* ***Fares****;* 2- *den casa* **lui** *David, den seminţiia* **lui** *Fares;* 3- *den casa* **lui** *David, de seminţia* **lui** *Fares*; (Ezd.5. 52.): 1- *fiii Salum, fiii Iatal, fiii Tolman, fiii Dacovi;* 2- *feciorii* **lui** *Salum, feciorii Atali****ei****, feciorii* **lui** *Tolman, Feciorii Dacovi****ei****;* 3- *fiii* **lui** *Salum, fiii* **lui** *Iatal, fiii* **lui** *Tolman, fiii* **lui** *Dacovi.*

- the tendency to impose a proclitic mark also on proper feminine nouns: (Fac.30.4.): 1- *zemisli Vala slujnica* ***i*** *Rahil;* 2- *şi-ngrecă Vala, slujnica Rahil****ei****;* 3- *şi zămisli Valla, slujnica Rahil****ei***; (2Reg.2.24.): 1- *carele iaste despre faţa* ***i*** *Ghea;* 2- *care iaste împotriva Ga****ei****;* 3- *carele iaste despre faţa Ghe****ii****.*

- the persistence of the analytical genitive-dative case with the prepositions *a* or *de*: (Preot. 21.9.): 1- *şi fată* ***a*** *om preut de să va pângări;* 2- *şi fata preotului de se va pângări;* 3- *şi fată de om preot de să va pângări;* (Is.32.14.): 1- *veseliia* ***a*** *măgari sălbateci, păsciuni* ***a*** *păstori;* 2- *bucurie măgarilor sălbateci şi păşune păstorilor;* 3- *veselie de măgari sălbateci, păşune de păstori.*

In case of the verb, the periphrastic forms interfere with the simple ones, which are validated by the literary norm: (2. Reg.3.6.): 1- *Avenir* ***era ţinând*** *casa lui Saul;* 2- *şi Avener* ***ţinea*** *casa lui Saul;* 3- *Şi Avenir* ***era ţiind*** *casa lui Saul;* (4. Reg.17.29.): 1 -*şi* ***era făcând*** *limbile dumnedzăilor;* 2- *şi-şi* **făcea** *fieşce limbă Dumnezăul său;* 3- *Şi* ***era făcându****-ş limbile dumnezăi lor.*

In the same way, the old sigmatic aorist form alternates with those of the active and passive forms of the compound perfect: (Ps.2.6.): 1- *şi eu* ***mă puş*** *împărat de însul preste Sion;* 2- *iară eu* ***sânt pus*** *împărat de la dânsul preste Sionul;* 3- *Şi eu* ***Mă puş*** *împărat de Dânsul preste Sion;* (Ier.11.8): 1- *şi* ***aduş*** *cătră ei toate cuvintele făgăduinţei;* 2- *şi-****am adus*** *pre dânşii toate cuvintele;* 3- *şi* ***aduş*** *cătră ei toate cuvintele făgăduinţei.*

3.4. The syntactic intertextuality manifests both relationally, at the level of the syntactic connectors, and functionally.

3.4.1. The change of the connectors, although there can be given enough examples, is not very frequent at the general level of the text: (Preot.2.14.):1- *Iară* ***să*** *vei adduce jîrtvă a roadelor dentâi Domnului;* 2- *Iară* ***de*** *vei adduce jărtvă Domnului pârga;* 3- *Iară* ***de*** *veţ aduce jârtva roadelor dentâiu Domnului;* (Preot. 25.28.): 1- *iar* ***să****nu să va îndemna de agiunsu;* 2- *Iar* ***de*** *nu va ajunge mâna lui dendăstul;* 3- *iară* de *nu-i va fi îndemână;* (Deut.7.25.): *1- să nu greşeşti* ***cândailea*** *pentru aceasta, căci urâciune*

Domnului; 2-***să nu cumva să*** *greșești vreodinioară că hulire iaste Domnului;* 3-***ca să nu*** *greșești pentru aceasta căci urâciune Domnului;* (Ps.7.2): 1- *Ca* ***nu cândai*** *va apuca ca leul sufletul mieu;* 2-***Ca să nu*** *zmicească cândvași ca leul…;* 3-***Să nu*** *răpească sufletul meu precum un leu.*

3.4.2. In terms of the syntactic functions, the subject and the predicate are characterized by the phenomenon of agreement in the old language, too.
The predicate is put in the plural when the subject is plural or when there is a multiple subject: (Ezdra.1.8): 1 – *Și* ***au dat*** *Helchia și Zaharia și Siilos*; 2- *Și* ***au dat*** *Elchia și Zaharia și Seil*; 3 – *Helchia și Zaharia și Esilos* ***au dat***.

However, the extended majestic plural is also often found in common nouns. This fact characterizes the second variant less and, although the phenomenon was preserved until the 19th century, in the text of BB it is very rare: (Ps, 10.31): 1- *Pentru că* ***au zis*** *întru inima lui;* 2- *Și* ***zice*** *în inima lui;* 3- *Că* ***zise*** *în inima sa;* (Preot, 25.38): 1- *cela ce v-****au scos*** *pre voi den pământul Eghiptului*; 2- *carele v-****am scos*** *din țara Eghipetului*; 3- *care v-****am scos*** *pe voi din țara Egiptului*; (Jud.17.12.): 1- *Și* ***au împlut*** *Miha mâna Levitului*; 2- *Și* ***umplu*** *Miha mâna preotului*; 3- *Și Mica l-****a făcut*** *preot.*

The predicate expressed by verbal expressions is also frequently used: (1. Mac.5.38): 1- *și vestiră lui dzicând*; 2- *și-i* ***deteră veste*** *zicând*; 3- *îi* ***dădură de veste****, spunând*.

The diathesial options of the three variants are often different: (1 Mac.5.60.): 1- *Și* ***să frânse*** *Isifos și Azarias și și* ***s-au gonit*** *până la hotarăle Iudeii*; 2- *Și* ***au frânt*** *pre Iosif și pre Azariia și i-****au gonit*** *până la hotarăle Iudei*; 3- *Iosif și Azarias* ***au fost înfrânți*** *și* ***urmăriți*** *până la hotarele Iudei*.

It seems that the interjectional predicate wascommon in that period, as it does not involve a change from one variant to another: (Ps.10.2.): 1- *Căce* ***iată*** *păcătoșii au întins arcul;* 2- *Că* ***iată*** *că cei păcătoși au întins arcul;* 3-***Iată*** *necredincioșii au încordat arcul;* (Jud.16.10.): 1-***Iată****, m-ai înșelat și ai grăit cătră mine minciuni;* 2-***Iată****, m-ai înșălat și ai grăit cătră mine minciună;* 3-***iată****, tu m-ai înșelat și mi-ai spus minciuni.*

Corresponding to the regime of the verb from the Greek language, in the first variant there appear constructions with the genitive-dative that were not taken over in the other two variants: (Ps.6.8): 1- *căce au ascultat Domnul* ***glasului*** *plânsorii mele;* 2- *că au auzit Domnul* ***glasul*** *plângerii mele;* 3- *Domnul a auzit* ***glasul*** *plângerii mele;* (Ps.6.9): 1- *Audzit-au Domnul* ***rugii*** *mele;* 2- *Auzit-au Domnul* ***rugăciunea*** *mea;* 3- *Și* ***cererea*** *mea Domnul a auzit-o.*

The indirect object is sometimes constructed analytically, not only in the first variant, with the prepositions *la* and *cătră*, which are semantically equivalent to the dative case: (Ezdra.5.6): 1- *Carele au grăit* ***la Darie****, împăratul perșilor;* 2- *Carele au grăit* ***lui Darie****, împăratul perșilor;* 3- *Cel care a grăit* ***lui Darie****, împăratul perșilor;* (Jud.16.13): 1- *Și dzise Dalida* ***cătră Sampson****;* 2- *Și zise Dalida* ***cătră Sampson****;* 3- *Și a zis Dalila* ***către Samson****;* (Jud.16.26): 1- *Și dzise Sampson* ***cătră voinicelul*** *cela;* 2- *Iară Sampson zise* ***cătră copilașul*** *cela;* 3- *Atunci a zis Samson* ***tânărului*** *care…*

4. Conclusions. The interference between the language facts belonging to the two dialectal areas, with a rather larger share of those from the northern area, presented as such in front of the text's receivers, had the gift of, paradoxically, establishing the directions of evolution of the norms of the literary language, through an appropriate highlighting of the options.

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LE COMIQUE GROTESQUE DANS LA CONSTRUCTION DU CULTE DU DIRIGEANT DANS QUELQUES ROMANS ROUMAINS

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Abstract: *Many of the Romanian post-communist novels reflect the recent past, as a form of remembering it and fulfilling a critical function in the cultural memory. Such novels aim at the most important myths included in the communist vocabulary and imagination, such as the revolution, the new man, the attack of the bourgeoisie, anti-capitalism, anti-intellectualism, collectivist culture or the beloved leader. The cult of personality had a significant role of manipulation at the imagological level in Communism. By the excess of images and tributes to the leader, the collective imaginary was subject to systematic aggression. Writers such as Gheorghe Crăciun, Gabriela Adameşteanu, Alina Nelega restore the cult of personality by using bitter irony and forms of the grotesque in their novels. Such characters as Stalin, Gheorghe Gheorghiu-Dej, Nicolae Ceausescu and even Elena Ceausescu are referred to. Starting from these premises, the present work aims to analyse the way in which the cult of personality is restored in three of the post-communist Romanian novels.*

Keywords: *communism, cult of the leader, comic, irony*

Bon nombre des romans roumains post-communistes reflètent le passé récent, en étant une forme de remémoration. C'est pourquoi la littérature reçoit une fonction critique au niveau de la mémoire culturelle, car, comme on le sait, elle joue un rôle très important dans la dynamique culturelle.

Comme le montre Andreea Mironescu, la littérature représente un environnement de la culture du souvenir dans l'espace post-communiste, tant dans l'espace est-européen que dans l'espace roumain (2015 : 6).

Certains des romans post-communistes offrent, pour la génération née après 1990, une image alternative du communisme par rapport à l'information historique, présente dans les manuels scolaires, et pour les générations antérieures, de tels romans deviennent un environnement du souvenir collectif, s'appuyant sur une réception participative, qui ne suppose pas nécessairement la nostalgie envers l'ancien régime, mais l'identification avec les expériences (fictionnalisées) et avec les formes de vie quotidienne dans le socialisme (Bogdan Suceavă, 2005).

Les romans roumains post-communistes sur lesquels nous nous concentrons construisent un imaginaire carnavalesque qui fait renverser les valeurs de l'idéologie officielle, ciblant, les mythes les plus importants qui peuplent le vocabulaire et l'imaginaire communiste, tels la révolution, l'homme nouveau, la critique de la bourgeoisie, l'anticapitalisme, l'antiintellectualisme, le caractère collectiviste, le dirigeant adoré. Dans le modèle construit dans les romans, l'imaginaire populaire se joint aux fantasmes, à l'utopie d'un régime politique obsédé par la rationalisation et par l'organisation.

Le culte de la personnalité a eu, dans le communisme, un considérable rôle de manipulation au niveau de l'image. L'imaginaire collectif était soumis à une agression systématique par l'excès d'image et d'hommages au dirigeant. Ce culte de la personnalité avait été institué et répandu à l'aide d'un puissant appareil de propagande.

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Des écrivains comme Gabriela Adameşteanu, Gheorghe Crăciun, Alina Nelega reconstruisent dans leurs romans le culte du dirigeant, en utilisant l'ironie amère et des formes du grotesque. On cible Staline, Gheorghe Gheorghiu-Dej, Nicolae Ceauşescu et même Elena Ceauşescu. Les romans mettent en évidence la discrépance majeure entre la réalité et l'image projetée par ce culte de la personnalité ou du dirigeant.

Les trois romans sur lesquels nous nous penchons, « *Provizorat (= Provisorat,* n. trad.*) », « Pupa Russa », « ca şi cum nimic nu s-ar fi întâmplat » (= « comme si rien n'était arrivé »,* n. trad.*)* ne se proposent pas d'être et ne sont pas des romans politiques, mais les destins des personnages se déroulent en plein communisme roumain, soit celui de l'époque de Gheorghe Gheorghiu-Dej, soit celui de l'époque de Ceauşescu. Le personnage principal de chaque roman est une femme, Letiţia, Leontina, Cristina, les romans mettant en évidence des biographies accidentées, des vies déchirées à cause de l'Histoire injuste, qui vient comme un rouleau- compresseur et qui envahit tout, annulant toute aspiration féminine. Ainsi, ce que Sanda Cordoş considère être le thème principal du roman de Alina Nelega, nous considérons être adéquat pour tous ces trois romans : « feminitatea (în ipostaze diverse şi sub aspecte variate, de la avânt la mutilare, cu dragostea, maternitatea şi sexualitatea incluse) (= la féminité (dans des hypostases diverses et sous des aspects variés, de l'élan à la mutilation, avec l'amour, la maternité et la sexualité incluses) » (Sanda Cordoş, 2021, IV^{e} couverture). D'ailleurs, la destinée de Leontina et celle de Cristina arrêtent brusquement, dans la mort, la première étant tuée par on ne sait qui, l'autre s'effondrant à cause des souffrances et des humiliations subies et c'est pourquoi elle ressent la mort comme une libération :

„…se priveşte pe sine cum se înalţă, frumoasă, uriaşă, liberă, vâslind ritmic din poalele paltonului, nu simte nicun regret, nicio durere, bucuria o cuprinde, e relaxată, fericită, gata, s-a terminat, acum nu o mai poate atinge nimeni şi se grăbeşte să dispară înspre soarele înceţoşat care a ajuns deja deasupra oraşului" (p. 438). (« elle se regarde s'élever, grande, belle, gigantesque, libre, ramant rythmiquement des pans de son manteau, elle ne ressent aucun regret, aucune douleur, la joie l'envahit, elle est relaxée, heureuse, ça y est, c'est fini, désormais personne ne peut plus la toucher et elle se hâte de disparaître dans le soleil flou qui est déjà descendu sur la ville »).

Letiţia, la protagoniste de Gabriela Adameşteanu, va conclure de façon dramatique une étape de son destin, ensuite sa vie, continuée dans l'exile, sera poursuivie dans les autres romans, *Fontana di Trevi* et *Voci la distanţă.*

Donc, ces romans confirment la conception de Andreea Mironescu, selon laquelle « les souvenirs individuels ou collectifs sont produits et performés y compris dans des œuvres artistiques qui ne posent pas explicitement le problème de l'histoire et de ses codifications esthétiques. (Andreea Mironescu, 2015 : 104)

Le roman *Provizorat* de Gabriela Adameşteanu s'imposera, comme le considère Paul Cernat, « tant comme un grand roman du « rebond » que, aussi, comme un roman des couples dans le totalitarisme et de l'intimité impossible » (Cernat, 2011, IV^{e} couverture).

La vie fourbe de la protagoniste Letiţia Arcan, avec le sentiment de la peur vécu en permanence, est la vie fourbe de tout Roumain durant la période communiste. Comme nous l'avions montré dans l'article *Construcţia memoriei culturale în romanul „Provizorat" de Gabriela Adameşteanu (La construction de la mémoire culturelle dans le roman « Provizorat » de Gabriela Adameşteanu)* (Geambei, 2018), l'histoire d'amour adultère de Letiţia et Sorin représente l'axe du roman, mais aussi une occasion pour reconstruire des époques révolues, surtout le communisme de l'époque de Gheorghe Gheorghiu-Dej et celui de l'époque de Ceauşescu. Même si le roman de Gabriela

Adameşteanu n'est nullement un roman politique, ses personnages prennent contour en étroite relation avec l'évocation du milieu où ils vivent et avec les réalités du régime communiste des années de Gheorghiu-Dej et celles de « l'époque d'or » de Ceauşescu. L'histoire de Letiţia Arcan et de Sorin est accompagnée et morcelée par l'histoire du début et, par la suite, de la « malignisation » du communisme de Ceauşescu, de son échec en autisme, mais aussi par l'histoire du communisme de Gheorghiu-Dej, celui-ci se reconstruisant surtout en se rapportant à leurs souvenirs, aux histoires de leurs parents et de leurs oncles. En suivant l'histoire ce ces deux, on dévoile le caractère tentaculaire du régime communiste. Ce roman dévoile donc la tension de l'époque qu'il fait évoquer. Et cette tension influe sur la vie de tous les personnages et, surtout, sur l'histoire d'amour adultère.

En reconstruisant l'imaginaire communiste, le roman met aussi en discussion le problème du dirigeant. Sous les coups impitoyables de la narratrice se trouve d'abord le culte de Staline. Dans les souvenirs de Letiţia, on fait insérer des fragments de la langue de la rhétorique scolaire, à travers lesquels on reconstruit le discours dogmatique, fondamentalement faux, un spectacle verbal tragicomique, derrière lequel se cache le drame collectif. Le fragment met en évidence le culte du dirigeant, construit de façon grotesque dès l'école primaire : « sur lesquels veillait le père Staline, le gé-né-ra-lis-sime, attention, les enfants ! Ce mot est le seul du roumain qui s'écrit avec deux *s* ! Et on ne l'emploie pour nul autre que pour le père Staline, le seul généralissime du monde ! Le père Staline œuvre pour notre bonheur et tient son bureau de Kremlin allumé jusque tard, après minuit, lorsque les travailleurs, épuisés après les compétitions socialistes et les leçons de russe, après les parades et les réunions d'exclusion des ennemis de classe, dorment avec nous, leurs enfants fortunés » (p 49-50). L'ironie amère de ce fragment cible la farce grotesque à laquelle obligeait le discours dogmatique. En épelant le mot généralissime et en prolongeant la voyelle *e* du mot *père*, ensuite la mention « le père Staline, le seul généralissime du monde » sont des exagérations intentionnelles, pour faire voir l'absurde d'un régime sans adhérence à la réalité.

Ensuite, dans le même roman, dans la scène de l'une des rencontres secrètes des deux protagonistes, quand on fait référence, ironiquement, au geste de Sorin de poser, sous la bouteille de Bitter, le journal plié, où s'étale l'image du Camarade, on ironise le culte du dirigeant durant la période de Nicolae Ceauşescu : « la tâche brunâtre, gluante, éclabousse sur le portrait du Camarade, toujours rajeuni » (p10). On fait référence ici à une véritable farce liée à la « jeunesse éternelle » du dirigeant, maintenue par le trucage de ses photos.

Le roman de Gheorghe Crăciun, *Pupa Russa*, paru à Bucarest, en 2004, est caractérisé par un réalisme souvent brutal, doublé ou même concouru par l'artisanat du textualisme, l'écrivain devenant ici un véritable « *magister ludi,* tant sut les surfaces larges de la scène roumaine, qu'au niveau du tissu sonore des mots » (Pop, 2007 : 857).

Même si l'écrivain avoue ne pas s'être proposé d'écrire, avec *Pupa Russa*, « un roman politique ou le panorama social d'une période historique (le communisme roumain) (Crăciun, 2007 : 473), le personnage central de l'œuvre, Leontina Guran, *La Poupée Russe*, prend forme en relation étroite avec l'évocation du milieu rural où elle passe son enfance et avec les réalités du régime communiste roumain des années de la période de Gheorghiu-Dej et de « l'époque d'or » de Ceauşescu. C'est pourquoi Mihai Iovănel, qui considère cet ouvrage de Gheorghe Crăciun comme « le roman le plus réussi », mais aussi « le plus « commercial » » par son caractère érotique explicite, souligne que « c'est une allégorie pas très subtile du communisme – vu comme système qui non seulement n'assouvit pas ce qu'il promet, mais aussi il réprime avec brutalité (viol, destruction) la corporalité de ses sujets » (Iovănel, 2021 : 366). Dans la réalisation de Leontina, le personnage où l'on décèle la nature hybride de l'androgyne, l'écrivain est parti de l'idée du bovarisme de la femme comme « sécrétion d'un monde fondamentalement malade » (Crăciun, 2006 :25), comme il l'avoue dans le *Journal de Pupa Russa*, tenu entre 1993 et 200 et à travers lequel on pénètre dans le laboratoire de création de Gheorghe Crăciun, en apprenant ses quêtes, ses tourments, ses interrogations et ses certitudes, son effort créateur.

Gheorghe Crăciun critique lui aussi l'excès d'image qui ne cessait de bombarder l'imaginaire collectif, dès l'âge de l'enfance. Pour l'enfant Leontina, le portrait du *camarade* devient obsédant, un tableau omniprésent, « en classe et sur les couloirs, dans la salle des professeurs, dans le libre de roumain » (p. 43). Le ridicule et le grotesque de cette situation sont suggérés en se rapportant à des situations totalement inadéquates pour la présence du portrait, des espaces qui font partie de la configuration de l'imaginaire communiste du village, à savoir le magasin et la taverne qui, à leur tour, contiennent des objets spécifiques à la période communiste, liés à l'obsession des constructions, tous présentés dans une ample énumération : « la même photo trônait au-dessus l'étagère avec des clous, des cadenas, des pinces, des marteaux, des fers à cheval, des bobines de câble, des tronçonneuses, des vis et des boulons dans la salle du magasin mixte du village, et aussi au-dessus des rayons avec des bouteilles de *tescovină* et *secărică* (= des boissons alcoolisées bon marché et de mauvaise qualité*, n. trad.*).* » (p. 43). La manière dont on souhaitait construire l'image infaillible du *camarade* est présentée dans le texte à travers une ironie amère, où on fait référence à d'autres éléments du vocabulaire et de l'imaginaire communiste : « sur son visage, sur sa joue poussaient la lumière et la tranquillité et le silence et une sorte d'attente et quelque chose qui venait du ciel, une lueur qu'on ne saurait percevoir que très haut, au-dessus des maisons, au-dessus des arbres, une lueur qu'on ne pourrait voir que si on était quelque part très haut, sur un échafaudage, sur une grue, sur une foreuse de pétrole. Elle connaissait tous ces mots-là, même si elle n'avait jamais vu en réalité *un échafaudage, une grue, une foreuse*, elle les connaissait de son livre de lectures, d'une poésie, des dessins » (p. 44).

Il y a ici une allusion à une autre réalité de la période communiste, la manipulation à travers la littérature devenue objet de propagande, en fait une pseudo littérature. D'ailleurs, Leontina, élève dans les classes primaires, qui avait acquis profondément cette littérature proletcultiste, fait souvent « flotter » dans son esprit des vers comme « Brazii, schela de ţiţei/ Munţi înalţi, iar peste ei/ Soarele măreţ s-arată./ Ăsta-i chipul ţării, iată! (les sapins, la foreuse de pétrole/ De hautes montagnes, et au-dessus/ Le majestueux soleil surgit/ Voilà le visage du pays !) » (p. 45)

Alina Nelega, l'auteur du bouleversant roman *Comme si rien n'était arrivé* (2021), qui suit le destin d'une jeune fille de Transylvanie, durant les années '80, en pleine dictature de Ceauşescu touche, elle aussi, ce problème du culte de la personnalité, surtout que, pendant la neuvième décennie, comme on le sait, on parvint à l'exacerbation du culte de la personnalité du leader communiste. L'auteur crée des scènes où l'on rencontre de nouveau le grotesque, comme forme du comique, par référence à l'omniprésence du portrait de Ceauşescu. Par exemple, lorsque le beau-père de Cristina, ancien architecte, souffrant de maladies nerveuses, va chercher celle-ci à l'école où elle enseignait, même pendant la fête de fin d'année : « Camarade architecte se tient, blotti sur une chaise, le dos contre elle. Il est habillé d'un pyjama sale, au-dessus de laquelle le flotte le peignoir brunâtre d'hôpital, scrute, les sourcils froncés, le portrait accroché triomphalement au mur, la photo encadrée et décolorée de *l'adoré dirigeant* » (p. 277). L'écriture soudée des mots, dans cette topique bizarre, avec inversion, suggère la manipulation à travers le langage. Par le mécanisme du pouvoir on imposait, dans l'imaginaire collectif, l'idée que Nicolae Ceauşescu était aimé par le peuple et qu'il était le meilleur dirigeant possible. Mais le regard froncé de l'ancien architecte est en contraste, étant un regard accusateur, suggérant le drame collectif.

Alina Nelega élargit ce sujet du culte du dirigeant, aboutissant au culte de « la camarade » Elena Ceauşescu. Après que Cristina, la protagoniste, souligne que « c'est elle qui a fait couper nos rations, c'est elle qui a fait fermer nos villes, c'est à partir du *cabinet deux* qu'est venu ce coup de fil supprimant la station radio », c'est toujours elle qui met en évidence l'absurde et le grotesque de la situation, car c'est au « bourreau » que les victimes doivent rendre hommage, mais de façon pénible : « maintenant on a reçu des portraits d'elle aussi, il faut les accrocher dans tous les bureaux près des portraits de lui, deux centimètres plus bas » (p. 384).

Nana, un personnage important du roman, qui réussit à « s'enfuir » à Paris, où elle dévoile la vérité sur la vie dans la Roumanie de Ceauşescu, réfléchit sur le problème de la terreur, qui s'est installée petit à petit, mais de façon sûre, systématique, dans la société roumaine d'après la guerre, tout étant couvert d'un grand mensonge : « la terreur n'est nullement comme ça. C'est plutôt comme un léger brouillard qui s'installe petit à petit, invisible et léger au début, comme une toile d'araignée, d'abord dans un coin et on n'y prête pas attention, ensuite elle croît à chaque instant, inaperçue » (p. 404). Ce brouillard envahit tous les aspecte de la vie, en partant de revues, des rituels innocents, comme celui de boire un café, à l'impossibilité de recevoir un passeport, au froid dans les logements, à la rationalisation des denrées alimentaires : « et en quoi qu'est-ce que vous dérange cette carte pour le pain et le sucre, ce n'est pas comme durant la guerre, ce n'est pas comme si on vous tire dessus dans la rue, les femmes ne se font pas violer, c'est la paix » (p. 405). Et la réflexion de Nana s'achève de façon sarcastique, avec une grande amertume, soulignant la mystification générale : « Et n'oubliez pas de remercier pour ça, remerciez chaque jour l'*adorédirigeant*, sa compagne, le parti communiste roumain, remerciez la patrie la plus belle au monde, et remerciez de nouveau, la tête vers l'est, le matin, à midi et le soir. Qui ne remercie sera sévèrement puni. » (p. 5).

Ces romans montrent donc, par l'excès d'image, par les vers rendant hommage au dirigeant, par les discours, tout cela cachant une vérité dure, l'imaginaire collectif était construit de force, soumis à une véritable agression. Ce mythe du dirigeant aimé, construit par la force, contribuait lui aussi à maintenir la peur générale qui a caractérisé la vie dans le communisme.

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LA NÉOLOGIE, DE LA NÉCESSITÉ AU RIDICULE

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Abstract: *The present article is aimed at analysing neologisms, mainly American English neologisms, which seem to have invaded the Romanian language over the last couple of years. We will look into their attempt to adapt to the Romanian morphological system, their penetration into the group of collocations (traditionally known as having a structural fixity), we will also analyse the phenomenon of word „creation" in the Romanian language, starting from already existing words, but having the English language as a model (for instance, verbalisation on a nominal basis). As far as this aspect is concerned, the terms of reference are part of what we call „the pandemic vocabulary". Last but not least, we will try to highlight the fields which assimilate these neologisms and the socio-professional categories that use them as well as the way in which „global jargon", as Pascal-Brucker calls it in a humorous, but also bitterly ironic manner, is obtained in certain circumstances.*

Keywords: *morphological adaptation, collocations, global jargon*

Introduction

Parler de l'emprunt aujourd'hui peut sembler une chose un peu banale. Parce que l'emprunt linguistique n'est pas une chose nouvelle, il a existé à toutes les époques et toutes les langues connaissent l'emprunt. Si nous prenons l'exemple du roumain, le sujet du présent article, on ne saurait ne pas rappeler les emprunts massifs au français, durant les dernières années du XVIII^e et au XIX^e siècle. A cette époque-là, « on promeut de plus en plus l'idée de remplacer les éléments anciens, non-spécifiques au roumain (mots provenant du slave, du turc, du grec), par des éléments nouveaux, correspondant aux aspirations, aux idées et aux institutions nouvelles, dans une époque da grandes transformations sociales, politiques et culturelles, engendrées par l'avènement de la bourgeoisie libérale contre le féodalisme » (Mitrofan, Fuior, 2012, 71). Certains emprunts ont circulé à côté des éléments non-latins, développant des doublets synonymiques qui se retrouvent aujourd'hui même dans la langue littéraire (ex : *cinste – onoare, macat - cuvertură*).

L'emprunt est un aspect qui évolue constamment. Son actualité, le choix de ce thème pour le présent article se justifie par le fait que l'afflux d'anglicismes (surtout) en roumain est considérable. Il y a aussi l'opinion des défenseurs du roumain, qui voient dans ces néologismes une menace. Pour ou contre les anglicismes, ceux-ci font partie d'un phénomène qu'on ne saurait ignorer, car on le voit chez un grand nombre de personnes, surtout les jeunes, qui utilisent les anglicismes pour s'identifier à la culture américaine.

Dans le présent article, on essaiera de répondre à quelques questions. Une fois entrés en langue, qu'est-ce qui se passe avec ces anglicismes ? S'adaptent-ils au système flexionnel du roumain ? Qui les utilise et pourquoi ? C'est où la « porte » par laquelle ces termes pénètrent dans la langue ? On ne se propose pas, naturellement, de faire in inventaire complet de ces termes, cela serait impossible dans l'espace réservé à un article, mais surtout de montrer ces exemples qui renvoient au thème principal de ce volume, à savoir le comique.

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Pourquoi les néologismes ?

Premièrement, un emprunt se fait lorsqu'il est nécessaire de désigner une action, un objet, une notion qui n'existaient pas dans un certain pays, dans une certaine langue. Alors, la langue emprunteuse prend ce mot en même temps que la réalité qu'il désigne. Ces emprunts se font directement ou ils sont adaptés. Ici, on pourrait donner bien d'exemples, surtout de la nouvelle technologie informatique, car c'est ici que les innovations sont nombreuses (en voici quelques exemples, tirés du *DOOM,* 2021 *: a updata, a upgrada* (p. 1098), *a downloada* (p 489)).

Ensuite, ce sont les emprunts qui se font pour « renouveler » la langue, pour remplacer un mot « vieilli », comme on a vu dans l'introduction, lorsqu'on a parlé des emprunts massifs au français durant le XIXe siècle.

Finalement, et c'est ici le « point délicat » auquel s'attaque le présent article, ce sont les emprunts sans justification linguistique, ce que les chercheurs roumains appellent les « barbarismes », les emprunts abusifs (Rădulescu, 2007, p. 84).

Quels types d'emprunts ?

Les recherches sur les emprunts ont abouti à une classification de ceux-ci. On prendra ici les classifications proposées par Adina Dragomirescu, Alexandru Nicolae (Dragomirescu, Nicolae, 2011, p. 13) et Engstrom, 2005 (p. 18). Il y a donc :

- les emprunts directs, des termes pris comme tels (*prime-time, show-biz, mindset, task, target* etc.)
- les emprunts sémantiques (calques sémantiques), lorsque l'on emprunte seulement le sens, la langue emprunteuse s'attribue une signification qui s'ajoute à un mot qui existait déjà (*a acomoda (a caza) , suită (apartament), locaţie (loc, amplasare), agrement (acord), audienţă (public), promoţie (promovare), a aplica (a depune o cerere) – aplicaţie (cerere), asertiv (încrezător în propriile forţe), asumat (onest, deschis), a conţine (a controla), decent (convenabil, considerabil), descompus (nervos)*)
- des calques de forme ou structuraux, des lexies traduites automatiquement d'une autre langue
- des hybrides, des lexies composées ou des locutions qui combinent des éléments étrangers et domestiques (Engstrom, p.19). (soluţii *smart*, zboruri *low cost*)
- des calques morphologiques et syntaxiques « imitant un procédé ou une construction grammaticale étrangère » (Dragomirescu, Nicolae, op. cit, p. 34) (*iubesc să*…. d'après le modèle anglais *I love to*…). Mentionnons ici aussi le passage de certains verbes du régime transitif au régime intransitif, toujours sous l'influence anglaise (*a escalada : « conflictul a escaladat », a aplica : « am aplicat pentru un job »*), ou l'inverse, le passage de verbes intransitifs au régime transitif (*a abuza pe cineva – to abuse someone*)
- le calque lexico-grammatical, le changement de classe grammaticale d'un mot, auquel on attribue un nouveau sens (*unsprezecele*= echipă de fotbal)
- le calque phraséologique : *a face sens -to make sense, a-şi lua timp – to take the time, a face diferenţa – to make the difference, să aveţi o zi bună! – have a nice day.*

Les exemples de l'anglais présentés sont soutenus par les dictionnaires mentionnés en bibliographie, DEX et DOOM pour le roumain, Longman pour l'anglais.

Qui ?

Une simple « enquête » linguistique, menée en suivant le discours télévisé, les discussions des adolescents dans la rue / dans les bus, les discussions des jeunes travaillant dans des compagnies internationales suffit pour se rendre compte du volume considérable d'anglicismes, de clichés venant « en avalanche », de phrases dans lesquelles s'entremêlent des mots roumains et des mots anglais, pris tels quels ou « adaptés » (on ne saurait dire lesquels sont les pires). En prenant de telles structures, les locuteurs font preuve, peut-être, de commodité, ou bien c'est peut-être leur ressort psychologique, leur intention de « faire signaler » leur appartenance à un groupe (social, politique, intellectuel), ils veulent faire voir qu'ils « s'y connaissent », qu'ils sont compétents, dans un mimétisme mal compris et mal contrôlé. Notre observation pourrait sembler un peu « méchante », mais on a rencontré peu de vrais connaisseurs de l'anglais qui fassent mélanger dans leur discours des mots anglais et des mots roumains. En revanche, suivons les discours des ados, des « corporatistes », des hôteliers, des cuisiniers, des politiciens, des journalistes. Sans avoir la prétention d'en faire un inventaire complet, car cela est impossible dans l'espace d'un article, et, de plus, le « romglais » est en continu mouvement, présentons ci-dessous une liste de mots anglais utilisés abusivement, groupés selon les domaines.

- cuisine : *dish (fel de mâncare), plating (aşezare în farfurie), dressing (sos), venison (carne de vânat), main course (fel principal) etc.*
- mode: *fashion, oversized, haircut, mascara, eye-liner, gloss, top, hoodie, t-shirt, leggings, must (have) (*nominalisé*), skinny jeans, boots, bootleg, glossy, glam, patchwork* etc
- entreprises internationales: *task, team, office, board, meeting, a se focusa, a cancela, a face sens, a-şi lua timp, leadership, mindset, să ne conţinem emoţiile, o sumă decentă, a impacta, asertiv, asumat, kind reminder* etc
- hôtelerie: *a acomoda (=a caza), suită (=apartament), bed and breakfast (=cazare cu mic dejun)*
- adolescents/ jeunes: *challenge(uri), a tăgui, a bana, lame, off, cringe/ cringy, boring, old school (adj), vibe* etc. N'oublions pas « *gen* ». Ce mot, utilisé comme cliché verbal dans le discours de beaucoup de jeunes, est le calque de l'ennuyant « like », que les jeunes américains emploient obsessivement dans le discours oral, pour « remplir les gaps » « I was thinking…like…you know….like…we have to do something because…lately, he's like… (phrase « cueillie » au hasard, dans les premières minutes à regarder un « reality show »). Viennent aussi les abréviations : LOL, GOAT, OMG, BRB, IDK, ROFL, THX, BTW, TBH, BFF, IMO etc. (source : https://blog.babylonconsult.ro/abrevieri-pe-care-ar-trebui-sa-le-cunosti, consulté le 14.12. 2022). Ce sont toujours les jeunes qui font abus de xénismes : *come on, ok, nice, well, all right* etc.
- le discours des politiciens : Ici, beaucoup d'exemples sont soutenus par Dragomirescu, Nicolae (op. cit., p. 79-118), dans le chapitre *calofilia semidoctă (*terme repris du philosophe Andrei Pleşu*)*. On a donc : *a bugeta, a capacita, determinat să, a viziona (= a avea în vedere), capabilităţi (capacităţi), acceptanţă, seniori (bătrâni, vârstnici)* (calque sémantique d'après *senior citizen*, on attribue une nouvelle signification à un terme déjà existant en roumain). Puisqu'on est à ce point, nous ne pouvons pas passer sur *le vocabulaire de la pandémie*, période dans laquelle les représentants de l'Etat venaient chaque jour devant nous, à la télé, avec une mine

préoccupée, voulant transmettre « le plus d'informations dans peu de mots », pour éviter les constructions longues (*a pune/băga în carantină, intrat în carantină, devenit pozitiv/ negativ*), pour sembler professionnels et rapides. Ainsi naquirent *a carantina, carantinat (*substantif*), pozitivat (*substantif*), negativat (*substantif*)*. Créés d'après le modèle anglais, dans une cascade de verbalisations/ nominalisations forcées, ces termes furent rapidement repris par les médias et sont ensuite entrés dans le vocabulaire de tous.

On pourrait aussi ajouter des exemples du nomenclateur des empois et occupations, ou simplement lire les annonces d'embauche, pour trouver *barista, sales assistant, sales manager, nail trainer, customer assistant, content writer..*. et les exemples peuvent continuer. Aussi les noms de certaines (petites) affaires, mélangeant de façon parfois drôle des mots anglais et des mots roumains : « Ancuţa Market », « Larisa Fashion ».

Le problème avec ces termes anglais est qu'ils « s'adaptent » rapidement. Les verbes reçoivent des paradigmes dérivationnels, les noms reçoivent la flexion de cas spécifique au roumain ou ils entrent dans le paradigme dérivationnel (*bonus- a bonusa*). Les verbes pris de l'anglais sont mis soit dans la première conjugaison (*a updata, a cancela, a bana)*, soit dans la quatrième (a şerui, a tăgui). Certains néologismes sont même introduits dans des paradigmes dérivationnels (*poză instagramabilă, articol şeruibil* – exemples pris de la langue parlée). Dans notre recherche, on a observé aussi « l'emprunt » (surtout dans le langage des ados et des jeunes) du suffixe anglais « - ish », exprimant l'approximation. On le retrouve parfois ajouté à des mots roumains (*Sunt pregătită-ish pentru examen*. – exemple pris de la langue parlée). Ce sont des créations spontanées, comme on le dira dans les conclusions de notre article, espérons seulement que la langue va se débrouiller et qu'elle va déceler.

Pourquoi ?

A cette question, les réponses sont multiples et complexes.

Première réponse possible. Comme on l'a dit ci-dessus, à cause de ce que le philosophe Andrei Pleşu, un ennemi déclaré des anglicismes, appelle *calofilie semidoctă* (un désir d'embellir leur discours, présent chez les personnes peu éduquées).

Deuxième réponse possible. Comme l'observait Chantal Bouchard, *« on tâche souvent d'adapter les manières d'une société qui nous fascine. » (*Bouchard, 1999, p. 35*)*. L'utilisation des anglicismes est, pour certains, un signe d'identification à la culture américaine.

Troisième réponse possible. Dans notre démarche, on a aussi consulté des ouvrages de lexicologie anglaise, pour observer les mécanismes de conversion que nous « empruntons » à l'anglais sur le terrain du roumain. En parlant des deux langues, le roumain et l'anglais, Floriana Popescu (2019, p.15) affirme que « *they reveal more lexical, semantic and associative similarities than dissimilarities in the fields of word formation and word relationships»*. C'est-à dire le français et le roumain sont deux langues *compatibles* pour un tel phénomène, il y a une certaine *prédisposition*.

Quatrième réponse possible. Parce que, si le XX^{e} siècle était appelé le siècle de la vitesse, on pourrait nommer, du moins jusqu'à présent, le XXI^{e} le siècle de la communication. Et surtout de la communication internationale. Il est indéniable que les contacts à travers les frontières sont incomparablement plus nombreux de nos jours, ce qui crée une situation favorable à l'emprunt.

Cinquième réponse possible. Pour des raisons psychologiques. Pour signaler l'appartenance à un groupe, à une catégorie sociale.

Conclusions

Pour conclure ce débat, on va *balayer* entre l'optimisme et le pessimisme. Pour la vision optimiste, citons Dragomirescu et Nicolae, qui affirment : *« să lăsăm limba să decidă ce va păstra şi ce nu din valul acesta de anglicisme. Limba este pusă frecvent în situaţia de a alege şi se descurcă foarte bine* » (op. cit., p. 31-32). (*Laissons la langue décider ce qu'elle va garder et ce qu'elle ne va pas garder de cette vague d'anglicismes. La langue est fréquemment mise en situation de choisir et elle s'y débrouille très bien*. – notre traduction).

Pour la vision pessimiste, on va citer Pascal Bruckner, dont la traduction du *« Un coupable presque parfait »* est dans notre bibliographie. Là, il parle de l'influence de l'anglais sur la langue française. Mais la situation est la même pour le roumain. On mettra ici notre traduction, d'après la version roumaine du livre : « *Ce poststructuralisme nous est réexpédié avec armes et bagages sur nos terres, cautionné* globish, *le nouveau **jargon global**. […] L'emprunt est souvent mécanique, y compris sur le plan linguistique, où fleurit un idiome anglophone à accent panaméen. On pourrait même dire que l'utilisation du franglais dans les médias et dans le monde des entreprises est inversement proportionnelle, pour ceux qui parlent français, avec la connaissance de la langue de Shakespeare. Et moins ils la maîtrisent, plus ils insèrent des blocs entiers dans la langue. La vitesse de propagation sémantique est presque instantanée, instrumentée par de nombreux émissaires. » (*Bruckner, 2021, p. 16.*)*

Il est difficile de s'empêcher d'avoir une attitude *puriste* à l'égard de ces anglicismes. On s'accorde que l'emprunt n'est pas un phénomène négatif, la langue est vivante, elle s'enrichit, elle s'adapte. Cela se fait en empruntant des mots nouveaux, par la dérivation, par la conversion, par des transformations sémantiques des mots déjà présents dans la langue. Ce sont des mécanismes naturels dans l'évolution d'une langue, mais leur utilisation incontrôlée peut devenir ridicule.

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COMICAL ASPECTS IN EUGENIO COSERIU'S DIDACTIC DISCOURSE

Cristinel MUNTEANU*

***Abstract**: Even if he was a rigorous professor and researcher, the Romanian linguist Eugenio Coseriu mastered the art of elaborating a discourse (on a rather sterile field) so that he would attract the public (during lectures) or the readers (in the case of the studies written for publication). His rhetorical competence, as well as his rich teaching experience gained in many universities of the world, were definitely of great help. An important component of his strategy of captivating his interlocutors were surely the funny examples either invented by himself, or taken from various sources (literature, movies, cartoons etc.). In this article, I aim at presenting and commenting on some of these comical aspects of the Coserian didactic discourse.*

Keywords: *Eugenio Coseriu*, *linguistics*, *didactic discourse*

1. Like most of the highly intelligent people, Eugenio Coseriu also had a genuine sense of humor, valuing good jokes and subtle irony, even when manifested in a sober context, such as the academic environment, rendered in the strict form of scientific discourse[1]. In fact, in one of his lectures delivered in Iași, while referring to the exclusively denotative content of scientific texts and to the problem of functional languages, the Romanian linguist inserts his own opinion between brackets: "There are hardly any texts to express only one functional language; maybe certain scientific and strictly scientific texts, mainly where scholars never joke or never use play-upon-words. (They should do it from time to time!)." (Coseriu, 1994: 61; my translation, Cr.M.). The fact that Coseriu was a linguist explains why he was mainly fond of play-upon-words, allusions, suggestions produced by phonetic symbolism etc. Consequently – especially in his didactic discourse – he (1) either mentions comical examples / situations, (2) or he invents such jokes and funny sentences.

2. This feature may seem surprising to some, since Coseriu was known to be a highly exigent professor and an equally rigorous researcher, even more disciplined than the Germans (*cf.* Windisch, 2017: 75-76). However, one should remember the fact that Coseriu did not like exaggerations in this regard. Humour had to be tempered (since *est modus in rebus*). Moreover, Coseriu was always paying attention to harmonize expression with content: in accordance with *tò prépon* of Aristotle's rhetoric, discourse has to be adequate to the topic of discussion, to the circumstances of speech, as well as to the interlocutor (or public). That is why, for instance, he roughly, but rightly, criticizes a famous book by Bertrand Russell, while praising the philosophical treatises written by Kant and Hegel: „La *Crítica de la razón pura* y la *Fenomenología del espíritu* son también obras literariamente logradas porque su forma de expresión corresponde, aun en

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[1] In an introductory note to an anthology of Coserian studies, Dorel Fînaru considers that – in a prospective monograph about Coseriu – such a feature would be worth treating: "One should not leave out in this future monograph the Coserian humour, as well. […] This humour, derived from superior tolerance or sympathy, becomes, at times, devastating polemical irony…" (D. Fînaru în Coșeriu, 2009: 16; my translation, Cr.M.).

sentido «subjetivo», a su finalidad expresiva, y no lo serían si presentaran, por ej., el estilo de una novela policíaca. En cambio, una historia de la filosofía como la de B. Russell molesta – entre otras cosas más graves – también por su estilo conversador y periodístico.” (Coseriu, 1978: 170).

3. Obviously, when one gives examples so as to illustrate a certain linguistic matter, one should choose funny examples. In this way, the lesson becomes more attractive and the aspects presented are more easily memorized. Apart from these well chosen examples, of exclusively linguistic nature, Coseriu also provides funny remarks concerning other scholars (either linguists, or philosophers). Such remarks are often made by him in his lectures in order to relax the atmosphere[1].

3.1. In a lecture devoted to structural semantics, in opposition to (the more recent) cognitive semantics, Coseriu also approaches the semantic theory of “prototypes” launched by Eleonor Rosch. Before refuting, on solid grounds, the aforementioned theory, the Romanian linguist inserts (between brackets) an amusing observation regarding the surname of the respective researcher: “However, the one who developed this prototype semantics in many papers, already published starting with 1971, was mainly a professor and a researcher from California, firstly by the name of Eleonor Heider and later, from 1972, by the name of Eleonor Rosch (meaning that she had either married Rosch, or had separated from Rosch).” (Coșeriu, 1994: 93; my translation, Cr.M.).

3.2. Although not as frequently as in lectures and interviews, one can also find amusing elements in scientific articles (very serious, otherwise), especially in the expression of irony. For instance, attacking (in a study entitled *Semántica, forma interior del lenguaje y estructura profunda*) the deficient way in which Noam Chomsky interpreted the concept of ‘creativity’ theorized by Wilhelm von Humboldt, Coseriu draws the following conclusion: „Por ello, el Humboldt del que hoy en día se habla con tanta frecuencia en las publicaciones transformalistas no es el Wilhelm von Humboldt histórico, sino a lo sumo un híbrido «Noam von Humboldt».” (Coseriu, 1987: 115).

4. The comical examples excerpted from Coseriu’s work could be classified in different ways. But one can notice that most of them deal either with linguistic mistakes *per se*, or with certain so-called “mistakes” which are acceptable in some special situations (if taking into account the norm of adequation). Moreover, the latter belong either to the universal level of language (which includes, along with the knowledge of “things”, the general principles of thinking, as well), or to the historical level of language (that of idiomatic rules).

4.1. Here is an example referring to logic: “Similarly, when we assert something concerning a part of a definite quantity, then we implicitly deny the same thing concerning the rest, and the other way round. Let us give a (perhaps) more subtle example: A. says to a lady: *Madam, half of what you are saying is nonsense*; and she gets angry and furiously asks him to withdraw this insult – and is there any other nicer way to retract it than denying what was asserted? – so, A. says, eventually: *I apologize, madam, you are right, half of what you are saying is not nonsense*. What happens, what has just happened here? It happened the following: every partial affirmation implies a negation concerning

[1] Nicolae Leahu, in his preliminary note to some interviews given by Coseriu to Moldavian specialists, grasps the same feature, as well: “The professor knew how to create really relaxing moments, by telling a joke recently heard [...] or, when the context would suggest, spreading spiritual words («if Putin will replace Rasputin») in order to adorn his discourse. And not only that: everything he said seemed to get immediately impregnated with the sparks of a memorable style.” (N. Leahu în Coșeriu, 2004: 8; my translation, Cr.M.).

the other part: *Out of ten friends only one came* – this means the others did not come." (Coşeriu, 1994: 35-36; my translation, Cr.M.).

4.2. In order to illustrate the issue of „las presuposiciones o supuestos implícitos", Coseriu resorts to a joke: „En un artículo de Christian Rohrer se cita una de las más conocidas *preguntas a Radio Jerewan* (o *Eriwan*): si es verdad que Gagarin ganó en Moscú un Moskvich. La repuesta, redactada según las pautas generalmente conocidas, dice: «Sí, en principio sí. Sin embargo, no era Gagarin, sino su hermano; además, no fue en Moscú, sino en Minsk; y el Moskvich no era un Moskvich, sino una bicicleta; y no es que el hermano de Gagarin la ganase, sino que se la robaron». Rohrer comenta que en la respuesta se daban por falsas todas las presuposiciones de quien hacía la pregunta." (Coseriu, 2007: 332-333).

4.3. When the context allows it, a language mistake can be accepted for reasons justified by the expressive competence: "Similarly, if someone imitates somebody who speaks incorrectly, one understands that, in this case, the incorrectness is considered as adequate. And, in such manner, one can get to very subtle procedures, as in *Astérix*. In *Astérix* it is all about the Celts, the epoch of the Gauls and about the Britons in Britain. Once, a Briton, when meeting or seeing at a distance a Roman patrol, says (already in French): *Une romaine patrouille!* That is not French, actually. In French one can only say *Une patrouille romaine*. But why does the author say *Une romaine patrouille*? Because he would identify the Britons of that time with the Englishmen, who, when speaking French, talk as in English: first, they place the adjective with all its information before the noun; but, in French, the adjectives designating colours or nationalities do not precede the noun. That is, he identified the Britons as Englishmen, the modern Englishmen, and, in order to imitate the Gaelic manner of speaking, he intentionally commits mistakes; in French, one can say only *Une patrouille romaine*. But nobody would tell the authors of *Astérix* that they do not know French, because they spoke like that." (Coşeriu, 1994: 46-47; my translation, Cr.M.).

4.4. Coseriu discovers funny linguistic examples even in some ancient texts: „Tenemos, en primer lugar, indicaciones expresas en los gramáticos o en los escritores, así como juegos de palabras reveladores de la pronunciación. Por ejemplo, sabemos por los gramáticos que en el siglo III d. C. el diptongo clásico *ae* no se pronunciaba ya *ae*, sino simplemente *e*. Y por lo que concierne al diptongo *au*, leemos en Suetonio que un pedante criticó al emperador Vespasiano porque éste decía *plostrum*, en lugar de *plaustrum*, y que el emperador, hombre de ingenio, encontrando al pedante al otro día, lo saludó con una forma «hipercorrecta», diciéndole *Salve, Flaure!*, en lugar de *Salve, Flore!* (el pedante se llamaba *Florus*)." (Coseriu, 1986: 142).

4.5. A rich source of such examples can be constituted by movies, as well, as in the following quotation: „En una vieja película francesa, Gérard Philipe hace el papel de profesor de francés en Inglaterra. Su profesión no es la de gramático ni la de profesor, pero tiene que vivir y, por eso, da clases de francés. Tiene que explicar a una alumna que en francés, al contrario que en inglés, hay una diferencia entre el pronombre posesivo masculino y el femenino. No recuerdo muy bien si éstos eran los ejemplos, pero, en cualquier caso, pertenecían a esa categoría. En un primer caso corrige a su alumna porque ha dicho *mon table*: «No, no es *mon table*, sino *ma table*, c'est du féminin». Hay, por tanto, una explicación de por qué no es *mon*, sino *ma*. En un segundo caso corrige a su alumna porque ha dicho *ma enfance*: «No, no es *ma enfance*, sino *mon enfance*, c'est du féminin». Justifica la forma *mon enfance* con el argumento de que se trata de un femenino, aunque acababa de rechazar *mon* precisamente por esa razón." (Coseriu, 1992: 212-213).

5. By way of conclusion, let us insist on the fact that we only presented here a sample of the comical examples which may be found all over the Coserian scientific work. However, I referred here mostly to courses or lectures delivered (and published) particularly in Romanian and Spanish. But Coseriu also taught in German, Italian, French etc. And, very often, apart from their constant, repeatable and strict part, the respective lectures would also contain an attractive variable part, including such comical aspects.

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VARIOUS FORMS OF THE COMIC IN THE COMEDIES OF I. L. CARAGIALE

Elena Marilena NĂSTASE (MIHAIL)*

Abstract: *Comedy cannot be dissociated from the aesthetic category of the comic. This interferes with the burlesque and the grotesque, proving the evolution of the theatrical art. The purpose of this article is to highlight the various forms of the comic, starting from Aristotle's disapproving conception, next recalling the theatrical landmarks of universal literature and finally focusing on the comedies of I. L. Caragiale. The work of the Romanian playwright is close to the French vaudeville of the second half of the 19th century. It also reminds us that the comic techniques descend from the mimus, the medieval farce, the Karagoz theater and the game of the solitaries. For the modern reader and audience, Caragiale's comic causes a stiff laugh against an unbalanced world, reduced to caricatural manifestations.*

Keywords*: mimus, pantomime, lazzi, verbal fantasy*

1. Brief presentation of comedy, a dramatic species with ancient origins

The origin of the comedy comes from the rural *dionysia*, which the ancient Greeks organized at the end of the grape harvest, under the patronage of Dionysos. The manifestations of the "Dionysia" took shape in the lyrical and dramatic contests, the most known being those in Attica of the 8th century BC. These lasted six days, including: "the proagon" (processions, sacrifices, the announcement of plays, the presentation of poets and actors), the popular "comos", followed by a procession ("comazo"), in which the participants exchanged among them jokes, satirical lines (Zamfirescu, 1973: 16). Thus, basically, the comedy indicated a manifestation with lascivious dances, full of gaiety, developing the phallic songs. The mentioned literary species evokes events, morals, which provoke laughter, having a happy ending. In *Poetics*, Aristotle acknowledged that "the ridiculous is the favorite domain of comedy" and "its parent is the laughter", and the comedy is "the imitation of characters of a lower type, of the ridiculous aspects of the lower nature" (Aristotle, 1998: 105), the author disapproving of the comic. Related to tragedy, comedy had a structure similar to tragedy: *the prologue* indicating the summary of the piece, *the parodos*-the song through which the chorus entered the stage, *the parabaza, the agon* (the confrontation between two characters), *theexodos* (the noisy concluding of the comedy) (Zamfirescu, 1973: 42). The comic chorus unfolded disorganized, without having the scope of the tragic one. Comedy had comic characters: satyrs (half-human, half-animal deities), silens (demonic, grotesque beings), sphinxes, cyclops. The first representative authors were Aristophanes (*The Clouds*, *The Birds*, *The Frogs*), and in Italy, the playwrights Plautus and Terence. Aristophanes' satire targeted the political situation, the weaknesses of proud leaders. In *The Wasps* and *The Birds*, Aristophanes opines against injustice in society. Over time, comedy stopped highlighting funny situations, comic characters, but changed its trajectory in the form of tests of heroes. Thus, creation became a comedy of the soul that discovered through trials the way to the truth.

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The farce, which appeared in the medieval theater, resembled a short satire, played between two mysteries. It names a dramatic species, related to comedy, in which the situation comedy, the farcical comedy develops. The farce comes close to modern theatre, through the mixture of comic, absurd and tragic. Expressing contemporary man, the tragic farce reflects human anguish, restlessness.

Vaudeville was a satirical and bacchanalian song, manifested independently in the 15th century. It was included in the vaudeville comedies, organized in the fairs. Being some hybrid performances, the farcical comedy was first associated with the music, later with vaudeville.

In the France of 16^{th}-18^{th} centuries, the comedy defined the theater as a whole, while inItaly,during the same period, commedia dell arte came to life, with characters improvising on the sidelines of the script. P. Corneille's comedies paved the way for Moliere’s work. The dramatic creations *Clitandre*(1632), *L'Illusion comique*(1636), *Le menteur*(1644), reveal “impossible events, artificial entanglements, reversals of forced situations” (Berlogea, Cucu, Nicoară, 1982: 3) emphasizing the comedy of situation, of character. Moliere perfected comedy in the classical period (*The Miser*, *The School for Wives*, etc.). Based on Plautus’*Aulularia*, Moliere keeps only the central idea of the miser who hides his treasure, obsessed with losing it. Comparing the character of Plautus, Harpagon is complex, embodying the miser of all times. Unforeseen situations stir up the comic, as does the contrast between appearance and essence, between the protagonist's rank as a well-off bourgeois and his boundless avarice. The comic is accentuated by the ridiculous situations of the heroes (quid proquo of a good laugh). For example, the moment when Valere is accused of stealing a cash box, and he thinks that Harpagon is criticizing him for hiding his love for Elise. Moliere has the merit of introducing the comedy of character in prose, defined by the aspect of comedy in form, but drama in content (Drimba, Ionescu, Alecu, Lăzărescu, 1998: 110). We notice different types of comics found in comedies, as well as the beginning of the hybridization of literary species.

Classicism added the three units to dramaturgy: the unit of time - the action to take place in 24hours, the unit of space - in the same space and the unit of action - a single plan of the development of events, revealing a sensible moral code. We can notice the flash-back,“a procedure meant to ensure greater dramatic consistency, converting narrative elements into actions, into representation” (Vodă Căpușan, 1976: 180). If in tragedy the characters are dominated by destiny, looking nostalgically at the past, in comedy they belong to chance, enjoying the present and anticipating the future. At the same time, the former build strong personalities, and the latter tend towards the caricature in favor of their typification. From Antiquity to the present, the status of the dramatic character has changed, as have the aesthetics of representation, the style of playing, the relationship between truth and fiction, etc. According to the narrative dimension of the work, the character is an actant. In terms of stage action, it represents an actor performing according to a certain code. The role of the actor is complex, from the enunciator of a speech and the author of an action, to the construction of a subject of the action, acceptable and real for the viewer. Also, the actor is urged to initiate and maintain interpersonal relationships on stage, emphasizing the real side, detached from society.

As for the stage settings, the period of Sophocles brings improvements: for the tragedy there was a temple or a central palace, bordered by two wings, for the satirical drama there was the entrance of a grotto, with trees and rocks, for the comedy a street or a stone, with the background of the scene occupied by houses with balconies and windows. Theatrical art was complemented by costumes - for example, the solemn costumes of Dionysos and his priests - long draperies, straight folds, belt tight on the top. In the comedies, the characters were dressed in ordinary clothes, sometimes with a caricatural touch. In Aristophanes' comedies, the choristers followed the directions of the text, being costumed as birds, frogs, wasps, etc.

William Shakespeare's comedies are full of love of life and appreciation of worldly joys, all of which being rendered from the perspective of the humanist spirit (*The Merry Wives of Windsor, The Taming of the Shrew, The Merchant of Venice*). Stupidity and arrogance are ridiculed through the situation comedy, but also through the comedy of character.

Further in this article, we shall mention other representative comedies from the universal literature*: The Comedy of Errors, As You Like It, A Midsummer Night's Dream*, by W. Shakespeare, *The Marriage of Figaro, The Barber of Seville*by P. Beaumarchais, *The Reviewer* by N. V. Gogol, *Pygmalion* by G. B. Shaw.

Beaumarchais noticed even from *The Marriage of Figaro* that "true eloquence is not in words, but in the situation" (Berlogea, Cucu, Nicoară,1982: 100) namely in the situation comedy.

In the modern period, the mixture of dramatic species and aesthetic formulas continues, violating the traditional concepts of conflict, denouement, comedy, tragedy.

2. The Aesthetic Category of The Comic in Romanian Literature, up to I. L. Caragiale

The aesthetic category of the comic (lat. *comicus*) is opposite to the tragic, being specific, as we highlighted in this article, to comedy. The comic assumes a critical attitude, embodied by various moral reactions, from compassion to contempt, doubled by an affective involvement (smile, laughter). Both comedy and humor evoke laughter, but they differ in intent and purpose. Thus, the comic implies a malicious attitude, the author showing his superiority over the ridiculed object. Humor is tolerant, even complicit, laughter expressing good mood and zest for life. Humor often resorts to self-irony and self-persiflage with the author sharing the general joy. That is why, in Romanian literature, in the case of Ion Luca Caragiale we discuss about comic, while in Ion Creangă's case we talk about humor.

If the tragic is projected in one direction in terms of its seriousness, the comic has various shades: the good-natured comic (of compassion), the spiritual comic (jokes), the farcical comic (pantomime), the burlesque comic (caricatured hero), the heroic comic (the heroic approach of ridiculous characters), the tragicomic (tragic background under a comic appearance), the ironic comic (expresses the opposite of what is thought), the humorous comic (sympathetic), the mocking comic (evolves into mockery), the satirical comic (detached denial), etc. (Ioniță, 2003 :140)

A specifically Romanian variant is *bantering*, arisen from the atmosphere of the slums, like a variant of suburban folklore, which mixes good and evil, truth and lies. Bantering develops ridicule, cancelling merit, blame, relativizing values. Expressing the Phanariot spirit, bantering competed with the Germanic spirit, which it surpassed, except for the period of Junimea and the interwar period (ibidem: 110). Paradoxically, bantering infiltrated other social categories as well, threatening the national identity.

The beginnings of the Romanian theater and dramaturgy must be sought in folklore creations (*theatre with puppets, ballads, fairy tales, Jienii, Vicleimul, Capra - The Goat Dance -, Brezaia*) and in the dramatic dialogues from chronicles.

The first show, belonging to the so-called college theater, was performed by the students from Blaj, in 1775. However, the first real performance took place in Brașov, on

May 5th, 1815, in the Redutelor Hall, with the play *The Dangerous Neighborhood* byAugust von Kotzebue. The piece was translated by an anonymous and performed by Johann Gerger's German band (Geleţeanu, Mihăescu, 1992 :121).

In Wallachia, the first performances are due to the initiative of Miss Ralu, the daughter of the ruler Ioan Caragea. In the hall at Cişmeaua Roşie, on the Mogoşoaiei Bridge, the performances were held in Greek. It was also here that the first performance in Romanian was organized in 1819, with the tragedy Hecuba by Euripides (translated by A. Nănescu).

In Moldova, on December 27th, 1816, it was performed the pastoral *Daphnis and Chloe*, translated from French at the initiative of the scholar Gheorghe Asachi.

It is also worth mentioning the small, original pieces that remained in the manuscript. Thus, the satirical comedies belonging to C. Conachi and Iordache Golescu are representative. After 1840, remarkable writers stood out in our dramaturgy: Vasile Alecsandri, Alecu Russo, Costache Negruzzi and the actors M. Millo and C. Caragiali. The first dramatic texts from Transylvania and the principalities followed an adaptation of the Romanian language to this kind of literature. Scholar noblemen contributed to the knowledge of the plays, by presenting them in the salons, where they were performed with puppets or amateur actors.

A lot of texts had the character of satirical comedy, as they aimed at frivolity, worldly mimicry, hidden hypocrisy. This kind of theatre corresponded to the requirements of the magazine Dacia Literara, in terms of promoting a national, original literature, but in actually cultivated the comic and satirical aspect of the text, with the aim of ridiculing human typologies and social manners.

Without really wanting to be the director of the theatre in Iaşi (along with Kogălniceanu, C. Negruzzi), Vasile Alecsandri initiated more than 50 dramatic works, from simple monologues and comic songs to exceptional comedies and dramas. Alecsandri certainly knew the works of Moliere, Augier, Scribe. Among his comedies we can mention: *Iorgu de la Sadagura* (1944), *Iaşii în carnaval* (1845), *Piatra din casă* (1847), *Chiriţa în Iaşi* (1850), *Chiriţa în provincie* (1852), *Rusaliile* (1860), *Boieri şi ciocoi* (1873), *Sânziana şi Pepelea* (1880) and the comic songs *Mama Anghelușa, doftoroaie* (1850), *Sandu Napoilă ultraretrogradul* (1860), *Clevetici, ultrademagogul* (1860). The sources of his humour are: language, appellations, imbroglio, quid pro quo, travesty, wordplay, the contrast between appearance and essence, behavior. All of these will be found in Caragiale's comedies, along with the verbal tic, the verbal automatism, the incoherence of ideas, which are signs of the theatre of the absurd.

The Wasp's Nest (1932) written by Al. Kiriţescu represents a satirical comedy with pamphlet hints. The construction of the piece is based on the classical methods of the quid proquo, on gesture, mimicry, language.

Mihail Sebastian, through his play *Last Hour* (1946), reveals the parliamentary farce, the freedom of the press, the infringement of civil rights. In the same context, we can remember V. Eftimiu, with *The Man WhoSaw Death*, V. I. Popa, *Take, Take, Ianke and Cadâr*, G. Ciprian, *The Man in The Hack*, T. Muşatescu, *Titanic Waltz*, A. Baranga, *The Rabid Lamb*, T. Mazilu, *Fools Under the Moonlight*.

3. The Facets of The Comic in Caragiale's Comedies

A stormy night (1879), *Master Leonida Facing the Reactionaries* (1880), *A Lost Letter* (1884), *Only During a Carnival* (1885) outline the social picture of the last quarter of the 19th century, with emphasis on forms devoid of substance, morals, all of theseon a tragic background.

Caragiale's dramatic technique is ancient, as he himself claimed. This fact is supported by the plays *Only During a Carnival*, *Master Leonida Facing the Reactionaries* that are inspired by the Greek comedy (Constantinescu, 2003: 87). The Romanian playwright preserves the grotesqueness of the characters, the comic evolving and even oscillating between the caricature and the grotesque of the situations, of the language. We observe the opposition between the ridiculous anxiety and the waste of movement, between the trumpeting about honor by Sir Dumitrache and Veta's silence who always betrays him (situation comedy, comedy of the language).

The situation comedy is memorably rendered by the presence of masks, by the Italian concept oflazzi, by pantomime and mimus. The concept of "mimus" (mime) is obvious in *Master Leonida* and partly in *Only During a Carnival*. It is also related to the Commedia dell'arte, through the comedy of character: the fool who gets lost in the confusion can be Ipingescu/Leonida, the cunning servant -Pristanda/Chiriac, the braggart is represented by Leonida/Dumitrache. Also inspired by the actor's technique in the Commedia dell'arte, we can notice the comedy of language, through the agglomeration of nonsense, which leads to lazzi. The character Catindatul represents the stupid feature of the mimus, of the Atellan Farce, Shakespeare's madman, being built on the principles of lazzi (ibidem: 90). The Citizen's intervention in *A Lost Letter* is typical for what this procedure entails, "for whom to vote."

Pantomime appears in many dramatic scenes, occupying an important place. The situation comedy is amplified, being reinforced by the comedy of paraverbal language as well, Caragiale's character appearing under multiple facets (Rică Venturiano, Dandanache, Leonida).

The article will further present the most important forms of comedy, being supported by examples from Caragiale's masterpiece, *A Lost Letter.*

The comedy of character emerges from the human typologies shaped by the playwright. For example, the type of upstart and demagogue is embodied by *Nae Catavencu*, the type of the illiterate is played by *Ghita Pristanda*. In fact, human typologies are the result of the social categories from which they come.

The method of outlining a character through the meaning of the name had also been encountered in Alecsandri *(Clevetici, Pungescu*). But Caragiale proves his stylistic elegance in the choice of names, their names being a means of suggesting a whole character. For example, *Zaharia Trahanache* indicates the idea of decrepitude, the shaping of the character by those in the center, the word "trahana" referring to a soft dough. *Ștefan Tipătescu* is the skillful conqueror, and *Nae Cațavencu* pencils the hypocrite. *Farfuri* and *Brânzovenescu* make up the couple of imbeciles, and *Agamemnon Dandanache* is the blackmailer, who influences through the finemess (entanglement) created.

The comedy of language individualizes the characters and is characterized by: vocabulary mistakes determined by the absence of the ownership of terms (free trader which means flexible in conceptions for Cațavencu), by the wrong etymology (capitalists for the inhabitants of the capital), by the wrong pronunciation (family, remuneration). Another source of the comedy of language is breaking the grammatical rules, violating the logic. Thus, polysemy appears (*we caught a cold together),* nonsense, truisms (*A people that does not move forward, stands still, even goes back*), verbose constructions: *To the health of the voters... who demonstrated patriotism and - they granted me... this...*

how can I say it! name it!... (Caragiale, 2017 :168) the obsessive repetitions, the verbal tics - *Have a little patience (ibidem:121).*

Putting the characters in various situations creates the situation comedy, through coincidences, entanglements, confusions, equivocal circumstances. The entire play contains such situations, a relevant moment being the counting of flags.

The comedy of intentions reflects the author's attitude towards the characters and the situations in which they act. Starting from the idea that laughter straightens morals, Caragiale loves his characters, he loves the society he lives in, because it gives him the opportunity to ridicule people with pretended values.

Conclusions

So, comedies involve various forms of the comic, permanently keeping the connection with the ancient comedy model. Caricature and mask announce automatic existence, human alienation. Caragiale's lazzi suggests the closed universe of his comic, the lazzi being perfected in Shakespearean comedies. Also, the Romanian playwright does not omit the external signs, the hat and the cane, going down to the sources of the comic. Verbal fancy, senseless waste of words, contributes to the comic of language. We find it in Moliere, but also in E. Ionesco, announcing surrealism.

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LINGUISTIC FEATURES IN "GRAMATICA FIZICII" (1796)

Liliana SOARE*

Abstract*: The study deals with a translation made by Amfilohie Hotiniul from Italian around 1790. Our objective is to identify and explain the linguistic traits of the text on the phonetic and morphosyntactic levels. Our analysis reveals phonetic and morphological features specific of the Moldovan dialect at the end of the 18th century, but it also brings into attention some interesting linguistic aspects which can be explained by the Italian influence on the translator, such as the high frequency of structures presenting the analytical marking of the genitive, the definiteness of the noun marked by* la*, the use of* că *with a relative pronoun value, passive patterns with the auxiliary* vine *or the impressive amount of the structures* veni+infinitive*, also calquing the corresponding Italian constructions.*

Keywords: *phonetics, morphosyntax, Italian influence*

Gramatica fizicii is a translation from Italian of bishop Amfilohie of Hotin made around 1790. It is the Moldovan scholar's only text that was not printed. The text is conserved in two copies, the former held in the Library of the Romanian Academy (ms. 1627, an unfinished version), and the latter – at the Library of the Academy in Kiev (ms. 818). This version, that was finished and ready to be printed, with the complete title *Gramatica de la învăţătura fizicii, scoasă de pre limba italienească pre limba moldovenească, întru care să cuprinde tot ceea ce omul voieşte a şti şi a învăţa în cer şi pre pământ din lucrurile cele mai cunoscute şi mai trebuincioase. Anul 1796, april 10* [The Grammar of Physics, translated from Italian into Romanian..., 1796, April, 10th] was edited in 1990 by Moldovan researchers, in Moldovan Cyrillic alphabet (L.S. Dergaciova, 1990).

G. E. Dima and E. Dima have identified the original, that is *The Philosophical Grammar* of Benjamin Martin (London, 1735), a work that, due to its immense success, was published in nine editions. Following the vehicular texts, the two researchers discovered that the second edition of the English original (from 1738) was translated into French by Philippe-Florent de Puisieux, under the title *Grammaire des sciences philosophiques ou analyse abrégée de la philosophie moderne, appuyée sur les expériences* (Paris, 1749); in Italy, this first French edition was translated almost instantly, under the title *Gramatica delle scienze filosofiche, o breve analisi della filosofia moderna appoggiata alle sperienze* (Venice, 1750). The text enjoyed a great success, being reedited several times by Remondini, a famous editor of the period. (Dima & Dima, 2015:224-230; Dima & Dima, 2016:238-241; G. E. Dima, 2016: 163-192).

Following the Moldovan edition, our study aims at identifying the most important linguistic features of the text on a phonetic and morphosyntactic level, in order to highlight the literary norm of this text; as we are about to see, the literary norm of the author displays features specific to the norm of the period, but the translation also reveals some linguistic traits that can be explained by the Italian influence of the original.

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1. *Phonetics*

a) conservation of the affricate *ğ*: *să agiungă* (105), *împregiurul* (105), *giudecată* (108), *împregiurată* (115);
b) the palatal timbre of the vibrant *r* is rendered consistently inclusively in words derived with *-tor*: *ceriul* (118), *Mercuriu* (118), *cavaleriul* (118), *ziditoriu* (121), *cuprinzătoriu* (139), *simțitoriu* (176);
c) conservation of protonic *ă: năsip* (102, 152), *păhar* (172), *părechi* (196), *părete* (95);
d) *ă* preserved in *rătund* (196) and the forms of *mulțumi: mulțămitoriu* (67), *mă mulțămesc* (191);
e) etymological *î* is also conserved: *împlută* (107, *s-a împlut*, 176), *îmblă* (112, *îmblătoare*, 140), *îmfla* (12);
f) etymological phonetisms without the anticipation of the palatal element: *mânile* (90), *câne* (12);
g) the maintaining of the etymological *ă: lăcuită* (112, *lăcuitori,* 122);
h) the etymological *m* is conserved: *rump* (129, *rumpând*, 171);
i) the intact preservation of the labial *p: printr-o peliţe* (174), *pei frumoase* (190), *pele* (192);
j) the etymological hiatus in *primi*: *priimesc*, (108, 111, *priimește*, 124);
k) closure of medial and final atone *e* into *i*: *razi* (105), *întoarcire* (105), *dișertare* (107), *undi* (adv., 108), *palmi* (109), *a credi* (112), *îngusti* (140), *apile* (140);
l) final *ea* > e: *el socote* (107), *ste cu coadă* (117), *s-ar pute* (120);
m) phonetisms with velar *s*, *ș, j, ț, z*: *să pedepsască* (119), *să să săvârșască* (99), *să să grijască* (109), *ar trebui să slujască* (112, but *încă slujește a face vedere*, 112), *să să dispărțască* (93), *încredințază*, (111), *atâța* (121), *să păzască* (93);

2. *Morphosyntactics*

a) The masculine names appear with a definite form: *Neculaiu Copernicul* (106), *Toate lunile lui Jiove au fost descoperite de Galileul în anul 1610* (114);
b) The possessive-genitival mark is invariable: *acesti mirosuri a trupurilor* (103), *izvorul cel mai mare a lumii* (105), *părți foarte depărtate și necunoscute a lumii* (106), *cercurile ecfatoriului și a zodiacului* (143), *acesti organe tocmite a vieții* (175), *cel mai mare organ a răsuflării* (180);
c) The frequency of noun phrases with a nominal in the genitive in which the governor (most often a noun of verbal origin) is indefinite is a feature of Amfilohie's writing and falls within the Moldovan literary norm of the period: *Este un meșteșug cu carile să hotărăște uscăciune ori umedire aerii* (82), *Să luăm sama acum la fire și apropiere sunetului* (96), *vom socoti lărgime lumii* (105), *acesti planeti fac toată întoarcire lor împregiurul Soarelui* (105), *prin batire razilor lui* (111), *să luminează cu mijlocire razilor soarelui* (117), *pentru ca să să ie sama la clătire planetilor* (114), *în vreme lui Moisi* (121);
d) the use of structures modelled after Italian, with the definite article *la* and noun; in some contexts, the noun already has a definite form, so there is a double marking of the definiteness: *Materie este la supstare ori ființa de care toate trupurile sânt făcute* (86), *Întinsoare de la materie este la soma de la grămada și de la grosime făcută a părticelilor* (87), *Feliurile carele vin de obște la clătire sânt trii. Adică – 1. Graba ori repegiune. 2 – La soma clătirii*, 91, *Și, măcar că la soma clătirii de doaî trupuri* (92), *atunce, la soma clătirii celui dintâi va fi la asemănare somii clătirii celui de al doile* (92), *soma materiei care ar cuprinde pământul ar fi la soma de materie cuprinsă întru această piatră, de 50 de coți* (98);

e) Partitive phrases, frequently with an embedded genitive group, preferentially select the prepositions *de*, *de la,* an old trait of Romanian, but revitalized by the influence of the Italian language: *o parte de lucrurile lui Dumnezeu* (119), *Somatologhie este o parte de la filosofie* (86), *nu s-ar pute vede vruna d-a noastre planeti* (121), *partea ce mai bună petrecută de a vieții meli* (138), *mari cercuri de a sferii* (144), *a patra parte de a meridianului* (147), *fieștecare organ de a simțirilor* (178), *fieștecare vintricel de-a inimii* (187);

f) The preposition *la* is used to express analytical genitive, in structures in which the determiner is a noun of verbal origin: *o mutare într-un loc prin purtare la un trup* (91)*, au aflat că văpselile de la lumină, prin purtare la a lor somi, au atocmare cu șepti arătări de la muzică* (95), *Așezământul esti o stare a trupurilor prin care părticelile așezate păzesc firește la același așezământ unile prin purtare la altile și nu pot să fie dizlipite au osebite* (101), *în căutare la celi din lăuntru pământului mai de afund* (150);

g) Most often, the analytical marking of the genitive is performed by the functional preposition *de*[1]. The text abounds in prepositional genitive structures, of the type (un)determined noun + de + nominal / nominal group, a phenomenon that represents a characteristic of Amfilohie's writing, also present in the other translations: *dispărțire de multi feliuri de trupuri* (68), *cu agiutoriul de acesta* (79), *prin mijlocire de o steclă* (80), *adivărată temelie a filosofiei de acest element* (83), *scrisoare de această machină frumoasă și minunată* (83), *meșteșugurile de dioptichi, de catroptica* (83), *materie de toate trupurile* (86), *elementurile de trupurile firești* (87), *sumile de văpseli* (95), *vor auzi sunetul de ace lovire* (96), *chendrul greutății de planeti* (97), *tălmăcire de clătirile trupurilor cerești* (107), *cu mijlocire trimiterii de razele sali* (108), *cu mijlocire de un bun tilescopeo* (112), *cu agiutoriul de un telescopio* (113), *Prevăzută este din pricina de a sa ce mare porosita* (124), *Puind oarecare jivină înlăuntru de un recipient* (126), *începutul de fieștecare lună* (142), *asupra de atmosfera* (168), *toată partea de altă membrană* (178), *să întinde asupra de aceleși bеșicuțe* (180), *cad asupra de un umore apos al ochiului* (184), *la vârful de un dinte al său ascuțit* (201);

h) The analytical genitive with *de* is also to be found in toponyms: *Capul de Buna Nădăjduire* (140), *golful de Aravie* (140), *strâmtoare de Gebiltera* (140) and proper names denominating persons or celestial bodies: *așezământul de Tihon ieși după acel de Tholomeiu* (107), *satelitele de Jiove și de Saturnu* (106), *eclizile de Saturnu și de Jiove și de a lor lune* (114);

i) Analytical structures equivalent to the genitive also appear by calquing the Italian constructions with *della* (of the type found in the Italian original such as : *raggi della luce, le forme della materia, riflessibilità della luce*), in noun phrases without or with various determiners and quantifiers: *apropierile de la materie* (GF, 68), *legile de la fire* (68), *pentru fire de la atmosfera* (GF, 74), *greutățile de la atmosfera* (80), *în mijlocul cfadratului de la hartă* (GF, 81), *Întinsoare de la materie este la soma de la grămada și de la grosime făcută a părticelilor începătoare de la materie* (87), *povățuire de la materie* (89), *apropierile celi mai de obște și mai înființate de la materie* (92), *organul de la vedere* (95), *selinografie va să zică scrisoare Lunii au de la Lună* (110), *clătirile și depărtările de la a lor planete* (110), *greutatea toată de la atmosfera* (125), *legile de la statică* (129), *spre orizonte de la sferă* (144), *râdicare ori înălțare de la ecfatoriu* (147), *al patrule membru de la împărțire* (155), *vasile de la măduhă* (171), *beșicuțele de la parenhima* (171),

[1] For this still controversial matter in Romanian grammar, please see Liliana Hoinărescu, *Genitivul cu prepoziția* de *în limba română. O perspectivă diacronică și funcțională*, in "Studii și cercetări lingvistice" (LXVII), nr. 2 / 2016, p. 227-256.

cămeșa ori învelitoare vasilor, cum sânt a stomahului, de la bășică, de la arterie, de la coapse (178);

j) structures with analytical dative: *acesti luni era necunoscute la cei de demult* (113); *eli slujesc a împărți lumina și căldura la a lor planeti* (121);

k) the adnominal dative is rare: *Soarele este chendru așezământului nostru* (112), *că dintâi le esti temelie ori materie metalurilor* (160);

l) rarely, the genitive-dative of the determiner *cel* is, in the feminine singular, *cei,* an etymological form (< *ecce* + *illaei*), and not *celei*, analogical form, after the plural: *după închipuire sferii cei cu meșteșug* (140);

m) The determiner *cel* appears in most cases placed after the noun, in polydefinite structures: *trupurile celi mai grele* (152), *vițile celi vânjoase* (177), *acele trupurele celi albe și vârtoase* (178), *materia cea necunoscută* (183), *materiile celi puturoase* (184), *vinile celi purtate în sus* (186), *partea cea apoasă a sângelui* (188);

n) the prenominal placement of the determiner *cel* is also to be observed: *celi moi părți a trupurilor omenești* (175), *celi de pre urmă membri* (179), *celi începătoare meșteșuguri* (182), *ce mică jivină* (189), *cel înțelept și învățat dascăl* (196);

o) The genitive-dative of the feminine demonstrative of nearness has the etymological form *aceștii*: *Asupra aceștii lărgimi a orizontului* (143), *Aceștii arătări i să cade multe luare de samă* (148);

p) relative superlative of inferiority structures: *El esti cel mai puțin trăgătoriu decât alti trupuri* (157), *Iar parte mustului cel mai puțin gătat* (174);

q) the superlative is expressed with the intensifier *mult*, a popular form, that is also an influence of the Italian original: *lucrurile cele mult mici* (80), *or veni mult întunecate de la telescopeo* (80), *Chendru greutății este mult apropiet spre chendrul pământului* (97), *mult micușor* (115), *să fie mult încălzite* (118).

r) variable forms of the relative pronoun: *carele* (105, *carii*, 119);

s) the use of iotacized verbal forms: *viind* (80), *să se ție încredințare* (107), *să puie o hârtie* (109), *puind* (140);

t) the appearance of the morpheme *a* in the structure *a putea* + *infinitive*, a structure that has a high degree of cohesion of the elements in the current phase of language: *putem a fi încredințați că eli sânt o parte de lucrurile lui Dumnezeu făcute* (119), *Că esti un lucru minunat cum că mai poate a fi greutate așa de mare a aerii* (125), *Pentru înălțime aerii, nimică nu să poate a vorbi cu adivărul pentru această materie* (126);

u) *a călători* is used with a reflexive clitic: *tineri învățători ce să călătoresc pe drumul învățăturilor* (67);

v) the verb *a locui* is used in transitive structures, an influence of the Italian original, *abitare*, which is both used in transitive and intransitive structures: *au lăcuit-o cu atâte mii de planeti* (122);

w) the impersonal *a trebui* appears "personalized" by agreement, with "weak" present forms: *trebuiesc* (176);

x) The future formed by means of the auxiliary *a avea* and the infinitive with *a* is rooted in a modal construction that expresses necessity, obligation (the modal value seems more important than the temporal one): *Frângire razelor de la lumină este o prefacire, care razile luminii au a fi rupte în giumătate din drumul lor cel drept* (94);

y) the future is also formed by means of the infinitive with *a*, specific of the Moldovan dialect: *De să va ține degitul au altceva lângă tub, pana a merge schimbându-să de la tub la deget și de la degit la tub* (100), *atocmând triangolu, care să va închipui de la steclă până în tablă, s-a găsi diametrul Soarelui* (109);

z) Constructions with a double overcomposed anterior future, the participle pattern (Dana-Mihaela Zamfir, 2007: 258-260): *De să va purta mâna pe lungul tubului fără de a-l atinge, când mai mult va fi fost frecat, aceia va popri lucrare eletricirii* (99);
a') hypercorrect forms of the verb *a fi: Unii gândesc că sint niște lungi șanțuri de apă* (115), *sint împrotivă* (119), *Sint unii din filosofi* (119);
b') the passive is formed with *a veni*, following the Italian pattern: *tot ceia ce de la filosofi vine numită cu nume de părticeli* (86), *care materie ș-au prefăcut marginile de care vine săvârșită* (91), *Gradul de repegiune cu care un trup cade în lineea dreaptă în gios vine socotită împregiurul de 7 coți* (98), *prin mijlocire de care vin luminate a lor supstări* (100), *năsipul vine ca și apa numit, neașezat ori curgătoriu* (102)*, în trupurile umede vine pricinuită de la soare* (103), *Întoarcire lunii în curmezișul Zodiacului vine numită o lună* (111);
c') quite often, the passive is also formed with *rămâne: Atunce să poate căuta soarele, măcar amiazizi să fie, fără de a rămâne ochiul vătămat* (80), *după cum cu ușurință să poate rămâne dovedit* (108), *Foc făcut*, *când o ceață groasă și unsuroasă rămâne aprinsă și purtată încoace și încolo* (135);
d') it is to be noticed the high frequency of the structures *veni+infinitive*, also calquing the Italian constructions: *vin iarșile a să dizlega ori a să desface* (87)*, că vin a lovi ochii noștri* (93), *vin a lovi urechile noastre* (96), *vine a să arăta că* (98), *întru aceiași vreme care de dânsa vine a face o întoarcire împregirul pământului* (111), într-*acel feliu vin a să râdica* (131)[1];
e') *că* is used with a relative pronoun value: *ce, care* (It. *che*; in Italian, *che* is also a subordinate conjunction, which corresponds to *că* from Romanian): *Al doile împărțire esti pentru minieri, că cuprind aceli pământuri* (153), […] *să pare că ar fi niște unt de smoală că focurile celi din pământ ar fi scoțând afară* (155), *Chimicii pun și argintul-viu, că-l numesc mercurio* (156), *Ochiul are multi feliuri de îmbrăcăminte: musculi, vasi și trii feliuri de umori, că toate slujesc pentru vedere* (184);
f') the presence of constructions with a bare subject (with an indefinite nominal in the subject position); most of them belong to the class of the abstracts: *Frângire razelor de la lumină este o prefacire* (94), *Lume nu are vreo figură ori chip hotărât* (107), *Pentru ce preste tot este nehotărâtă lărgime lumii?* (107), *Clătire au întoarcire Lunii împregiurul Pământului esti în 27 de zile și 7 ceasuri și 53 de minuturi* (110), *Dar repegiune clătirii de o planetă esti osebită uneori* (113), *Iar osebire umbrii să întinde pe 1633 de leghi* (114), *Lățime cercului – una și alta de 7000 de leghi* (115);
g') the agreement by attraction of the predicate with the closest element in the noun phrase: *Zice dascalul Cael că fieștecare dintru aceștie au o rădăcină rătundă și bubușluioasă* (188);
h') the direct object is not doubled, nor *pe,* as a differential object marker, is used: *întru toate trupurile care noi cunoaștem* (156), *udelile care noi bem* (182);
i') the agent phrase is postposed and, apart from *de*, it is actualized by *de la* and its complement: *această minunată apropiere a luminii care i s-au dat de la cel putincios ziditoriu* (94)*, pricinuită de la râșnire ori frecătură* (99), *carele să cheamă uscăciune, care în trupurile umede vine pricinuită de la soare, de la foc și de la vânt* (103), *Alonii vin pricinuiți de la frângere luminii* (137);
j') Some appositions, poorly represented, have a structure that brings it closer to the attributive appositive constructions in the texts of the 16th century, namely a proper name on the first position and a common name on the second position, that is, in our example, definite: *Atlant gheograful* (205). In old Romanian, such structures did not receive a

[1] In a specific context, *a veni* is replaced with *a merge: Acesti părticeli, înotând în aer, merg a lovi nările și pricinuiesc în noi simțire care o chemăm miros* (103).

contrastive reading, as in present-day Romanian (X the geographer, not the physicist). More frequent are the appositions of equivalence, in structures maintained until nowadays: *Ptolemeu, astronomul eghiptean* (107), *celi șepti planeti, adică Luna, Mercurio, Vinere, Soarele, Marti, Jiove și Saturnu* (107);
k') The classifier construction chooses, as a first constituent, the nouns *dascalul* and *filosoful: dascalul Alei* (118), *dascalul Cael* (126), *dascalul Haine* (133), *scrisoare filosofului Nefton* (94), *s-au înnoit de un bun filosof Neculaiu Copernicul* (106).

3. Conclusions. This translation from the end of the 18th century reveals phenomena that are specific of the literary norm of the period, some of them being general and other - specific of the Moldovan dialect. At the same time, the morphology (especially the traits displayed by the noun phrase, the adjective phrase and the verb phrase) presents interesting phenomena due to the pressure of the Italian original, such as: the high frequency of structures presenting the analytical marking of the genitive (they are specific of the old Romanian and revitalized by the Romance influence: *prin mijlocire de o steclă, elementurile de trupurile firești, toată partea de altă membrană, greutățile de la atmosfera, greutatea toată de la atmosfera*), the definiteness of the noun marked by *la* (*Materie este la supstare ori ființa*) and the double marking of definiteness in the case *la* is followed by a definite noun, the transitive use of *locui*, the use of *că* with a relative pronoun value, passive patterns with the auxiliary *vine* (*prin mijlocire de care vin luminate a lor supstări*) or the impressive amount of the structures *veni+infinitive* (*vin a lovi urechile noastre*), also calquing the corresponding Italian constructions.

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COMIC ASPECTS IN PAINTING AND ADVERTISING

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***Abstract**: Our contribution analyses advertising spots from the perspective of visual semiotics. The paper highlights the connection between the creation of the Belgian painter R. Magritte and the logos of important companies. A surrealist painter, Magritte experimented with many styles and revealed connections with various philosophical currents. He used to say that he was a thinker who expressed himself through images. He was interested in formal innovation and this paper examines a few important paintings of his career. The emphasis is on visual symbols and chromatics, but we are also concerned with the humorous or satirical aspects of his work.*
Keywords: *painting, symbol, comic, advertising*

The Belgian artist Rene Magritte was an important surrealist painter. His fantasy mixed horror, comedy, paradox, mystery and danger. His works included particular symbols: the bowler hat, the female torso, the flight, the apple, the rock, the window, the wall, etc., ordinary objects placed in strange situations. Magritte was drawn to the mysterious side of painting from a young age and experimented with various styles until he found his own, truly original way. He had a long Renoir period that did not remove him from the anonymity of the multitude of painters practicing in Paris. He even had a time-frame when he forged money or other objects by practicing graphics.

His paintings do not primarily have visual purposes, but are visual mediums through which thoughts are conveyed, questions are asked, and circumstances are experienced. He also included texts and doubted the ability of both images and words to truly communicate. Aesthetics and intellect were interdependent for him. Starting from these ideas that are specific to him, the architects of the museum dedicated to him have created an ambivalent artifact: it is an element of decoration, but also a stage on which life is imitated. The effects are multiple, and the burlesque meaning is not lacking.

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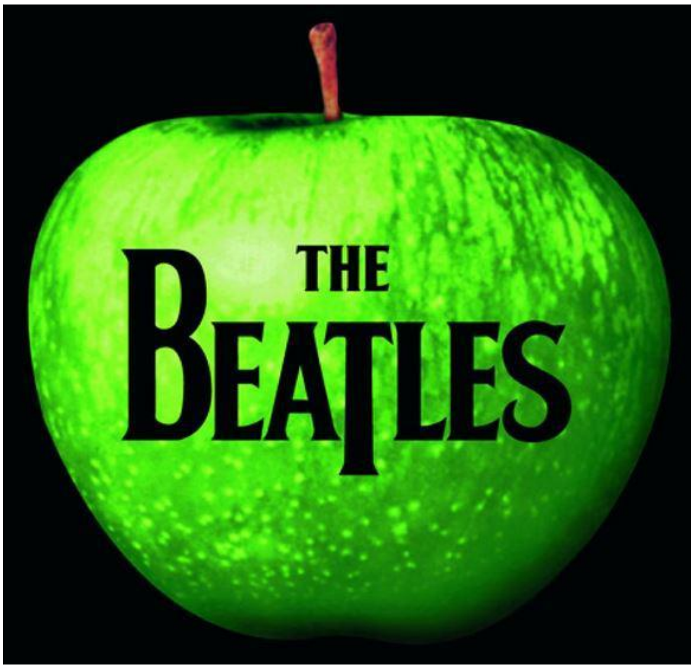
Magritte Museum - Brussels

Unpredictable associations provoke thought and imagination, but also have a comical effect. Associative relationships are spectacular, playful and humor is involved. Magritte's pictorial images have influenced modern forms of art, being recognized in film, photography, advertising, posters, memes, book covers or music albums. Famous is the logo of The Beatles Apple Company from 1968. His works appear in all the famous galleries of the world and in private collections of those who appreciated his genius and humor (Paul McCartney and David Bowie).

His work presents a surprising vision of the human body and establishes a new hierarchy of values. His conception had nothing in common with the laws of anatomy and legal identity. The body has the ability to escape and the painter contradicted the principles accepted by the thinkers who were convinced since Sophocles and Plato that sight represents a power offered by the gods to rule over the other senses. Magritte’s magic consists in his having ready a stunning, funny simple and absolutely overwhelming answer to a very classic problem with painting, one occurring in the works of Alberti, Leonardo, Velazquez, Picasso and many others, namely the question of the faithfulness of the mirror image, or, put other way, the question of the image of the image. Magritte’s solution is that what is visible cannot be separated the body from sensory perception, whereby sensory perception is regarded as an active, even voyeuristic desire, rather than one that is passive, merely observing. Magritte was concentrated more upon the detail than upon the whole. The painted image does not deliver a means of identification like a passport photograph. Its intention is to draw attention, not to explain and that is why many personalities, brands and logos embraced its form and modality of conveying mystery and funny game intentions.


THE
BEATLES


apple computer

As noted, both Andy Warhol and Steve Jobs used his symbols, engaging in processes for the sake of using a suggestive and provocative element. This symbolism includes pertinent and succinct messages, such as the painting of Salvador Dali with whom Magritte was good friends.

The apple on the man's face refers to something that happens constantly in the painter's work: everything we see hides something else, and we want to know what it is that is hidden. There is interest in what is hidden and the visual cannot represent. This interest took intense forms that meant meditations, conflict, wonder, Homeric laughter of intelligence. Magritte was not the greatest painter, but the intelligence involved brought and kept him in the limelight, fetching record sums at auction.

Nature and the artificial, appearance and reality, the original and the imitation meet at unexpected moments and then the smile or the laugh appears. Thus, we end up quoting Pascal: Two similar faces, neither of which provokes laughter, make them laugh together by their likeness. An explanation was offered by Bergson: The truly living life should not repeat itself.

Magritte and his works are very suitable for a world of performance that is contemporary with us. Like a director of a movie, he is in control, not the viewer.

Manet, The Balcony

Magritte, The Balcony

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WISDOM AND MORALS, THE LIMITS OF BIBLICAL IRONY

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Abstract: *The Holy Scripture contains in its pages numerous examples of fine irony, but only under the seal of wisdom and morality, in the mentioned order, because wisdom comes first and then morality. In the pages of the Holy Scriptures, wisdom is not transmitted so much through a sermon, as through the direct utterance of a conclusion reached by the one who utters it through his own experience. That is why, just like in the case of poetic literature, we can't say that it is all in a few specific books, even regarding the Old Testament sapiential literature. But wisdom was perceived differently in the Old Testament period compared to the New Testament period. As far as speculative wisdom is concerned, the authors of the books in the biblical canon go beyond the practical aspect of life in their thinking and reflect on deeper issues related to the meaning and value of life, the problem of the existence of evil in the world, salvation, etc. In all these examples it is divine irony that, in exemplary pedagogy, defines, reinforces, and emphasizes the difference between divine and human wisdom. The wisdom of these books is theocentric, practical and speculative at the same time. However, there is a difference that we must continue to try to preserve between human irony with a philosophical-pedagogical character compared to biblical irony or even the irony of Christ, a way of expression through which he uses words or images with the opposite meaning to the fully accepted one in order to stress the ridicule of malice and stupidity. Education in the spirit of divine wisdom and Christian morality confers on the one who acquires it a dignity that is permanently appreciated.*

Keywords: *wisdom, morality, irony*

The Holy Scripture contains in its pages numerous examples of fine irony, but only under the seal of wisdom and morality, in the mentioned order, because wisdom comes first and then morality. If the fear of God, with the meaning of knowledge by epiphany in both ways, is the beginning of wisdom, morality is the norm and guide to salvation. The poetic, sapiental books, the parables and all the teachings with interpretation that emerge from the pages of the Bible have as their goal the wisdom of man, the acquisition of morality and through them eternal life. Hence that both are gifts of God, which man receives through faith and loyalty to his Creator (see III Kings 10:24). Although it seems difficult to detect all the meanings of the ironic biblical sentences full of wisdom and moral precisely because we have lost much of the primordial meaning of the Hebrew words, we can still anticipate at least part of them through literary and theological analysis, starting from the synonymous, antithetical parallelism and progressively to the devoted biblical hermeneutics of the Holy Fathers, as a pedagogy transmitted directly, successively, from the Holy Apostles through those contemporaries with them and so on, until the present day.

In the pages of the Holy Scriptures, wisdom is not transmitted so much through a sermon, as through the direct utterance of a conclusion reached by the one who utters it through his own experience. That is why, just like in the case of poetic literature, we can't say that it is all in a few specific books, even regarding the Old Testament sapiential literature. We also find maxims, proverbs, reflections in the Psalter (eg: Psalm 1), in the writings of the prophecies (eg: Jeremiah 17:5), etc. But the sapiential books by definition

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are: Proverbs, Job and Ecclesiastes. The literary forms of expression of biblical wisdom, doubled by the guiding moral bond towards the Truth Christ, appear in the form of comparison (extended in some places in a parable or developed in others in an allegory, it seems to be the preferred modality), of thoughts, meditation, maxims, riddles (spoken with the aim of forcing the listener to meditate, as seriously as possible, on a certain problem), proverbs, etc.

But wisdom was perceived differently in the Old Testament period compared to the New Testament period. In ancient times the king was the wise one, (sometimes alongside God's prophets and prophets - although being foolish like Moses, stubborn like Jonah and others, doesn't denote wisdom in the pure sense of the word) precisely to ensure the well-being and safety of his people, he had to be a wise man able to judge things justly, to appoint good advisers, to apply the moral law, so that everyone would fulfill the Lord's will, etc. (see Deuteronomy 17:14-20). Wisdom was also attributed to the village elders, who had the power to make decisions on behalf of a community, which was given to those family fathers who enjoyed a certain authority, due to the fact that they had proven their justice and experience in multiple circumstances. The head of the family became the bearer of wisdom and had the moral authority to make decisions within the family. He decided on the affairs of the house and managed the household according to the needs of each member of the house.

Both the king, the elders of the village and the head of the family had the duty to transmit the teaching of faith to future generations. The moral law and the experience gathered by themselves in their effort to fulfil the word of God day by day, according with the provisions of the Torah. People were aware even then that no legislative system, no matter how rigorous it may be, can fully cover and adjust the diversity of human experience. A man's life cannot be reduced to following a set of instructions that would ensure by definition the smooth running of things, as it happens if we follow the way to use a device, for example.

Therefore, wisdom does not mean in Israel, so much the art of living a strictly correct life, in strict respect of the Torah (just as is required of those who will build the Tabernacle - see Exodus 31: 1-6), but a certain elasticity and suppleness. The moral law had to be applied effectively, and the one applying it had to consider the Torah as a benchmark (canon), not as an end in itself. The application of the Law as an end in itself will be severely blamed by our Lord and Savior Jesus Christ (see Matthew 23: 13-29, Luke 11: 42-52).

The sapiential literature will develop, therefore, in this limited space on the one hand by the Law, and on the other hand by the experience and conscience of the man who tries to live in accordance with the Law. And the purpose of the spiritual literature will be to teach us how exactly we must proceed, in different circumstances, to avoid misfortunes and to enjoy happiness, that is, the possibility of always being right before God. In the Old Testament, the sapiential literature fixes in writing not so much codes of laws, provisions, obligations, homilies, etc. as much as the direct life experience of the people who, in that era, tried to live their lives according to the Law and, despite the countless failures they had, testified to the absurdity and falsehood of the life of those who do not want to respect God's will.

Generally speaking, the Old Testament contains two types of wisdom books: practical and speculative. Related to practical wisdom are included in specific advice, proverbs, maxims, thoughts capable of guiding man towards living a happy and successful life. A good example in this sense could be the Book of Proverbs of Solomon, which encourages us to acquire true wisdom in life and to practice the work of the highest virtues, in order to enjoy such happiness both here on earth and in afterlife.

As far as speculative wisdom is concerned, the authors of the books in the biblical canon go beyond the practical aspect of life in their thinking and reflect on deeper issues related to the meaning and value of life, the problem of the existence of evil in the world, salvation, etc. Thus, in the Book of Job, for example, an answer is sought to the problem of earthly suffering, the right and the temporary exultation of the sinner. The book of Job starts from one of the most difficult problems that man has ever asked himself: if God is just, then why must good people also suffer? We ourselves end up repeatedly, when we are going through trouble, asking ourselves: “What did I do to deserve this?” And then we continue, just like Job: “no one does me justice” (Job 19:7). Both in Job’s time, and in our days, there are various answers to this question, such as: the one in suffering thus atones for his personal sins, or atones for the sins of some ancestors, etc. As improbable as it may seem to us, the answer of God, as it is recorded in the book, does not justify either Job’s cries of revolt, nor the rational explanations of his friends, nor does it ultimately answer the problem of suffering. God’s answer speaks of the omnipotence and almightiness of God, which cannot be fully comprehended and understood by the human mind. An extremely fine irony. Finally, the book confirms that the righteous and innocent man before God and mankind is not spared from suffering, and suffering does not necessarily come as payment for committed sins.

Likewise, the author of the Book of Ecclesiastes meditates deeply on the human condition in general. Ecclesiastes speaks, not without irony, about the relativity of earthly things in relation to divine majesty. The point of view temporarily adopted by the author is one in accordance with the principles of a life completely separated from God. But he proceeds in this way precisely to demonstrate in the end that the man who lives his life according to such principles can expect nothing but disappointments, disappointments. The life lived apart from God shows itself to be free of any kind of satisfaction, devoid of gnaw. The exaggerated desire to grab as many fortunes as possible and the rush for pleasures and honors only bring temporary, relative and anyway limited happiness. in that case, should we avoid joyous occasions altogether?

We notice in this book that its author remains grateful to God even for the most temporary joys of life, but he shows that the highest happiness that man can look at here on earth is contained in the fear of the Lord, in keeping His commandments and in the moderate use of the things that God gives us a gift, according to His care for each one of us. God is the Master of everything and therefore, when one enjoys the goods of this world, one must not forget piety and the fear of God. “I know that happiness belongs to those who fear God” - says Ecclesiastes (Ecclesiastes 8:12). In the end, it would not be excluded that the ironic passage, which became famous, the one with the “vanity of vanities...”, was only a secondary theme of the book. Since through piety and the fear of God man can get out from under the empire of derision, then it would be possible that the great teaching that the book transmits to us is, in fact, this: we must live our lives recognizing God as the Lord of all and let us enjoy the things around us with right consideration and with deep gratitude, as gifts left to us by Him.

Singing of Songs is a superlative referring to admiration, praise, love for an achievement, an idea, or a person, but it is often used with an ironic tone, when the feelings are simulated, and “singing” is a counterfeit which does not deserve to be compared with the wonderful biblical model. The Christian allegorical interpretation sees in the Song of Songs another parable, but one which, figuratively presenting the union between Yahweh and his people, foreshadows the deeper and more perfect union between

Christ and his Church. Therefore, the bridegroom is Jesus Christ, the Son of God, and the Shulammite is no longer just Israel, but the entire Church. This Christian allegorical interpretation is based on three aspects:

l. On the typological meaning of what is recorded in the Old Testament;

2. On the fact that the Synagogue is regarded as an icon of the Christian Church;

3. On the fact that the New Testament includes several texts where marriage is presented as a symbol of Christ's relationship with the Church (see Matthew 9:15; 22:1-10; John 3:29; Ephesians 5:22-32, Revelation 19:79, etc.). The Song of Songs therefore expresses the essence of the connection between God and people: love - and human love is the most vivid parable to illustrate this fact.

In all these examples it is divine irony that, in exemplary pedagogy, defines, reinforces, and emphasizes the difference between divine and human wisdom. The wisdom of these books is theocentric, practical and speculative at the same time.

On a different note, the moral law of the Old Testament, deepened in its mystical dimensions, offers the most suitable framework for the fulfillment of the Law, the point from which springs an inter-human relationship based on respecting and valuing the dignity of the neighbor, which is shaped exemplarily by the New Law. We can even say that what we call human rights today have their roots in the prescriptions of the Law of Moses, laws that ensure the right to freedom and dignity for every individual (even the foreigner or slave could enjoy equal rights with free Jews). Jewish law facilitated a series of universally applicable rights that unconditionally affirmed human dignity and worth: the right to freedom, the right to the benefits of the Talion law, the right to non-discrimination, the right to protection, equal rights regarding gifts brought to the Temple, equal rights before the courts, the right to remuneration, etc.

All these profoundly human rights were the natural expression of the Jew's desire to live his whole life under the sign of holiness, thus achieving a living, communal but also personal relationship with Yahweh. The Jew who strove to fulfill the Law of God, could never care for the freedom and dignity of his neighbor, because thus he made himself guilty of the Law, and fell under the jurisdiction of the judgment. We observe how human rights, fulfilled in their traditional matrix, effectively led the human subject towards his sanctification, man thus conforming to God's will. This morality of sanctification through the promotion of the Law, became a new wise way of life, even inspirational for the peoples around Israel (see Is. 65:1).

The Universal Declaration of Human Rights, on the other hand, appears today as a profoundly secularized institution, within which any religious or biblical root of the concept is denied - precisely for this reason, the failure of the universal application of human rights provisions, without giving rise to discrimination, is the painful reality of the exclusion of God, the Only One Who can give value to the correct understanding of human dignity. It's an irony we seem to be unaware of. The secularization of man, self-deprived of the wisdom and morality of Holy Scripture, is an undeniable ironic reality of our days, therefore, a review of the entire concept of human rights is required - because the current approach is in collapse, therefore we can without fail speak in terms of an end to human rights. But let us return to biblical wisdom and morality as pillars of divine irony.

However, there is a difference that we must continue to try to preserve between human irony with a philosophical-pedagogical character compared to biblical irony or even the irony of Christ, a way of expression through which he uses words or images with the opposite meaning to the fully accepted one in order to stress the ridicule of malice and stupidity. Also, it is worth keeping the distance between irony, with its positive meaning and its benefits, and malicious bantering and sly mockery. The distinction between philosophical irony and that of Jesus deserves to be revisited and exemplified. Irony is a rhetorical device and, used properly and with measure, as we find it in the Scriptures even in God's speech, it has therapeutic effects. Irony is healthy, preferably the divine, Christic one, at least the Socratic one, but let's not get to cocooned mocking or sly sleight of hand. And the apostle Paul through "Does God consider oxen?" practice sharp irony to make the point of the demonstration precision.

Let's not be overly sweet with words. Our speech would be in danger of reaching a kind of soft sweetness, smeared and sticky with hypocritical French salon politeness as in Alecsandri's Chiriţa la Iasi or as in Caragiale's sketches and comedies, a kind of "kissed-hugging independence square", under the mask of a completely false fellowship, "dirty clean". A very scintillating irony is preferable to a poultice with myrrh. And Scripture provides examples every step of the way. Let's just remember, for example, the many panic situations of the Holy Apostles and the disciples or the people being put in front of extreme events:

-The storm on the Sea of Galilee - Jesus Christ was sleeping, then being woken up by the disciples "scold the sea and it calms down", a fine irony to the disciples, who, being fishermen (ie specialists), could not solve the situation (Mark 4:35-41).

-The healing of a demonized young man and the pedagogical irony of the fact that "This race of demons can't get out with anything, except with prayer and fasting!" (Mark 9:29). Such is the irony of sending the demons (Legion) into the herd of swine (Matthew 8:32).

-Feeding the crowd with 5 loaves and 2 fish, in the ironic paraphrase "give them to eat" (Luke 9:16).

- The parable of the Canaanite woman, Christ is the Living Water and the Bread from heaven, because "It is not good to take the children's bread and throw it to the dogs!" (Matthew 15:26).

- The resurrection of the Jairu's daughter, who sleeps and did not die (Matthew 8:28).

- The sign of Jonah, irony on the unbelief of the Jews that He is the Messiah (Luke 11:29-33).

-Destroy this temple, another irony on the unbelief of the leaders of the people (John 2:19). And the examples can go on.

Even if we find, naturally, many common elements with the sapiential literature of the neighboring peoples, in the biblical books of wisdom everything is viewed in relation to God, in the light of the revealed religion, which emphasizes the way of thinking of the ancient Israelites. Thanks to this fact, pessimism is avoided, even if the problem of suffering is constantly and acutely raised, with great sincerity. It is usually stated that, unlike the other biblical books, the great themes such as the covenant, messianism, etc. do not appear in the sapiential books, the goal of the sages being, based on personal experience, to extract from daily life constant principles of behavior, pleasing God, because the relationship with God is part of the reality of human life. In fact, the authors of the books of wisdom fed all their lives with what was later called "The Law and the Prophets", regardless of the form that the respective texts had in their time: they "live" in the sapiential literature inspiring the principles, and sometimes they also appear in direct allusions. Biblical wisdom will always reign over irony, alongside the Moral Law, for pedagogy to be perfected.

The motivation of a correct, good, generous behavior of man is the holiness of God. The term usually translated as "holy" (Heb. *qadoş*) strictly refers only to God, meaning “separate”, “completely different”, “unlike”, “beyond all that can be known or imagined” - “transcendent”. At the same time, He communicates, enters into a relationship with man, whom He wants to share in His holiness! It is therefore not a matter of simple moral perfection, but the moral requirement is very high for man to remain in communion with God and to manifest his holiness. True piety is expressed in love for one’s fellow man, whether he is a stranger, it is explicitly said. In the passing of this dogmatic truth, biblical irony played an essential pedagogical role.

Ironic or not Christ is the Way, the Truth and the Life (John 14:6). The truth is and remains an eternal value. Indeed, it is one of the names attributed to God. Through truth, good is spreaded in the world. The requirement to confess the truth must be seen in this context. The truth is closely related to the morality existing in the human being, which constituted a practical, basic point in arguing the existence of God, in philosophical thinking (Norman L. Geisler, *Philosophy of religion*, 1999, p. 129-130), of all times, being considered as a fundamental truth that appears as obvious and does not need demonstration (Norman L. Geisler, *Philosophy of religion*, 1999, p. 129). Man must breathe the truth, say the Holy Fathers, consider it the center of gravity of ethical manifestations. Jewish ethics also insist on the value and importance of truth for thought, speech and action.

Education in the spirit of divine wisdom and Christian morality confers on the one who acquires it a dignity that is permanently appreciated (Sirah 39:5-12). The righteous man tries to preserve the peace and prosperity of the community by fulfilling the commandments of God, an ethical relationship both vertically and horizontally, in terms of relationships with God and with other beings. Justice is of divine essence, God is absolute justice, He is omnipresent, He who is, hears, sees, the way of action good or bad, watching over the complying of order on earth. Consequently, “Doing justice and judgment is more precious to the Lord than bloody sacrifice” (Proverbs 21:3). Doing justice is a proposal addressed to man created in the image and likeness of God, the only creature that has justice engraved in his being since creation.

Biblical wisdom generally promises a long life (literally, length of days), genuine riches and glory, pleasant paths on the road of life, without inner turmoil. By the expression “The ways of peace” is meant the pious person who lives in harmony with his fellows, an attitude that results in a long life, as a gift of acquiring the revealed norms-laws, as an ethical conduct put into daily action, a way of manifesting of spiritual life (Louis, Goldberg, *Proverbs*, 2000, p. 124). The purposeful of wisdom is blessing, which involves intellectual and spiritual understanding, more than the mere pleasure of rational understanding. Wisdom is thus described as offering material and spiritual advantages (Walter A. Elwell, *Evangelical Commentary on the Bible*, 1996, c1989, 2:1.). The expression “her ways” refers to wisdom and the virtues that sum them up, through which they offer direction on a straight and safe path, which allows an ordering of the life of each person, in order to achieve their goals in life (Robert B. HUGHES, J. Carl Laney, Tyndale Concise Bible Commentary, 2001, p. 233). The term shalom, שלום, peace, refers to general well-being, a consequence of harmony in relations with other fellows, to the integrity and health it confers. In the Old Testament, God’s blessings are seen, first of all, in terms of this life (Luder G. Whitlock, R. C. Sproul, Bruce K. Waltke, Moisš Silva, *Reformation Study Bible*, 1995, S. Pr 3:2).

A projection into the future of the expectations or hopes nourished by both the good and the bad can be found in the proverb, issued in ironic antithesis, which proposes two norms with the related results: “The way of the Lord is a strength for the perfect and a collapse for those who commit iniquities” (Proverbs 10:29). The way of the Lord in this verse signifies the way of wisdom (Eduardo A. Hernandez, *Biblia De Estudio*, 2003, S. Pr 10:29). In His providential relationships, the Lord proves to be a tower of power for the righteous, but also for the destruction of evildoers. God's way offers safety to the righteous, it is a "fortification, a fortress" that shelters, like a fort of escape. Here the "Way of the Lord" is defined in the singular, as opposed to the "ways" in the plural, found in Exodus 33:13 and at the end of Hosea 14:10, ways that lead to destruction. The verse makes a clear reference to God's general way of protecting those who walk in God's way. A proposition of the proverb can be interpreted as follows; than choosing the false hope of the unbeliever, it is better to walk in the way of God and to recognize that there is a future with Him (D. Carro, J. T. Poe, R. O. Zorzoli, *Proverbios-Cantares*, 1993-c1997, S. 135).

We conclude that the Holy Scripture remains an inexhaustible source of theology and literature and the elements of exemplary pedagogy are doubled by a fine irony laced with wisdom and morality, as the foundations of knowledge in the Truth, towards the acquisition of holiness and justice, the two unmatched witnesses of salvation and eternal life.

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IRONIZING THE DEVIL IN ROMANIAN FOLK LITERATURE

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Abstract*: The word Satan derives from the Hebrew verb* שָׂטַן śāṭān*, which means to be against, to oppose, to turn against. Therefore, Satan is God's opponent, he is the one who opposes His will and through everything he does, he tries to make man turn against his Creator, disregarding His commands. Therefore, the Greek terms* Σατάν *or* Σατανάς *are nothing but a transliteration of the same Hebrew word having the same meaning. In Romanian, the word devil comes from the Slavonic word* djavolŭ́*, and the word* drac *comes from Greek* δράκων*, meaning* devil, adversary, accuser.

Keywords: *God, devil, folk literature*

The devil in the books of the Old Testament

The first appearance of the devil in the writings of the Old Testament takes place in the garden of Heaven, where God had given men dominion over His entire creation, but also one commandment to obey, one law: they had the permission to eat from all the fruits of Heaven, but from the tree of the knowledge of good and evil, because they will surely die.

The obedience of the first people was put to the test in the very harmony of Eden by the devil who took the form of a serpent (Denis de Rougemont, 1994, p. 17), the cunning devil, the father of lies (John VIII, 44) and a murderer from the beginning, questions God's command before Eve: "*And the snake said, Death will not certainly come to you: For God sees that on the day when you take of its fruit, your eyes will be open, and you will be as gods, having knowledge of good and evil*" (Genesis III, 4-5).

How cunning on his part, to question God's command. How much hatred was directed at man, at the most beloved creature of God, who had made him in His image, to live in the bond of love and communion with his Creator. The Tempter could not bear God's love and care for man. He could not bear to see anyone enjoying the honour from which he had fallen out of pride.

Its beauty and brightness are described by the prophet Ezekiel: "*You are all-wise and completely beautiful.*" (XXVIII, 12), "*You were in Eden, the garden of God; every stone of great price was your clothing, the sardius, the topaz, and the diamond, the beryl, the onyx, and the jasper, the emerald and the carbuncle: your store-houses were full of gold, and things of great price were in you; in the day when you were made they were got ready*." (XXVIII, 13), God had given him obedience that no angel ever enjoyed: "*I gave you your place with the winged one; I put you on the mountain of God; you went up and down among the stones of fire*." (XXVIII, 14)

In his heart and mind, however, the pride and the urge to be like the Lord begin to emerge: "*Through all your trading you have become full of violent ways, and have done evil: so I sent you out shamed from the mountain of God; the winged one put an end to you from among the stones of fire. Your heart was lifted up because you were beautiful, you made your wisdom evil through your sin: I have sent you down, even to the earth; I have made you low before kings, so that they may see you*." (XXVIII, 16-17).

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This thought of being like God, the pride in his heart, his restlessness and envy make the devil fall: "*How great is your fall from heaven, O shining one, son of the morning! How are you cut down to the earth, low among the dead bodies! For you said in your heart, I will go up to heaven, I will make my seat higher than the stars of God; I will take my place on the mountain of the meeting-place of the gods, in the inmost parts of the north. I will go higher than the clouds; I will be like the Most High*" (Isaiah XIV, 12-14)"

St. John of Damascus says that the devil was created "shiny and too bright and free an angel, being rational" (John of Damascus, 1993, p. 191) Like good angels, devils were meant to share the divine light.

For his rebellion, for his desire rooted in pride, Lucifer together with the angels who followed him were thrown to the earth (Cooke, 1936, p. 315), falling from brightness. Seeing himself banished from his obedience, the devil directs his malice towards that insignificant and lackluster creature, on whom God bestowed so much attention: man. From envy and malice starts a permanent and tireless fight against man, trying with all his might to break man's communion with God, to remove man from the path that leads to the restoration of the image of God in man lost through disobedience.

He tests man in different ways, with God's permission (Ackroyd & Evans, 2008, p. 89), brings upon him suffering and disease, injustice and death as we find in the book of the righteous Job, all the trials to which Job is subjected are clearly temptations of the devil, who thus wants to forcefully push him to sin, hoping that Job will blame God, denying His goodness, rising up against Him and, in the end, renouncing Him.

In book I Paralipomena, we see that Satan tempts King David to count the people, "trying through this action to tempt the king to sin by awakening in him the feeling of pride and domination" (Negoiţă, 1992, p. 80), then "Satan rose up against Israel and urged David to count the Israelites" (I Paralipomena XXI, 1).

The Devil in the New Testament Writings

In the Holy Gospels we find both terms: Satan and devil. The first appearance of the devil in the New Testament takes place immediately after the Baptism of the Lord by John in the Jordan, when Jesus retreats for 40 days in the wilderness of Carantania, in fasting and prayer. During his asceticism, the devil appears and makes his audacity known, he tempts the Son of God Himself: "*Then Jesus was sent by the Spirit into the waste land to be tested by the Evil One"* (Matthew IV, 1)*, just so that he could hinder man's salvation, the Lord responds to this temptation: "Then said Jesus to him, Away, Satan: for it is in the Writings, Give worship to the Lord your God and be his servant only.*" (Matthew IV, 10)

The direct work of the devil and his deception makes Judas the Iscariot sell the Son of God: "*So while a meal was going on, the Evil One having now put it into the heart of Judas Iscariot, Simon's son, to be false to him*" (John XIII, 2).

In His permanent dispute with the Pharisees and scribes who sought to accuse Him at all costs, Jesus brings serious accusations to them: "*You are the children of your father the Evil One and it is your pleasure to do his desires. From the first he was a taker of life; and he did not go in the true way because there is no true thing in him. When he says what is false, it is natural to him, for he is false and the father of what is false.*" (John VIII, 44)

In the New Testament, the devil is presented with such names as: Satan or evil (Matthew XIII, 39; Luke X, 19); the Evil One (Matthew VI, 13; Matthew XIII, 19; John XVII, 15; Ephesians VI, 16; I John II, 13; III, 12; V, 18; Matthew XIII, 38; II

Thessalonians III, 3; the deceiver of the whole world (Revelation XII, 10), overtaken by destruction (I Corinthians 10, 10); the angel of destruction (Hebrews XI, 28); the Evil One (Matthew IV, 3; I Thessalonians III, 5); the ruler of this world (John XII, 31; XVI, 11); the god of this age (II Corinthians IV, 4), who reigned over the earth in the darkness of ignorance (Bălaşa, 2020, p. 38)

These names attributed to the devil have a more descriptive or characterological nature in relation to man, emphasizing the devil's powers in the world, in relation to man and his work to regain the image of God altered, overshadowed, but not completely destroyed after the fall of the forefathers into the sin of disobedience.

The work and scheming of the devil is not only mentioned in the Gospels, but also in the writings of the Holy Apostles, in the Acts of the Apostles, in the Pauline epistles, recalling here Simon the Magus (Acts VIII, 18-20) and in Elymas, the sorcerer who stands against the truth preached by the Holy Apostle Paul. But the Apostle, full of the Holy Spirit, and looking at Elymas, said to him: "*O you, who are full of false tricks and evil ways, a son of the Evil One, hating all righteousness, will you forever be turning people from the right ways of the Lord?*" (Acts XIII, 10; Matthew XIII, 38-39; 2 Timothy II, 26)

The Holy Apostles urged the members of the Christian Church immediately after its foundation at Pentecost, to fight against the destructive work of the devil, to oppose him with all their strength and they will overcome him. Thus, the Holy Apostle Peter, writing to the Churches of Asia Minor: " Be serious and keep watch; the Evil One, who is against you, goes about like a lion with open mouth in search of food; Do not give way to him but be strong in your faith, in the knowledge that your brothers who are in the world undergo the same troubles" (I Peter V, 8-9). And the Holy Apostle Jacob advises his spiritual sons, and not only: "*For this cause be ruled by God; but make war on the Evil One and he will be put to flight before you*" (James IV, 7).

Ironizing the devil in Romanian folk literature

The fear of misfortunes, of illness, of suffering caused by the unseen powers of darkness, of the devil, awakened in the popular consciousness the need to avoid pronouncing his name. The Romanian people have always managed to find a euphemistic terminology regarding the existence, the work of the devil in the world, seeking to ridicule its power, cunning and importance in the relationship with the common man, the illiterate peasant. The use of this kind of euphemisms is due to superstitions and beliefs rooted in both archaic and modern societies.

More than that, in short stories, fairy tales, stories, we find a skilled anthropological approach to the supernatural in general, but also to the devil in particular. Popular tradition and ancestral stories about the creation of the world bring the devil to the fore. At the beginning of times, when there was nothing of the things that are today, God was brother to the Devil and they lived in heaven, God always thoughtful, and the devil bored to death provokes the Almighty to share his thoughts with him, and so little by little all things are made by the power of God, and the devil began to play with them.

After all of God's creation came out to the light, the question arises in the devil's heart, why can God do it and he can't? Why does God have the power and he does not? A troubling thought that gave him no peace and tormented him permanently. Why should God have Heaven and Earth, and he nothing. In his quality of a brother, he asks for his share of the building of God, who out of kindness entrusts it to him. Having dominion over the world, the devil begins to mock it and constantly urge man to sin

With the help of Saint Peter, who resorted to trickery and deception, God managed to regain possession of the document that gave the devil dominion over the earth. From that moment on, he calls him Ne-fârtat (EN: enemy) and nuances the text from the prophet Ezekiel: “and because, in your stupidity, you sought, with your defiled soul, to rise above Me, you shall share in the depths of the depths. You shall not see the light of day in your life and live there like a beast that you are. May your wings fall and may horns and a tail grow in their place. That’s how you wanted it and that’s how it will be forever and ever!... That’s it!” (Romanian popular legends, 2002, pp. 26-27)

In the same context of driving the devil away we find another name of him reproduced in popular Romanian legends: “May you be called Nichipercea, you Satan and devil, unclean and wicked one, may you grow horns, you entwined evildoer, go to the desert, be the terror of the world, Old Nick, Old Scratch” (Ibidem, p. 13).

The term “Nefârtat” places the devil in the position of an enemy, non-friend of both God and man, who does not find rest unless he does harm and tries to distance man from God.

Dumitru Stăncescu, a collector of Romanian stories and fairy tales, transcribes a story he heard from an old woman, which he calls *The Poor and the Devil*, in which it is not the proverbial skill and cunning of the devil that constitutes the subject, but rather the way in which he is deceived by a simple man in his trials to which man is subjected by the devil. The evidence of deception makes the situation and the relationship that the poor man develops with the devil, whom he defeats, even more hilarious, and at the end the man calls him *Ucigă-l crucea (Old Nick)* (Dumitru Stăncescu, 1892. p. 363) Often found in childhood stories, the name “Old Nick” is also found with Creangă in many of his narratives: “I won’t come anymore, Ivan, for as many days as I have left, Old Nick said, seized by soreness, and he kept on walking.” (Creangă I., 2014, p. 249)

The cause of the confrontations circulates frequently in stories about the stupid devil. They are relevant to the ingenuity with which the anonymous creator deals with defeating brute force through intelligence, cleverness and cunning. (Bilţiu, 2018, p. 78)

In the story *Dănilă Prepeleac*, by Ion Creangă, probably collected from the folk, given the similarity with the story *The Poor and the Devil*, it is not only the devil who is frightened by the possibility of a monastery being built on the place he controls, but all the demons beneath the earth, starting with the one who leads them, Scaraoschi, the generic name attributed to the chiefs of the devils: "But, after all, Ivan also takes Scaraoschi out by his beard...." (Creangă I., 2014, p. 249) "You see, Scaraoschi, although he was in Hell, yes, he was still thinking about evil, and together with the evil spirits of the world, they run the rigs. (Dragoslav I.. 1921, p. 73)

In the attempt to ironize Evil, to minimize his powers, the Romanian people resorted to the use of diminutives to emphasize: smallness, scarcity, causing irony, because an excessively small object brings into play, due to its appearance, the scorning spirit, contempt; mockery (Iordan I., 1975, p. 162).

The devils who fight on earth, most of the time without success, are given funny names, which do not impose fear, so the name Michiduţă appears in the foreground: “Michiduţă, Michiduţă! Why would you have chosen me to try to outrun me?” (Creangă I., 2014, p. 129) or Sarsailă: “Wait, Sarsailă! How did you manage to scream three times?” (Creangă I., 2014, p. 132)

The expression *Ucigă-l crucea* (EN: *Old Nick*) acquires meaning in folk literature, because it is not separated from the word of Scripture which says: "For the word of the Cross, to those who are perishing, is foolishness; and for us who are saved, it is the power of God." (I Corinthians I, 18) and the teaching of the Church, which sings at the Mystery of the Holy Unction: "Lord, the weapon against the devil is Your Cross, You have given us; that he is terrified and trembles, not suffering to seek her power; that you raised the dead and you snatched away death, for this we worship Your burial and Resurrection" (Molitfelnic, 2013, pp. 143-144)

There is a complex theology of the cross in Orthodoxy, the cross having an important place in the salvation of man, through His crucifixion on the cross, Jesus Christ, the Son of God, uses it as a means of defeating death, through the cross we can enjoy the Resurrection (Drugaş, 2003, p. 132).

From the euphemism Ucigă-l Crucea, the following also serive: Ucigă-l toaca, Ucigă-l tămâia[1], Bată-l Sfinții, all anchored in the devil's fear of the cross, incense and in general of what is sanctified and sanctifying, the cross, incense and holy water are things that the devil cannot stand, in front of which he cannot resist; threatened by enchantments with them, the devil must flee (Antonescu, R., 2016, p. 147), free man from his bonds.

Probably the most well-known name in popular language and literature is Aghiuţă, which is surprising because it is a derivative of the Greek word Aghios - Saint. „The treasures that are buried in the hills of Rădăşeni, they are as many as the hairs on my head and in my beard; it is from there that they got it; and the ones that are still to come; but they sit and laugh at Aghiuţă's account" (Ivanov, 2014, p. 91)

There appear booksin which the main character is none other than Michiduţă, the one who makes and unmakes, confuses people, gets people into all kinds of troubles (Sfichi S., 2006)

Although the euphemism of the word devil seems to express the less negative side of the named, the named soon becomes the unnamed. In other words, euphemisms very quickly lose their value and end up degrading, turning into dysphemisms, a fact that leads to an enrichment of the vocabulary of the Romanian language

The ironic attitudes towards what the evil represents together with its terrifying representations and perceptions is a scenario specific to fairy tales and popular legends, a fact about which Lazar Șaineanu states: "In a similar way to what happens to demonic powers, kites and giants, the devil and death are often ridiculed in fairy tales and tricked by human ingenuity. The impure becomes the target of popular satire and the most ridiculous jokes are focused on him, stemming from his absolute imbecility". (Ivanov, 2020, p. 815)

The attitude of ridiculing the devil, but also of minimizing the supernatural powers attributed to him by the Christian tradition is rather a camouflage of man's fear of a possible confrontation with the evil (*Ibidem*) precisely because laughter is a specifically human manifestation in its various manifestations (Safta, 2019, p. 241), mentioning the devil with such names is closely related to the text of Holy Scripture.

Although the image of the devil provokes fear, it is still treated with irony precisely so as not to show the fear. Moreover, the ironic attitude towards evil is due to a measure of self-defence, fuelled precisely by the real awareness of danger. It is an almost instinctive reaction not to show the fear of what provokes fear. Evil, in this case, is not perceived as something subversive, but rather a ludic characteristic is attributed to it (*Ibidem*).

The ironic, miniature design of evil spirits can argue to a certain extent a game, an accompaniment or companionship of man with this entity. In such company, the devil becomes the subject of ridicule. Such a representation of the devil is something

[1] Being known in common speech in the context where one wants to avoid a situation or person at all costs, the expression: *Fuge ca dracul de tămâie (EN: run like hell)*.

characteristic of the imaginary world of the fairy tale, thus transforming power into impotence, cunning into stupidity and an obviously limited intelligence in relation to the main characters of stories and fairy tales.

This way, not of underestimating, but of diminishing in an imaginary plane the demonic powers in the world, these powers that man has faced and has known through the experience of generations made possible a diminution of the image that has frightened human nature throughout history. The ironic treatment of the evil in fairy tales, legends and fantasy narratives actually foreshadows man's desire to oppose the force that surpasses him but also terrifies him at the same time. Making jokes about representations of evil primarily denotes a resignation to the real impossibility of combating or annihilating it in any way (*Ibidem*, p. 820).

Conclusions

In the belief of the Romanian people, it is not beneficial to mention the name of the devil, because it is immediately shown to you, as if you had called him, the pronunciation of his name is seen as an invocation to which he will respond, that is why his name was replaced in the common language and from here also taken over in stories or folk tales by means of metaphorical names, of names that highlighted his characteristics, powers, weaknesses, in order to avoid saying his real name.

In our country, people more often utilise the following names when they have to talk about him: *Necuratul, Pârdalnicul, Încornoratul, Cel cu coarne, Spurcatul, Împeliţatul, Tartorul, Sărsăilă, Scaraoschi, Antihristul, Naiba, Nefârtatul, Ucigaşul, Ucigă-l crucea, Bată-l crucea, Ucigă-l tămâia, Ucigă-l toacă, Ucigă-l întunerecul, Ucigă-l vederea, Ucigă-l focul, Ducă-se pe pustii, Aghiuţă, Tichiuţă (Chitiuţă), Michiduţă, Mititelul, Neagră-rea, Han-Tătar, etc., Aghiuţă, Tichiuţă (Chitiuţă), Michiduţă, Mititelul, Black, Khan-Tatar*[1], etc.

This way of dealing with the unseen powers of fallen angels, devils in popular literature gives man unimagined powers over the devil in the real world. If in everyday life, man was truly afraid of what could happen to him through envy and the work of the devil, the transposition of the same realities into the imaginary, the minimizing of the powers of darkness, the creation of weaknesses that any man could speculate on, leads to what the Romanian people has always known to do better when it was hard for them or when they were in borderline situations: to grin and bear it, to laugh when their hearts were crying, to enjoy a story in which man has a chance to win over the evil one.

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[1] Translator's note: Romanian phraseological expressions from the folk register that cannot be rendered completely and without a loss of meaning into English. However, potential translations would be: *The Unclean One, The Dirty One, The Horned One, The One with Horns, The Dirty One, The Entangled One, The Tartor, The Tartar, The Scaraoschi, The Antichrist, The Damned, The Unclean One, The Murderer, Old Nick, Old Scratch, Billy-be-damned*.

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POLITICAL AND GEOPOLITICAL HUMOR IN DIGITAL ERA

Cătălin DUMITRU*

Abstract: *This article aims to contribute to the debate area, concerning the dilemma on the impact of political humor on individuals and masses, especially in the context of the development of social networking. Thus, one of the researchers' concerns in the last years aims the question: Is humor a political agent of influence or does it remain only a barometer for the political act and communication? If at the beginning of the development of mass communication tools, perhaps we could still talk about humor as a barometer, today, however, as a result of the development of social networking, the impact of humor on an individual or group of individuals, can be similar to public opprobrium or can lead, as we will see, from some studies, to voting intention changes. However, there are still opponents of the theory that humor, which wraps serious information, determines decisive, serious actions of individuals exposed to such products, and we will see how justified they are. And yet the empirical world shows us that political humor in social media can destroy an initiative or catalyze it in a positive way. Just as political humor can destroy a political career. In the political marketing industry, „humanizing" humor is also an extremely important element, and we will talk about it in connection with the three in-depth interviews we conducted with top Romanian and foreign consultants with respect to these aspects. Though, to demonstrate this, a more extensive process is necessary. In war situations, for example, humor becomes a „weapon" or a „shield" for the population or for the military. And we will see examples in this regard. The current academic world is also leaning on these areas and this is why we have chosen to document as many examples of studies as possible that can lead to the validation of the initial premise. What we know so far is that some researchers intend to reduce political humor to only aggressive and self-deprecating types of humor (Becker 2012 p.721-812). Insufficient approach from our point of view, today, in full expansion of the digital era, in full growth of the ways of direct and mutual influence of individuals. In the political world, of course, aggressive, deprecating humor is in great demand, but „humanizing" humor seems even more important, and there are also studies in this regard showing us that it has an impact.*

Keywords: *political humor, agent of influence, digital humor*

Introduction

From the beginning I must say that in this project the documentation work gathers examples of relevant studies in supporting the initial thesis, namely that humor is a powerful agent of influence and it is used as such. I also used a number of three in-depth interviews, which I conducted with three political consultants from the marketing and communication industry, two from Romania, and one from the United States of America.

In order to protect confidentiality of sources and data obtained, following the signing of non-disclosure agreement documents, we will name the first political consultant from Romania - CR1, the second political consultant from Romania - CR2 and the consultant from the United States - CUS3.

At the same time, in order to come up with other new elements in our approach, we also did a quantitative and qualitative analysis of a number of 200 media materials, which strictly focused on the humor generated by the war in Ukraine, a special humor for a special situation.

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It is not a novelty that in times of war humor becomes a tool for maintaining the morale of the population and the armies, or for deprecating the opponent, it is not a novelty either that political humor, whether local or geopolitical, is used as propaganda, including in times of war, but there is still an element that can ultimately lead us to the conclusion that indeed, political humor is not only a barometer, but an extremely powerful agent of influence.

The period covered by our analysis is: February 24 (the time of Russia's invasion of Ukraine) and up to now. Attention to the phenomenon remains, however, open until the end of the war.

About studies in the field

Let us begin with the studies that challenge, to some extent, the theory of humor as an agent of influence. At the University of California, Professor Robin L. Nabi together with PhD students Emily Moier Guse and Sarah Byrne, conducted in 2007 two studies (Nabi, Guse, Byrne 2007:34-43) with students who were exposed to some serious political information, as well as to some political information transmitted with humor. The conclusion reached by the authors, summarized as possible, was that serious information is transmitted equally with that presented in a humorous manner.

At the same time, that transmitted in a humorous manner is taken over without prior judgment, more easily and uncritically, but, the authors say, upon checking after a week, it is found that the latter does not produce attitudinal effects. Although there are many ways to consider the communicative function of humor, the most pertinent literature for this project is that related to the effects of persuasion, particularly in media contexts.

„Several early reviews of the humorous literature concluded that there was no consistent evidence to support the persuasive effect of humor (e.g., Brown & Bryant, 1983; Markiewicz, 1974; Sternthal & Craig, 1973), although they acknowledged that some types of humor likely enhance judgments of sources”, (R. L. Nabi et al.: 30). In this way, the contested approaches from the theory part considered relevant by the team from the University of California are presented, although, as we said in the communication industry field, more and more specialists recognize its effects in terms of influence.

Even if many studies are still needed to fix the theories, still the discrepancy is large and relative to other studies done not long ago on relatively close topics.

We would say that it is somehow normal to have these conclusions, as long as, at that time, social networking was not so developed. But even before 2007, more precisely in 1976, there were theories about influence that indicated not only humor, but also songs and other cultural mixes, which can become agents of influence. The theory of memes as viruses of the mind, then launched by the ethologist Richard Dawkins, spoke of ideas, languages, fashion lines, songs, double meaning jokes, which self-propagate as **units of cultural information** and which, once stuck in our minds, behave like eyelashes. Surely, a theory, quite controversial in its turn, but worthy of consideration, at least in terms of recognizing an interesting model of persuasion that seems to be closer to empirical findings.

By the way, we did not mention it by chance, but because one of the basic tools of today’s political humor in social media is the meme. In reality the meme as a term appears before having this definition in the virtual space, and it is defined for the first time in the book of Dawkins: „The new soup is the soup of human culture. We need a name for the new replicator, a noun which conveys the idea of a unit of cultural transmission, or a unit of imitation. ‘Mimeme’ comes from a suitable Greek root, but I want a monosyllable that sounds a bit like 'gene'.* I hope my classicist friends will forgive me if I abbreviate mimeme to meme. If it is any consolation, it could alternatively be thought of as being related to 'memory', or to the French word même. It should be pronounced to rhyme with 'cream'. Examples of memes are tunes, ideas, catch-phrases, clothes fashions, ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain, via a process which, in the broad sense, can be called imitation." (Dawkins 2001:184).

Today, the most widespread definition of a meme, relative to common sense, is: „a joke made on a postcard and spread in social media", of course very limited in meaning, compared to its closest real style, the unit of cultural information that Dawkins was talking about.

However, today's memes have a certain way of influencing and the political marketing industry uses them as such. This technique was, moreover, mentioned, both in the in-depth interview with CR1 – consultant with seniority, and with CR2, also a senior political consultant (CUS3 is an older consultant and the interview was more about influencing through late-night shows). Both talk about the use of „memes" in the common understanding of the definition, as tools to propagate the following types of humor:

a) humanizing humor (CR1 recalled that, often, politicians are offered jokes without political content, but which aim to highlight, for their social media groups, the fact that they are capable of humor to the taste of their fans, or of potential ones. For this reason, the chosen humor will be one based on prior sociological targeting).
b) humor to mitigate some recurring themes (both CR1 and CR2 told me about the so-called self-irony intended to mitigate some negative information, already fixed in the collective mind, including nicknames, which, being mentioned with humor, even by protagonist, are mitigated as an impact in the serious register. It is true that the latter can be included in the category of „self-deprecating humor", Beker and Steward apud. R. Nobi were talking about.
c) humor to sanction a political error – creating para-information in social media about a political error wrapped in humor. Starting from the premise that humor can spread faster than serious information (there could be a separate studio team here), consultants and politicians adopt the technique of disseminating an error of a political opponent, wrapping it in humorous forms, thus ensuring fast virality.
d) humor to support a theme (CRUS3 talked to me about marketing campaigns for public policies. As a rule, such campaigns can contain subtle ironies, or other types of humor towards those who would not support a generally valid thing, placing themselves somehow outside the commonly accepted socio-cultural framework).

In return, I must say, however, that the researchers from California introduce in their work some approaches from the specialized literature, which leave open the discussions about political humor as an agent of influence. Even though they find that humorous messages are no more persuasive than non-humorous messages, they mention (e.g., Chaiken, 1980, 1987; Petty & Cacioppo, 1986 apud. Zana, Olson, Herman 1987) the systematic heuristic model and the elaboration likelihood model (ELM), both suggest that as motivation and capacity to process information increase, central or systematic processing is expected to predominate. Under this form of processing, they say, the receiver is expected to consider strong arguments that can lead to a relatively lasting change in attitude.

Further, we will also refer to two studies that confirm the basic assumption, the one related to humor as an agent of influence. The first study argues that the use of humor offers huge benefits to political candidates, provided humor is used wisely.

While a joke of Barack Obama on the campaign trail might seem like a bit of innocent fun, humor is actually an important weapon for alleviating self-concerns, raising concerns about an opponent, or simply to appear more appealing to the public. (Mathew E. Harris 2009:2-4). Although, if we look at Barrak Obama's image construct, he has put a lot of emphasis and successfully on highlighting his image attribute related to humor. Being in the highest office of the USA, Obama accepted interviews, with major impact from two famous comedians, one moderate and one slightly extreme, namely Jerry Seindfeld and Zach Galafinakis.

It is very interesting that in the interview he gave me a few years ago, the political consultant CUS3, extremely familiar with the techniques of communication and political marketing in the USA, since the time when there was no social media, he recalled many examples related to the use of political humor, including exactly the one that M. E. Harris refers to in his study, when it comes to Ronald Reagan. It is no less true that CSU3, who, unfortunately, is no longer with us today, was part of Ronald Reagan's team.

In the mentioned study, the author shows that, beyond the psychological reasons for using humor, there is another reason, much less complicated, for the appearance of politicians in comedy programs. These shows give candidates exposure and, more importantly, access to key demographic data that cannot be reached through more popular sources such as the network evening news.

Studies show that only 10% of young adulthood, ages 18-24, regularly watch the evening news on any of the big three networks (ABC, NBC and CBS).

In exchange, 13% of young adulthood, ages 18-25 regularly watch The Daily Show, which is just one of several comedy programs that consider young adulthood as their primary audience (Shister, 2007).

Consequently, a candidate appearing on The Daily Show reaches more than 3 young people than a candidate appearing on all three major newscasts of the network. Moreover, young people often watch these programs not only for entertainment, but also for news.

In 2000, 61% of young people said they regularly or sometimes learned information about the campaign from comedy programs (Compton 2008: 42).

Therefore, it is not only about the way of exposing the public to certain political information, but also about targeted political humor, on channels where, otherwise, politicians would not be able to reach with serious information. Today, this targeting is achieved, as confirmed by CR1 and CR2, including through influencing marketing techniques, more precisely by using dialogues or videos in social media promoted by influencers suitable for the audience the politician wants to reach.

However, all three interviewed consultants also talk about moments when, either spontaneously or due to the error of the advisors, the politicians can undermine much of their image construct, trying to be „funny". Speaking at a rally in October 2006, John Kerry advised a group of college students to study hard. „If you don't", he warned, „you get stuck in Iraq".

Kerry was heavily criticized by Republicans. White House Press Secretary Tony Snow, among others, demanded him to apology to the members of the military for offending it (Klein, 2006, apud. Harris, 2009) Kerry's problem arose from the fact that, according to him, he spoke wrong. Kerry claims he was trying to say something like „You've got us stuck in Iraq", a reference to George W. Bush.

Even so, this joke has very little incongruity value. There is a high value of superiority theory here, as Kerry places himself and the more educated above the other military.

Overall, though, his remark is similar to Lloyd Bentsen's remark to Dan Quayle, „You're no Jack Kennedy". I was saying that pleasantly surprising, Mathew E. Harris and CUS3 also provided a happy example of humor in recent USA history, counterbalanced by McCain's or Kerry's gaffes.

Ronald Reagan, considered by many to be the „joke master" and, we believe, a model studied by Barack Obama as well, as mentioned earlier, skillfully put his acting past in value, using his sense of humor.

For our analysis it is interesting that, for a long time, this humor was not a spontaneous one, but was consciously used as an agent of influence, with political people having employees who dealt with the creation of these jokes.

According to Doug Gamble, who wrote jokes for the former president, Reagan understood the value of humor in promoting his strategic goals. For example, Reagan understood that self-deprecation could take the sting out of an opponent's blow. When presidential candidate Walter Mondale referred to Reagan administration as having „leadership by amnesia", Reagan responded that it was unnecessary, but he wished he could „remember who said it" (Gamble, 2004).

But one of Reagan's most powerful uses of humor also occurred during Mondale debate in '84, a moment that CUS3 also remembers and mentioned to me, not having been aware of Harris study. His joke can be broken down to make clearer his very effective use of political humor. After being asked a question about his age (he was already, in 1984, the oldest president in history), Reagan replied: „I will not make age an issue of this campaign. I am not going to exploit, for political purposes, my opponent's youth and inexperience" („The Second Reagan- Mondale Debate 23", 2009, apud. M. Harris 2009:21-24).

Another study that comes to support the theory of humor as an electoral agent, brings to the specialized literature, the concept of „Fay effect". Thus, Oxford University researchers, using panel data from young adulthood, claim to have identified evidence that their exposure to actress Tina Fey's portrayal of Sarah Palin on Saturday Night Live, as a parody of the vice-presidential debate in 2008, had a harsh impact on them. The study shows significant changes in their attitudes towards her selection as a candidate for the position of vice president and towards the intentions of voting for the presidency expressed by young people after watching Tina Fay's parody. These effects are most pronounced among independents and self-identified Republicans, (Baumgartner, Morris, White 2012:95-104).

About the three In-Depth Interviews

As I showed above, several years ago I conducted an in-depth interview with one of the most titled American consultants (CUS3), an interview that also touched on the issue of humor in politics, even if, at the time, it was not in the center of my concerns. However, what emerged from the dialogue on this topic is extremely relevant and some elements I have already mentioned in correlation with the works to which I have referred.

I would extract three more ideas, valuable for the debate I am supporting in this analysis, that CUS3 launched within the interview:

a) the technique of nicknames in campaigns - it is an element that I talked about with CUS3 and it aims the ability of a politician, political communicator, or consultant, or even a journalist to highlight in a humorous way the most detestable flaws of a politician. To give an example in this sense, from Romanian politics, let us remember the nickname that the journalist Cristian Tudor Popescu gave, in 2005, in an editorial of Adevărul newspaper to Viorel Hrebenciuc, prominent leader of PSD[1]: „He is a rosy ruffian, white hair, from so much stolen cheese he ate. He answers to a human being's name, Viorel, the surname being known as a common noun: the hrebenciuc".

b) the humanization technique at the end of the campaign, very short before the elections. This technique involves attending entertainment shows that also contain moments of humor and that have the effect of a shower after a mud fight.

c) the humorous display technique that induces deprecation. When on a social network a news you released is commented more in the humorous register, it is obviously no longer trustworthy. It is about public opprobrium in a non-belligerent but lethal manner. When they laugh at you, not with you, the basic information is clearly taken into the negative register. Such practices, CUS3 told us, were not used with the advent of social media, but they were also used on some street signs. He remembered an advertising from Hungary in which a politician was flanked by two chimpanzees, with the slogan: „one of these three characters is not able to peel a banana".

Along with CR1 and CR2 I also identified a number of political humor techniques used to influence political opinion. Among them I would add two, the most common: a) the political caricature b) the political joke.

Types of humor in the war in Ukraine

So, returning, finally, to the debates in the academic world, we can say that, at least through the documented studies, we have identified two distinct thought battle. The first one proving that humor is an agent of influence, and is best highlighted in the study called „Fay effect", which clearly shows us that deprecating humor changes the attitude of individuals towards the ironized one, and the second one, the group of researchers who believe that political humor affects you in the short term, you are more uncritical with the information it contains, but you will not give it enough importance to change your option, more precisely it does not produce actions.

However, I would like to open another perspective. Those who argued that humor did not produce effects, argued that one of the tests was to return to the researched subjects after a week and that they seemed to have forgotten much of the basic information contained in the jokes heard. But what if we memorize what the conscious or subconscious considers useful, or according to what is useful to us? What if humor changes attitudes, depending on the informational and emotional baggage that each individual comes with when exposed to political humor? See once again the theory of memes, but also the approaches of the Adlerian school (Adler, 1931).

[1] Social Democratic Party

From this perspective, we looked for the humor with the greatest emotional charge. That is why we carried out a quantitative and qualitative analysis on the humor propagated in the public space regarding the war in Ukraine. As we said at the beginning, the analysis concerned 200 articles/or graphic expressions from the mass media, starting from February 24, 2022 and until now.

Thus, we identified several types of war jokes, most of them created either to deprecate the opponent or to emphasize the victorious force of the Ukrainian army. According to their type, we were able to classify them into:

- Video montages showing the weakness of the Russian army and the strength of the Ukrainian army. E.g., the Ukrainians blocked a group of Russian soldiers in the elevator. Lack of training or war fatigue after 11 days of non-stop armed conflict caused Russian soldiers to take the elevator to inspect an office building in Ukraine. The Ukrainians did not think twice and turned off the power supply, and the elevator remained stuck.
- Memes with Putin, (e.g., many related to his stay at the now famous long table), or with Macron, which suggests the error of trying a dialogue with Putin.
- Geopolitical memes related to the perception of Russia and the fact that it is isolating itself more and more.
- Self-deprecating memes addressed to Romania (e.g., Putin about the attack: there are so many pits in Romania, that I feel bad to put the tanks in).
- Jokes, stand-up comedy - the famous showman from Russia, Maxim Galkin, expressed his position on the war in Ukraine, also talking about the fact that Russian missiles killed a three-month-old child in Odessa. Then he got involved, like other comedians, in writing critical humorous material towards Putin. Given the pressure put on critics towards Putin, it seems that humor is an increasingly valuable weapon in Moscow.

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FROM FINE HUMOUR TO WISDOM IN THE DIDACTIC-POETIC BOOKS OF THE OLD TESTAMENT

Gheorghe GÎRBEA[*]

Abstract: *History confirms that in the context of the ancient world the Jews were the people with a rich poetic endowment, perhaps the richest in comparison with the contemporaries of that time. The poetry of the Old Testament can be seen as a meadow with many, various flowers, from which the reader can pick the flavours he likes. Through a fine humorous interpretation of what has been stated, the reader is called to think about wisdom. The hymnographic poetry of the Old Testament was to answer all the spiritual turmoil of the Christians of the first centuries.*
Keywords: *humour, wisdom, hymnographic poetry*

By virtue of his creation "in the image and likeness of God", man has always felt his inner self moved by the sacred thrill, but at the same time, we have every reason to believe that even the breezes of art were not alien to him[1]. "When we research the scriptural meanings, it is mandatory to refer to the tradition and teaching of the Church. The proper or textual meaning is interwoven with the spiritual, spiritual, allegorical, symbolic and moral" [2].

History confirms that in the context of the ancient world the Jews were the people with a rich poetic endowment, perhaps the richest in comparison with the contemporaries of that time. Statistics show that no less than a third of the Old Testament is composed of poetic texts. From the book of Genesis, chapter IV, verse 21, we find the ancient poem of Lamech, from which we learn that one of his sons, Jubal, "is the father of all those who sing with the flute and the zither". We find a true poem in *Exodus* XV, 1-19, the song of Moses, followed by that of the prophetess Mariam. In the book of Numbers X, 35-36 we find the Song of the Ark, and in XXI, 17-18 there is the Song of the Well; verses 1-43 from chapter XXXII of Deuteronomy present us the second song of Moses, considered one of the most beautiful poetic pages of the Old Testament, which entered the Christian cult early on. The famous "deuteronomic curses", chapter XXIII, whose literary expressiveness found its resonance in the equally beautiful "curses" from Tudor Arghezi's work cannot be overlooked. To these, one can add the Song of Job, the Psalms, the Proverbs, the Song of Songs, the Lamentations of Jeremiah, the books of the prophets Obadiah, Micah, Nahum, Habakkuk and Zephaniah - they are entirely poetic; important parts of the books of the prophets Isaiah, Hosea, Joel and Amos also contain poetry, and the book of Jeremiah is half poetic. Likewise, the lyrical fragments from the book of Judges I and II and II Kings, Ecclesiastes, Ezekiel, Daniel and Zechariah cannot be ignored.

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The poetry in the books of the Old Testament is not the fruit of amateurism, but on the contrary, it proves a certain science of versification, not without refinement. Joseph Flavius, the historian, states that Moses learned from the Egyptians, among other things, the craft of prosody, that is, to ensure metric, rhythm and harmony to the verse. The Song of Moses in Deuteronomy XXXII was composed in hexameters, an opinion that Origen also shares. David composed hymns in trimeters and pentameters, which implies real mastery. What we must understand is the fact that the prosodic structures of Hebrew poetry were very far from what we know or practice today in poetic art. "Rhyme was non-existent, and the rhythm was extremely flexible, it was not based on the distribution of syllables in metrical feet, nor for the vowel alternation between long or short syllables, but through a confusing tonal system, impossible to notice through graphic signs that were transmitted via oral auditory" [1].

The fundamental principle of Hebrew poetic composition was the parallelism of verses "that is, in fact, parallelism of thought in two or three successive lines; the idea from the first verse is repeated by the second, which, as the case may be, repeats, denies or enriches it" [2]. The structure of Old Testament poetry is culturally unique. Origen notes that: "it had nothing in common with the structures of Greek poetry"[3]. This explains how neither the Greek translation, the Septuagint, nor the Latin one, the Vulgate, offers us anything in this regard, their authors being aware from the beginning that such prosodic correspondences are practically impossible. The poetry of the Old Testament evaluates not only the deeds of man, but also their consequences:

- the happiness of the righteous and the punishments that come upon the unrighteous
- family as a fundamental institution
- the relationships between pride and humility
- lie and truth
- cowardice and courage
- cunning and sincerity
- laziness and industriousness
- deception and honour
- the life of the city with special emphasis on the institution of royalty.

The poetry of the Old Testament can be seen as a meadow with many, various flowers, from which the reader can pick the flavours he likes. Through a fine humorous interpretation of what has been stated, the reader is called to think about wisdom. The hymnographic poetry of the Old Testament was to answer all the spiritual turmoil of the Christians of the first centuries. "The expressions of the new Christian religious feeling were added for the time being, as accents of enthusiasm to the old psalms, the use of which, like the songs from the Bible, moreover, had passed into the worship of the Church together with the believers, as we can assure ourselves from most of rites before the Eucharistic service" [4].

a) Justice cannot exist without true wisdom

Justice - the agreement between man's actions and thoughts on the one hand and God's commandments on the other. Addressing those who "judge the earth", the kings,

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[1] *Ibid.*
[2] *Ibid.*
[3] *Ibid.*
[4]Petre Vintilescu, *Despre poezia imnografică din cărţile de ritual şi cântarea bisericească*, Partener Publishing House, Galati, 2006, p. 14

governors, dignitaries, whose main duty is to do justice, in the book of Solomon's wisdom[1] it is said to them: "wisdom does not enter the cunning soul and does not dwell in the body subject to sin; lucid by excellence, wisdom does not suffer the mist of sin" [2]. Wisdom is a spirit of love for people, but it does not leave unpunished the one who defames with his words "for God is the witness of his misdeeds" [3]. In biblical language, exegetes say that the innermost part of a person is the home of the most hidden thoughts. Therefore, between wisdom and justice we observe a deep connection. The Creator knows everything because "the Spirit of the Lord fills the whole world" (Wisdom of Solomon I, 7), because He ensures the cohesion of the universe.

Against those "who call death by sign and by word" (Wisdom of Solomon I, 16) the wisdom of the Old Testament calls them wicked "because they make death a friend, melt for its sake and make a covenant with it" [4]. They are reminded that "God did not make death, nor to enjoy the destruction of the living. He made all things that they might live, the creatures of the world are redeemers, and they are not the poison of destruction. The power of death does not reign on earth, because justice is immortal" (Wisdom of Solomon I, 14).

b) Life seen by unbelievers or pessimists

The materialistic conception with a pessimistic view of life, not alien to ancient thought, which will later feed the doctrine of communism, is rendered as follows: "by crooked calculations they say: our life is short, when a man dies there is no escape and we do not know no one who has returned from the pit (from sheol or hades, from the abode of the dead); they are born by accident, after that they are as if they had never been, their names will fall into oblivion, life passes like a cloud and will dissipate like fog driven away by the sun's rays; the days are a fleeting shadow, the end is a shadow without return" (Wisdom of Solomon II, 1-6). And yet, something must be done, they say. "Come, let's rejoice with the good things of now and with the ardour of youth, let's use everything we have. Let's get drunk with expensive wines and aromas, and let's not let the flower of spring pass. Let no one be lacking at our whims... let our power be the law of our justice... let us catch the righteous man in the race because he confuses us and opposes us in what we want to do and accuses us of being against the law and having sin against good growth" (Wisdom of Solomon II, 7-20). Some people like these are answered that: "they are mistaken, because malice has blinded them. They know nothing of the mysteries of God, they do not hope for the reward of holiness and they do not believe in the reward of those who are pure in heart. God created man so as not to be corrupted, making him like His eternal image. The devil, through envy, brought death into the world, and those who are with him will know it" (Wisdom of Solomon II, 21-24). Envious of man for his privileged position in God's creation, the devil lured him into sin, and in turn sin brought man spiritual death followed by physical death (Romans V, 12).

c) The relationship between the wise and wisdom

The wise man is a simple man, but wisdom raises him above. In chapter VII of the Wisdom of Solomon we find one of the most beautiful pages of the Old Testament; although composed under the influence of Greek philosophical thought, especially under that of Plato, the writing takes care to preserve all the coordinates of Jewish monotheism. When King Solomon arrives, he confesses that "he was born like any mortal descended

[1] *The Bible or Holy Scripture*, p. 1268
[2] *Ibid.*
[3] *Ibid.*
[4] *Ibid.*

from the first human being built on earth" (v. 1). The entire human race was given the image and likeness of Adam. He was born like any human being: "implanted with my body in my mother's womb, I coagulated in my blood for ten months, starting from a seed of man and pleasure bordering on sleep; born I nourished my breast with public air; I fell on the same ground for everyone, and my first voice, like everyone else's, was nothing but a cry; grew up I was in a diaper wrapped in care. No, not even a king began it otherwise when he was born; in the life given to us the entrance and exit are the same for all" (Wisdom of Solomon VII, 3-6). Regarding the conception in his mother's womb, the author speaks of ten months of the operative lunar cycle in the Jewish calculation, or the equivalent of nine months of the solar cycle. In ancient Jewish thought, the man's seed was the one from which the embryo was formed; giving the pleasure, the woman became the receptacle. If coming into the world and leaving this world makes us all equal, the interval between them is completed and different from one to another by our contribution with the help of the Creator. "Therefore, I prayed that wisdom might be given to me, and so it was given to me; and I asked and behold, the spirit of wisdom came to me" (Wisdom of Solomon VII, 7). Through prayer the author acquired the skill (*frónesis*) to ask for more; by invocation - express call - he was given more than wisdom itself, he was given the spirit of wisdom (*pnéuma sofias*), meaning wisdom in its inner dimension and permanence. What is the value of wisdom? "For her sake flee from sceptres and thrones; wealth compared to her was nothing. With the most precious stone I did not pair it; if all the gold in the world is placed next to it, it is nothing, and in front of it silver is nothing but mud" (Wisdom of Solomon VII, 8-9). The love of wisdom was greater than health, beauty and light itself: "My love set a higher price on her than health, than beauty; and I have placed it even above the light itself, because its brightness never tires" (Wisdom of Solomon VII, 10). And yet the author confesses that wisdom brings all that is good in life: "from her hand I received countless fortunes. And I enjoyed all these to the fullest, because she, wisdom, is the one who brings them; but I didn't know one thing: that she was their mother. I learned with zeal, I speak magnanimously and do not hide my abundance. For she is for men an endless treasure; those who obtain it are God's friends through learning and abundant gifts" (Wisdom of Solomon VII, 11-14). Although the sage gave up practically all the goods mentioned, including light and even light, he acquired them all but not later he realized that wisdom is not only the instrument through which they came to him, but the very origin of them. Wisdom is obtained through an honest knowledge of God. Honest knowledge is that which does not lie, does not deceive, does not mislead, which conforms to reality. Wisdom has a whole series of attributes (a monotheist, the author refrains from personifying wisdom, although he also gives it the quality of crafting, that is, working as an art creator). The attributes of wisdom, which Plato and the Stoics attributed to the universal spirit, designated by *nous* or *logos*, number 21 (3x7 = 21), the result of two perfect numbers, it being known that the symbolism of numbers was cultivated both in Greek philosophy, as well as in the tradition of the two biblical testaments. In an effort to reach 21, the author uses terms very close in meaning. "Clever - intelligent, peerless - unique, many-layered, multiple, versatile, thin, subtle - of great fineness - able to make the finest distinctions down to the last detail, ready at any time - prompt - responding immediately, unsettling light - eternal light". "Since light gives way to night, nothing harms wisdom" (Wisdom of Solomon VII, 30). Here is the superiority of wisdom.

d) The happiness of the right and the punishments that come upon the unjust

Those who guard justice and God's word, they and their souls will be in God's hand "and no torment will touch them" (Wisdom of Solomon III, 1). If in the eyes of the insane the departure of the righteous from this world is a misfortune because they died "the righteous are in peace" (Wisdom of Solomon III, 3). "For God put them to the test and found them worthy of Him; like gold in the furnace, so he tried them and received them like a burnt offering. They will shine on the day of investigation, there will be swarms of sparks on stubble" (Wisdom of Solomon III, 7). Even though in the eyes of men they have endured torment, their hope is full of immortality, for through a small punishment they will receive a great reward. The punishment or the series of tests to which God puts the righteous man so that he, like gold in the fire, is purified by removing the dross, the day of investigation or the time when God will deal with the rehabilitation of the righteous, as sparks burn and destroy dry stubble, so the righteous of Israel will defeat their sinful adversaries.

The sinners, the unjust or the wicked will be punished as they have sinned "to the extent of the thought" (Wisdom of Solomon III, 10) because "they did not care for the righteous and fled from the Lord" (Wisdom of Solomon III, 10). "The wicked, however, they will receive punishment according to the measure: they did not care about justice, they ran away from the Lord. Woe to those who show contempt for wisdom, as well as for learning: their hope is in vain, their labours are in vain, their works are worthless, their wives are untruthful, their children are spoiled, their descendants are cursed" (Wisdom of Solomon III, 10-12). Although in the biblical universe of the Jewish family, the large number of babies made the parents and especially the mother happy, it being known that a woman's sterility was considered a divine curse and reproach, nevertheless, the virtue of conjugal chastity redeems the reproach of sterility through the spiritual fruit that will be known at the search of souls, "that is, at the judgment of God, although the ancient Jews justified or admitted polygamy, known as that law of the levirate" - [1]blessed is the barren, but pure woman, the one who-together in sin did not know, she will know her the fruit of soul searching. Here was the value of wisdom, learning and, above all, justice as a virtue. All this because "exalted is the fruit of good efforts, as well as imperishable will be the root of skilful thinking".

e) Steering. Against arrogance. Those worthy of honour. Humility and truth

The wisdom of the ruler raises the level of the people: "and the rulership of a skilled man is well established" (Wisdom of Jesus Sirach X, 1). As is the ruler, so are the rulers, as is the mayor, so are the residents. The wise ruler shapes his subjects according to his own moral stature. In democratic systems, however, the relationship can be reversed. The people deserve their elected leaders. Any city prospers through the skill of those who lead it. "An unlearned king brings down his people" (Wisdom of Jesus Sirach X, 3). Every city prospers by the hand of those who lead it. In the hand of the Lord is the governing of the earth and the victory of man: "in the hand of the Lord is the governing of the earth: He raises up the right ruler in time. A man's happiness is in the Lord's hand; He is the One who gives glory to the scholar" (Wisdom of Jesus Sirach X, 4-5).

- Against arrogance. Whatever your neighbour's iniquities, do not do anything to him when you are out of your mind: "Dominion passes from one generation to another because of injustices, savagery and money" (Wisdom of Jesus Sirach X, 8). Dominion considered sovereignty, political authority, the author wonders why there is so much arrogance in the one who is earth and ashes.
- Biting sarcasm at pride. If it is generally considered that pride, arrogance, vanity is the original sin of Satan in heaven and of the first people in heaven, the sage

[1]Gheorghe Gîrbea, *Elemente de Teologie Liturgică*, Universitaria Publishing House, Craiova and Cluj University Press, Cluj-Napoca, 2021, p. 164

affirms that it is a derivative of the absence of the creator from the creature's consciousness. Eliminating the ontological relationship between creator and creature, the latter, pride, imagines that it can be substituted for God: here is the root of pride. The sin of moving away from God and, above all, keeping the heart away from the one who made it is the beginning of pride. "The fear of the Lord is the beginning of the rise, and stubbornness and pride are the beginning of the fall" (Wisdom of Jesus Sirach X, 21).

- Those worthy of honour. It is not good to despise a poor wise man, just as it is not good to honour a sinner. All people are worthy of honour: a great man, judge or strong, but none is greater than the one who fears the Lord (Wisdom of Jesus Sirach X, 24). "A wise servant has free people in his service, and a learned man does not scold" (Wisdom of Jesus Sirach X, 25). So the wise man asks himself and answers: which race is worthy of honour? Human race. Which nation is worthy of honour? Those who fear the Lord. What nation is worthy of contempt? Human race.
- Humility and truth. "Do not be wise when you are at your work, do not puff yourself up when you are in trouble" (Wisdom of Jesus Sirach X, 26). He who works and has everything is to be appreciated, but the proud one who puffs up his feathers and has none. "Son, in humility raise your soul and honour it according to its worth" (Wisdom of Jesus Sirach X, 28). In other words: "son, glorify yourself with modesty and value yourself according to what you deserve. It is given to each according to the greatness of his virtues". "The poor is honoured for the skill of his mind, the rich for his possessions. He who enjoys honour in poverty, how much more in wealth? He who is despised in wealth, how much more in poverty" (Wisdom of Jesus Sirach X, 30-31). Therefore, the human species is not worthy of honour or contempt by itself, but by the religious-moral behaviour of those who make it up.

f) Special attention is directed to the life of the city and, in particular, to the institution of royalty. Since wisdom is the possessor of all goods, kings cannot lack it. "Seeing her, she was dear to me from my youth and I wanted her as my bride and I was melting with her beauty. She is proud of the good people living with God, because the Lord-over-all, He Himself loved her. Penetrated in God's knowledge, she is the one who chooses between His things" (Wisdom of Solomon VIII, 2-4). The "good race" of wisdom means that it is of divine origin and "lives with God" means being with Him in intimate communion, like a couple, husband and wife. Moreover, in the Old Testament, the allegory of the sacred marriage between Yahweh and the people of Israel is frequent. If wealth is a good coveted in life by every man, there is no other wealth greater than it, than "the wisdom that works all things" (Wisdom of Solomon VIII, 5). And if skill is the one who works, the one who puts order in all that is wisdom and whoever loves justice. "And if someone has loved justice, virtues are the fruit of her efforts: for she also teaches us self-restraint, prudence, justice, manhood, and everything that is better in life is for people, for their benefit" (Wisdom of Solomon VIII, 7). Wisdom is, in fact, an initiate, possessing the ability to have access to divine mysteries. Greek philosophy (Plato and the Stoics) proclaimed the four cardinal virtues that we find here: self-control, prudence, justice and manliness; they acquired special connotations, becoming cardinal virtues of Christian theology. For a king, wisdom must become a life companion, as the author testifies: "And if someone wants extensive knowledge, she knows the past, she looks into the future, knows the twist of proverbs and knows how to see the hidden meaning in riddles, miracles and all signs he knows them in advance and what happens in times and hundreds of years. I wanted her to become my life companion, knowing that she would be a good helper along the way, as well as comfort in my worries and sorrows. And thus, I will have honour in the gatherings and, as a young man, much honour in front of the elderly" (Wisdom of Solomon VIII, 8-10). The choice for wisdom seems like a renunciation of worldly goods and joys, but these are offered to wisdom precisely as a result of his choice. The most telling example is King Solomon himself. The great ones "are the foreign sovereigns who knew him, appreciated and admired him at the same time: King Hiram of Tire and the Queen of Sheba (Kings III)". The author has a constant preoccupation with his own immortality. This is obtained through an intimate coexistence with wisdom. "Through her - and only through her - I will have immortality and among my descendants I will leave an eternal memory. I will rule peoples, and foreign tribes will be subject to me; and, hearing of me, fearful tyrants will fear; and I will be good with the mob and fierce in war. Returning home, she will also accompany my rest, because her proximity does not mean bitterness, and living with her is not pain, but only joy and only joy" (Wisdom of Solomon VIII, 13-16). Understanding that wisdom comes from the Lord and that man cannot acquire it alone, the author turns to the Creator with a special prayer, as he confesses: "But understanding that I could not have it otherwise unless God himself gives it - this being itself a cleverness of the mind: to know where this gift comes from -, I turned to the Lord with this prayer and said with all my heart: God of fathers and Lord of mercy, You, the One who made everything through Your word, the One who created man with Your wisdom" (Wisdom of Solomon VIII, 21 - IX, 1-2). "To make a man is equivalent here to the Greek *katakskevázo*, but the meanings of the original word are much more and richer. According to them, God built Adam, i.e., created him, according to an elaborated plan, but also prepared him, i.e., endowed him with all the qualities to ensure his success in the purpose for which he was created to rule all the creatures he also did to rule the world in holiness and justice and to judge with a righteous heart".

Here is only a part of the beauty of the content of the didactic-poetic books of the Old Testament that will find their echo in the content of hymnographic poetry from the books of ritual and church singing from the New Law. Thus, "the path followed by the hymn and the hymnographic poetry in the composition of most of our religious service books, describes the diagram of Christian piety from a long period of the Church's history" [1].

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[1]Petre Vintilescu, *op. cit.*, p. 6

CULTURE AND CIVILIZATION IN THE WORK OF IUSTIN MOISESCU

Ion-Gabriel MILITARU*

Abstract: *As a teacher, Metropolitan Iustin was attentive to the students' problems, especially when the communist authorities interfered in the life and social condition of those who represented the future generations of Romanian society in general or of the Orthodox Church in particular. This referential biography highlights the certainty that Patriarch Iustin Moisescu was an ardent intellectual, totally dedicated to his didactic, pastoral and ecclesiastical administrative ideals. His intentions in this direction were formulated pragmatically, ever since his appointment to the highest seat of the higher church hierarchy: "Theological education is called to play in the life of the Church the essential role of training altar servers. Efforts are being made by teachers and church authorities so that future priests are up to the times we live in today, so that the Church can fulfill its mission, we need worthy priests. It must contribute to solving the problems that the country has and that the people are asking for.*
Keywords*: culture, civilization, education*

Iustin Moisescu was born on March 5, 1910, in the village of Cândêști, then belonging to Muscel county, in the area near the city of Câmpulung, in a family of intellectuals, his father, Ion Moisescu, being a teacher in the village. He died at the front, in the First World War, little Iustin remaining in the care of his mother, Maria, who was a housewife. He also had two sisters and a brother. His older sister, Lucretia, followed his father's career as a teacher. She married Marian Brătulescu, deputy of Muscel, from the National Peasant Party and president of the Court of Câmpulung Muscel. The second sister, Elena Maria, was a housewife, being married to a teacher from her hometown. His brother, Octavian Moisescu, was also a teacher, but he died in 1948. Among his relatives, Iustin Moisescu was closer to his brother-in-law, Marian Brătulescu, and to a relative of his, Ion Brătulescu, a priest at the church " Manea Brutarul" from Bucharest. Iustin Moisescu never married.

Iustin Moisescu began his studies at the Seminar for War Orphans in Campulung Muscel, where he studied from 1922 to 1930 and which he graduated as a laureate. In the year of his graduation, he was personally selected by Patriarch Miron Cristea from among the graduates of all the seminaries and sent with a scholarship for undergraduate studies in theology at the University of Athens, where he graduated "arista" ("magna cum laude") in 1934.

Considering his impressive results, both the University of Athens and the Romanian Embassy in Athens recommended to Patriarch Miron Cristea to send Iustin Moisescu to graduate studies at the Faculty of Roman Catholic Theology in Strasbourg, France, where he spent the following two years, 1934 – 1936. In 1936 he returned to Athens, where he pursued his doctorate, which he obtained in 1937 with the thesis "Evagrie from Pontus. Life, writings and teaching", later awarded by the Faculty of Theology of the University of Athens. In 1937 he returned to Romania, where he would take the equivalency exams at the Faculty of Theology at the University of Bucharest.

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The period in which Iustin Moisescu obtained excellent results in the courses he attended coincides with important moments in Romanian theology, among which we mention in 1938 the work "The Life and Works of St. Grigorie Palama" by father Dumitru Săniloae, the doctoral thesis "Mirenii în Biserică" by Liviu Stan, respectively the first Romanian study on the prayer of Jesus, published in 1939, in the magazine "Biserica Ortodoxă Română" by the future archbishop Antim Nica.

"As a teacher, when he climbed the podium, as well as at the pulpit, every time his appearance impressed", both through his academic performance, but, above all, through the accuracy of his information and the truthfulness of his argumentation. In his entire activity, he distinguished himself as one of the most learned hierarchs that the Romanian Orthodox Church had. With brilliant studies in Athens and Strasbourg, with a great activity both in the country, but also in Poland, he understood from an early age the importance of dialogue between the Churches.

A teacher by vocation, the future Patriarch Iustin began his brilliant teaching career in 1937 as a Latin teacher at the Nifon Seminary in Bucharest (1937-1938), then teaching at the New Testament departments of the Faculty of Theology of the University of Warsaw (1938 -1939), where he replaced the famous teacher Nicolae Arseniev, Cernăuți-Suceava (1940-1946) and Bucharest (1946-1956). Thus, in Warsaw he created the following courses in Polish: "General and special introduction to the Holy Books of the New Testament", "Exegesis of the Epistle of the Holy Apostle Paul to the Galatians" and "Exegesis of the Prologue of the Gospel of St. John".

These courses were researched by professors Milan Șesan and Vladimir Prelipceanu, who found their scientific and didactic value, as well as their full concordance with the teachings of the Orthodox Church.

In 1942, he was appointed, by competition, full professor of New Testament Exegesis at the Faculty of Theology in Cernăuți-Suceava. Here he developed three courses: "Introduction to the Holy Books of the New Testament", another on Exegesis, and the third, "Biblical Hermeneutics".

In 1946, he was transferred as Professor to the same department, at the Faculty of Theology in Bucharest, so that from 1948 he was active at the University Theological Institute in Bucharest.

For theology, but also for the activity in the entire didactic segment, Patriarch Iustin steadfastly and naturally demonstrates a real vocation translated into special achievements through will and perseverance. A testimony to the accuracy of this finding is the professional training he achieved, the works he wrote, as well as his active involvement in the development of Romanian education in general and theological education in particular.

As a university professor of theology, he was an elite teacher, with thorough specialized training, doubled by a broad horizon of general culture. He formed entire generations of altar servers, all who attended his courses having in their minds and hearts the face of the vocation teacher. His clear lectures, of high academic level, built on the lights of the Gospel of Christ the Redeemer, of the Church Fathers and Writers, attracted especially through scientific analysis, through interpretations and perspectives, through judiciously formulated conclusions on the treated topics.

Elite teaching staff, status based on his rigorous specialized training, having obvious pedagogical skills, tireless scholar, good connoisseur of several foreign languages, his courses and conferences were distinguished by scientific analysis, but also by an elegance of presentation.

During his arch pastorship of almost a year in Sibiu, Metropolitan Iustin stood out for his boldness, fairness and honor, while also trying to maintain a reconciling atmosphere in this space affected in the past by inter-confessional tensions. He took over the Diocese of Sibiu, which included 6 counties at the time, with its inherent difficulties, but he managed to impose his personality. He did not accept any compromise, and through the relations established according to his diplomatic training, he achieved great things in the pastoral-administrative field.

In the short time spent in this dignity, he managed to establish the theological magazine Mitropolia Ardealului, thus continuing the publishing activity affected by the disappearance of the publication Reviste Teologice in 1947, banned by the communist regime. At the same time, he participated in the solemn works of canonization of Saint Hierarch Joseph the New from Partoș together with the other hierarchs of the Holy Synod. Metropolitan Iustin personally took care of the procedure of canonization, washing and embalming of the Relics of Saint Joseph.

Having special administrative skills, he managed to recover from the Military and Militia Circle the buildings located on Strada Timișului, which he restored and included in the Heritage of the Diocesan Center.

During his work as a teacher, the Metropolitan (Patriarch) Iustin Moisescu carried out a high-level didactic and theological activity, creating a series of courses in his specialty (introduction to the holy books of the New Testament, biblical exegesis and hermeneutics), publishing books, studies and articles that are distinguished by originality, theological depth, critical spirit and attachment to our Orthodox tradition.

His courses are based on the authentic sources of the original text of the New Testament, always based on the writings of the Holy Fathers of the Church, used in the original. In the same spirit, his public conferences, intended for a wider audience, are also organized. He had the pioneering initiative to publish in Romanian the works of the Holy Fathers in the collection of Church Writers. In 1977, Father Iustin Moisescu was elected Patriarch of the Romanian Orthodox Church, and from this moment the care for secondary and higher education increased. Since his time as Patriarch Lieutenant, he initiated, for the first time, in the new life of the Theological Institutes, a competition for the occupation of positions in the steps of university theological education. Since then, a structural reform was foreseen and this objective was achieved.

Among his representative works that contributed to the development and enrichment of Romanian culture and spirituality, we mention:
"Evagrie of Pontus. His Life, Writings and Teaching", is his Doctorate Thesis in Theology written in Neo-Greek, Athens, 1937, having 156 pages, a work supported at the Department of Patrolology, illustrated at that time by the distinguished Greek patrolologist Dimitrios Balanos and awarded by the Academy of Greek Sciences.

In a study entitled Patristic Concerns of the Most Blessed Patriarch Iustin, the author Rev. Prof. Dr. Nicolae C. Buzescu, presenting the work on Evagrie Ponticulus, writes the following: "Since it is elaborated in Greek, it appears as a feral treasure, accessible only to specialists in classical languages, or to theologians more versed in them". Precisely in this sense, Patriarch Iustin compiled and published in the "Romanian Orthodox Church" magazine, one year after defending his doctoral thesis, in 1939, an extensive summary of the book, on 44 pages, with 80 notes , thus putting at the reach of the Romanian believers, clearly and concisely, a real treasure of information, critical assessments, dogmatic ideas and interesting expositions regarding the Christian life, as Evagrie conceived it (Moisescu, Iustin, Evagrie din Pont, 2003: 10).

In the Introduction, the author presented the reason why he had chosen the present subject for study; the name of Evagrius being for a long time pronounced with caution, because he had appropriated some non-orthodox Origenist teachings, but beyond this aspect, the great theologian of Pontus had shown a special practical teaching. This was the challenge that the young Romanian theologian took on, finally achieving his ambitious goal regarding this important theme from Eastern dogma: "Here is the reason why we tried to dispel the darkness that had left us on the name of Evagrius, researching his life, writings and teaching".

The content is special, according to the bibliography and prologue, the author expounding in Part I the life of Evagrius, highlighting a defining aspect for his education in an authentic Eastern Christian spirit, his father being a priest and having close ties of friendship with Saint Basil the Great and, especially, with Saint Gregory of Nazianzus.

In Part II, he presents the Writings of Evagrius, distinguishing authentic works from inauthentic or doubtful ones: "Examining the information that Evagrius's contemporaries (Ieronimus and Palladius) and the writers of the following times (Socrates and Ghennadius) - the worthiest of trust and, at the same time, closer to the time in which the author lives - we sought to compile a catalog of the works that Evagrie wrote".

In Part III, he analyzes the doctrine of Evagrius, which presents itself as a practical dogmatic system originating from a rigorous experience of Christian spirituality, a deep knowledge of evangelical teachings, but above all, the conceptions of Greek philosophy, which were given to him very helpful.

"Holy Scripture and its interpretation in the work of Saint John Chrysostom", Chernivtsi, 1942, having 156 pages, is the work that recommends the theologian Iustin Moisescu as a specialist in the teaching of the New Testament.

In the Introduction, the Patriarch makes a presentation of the two exegetical schools: from Alexandria and from Antioch, showing, at the same time, the significant differences between them. The Alexandrian catechetical school shows a speculative, intuitive and mystical tendency in its theological concerns, striving to bring out the supra-rational and mysterious element of the revealed truths of faith - the Alexandrians made a real contribution to the dogmatic formulations of the Christian Church. The Antiochians, for their part, emphasized the practical side of the issues, trying to rationally justify the soundness of the truths of faith against heretical claims.

The Patriarch says: "Following in the footsteps of Origen, the most brilliant representative of this school, the Alexandrians considered that everywhere in the Holy Scriptures there are allegories. For this reason, in the interpretation of the holy books, they constantly strove to discover the mystical and figurative meaning, the meaning hidden under the letter of Scripture, giving very little importance to the historical-grammatical meaning" (Moisescu Iustin, Sfânta Sciptură and its interpretation in the work of Saint John Chrysostom, 2003:10).

The study includes a thorough analysis and, at the same time, constitutes a clear, precise and systematic synthesis of the conception of the greatest interpreter of Holy Scripture in the Orthodox Church, Saint John Chrysostom.

After an overall view of the interpretation of Holy Scripture in the two main exegetical schools of the patristic era - Antioch and Alexandria -, the author addresses the problem of the study of Holy Scripture in the work of Saint John Chrysostom.

First, he reviews the exegetical writings of the father called Golden Mouth, analyzing the authenticity, date and place of composition of each of them.

He then examines in Part I Saint John's conception of Holy Scripture (the sources of revelation, the relationship between the Old Testament and the New Testament, divine inspiration and its consequences): "Ordered by the same God and written under the inspiration of the same Holy Spirit, the two Testaments are found, one to the other, in perfect agreement...it is impossible for there to be any opposition in them".

In Part II, entitled "Interpretation of the Holy Scriptures according to Saint John Chrysostom", he examines the means of interpretation, the meanings of the Holy Scriptures and the enrichment gained by reading the holy books: "Pleasant is a field with flowers, a paradise, but much more pleasant is to read the Holy Scriptures, but ignorance of the Scriptures is the cause of all evils, says the great Chrysostom". This work, unique in its kind in theology, presents real value through the importance of the problem in New Testament research.

The difficult problem of the inspiration of the Bible, which has long troubled the mind of the wise interpreter of the holy writings, is presented in a luminous exposition, showing clearly how far the limits of human reason can reach and where divine grace begins, as well as the synthesis of these elements in the understanding inspired books. Purifying his soul, he takes it in his hands with respect; opening the eyes of his soul, he reads it reverently; burning with faith, he explains it in the fear of God.

”The Activity of Saint Paul the Apostle in Athens", Iasi, 1946, including 228 pages, and this work is revealed as a historical-theological pearl that bears the imprint of the spirit of the worthy hierarch of our Church on whom we are conducting this study.

Studying in Athens, the theologian Iustin Moisescu devoted an important volume to the "apostle of the Gentiles", Saint Paul, who preached in the Agora and the Areopagus of the center of ancient culture. This is how the journey of the Holy Apostle Paul to Athens, the social-political, cultural-spiritual life and art of Athens and Greece of those times are presented. In order to understand correctly and completely the Pericope from the Acts of the Apostles (Chapter 17; Verses 15-34), you must be in Athens, said Ernest Curtius, in a book of scientific prestige (Moisescu Iustin, Activity of the Holy Apostle Paul in Athens, 1946: 17).

The Sermon of Saint Paul the Apostle in Athens is an important chapter containing profound comments on the speeches given in the synagogue, the agora and before the Areopagus, with texts in Greek and Latin.

"Undoubtedly, the missionary activity of Saint Paul in Athens, in appearance, was devoid of rich fruits. The great crowd of Athenians had shown themselves indifferent to hearing the Apostle's sermon. At his departure, the number of Christians remaining there was quite small. Yet the roots of the Christian religion had been deeply implanted in the very heart of the center of the cultured pagan world. It is true, the Christianization of Athens was done slowly; but nothing could stop the progressive development of the Athenian Church, founded at that time by the Holy Apostle Paul".

In conclusion, Patriarch Justin gives maximum value to the Book of the Acts of the Apostles with the chosen words: "Rising to the height of the event, which he chronicles, the author of the Acts of the Apostles wrote not only one of the most beautiful pages of the Holy Scriptures, but even of the entire Universal literature. In vain philologists and historians strive to find a work of literary art equal in value to this Pericope, rightly called Das Glanzstuck der Apostelgesschichte. The unique moments spent by the Apostle of the Gentiles in Athens found a pen worthy of them in the hand of Saint Luke".

”The Church Hierarchy in the Apostolic Age", Craiova, 1955, work consisting of 80 pages is the work in which the author argues the existence of the church hierarchy in the three hierarchical steps: bishop, priest and deacon, ordained servants by the Holy Apostles according to the command of the Savior Jesus Christ.

In the First Chapter, entitled Church Hierarchy, the three steps of ministry in the Church are treated and developed in turn, using the texts of Holy Scripture and the writings of the Holy Church Fathers. It presents the activity of the Holy Apostles who, after Pentecost, preached the Gospel to the whole world, founding Christian communities and ordaining bishops, priests and deacons to continue the mission of Christianizing and saving people.

In the first volume of the Complete Works of Patriarch Justin, a work coordinated by the Most Holy Father Calinic, Bishop of Argeș and Muscel, who also signs the afterword, together with the Church Hierarchy in the Apostolic Age, texts from the Holy Scriptures, the Holy Fathers and Church Writers are also published collected by the author with reference to "peace" and "work". Of course, Metropolitan Iustin shows the holy and edifying meaning of the two terms found in the teaching and activity of the Church, because in the post-war period these two themes were exploited by the Romanian communist regime, but in a strictly social, demagogic and triumphalist sense.

Remarkable is the word from the Afterword of the Most Holy Father Clinical, in which it is highlighted how current is the message of the Most Blessed Father Patriarch Iustin: "They speak and write today, with time and without time, about our Europeanization and ... our integration in Europe. From this perspective, Iustin Moisescu was the most European hierarch of our Church and one of the most European Romanians of all time... Only one Romanian of the same calibre has given his native Muscel, Dinu Lipatti".

The originality of the Saviour's parables, Râmnicu Vâlcea, 1945, covering 50 pages, the work has a historical-religious character, becoming a critical study on the origin and originality of the parables from the Holy Scripture spoken by Christ the Savior on different occasions.

Fictitious but believable histories, through which, with the help of similarities (comparisons), certain teachings (in Christianity: of faith or conduct) are shared (through indirect speech), parables or parables are a very popular literary genre, especially ancient oriental peoples.

The meaning of parabolic speech does not belong exclusively to the Savior, but it is his own, in the sense that through their doctrinal background, but also through their form unsurpassed in beauty, (parables) present themselves as perfect works, worthy of the height of their divine Creator.

We must remember that before Christ, in the pre-Christian period, sages like Solomon, prophets like Natan or Isaiah composed beautiful parables, also the Orientals were used to this literary narrative form, but it acquired its perfect character through the work of the Savior (Hlandan, Andrei, Patriarch Iustin Moisescu-an unshakable pillar in adverse times, 2019: 56).

"Symbolica lui Hristu Andrutsos", Craiova, 1955, with a content of 350 pages, the work is a translation from Greek of the work of great theological value of the worthy Greek author.

"Professor Iustin Moisescu showed us in a correct, fluent and clear translation the Symbolism of HR, Andrutsos, the late professor of Dogmatics and Morals at the Faculty of Theology in Athens. This eminent teacher of theology had long expressed his desire to see his work published in Romanian, as a sign of appreciation and respect for the Church and our country, where he spent part of his youth. He entrusted the task of translating and printing this book to one of his most distinguished students, the student at the time, Iustin Moisescu.

The work of Hr. Andrutsos clearly and systematically presents the fundamental teachings of the main Christian denominations - qualities of substance and method that no other Orthodox study of this nature meets. The comparative exposition of the faith truths of the Orthodox, Roman Catholics and Protestants is accompanied, in the work of Andrutsos, by their critical research, in the light of the Savior's teaching.

Taking into account the value of this work, following the clarifications given by the Most Blessed Father Patriarch Justinian, the Holy Synod of the Romanian Orthodox Church, in the meeting of June 17, 1952, approved that the Symbolics of Andrutsos, in the translation of Professor Iustin Moisescu, be used as a manual for the students of the Theological Institutes of our Church.

Staying in the same sphere of publications, we mention some contributions from the time he was Metropolitan of Moldavia and Suceava, when he published numerous studies and articles in the diocese magazine and made a significant contribution to the editing of the volumes.

"Historical monuments from the Metropolitanate of Moldavia and Suceava", Iași, 1974, a 451-page work that I highlighted above in the chronological exposition of the biography of the worthy hierarch Iustin alongside the "Psaltirea in versuri of the Metropolitan of Dosofte”

This volume, which was prepared for publication since 1971, as Metropolitan Iustin informed the Department of Cults, appeared in 4000 copies (Archive of the Eparchial Center of Iași, Chancery Fund, File no. 104, 1973) and included 82 micro-monographs related to the more important church monuments from the Metropolitanate of Moldavia and Suceava.

In the Preface, the high hierarch wrote: "Historical church monuments direct our thoughts to the founders from whose Romanian and Orthodox conscience they grew: voivods enlivened by love for the ancestral glia, of momentum in the good work for the country that - with God's mercy - they ruled it, nobles with a good face, winged and incessant slander for the just-magnifying faith of the people, righteous rulers linked to the ancestral estate".

"Psaltirea în versuri a Metropolitului Dosoftei", Iași, 1974, critical edition by N. A. Ursu, is a work with a circulation of 4,000 copies, to which Metropolitan Iustin made a remarkable contribution.

Also, in the Preface he wrote about Metropolitan Dosoftei (later canonized by the Romanian Orthodox Church in 2005): "Representative of the religious culture in Moldova, in the second half of the 17th century, Dosoftei does not follow in the footsteps to his predecessors, who had guided our culture along the path of Slavonism, and had not even followed the new Greek current that enjoyed the broad support of the ruling elite of our country... Dosoftei instead did everything he could to make the religious services performed in the Romanian language, everywhere where there were Orthodox Romanians" (Dosoftei, *Psaltirea în versuri*, 1974:21).

Moreover, Metropolitan Iustin makes a subtle call to the resistance of the Orthodox believers in the face of communist persecution, using the situation to which the Orthodox were exposed during the pastorate of Dosoftei (17th century), when he says: "Religious services they constituted the lever of resistance of the Orthodox believers against the pressures exerted on them by Western religious propaganda. By preserving their religious cult, the Orthodox preserve their true faith."

"Metropolitan Cathedral of Iași", Iași, 1977, written by Fr. Scarlat Porcesu, appears with the blessing and support of Blessed Father Iustin, elected Patriarch of the Romanian Orthodox Church that year.

The work includes a brief history of the City of Iași, the former Capital of Moldova, a description of the metropolitan seat of Iași, then of the old churches that served as the metropolitan cathedral, of the old "Saint Gheorghe" Church, the foundation of Metropolitan Gavriil Calimachi (1760-1788). The new metropolitan cathedral, the foundation of Metropolitans Veniamin Costache (1803-1842) and Iosif Naniescu (1875-1902), its restoration, the history of the metropolitan palace and the buildings in the metropolitan complex built by Father Iustin Moisescu between the years 1959-1962, are written on a level scientific.

Along with the pastoral letters, through the care of Metropolitan Iustin, monographs of some churches and monasteries appeared (for example Mănăstirea Cetățuia, Iași, 1977), albums, brochures about the oases of culture and Orthodox spirituality in Moldova, prayer books, etc.

The speeches given on various occasions by Metropolitan Iustin were printed in church publications in the diocese and in the country. During the time he was Metropolitan of Moldavia and Suceava, the diocese magazine with the same name appeared in a circulation of 2,000 copies per year, in six issues with 720 pages, insufficient to be able to publish the materials intended for the magazine. That is why Metropolitan Iustin asked the president of the Department of Cults, Dumitru Dogaru, to approve the supplement of the magazine with 120 pages, where the works, studies and articles of doctoral students and students from the Theological Institute, studies on church monuments, chronicles, reviews could be published etc.

Another annual publication was the Calendar printed for the entire Metropolis, its circulation in 1960 was 300,000 copies, an insufficient number compared to the number of Orthodox believers in the Metropolis of Moldavia and Suceava. So with the repeated interventions of Metropolitan Iustin, the circulation of the calendar would reach 500,000 copies in 1977.

The wealth that his endowment as a theologian, teacher, altar server and very efficient church administrator left to the spiritual and material heritage of the Church led mainly to its greater openness to the faithful and its needs. His activity was significantly focused on valuing the priesthood, especially the simple country priest who was expected to be in every home, both to the healthy and to the sick to bring them blessings or alleviate suffering. At the same time, the city priest was not forgotten either, who had to walk through the cold apartments of the Romanians who were suffering from the lack of food and other basic products, to bring them relief and a touch of normality.

Through his diligence and grace, Father Iustin Moisescu truly sacrificed himself for the Church, leaving the generations that followed a light of wisdom especially regarding the relations of the Romanian Orthodox Church with other churches.

In addition to the important restoration works, as the Metropolitan of Moldavia and Suceava he also stood out by printing a significant number of church art works, and very important in this regard was the magazine "Mitropolia Moldovei si a Sucevei".

Regarding the relations between the churches, under the basic idea of the equality of all before God, Father Iustin Moisescu had the following basic principles: the non-interference of one church in the internal affairs of another, the atmosphere that should dominate the relations between the churches should be based on love and trust, and proselytizing practices were to be excluded, the unity of Christian churches was a duty, not a privilege. Orthodoxy, for its part, had unity as its basic principle, and contacts with other churches had the main role of preparing the atmosphere for inter-Christian dialogue. Relations with other churches also had the role of promoting love between people and peoples and of course peace.

As Patriarch, as I have emphasized in the present work, the times were extremely difficult, not having a single moment of peace in the 9 years, being eternal discussions and negotiations with the dictatorial couple to save the church buildings targeted by them, while what he saw around him, how the people were suffering. Being a teacher, as a formation, he was especially deeply affected by the situation of the students in the schools, by the shortages they faced, while Bucharest no longer contained megalomaniac architectural projects and ideological parades and shows in the stadiums for the glorification of the two leaders.

Apart from these aspects, Patriarch Iustin Moisescu remained in the memory of both the Romanian Orthodox Church and Christianity in general as one of the most important ecumenists of the contemporary period, he spread the message of the Romanian Church throughout the world, after years isolation. He represented the Church, being delegated in this sense by the Holy Synod, at numerous congresses and inter-Christian gatherings. During the period when he was Metropolitan, he was a member of the Central Committee of the Ecumenical Council of Churches, also in the presidium of the Conference of European Churches. He led Church delegations to events organized by the two mentioned entities, as well as to the Pan-Orthodox Conferences in Rhodes and Chambesy. Considering the international experience, he was co-opted many times in several delegations of our Church that visited other Churches.

Regarding strictly the ecclesiastical side, Father Iustin Moisescu, both as Metropolitan and Patriarch was oriented towards the creation of a moral order in the life of the priest, he also emphasized the importance of a sacerdotal, ecclesiastical and parish spirituality based on discipline. As the times were, there were priests who considered the existence of the consistories as something detached from normality, a context in which the Patriarch urged the implementation of the pastoral measure. For Father Iustin Moisescu there was no contradiction between priesthood and morality, they had to go together in the life of any priest. Patriarch Iustin Moisescu was also very confident that there are no servants who usurp this quality.

Considering the short period of the patriarchate, Patriarch Iustin Moisescu is rarely talked about, his predecessor being a much more debated case study. As I mentioned throughout the paper, just as in the case of Patriarch Justinian Marina, opinions both inside the Church and outside are divided between those who criticize his collaboration with the communist regime and those who recognize his merits in protecting the interests of the Church. In 2019, 33 years have passed since the death of Patriarch Iustin Moisescu, the year being declared as the commemorative year of Patriarchs Iustin Moisescu and Nicodim Munteanu, context in which several symposia were organized in their honor, one taking place in Arad, entitled "Patriarch Iustin Moisescu, promoter of ecumenical dialogue" where the international activity of the Patriarch was discussed in particular with an emphasis on the representation of the Romanian Orthodox Church in the Ecumenical Council of Churches and within the Conference of European Churches. In the same year, the volume entitled "Patriarch Iustin Moisescu - An unswerving pillar in adverse times" was also published.

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POLITICAL-MILITARY DEVELOPMENTS IN SOUTHEASTERN EUROPE (MAY-OCTOBER 1915)

Alin PÎRVU*

Abstract: *The present article describes the Entente's attempts to co-opt Romania and Bulgaria into its camp. Also highlighted are the Romanian-Bulgarian negotiations regarding certain Romanian territorial retrocessions in the Quadrilateral, as well as Romania's relations with the other Balkan states.*
Keywords: *diplomacy, crisis, war*

During 1915, both the Entente and the Central Powers tried to co-opt both Romania and Bulgaria into their camp.

The demands of the Radoslavov government were too great for the Entente to satisfy. Consequently, on July 12, 1915, Colonel Petăr Ganček was sent, secretly, to Berlin, with a mandate to negotiate the conclusion of an alliance that would bring to Bulgaria the whole of Vardarian Macedonia and Pomoravia, then held by Serbia, as well as, in the event of the defeat of Romania by the Central Powers, all of Dobrogea.

From the first half of July 1915, two reports drawn up by the military attaché of Romania in Sofia, captain Florea Ţenescu (b. 1884-d. 1941), future general and chief of the General Staff, in the tragic summer of 1940.

The first report is number 80 and dated July 8, 1915 (Arhivele Militare Române-Pitești (further A.M.R.-P.), fond M. St. M.- Biroul Ataşaţilor Militari (1896-1941), folder nr. crt. 73/1915, f. 1-15.), and included the translation of some articles from the Bulgarian press. Thus, the newspaper "Nov Vek", of the Istanbul liberals (Russophobes), from the government coalition, in its issue of July 2, hosted an article entitled "Military Importance of Romania at the Current Moment", having as its starting point a series of assertions - explicitly reproduced, but attributed to the Romanian general Grigore Crăiniceanu (b.1852-d.1935). The basic idea of the text was that Romania found itself, from a military point of view, with its hands tied, having lost three favorable opportunities to attack Austria-Hungary, in October 1914, March 1915 and May 1915, respectively; by contrast, Bulgaria was described as the holder of the key to Tsarigrad. Towards the end of the article, the following paragraph was inserted: „To take Constantinople, the collaboration of the Anglo-French fleets is sufficient for us: General Crăiniceanu also knows this. But what we still know from our generals is that, as soon as we decide to open the Dardanelles, the first ones who will be drowned by the first wave will not be the Romanians, but the Bulgarians, because the Balkans are the walls of Tsarigrad” (*Ibidem*, f. 2-4.). The above ideas are repeated by the same newspaper, on July 15, in the article "Bulgaria, Romania and Greece", published in the "Military column". The call for the Bulgarians to attack Constantinople is qualified as a call to national suicide, as it would expose the country to an attack from Romania. Romania's position towards Austria-Hungary, from a military point of view, is described in the following terms: "Today, no one, not even the Albanian de Take Ionescu, dares to plead for a war against Austria-Hungary". Bulgaria's entry into the war on the part of the Central Powers is seen as a means to isolate Romania and

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Greece, at the end of the text the scenario of Romania's transformation into a theater of war and the disappearance of Romanian statehood is also evoked (*Ibidem*, f. 11-14.).

In report no. 95 of June 11, 1915, various war hypotheses of Bulgaria are briefly presented, without any evaluation of the degree of probability of each of them. Consequently, there were main hypotheses against each neighbor separately (Romania, Serbia, Turkey, Greece), and each hypothesis included two situations: the security, respectively the insecurity of the other borders (*Ibidem*, f. 16-53.). Regarding Romania, Captain Florea Ţenescu estimated that Bulgaria could mobilize around 500,000 soldiers against it, the main attack to be made in Dobrogea, not north of the Danube (*Ibidem*, f. 19-29.).

After July 12, 1915, when Radoslavov made the decisive statement in front of the German diplomat Mihaeles, the alliance negotiations between Bulgaria and the German-Austro-Hungarian-Ottoman camp entered the straight line. On July 19, Colonel Petăr Gančev, the Bulgarian military attaché in Berlin, presented the draft alliance treaty. In exchange for benevolent neutrality, Bulgaria claimed "the undisputed and disputed areas of Macedonia" (all of Vardarian Macedonia), in case Bulgaria's benevolent neutrality towards the Central Powers overlapped with a hostile attitude towards them on the part of Romania and Greece, the Bulgarian state claimed Southern Dobrogea, respectively South East Macedonia. In exchange for direct involvement in the war against Serbia, Bulgaria requested, in addition to Vardarian Macedonia, other territories controlled by the Serbian state (Pomoravia, etc.), and in the version in which Romania and Greece would have joined the Entente, the demands of the Sofia government they extended over Dobrogea, respectively, Aegean Macedonia, in its entirety (*Ibidem*, f. 30-32.).

Given the magnitude of the Bulgarian demands, the approach of the Entente Powers on August 3, 1915 could not be successful. France, Russia, Great Britain and Italy promised the "undisputed area" of Vardarian Macedonia, without further details, and the wording regarding Kavalla was even more vague, while Dobrogea was not even mentioned (Ivan Ilchev, 2005, p. 198.). It goes without saying that such offers could not change the option of Vasil Radoslavov and King Ferdinand I of Saxe-Coburg Gotha.

On August 9, 1915, Colonel Petăr Gančev was authorized to sign a draft convention with the Central Powers, including the following clauses, based on two main assumptions, each of them involving several variants:

- in exchange for benevolent neutrality, Bulgaria received Vardarian Macedonia from Serbia, South-Eastern Macedonia from Greece (if the Greek state had joined the Entente), respectively Southern Dobrogea from Romania (if the Romanian state had fought against the Central Powers);
- in exchange for participating in the war against Serbia, under the conditions of the neutrality of Romania and Greece, Bulgaria was to gain in addition Pomorvia, but also the territories promised by the treaties of 1912, but lost to Greece by the Peace of Bucharest (1913), as well as the south Old Romanian Dobrogei, up to the Cernavodă-Constanța line, according to the Treaty of San Stefano (February 19/March 3, 1878); the involvement of Greece or Romania in the war, against the Central Powers, would have cost them even more, in terms of territory(*Ibidem*, pp. 199-200.).

Finally, on August 24/September 6, 1915, Bulgaria concluded a secret alliance treaty with the Central Powers, signed by V. Radoslavov and G. Mihaeles. In exchange for Bulgaria's entry into the war against Serbia, it was promised the whole of Vardarian Macedonia and Pomoravia. Regarding Dobrogea, Bulgaria was only promised the restitution of the territory lost in 1913, and that only if Romania allied itself with the

Entente Powers. A similar provision referred to Greece. Germany and Austria-Hungary also promised Bulgaria a financial aid of 200 million francs, staggered in four installments, in an interval of three months, starting from the day of mobilization. Also on August 24/September 6, 1915, a convention on the rectification of the Turkish-Bulgarian border was signed by V. Radoslavov and Fehti-bey. Through this document, Bulgaria gained about 160 localities from the western part of Eastern Thrace, starting with Adrianople (Nicolae Ciachir, 1998, p. 460.).

The conditional acceptance by the Serbian Parliament (Skupština), on September 1, 1915, of the ceding of the southeastern half of Vardarian Macedonia to Bulgaria, according to the bilateral agreement of February 29/March 13, 1912, could not change the course of events. There followed, in a cascade, the mobilization of the Bulgarian army (September 10/23), the breaking of diplomatic relations between the Entente Powers and Bulgaria (September 28/October 5), simultaneously with the beginning of the disembarkation of French and British troops in Thessaloniki, then the Bulgarian declaration of war addressed of Serbia (September 30/October 13, 1915) (*Ibidem*, pp. 479-80).

The decision of Tsar Ferdinand and the government of V. Radoslavov was not approved by an important part of public opinion and political forces (Stevan K. Pavlowitch, 2002, p. 202.). Russophile politicians were impressed by the possibility of direct Russian-Bulgarian military clashes in Dobrogea and, anyway, by virtue of their affinity for the largest Slavic country, they could not approve the decision of the sovereign and the prime minister. The most vehement opposition came from the young party leader Aleksandar Stamboliiski (b.1879-d.1923), the leader of the Bulgarian National Agrarian Union (BZNS). During the collective audience granted to the leaders of the Opposition parties by the monarch, on September 17, 1915, Al. Stamboliiski warned the king that the choice made could cost him not only the crown but also the head beneath it, receiving instead the advice to take care of his own head, considered younger and more precious, a reply followed by a incarceration, for the crime of lez-majesty (Leften Stavros Stavrianos, 1963, pp. 561-562).

The option of the Bulgarian political leaders in 1915 would prove to be deeply disastrous for their country. Seduced by the opportunity of large and rapid territorial gains, the Bulgarian decision-makers did not correctly assess the balance of forces at the world level and overestimated their own economic and military possibilities, in the perspective of a war of attrition. Errors of opportunity are also added to errors of principle. Based on their own historical vision, the rulers from Sofia ignored the ethno-demographic data from the claimed territories, as well as, in the case of Macedonia, the identity self-perception of the inhabitants there.

Regarding Romanian-Bulgarian relations, for the period of the months preceding Bulgaria's entry into the war, we can note the lack of information and insight of the Romanian military attache in Sofia, Captain Florea Ţenescu. Thus, in report no. 97 of July 23, 1915, the unofficial information about territorial concessions from the Ottoman Empire to Bulgaria and the Bulgarian preparations for the offensive against Serbia are regarded as baseless "mere rumours", and the prospect of Bulgaria's entry intowar is considered quite remote (A.M.R.-P., fond M. St. M.-Biroul Ataşaţilor Militari (1896-1941), folder nr. crt. 73/1915, f. 5-7.). Report no. 124 of August 15 ends with the conclusion that: „However, it is premature to consider that Bulgaria has definitely decided to attack Serbia and that military measures have been taken in this regard" (*Ibidem*, folder 74/1915, f. 3.). Report no. 125 of August 20, 1915 mentioned a number of reasons for Bulgaria remaining neutral: the unpreparedness of the army, the depletion of economic resources following the Balkan wars, the lack of ammunition, the impossibility of overcoming the Russophile-Russophobes dichotomy, the too great hardships brought by the war, as well as „other causes of internal and external political order, which, as a military, we cannot discern and know enough" (*Ibidem*, folder 72/1915, f. 1). Continuing the aforementioned report, Captain Ţenescu argues that, for Bulgaria, entering the war alongside the Entente would be an easier option from a military point of view and more profitable from a political-territorial point of view (*Ibidem*, f. 2-34.).

Having, according to all probabilities, access to information from other sources as well, Ion I. C. Brătianu changes his attitude again towards the possibility of a Bulgarian attack on Serbia; on July 28, 1915, the head of the Romanian government declared to Simeon Radev that, in such a situation, Romania would remain neutral.

According to the memoirs of Al. Marghiloman, in the attempt to obtain the military support of Romania, in the conditions of an imminent Bulgarian attack, Serbia would have proposed, in the summer of 1915, a plan aimed at the drastic territorial reduction of Bulgaria, including by extending Romanian rule over a long strip of territory, to Dedeagači, on the coast of the Aegean Sea (Alexandru Marghiloman, 1993., p. 321, note from 22 august/4 september 1915.). On September 4/17, 1915, Camille Jean Blondel proposed to Ionel Brătianu to conclude an alliance with Serbia and Greece, against Bulgaria, whose joining the Central Children's camp had become imminent; the head of the government from Bucharest rejects this plan, as well as the idea of engaging the Romanian army in a campaign to the south, promising, however, to take action, but across the Carpathians, in a more favorable context (Ion Calafeteanu, coord., 2003, p. 215.).

At the beginning of September 1915, the German Duke Johann Albrecht von Mecklenburg-Schwerin, brother-in-law of the King of Bulgaria, visited Romania. Received by Ferdinand I of Romania, in Măcin, on the yacht Ştefan cel Mare, the guest criticizes the sovereign-host for maintaining Brătianu in the government, after which he launches into an apology to Bulgaria and Tsar Ferdinand (Ion Gheorghe Duca, 1993, pp. 34-35.).

In the summer of 1915, the situation at the front was in Germany's favor, the Entente's plan to conquer Constantinople and establish ties with Russia showed no signs of success, the Serbian army was exhausted, and Russia was gradually abandoning the idea of mastering Poland on as the Austro-German army advanced. To all this was added the defeat suffered by the Bulgarians in the Second Balkan War, as well as the aversion of Ferdinand of Bulgaria regarding these events. Practically, for the most part, these were also the reasons that determined the involvement of the Bulgarians in the First World War on the side of Germany and Austria-Hungary (Glenn E. Torrey, 2014, pp. 289-300.).

Bulgaria's participation in the war on the side of the Central Powers was very similar to the situation of the Ottoman Empire. Both were clinging to the idea of victory that would have assured them in time the restoration of the lost glory, the territories they had dreamed of for years, but also the influence in the Balkans (I. Ilchev, *op. cit.*, pp. 298-299.).

Romania before the outbreak of the First World War was, as I stated before, in a situation that did not allow for successful involvement on the battle front. Although it benefited from all democratic institutions, the state, as well as the degree of development, was far below Western standards, the economy being mostly made up of the benefits of subsistence agriculture, the productivity being very low, the social strata demarcating between the owners of agricultural land and the working crowd predominantly from the rural area and lacking in basic education. However, among the European states, Romania was the most agriculturally productive European country. The lackluster victory of the

Second Balkan War caused a state of exaggerated optimism among the people, which caused them to overcome the shortcomings in the field of weaponry, military organization and strategy (http://www.firstworldwar.com/features/minorpowers_romania.htm. accessed on 03.05.2022).

During the period of the imminence of the First World War, but also at its onset, Romania found itself in a rather overwhelming situation, on the one hand due to the pressure exerted by the political blocs for the accession decision (the ultimate goal being in fact the division of the territory of the Romanian state at the end the war), and on the other hand for the solution of their own serious problems that aimed at the integration of the territory inhabited by Romanians.

The outbreak of the War caught Romania at the end of a period of several decades of modernization with many fluctuations and insecurities due to the oscillation between the autochthonous development models (based on the structure and traditional values of an agricultural state) and the Western ones (which applied a radical change of all segments work, focused on urbanization and industrialization) (Mihai Bărbulescu, Dennis Deletant, Keith Hitchins, Șerban Papacostea, Pompiliu Teodor, 1998, pp. 389-390.).

Political life in Romania alternates between the National Liberal Party and the Conservative Party, both of which are ensured by what in Romanian history is called "rotating government. The king used this method of appointing the prime minister both with the idea of maintaining personal power and to eliminate the claim to competition of other parties. The census vote practically removes from the possibility of decision the majority of the working class (Mircea Ioșa, Traian Lungu, 1977, pp. 123-145; Ion Bulei, 1987, pp. 56-89.).

Although we are talking about a subsistence economy, the period before the war constituted a stage of development for Romania. The evolution of industrialization allowed the increase of agricultural, commercial, import and export productivity, infrastructure development. Among the European states, Romania relied the most on the agricultural activity carried out on the basis of demographic growth and manual processing, to the detriment of industrial resources which, by the way, were exported (Victor Axenciuc, 2000, p. 119.).

On the level of diplomacy, Romania tried to develop favorable relations with the Balkan countries, but also with the European powers. This attempt by the Romanian state turned out to be a less homogeneous one, because, over time, various factors acted that led the state to take various measures. Among them, we mention the prevalence of Romania's security on all levels, especially the territorial one, the attitude of the neighboring governments towards the politics of our country (especially the government of Sofia), the relations between them and the great European powers, respectively the interests of the two belligerent formations regarding our country (*Istoria militară a poporului român*, vol. V, 1989, p. 74.).

The possibility of the development of a neighboring state that could threaten its territorial integrity or that could oppress the political-economic decisions of the state was for Romania the reference factor by which it guided its foreign policy. The concept of compensations that the Romanian state also adopted was meant to ensure the balance of political-territorial forces among the Balkan states. As a result, Romania, after the stage of the crisis with the Turks in 1905, no longer engages in agreements with the Balkan states, maintaining neutrality and reserving the right to intervene only when its own interests are endangered (Șerban Rădulescu Zoner, 1977, pp. 30-41.).

The European powers' interest in Romania intensified immediately after the two Balkan wars. The Romanian state, being a member of the Triple Alliance since 1883, begins to distance itself from this formation, especially with the manifestation of the interests of Austria-Hungary, and tends more towards Germany and Italy (Mihai Bărbulescu, Dennis Deletant, Keith Hitchins, Șerban Papacostea, Pompiliu Teodor, *op. cit*, p. 413; *România în Primul Război Mondial. Documente militare și diplomatice italiene*, 2006, p. 162.). Although the pressures were fully manifested, the Romanian state chose to remain in the sphere of neutrality until 1916, like Italy, although it had signed a secret agreement with Austria-Hungary. The use of the interpretative clauses of "casus foederis" allowed both countries to remain expectant.

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SYMBOLIC EXAGGERATION IN CONTEMPORARY ADVERTISING

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Abstract: *The contemporary advertising universe, empowered by the emergence of the new digital communication channels, manages to interact with the consumer public, eliminating, apparently, any barrier of time and space, with communication taking place instantly. Online campaigns, whether they are carried out in a professional manner through professional agencies, or whether they are carried out by freelance influencers, manage to influence in an unprecedented way the perceptions and lifestyles of buyers. The online universe is currently the channel with the fewest regulations from a legal and professional point of view. The absence of these regulations generates deep ethical and professional dysfunctions, generating confusion at a symbolic level or even strong messages of the fake-news type. The danger of generalizing such an approach at the level of the contemporary advertising spectrum lies in misleading the consumer public.*

Keywords*: symbolic communication, influencer, digital advertising.*

Within the academic environment, the social role and social impact that advertising plays nowadays are always under scrutiny, and that is only too natural. There are writers and perspectives according to which advertising and the symbolic universe that advertising uses as a means of communication nowadays stand as important or even decisive factors for the education and persuasion of the publics; advertising has managed to change the lifestyles of the people who are permanently exposed to it. It goes without saying that not every sort of public gets so much exposed to the messages and proposals generated by the contemporary advertising, because one part of the population lives in urban areas, which are more exposed to the interaction with advertising and with the universe of the technologies that are used to broadcast it, while another part of the population lives in rural areas, which is more deeply anchored in traditions and less exposed to the stimuli of modernity.

In order to be able to debate on the topic of this essay and provide details about the universe of overplaying and communication symbols which the advertising industry uses every day, I will try to recount one of the major moments when I realised that the deviation and the exaggeration that exists in contemporary advertising should be supported by theory and should be carved in stone by means of an explanatory material that should line up, identify and structure all of those elements so that they can be studied and analysed in an objective manner, at a subsequent moment.

I, for one, have long been unable to perceive how powerful the implications and effects of the professionally-made advertising campaigns could get, socially speaking. Not so long ago, I had the chance of making an interview, it was actually a documentary interview, I dare say, with one of the professionals who had been involved in marketing and advertising for more than two decades. I should first explain that it was actually a semi-structured interview, more specifically the topics had been established before I actually met my interviewee; also the questions I asked about the details that I wanted to

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clarify concerning the actual possibility to change perception by means of advertising campaigns were not asked spontaneously, but were planned in order to avoid omitting the relevant details. (Marinescu, 2009:52)

Considering the specifics of the details that I will present in the coming paragraphs and out of my wish to protect the confidentiality of my source and my information, I will anonymise the name of the interviewee and the product which the interviewee covered. The interviewee will be "D" and the product will be "X".

During my interview with D, we covered a number of issues, and one of them referred to changing the perception of persons about certain goods or items. D provided me with an insight of how - when a campaign focusing on changing the perception on X, a product having chemical properties that the public knew nothing of, which generated a great deal of reluctance on the side of the potential consumers, both the importers and the advertiser looked for strategic solutions to change the perception of prospective buyers about this sort of products.

T_0 was the time when a market survey much wanted by both the client and the advertiser was launched; it suggested that people were actually reluctant to use products they had never seen before on their local markets, especially because the public was unfamiliar with some of the chemical ingredients. The client and the advertiser studied the seasonality and the peak periods when these products can be used, more specifically spring-summer, they identified geographically those areas where these products could hit the strongest impact in terms of utilization: parks, gardens, green areas, coastline, areas targeted by significant sampling campaigns (distribution of promotional samples), doubled by a consistent media campaign that could be seen in the printed media, but also on television.

This campaign aimed at changing perceptions was truly successful for the importer and the advertiser alike, and the product saw unprecedented sales over the next few years, which confirmed that the strategies had been successful.

This example shows how important advertising and integrated communication campaigns are in today's society. After that moment, which I discussed with my interviewee in the above-mentioned documentary, the universe of advertising and promotion became more diverse and has been expanded by the new and ever-eloping phenomenon of digitalisation and everything it entails:

Nowadays, we are the contemporaries of substantial phenomena and evolutions of the advertising universe, and our lives are influenced by them sociologically and anthropologically. For that matter, the potential causes and effects of promoting items in the online environment are studied in detail and exemplified by Nello Barile in his *Dress coding. Moda e stili dalla strada al metaverso*, which has one special chapter dedicated to how real or virtual influencers propagate fashion nowadays. Barile uses *inter alia* the theories of Reiner and Wellman to back up his presentation of three major elements that can be identified right now: the revolution of the social networks, the fact that social networks have enabled their users to become content creators and the mobile revolution of the smartphones. (Barile, 2022:69. my translation)

Before the new digital universe appeared and started developing, it was mostly the professional advertisers and marketing experts who would establish the communication strategies and messages. Nowadays, the digital universe sends out opinions, messages, and campaigns that are generated by independent persons, influencers, bloggers and vloggers. Considering the large number of viewers who visit Instagram, TikTok, Facebook and other social networks we can say that in these cases too the target audience will be persuaded and that its perceptions or lifestyle will be subject to change once they were exposed to these messages.

For instance, studies have revealed that as much as 44% of Kim Kardashian's Facebook posts were actually product placement messages. (Mureșan, 2022:101)

As a conclusion, we can say that traditional advertising which is done by means of entities that are professional and accepted in the social financial and economic environments, more specifically the advertisers, the PR and marketing agencies, has been turned into a different sort of universe of the independent *publicities*, which are realised in parallel with the advertising campaigns that could be classified as official. The moral and ethical problem, as I see it, refers to the fact that one campaign run by an advertiser relies or should rely on professional ethics and other elements that derive from the legal permissions which a certain sort of campaign may have. At the same time, the messages and campaigns aired by certain independent influencers, whoever they are, are not subject to the same ethical or legal rigour that applies to the above-mentioned agencies.

As a consequence, we need to keep in mind that the area of digital communication where independent influencers act is much less legally regulated than the one which is usually employed in the traditional advertising campaigns. For the televisions, in Romania we have CNA (the National Council for Audio-Video Content) and institutions like *Clubul Român de Presă* (Romanian Press Club) that has just prepared the deontological code of Romanian journalist. For the advertising business, we have RAC (Romanian Advertising Council) whose main activities cover self-regulation in advertising" (www.rac.ro, last accessed on 15.10.2022).

From this point of view, when it comes to the social media space, regulations are unclear, to say the least, unless you want to call them inexistent. Nowadays, young students or teens may post their productions on TikTok or Instagram, attracting large numbers of viewers. Let me explain with an example: I have recently met two students who are influencers with 700,000 to 950,000 followers on TikTok. And talking to these young influencers, I understood that they had reached that sort of performance organically, they did not fit in any marketing category, they were not doing thinks like a regular advertiser and therefore everything they had posted was original, produced by them and created by them independently. Of course that such influencers can promote products or services, maybe lifestyle trends they observe in the international environment, and they do that quite spontaneously because they are not part of some official advertising plan designed by some international corporation. So in the previous years the digital universe generated crises and dangerous situations like the Blue Whale game was, because it became viral all over the work and - according to international media reports - caused victims among the young players.

The BBC reported that apparently some of the challenges that players were supposed to take during the game were to carve a whale on their arms or go to the highest roof they could find and just stand on the edge of it for some time. The game also became available in Russia in 2015 and it was a hit there; the first victim was a young girl named Rina Palenkova. (www.bbc.com, last accessed on 15.10.2022)

There are authors from the academic environment who, having followed and analysed the social media and how they had branched out throughout every aspect of our lives, have also looked at the peculiarities and bottlenecks generated by this new market. The takeaway here is that "[...] the persuasive messages in the sponsored messages and non-commercial posts get mingled in the commercial flow and users find it increasingly difficult to identify and manage advertisements." (Balaban, Szambolics, 2021:165)

Advertisement, in all of its forms, either traditional or digital, will of course generate consumption. The consumption of goods and services that are ever more specialised and better adapted to the needs of citizens wherever they live in the world should have generated prosperity and, why not, bring about the evolution of the interhuman relationships in the context of globalisation.

In spite of all that, paradoxically or perhaps not so, consumption never generate or shall not generate prosperity and happiness. Up to some point, this sort of consequence may seem deprived of logic or point, yet - as regards the authors who are specialised in the critical observation of the consumerist universe - the overconsumption generates negative effects, and the normal diversification of the supply that generates the welfare of citizens is reversed.

Writers as Aldous Huxley, philosophers of culture such as Gilles Lipovetsky or critical analysts of the consumption society, such as Guy Debord, have all described and anticipated that the consumption society, with all of its adjacent elements - advertising and the inherent spectacle that advertising brings to the front, the modernity, consumption - shall not represent anything but a sort of alienation, of estrangement and divergence from the normal sense of humanity.

Along these lines, Gilles Lipovetsky, the author of *Le bonheur paradoxal: Essai sur la société d'hyperconsommation,* identifies a number of elements and attributes whereby advertising and the showbiz have managed to win the hearts of the worldwide public. He says that „rock music, comic books, girls wearing revealing clothes, sexual liberation, fan morality, modernist design: the erotic times of rejuvenated consumption relieved the signs of the daily culture." (Lipovetsky, 2007:28)

Lipovetsky explains that all of these elements that generate consumption, advertising and the tools it uses have built a "society of desire". Personal wishes live their lives in the realm of emotion and imagination, they are not intrinsically connected to the pragmatic and practical side of life. Of course that wishes need to be correlated with how economically and financially affordable they are to every person. More specifically, wishes do nothing else but generate frustration, depression and a feeling of personal incapacity. Consequently, the entire arsenal of the advertising industry is a weapon with dual possibilities of expression, on one hand generating the consumption of products and services which is so necessary, but at the same time it can also generate social negative effects by means alienation and overconsumption.

At the end of the day, this entire conversation about advertising, consumption, fashion or consumerism could boil down to every individual's wish to live better and become socially integrated and belong to a certain group. This is how, nowadays, while globalisation - a historical period that started at the beginning of the 1990s - is in full swing, with a strong industrialisation and a planetary penetration of certain fashion trends, the realities and sense of the consumption, described by Douglas and Isherwood, are more contemporary than ever.

Explaining consumption, the two authors state that humans are social beings who need certain items in order to communicate with the others about what happens in their universe. In general terms, the fundamental purpose of consumers is to understand and control the information coming to them from the society. And this can be done by means of certain symbolic goods and services. (Douglas, Isherwood 2013:105)

Getting back to alienation and the negative effects of the showbiz society, in which we can include - by means of analogy - the spectacular universe generated by the industry of publicity and broadcast by means of television and the digital environments, Guy Debord thinks that the domination of the show will lead to the can of historical knowledge, in general, and that the media spectacle brings about a certain heedlessness about the future, albeit future can sometimes become known. (Debord, 2011:45)

And we can construe Guy Debord's statements starting from the simple logic underlying the birth and existence of models and patterns, more specifically the over-exacerbation and presentation only focused on the events of the present make traditions, history and past vanish, the society is only focused on the present, fashion, and - to a lesser extent - on history and past.

Our intuition drives us toward suspecting that this sort of existence, such as the one we are living right now, will also reduce the possibility to test and research the future, because - just like models cancel the past and traditions - they can also dim our knowledge of the future, generating alienation and social uniformization.

Referring to the mutations and the transformations that are potentially negative (generated by this overexposure to advertising and not only, an overexposure that generates overconsumption), we can also notice the latest trends that may be identified in the last year's fashion, those that are actually focused on the aesthetics of ugliness. And when I refer to the aesthetics of the ugliness in fashion, I actually refer to the latest trends that famous brands, like Balenciaga, would popularise: clothes that seem to be worn out or dirty, coats inspired by the designs of utility uniforms, handbags that look like hypermarket shopping bags. Apparently, this new trend is one aimed at replacing the aesthetical and the beautiful with whatever is ugly and kitschy. Actually, it could be a metaphor, a sort of rebellion, which big fashion houses express as a reaction to overconsumption and - why not - a red flag suggesting that fashion has started to globally propose and sell useless items that are made of low-quality materials, having no aesthetic value which the public and publics nevertheless buy, while paying ever less attention to the details.

Actually, Balenciaga organised earlier this year an extravagant fashion show, using a setting abounding in mud, while the posture of models is a post-human one, seeming to be - unless not cyborgs - but perhaps a population of the future, people populating a post-nuclear war society or living at a time when most people are close to extinction. And you can note these details in Figure 1 below.

Fig. 1

Source: www.highsnobiety.com, last accessed in 2022

There is an obvious correlation between the birth and intensification of industrialisation, modernisation, and the spirit of “turbo-consumption”, as it is described by Lipovetsky, and the popularisation of the symbolic elements of the industrial and urban sort throughout the contemporary fashion trends. These contemporary fashion trends get their inspiration from the street styles and embed them, thereby getting closer to the aesthetics of ugliness by taking up elements details from military uniforms or from the utility clothes of the working class.

Some time ago, I said that “[...] the democratised fashion, the mass fashion, the street fashion have started to be less extravagant and have been levelled up against each other, therefore they are now less capable of shocking and startling. Utility and comfort tend to replace the creativity of the clothing styles at the beginning of this century.” (Podaru, 2013:19)

This is how consumption had managed to silence the expressions of fashion, while design elements inspired by uniforms and utility dressing and unisex themes had managed to level down and even cancel to a certain extent the immanent features of fashion.

Nowadays, famous brand designers, perhaps sensing the hazards, have started again to bring under the spotlight the shock that fashion should express and the creativity, although they propose shoes and other clothing items that are baggy and seem dirty, apparently, but they manage to be semiotic representations of non-conformity and - by using a certain sort of subtle irony - to mark or reveal the sad realities of consumerism, which may prevent us from seeing its negative or improvable sides, being exposed to them for decades.

Referring to the aesthetics of ugliness, Claudia Attimonelli tries to explain in her book *Estetica del malessere* that if at the beginning of the 1900s, the dynamics of imitation in the fashion trends was described by Thorstein Veblen with his *trickle-down* theory, nowadays fashion designers work under the pressure of the street and have to go in reverse, more specifically fashion draws its inspiration from models found in the urban environment placing the most common street personas in the centre of the stage, thereby generating the so-called *bubble-up theory*. (Attimonelli, 2020:87)

I consider that the entire industrial universe which is involved in creating and generating the advertising campaigns ignited at some point - alongside the evolution of advertising, because we can of course speak of evolution in this particular area - countless and undreamt-of matters, such as over-consumption, and all of these issues influence the present-day society in an obvious manner. Our thinking should not go beyond the way in which fashion trends evolve under the influence of advertising campaigns, and considering only those matters we could realise that the pace at which fashion trends conquer the markets has accelerated over the past few decades (well, nowadays the fashion vocabulary has become richer thanks to these swift changes occurring throughout the industry and all of the other collections, with terms such as *fast-fashion*).

The new communication channels used by the digital universe have generated a host of new promotional techniques and brought about the possibility to identify more accurately the consumption habits, personal routines, hobbies, interests, favourite places, and the spheres of influence of the users of digital platforms. These new technological discoveries have segmented the markets even more and have improved the targeting accuracy, thereby enhancing the effects of the consumerist phenomena. Not long ago, in the past, from the decision to buy clothing or a device and up to the actual purchase, days on end could have passed. But nowadays we are just one click away from actually buying a certain product and the research we do about the products’ features and prices is simplified because we can use portals and online stores such as comparison websites (compari.ro in Romania).

Therefore, we are witnessing a number of exaggerations and modernisations of the advertising universe and its ancillary areas, that are generated by the structural modification of the contemporary advertising which relies on new digital communication channels, that were unheard of in the past, but also by some new topics that advertising may focus on, *i.e.* gender, which is now supported by a sort of discourse that has grown over the years, or by using some aesthetic codes lined up behind the flagship of aesthetic ugliness. All of these details or structural traits do nothing but aim at a common and universal target: make communication more efficient out of a wish to make business more cost-effective and more profitable.

When it comes to the general communication that goes around nationally and internationally, we can hear overlapping voices, some diverse, others diversified, coming from the state institutions or international corporations, while other signals are sent out by advertising campaigns. In addition to these diversified messages, we should also mention the communications from NGO's or content creators who work in the digital environment. There are many other voices and messages that we can hear and whose visual identities are frequently visible, which generate the permanent informational background noise that surrounds our lives.

This entire symbolic-persuasive and communication context forces message readers to decode reality critically while understanding it profoundly and analytically. All of these attributes which a modern and informed public should have could be compared with a vaccine which makes us immune to a certain disease.

It remains to be seen whether, at social level, publics will be capable of becoming immune while correctly decoding the potential attempts to manipulate them and staying clear of any attempted manipulation and potential excesses of any entity that produces messages that may seem to be real and honest at first sight.

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FROM IMPRECATORY TO IRONY AND WISDOM IN THE BOOK OF THE PROPHET JONAH

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Abstract: *Among these guides, a special place in the scriptural canon of the Old Testament is occupied by the prophet Jonah. In this canonical book of Holy Scripture we find special elements of irony, but they will always be accompanied by divine wisdom and morality, never separated. Jonah allegorically embodies the loneliness and quest of modern man. The sympathetic appearance, the "irony" that fills the Book of Jonah are difficult concepts to digest in the environment in which this book appeared, that's why the book was deliberately put under the name of a prophet, using a procedure known to antiquity. Another way to save the Book of Jonah might be to insert into the text concepts dear to Israel, and especially to the dominant religious authorities, so that the whole book would be given a pass. Another feature is that the Book of Jonah was placed among the prophetic writings, although, at first sight, it has little to do with them. Then another feature of this book is the literary genre used by the author - otherwise disputed even among modern exegetes of the book - one that is no longer found in any other part of the Old Testament if we think about the author's ironic tone, the history-psalm sequence -history, but also to the fact that it is the only biblical book that ends with a question posed by God to the hero. The book of Jonah in its entirety deserves its reputation because of: the last, unanswered question that intrigues the reader; to the fact that it is intended to be an event easy to remember and out of the ordinary; the circumstances, as if from a fairy tale, proposed by Iona's adventure; the sea monster, which aroused the most surprising interpretations.*

Keywords: *Jonah, irony, wisdom*

From the first to the last prophet, who contributed to the shaping of the spiritual consciousness of the chosen people, the entire evolution of the love bond between Israel and "He who is" has the form of a long itinerary towards the knowledge of the Living God. Prophetic activity is best characterized by the idea of being not only an instrument in the hands of God, but of being in a period of transition, like a dynamic traveler. The metaphor of the journey or the road has been present since the time of Adam who, having sinned, went on a long pilgrimage to distance himself from sin and get closer to the One who is always close.

The path of deification is difficult, therefore divine guidance through faith is necessary. The prophets are those who give a body to the faith, make it alive, obvious, talking about a Messiah, a God who enters the human concrete, in the fullness of human history. The prophetic message is the one that progressively realizes this "embodiment" of faith by gradually using: the king, the temple and Jerusalem as signs of faith and holiness, as points of elevation of the successive spiritualities of the Hebrew religion, as a preparation for the coming of the Messiah. That is why Hebrew history gives us the impression of growth and expansion, as if it gradually includes human history, until at the "fulfillment of the time" the Messiah, the most awaited, the Savior and the Perfecter of man, will be born.

Among these guides, a special place in the scriptural canon of the Old Testament is occupied by the prophet Jonah. The book of the prophet Jonah is emblematic not only in the canon of Holy Scripture but also in Romanian and universal literature, the symbol

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and foreshadowing of the death and Resurrection of the Savior Christ, on the one hand, as well as a general human drama, born from the turmoil and anxieties of the earthly being in front of his own destiny, on the other hand. But more than that, in this canonical book of Holy Scripture we find special elements of irony, but they will always be accompanied by divine wisdom and morality, never separated. The problem of modern man's loneliness is the one that, in itself, induces all the other problems that modern man has to solve. The problem of provisioning reality, of how modern man thinks of himself as an element of the known world, is symbolically suggested by the spatial presentation of Jonah. Jonah allegorically embodies the loneliness and quest of modern man.

The formula with which the Book of Jonah opens, “And there was a word of the Lord to Jonah” (Jonah 1:1), shall take the place of the title of this relatively small prophetic book. The formula is somewhat unusual because it neither identifies Jonah as a prophet, nor presents his book as a vision, as it does, for example, in the case of Abdi and Nahum. “The book of Jonah differs in several respects from the books of the other minor prophets: it does not present itself to the reader as a collection of prophecies, but as an account of the mission received by Jonah from God; its subject is not the chosen people, but a heathen nation, that of the Ninevites. Because of his double fault (disobedience to God's command and Jonah's anger at seeing His goodness), the main character is not a proper hero, but rather an anti-hero. Finally, God Himself is not portrayed here as a vengeful or benevolent God only towards Israel; on the contrary, Jonah's God is free to pour out His mercy on whom He wants and remembers Him, even on pagans, thus giving the prophet, with bonhomie irony, an example of mercy and saving universalism.” (New Europe College, *Septuagint 5, Hosea, Amos, Micah, Joel, Obadiah, Jonah, Naum, Avacum, Sophonia, Haggai, Zechariah, Malachi*, 2009, p. 287).

Jonah is mandated by God to preach penance in the great city (Jonah 1:2) Nineveh, but he revolts and changes his route, heading to Joppa where he embarks for Tharsis. But God stirs up a storm that endangers the ship. The sailors, informed by Jonah that he is the cause of what is happening, throw him into the sea, which immediately calms down. In the water, Jonah is swallowed by a fish (Jonah 2:1), in whose belly he remains for three days. Jonah recites a psalm of praise to God and the fish vomits him alive. For the second time God commands Jonah to preach repentance in Nineveh, this time Jonah obeys. He crosses the metropolis shouting the only prophetic message of this book: “Three days yet, and Nineveh shall be destroyed” (Jonah 3:4). Nineveh ironically repents, unlike Sodom and Gomorrah, and God avoids the promised punishment. This act of God's mercy on the city awakens a bitter feeling in the soul of Jonah, who retreats in irritation under the shade of a gourd, considering that God is changeable in his decisions, although the prophecy on the city of Nineveh will be fulfilled in about 200 years, now being only postponed, on the grounds of sincere repentance. But God gives him another ironic lesson: he cuts off this shelter, making the pumpkin dry; Jonah grieves; But God explains to him: “You would have spared the pumpkin seed, for which you neither worried nor grew it (...) But I will not spare Nineveh, the great city, where I live for more than twenty-two thousand people, who do not know which is left and which is right, as well as a lot of animals.” (Jonah 4:10-11).

This brief explanation points us to the particular characteristic of the book: “unique among prophetic books as it is not a collection of stories (visions, symbolic acts, episodes that happened during the prophetic activity), but only a single organic story, with the insertion of a lyrical fragment (ch. 2) similar to those in the Psalms. This is willingly called a narrative monograph, in the third person. The historical-literary and exegetical problems of this book are also patchy” (Giovanni Rinaldi, *I profeti minori*, 1960, p. 189).

For Carl Albert Keller (professor of the Old Testament and History of Religions at the University of Lausanne, Switzerland) "three scenes compose the structure of the book: Jonah on the ship, Jonah in Nineveh, Jonah under the hut. The scheme is unique but it is divided in turn between the confrontation between the immobile and silent Jonah and the sailors and respectively the Ninevites and God: active and determined characters. Their interventions are what capture the reader's attention, Jonah remains in the background. And yet despite his silence and inertia, he appears as a catalyst for the reactions of others: only with his presence and with the few words taken from tradition (Jonah 1:9; 4:2) or from God (Jonah 3:4), he hates them all" (Giorgio Sgargi, *Giona*, 2004, p. 66-67).

Elie Wiesel (originally from Sighetul Marmației, survivor of Auschwitz, laureate of the Nobel Peace Prize, member of the Romanian Academy), in the book Five Biblical Portraits (1981), structures the content of the Book of Jonah into four acts, one of which is addressed to the reader: the call and the flight of Jonah; the storm; the scene in the cat's belly; Jonah in Nineveh. "There is no fifth act, at least in the script. The dialog cuts out unexpectedly. God wins the argument because Jonah is unable to refute His arguments. What happens next?" (Elie Wiesel, *Cinque figure bibliche*, 1998, p. 108) the author concludes, thus leaving the reader the opportunity to answer.

At the center of God's interests are the pagans: the sailors or the Ninevites, all have the right to His love, foreshadowing the call of the nations to salvation, through Christ. This is the lesson that God wants to give to Jonah, he even wants "this to be the instrument of merciful love." (Renzo Mandirola, *Giona: un Dio senza confini*, *Lettura pastorale della Bibbia*, Bibbia e spiritualità, 1999, p. 15-16). But what raises a question mark is the dating of this symmetrical form of the Book of Jonah. "Did the originalJonah have its present form, or did the editorial work enrich the original with at least one chapter, chapter 2? Several opinions interfere here, one being that of the researcher George M. Landes who tries to prove that the "psalm" of Jonah, as chapter 2 is actually called, was part of the original corpus of writing, a fact that gives it, in the context book, a special role in achieving balance and solving the inexplicable asymmetry in the case of its absence. But besides the fact that the two chapters show differences in form (one is poetry, the other is prose), in type (one is a psalm of thanksgiving, the other a lamentation with concluding petition) and in content (the first expresses contentment, the second discontent), it is also obvious the volume given to the different subdivisions and the order of their succession is not always respected. However, Landes is not embarrassed that he did not look for the perfect match. There are, however, genuine elements that can testify favorably to the psalm's authenticity, namely the need for an explanation for Jonah's second chance and the conclusion of the "psalm" identical to the theme of the book - salvation. Landes' other argument, which we consider better supported, concerns the psychological portrait of Jonah. He prays in crisis situations. In chapter 4, Jonah faces a crisis situation and asks for his death" (George M. Landes, *The Kerygma of the Book of Jonah. The Contextual Interpretation of the Jonah Psalm*, 1967, p. 30-31).

Then if we understand the presence of God as a cultic presence, the statements about the temple of God fall within the limits of the crisis described by the flight of Jonah "far from the face of the Lord" (Jonah 1:3). God's omnipresence was far too well established (cf. Jeremiah 23:23-24; Amos 9: 1-4) for Jonah to allow himself an unconscious game of hide-and-seek with God as Dannis Trevor claims. Finally, like any self-centered Jonah, he exults when he gets out of trouble (Jonah 4:6). Chapter 3 presents Jonah escaped from death, although Chapter 1 leaves him at sea, so we intuit a great deliverance, which has taken place in the meantime and which the author lets us understand from the contented tone of Chapter 2, ended with the victory cry "As much as I have promised I will fulfill, for my salvation, to the Lord." (*http://statu.wordpress.com/category/exegeza-naratiunilor/iona-exegeza-naratiunilor/*)

Another part of the exegetes has a different opinion claiming that the psalm that is in the mouth of Jonah (2:3-10) is not perfectly harmonized with the rest of the book. This can be deduced from various clues. "The first thing would be that we are facing a poetic composition inside a book written in prose. At the limit we can accept that an author can abstract style within the same text. Certain words of high frequency, such as the word big (Renzo Mandirola, *Giona: un Dio senza confini, Lettura pastorale della Bibbia*, Bibbia e spiritualità, 1999, p. 16-17), are completely absent from the psalm. Thirdly, a psalm of givingthanks for a passed danger before knowing how the adventure in the belly of the sea monster will end, seems a bit excessive. Its place would have been much more appropriate after verse 11 of chapter 2. Then in the rest of the book there is no mention of the Temple at all (George M. Landes, *The Kerygma of the Book of Jonah. The Contextual Interpretation of the Jonah Psalm*, 1967, p. 30-31) of sacrifices (George M. Landes, *The Kerygma of the Book of Jonah. The Contextual Interpretation of the Jonah Psalm*, 1967, p. 30-31) of Jerusalem. Jonah is the "hero" who invokes death, but in this psalm, he is happy to have escaped" (Renzo Mandirola, *Giona: un Dio senza confini, Lettura pastorale della Bibbia*, Bibbia e spiritualità, 1999, p. 17-18).

Hans Walter Wolff found another reason against the author inserting the psalm inside his own book. His hypothesis is based on the confrontation of the psalm in 2:3-10 with two other prayers that we find in the text and that belong to the text of the Book of Jonah: "the prayer of the sailors" in chapter 1:14 and "the prayer of Jonah at the gate of the city of Nineveh" in 4:2. It is a question of two prayers of lamentation, just as Jonah's invocation from the belly of the sea monster should have been, according to 2:2. Both begin with an identical formula of lamentation "O Lord!" then continues with a less poetic formulation but related to the context to which I am referring. The two prayers are firmly connected, as I said, to the fragment I am referring to. For example, the sailors' prayer: "let us not perish" (Jonah 1: 14) reminds us of the captain's words to Jonah "Why are you snoring? Stand up and call upon your God, that God may deliver us, and we may not perish" (Jonah 1:6). Jonah's prayer at the gate of the city of Nineveh (Jonah 4:2) refers directly to his flight.

Regarding the prayer in chapter 2:3-10 we must note:

-It is not at all a lamentation (t^{e}fillâ) as the author otherwise states (Jonah 2:2), but a prayer of praise/giving thanks (tōdhāh, Jonah 2:10). According to 2:3-8 the lamentation has been heard throughout time and the strait is described as a fact of the past (Jonah 2:4-7);

-The song of giving thanks (in contrast to 1:14 and 4:2) reveals a poetic structure that derives from a rigorous "parallelismus membrorum" analogous to that in the Psalms. The question arises why the author, unlike 1:14 and 4:2 in this important fragment did not know or did not want to formulate a prayer appropriate to the narrative context?

-This song of giving thanks presents multiple contradictions to the context. First of all, he speaks of the events he survived, then we learn that the lamentation is recited in the sanctuary, but according to the description, it happens a long time before (2,8b) and does not make any reference to the particular situation Jonah spent in the "belly of the fish" (Jonah 2:2). Then in 2:10a he proposes to offer giving thanks along with sacrifices. "First of all, the great statements of faith and doctrine in 2:9 and 2:10b which enter into the structures of the giving thanks are in contrast not only with the situation of the story but more particularly with the character of Jonah deduced from the prayer of 4:2." (Hans Walter Wolff, *Studi sul libro di Giona*, 1982, p. 75-76).

If the psalm was omitted, the story would be much better understood. The question thus arises: why was this psalm inserted in the text of the book? For Renzo Mandirola, the hypothesis according to which this psalm would have saved this book is suggestive: that is, only with this psalm could the book be accepted in the religious circles in Jerusalem, which further allowed its placement in the canon of the Torah. Vincent Mora is of the same opinion, stating "It was not the Book of Jonah that saved the psalm, but the psalm that saved the Book of Jonah" (Vincent Mora, *Jonas*, 1981, p. 45).

The sympathetic appearance, the "irony" that fills the Book of Jonah are difficult concepts to digest in the environment in which this book appeared, that's why the book was deliberately put under the name of a prophet, using a procedure known to antiquity: for a text to be accepted as important needs to be assigned to a character with authority, who is recognized and accepted by all. The same thing happened with the "Songs of the Servant" (Ioan Brie, *Ebed-Yahve in the Songs of the Servant from Deutero-Isaiah*, 2006, p. 6-7) which conveys a completely innovative message that if they had not been attributed to Isaiah, would have disappeared altogether from the canon of Scripture.

Another way to save the Book of Jonah might be to insert into the text concepts dear to Israel, and especially to the dominant religious authorities, so that the whole book would be given a pass. In this way, references to Jerusalem, to the Temple, to sacrifices, to gatherings that did not take place elsewhere in the book appear in the book. "The fact that Jonah was saved from the belly of the sea monster prepares and opens the way for the salvation of the city of Nineveh only after Israel was saved in the person of Jonah, God could save the heathen. An apparent justice, at least human like, was respected! The God of Israel was saved! At least in part the God of the Book of Jonah corresponded to the canons that Israel attributed to him" (Renzo Mandirola, *Giona: un Dio senza confini, Lettura pastorale della Bibbia*, Bibbia e spiritualità, 1999, p. 18-19).

God cannot be seized at the pleasure of some, and even more so by corrections introduced into the texts so that they correspond to the doctrine. The book we have analyzed in these pages is perhaps the most widely read and commented upon in its entirety of all the books of the Old Testament, perhaps also because of its shortness and easy-to-grasp message. There are some peculiarities of the Book of Jonah that must be mentioned, one being that it is very easy to identify the author of the book with the character of the book.

Another feature is that the Book of Jonah was placed among the prophetic writings, although, at first sight, it has little to do with them. However, its integration in the Dodekapropheton is justified if we take into account that the author could have been a prophet or, as I mentioned, the fact that this, the Book of Jonah, is a prophecy not related to Jonah's prophecies but related to his mission.

Then another feature of this book is the literary genre used by the author - otherwise disputed even among modern exegetes of the book - one that is no longer found in any other part of the Old Testament if we think about the author's ironic tone, the history -psalm sequence - history, but also to the fact that it is the only biblical book that ends with a question posed by God to the hero.

According to Jewish tradition, Jonah is seen as a pacifist who thinks of others before himself, but also as a troublemaker who doesn't want to damage his own reputation. The Christian tradition is also very varied: Jerome classifies Jonah as a patriot, Cyril of Alexandria as lacking courage and Theodore of Mopsuestia as untrusting, but all Christian exegetes see in Jonah nothing but a foreshadowing of Christ the Savior, of course starting from to the Savior's hint to the Jonah event in Mt. 12:38-42 and Lk. 11:29-32. Jonah also appears in the Qur'an, where it can be seen how he is called to support Muhammad's prophetic action. Regarding the reception of the Book of Jonah in worship, we can see a continuity related to the reading of this book from the early Church until today during Holy Week.

Literature was perhaps the most fervent environment where the Jonah's reason made its presence felt. Regarding the iconographic representations, we can only say that they served as models of Christ and then as visual catechesis that referred to the afterlife, penance, faith and wonder.

As a character, myth, stereotype, hero of novels and muse for painters, Jonah highlighted several important ideas, such as: God's Fatherhood over all peoples; The relationship between mercy and divine judgment; The problem of free will; The Resurrection Problem; Credibility of Prophecy and Prophecies; Absurdity; The book of Jonah in its entirety deserves its reputation because of: the last, unanswered question that intrigues the reader; to the fact that it is intended to be an event easy to remember and out of the ordinary; the circumstances, as if from a fairy tale, proposed by Iona's adventure; the sea monster, which aroused the most surprising interpretations. What we must highlight is the fact that the author, through the Book of Jonah, created a personality of a man who does not want to be exceptional, out of the ordinary by physical or spiritual strength, but a common man, in which any of us can find ourselves.

The Church, or the soul of each one of us, "is at the end of a three-day road, as one that receives and embraces the justice of the nature, the law and the spirit. Because in these three laws is found all the adornment of the Church, as much as it is contained in the breadth of virtue, in the length of knowledge and in the depth of wisdom and the secret knowledge of God (of mystical Theology). So let us not separate ourselves by our inner disposition from this city, like the Jewish people, loving our body like a shade and caring for the pleasure of our body like a rainbow, lest, piercing it with the worm of conscience, it dries up our affection straying towards pleasures and coming upon us, through the trials without will, the punishment for what we have done wrong in life, like a burning wind, to a sickened life and to rebel against the divine judgment.

Each one of us, overcome by the delusion of material things, who enjoy the pleasures of the body, receives as a worm the word of God, which pokes him through the conscience and bears his affection towards pleasure like a rainbow root, as then the perfect spring may the light contained in the words of the Spirit dry up his sinful work, and may the fiery wind, i.e. the memory of eternal torments, burn him, like a head, the beginning of the passions of malice, from the lures that come through the senses. Thus, we will acquire the knowledge of the reasons of Providence and of Judgment, which teach us to value the eternal more than the temporal, the lack of which usually saddens people. For if the word of Scripture shows that man grieves for the shade and for the rainbow, that is, for the body and for the pleasure of the body, and that God takes care of Nineveh, it is obvious that what God considers worthy of love is much more valuable and more honor than all things dear and dear to men, whether they exist in some way, or do not exist, but only seem to exist, following a wrong judgment or a prejudice, having no reason for their real existence, but being the fruit the illusion that deceives the mind and gives an empty figure to those who are not, but not a real hypostasis of passion." (St. Maxim the Confessor, *Answers to Talasie*, 2005, p. 64).

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HYPOSTASES OF THE COMIC IN EASTERN THEOLOGY

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Abstract: *The comic is an increasingly significant presence of human manifestations, in a wide variety of poses, from fine humor to grotesque or even morbid humor. Highly valued throughout human civilization, it is enjoyed, blamed or neglected alike, constituting a defining part of the human condition. Given the ubiquity of the comic, it goes without saying if there is any connection between these and religions. In this study I propose to address the issue of Eastern Christian theology in relation to the comic, both in terms of Holy Scripture and church theology.*

Keywords: *comic, irony, satire, sarcasm, Holy Scripture, theology.*

The comic is a paradox of thought. It is a certainty that only man, as a rational being, can manifest oneself through comedy[1]. All other forms of life, perhaps even abiotic ones, cannot manifest or appear in any comic form. Bergson talks about an objectivity in the comic: "we laugh whenever a person does not leave the impression of an object"[2]. But beyond the comic of forms and movements, the comic of situations and words and the comic of character, we must observe the situation of the comic at the level of thought, of human reason. And especially at the level of judgment, because, basically, the comic is linked to a judgment, regardless of the form of expression it embodies. Here comes the paradoxical aspect of the comic, because it is related to value judgments, to the ability to rank everything that is thought. Thus, the comic can assert itself both in superiority and in inferiority, in derision or overestimation. And this does not only happen at the level of language, of the comic of words, but at all forms of expression of the comic, at everything that can be thought of. The comic resides in a difference precisely between expectation and reality, but the paradox is that this difference can be the generator of anger instead of comic.

The comic can be imitated because it can be thought of in the same terms. The situations in which the comic is not experienced identically are rare, and this indicates or vices of thinking, of judgments.

The comic is paradoxical because, although it is generally associated with cheerfulness, good mood or joy, it can also be tragic or morbid in certain experiences. It is precisely this paradoxical and ambivalent character of the comic that makes it so difficult to define and capture. An unprecedented situation is captured by Diogenes Laertius in his work*, On the Lives and Doctrines of the Philosophers,* when he recounts one of the versions of the death of the philosopher Chrysippus, who would have died from uncontrollable laughter, as a result of a joke that he took as spoken -a[3].

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[1]There are certain studies that point to a certain similarity between human laughter and certain manifestations of primates. VS Ramachandran (Ed.), *Encyclopedia of the Human Brain,* Vol. 1, AC, Elsevier Science, 2002, pp. 506-507

[2]Henri Bergson, *Theory of Laughter,* 2nd Edition, translated by Silviu Lupașcu, Introductory Study by Ștefan Afloroaei, European Institute, Iasi, 1998, p. 57

[3]Diogenes Laërtius, *Lives and Opinions of Eminent Philosophers*, translated literally by CD Yonge, London, 1853, p. 330

Embracing all aspects of reality, the comic is a constant, defining presence of human nature. It is obvious that, in this pose, it can also be related to the religious aspect of life. However, in most religious cultures, the sacred is not comic. We can speak of joy or merriment as a common form of manifestation of the comic and the sacred alike, but having distinct causes and defining notes. In fact, it is improper to speak in Christianity about the sacred and the profane. Likewise with reference to the comic. However, certain postures of the comic in Christian theology can be distinguished, which we will refer to in the following analysis.

The comic in Holy Scripture

Holy Scripture does not contain and does not include explicit or obvious comic aspects. This fact is given by the character of the scriptural text: in Christian theology it is the discovery of God, His word, the way of transmission of supernatural divine revelation. The Holy Scripture is inspired by the Holy Spirit, the authors of the books receiving the content of the revelation that they put down in writing in relation to their own personality. Hence the differences, but also the similarities between the texts of the biblical books.

However, modern interpreters and exegetes have identified certain poses of the comic, and in particular the irony and puns found especially in the Old Testament books. Beyond these we can also find sarcasm, ridicule, satire, parody, deception, pun and proverb. These specifics of the comic can be found at the linguistic, literary-historical level of scripture, because in the allegorical, anagogical and typical senses, they disappear. We can also mention here Léo Taxil's *Biblia hazlie,* which speculates on certain contradictions in the scriptural books in a comical way. Laughter is present in the books of Scripture, such as Sarah's laughter (Genesis XVII, 2)[1], in the children's mocking of the prophet Elisha (IV Kings II, 23-24), the mocking of Jesus during the Passion (Luke XXII, 63; Matthew XXVII, 29) or crucifixion (Luke XXIII, 36).

Irony is probably one of the most common forms of comedy. Emphasizing opposite meanings of common meanings, irony is a form of mockery that we also find in the biblical books. In this sense it is obviously a semantic impiety. The irony in the biblical books, however, has a religious meaning, being generally linked to moralizing intentions, or to ridiculing or mocking idolatry and unbelief. Even St. Maximus the Confessor shows that "let no one imagine that this kind of ironic speech is foreign to the custom of Scripture"[2]. We find the verbal irony in the response of Cain, the murderer of his brother Abel: "Then the Lord God said to Cain: 'Where is Abel your brother?' And he answered: "I don't know! Am I my brother's keeper?" (Genesis IV, 9). Another form of irony is to be found in the report on the golden calf. While Moses is on Mount Sinai, the people ask Aaron, Moses' brother, to make a golden calf to worship as a god, which Aaron does, with the gold he receives from the people: "he cast in a mold and made of

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[1]About Sarah's laughter and about the personification of laughter in Isaac I have discussed in a previous study: Roger Cristian Safta, *The Laughter of Abraham and of Sarah* in *Language and Literature. European Landmarks of Identity,* Selected works of the XIVth International Conference of the Faculty of Theology, Letters, History and Arts, Pitesti, June 14-16, 2019, No. 24/2019, Pitesti University Press, p. 241-252

[2]St. Maximus the Confessor, *Answers to Thalasius, 44* in *the Philokalia or Collection from the writings of the Holy Fathers that show how man can be purified, enlightened and perfected,* Volume 3, Translation from Greek, introduction and notes by Priest Professor Dr. Dumitru Stăniloae, Publishing House of the Bible and Publishing House of the Mission Institute of the Romanian Orthodox Church, Bucharest, 2009, p. 189

them a cast calf and carved it with a chisel" (Exodus XXXII, 4). Being asked by Moses, Aaron answers in an obviously ironic way: "then I said to them: Whoever has gold, let him bring it out. And they took it out and gave it to me and I threw it into the fire and this calf came out" (Exodus XXXII, 24). The ironies in the book of Job are obvious: "Truly only you are wise, and wisdom will die with you" (Job XII, 2). This is Job's response to his friends who questioned God's justice. God addresses Job through a series of ironies, highlighting divine omnipotence by referring to the contingent condition of man or putting in the foreground the importance of divine provision, culminating with the words: "You know well, for then you were born and the number of your days is very great" (Job XXXVIII, 21). And the Holy Apostle Paul uses irony in his words to the arrogant in Corinth: "Behold, you are full; behold, you have become rich; without us you reigned, and, at least you did not reign, that we might reign together with you" (I Corinthians IV, 8) or to the Galatians, answering those who accused him of still practicing circumcision: "My desire is that they who give you trouble might even be cut off themselves" (Galatians V, 12).

Sarcasm is not at all common in scriptural books and is very hard to spot without hearing a speech intonation. We find sarcasm in the book of Genesis, when Joseph's brothers, planning to kill him, come to the place where she was gleaning oil and say: "Here comes that dreamer of dreams!" (Genesis XXVII, 19). The Masoretic text has a positive meaning of the expression, namely "the one with dreams" or "the master of dreams"[1], while the Septuagint, with ἐνυπνιαστής [2]- *the dreamer*, has an obvious pejorative, sarcastic meaning. This term is also used by St. Gregory of Nyssa regarding those who "believe in the deceptions of dreams more than in the teachings of the Gospel and call their hallucinations 'discoveries'" [3]. We find the same sarcasm in the book of the prophet Amos: "Come to Bethel and sin and in Gilgal multiply transgressions! In the morning bring your sacrifices, and every three days your tithes! [...] that you like him, children of Israel" (Amos IV, 4-5). The exhortation to commit crimes in the holy places of Israel (Joshua IV, 19-20) can only have a sarcastic meaning in this context, namely highlighting the idolatry of the people in order to return to the true worship of God.

Ridicule appears in various Old Testament contexts, the most obvious example being Elijah's ridiculing of the priests of Baal: "And about noon, Elijah began to laugh at them and said: "Shout louder, for there is only God! He may be talking to someone, or busy with something, or traveling, or sleeping; shout loudly for him to wake up!'" (III Kings XVIII, 27). It is very possible that these words of Elijah refer to the belief that Baal

[1] *The Bible according to the Hebrew text. Genesis*, Edition edited by Francisca Băltăceanu and Monica Broșteanu, Translation, introductory studies and notes by Francisca Băltăceanu, Monica Broșteanu, Melania Bădic, Emanuel Conțac, Octavian Florescu, Victor-Lucian Georgescu, Cristinel Iatan, Alexandru Mihăilă, Delia Mihălătrăă, Delia Mihăilă, Tarciziu-Hristofor Șerban, Silviu Tatu, Humanitas Publishing House, Bucharest, 2017, p. 317

[2]Alfred Rahlfs, *The Septuagint. Id est Vetus testamentum graece iuxta LXX interpretes*, Duo volumina in uno, Volumen I, Lege set historiae, Deutsche Bibelgesellschaft Stuttgart, 1979, p. 60

[3]St. Gregory of Nyssa, *On virginity, XXIII, 3* in Saint Macarius the Egyptian, Saint Gregory of Nyssa, Saint Epiphanius of Salamis, *Spiritual writings and homilies,* Translations from the Greek language by Maria-Iuliana Rizeanu, Florin Filimon and Rev. Ilie Toader, Introductions by Maria-Iuliana Rizeanu and Pr. Ilie Toader, Notes by Maria-Iuliana Rizeanu, Pr. Ilie Toader and Jerome. Policarp Pîrvuloiu, in the PSB collection, new series, no. 12, Publishing House of the Basilica of the Romanian Patriarchate, Bucharest, 2014, p. 418

has a period when he is absent from the world, being in the world beyond [1]. In this note of ridicule can also be seen the passage that speaks of the killing of Abimelech by a woman who threw a millstone from the tower surrounded by his army. To avoid the dishonor of such a death, Abimelech asks his armor bearer to kill him so that it will not be said about him that he was killed by a woman (Judges IX, 53-54). Also, the killing of Sisera by Jaela, a woman, who, after receiving him in her tent, drove a stake into his temple (Judges IV, 21) has in mind the expression of ridicule.

Satire, as a literary species of comedy, aims to build a criticism, generally moral, by creating atypical, absurd situations. Some modern interpreters tend to give the book of Jonah either a satirical or parody meaning[2]. The satirical meaning of the book is explained by the unusual approach of the book. Jonah, unlike the other prophets of the Old Testament, is not called a prophet anywhere in the book. He is an atypical prophet: he fears God: "I am a Jew and I worship the Lord God of heaven" (Jonah I, 9), but he does not listen to Him: "And Jonah arose to flee to Tarshish, far from the Lord" (Jonah I, 3). He announces God's punishment for the Ninevites to repent: "Jonah entered the city, saying: "Forty days are left, and Nineveh will be destroyed!" "(Jonah III, 5), but he is sorry that they made. -they repented "And Jonah was overcome with great anger and was kindled with anger" (Jonah IV, 1). Even the name of Jonah (dove*)* son of Amithai (truth*)* is seen as part of the satire, because Jonah is shown to be their opposite [3]. You must specify that this interpretation of the book of Jonah as a satire belongs to the modern period, nowhere in the Christian exegetical tradition is it understood in this way, but on the contrary, the book enjoyed the attention of the Father of the Church, in Jonah being seen as the type of Christ. It should also be borne in mind that Jonah's wavering attitude can have a parallel in Moses, who has a similar attitude to God's call (Exodus III, 11; IV, 10, 13).

Satire is also present in the story of the first people's fall into sin, in the blaming of disobedience: "Adam said: "The woman you gave me to be with me, she gave me from the tree and I ate" [...] And the woman said: "The snake deceived me and I ate" "(Genesis III, 12-13). In the same way, the description of the end of the king of Babylon, presented by the prophet Isaiah, can also be seen under the sign of satire: "Sheol (hell) moves in its depths, to come out to meet you [...]the worms are under you, and your body is covered with them" (Isaiah XIV, 9, 11).

Parody, unlike satire, presented a distortion of realities through irony. As I have detailed, the book of Jonah is seen as a satire, or a parody. In the sense of parody, precisely this reversal of values occurs, because Jonah is the opposite of the prophet in general acceptance. Another book in which we find elements of parody is Esther. For example, the name of the Persian king Artaxerxes is rendered in the Masoretic text by Ahasuerus, which in Hebrew can be translated as "headache". Likewise can be seen the mention of the number of 127 provinces over which the king reigned, the feast given by the king for

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[1]Karel van der Toom, Bob Becking, Pieter W. van der Horst (Ed.), *Dictionary of Deities and Demons in the Bible,* Second Extensively Revised Edition, Brill, Leiden, Boston, Cologne, 1999, p. 137

[2]Ehud Ben Zvi, *The Signs of Jonah. Reading and Rereading in Ancient Yehud* , Sheffield Academic Press, London, 2003, p. 18; John R. Miles, "Laughing at the Bible: Jonah as Parody" in Yehuda T. Radday, Athalya Brenner, (Ed.), *On Humor and the Comic in the Hebrew Bible* , The Almond Press, Sheffield, 1990, pp. 203 -2015

[3]Yehuda T. Radday, "Humour in Names" in Yehuda T. Radday, Athalya Brenner, (Ed.), *op. quote,* p. 75

the army and high officials lasting 108 days, and then you give me a feast for the people lasting only seven days, but. which is described in a thorough way, highlighting the opulence:

> Adorned with carpets of white and purple silk, hung on linen and silk ropes, passed through silver links, and supported in marble pillars. Couches of gold and silver were placed on floors of porphyry, white marble, mother-of-pearl, and black marble. Drinks were poured into golden vessels and cups of various kinds, worth thirty thousand talents, and the king himself drank a lot of wine, according to the wealth and generosity of the king (Esther I, 6-8).

Deception can be comical when the context is generally funny. Usually, the comic is generated here by the surprise of the deceived. In this form we can find the deception in the life of Abraham, when thanks to a great foam in the land of Canaan he will go down to Egypt. He will tell his wife to tell everyone that she is his sister because he was afraid that he would be killed for her beauty. The Egyptians, indeed, seeing her beauty, took her and took her to Pharaoh's house, but following divine punishments he returned her to Abraham (Genesis XII, 10-20). The same thing will happen later, when settling in Gherara. Abimelech, the king of Gherara, will take Abraham's wife, Sarah, into his house, thinking that she is his sister, but following a divine revelation, she will return it to Abraham. He will justify the situation of deception with the words: "I thought that the fear of God is lacking in this land and I will be killed because of my woman. Truly she is my sister by my father, but I do not know by my mother, and now she is my wife" (Genesis XX, 11-12). The third account of this kind in scripture is the episode related to Isaac and his wife Rebekah, which also takes place in Gherara: "And the inhabitants of that land asked him about Rebekah, his wife, who he was and he said: "This is my sister!", because I was afraid, he would say: "She is my woman!", lest the people of that place kill him because of Rebekah, because she was beautiful" (Genesis XXVI, 7). Related to these scriptural accounts, Origen proposes an allegorical interpretation:

> If anyone wants to hear and understand these only the letter, he must have fellowship more with the Jews than with the Christians [...] Consider therefore that Sarra, which is interpreted "ruler" or "holder of primacy", the domain of ἀρετή, i.e. the virtue of the spirit. So Abraham no longer wants virtue to be called his wife. For as long as virtue is called "wife," it is his alone and cannot be shared with anyone. And it is fitting that, so long as we are moving towards perfection, the virtue of the spirit should be in us and ours alone; but when we will have reached perfection, so that we are able to teach others, let us no longer hide virtue, like a wife in the sleigh, but let us unite it, like a sister, with others who want it [1].

Jacob's enrichment, at the expense of his father-in-law Laban, is also seen in the sense of a deception, asking him for the time he worked for him, all the variegated oils. And in order to have as many speckles as possible, he will resort to a stratagem: "Jacob took the green sticks of poplar, almond and paltin, and carved white ones on them, taking strips of bark from the sticks up to the whiteness. chopsticks. Then he would put the notched reeds in the watering troughs, so that when he came to drink, oil would sprout before the reeds in the watering cans. And the ewes gave birth like the reeds, and the ewes gave birth to mottled, spotted and black lambs" (Genesis XXX, 37-39). On the one hand

[1]Origen, *Homilies on Genesis VI, 1* in Origen, *Homilies, commentaries and annotations on Genesis*, Bilingual Edition, Introductory Study, translation and notes by Adrian Muraru, Polirom Publishing House, Iasi, 2006, p. 263-267

here, we have a play on words, because Laban's name means *white*[1], and on the other hand, "a popular belief according to which women give birth to animals similar to the objects they had before their eyes at the time of insemination" [2]. And here Christian hermeneutics prefers the allegorical interpretation, like Justin the Martyr and the Philosopher who sees in the notched sticks the wood of the cross [3], and Saint Maximus the Confessor interprets:

> As that wonderful Jacob, peeling the reeds and placing them under the waves of the waters, made oil to sprout near them, so all the too wise mind in the Spirit, peeling the most divine reasons of the things of matter that envelop them and placing them under the. the ways of knowledge through contemplation, teaches the listener that the very movements of the own soul take the form of the incorporeal [4].

Other deceptions in the Old Testament seem to be devoid of any comic connotation, such as Jacob's deception by which he snatches Isaac's blessing, or Laban's deception who made Jacob serve seven years for his daughter Rachel, when the seven years he gave him another daughter, Leah, instead of Rachel (Genesis XXIX, 25). The irony here is linked to the fact that Jacob, the deceiver, the one who deceived his father Isaac to take his blessing at the expense of Esau (Genesis XXVII, 36), is in turn deceived. We find a deception through language in Samson's riddle from the book of Judges: "Out of the eater came food, and out of the strong came sweetness" (Judges XIV, 14). Here Samon makes use of an incident that only he knew, putting the addressees in difficulty.

Biblical puns are quite numerous, modern biblical interpretation identifying a number of about 500 [5]out of a total of over 1500 personal names and 650 place names [6], to which we can also add various names of peoples. These puns are very numerous, being considered to be related "more to the popular spirit of the sacred authors than to the actual dialectic of revelation"[7]. This idea, however, cannot stand in front of the allegorical hermeneutics of the Eastern fathers. The puns, at least the onomastic ones, are not the fruit of the authors of the biblical books, but are cultural-historical realities that have been taken as they are. Biblical onomastics is eminently religious, linked to religious experience. It always reminds of man's connection with God. It is a theme that we find in patristic hermeneutics, especially in the allegorical or anagogical one. In I Kings XXV, 25 we have such an example: Abigail, a beautiful young woman, asks the young and still uncrowned David to spare the life of her husband Nabal, who offended David. As an

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[1]JD Douglas (Ed.), *Bible Dictionary,* Revised 4th Edition, Cartea Creștină Publishing House, Oradea, 2008, p. 732

[2] *Septuagint1. Genesis, Exodus, Leviticus, Numbers, Deuteronomy,* New Europe College/Polirom, Bucharest/Iasi, 2004, p. 124

[3]"Jacob, by throwing some sticks into the water channels, succeeded in having the sheep of his mother's brother in their wombs in order to acquire what would be born from them" - Saint Justin Martyr and Philosopher, *Dialogue with the Jew Tryphon, LXXXVI* in *Apologists of Greek language* , translation, introduction, notes and index by Rev. Prof. T. Bodogae, Rev. Prof. Olimp Căciula, Rev. Prof. D. Fecioru, in col. PSB, no. 2, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1980, p. 196

[4] Saint Maxim the Confessor, *Ambigua, 128* in Saint Maxim the Confessor, *Ambigua,* Translation from ancient Greek, introduction and notes by Priest Professor Dumitru Stăniloae, Publisher of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 2006, p. 471

[5]Teodor Baconsky, *Laughter of the Patriarchs. An anthropology of derision in Eastern patristics,* Anastasia Publishing House, Bucharest, 1996, p. 94

[6]Yehuda T. Radday, *art. quote,* p. 61

[7]Teodor Baconsky, *op. cit.,* p. 94

apology she says: “let not my lord turn his attention to this wicked man, to Nabal (the Masoretic text has *nābāl* = fool; the Septuagint has λοιμός = plague, pestilence, scourge); for as his name is, madness (*nebālāh* = stupidity, madness) also clings to him”. However, Nabal is also a palindrome for Laban, which means *white,* and by contrast, Nabal could mean *black.* Balaam, who was called by the enemy to curse Israel (Numbers XXII, 5), means “people swallower”, a Moabite named Eglon (calf) who was fat is stabbed with a dagger (Judges III, 22), but the gun cannot be recovered because the grease closes over the blade and handle. The prophet Jeremiah changes the name of an overseer of the Temple to make him laugh: “The Lord no longer calls you Pashurr (Joy from all sides), but Magor Misabib (Terror from all sides)” (Jeremiah XX, 3). The example of the Canaanite deity Baal-Zebub (also known as Beelzebub) is another example of wordplay. Probably the name of the deity would mean “the lord of the high house”, but in scripture he becomes “the lord of the flies” (Βααλ μυῖαν θεὸν - IV Kings I, 2), or Beelzebub in the New Testament (Matthew XII, 24, Mark III, 22, Luke XI, 15 etc.). The name of Manasseh, Joseph’s son, is a pun on the verb *nāṣāh* - to forget: “Joseph named the firstborn Manasseh, because he said to himself: “God has made me worthy to forget all my troubles” “(Genesis XLI, 51). We find another play on words in the book of Genesis, in the Masoretic text, when Joseph interprets the dream of the Pharaoh’s baker: “in three days the Pharaoh will lift your head from his shoulders, he will hang you on a tree” (Genesis XL, 19). The Hebrew expression “to lift up the head” means “to raise (to status)”, but Josephus refers to the cutting off of the head (a sense which is otherwise present in the Septuagint). A different play on words is found in such a scene as Abraham’s bargaining with God regarding the hypothetical righteous in Sodom (Genesis XVIII, 23-33), as well as in Samson’s questioning by Delilah to find out the source of his unusual power (Judges XVI, 4-21). Another place that preserves the play on words only in the Masoretic text is the one from Exodus VI, 12: “But Moses spoke before the Lord and said: “Behold, the children of Israel did not listen to me; how will Pharaoh listen to me, the one with uncut lips all around?” The Septuagint prefers the term ἄλογος – speechless, dumb. The meaning of the text indicates Moses’ inability to convey the message received from God.

The gnomic or didactic books of the Old Testament contain a multitude of teachings, especially religious, but also moral teachings. Beyond their sobriety, some also have a humorous attitude, generally based on the contrast between reality and expectations. Solomon’s parables capture morality in humorous poses by contrast: “A ring of gold in a pig’s nose, so is the beautiful and foolish woman” (Proverbs XI, 22), by comic comparison: “Like one who catches a dog by the ears, so is he who throws himself into a quarrel in which he is not involved” (Proverbs XXVI, 17), or even through the comic itself: “As one who throws burning arrows, spears, arrows and death, so is the man who deceives his friend and says: “Yes, I was joking!”“ (Proverbs XXVI, 18-19).

The Comic in Eastern Theology

Eastern theology remains deeply anchored in the Holy Scriptures, so we can hardly find poses of the comic in its content. It continues the sobriety of the scriptural text, a sobriety that should not be understood as an opposition to the comic, but as a natural way of transmitting the theological message. Theology does not appeal comically, because this means a distortion of meaning, a fall into ridicule, a faulty interpretation, a silencing of language. The comic, in all its forms, is an obstacle in the transmission and reception of the message. Through the comic, the message is evaded: it is the easy way of failure of understanding and its reception in opposition to the way of comprehension and assumption.

The New Testament message of Christ: "Rejoice" (Matthew XXVIII, 9) is the message of a natural form of expression, but not comical. Biblical and theological joy is not the result of the comic, but of human fulfillment [1]. It is, on the one hand, the joy of happiness - "Rejoice and be glad" (Matthew V, 12) - and on the other, the joy of the Lord's Resurrection. The Pauline message is unequivocal: "Rejoice always in the Lord. And I say again: Rejoice" (Philippians IV, 4). In the language of happiness, joy is fulfillment, and fulfillment is joy. It is not a waiting, because just waiting is incomplete, but a fulfillment. It is linked to the promise, to the promise to Christ, to the promise that is, for Christian theology, a fulfillment. The state of joy is a state reached by the fulfillment of the commandments, by the power of Christ, not by means of the comic. The comic is a deformation of the human nature, an external state that produces laughter, hilarity, and does not procure true joy. For Christian theology there can be no other fulfillment of the human than Christ, the incarnate Son of God. This state of joy we find in probably the oldest Christian hymn, *Smooth Light* (Φῶς Ἱλαρόν), the translation would rather be *Joyful Light* [2].

That is precisely why, as I mentioned, theology is not against the comic but calls for its transfiguration. In this sense Clement of Alexandria speaks of the fact that one must not suppress one's natural urge to laugh, but only laugh with propriety; laughter, he says, must be educated:

> You must remove from our midst men who imitate the swindlers; but, rather, those who imitate passions that are not laughable. All words spring from our mind and behavior; therefore, it is not possible for words that provoke laughter to come out except from the mouths of those whose behavior is worthy of laughter [...] man is endowed with the ability to laugh, but he must not laugh at everything [...] we humans, because we are beings. thoughtful, we must not behave sparingly [...] laughter must be educated [3].

The attitude of the first Christian writers is united in this sense, like the Holy Fathers of the Church: the condemnation of crazy laughter, the unnatural, mockery, human passions. This attitude derives from scriptural teaching: the message of theology is the message of scripture. We find a first attitude of the Christian writers in the opposition to the life without discernment, the life of the passionate city, embodied in the theater and the circus. It is the natural consequence of the scriptural message, and not the expression of a later ascetic spirituality. Thus, Hippolytus of Rome, in *the Apostolic Tradition*, referring to those who are about to receive Baptism, specifies: "If someone is an actor on the stage or displays himself in the theater, he should either stop or be rejected"

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[1] Horia Dumitrescu, "On laughter of joy and laughter of mockery in the Holy Scripture of the Old Testament" in *Language and Literature. European Landmarks of Identity,* Selected works of the XIVth International Conference of the Faculty of Theology, Letters, History and Arts, Pitesti, June 14-16, 2019, No. 24/2019, Pitesti University Press, p. 152

[2]Makarios the Simonopetritus, *The Triod explained. Mystagogy of liturgical time*, 3rd Edition, Translation by deacon. Ioan I. Ică jr., Deisis Publishing House, Sibiu, 2008, p. 207

[3] Clement of Alexandria, *the Pedagogue, V, 45,1; 46.2; 47,2* in Saint Clement Alexandrin, *Writings,* Part I, in the PSB collection no. 4, Translation, introduction, notes and indexes by Fr. D. Fecioru, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1982, p. 256-258

[1]. *The Apostolic Constitutions* take up this idea as follows: “If anyone comes from the stage - male or female, visiting, wrestler, runner, organizer of games, athlete, flutist, guitarist or cabaret dancer - let him either cease or be removed” [2]. Theophilus of Antioch, in his three letters to Autolycus, written shortly after 180, writes:

> We must not see all the other performances either, so that our eyes and ears do not meet, making us partakers of the crimes that are declaimed on the stage […] on the stage they are declaimed in the plays of the tragic poets, with beautiful words, with prizes and honors, no not only the fornications of men, but also of the gods. Far be it from Christians to think of doing such deeds! [3].

From the few examples, written in these conditions, we notice that we promote a state of the authors regarding the condemnation of the practices in the Greco-Roman theater, a condemnation that we find in several fathers of the Church, such as St. Basil the Great, St. Gregory of Nazianzus, St. John Chrysostom, and St. John Damascene. Probably hence the initial reluctance of Christian theology towards the term πρόσωπον (person) which denoted the mask worn by actors in plays [4].

A special place in this fact of comedy is occupied by the desert, as a place of ascetic-mystical effort, where we find the paradox of comedy, in the paradox of laughter. Ascetic needs are a state in which the comic is suppressed. Unconditional obedience is beyond comical. *Pateric* tells about Abba Ioan, who was very obedient and who at the “joking” advice of his spiritual father, he catches a hyena and brings it to him, and he releases it saying that he brought him a wild dog[5]. The fathers of the desert have an amazing naturalness: their struggle is with the passions, not with the natural or the common. That is why we can see Abba Anthony “joking with the brothers” [6]- passion or sin means lack of measure, not natural behavior. Saint Basil the Great, in his sales rules addressed to monks, shows that the true state of the Christian is sorrow for sins, and not laughter:

> Since the Lord condemns those who laugh now, it is clear that for the believer there is never a time to laugh, especially for the multitude of those who deny God by transgressing the law, they who are dead in sin and to take care let’s not grieve and cry [7].

Mad laughter is obviously festering, it is the expression of a demon of laughter, but there is also virtuous laughter, the laughter of those spiritually enhanced by demons and their tricks. It is an irony on Satan that evokes the superiority of the monk in this unseen battle that St. Apostle Paul anticipated:

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[1]Hippolytus of Rome, *Apostolic Tradition, XVI* in Deacon Ioan I. Ică jr., *Canon of Orthodoxy, Vol. 1: Apostolic Canon of the first centuries,* Deisis/Stavropoleos Publishing House, 2008, p. 578

[2] *Apostolic Constitutions, VIII, 32, 9* in Deacon Ioan I. Ică jr., *op. quote,* p. 760

[3]Theophilus of Antioch, *To Autolycus, III, 15* in *Apologists of the Greek language,* p. 338

[4]Ioannis Zizioulas, *Ecclesial Being,* Translated by Aurel Nae, Byzantine Publishing House, Bucharest, 1996, p. 25-26, 30-31

[5] *The crutch or the apothegms of the parents in the desert,* Alphabetical collection, full text, Translation, introduction and presentations by Cristian Bădiliţă, Polirom Publishing House, Iași, 2003, p. 191

[6] *Ibidem,* p. 45

[7]Saint Basil the Great, *Small Rules, XXXI* in Saint Basil the Great, *Moral and Ascetic Writings,* in the PSB collection, new series, no. 5, Introductory study by Fr. Vasile Răducă, Translations by Isabela Alina Panainte, Florin Filimon, Laura Enache, Octavian Gordon, Diac. Nicolae Mogage, Publishing House of the Basilica of the Romanian Patriarchate, Bucharest, 2013, p. 346

> Put on the whole armor of God, that it may be against the enemy. For our struggle is not against flesh and blood, but against the beginners, against the principalities, against the rulers of the darkness of this age, against the spirits of wickedness, which are in the air. Therefore, take the whole armor of God, that they may be able to withstand in the evil day, and, having overcome them all, may stand (Ephesians VI, 11-13).

In this battle laughter is also an enemy - the demon of laughter - but at the same time it is also an ally because by virtuously laughing at the tricks of the demons, the monk is a conqueror of temptation. Saint John Cassian speaks of the pleasure of demons in mocking and laughing at people:

> It proves beyond a doubt that there are as many concerns in unclean spirits as there are in men. Some of them, popularly called wanderers, deceive people and make fun of them, always surrounding them in certain places, or on the roads. But they do not like to torment too much the passers-by whom they have been able to deceive, but, being content to mock and deceive them, rather seek to tire them than to and injury [1].

Virtuous laughter is not victorious by itself, but by the attitude of superiority in which the monk places himself towards the demons and their works:

> They used to say about Abba Pambo that he never smiled. One day the demons, wanting to make him laugh, tied a wedge to a piece of wood and dragged it along the floor making noise and saying: "Ale, ale!". Seeing [comédia] Abba Pambo laughed. The demons began to dance, shouting, "Whoah whoah! Abba Pambo laughed." But he answered them: "I did not laugh, but I laughed at your helplessness: so many devils carrying a feather!" [2].

The phillocal writings absorb the irony: "Laughter brings out the happiness of Christ, laughter does not build, but also melts built virtues. Laughter saddens the Spirit [...] Laughter banishes virtues, introduces sins" [3], but sometimes I use ironic expression as a way of self-irony, the only form of irony allowed, with the aim of moral correction: "Boast only of your deeds before birth" [4]or "He approached God without dangers and struggles and trials, follow his example" [5]. Irony is a trick of a malicious mind: "And you

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[1]Saint John Cassian, *Spiritual Conversations, VII (Conversation with Father Theodore), 32, 1* in Saint John Cassian, *Selected Writings. Monastic settlements and spiritual conversations,* in the PSB collection no. 57, Translation by Prof. Vasile Cojocaru and Prof. David Popescu, Preface, introductory study and notes by Professor Nicolae Chițescu, Publishing House of the Biblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1990, p. 432

[2] *The crutch or the apophthegms of the parents in the desert,* p. 304

[3] *Fragments from the Words of Ave Isaiah* in *the Philokalia or Collection from the writings of the Holy Fathers that show how man can be purified, enlightened and perfected,* Volume XII, Translation from Greek introduced and notes by Rev. Prof. Dr. Dumitru Stăniloae, member of the Romanian Academy, Charisma Publishing House, Bucharest, 1991, p. 270

[4]St. John the Ladder, *Scara, XXII, 14* in *Philokalia or Collection from the writings of the Holy Fathers that show how man can be purified, enlightened and perfected,* Volume IX, Translation, introductions and notes by Rev. Prof. Dr. Dumitru Stăniloae, Publishing House of the Biblical Institute and Mission of the Romanian Orthodox Church, Bucharest, 1980, p. 281

[5]Saint Isaac the Sirul, *Words about poverty XXVI* in *the Philokalia or Collection from the writings of the Holy Fathers that show how man can be purified, enlightened and perfected,* Volume 10, Translation from the Greek introduction and notes by Priest Professor Dr. Dumitru Stăniloae, Publishing House of the Biblical Institute and Mission of the Romanian Orthodox Church, Bucharest, 2015, p. 176

asked him: ‘Avo, what is irony?’ And he said to me: “Irony is when someone jokes and laughs at the expense of another; when instead of showing him on the face that he criticizes him, he seems to praise him with words. He who practices irony shows a cunning and malicious mind. Because irony doesn’t let him reach love with someone”[1].

Conclusions

From what has been presented, we notice that Christian theology is not alien to comic in general, but the poses under which it is found in the Christian tradition are different from the usual way of receiving comic in the common sense. The paradoxical model of Christian thought can also be applied in discerning the comic in theological discourse. Humor is not useful in spiritual progress, but it can be a weapon against demons.

We encounter some aspects of the comic in the Old Testament scriptural text, at the level of language, in events, attitudes and numbers, and almost none in the New Testament. Christian theology took over this discourse of sobriety, which it outlined in its own way, distancing itself from Greco-Roman culture, and imposing a new paradigm: joy as an existential meaning, devoid of the negative connotations of the comic. Christian laughter is virtuous laughter, an elevated state, determined by the fulfillment of ascetic needs. The comic as ridicule is impiety, a lack of true values. Theological language is the language of revelation which cannot be reduced to grotesque ridicule. Decency and precision of language were one of the Church’s permanent concerns. Even if the Fathers of the Church used different rhetorical capacities of the language, they mainly had in mind the theological meaning and the highlighting of relevant aspects, which almost totally excluded the comic meaning of any kind. There are, as we have seen, certain exceptions, but which are individually justifiable, of the use of some poses of the comic, always having the theological meaning in the first place. If there are poses of the comic in theological language, they are related to the highlighting of a Christian educational superiority, the moralizing meaning or self-irony.

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L'USO DELLE BARZELLETTE PER UNA COMPETENZA INTERCULTURALE

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Abstract: *The present work is an experiment conducted with Algerian learners enrolled in the third year of a degree at the University of Blida 2. It aims to describe the mechanisms and characteristics of jokes and to highlight how these forms of humor are culturally distant from the students' horizon.*
Keywords: *humor, comic, joke*

Premessa

Il presente contributo è una riflessione sulla possibilità di usare le barzellette per sviluppare la competenza interculturale degli apprendenti algerini di lingua italiana.
La situazione particolare[1] della lingua italiana nel panorama linguistico algerino richiede un profondo studio didattico per trovare metodi e tecniche d'insegnamento efficienti. La distanza sociale e culturale tra l'Algeria e l'Italia, inoltre, rende più complesso il processo di apprendimento/insegnamento.
L'umorismo è, senz'altro, una forma importante di comunicazione che veicola elementi socioculturali in modo semplice e gradevole. Per questo motivo cerchiamo di metterlo in luce, suggerendo ai discenti del terzo anno di laurea, barzellette didattizzate per verificare il loro feedback.

1. Problematica e ipotesi

La barzelletta rimane un genere comunicativo poco praticato nell'insegnamento delle lingue straniere. Pochi studi sono dedicati a questo genere apparentemente semplice. Anche se l'uso dell'umorismo nell'insegnamento sembra avere un consenso, pochi didattici l'hanno trattato. Le principali definizioni del concetto sono di natura filosofica o psicologica. Oggigiorno questa forma comunicativa è poco sfruttata ed è principale motivo che ci ha incitato a realizzare questa ricerca. Come accennato nell'introduzione, il presente contributo è una riflessione sulla possibilità di usare le barzellette per sviluppare la competenza interculturale degli apprendenti algerini di lingua italiana. L'idea è nata da una serie di interrogazioni tali:

- L'umorismo ha un posto nel processo di apprendimento/insegnamento delle lingue straniere in generale e dell'italiano in particolare ?
- L'uso delle barzellette in aula contribuisce nello sviluppo (costruzione) della competenza interculturale?

Per rispondere alle domande di ricerca abbiamo formulato l'ipotesi seguente:

- Le barzellette, ricche di elementi socioculturali, potrebbero contribuire a sviluppare la competenza interculturale degli apprendenti.

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[1] L'italiano è insegnato al liceo e all'università. L'uso di questa lingua fuori del contesto formale in aula è molto ridotto.

2. Obiettivi della ricercar

U. Rapallo sostiene:

> Nel particolare dei vari tipi di umorismo, trasferire da una lingua all'altra una barzelletta è operazione di una certa difficoltà, che porta a constatare come alcune barzellette siano di fatto intraducibili, in ragione di giochi di parole o altri artifici della lingua di partenza (Rapallo, 2004: 21-22).

La ricerca mira, quindi, di descrivere i meccanismi e le caratteristiche delle barzellette.

Mette, anche, in rilievo come vengono recepite queste forme umoristiche distante culturalmente dall'orizzonte degli studenti.

3. Quadro concettuale

La comicità e l'umorismo, la loro natura e le loro cause, sono stati spesso oggetto di riflessione filosofica. Ma sono stati anche punto di partenza per importanti riflessioni pratiche, teoriche e anche politiche sull'arte. In questo titolo, proviamo a delimitare il quadro concettuale della ricerca e a proporre definizioni a questi due concetti di base.

a. L'umorismo

È un termine polisemico e il suo senso viene definito rispetto all'angolatura di osservazione. È difficile definirlo in modo univoco.

Nell'enciclopedia Treccani l'umorismo è:

> La facoltà, la capacità e il fatto stesso di percepire, esprimere e rappresentare gli aspetti più curiosi, incongruenti e comunque divertenti della realtà che possono suscitare il riso e il sorriso, con umana partecipazione, comprensione e simpatia (e non per solo divertimento e piacere intellettuale o per risentimento morale, che sono i caratteri specifici, rispettivamente, della comicità, dell'arguzia e della satira).[1]

Nel dizionario *la Repubblica* l'umorismo è:

> Attitudine a percepire, presentare, interpretare e valutare la realtà evidenziandone, attraverso l'uso dell'intelligenza e della cultura, gli aspetti strani, paradossali, contraddittori, senza rinunciare a sorriderne con più o meno accentuato distacco.[2]

b. Il comico

Psicologi, filosofi e linguisti condividono l'idea della difficoltà di definire il comico.

Bergson, che forse è colui che se ne è occupato più specificamente in un celebre saggio pubblicato nel 1900, *Il riso*, ha definito la comicità come una "meccanizzazione della vita". L'effetto di comicità, secondo lui, risulterebbe dal contrasto tra meccanicità e vita, più precisamente dall'impressione che qualcosa di meccanico si sia "placcato", sovrapposto sul vivente, costringendoci, per un attimo, a guardare una persona come se fosse una cosa. *(Enciclopedia Treccani)*

Nel suo saggio l'umorismo, L. Pirandello (1908) afferma che comico per la società classica (vedi Plauto, Goldoni ecc.) era tutto ciò che muoveva il riso; è l'avvertimento del contrario, cioè trovare nella realtà qualcosa che stona con la realtà e che è contrario alle convinzioni di una specifica epoca.

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[1] https://www.treccani.it/enciclopedia/umorismo#:~:text=umorismo%20La%20facolt%C3%A0%2C%20la%20capacit%C3%A0,e%20piacere%20intellettuale%20o%20per consultato il 24 gennaio 2023

[2] https://dizionari.repubblica.it/Italiano/U/umorismo.html consultato il 24 gennaio 2023

c. Umorismo vs comicità

La comicità nasce dal contrasto tra l'apparenza e la realtà e questo *avvertimento del contrario* fa ridere e divertire momentaneamente nasce e subito si dissolve senza penetrare nell'anima.

L'umorismo, comunemente alla comicità, mira a far ridere e divertire. Esso, però, coinvolge l'individuo e lo fa riflettere. Assume grande importanza il sentimento, perché al comico si aggiunge una nota commovente. Consente di procedere a un'analisi e una riflessione critica per comprendere il lato nascosto dietro l'aspetto comico.

d. L'umorismo/comicità nell'insegnamento/apprendimento

Ziv afferma « l'humour en tant que moyen de communication peut faire tomber des barrières, rendre l'atmosphère plus agréable et créer certains liens[1]. » Ziv (1979, p. 12)

Secondo Ziv, l'umorismo nella relazione pedagogica crea un ambiente favorevole all'apprendimento, attira e mantiene l'attenzione degli apprendenti e favorisce la creatività. (ibidem).

e. La barzelletta

È una trama in cui si trovano una quantità di lacune di informazione lasciate dalla formulazione superficiale del testo che alle volte possono essere riempite dalle conoscenze enciclopediche (Simone, 1990, 446)

f. Caratteristiche delle barzellette

Tra le caratteristiche fondamentali delle barzellette abbiamo tre azioni di ricostruzione, stringatezza ed esplicitezza.

- **Azione di ricostruzione**

In questo tipo di testi, come del resto in altri, una sequenza di enunciati viene assegnata all'azione ricostruttiva del destinatario. Vale a dire che la comunicazione raggiunge il suo obiettivo solo quando il destinatario ha compiuto l'attività ricostruttiva[2]. (R. Scotti Juri, N. Poropat, 2010:60)

- **Stringatezza ed esplicitezza**

sono due forze contrarie esistenti in ogni forma di comunicazione. La prima è dominante quando la creatività è lasciata all'interlocutore. Viceversa, l'esplicitezza sarà necessaria quando non si desidera lasciare troppo spazio all'azione del destinatario o si desidera che il destinatario si attenga al messaggio detto.

Nelle barzellette, la stringatezza è dominante perché tali testi sono inquadrati entro un modello riconoscibile e culturalmente accreditato. Il grado di comprensione dell'implicito "non detto" dipenderà del rapporto fra significante/significato e dagli apporti inferenziali, cioè le deduzioni che gli interlocutori dovrebbero fare dal testo. (ibidem)

g. Meccanismi del messaggio umoristico

Secondo Gulas e Weinberger (2006, 137) il messaggio umoristico è determinato da tre meccanismi: l'incongruenza, l'eccitazione/la sicurezza e la superiorità. Questi meccanismi si traducono in azione mediante l'utilizzo di diversi fattori, come i segnali ludici, la familiarità, la ricettività più o meno spiccata, la sorpresa, ecc., direzionano il destinatario del messaggio verso l'obbiettivo (la risata) e hanno un impatto importante sul suo stato d'animo, provocando reazioni sia cognitive che affettive.

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[1] TN. l'umorismo come mezzo di comunicazione può abbattere le barriere, rendere l'atmosfera più piacevole e creare certi legami.

[2] R. Scotti Juri, N. Pororat, Lo studio delle barzellette, Ricerche Sociali, 17, 2010, pp. 59-82.

4. Metodologia adottata

Per realizzare il lavoro abbiamo adottato opportunamente la ricerca quantitativa che conviene a questo tipo di ricerca.

a. Descrizione del pubblico

Il nostro pubblico è composto di 12 studenti iscritti al terzo anno di laurea cioè di livello intermedio perché sono al quinto semestre del cursus di formazione. Sono adulti e la loro età varia tra 20 e 23 anni. Sono 6 femmine e 6 maschi.

b. Descrizione dell'attività

L'attività è composta di 9 barzellette[1] proposte in lingua italiana a un gruppo di studenti del terzo anno. Abbiamo suddiviso il gruppo in quattro gruppetti. Dopo una lettura ad alta voce da parte dell'insegnante, ogni gruppetto deve spiegare le nove barzellette con le proprie parole. La durata dell'attività, inizialmente, era 30 minuti e la lingua richiesta è l'italiano.

c. Obiettivi dell'attività

Il primo obiettivo è di verificare la capacità di capire i diversi messaggi e di riformularli con altre parole. Il secondo è di verificare la capacità di capire le diverse fasi delle barzellette cioè seguire la progressione dalla parte iniziale nella quale si costruiscono delle aspettative su come proseguirà la storia fino alla battuta finale che smentisce le aspettative. In altre parole, l'attenzione è centrata prima sull'aspetto linguistico e poi su quello semantico e pragmatico.

d. Le osservazioni

- **Reazioni**

All'inizio gli studenti non hanno capito di che cosa si tratta. Si sono trovati di fronte a un nuovo tipo di esercizio completamente diverso da quelli abituali. Abbiamo dovuto spiegare più volte l'attività usando anche due lingue ponte : il francese e l'arabo. Una volta verificata la comprensione, gli studenti si sono concentrati subito per portare a termine l'attività. Alcuni studenti si sono messi a cercare le parole difficili sul vocabolario elettronico, altri chiedevano l'aiuto dei compagni e dell'insegnante. Tutti si sono impegnati e hanno dimostrato un grande interesse.

- **Clima**

Gli studenti non erano motivati sin dall'inizio dell'attività, ma dopo le ripetute spiegazioni e l'illustrazione con esempi, l'attività diventa più chiara e il clima è diventato più rilassante e sfidante a tutti i partecipanti.

- **Partecipazione e collaborazione**

Tutti gli studenti del gruppo hanno partecipato provando a comunicare in italiano. L'attività ha richiamato l'attenzione e la motivazione oltre a uno spirito di collaborazione e di competitività. Era molto interessante questo clima.

Risultati e interpretazioni

- L'interpretazione delle barzellette che poggiano sul sapere sul sapere enciclopedico è corretta. L'uso di questo tipo, quindi, è efficiente solo quando lo studente possiede il sapere collegato alla barzelletta. Per esempio la barzelletta 1 seguente:

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[1] Abbiamo preso le barzellette del sito: https://www.focusjunior.it/barzellette/barzellette-sugli-animali-della-fattoria/ consultato il 15 settembre 2022.

Una gallina va dal veterinario e già che è lì ne approfitta per fare un uovo. Esce il medico e chiede: "Chi di voi due è arrivato per primo?"

Essa per essere capita rinvia alla conoscenza storica dell'interrogazione "chi nasce prima la gallina o l'uovo?"

- Quando le culture sono diverse l'interpretazione delle barzellette richiede competenze diverse e spesso l'ignoranza o l'inesattezza riguardo agli usi e costumi di altre culture la sorgente che crea la comicità. Vale a dire che queste barzellette contano la propria comicità sulle contraddizioni che possono nascere da incompetenze dovute alle differenze culturali e concernenti il sapere comune sono complesse e difficili da interpretare. Per esempio la barzelletta 2:

Un contadino va con sua moglie al mercato e compra 50 maiali. La moglie sconvolta gli chiede: "Ma dove li mettiamo?" E il marito: "Li teniamo in casa."

"E come facciamo con il cattivo odore?"

E il marito, di nuovo: "Pazienza, i maiali si abitueranno."

La carne suina nell'islam è proibita *haram*,e il maiale è considerato impuro e inadatto al consumo. Il suo allevamento, quindi, non è praticato, anzi, è proprio sconosciuto. Questa ignoranza contribuisce nella creazione della comicità in questa barzelletta.

Conclusioni

L'umorismo è una forma di comunicazione interessante nell'ambito pedagogica perché crea un ambiente favorevole all'apprendimento, attira e mantiene l'attenzione degli apprendenti e favorisce la creatività.

Esso ha un posto nel processo di apprendimento/insegnamento delle lingue straniere in generale e dell'italiano in particolare.

Le barzellette, ricche di elementi socioculturali, contribuiscono a sviluppare la competenza interculturale degli apprendenti.

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ES ENJEUX DE LA COMMUNICATION DIDACTIQUE UNIVERSITAIRE

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Abstract: *The concept of "student-centered communication" should also be extended within the university didactic process. Although it is a perspective embraced by teachers, at least on a theoretical level, the interactivity of didactic communication, in the university space, is still little aware. That is why, in this paper, we propose to address one of the essential elements that are at the base of the student-teacher-student communication relationship. We believe that the quality of the teacher's communication depends not only on the quality of the didactic act, but also on the performance of the students in the study, as well as the collaborative relationship established at the level of the student group.*

Keywords*: interactive communication, student-centered communication, didactic communication, communicative exercise, professional communication.*

Introduction

Nous, en tant qu'êtres humains, nous manifestons le besoin de communiquer à tous les niveaux sociaux, l'acte de communication devenant, ainsi, un moyen interactif de négociation permanente. C'est pourquoi, selon le milieu où ils se déroule, plusieurs types de communication peuvent être distingués : la communication médiatique, juridique, politique, didactique, etc. Chacune de ces catégories a ses propres particularités, orchestrant ses propres règles. En même temps, il faut souligner la présence de traits communs caractéristiques de chaque interaction verbale. De manière générale, la communication est vue comme « un processus interactif, faisant intervenir des mécanismes complexes qui impliquent non seulement des phénomènes verbaux, mais également paraverbaux (kinesthésiques, proxémiques), en relation avec toutes les composantes du contexte situationnel ». (Dospinescu, 1998 : p. 43).

Dès le début, nous visons à mentionner les éléments essentiels du processus de communication. Puisqu'il est basé sur un échange communicatif, il doit y avoir au moins deux participants qui s'influenceront mutuellement dans le processus d'interaction. Sauf cette perspective de l'interaction, nous prenons en compte tous les détails liés à la personnalité du destinataire : âge, sexe, position sociale, appartenance à un groupe, etc. Tous ces facteurs peuvent influencer l'ensemble du processus d'encodage et de décodage du message. En même temps, cet échange s'inscrit dans un cadre spatio-temporel concret qui détermine le comportement linguistique et paralinguistique des actants. C'est une démarche qui ne se réalise que grâce à la collaboration des participants qui « contribuent à sa construction, en acceptant ou en modifiant les conditions de communication » (Détrie et al, 2001 : p. 316), selon l'influence du contexte environnant.

L'importance de la communication dans le marché du travail actuel a considérablement augmenté, sous l'influence de plusieurs facteurs, parmi lesquels on cite l'essor de la société de la science et de la connaissance, la culture de l'échange d'informations qui s'accompagne d'une augmentation des flux de données au sein des organisations, le développement et l'utilisation intensive des instruments TIC et de l'Internet, qui sont devenus omniprésents dans la vie quotidienne et professionnelle et font

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naître de fortes attentes sur le marché du travail, par rapport aux salariés, en termes d' «attitudes digitales» et de communication. Cette « société omni communicationnelle » (Delavigne, 2016 : 42) doit être également prise en compte dans les actuelles activités des études universitaires. Ce contexte impose, en effet, de la part des étudiants une analyse de la multitude de problèmes que posent les situations de communication académiques et professionnelles, afin qu'ils produisent et maîtrisent un certain nombre de pratiques langagières.

Depuis quelque temps, on discute à chaque pas du paradigme de la communication didactique interactive. Au fil du temps, bien que le monde académique se soit approprié ce concept (du moins, au niveau lexical), on peut affirmer que cette perspective soit s'est perdue, soit cette « communication interactive centrée sur l'étudiant » a été intériorisée d'une manière inappropriée. C'est pourquoi on a l'impression qu'aujourd'hui les étudiants et les enseignants en discutent de moins en moins. De plus, on constate que le nombre des acteurs impliqués dans l'acte didactique et qui deviennent conscients de ce besoin d'interactivité, diminue de jour en jour, manifestant toujours moins la nécessité d'aborder le problème de la communication « centré » sur l'apprenant.

La motivation de la présente approche est la plus simple possible, désirant souligner l'idée que la qualité de la communication de l'enseignant influence directement la performance des étudiants dans le processus d'étude, la valeur du discours de l'enseignant étant guidée par des méthodes d'enseignement. Cependant, l'adaptation de ces méthodes au processus d'enseignement doit tenir compte des besoins de communication des étudiants, élément absolument nécessaire dans le processus d'apprentissage.

Contenu

La communication didactique suppose la présence d'au moins deux participants qui sont dans une salle de classe. Cependant, leurs rôles sont distincts dès le début. Tout d'abord, la communication didactique apparaît comme une situation qui montre que l'un des participants a plus de connaissances sur le sujet que l'autre participant y impliquer, mais qui, en même temps, montre son désir de les partager avec les autres (Cf. Dospinescu, 1998 : p.44). Deuxièmement, la présence de l'enseignant est implicite, dont le statut, l'âge et le niveau de connaissances peuvent influencer la communication qu'il aura avec ses apprenants. Troisièmement, ce type de communication est en permanente dépendance des programmes institutionnels qui ont pour rôle de resserrer l'univers du discours, d'une part, et de favoriser le processus d'apprentissage, d'autre part.

L'enseignant ayant, dès le départ, une position hiérarchique différente de celle de l'étudiant, c'est à lui la tâche d'adapter son discours au niveau de son public, en tenant compte du curriculum, mais aussi des besoins particuliers de ses apprenants. Il faut, cependant, souligner le rôle supérieur joué par l'instance du professeur qui est, généralement, l'initiateur de la communication. Ce sont ses remarques qui incitent à la discussion, autour desquelles se déroule toute l'interaction. On peut constater que le processus de communication apparaît comme une transaction entre l'enseignant et les étudiants. Vasile Dospinescu a ajouté que «la transaction éducative entre l'enseignant et l'élève est déterminée, sauf les conditions et les déterminations de l'acte de communication, en général, par un troisième facteur, l'objet, le savoir scientifique et les valeurs cognitives, qui, détenus par l'enseignant, il va les transmettre à l'étudiant dans un contexte de communication ». (Dospinescu, 1998 : 50-51)

La manière dont les enseignants transmettent l'information aux étudiants, mais aussi les moyens et les méthodes par l'intermédiaire desquels s'effectue ce transfert, s'inspirent encore largement du système traditionnel, dans lequel l'étudiant est plutôt un acteur passif, une cible de toute cette avalanche des informations duquel on n'attend pas une réponse rapide, un feed-back étant rarement réclamé. Diriger l'information vers les étudiants à travers le discours traditionnel à travers lequel la dynamique de l'interaction devient limitée, ne répond plus aux besoins et au profil de l'étudiant de ce siècle.

L'étudiant d'aujourd'hui s'attend à être surpris et captivé par la créativité et l'innovation des méthodes de communication, accompagnées, de préférence, d'une base technologique et, surtout, d'exemples réels et pertinents, sur lesquels il pourra s'appuyer dans la pratique professionnelle ultérieure. Notre étudiant attend d'être sollicité, pour interagir soit au niveau du groupe, soit face à face étudiant - étudiant, soit dans la relation étudiant-enseignant. Le niveau d'attente consiste à lui proposer, pour solution, de véritables contextes problématiques, des projets à développer en groupe qui mettraient en pratique cette forme de communication interactive, centrée sur lui en tant que sujet de l'acte éducatif. Le problème concerne les deux côtes du paradigme du processus de communication didactique : d'une part, celui qui suscite l'intérêt et la curiosité, déterminant l'engagement communicatif en classe, et d'autre part, la situation dans laquelle se trouvent les enseignants pour qui l'activité d'enseigner n'a jamais dépassé le stade d'une communication à sens unique. Malheureusement, de nombreux enseignants plaident encore pour cette dernière situation, souvent inconsciemment.

Il faut prendre en compte le fait que cette approche décourage tout interdépendance de l'étudiant et l'empêche d'atteindre ses objectifs d'apprentissage. Notre but a été de réaliser une analyse de ce problème, en directe relation avec la manière de choisir les méthodes de communication à utiliser pendant les conversations avec les étudiants, et de mettre l'accent, en particulier, sur la relation de communication entre l'enseignant et ses apprenants - condition nécessaire pour le progrès didactique, de notre point de vue. Pour ce faire, on a recours à des discutions avec ceux qui sont assis dans les pupitres de la salle de classe sur le sujet concernant leurs problèmes de communication et les effets qu'ils déclenchent dans la relation enseignant-étudiant-étudiant. Ainsi, d'une part on a eu des débats directs avec eux, d'autre part on a considéré nécessaire de leur appliquer, également, un questionnaire.

Les étudiants ont participé à des dialogues, en se posant des questions telles que :

- Pourquoi je ne suis pas capable de communiquer librement un certain contenu, même si je le connais ?
- La qualité de mon processus de communication est-elle influencée par la qualité de la communication de l'enseignant ?
- Comment un enseignant doit-il communiquer en classe et en dehors de l'environnement éducatif ?
- Notre professeur a-t-il un acte didactique basé sur la communication interactive ?
- L'enseignant crée-t-il le bon contexte pour que je puisse m'exprimer ?
- Quel type de questions pose-t-il l'enseignant à l'étudiant ?
- Comment l'enseignant répond-il aux questions posées par l'étudiant ?
- De quelle manière sont formulées les conclusions après les cours ?

- Comment l'enseignant développe-t-il la pensée logique et analytique des étudiants ?

Ainsi, pendant les discussions avec nos jeunes, au cours d'une discipline de communication que j'enseigne, la notion de prof « cool » a été mise en débat. Il s'est avéré que, dans la vision des étudiants, celui-ci utilise la technologie et les moyens appropriés de communication, afin de les préparer à s'intégrer sur le marché du travail et, plus important encore, à la société de demain. Dans leur perspective, un enseignant qui porte l'attribut « cool » les écoute, analyse avec eux de divers aspects scientifiques, sociaux et professionnels, répond à leurs besoins moraux et éthiques, sait décoder les informations dans un langage correct, naturel et accessible. Il est ainsi le pédagogue qui laisse après son départ le sentiment général d'amitié, d'affection, de proximité et d'équité entre les générations.

Tout aussi importants ont pesé sur l'échelle des étudiants : le respect et l'attention qu'on leur porte, la créativité de la communication adaptée à leur manière de vivre dans l'actualité, la jovialité, le dynamisme et la facilité avec laquelle l'enseignant permet aux étudiants de le comprendre, la confiance dont il fait preuve vers la capacité de développement et de compréhension des apprenants, les défis lancés et l'innovation du dialogue. Par conséquent, un « professeur cool », selon le plus exigent de son public, est conscient de l'impact que son acte de communication exerce sur le sujet, dans le processus d'enseignement-apprentissage, établissant la relation comme un processus de connaissance mutuelle et d'interaction continue, car les étudiants plaignent toujours du fait que l'enseignant n'interagit pas assez avec eux, ne leur offrant donc pas la possibilité d'une communication directe ! Malheureusement, la plupart d'entre ces jeunes ont déclaré qu'ils rencontrent dans les classes, dans la plupart des cas, l'autre catégorie dont le principe est que « l'enseignant a toujours raison » ou que « seul l'enseignant peut obtenir le maximum aux examens ».

Les étudiants ont invoqué de différentes situations de communication par rapport à ce sujet :

1. Le professeur entre dans la salle, s'assoit et commence son discours, et de l'autre côté il y a les étudiants les plus disciplinés qui écrivent tout ce qu'on leur dicte, sauf s'ils ne naviguent pas sur les réseaux sociaux.

2. L'enseignant dicte la leçon du livre qu'il a lui-même écrit, et, après un certain temps, il pose des questions du type « où sont les autres » ou « que savez-vous sur ceux qui s'absentent ?» La réponse tacite est la plus évidente possible : soit ils ont choisi de faire un xerox du cours dont il lit avec tant de passion et de télécharger les devoirs, en ne fréquentant les cours que de temps en temps (dans la situation où c'est l'enseignant qui surveille la présence).

3. Les professeurs viennent en classe et nous parlent de n'importe quoi, sauf de ce dont nous aurions dû parler au cours.

De l'autre côté de la barricade, nous avons rencontré de diverses déclarations de la part des enseignants, qui prétendent que «la jeune génération est incompétente, incapable, perdue dans le néant, désorientée, ne retenant que le négatif, le plus facile et le plus destructeur ». Si l'on en croit ces affirmations, on peut arriver à la conclusion dangereuse que l'entière responsabilité du processus d'enseignement appartient au seul étudiant, et dans ce cas on pourrait conclure que le soutien de l'enseignant n'est pas absolument nécessaire. Une théorie totalement fausse ! Tout le mécanisme de la communication didactique repose, par conséquent, sur la base du dialogue entre les deux instances de la salle de cours, les novices ayant besoin d'être attirés, motivés, dirigés, accompagnés dans le processus de communication didactique pour la découverte des vérités scientifiques. Ils ont besoin de leur déclencher le plaisir d'entendre leur professeur parler avec enthousiasme, de les impliquer dans des débats, de susciter leur intérêt et de les guider vers l'action et, également, la réaction.

Dans une ère technologique comme celle que nous vivons, on pourrait avoir l'impression que l'un des problèmes des enseignants serait qu'ils n'utilisent pas la communication technologique en classe, ce qui a un impact important sur les échanges interactifs. Malheureusement, de nombreux enseignants ont compris par « technologie éducative » un simple exercice de représentation des cours dans le système Power-Point, sur des diapositives pleines de texte à partir desquelles, plus tard, il lit et les étudiants écrivent ou prennent des photos. En fait, c'est une autre réponse à la catégorie "cours ennuyeux" dont les étudiants bénéficient et, c'est pourquoi, ils passent leur temps sur les réseaux sociaux pendant les activités didactiques. La raison pourrait être la même : le manque d'interaction entre apprenant et enseignant, l'absence de tout défi, non seulement celui présent dans le livre/diapositive, mais il s'agit d'une expérience, d'une nouvelle découverte, d'une révélation, d'une idée, d'un effort de le comprendre, de lui faire passer notre propre système de valeurs, de le guider à tirer ses conclusions ou, tout simplement, de faire naître un débat.

Notre opinion est que, progressivement, l'enseignant s'éloigne de l'étudiant ou maintient une position rigide, ne légitimant que ses propres besoins. L'absence de l'interaction, d'un feedback, la distance qui se crée entre l'enseignant et l'apprenant représentent des barrières dans la formation de ces derniers, déclenchant des blocages. Le jeune reste seul, en relation avec les autres de son âge, avec la vie, dans sa tentative de s'exprimer, d'être pris en compte, de s'épanouir. C'est pourquoi, dans la plupart des cas on arrive à la triste situation où l'étudiant est démotivé, il ne se sent pas soutenu dans sa vie personnelle et dans l'activité de perfectionnement professionnel.

Un autre problème de l'étudiant, qui dérive du manque d'interaction, consiste dans l'exactitude et la précision de la transmission des savoirs. Les théorisations savantes ne peuvent pas expliquer leurs dilemmes scientifiques étudiants, parfois même de connaissances, elles ne peuvent pas résoudre les véritables blocages et obstacles de communication que nous ressentons tous. Les opportunités essentielles pour le développement des compétences de communication sont offertes par l'exercice communicatif lui-même, par les débats réels développés en classe, ce qui nous conduit, implicitement, à la nécessaire idée d'interaction.

Pour ces raisons, nous apprécions que dans le contexte didactique, il est nécessaire que les étudiants aient la possibilité de communiquer, de s'exprimer, d'exposer leurs opinions, même naïves, triviales, sans se méfier d'être réduits au silence ou sans être dans la situation de recevoir des répliques tel que «tu as dit une bêtise plus grande que toi !», provoquant ainsi l'amusement des collègues ce qui le forcera à se taire dans une autre circonstance. Pour éviter les situations gênantes, beaucoup d'étudiants déclarent n'avoir jamais parlé devant un public, même pas à l'école, auquel cas le public est composé de camarades de classe/groupe/année. La plupart d'entre eux manifestent un facteur émotionnel négatif - la peur du public, qui dénote une culture réduite du processus de communication didactique. Beaucoup d'entre eux espéraient que l'université les aiderait à surmonter cet obstacle.

Cela suppose que, pour se sentir impliqués dans cet échange communicatif didactique, et, implicitement, personnel, les étudiants doivent être soutenus dans la formation d'un style de communication. Ainsi, il faut multiplier les interactions pendant chaque cours, dans le but d'intensifier l'échange verbal direct étudiant-étudiant. Pour cela, la formule de communication interpersonnelle et la manière d'organiser les tâches d'apprentissage en équipe deviennent les plus appropriées, tout en les adaptant aux spécificités des activités individuelles, quelle que soit la discipline enseignée. Grâce à de telles activités, le niveau d'expression serait formé et optimisé, un autre problème soulevé dans le processus de communication didactique.

À notre avis, les tâches de l'enseignant en tant que facteur encourageant des pratiques de communication seraient :

- La prise de conscience des défis imposés par le processus de communication dans les situations académiques et professionnelles ;
- L'expertise en communication écrite et orale, verbale, non verbale et paraverbale, de point de vue professionnel ;
- La coparticipation à la construction d'un avenir professionnel, soucieux des connaissances et de l'interaction avec les autres ;
- L'adaptation du savoir-faire personnel à la variété des situations professionnelles et sociales ;

Bob Kizlik disait que « le but d'un objectif d'apprentissage est de communiquer. Par conséquent, un objectif d'apprentissage bien construit devrait laisser peu de place au doute quant à ce qui est visé » (Kizlik, 2012: http://www.adprima.com/objectives.htm).

Conclusions

« Être enseignant, c'est aider les gens à apprendre - et dans une classe centrée sur l'élève, l'enseignant devient un membre de la classe, considéré comme un participant au processus d'apprentissage ». (Jones, 2007 : 2). Les conclusions tirées à la suite des discussions et de l'application d'un questionnaire sur le niveau de la communication dans la salle de classe, donnent un portrait éloquent de la qualité des relations interpersonnelles en milieu universitaire. Les défis que les étudiants infèrent sont : le manque d'un language approprié pour la communication publique, les fautes d'expression et la peur de devenir embarrassant. De ce fait, l'incapacité à s'autoréguler émotionnellement, l'incapacité à parler en public, le stress provoqué par la possibilité de communiquer devant une masse de personnes, un vocabulaire insuffisamment développé pour parler librement avec n'importe qui, le sentiment que personne ne t'écoute ou que ton opinion n'est pas pris en compte, le manque de motivation pour un acte de communication en public ébranle la confiance des futurs professionnels. Toutes ces conclusions conduisent à l'idée générale que nos étudiants sont insuffisamment préparés à défendre leurs opinions personnelles et professionnelles devant les autres et qu'ils sont incapables de sortir de leur zone de confort pour supprimer des défis de toute nature.

La formation des compétences de communication ne devrait pas seulement être supervisée par les professeurs de philologie ou ceux du domaine des disciplines de communication, mais par tous les enseignants, situation qui rendrait responsables les étudiants dans le développement de leurs propres habiletés de communication et réduirait leur inconfort et leur stress. Nos jeunes attendent du personnel enseignant universitaire une transmission pertinente du contenu de l'information, caractérisée par l'exactitude, la précision, la logique, mais surtout par la nécessité de les impliquer et de discipliner leur comportement affectif dans la communication. Le discours communicatif des étudiants, avec toutes les composantes verbales et non verbales qu'il suppose, doit être encouragé, adapté et pour cela, il faut choisir des méthodes et des outils de communication communément accessibles aux apprenants et aux enseignants. L'adaptation d'une communication professionnelle réussie aux exigences et aux besoins de l'étudiant implique la conception et le développement de compétences spécifiques qui assurent la résistance au stress de la communication professionnelle et, implicitement, une adaptation facile d'un point de vue social.

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ENSEIGNER LA CULTURE ET LA CIVILISATION FRANÇAISES A TRAVERS DES MOYENS COMIQUES, EN CLASSE DE FLE, DANS LES LYCEES TECHNOLOGIQUES ET DANS LES ECOLES PROFESSIONNELLES

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Abstract: *Teaching French as a foreign language in a comical way can represent a real challenge. Teaching elements of French culture and civilization in professional school, for the future workers in restoration and alimentation domain, can be a challenge. The solution is to play, to imagine that the classroom is the scene and the teacher and the students are actors in their own play or movie. Teaching by laughing can be very funny, can bring joy and satisfaction to teachers and students at the same time.*

Keywords: *comical, professional education, alimentation study*

Introduction

Les plus récentes études nous montrent que dans la plupart des pays européens, les élèves commencent à apprendre une langue étrangère à environ 6 ou 7 ans. Les mêmes études nous communiquent le fait que, au moment où les élèves quittent l'école, ces élèves doivent atteindre le niveau « d'utilisateur indépendant ».

Dans les systèmes d'enseignement de l'Union Européen on remarque, de nos jours, une tendance de réanimer la formation professionnelle et technique de base pour nos élèves, les futurs spécialistes dans de divers domaines d'activité. Les écoles professionnelles et les lycées technologiques ont besoin d'être animés et d'encourager, à fin d'envoyer sur le marché du travail européen de bons travailleurs dans tous les domaines. Alors, apprendre une langue étrangère peut être considérer un défi et, une fois dépasser, une chance vers une vie civilisée.

En réalisant un lien entre le moment de commencement d'étude d'une langue étrangère et l'enseignement professionnelle et technique, on observe que « les élèves de l'enseignement professionnel apprennent moins de langues étrangères que leurs homologues de l'enseignement général »[1].

Tous ces détails nous aident pour pouvoir mieux souligner et comprendre l'importance de l'étude des langues étrangères, en spécial de la langue française, dans les lycées technologiques. Ce sont juste les écoles professionnelles celle qui préparent les travailleurs pour le marché européen de travail, dans le contexte de la globalisation.

Pour arriver au but qu'on se propose, c'est à dire de conduire nos élèves ou nos apprenants au niveau d'utilisateur indépendant, il faut stimuler leur intérêt pour les valeurs francophones en les sensibilisant vers les valeurs françaises qui contribuent, au niveau global, au développement du patrimoine culturel universel. Il faut aider les apprenants pour développer la pensée critique, autonome et réflexive en réceptionnant une large variété de textes autonomes dans la langue française. N'oublions pas du

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[1] file:///C:/Users/Daniel/Downloads/chiffres%20cl%C3%A9s%20de%20lenseignement%20des%20langues%20%C3%A0%20l%C3%A9cole-EC0417438FRN.pdf

développement de la flexibilité en ce qui concerne l'échange des idées en travaillant en équipe, dans de diverses situations de communication.

Le comique dans l'enseignement

Une étude très intéressante sur l'humour dans les écoles est *L'humour à l'école, les représentations des enseignants à propos de l'humour dans l'interaction avec les élèves- mémoire professionnel*, travail de David Piot. Dans ses pages on trouve une analyse très pertinente sur la place que l'humour a dans l'enseignement à tous les niveaux. Il peut être constructif ou destructif à la fois, mais très présent pendant le parcours scolaire de tous les élèves, à partir de la maternelle, avec les blagues les plus naïves, jusqu'à l'enseignement universitaire, ou le comique prend toute une autre forme, plus mature et qui confère à la relation entre les enseignants et les apprenants toute une autre relation. Ainsi, David Piot pose, dans son mémoire professionnel, de manière légitime, la question suivante : « l'humour a-t-il vraiment sa place dans un processus aussi important que la vie dans la classe ? ». La réponse vient de la parte de Ziv, A., en 1979 dans le livre *L'humour en éducation, approche psychologique :* « l'humour en tant que moyen de communication peut faire tomber les barrières, rendre l'atmosphère plus agréable et créer certain liens ».[1]

Continuant la lecture du même mémoire professionnel, de David Piot, on découvre qu'il y a de nombreuses études sur ce sujet. La présence de l'humour dans les relations pédagogiques a créé, à la longue du temps, une ambiance favorable à l'apprentissage en attirant l'attention des apprenants, en suscitant la motivation et en favorisant la créativité.

On peut constater le fait que l'humour en éducation a une place excellente, mais, même si ce fait est très visible, il existe peu de recherches sur le thème du comique dans l'éducation.

Dans un cadre théorique, l'humour, le comique et le rire s'inscrivent dans un processus communicationnel très complexe. Communiquer par l'humour nous amuse, nous donne un sentiment de détente ça peut même nous distraire.

Pour mieux comprendre les termes, on se propose maintenant de les définir : Le Petit Robert définit *l'humour* comme *forme d'esprit qui consiste à dégager les aspects plaisants et insolites de la réalité, avec un certain détachement*[2]. Au-delà de la définition du dictionnaire, l'humour doit être vu, aussi, comme une forme d'esprit, il doit être compris comme une création intellectuelle. Elle est consciente et se sert de la communication verbale et non verbale en même temps.

Il faut mentionner le fait que, au cours du temps, l'humour a été vu par différents courants de pensée. Chez Freud on trouve l'approche psychanalytique de l'humour, chez Bergson l'approche social et chez les deux l'approche cognitive.

En ce qui concerne la mise en perspective, c'est toujours chez Ziv qu'on trouve détaillé le fait que l'humour dépend de trois variables : « la capacité qu'a un individu de créer de l'humour, la capacité qu'a un individu d'apprécier cet humour et sa disposition »[3].

Du point de vue social, dans le métier d'enseignant, les interactions sont omniprésentes et sont influencées par les facteurs suivants : interactifs, émotionnels, sociaux et personnels.

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[1] Ziv, A. 1979, *L'humour en éducation, approche psychologique.* Paris : Les éditions ESF, pg. 12

[2] *Le Robert de poche*, 1995, Dictionnaire LE ROBERT, Paris, pg. 359

[3] Ziv, A. 1979, *L'humour en éducation, approche psychologique.* Paris : Les éditions ESF

Pendant cette courte analyse de l'humour en éducation, il ne faut pas oublier *le rire.* Selon le Robert, *le rire* est défini comme fait d'exprimer la gaieté par un mouvement de la bouche, accompagné d'expirations saccadés, s'amuser, se divertir, plaisanter[1]. C'est le motif pour lequel le rire peut-être considérer comme un indicateur de l'humour compris. Au cours du temps on trouve de nombreuses analyses sur l'action du *rire*. Ainsi, *le rire* a été classifié selon plusieurs critères comme par exemple le rire agressif ou le rire défensif, le rire cérébral ou le rire social, le rire avec quelqu'un ou le rire de quelqu'un.

A côté de l'humour et du rire se trouve, dans la même mesure, *le comique*. Le Robert définit *le comique* comme provenant de la comédie, qui provoque le rire[2]. La définition officielle de ce terme nous transpose dans la littérature, dans le théâtre, dans la cinématographie ou même dans la télévision. A partir de ces relations, Rousseaux a franchis, dans son livre « Le théâtre de la classe », en 2003, « l'acte d'enseigner est un acte de haute communication, c'est un moment où la personne de l'enseignant se trouve, proprement, en représentation ».[3] En tenant compte de la phrase précédente, on trouve, chez Rousseaux l'idée qu'il y a beaucoup d'analogies possibles entre les deux métiers, celui de la scène et celui de l'enseignant.

A la lumière des différents choix et prise de positions, Davis Piot, dans son mémoire professionnel, présente un tableau qui opérationnalise de façon très pragmatique, les concepts de l'humour en éducation :

Concept	Modalité	Indicateurs
Humour	Verbal	Blague/ witz
		Absurde/ non-sens
		Sarcasme
		Ironie
		Trait d'esprit/ Calembour
	Paraverbal	Prosodie
		Débit
		Pauses
		Caractéristique de la voix
		Particularités individuelles et collectives de la prononciation
	Non-verbal	Signes statiques/ Posture
		Signes cinétiques lents
		Signes cinétiques rapides
Rire	Rire avec	Contenu neutre
		Qui : tout le monde avec tout le monde
	Rire contre	Contenu ciblé sur une personne ou sur un groupe de personne
		Qui : 1 ou plusieurs contre 1 ou plusieurs
	Rire de soi	Contenu ciblé sur soi
		Qui : moi contre moi

[1] *Le Robert de poche*, 1995, Dictionnaire LE ROBERT, Paris, pg. 622
[2] *Le Robert de poche*, 1995, Dictionnaire LE ROBERT, Paris, pg. 134
[3] Rousseaux, P. *Le théâtre de la classe*, Paris, L'Harmattan, pg. 95

Interactions	Acteurs	Enseignants- 1 élève
		Enseignants- 1 groupe d'élèves
		Enseignants- la classe
	Lieu	A la place de travail
		Au pupitre
		A l'extérieur de la classe
	Comment	Verbal
		Non-verbal
		Paraverbal
	Pourquoi (Pas pour observation)	Reprise du pouvoir
		Garder contrôle
		Détendre l'atmosphère
		Régler conflits
		Motiver
		Capter/ garder l'attention
		…
	Quand	Accueil
		Ouverture d'une activité collective
		Enrôlement des élèves dans la tâche
		Passation des consignes
		Mise au travail des élèves
		Entretien de l'activité des élèves
		Mise en commun
		Transition
		Sortie de la classe [1]

Le tableau conçu par David Piot nous permet de mieux entrevoir toutes les caractéristiques de ce que l'humour/ le rire/ le comique peuvent mettre ensemble dans la salle de classe, comme dans la salle de théâtre. Il ne faut que se laisser porter et transmettre les contenus.

L'humour et le jeu dans la pédagogie

A la fin du XXème siècle de nombreux enseignants et parents croyaient que le jeu des enfants doit être spontané et libre de l'orientation et de l'influence des adultes. Cependant, en l'absence des parents et des enseignants, les espaces de jeux pour les enfants se sont épuisés en ressources culturelles. Ainsi, la pédagogie du jeu prône le jeu en commun entre les adultes et les enfants, les adultes en fournissant une variété de ressources sociales, émotionnelles, cognitives et communicatives pour enrichir et soutenir le jeu. Le jeu est une source de motivation et de plaisir pour l'enfant. Il permet d'encourager émotionnel, cognitif, social et intellectuel chaque enfant. La pédagogie par jeu présente aussi des avantages pour les enseignants.

Insérer les moyens comiques dans la classe de FLE

Trouver les moyens à travers lesquels on pourrait insérer le rire dans la classe de FLE cela représente un vrai défi. Mettre la culture et la civilisation françaises dans une lumière qui pourrait être amusante sans changer les réalités et les situations concrètes,

[1] Piot, D. *L'humour à l'école, les représentations des enseignants à propos de l'humour dans l'interaction avec les élèves- mémoire professionnel*, Haut Ecole Pédagogique, Lausanne, 2013

cela représente un défi. S'amuser en apprenant…oui, c'est le plus grand défi mais, c'est possible.

On garde pour base le document authentique pour approcher les apprenants de FLE de la culture et de la civilisation françaises. On n'oublie pas de tenir compte du niveau auquel on s'adresse, de l'âge et de la formation professionnelle pour laquelle les apprenants se préparent. Dans la situation présente les apprenants sont ceux qui vont travailler dans le domaine de l'hôtellerie, de la restauration et de la confiserie- pâtisserie.

A la première vue n'est pas du tout difficile de s'amuser dans la cuisine, par exemple, et, oui, n'est pas difficile, mais, les résultats doivent être excellents, et, le plus important, comestibles, ayant la combinaison des goûts et des arômes mémorables, et très agréable pour celui qui regarde le produit fini.

Notre public, les adolescents de l'école professionnelle, se trouve au niveau A1-A2 et il est très difficile, parfois, de les enseigner le vocabulaire de la cuisine, par exemple, ou le vocabulaire de la vaisselle. Alors, un jeu amusant peut beaucoup aider, un jeu qui ait le but d'éveiller l'intérêt de découvrir et de retenir les nouveaux mots. On provoque les apprenants de jouer « la chasse aux trésors des équipements de la cuisine/ des produits de l'épicerie/ des produits du marché publique/ des saveurs/ des fruits/ des légumes ». Il ne faut que provoquer les adolescents de participer au jeu. En restant au jeu de la chasse, on dépasse le vocabulaire et on enseigne l'article partitif. C'est un problème de grammaire spécifique pour la langue française pour l'enseignement duquel il faut utiliser le jeu.

Un autre défi c'est d'apporter les apprenants tout près de la culture et de la civilisation françaises, afin de les déterminer de comprendre qu'il faut apprendre pour découvrir, pour évoluer, pour connaître et pour s'enrichir. Le jeu, le rire, l'humour, ont le rôle de faciliter l'accès à la découverte. C'est plus simple d'apprendre en s'amusant.

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ASPECTS OF THE PUPILS' INVOLVEMENT IN THE READING PROCESS

Adriana Elena GEANTĂ[*]
Ancuța IONESCU[*]

Abstract: *Due to the fact that we live in the era of the information explosion, emphasized by the multiplication and expansion of modern means of communication - internet, radio, TV - the book continues to be a valuable source of information and knowledge, transmitting the precious treasure of the cultural values of humanity. The book also provides access to the values of spiritual culture, and reading represents an essential method of training, professional development and self-education. The book is important from the first years of life when the parent takes the time to read children a bedtime story, and as they grow, children will want to read the books by themselves. The formation and cultivation of the taste for reading is a fundamental objective of the Romanian language and literature classes, because the success of this action is assured by the ability to understand, through one's own effort, the message of what it is read. Thus, in this article I have tried to present some important aspects of how to involve students in the reading process, starting from the idea that the three main things that a primary school graduate must be left with are writing, reading and arithmetic. And reading, in particular, must be cultivated until it is a necessity for the child and for the adult who has graduated school.*
Keywords: *lecture, skills, stimulation*

1. Introduction

The importance of reading in the formation of a harmonious personality of the human being has been highlighted, over time, by numerous specialists, but today, in the digital age, when the time spent on reading has decreased drastically, the optimization of additional reading becomes a priority objective of education current.

The school must prepare the student, first of all, in order to integrate into society and the labor market, and reading is an effective way to achieve this major objective.

In this sense, the Romanian language and literature teacher has the difficult task of attracting schoolchildren to reading. The solutions are multiple: knowing the students' passions and interests, empathizing with them, choosing texts that open up the taste of teenage children for reading (in this sense, the current school curriculum is very flexible, giving the teacher the opportunity to personalize the didactic approach, by proposing suitable texts for the study of the group of students he guides), making attractive lessons, using technology in the didactic process, with which the students are very familiar, knowing and capitalizing on new editorials of interest to teenagers and pre-adolescents, organizing debates about recommended books, correlating themes and motifs, making conceptual maps of texts, parallels between characters

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2. Contents

The Romanian language and literature school subject occupies a privileged place in the Curriculum for primary and secondary education, being given a significant number of hours in relation to the other subjects, being the first discipline covered in the School Curriculum, in the catalogue, in the students' notebook, exam discipline for the National Assessment of 8th grade students or Baccalaureate for high school graduates.

This is due to the major importance that this subject has in forming the profile of the secondary school or high school graduate, by creating the skills to understand a given text, literary or non-literary, as well as to correctly express one's own opinions, thoughts, ideas, feelings , affective reactions to what is read, to the world or to oneself, essential skills in understanding the other subjects as well, because "without understanding the text, it is difficult to understand a lesson in history or geography, to decode the requirement of problems in mathematics or physics (to give just a few examples)" (Cîrstea, M.D., 2020: 98).

An important component of the Romanian language and literature subject, through which the skills of understanding any type of text and of correct, fluent, nuanced expression are formed, in order to achieve the most important key competence, that of learning to learn, necessary on throughout life, is reading.

There have been waves of ink about its role and importance in forming a harmonious personality. The most disturbing and convincing testimonies belong to literature men.

I grew up, was educated and lived in a universe where books have always been much more important than natural phenomena. [...] in my life the verb to read was much more important than the verb to live, so important that [...] I confess that I could not imagine living without reading, but it would not be difficult for me to imagine reading and after death […]. (Blandiana, A., 2004: 105)

Literature formed me. I owe it the most. It gave me a moral code, a chance to pay my ticket to existence, a special view of the world. Reading, before writing, was the greatest joy and the greatest chance of my life. I laughed with Cervantes and cried with Dostoevsky, I trembled with Dante and cheered with Joyce. I shared Eminescu's seriousness and Caragiale's swagger. I learned more from Kafka than from all the schools I attended. Literature was my personal providence. (Cărtărescu, M., 2020: 39)

Books are like love. When you look back, identifying your first reading is as difficult as identifying your first love. Chronological order does not necessarily establish priority, neither when it comes to books, nor when it comes to the states known as first love. (Bican, F., 2010: 11)

I forgot myself when I started a book, and even if sometimes my heart wanted it to never end, my mind always made my eyes run over the pages, eager to find out what happens next, and further, until the last. I was sad: read, that book was dead. But my heart was telling me to reach out for a new life: more alive, more exciting, more beautiful. (Şerban, R., 2010: 37)

My adventure in the world of books began with Jules Verne. And it was a real adventure because I, at the time, took reading very seriously. Literally. Jules Verne's novels were not mere literature for me, but real-life experiences. I was living in their world with all my being, at the highest intensity. I wasn't playing!... (Bădescu, C.P., 2010: 45)

Books are like butterflies. They usually sit with their wings pressed together, as butterflies rest on their foreheads when they spread their threadlike proboscis to sip water from a dewdrop. When you open a book, it flies. And you with it, as if you were riding on the fine feathered neck of a giant butterfly. But the book has not one pair of wings, but *hundreds, as a sign that it can take you not only from flower to flower to this glorious world, but to hundreds of inhabited worlds. Some of them are very similar to the one we live in, others are populated by beings that only appear to us in dreams. (Cărtărescu, M., 2010: 45)*

To become a habit, the taste for reading must be formed from childhood. By the age of three, children are attracted to images and sounds. Bookstores have a rich offer of books with beautifully colored pictures, accompanied by sounds, designed to attract children to the fabulous universe of the Book, through a varied theme:

(Images taken from the website: https://www.librarie.net/c/1433/nia=86?gclid=Cj0KCQjw9IX4BRCcARIsAOD2OB0Me8BeYLy7tnQEsJYotaTILxybZMsBzwpSnl3LjRGcENc)

Between the ages of three to five, children have concrete, predominantly sensory thinking. They are accessible to "short stories, with a well-knit conflict; the characters are outlined by a few essential traits; the unfolding of the action is alive; humour or tenderness are the extremes between which the child's affectivity is made to oscillate." (Stancu, I., 1968: 9). They are attracted to books with pictures, accompanied by short texts, in verse or prose:

(Images taken from the website : https://www.librarie.net/c/1433/nia=86?gclid=Cj0KCQjw9IX4BRCcARIsAOD2OB0Me8BeYLy7tnQEsJYotaTILxybZMsBzwpSnl3LjRGcENc

Starting at the age of six, with the entry into school and the formation of reading-writing skills, the child can read a book by himself, without the help of adults, parents, grandparents, older siblings or teachers.

In the 4th grade, the visual field increases significantly, and reading becomes fluent and cursive. On the other hand, in preadolescence the skills of abstraction and generalization increase. Children are attracted to adventure books, which satisfy their curiosity and need to know the world and human nature. For this reason, for this age group, publishers have an impressively rich offer, be it printed books, digital books or e-books:

(*Images taken from the website*: https://www.editura-arthur.ro/domenii/beletristica-10-12-ani&&p=2)

All the teacher has to do, first, is to reveal to his students the existence of these jewels, through book exhibitions, through accessible reviews that arouse their interest, through meetings with writers or editors, through visits to the school, community library, county or national, by participating in various reading contests, with prizes in money or in books, such as "Battle of the books", "BookNation", Bookaholic", "Bookzone", "Bookuria", etc., organized by prestigious publishing houses, who thus want to retain and reward their little readers.

The next step involves the guidance of additional reading, by recommending the most beautiful and well-known books, suitable for their age, if possible, even personalized, according to the temperament, needs and expectations of each individual student, followed by the organization of discussions about the books read, of the award for the most convincing reviews, etc.

Reading is a complex process that requires skills and abilities to recognize and understand literary and literal symbols.

Reading has multiple functions, because man reads "to inform himself, to learn, to understand, to decipher, to do something or to say about something in relation to the read text, to research, to find an answer to a question or a solution to solve a problem, to imagine, appreciate, produce global or partial meanings, based on the read text, etc."(Hadârcă, M., https://ibn.idsi.md/sites/default/files/imag_file/Competenta%20de%20lectura%20%E2%80%93%20concept%2C%20structura%20si%20med)

Almost all these functions are fulfilled by reading in school. Depending on the purpose of the reader, it is of three types:

- developmental reading
- functional reading
- recreational reading

Developmental reading is a special type of reading, through which the reader aims to overcome his own limits, to overcome his prejudices and stereotypes, to become a better version of himself, to evolve personally and professionally.

Students read certain works from the compulsory bibliography not because they like them or to pass the time pleasantly, but because they can be subjects for tests, theses, school exams, in which they want to get high marks or because they want to deepen a certain problem, to form a solid culture in a field they are passionate about, to impress those around them with their knowledge, to show off, etc.

Functional or literary reading can be of several types: "comprehension, explanatory, interpretive and, more recently, methodical reading, carried out within the disciplines of Romanian language and literature, native languages, foreign languages."

(https://ibn.idsi.md/sites/default/files/imag_file/Competenta%20de%20lectura%20%E2%80%93%20concept%2C%20structura%20si%20med).

Given that starting from the 5th grade we switch to interpretive reading, the teacher must lay the foundations for it as early as the 4th grade, following in the literature lessons not only what is communicated in the text, but also how it is communicated , familiarizing students with various textual patterns and techniques (literary / non-literary text; narrative text / descriptive text / informative text; subject, theme, main / secondary idea, main / secondary character, etc.) and stylistics, insisting on their role in conveying the message.

In the opinion of Maria Călinescu, this process of training the interpretive skills of the 4th grade schoolboy involves the following steps:

- "activating the linguistic side [...], aiming at enriching the active vocabulary, specifying the meanings of polysemantic words [...], establishing the semantic relationships between words, [...], assimilating a consistent inventory of phraseological units, locutions, expressions;
- the formation and education of children's language creativity, through composition classes, in which they insist on beautiful expressions, figures of speech, as well as on the creation of new figurative meanings of words" (Călinescu, M., 2016: 21-22) .

Therefore, during the reading lessons from the 4th grade, the teacher must aim, beyond checking knowledge about the content of the text, to develop interpretation skills "that can range from recognizing a word or selecting the main idea to configuring the global meaning of a text, as well as asking students to formulate their own attitudes, feelings and experiences towards the read text."
(https://ibn.idsi.md/sites/default/files/imag_file/Competenta%20de%20lectura%20%E2%80%93%20concept%2C%20structura%20si%20med)

In other words, the student must be encouraged to reflect on what he has read, to identify the author's position towards a certain idea, an aspect of reality or towards the behavior of the characters, to formulate his own opinion in relation to what he has read, to express the feelings inspired by the text, etc.

Recreational reading, also called for relaxation or pleasure, is the most beloved type of reading by students, because it simultaneously satisfies their need for knowledge, their desire to escape into a world where everything is possible, and their aesthetic taste . In the 4th grade, the teacher can form the taste for reading in the Romanian language and literature classes by carefully selecting the texts that will attract the students through thematic, content, graphics and writing.

For this he can resort to expressive reading, performed by himself, by an actor, by the author himself, where possible and there are still records, by a talented student.

May interrupt the reading from time to time to ask students to make predictions about what will happen next or about characters' reactions and behavior. After the reading is resumed, the prediction closest to the author's intentions, the most original, the most unusual, etc. can be awarded.

Students are happy to participate in such exercises. Driven by curiosity, they will later seek to read the entire book from which the fragment read in class was selected, then other works by the same author or from the same collection, then books related thematically, etc. Initiated into the secrets of reading, they gradually become passionate and knowledgeable readers.

3. Conclusions

As is well known, children are sensitive to everything beautiful and, in particular, to the magic of words and the fictional universes in which they find themselves. Guided with love and skill, they will become avid readers. And the fact that parents, teachers and children make reading together a part of the daily routine will not only help them create unbreakable bonds, but will give the child an advantage when he starts the school of life and can lead to an adult life more balanced in all respects.

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QUELQUES ACTIVITÉS COMIQUES POUR DÉVELOPPER LA COMPÉTENCE DE PRODUCTION ORALE

Alexandra ION-SOARE*

Abstract: *For the last few decades, language teaching has been not only a matter of reasoning, but also a matter of emotional intelligence and it is now well known that success in teaching relies, at a high extent, on emotional factors such as empathy, self-esteem or inner motivation. Humor is an affect linked concept and its usage in the language class has great benefits, among which: increasing students' curiosity, introducing variety and, maybe the most important, reducing speaking apprehension and encouraging the learners to get out of their comfort zone. A few humorous activities which can help develop the speaking skill are: tongue twisters, activities implying idioms, funny story telling or acting out play roles or hilarious dramatic fragments.*
Keywords*: speaking skills, emotional intelligence.*

Les facteurs affectifs dans l'apprentissage des langues

Depuis quelques décennies déjà, l'apprentissage des langues étrangères n'est plus uniquement une question de cognition par la raison, mais aussi le résultat de l'influence de différents facteurs affectifs et les études ont montré que lorsque les deux éléments étaient pris en considération ensemble, le processus d'apprentissage était construit sur des fondements plus solides. L'intérêt porté aux facteurs affectifs n'est pas nouveau (il existe aussi chez des auteurs comme Dewey, Montessori ou Vygotsky) ; pourtant, ces dernières années, l'ensemble des sciences humaines et sociales manifeste un regain d'intérêt pour le sujet et, comme Daniel Goleman l'affirme, le succès dans la vie repose seulement en proportion de 20 % sur notre IQ, du reste s'occupant l'intelligence émotionnelle. Les chercheurs établissent un lien entre émotions et efficacité de l'apprentissage car « le fait de stimuler les différents facteurs émotionnels, comme l'estime de soi, l'empathie, la motivation, peut faciliter considérablement le processus d'apprentissage d'une langue » [1]

Parmi les aspects affectifs qui traversent la classe, je vais me pencher, dans ce qui suit, sur l'humour et, après une courte intervention théorique, je vais proposer quelques activités comiques qui visent le développement de la compétence de production orale.

Le comique, l'humour, ou ce qui fait rire peut apparaitre en classe sous deux formes : par les interventions des acteurs (que ce soit l'enseignant ou les apprenants) ou bien par les activités proposées par l'enseignant. Dans les deux cas, l'humour introduit la variété nécessaire à une meilleure motivation, tout en réduisant la monotonie, éveille la curiosité et l'intérêt des élèves et « modifie l'attitude du sujet vis-à-vis de l'objet d'étude, permet un effort soutenu et active la concentration »[2]. En outre, l'appel à l'humour peut encourager l'apprenant à une prise de risque langagière en l'aidant à sortir de sa zone de sécurité et à s'exprimer sans penser nécessairement aux éventuelles erreurs. Il ne s'agit pas de transformer l'apprentissage en un acte totalement accidentel, mais de savoir

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[1] Picardo, 2007, cité dans Joséphine Rémon. *Humour et apprentissage des langues : une typologie de séquences pédagogiques.* LIDIL - Revue de linguistique et de didactique des langues, UGA Editions, 2013 https://halshs.archives-ouvertes.fr/halshs-00866986/document

[2] *ibidem*

introduire, à l'intérieur d'une stratégie claire et adaptée à la classe, des moments comiques qui détendent et motivent en même temps.

Humour et production orale en FLE

L'une des différences essentielles entre l'oral et l'écrit réside dans le fait que les deux compétences langagières orales (compréhension et production) sont basées sur la spontanéité, sur l'interaction immédiate entre les acteurs sociaux et dépendent plus de l'acquisition d'une compétence pragmatique, ce qui sollicite plus intensément l'affectif des locuteurs. Plus on devient conscient de ces caractéristiques, plus on a le trac quand il faut mettre en œuvre ses acquis, d'où l'importance qu'on devrait accorder aux activités orales lors de chaque classe de FLE. Et quel meilleur remède contre l'appréhension que l'humour ? Comme j'ai mentionné, les bénéfices de l'humour en classe sont nombreux et le résultat en sera un certain détachement émotionnel dont on a besoin pour sortir de sa zone de confort langagier.

Voici quelques activités humoristiques qui pourraient être utilisées pour renforcer la compétence de production orale chez des apprenants d'âges et de niveaux différents.

1. Les virelangues

Quel que soit l'âge des apprenants, les virelangues font toujours rire. Et, malgré leur apparente légèreté, leur rôle ne s'arrête pas seulement à la fonction de brise-glace ou au divertissement de l'apprenant avant le passage à une autre activité, mais ils sont aussi des exercices de phonétique très utiles dans l'acquisition de la langue française, redoutée pour ses difficultés de prononciation.

Internet abonde en exemples de virelangues (ou casse-langues). On en trouve sur www.espacefrancais.com, sur le site de TV5 Monde (https://langue-francaise.tv5monde.com/decouvrir/devenir-expert/les-virelangues), sur de site du Ministère de l'Education de Canada (document à télécharger, disponible à l'adresse : https://www.edu.gov.mb.ca/m12/biblio/suggestions_et_actuces/collections_films/docs/180_virelangues.pdf), etc.

Voici quelques exemples de virelangues, parmi les plus populaires :

- Sachez, mon cher Sasha, que Natasha n'attacha pas son chat !
- Les chaussettes de l'Archiduchesse sont sèches, archi-sèches.
- Douze dames douces.
- Un pâtissier qui pâtissait chez un tapissier qui tapissait, demanda un jour au tapissier qui tapissait : vaut-il mieux pâtisser chez un tapissier qui tapisse ou tapisser chez un pâtissier qui pâtisse ?
- Tata, ta tarte tatin tenta Tonton ; Tonton tâta ta tarte tatin, Tata

2. Les expressions imagées

Les expressions imagées sont une excellente ressource a la portée des enseignants qui veulent enseigner le vocabulaire, l'interculturel ou la médiation tout en faisant rire. Sur TV5 Monde il y a toute une collection, *Les expressions imagées d'Archibald*, qui présente, à tour de rôle, une expression idiomatique illustrée. Il semble que la série ait eu du succès, car on vient d'ajouter d'autres collections : les expressions suisses, belges, congolaises, ou ivoiriennes, toujours illustrées.

On peut introduire ces expressions en une classe de B2. Faire voir les illustrations et faire des hypothèses sur leur signification. Ensuite, faire découvrir l'explication qui accompagne l'illustration et essayer de trouver une expression similaire dans sa propre langue. On peut, enfin, créer, via www.wordapp.com, un exercice à trous ou bien demander aux apprenants d'imaginer quelques fragments de discours contenant des expressions imagées de leurs choix. Le rire est garanti !

3. Les jeux de rôle farfelus

Le jeu de rôle trouve sa place en classe de FLE à tous les niveaux et il est privilégié dans la démarche actionnelle, qui a pour but de préparer le locuteur à des situations sociales dans lesquelles il agira dans l'avenir. Le jeu de rôle développe les trois compétences fondamentales du CECRL : linguistique, sociolinguistique et pragmatique. Normalement, dans un jeu de rôle, il s'agit de mettre l'apprenant (acteur social) dans des situations de la vie quotidienne authentiques, mais on peut aussi bien ajouter un brin d'humour aux situations proposées. La vie est, elle-aussi, un méli-mélo de situations plus ou moins graves, plus ou moins amusantes, n'est-ce pas ?

Quelques idées de jeux de rôle amusants (B1-B2) :

- Vous êtes un(e) célèbre acteur/actrice (par exemple Johnny Depp ou Angelina Jolie). En France, vous avez roulé avec excès de vitesse et vous avez été arrêté(e) par la police, qui va vous appliquer une amende. Vous essayez de convaincre le policier de ne pas le faire.
- Vous avez fait la rencontre d'une homme/d'une femme sur Facebook. Vous vous donnez rendez-vous dans la vie réelle, mais quand vous arrivez au lieu du rendez-vous, vous trompez sur la personne et prenez un inconnu pour l'homme/la femme que vous deviez retrouver.
- Dans l'ascenseur de votre immeuble, vous tombez sur votre ancien camarade de collège, que vous ne supportiez pas du tout. En plus l'ascenseur tombe en panne et vous êtes obligé(e) à passer une heure entière avec l'odieux camarade. Jouez le dialogue.

4. Raconter des histoires amusantes

L'humour dans ce cas résultera de l'association de personnages, d'actions et de circonstances insolites dans une histoire qui peut commencer comme toutes les autres histoires.

Exemple :

Un élève démarre l'histoire : « Un jour, j'étais en train de sortir du métro, quand... ». Les autres apprenants continuent l'histoire, tout en utilisant des actions/circonstances/personnages tout à fait bizarres, ou dont l'association est étrange, qu'ils tireront au sort, parmi les billets que le professeur a préparés à l'avance.

Quelques idées de billets : « manger une pomme pourrie », « un extra-terrestre violet », « chanter dans la salle de bains », « être mordu par un hamster », « tomber du ciel », « une boîte en carton », « le petit homme au chapeau vert », etc. Une histoire collective contenant tous ces éléments fera certainement rire et les apprenants auront l'opportunité d'exercer leur compétence à raconter des faits.

5. Le théâtre et les sketches humoristiques

De l'humour classique ou de l'absurde ? Il y en a du tout dans les pièces de théâtre. Depuis les années 80 déjà, on souligne l'importance du discours théâtral en classe de FLE. « Le théâtre dans la classe de FLE offre les avantages classiques du théâtre en langue maternelle : apprentissage et mémorisation d'un texte, travail de l'élocution, de la diction, de la prononciation, expression de sentiments ou d'états par le corps et par le jeu de la relation, […][1] »

Qu'il s'agisse de l'interprétation de fragments de pièces françaises célèbres et de sketches humoristiques ou bien de l'interprétation de pièces et sketches créés par les élèves, cette activité non seulement développe la capacité d'expression orale, mais augmente aussi la confiance en soi des apprenants, améliore les compétences collaboratives, renforce l'intelligence affective et représente un excellent moyen d'enseigner l'interculturel. A tout cela on peut ajouter, pour les niveaux avancés, l'improvisation, lors de laquelle les apprenants sont encouragés à engager des conversations comiques spontanées.

Et les bénéfices ne s'arrêtent pas là. On peut aussi organiser un débat autour du thème de la pièce choisie, lors duquel les apprenants pourront analyser le sujet proposé (plus celui-ci est actuel ou atemporel, plus ils y prendront intérêt) et exprimer leur opinion là-dessus, si le niveau de langue le permet.

A côté d'autres stratégies et outils de l'enseignant de FLE, le comique sera toujours un bon choix permettant d'obtenir plus d'engagement et de motivation de la part les apprenants de tous les âges et niveaux. Par le détachement qu'il crée, l'humour combat l'appréhension et encourage la prise de risque langagière, tellement nécessaire pour les activités de production orale, où le facteur affectif a un impact très important.

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LES AVANTAGES DE L'UTILISATION DES MOYENS AUDIOVISUELS COMME SUPPORT D'APPRENTISSAGE ET SOURCE D'AMUSEMENT EN CLASSE DE FLE

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Abstract: *The present work intends to analyze the usefulness of audio-visual resources in the teaching/learning of French as a secondary language. What are the advantages of using the audio-visual supports during the FSL classes? How can the audio-visual prompts improve the level of comprehension/oral competences of our students? How can they contribute in a playful manner to the development of students' autonomy and motivation?*

Keywords*: audio-visual, playful, teaching/learning.*

Dans ce monde à nous tous, le monde du XXIe siècle qui bouge continuellement ou s'arrête brusquement à cause d'une pandémie ou d'une guerre difficile à comprendre, un monde de la technologie omniprésente, des informations et d'une nouvelle communication, un monde plein d'évolution à tous les niveaux, un monde où le temps s'écoule toujours trop vite, l'autonomie de l'individu et l'ouverture sur d'autres cultures devraient nous garantir une démarche active qui s'inscrirait délibérément dans une perspective actionnelle : dire pour le faire ou faire en le disant !

Vu l'essor technologique actuel qui ne cesse pas de s'accélérer et son influence dans l'enseignement, il n'y a personne qui puisse nier l'intérêt ou l'avantage des nouvelles technologies dans l'enseignement d'une langue étrangère car de nos jours l'apprentissage d'une langue ne peut plus être conçu sans l'utilisation de moyens technologiques qui permettent l'émergence de nouveaux modes d'apprentissage. Il est évident que rien ne serait possible sans l'implication cent pour cent de l'apprenant et surtout de l'enseignant qui est l'organisateur de la classe. En plus, il est le premier qui puisse encourager l'autonomie, l'auto-apprentissage des apprenants, l'interaction productive en classe, et en même temps, lutter contre la passivité des apprenants de cette jeune génération.

Le statut de l'enseignant et de l'apprenant est vu d'une autre perspective, on se trouve dans une telle situation où l'on est partenaires : « […] l'apprentissage se déroule sous la forme d'un contrat didactique, fixé entre l'enseignant et l'apprenant, qui responsabilise ce dernier et le conduit vers l'autonomie ». (Cuq, Gruca, 2017 : 277)

Si l'on fait un bref historique :

> L'enseignement s'est toujours intéressé aux nouvelles technologies symbolisées par la radio scolaire dans les années 1931 suivie de la télévision scolaire vingt ans plus tard, par l'informatique vers 1970, par le magnétoscope très utilisé aux alentours de 1980, puis par le multimédia à partir de 1990. (Bouhechiche, 2021 : 123)

Quel est ou quel serait l'impact de ces nouvelles technologies de l'information et de la communication dans le domaine d'enseignement/ apprentissage du FLE surtout pour le développement de la compétence culturelle ? À quel point les moyens audiovisuels pourraient surtout améliorer les compétences orales chez les apprenants du FLE ? Est-ce qu'ils représentent l'élément incitateur à l'apprentissage du FLE ? Quels

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sont les avantages de l'utilisation des moyens audiovisuels comme support d'apprentissage et source d'amusement en classe de FLE ?

Qu'est-ce que l'audiovisuel ? Selon le dictionnaire français *Le Petit Robert,* l'audiovisuel « Se dit d'une méthode pédagogique qui joint le sont à l'image (notamment dans l'apprentissage des langues). Qui ajoute aux éléments du langage l'utilisation de l'image dans la communication ». (Le Petit Robert, 1991 : 130)

Jean Pierre Cuq, dans son *Dictionnaire de didactique du français langue étrangère et seconde,* a fini par mettre sous le terme d'*audiovisuel*

> […] non plus seulement le recours même motivé aux aides techniques, mais surtout la reconnaissance de l'importance, dans l'apprentissage de la communication en langue étrangère, de l'éducation à une perception prioritairement auditive et visuelle, interactive, de toutes les composantes intervenant dans la communication langagière. (Cuq, 2003 : 28,29)

Pour ce qui est du mot *ludique* il est défini dans le dictionnaire français *Le Petit Robert* comme : « l'activité, le comportement du jeu ». (Le Petit Robert, 1991 : 1116)

Selon Jean-Pierre Cuq le terme *ludique* implique des valences didactiques :

> Une activité d'apprentissage dite ludique est guidée par des règles de jeu et pratiquée pour le plaisir qu'elle procure. Elle permet une communication entre apprenants (collecte d'informations, problème à résoudre, compétition, créativité, prise de décisions, etc.). Orientée vers un objectif d'apprentissage, elle permet aux apprenants d'utiliser de façon collaborative et créative l'ensemble de leurs ressources verbales et communicatives. (Cuq, 2003 : 160)

Le même auteur, dans son *Dictionnaire de didactique du français langue étrangère et seconde* définit le terme *document* audiovisuel comme :

> Tout support sélectionné à des fins d'enseignement et au service de l'activité pédagogique. […] Un document peut être fonctionnel, culturel, authentique ou fabriqué, il peut relever de différents codes : scriptural, oral ou sonore, iconique, télévisuel ou électronique. Mais, utilisé à des fins pédagogiques, il résulte d'un choix méthodologique qui lui assigne, dans la séquence didactique dans laquelle il est inséré, une place, une fonction (sensibilisation, structuration, entraînement, évaluation ou autoévaluation) ainsi que des objectifs généraux ou spécifiques de formation (compréhension/expression, écrit/oral, corpus pour appréhender le vocabulaire, la grammaire, la civilisation, etc.). (Cuq, 2003 : 75)

L'utilisation des technologies dans les classes de français langue étrangère ne date pas d'aujourd'hui. Les spécialistes dans le domaine de la didactique du FLE ont bien souligné le fait que les nouvelles technologies peuvent mettre à la disposition de l'enseignant et même des apprenants de véritables soutiens pédagogiques, les seuls moyens qui puissent vraiment accroître la motivation des apprenants et rendre, au moins de nos jours, plus rapide le processus d'apprentissage ou d'enseignement surtout dans le cas de la langue française qui, malheureusement, n'a pas la même ouverture que l'anglais.

Il n'est pas question du tout pour nous de faire un inventaire de ces moyens technologiques employés pendant des décennies et des décennies dans les classes de langue, vu le fait que leur emploi a certainement varié en fonction de l'évolution des théories didactiques, des méthodologies ou des représentations personnelles des enseignants et des apprenants sur l'apprentissage des langues étrangères et en plus, il s'est avéré, avec le temps, que tous ces moyens ont des limites d'utilisation.

Au commencement des années 1977, avec la naissance de l'approche communicative il y a eu beaucoup de changements, y compris la pédagogisation des outils technologiques. Pour développer chez l'apprenant la compétence de communication, le rendre autonome et tout centrer sur lui, de nouvelles technologies ont été intégrées dans le cours de langues. Peu à peu le magnétophone a perdu son prestige, le laboratoire de langue a pu être intégré dans un cadre communicatif et cognitif et la vidéo s'est imposée en force.

La vidéo a vraiment bouleversé le monde éducatif. Elle a permis un accès au sens et en même temps elle a été un élément de variété pour le cours et de motivation pour les apprenants. L'intérêt pédagogique de la vidéo réside dans la multi modalité : elle combine l'image et le son et la langue écrite et orale : « La vidéo en classe, bien maîtrisée, apporte un impact plus appuyé aux dires du professeur et souligne les points importants qu'il désire faire acquérir ». (Boştină-Bratu, 2003 : 1)

Cependant il y a des gens qui affirment que

> La vidéo, bien que reconnue déjà comme un véhicule culturel avec ses débouchés pédagogiques, doit néanmoins être utilisée avec modération. La vidéo n'est pas le reflet de la réalité, ce ne peut être qu'une reconstitution de la réalité vue par le réalisateur. Elle n'est pas un spectacle, non plus, l'image étant au service du professeur et non l'inverse. La vidéo doit, donc, rester un outil qu'il utilise à point nommé pour apporter des informations complémentaires, argumenter son cours, servir de facteur déclenchant et ce avec toutes les réserves préalables nécessaires concernant l'objectivité relative de la réalisation et de son mode de traitement. (Boştină-Bratu, 2003 : 2)

Dans les années 1990, de nouvelles approches d'enseignement/ apprentissage du FLE sont apparues. Dans l'approche par compétences, les trois pôles qui articulent la didactique ont été repensés et de nouveaux outils technologiques ont pu s'imposer grâce à leur fiabilité.

En ce qui concerne le rôle joué par l'enseignant dans la classe de langue il y a eu des changements :

> L'enseignant a eu un nouveau statut : il est devenu un tuteur et un accompagnateur chargé d'aider l'apprenant dans la construction de son savoir en intégrant les outils adéquats en fonction de la compétence visée. Ses tâches s'inscrivaient dans un cadre de pédagogie en contexte qui s'appuie sur l'environnement de l'apprenant et, notamment, sur les TIC. (Bouhechiche, 2021 : 126)

Grâce au progrès technologique il n'y a plus de frontières entre informations et formation et la construction du savoir se fait à partir de l'information que les apprenants reçoivent cette fois-ci de partout.

L'enseignant a comme tâche de faire de l'apprenant un individu libre, responsable et autonome. Il doit développer chez lui l'esprit critique, l'esprit de synthèse pour le préparer à la vie active, la vie réelle. Dans les principes de ces nouvelles approches, on demande à l'enseignant d'actualiser ses connaissances, de moderniser ses méthodes d'enseignement et de se mettre à jour pour pouvoir capter l'attention de ses apprenants et assurer une bonne qualité d'apprentissage.

Le matériel informatique et Internet sont également à exploiter à des fins pédagogiques. L'Internet et la place qu'il se fait dans la salle de classe. Celui-ci présente plusieurs atouts : il est un centre de ressources, il permet la communication interpersonnelle, il fonctionne en temps réel donc avoir un contact immédiat avec la réalité étrangère et permet la conservation des travaux et des informations.

Parmi les compétences pédagogiques, l'enseignant de langue doit disposer d'une compétence technologique, c'est-à-dire d'une compétence d'utilisation des outils matériels technologiques, comme l'ordinateur ou le téléphone portable :

> Comme les outils ont évolué avec une grande rapidité au cours du XX[e] siècle, leur usage pour la classe a demandé une constante évolution de cette compétence technologique. Elle s'est faite avec plus ou moins de retard, de résistance ou d'appétit, mais on peut dire que les enseignants se sont toujours adaptés à l'évolution technologique de leur environnement. (Cuq, Gruca, 2017 : 441)

Il faut ajouter que : « ces technologies de la communication et de l'information (TIC, ou TICE lorsqu'elles sont utilisées pour l'enseignement) permettent l'entrée du monde extérieur dans la classe, mais elles permettent surtout l'ouverture immédiate de la classe sur le monde ». (Cuq, Gruca, 2017 : 442)

L'utilisation du multimédia, du matériel informatique et de l'Internet dans le processus d'enseignement/apprentissage du FLE est d'une importance capitale : « Leur intégration dans les cours individualise le parcours d'apprentissage en montrant que l'information est partout et que l'enseignant n'est plus le seul détenteur du savoir ». (Bouhechiche, 2021 : 127)

Il faut encore souligner le fait que :

> Les besoins linguistiques, communicatifs et culturels que proclament les méthodes fondées sur des approches communicatives et actionnelles ont exigé le recours à des technologies qui peuvent remplir plusieurs fonctions : informer, échanger, communiquer et se distraire. L'audio, la vidéo, le multimédia et Internet sont des aides pédagogiques qui pourraient permettre d'installer chez les apprenants des compétences langagières et des compétences transversales telles que l'autonomie, la responsabilité, l'esprit critique et l'esprit de synthèse. (Bouhechiche, 2021 : 128)

Pour ce qui est de la formation des enseignants de langues « Les professeurs de français langue étrangère de ce siècle doivent aussi être formés à cet aspect nouveau de leur métier : faire des technologies de la communication et de l'information pour l'enseignement de véritables technologies de l'apprentissage ». (Cuq, Gruca, 2017 : 445)

Est-ce qu'il faut enseigner une langue étrangère par le biais des contenus audiovisuels qui véhiculent les informations sous différentes formes ou par le biais d'une activité ludique, par des jeux ? Quel est le gain reconnu par la plupart des spécialistes qui travaillent dans le domaine de la didactique ?

C'est déjà connu que les moyens technologiques offerts par notre époque et en plus l'accès à l'Internet peuvent faciliter, d'une manière ou d'une autre, le processus d'apprentissage car il est obligatoire de les voir appliqués dans l'enseignement des langues, mais leur utilisation apporte de nombreux défis didactiques et pédagogiques.

Tout le monde pense aux apprenants mais y a-t-il quelqu'un qui sache vraiment les problèmes auxquels se confronte un enseignant de FLE ?

Tout d'abord il faut souligner le fait que la langue française, par rapport à l'anglais qui est omniprésent dans les médias, offre moins d'occasions d'entrer en contact direct avec elle ! Puis les efforts de la part de l'enseignant pour la recherche et la préparation du matériel didactique, l'organisation des méthodes et du programme scolaire qui manque parfois de continuité (entre le collège et le lycée), les conditions techniques à assurer, les horaires, les règlements à supporter, le manque d'implication des parents ou leurs demandes exacerbées. On leur impose, en plus, des classes surpeuplées avec des apprenants hétérogènes et depuis quelques années le travail avec des enfants aux besoins spéciaux.

Il faut aussi souligner qu'il y a des situations où les connaissances sur la technologie de l'enfant peuvent emportent sur celles de l'enseignant. Cela peut créer une barrière de l'utilisation efficace des techniques audiovisuelles en classe. Mais l'importance des techniques audiovisuelles dans l'enseignement ne doit pas être ignorée. L'apprentissage à travers ces techniques stimule l'environnement interactif puisque nous vivons dans l'ère de l'audiovisuel.

Pour que la technologie audiovisuelle soit vraiment efficace dans l'enseignement des langues on devrait connecter étroitement le contenu des programmes à la réalité, traditionnellement orientés vers la manipulation des notions abstraites, les méthodes pédagogiques, qu'elles soient autoritaires ou actives, les pratiques : horaires, organisation de la classe et surtout la spécialisation et l'enthousiasme professionnel des enseignants : « Le succès de toutes les méthodes dans l'enseignement des langues étrangères dépend beaucoup de l'attitude personnelle de l'enseignant qui est le coordinateur, le pédagogue et le créateur de l'atmosphère positive en classe ». (Babić, 2014 : 3)

Mais il ne faut jamais oublier que :

> En effet, du point de vue didactique, les technologies modernes ne sont pas pour la plupart de simples changements de matériels et de supports, elles sont l'occasion de renouvellements des pratiques, voire de remise en cause ou au moins d'évolution des rapports entre l'objet d'enseignement, l'apprenant et l'enseignant. (Cuq, Gruca, 2017 : 437, 438)

De nos jours l'intégration des moyens audiovisuels dans l'enseignement n'est plus une démarche optionnelle à adopter, c'est une nécessité, mais dans une classe de langue, il faut y faire appel avec modération et tenant toujours compte des besoins de nos apprenants, des objectifs d'apprentissage et des compétences à acquérir à court et à long terme.

Plusieurs études ont été menées sur ce sujet et les résultats montrent que l'interaction image-son s'avère être la meilleure voie à suivre pour l'apprentissage et l'acquisition d'une langue étrangère. En plus, de nos jours, grâce à l'évolution de la technologie l'audiovisuel est omniprésent dans la vie de nos jeunes apprenants, sa présence est même banalisée à leurs yeux. C'est dans ce nouveau contexte que l'enseignant doit intervenir, réagir et en tirer profit :

> En tant qu'auxiliaire pédagogique, l'audiovisuel a encore un rôle important à jouer. Il est susceptible de stimuler la motivation des élèves, de susciter leur intérêt, d'aiguiser leur curiosité, d'accroître l'efficacité de tout acte pédagogique. Outil puissant, l'audiovisuel permet le débat. Sa présence à l'école oblige les élèves à s'impliquer, déclenche des réactions, des interprétations, car l'image et le son incitent aux discussions, au dialogue. Ainsi, devient-il, tant pour les enseignants que pour enseignés, un espace généreux qui englobe bien des informations, des opportunités de loisir, des stratégies de formation, d'éducation. (Gagea, 2015 : 300)

L'apprentissage d'une langue étrangère est une aventure pleine d'obstacles, un acte éducatif difficile et complexe à être réaliser et le choix des moyens audiovisuels qu'on utilise dans la classe reste encore une question assez sensible « qui tient à l'intuition de l'enseignant et à ses connaissances techniques, didactiques et psychologiques ». (Georgescu, 2011 : 67)

Apprendre et faire apprendre une langue étrangère c'est un grand défi tant pour les enseignants que pour les apprenants qui doivent collaborer, avoir une stratégie d'enseignement, faire des efforts permanents pour surmonter toutes les difficultés de l'apprentissage quelle que soit leur origine (temporelle, culturelle, financière, technologique, cognitive ou émotionnelle) et même prendre des risques.

Bien que l'apprenant soit placé juste au centre de l'enseignement/apprentissage dans l'approche communicative, il ne faut jamais sous-estimer le rôle des enseignants ainsi que leur formation dans le processus de l'enseignement (faute de formation suffisante ceux-ci enseigneront la langue étrangère comme ils l'avaient apprise auparavant, pendant leurs études universitaires, mais, le public est-il le même ?).

Sachant que le monolinguisme est un vrai handicap qui empêche les apprenants d'aujourd'hui et de demain de s'ouvrir à de nouveaux horizons, à d'autres modalité de voir et de saisir le monde, on est obligé de réagir et de ne plus perdre le temps. Depuis plusieurs années les didacticiens, les méthodologues ainsi que les concepteurs des politiques linguistiques se posent la question : Quels sont les moyens les plus efficaces pour l'apprentissage d'une langue étrangère ? Quoi faire pour provoquer l'appétit de nos élèves ?

Pour qu'il y ait un vrai développement des compétences linguistiques chez nos apprenants l'enseignant doit concevoir sa propre méthode d'enseignement, avoir une très bonne stratégie pédagogique qui consiste à créer des liens émotionnels positifs et authentiques, de confiance et de complicité entre l'apprenant et la langue cible mais aussi et surtout éviter le bricolage pédagogique qui peut nuire indéniablement au rendement de l'apprentissage et à l'acquisition d'une langue étrangère :

> Enseigner une langue étrangère signifie transmettre un certain nombre de connaissances linguistiques et culturelles à l'apprenant, l'habituer à s'exprimer avec clarté dans la langue cible mais aussi et surtout le former à comprendre, à accepter, à apprécier sa culture et la culture de l'autre. (Mitu, 2006 : 76)

Né de l'alliance d'un vrai savoir-faire de nos enseignants, d'ingrédients d'exception et d'une créativité sans limites, le ludique par sa grande variation de jeux, employé de façon sporadique, dans le projet global d'une classe de FLE, pourra toujours transformer une séquence de leçon traditionnelle en une véritable séquence de créativité riche d'acquis langagiers pour nos apprenants et il assurera certainement le succès de toute classe de français :

> Le jeu ouvre donc d'infinies perspectives à l'apprentissage, en général, et à celui du français langue étrangère, en particulier. Sa contribution en classe de FLE est toujours efficace car il fait naître des besoins langagiers qui obligent la mise en pratique des connaissances grammaticales et lexicales et permettent d'acquérir de nouvelles notions. Dans le jeu, les langues étrangères se délient avec d'autant plus d'aisance que la crainte de faire des fautes disparaît dans le feu de l'action et du plaisir. (Anghel, Petrişor, 2007 : 50)

Il y a des gens (des enseignants et des apprenants aussi) qui doutent que le jeu didactique puisse faire le bonheur des classes de français ... Et, en effet, la course au temps, aux résultats, qui dirige nos vies, va peu à peu diminuer le degré d'implication et de motivation. Mais comment faire de son mieux, dans le cas de la langue française, que par le biais des moyens audiovisuels et des activités ludiques.

Apprendre une langue étrangère c'est s'ouvrir de nouveaux horizons d'expression et vivre autrement, c'est mieux s'adapter dans le monde d'aujourd'hui, mondialement branché, c'est respecter les cultures différentes de sa culture d'origine, c'est aussi apprendre à apprendre et améliorer notre confiance en soi par des activités ludiques et surtout assurer la communication interindividuelle dans ce monde plurilingue et pluriculturel donc réagir mais aussi interagir !

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DIDACTIC STRATEGIES USED TO DEVELOP PRESCHOOL STUDENTS' VOCABULARY SKILLS

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Abstract: *A strategy is a system of tactics. At the basis of any strategy there lies a certain logic and a certain general line of thinking and reasoning. Within the framework of a lesson, we are dealing with a didactic strategy, which represents a general line of thinking, the end target of which are the lesson outcomes. It is reflected in several action elements aimed at achieving the operational objectives of the lesson, addressed by means of various educational tactics. The new learning units put forward by the preschool curriculum aim to simplify the didactic activities in terms of the extent of information provided within each activity, and also in designing each activity. A competent teacher has the ability to analyze the peculiarities of the educational situation encountered and, accordingly, to design and develop the appropriate educational strategies.*

Keywords: *strategies, children, preschool, vocabulary*

The domain of language and communication (DLC, in Romanian) stands out at the level of oral and written expression, as well as the ability to understand verbal and written communication. We can state that, by listening and expressing their ideas in group situations, preschoolers can explore other people's experiences, thus expanding their own repertoire of meaningful experiences. The main aim of itis that they can speak and express themselves with confidence, clearly and fluently, using appropriate means of expression for different categories of audience. It is recommended that all kindergartens provide contexts in which preschoolers can express themselves and actively use all the means of communication.

From that perspective, one can say that the study of age-specific literary works refines their thinking and language, expanding their ability to understand complex interpersonal situations, and making an important contribution to the development of their evaluation abilities. Within the same field, we can also include the child's first contact with a foreign or regional language. In this sense, the child will be systematically used to listen to the sonority specific to the language being studied, to recognize it, to reproduce the rhythm, specific phonemes and intonation (caution: they are sensitive to the particularities of the unknown language, such as the sequence of stressed or unstressed syllables, the rhythm, etc.). Also, the children will be helped to learn words that will allow them to talk about themselves and the environment, which will facilitate simple social relations/contacts with native speakers of the respective language, and will help them to participate orally in life/ class/community activities. The most suitable activities for that type of learning are:

- memorizing words/sentences, songs and musical games;
- imitating different rhythms, accompanying the phrases heard and repeated with a tambourine;
- language games.

Thus, the child will be encouraged/stimulated to learn some elements of the culture of the respective country/region (history of places, specific artistic creations, dishes, traditional activities, etc.).

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“As a cognitive, affective, volitional and motor experience, learning means the acquisition and structuring of knowledge, skills, abilities, procedures, attitudes and knowledge strategies by investigating reality”. (Balint, 2008: 34)

By means of didactic strategies, the most suitable, logical and efficient methodical route for approaching a concrete teaching and learning situation is foreshadowed. In this way, errors, risks and unwanted events in the didactic activity can be prevented, precisely through strategic design. Didactic strategies presuppose the (desirably optimal) combination of all the elements of the training and educational process in concrete conditions/contexts. As factual elements, methods are co-substantial with strategies. In other words, a strategy is not to be confused with a didactic method or methodology, as the latter procedures target a teaching-learning-assessment activity, while a strategy targets the entire instructional process rather than an instructional sequence.

Therefore, “methodology presupposes a didactic strategy, without which the effect of the heuristic dialogue diminishes, or may even become null”. (Sîrghie, 2009: 14).

In addition to the particularities mentioned above, which we must take into account in the observation activities, we have to emphasize a number of particularities regarding the development of language at preschool age, and implicitly the training tasks that the syllabus provides for developing speech.

Strategies regarding vocabulary development

Knowledge of the environment is directly related to the development of speech, without which generalized reflection of reality is not possible. In the process of knowledge, the teacher / educator accompanies observation and intuitive knowledge with verbal explanation (the words that define the object or being observed with their specific attributes); the process if is regulated and directed by words.

The enrichment of the vocabulary goes, therefore, on a par with the knowledge of reality, as, in the preschool stage, children gradually rise from the word that defines an object, a being or a specific attribute, to the generalizing word, which defines a category of objects, attributes, etc. – i.e. to notions.

Therefore, the conversation method is also employed to put the children in a position to express themselves independently, using words that have already entered their active vocabulary, following several activities of “observation, storytelling, didactic games, readings based on images or in the contact directly with the objects and phenomena of the surrounding world” (Mitu, Antonovici, 2005, p. 44)

In the observation section of the “Bunny” theme, the educator proposes, for the 3–4-year-old group, to introduce that animal by the respective name – “Bunny”. According to the age, the meaning of the word “bunny”, a meaning that is specified intuitively and verbally in the observation activity, is equivalent to the following particulars: it has ears, a muzzle, eyes, tail and legs, it is covered with fur, it eats carrots.

During the observation (youngest group – 4–5-year-olds), the content of the word “bunny” is loaded with other notes, which broaden and specify the new knowledge: the bunny is an animal; it has a neck, a trunk, a small tail, two legs in front and two legs behind; it is covered with white or gray fur; it lives in the forest or next to a human’s house, it eats carrots (the analysis is accompanied by the teacher’s verbal explanation). The strategy gives good results in these “frontal observation activities, the educator finding for each child a task that motivates learning”. (Breben, Goncea, Ruiu, Fulga, 2002: 123).

Therefore, the verbal sign (i.e. the word), with the stable phonetic structure as "rabbit", is gradually supplemented from one group to another with an increasingly rich content.

In the middle age-group, the children, helped by the teachers, carry out, in the process of observation, the comparison between several bunnies, establishing their common and essential notes, which differentiate them from other animals. In this way, the starting point is the word "bunny", which is initially a label for the animal observed, is used to reach the generalizing word "bunny", which means the category of beings that have the same essential features and which, regardless of their size, colour or place of living, are called that.

Enriching the vocabulary, i.e. the main task listed in the "Knowledge of the environment and vocabulary development" topic, must be understood in this sense. Knowing not only the new word (verbal sign) to be taught, but also the meaning of this word, a meaning that will gradually widen and deepen, along with its perception.

That is why the teaching of new words in observation activities or didactic games must be well analyzed in relation to the understanding capabilities typical of that age group. Introducing new words, as many as possible, in an activity, especially in the youngest age-group, is quite useless. The child can remember at best the sound aspect of the word, which they cannot use in speech, not possessing its meaning.

By carefully researching the theme list for the small group (3–4-year-olds), it can be found that each activity is prepared by the previous one, each word taught is loaded with a notional content according to the level of development of the children and their assimilation possibilities.

The observation activity called "The apple" is prepared by the didactic games "Come to me", "The Little Ribbon", didactic games that mediate the recognition of the red colour and the round shape, and so the understanding of the analysis and synthesis concerning the apple, is also conducted in this lesson: the apple it is round and red. Without this analytical-synthetic operation, it is not possible to deepen the meaning of the word apple, and thus the intuitive knowledge of the respective fruit.

In the didactic game "Ribbon" we teach children to recognize the red ribbon, but the attribute of being red is also attributed to the apple in the respective observation activity. The word "red" therefore gradually begins to be assigned to the respective attribute found in other objects observed that have this colour. Children thus detach the quality of being red from the few known objects, attributing it to a wide category of objects. In this way, we reach the notion of being red / redness, the quality of being so, regardless of the shape or material from which the object is made.

The same happens in the case of the other words that define sizes, shapes, spatial relationships, etc., words that are gradually loaded with a specific notional content, and are at the same time integrated into the analysis of the objects or beings whose notional content must also be deepened and specified.

Vocabulary enrichment therefore implies not only the knowledge of new words, but also the acquisition of their meaning, a fact that allows using these words in speech (increasing the active vocabulary), and implicitly the development of thinking processes: analysis, synthesis, comparison, generalization and abstractization.

We note that it is not enough to teach new words in one lesson, because not all children can acquire them thoroughly. That is why it is necessary to check how the children have acquired these words, a procedure that is repeated whenever there is an opportunity in all the kindergarten activities. In this way, the teacher exercises control over the acquisition of words by the children, and at the same time specifies the meaning of the respective word (given the different situation in which the same word is repeated). Some teachers omit the explanation of some words because it seems obvious to them, yet "we must not forget that what is obvious to the teacher is rarely obvious to the student". (Bărbulescu, Beșliu, 2009: 18).

Checking the new words acquired by the children, which is done either during the other mandatory activities or during the "chosen activities and games" stage, contributes to activating the children's vocabulary.

The instructive-educational tasks in terms of vocabulary during preschool education are, broadly speaking, the following: enriching the vocabulary with new words; checking how the words taught were acquired; vocabulary activation (use of new words in current speech; making words more active); correct pronunciation of words.

Vocabulary enrichment takes place as part of the knowledge process, being involved in observation activities and some didactic games, in which knowledge is taught, and the creation of temporary neuronal connections is mediated based on the two signaling systems. This task cannot be embraced by memorization or storytelling activities, because the newly introduced word would remain suspended in the void, without its real counterpart (the object, being, or property to which it refers).

In the middle and upper age-groups, some new words can be introduced in the stories, words that can be explained by a synonymous term, or a term whose content emerges from the context. This also happens in the case of memorization, provided that the word is explained beforehand by a synonym.

Vocabulary verification and activation are carried out as part of the mandatory activities, such as didactic games, reading after pictures, story-telling, exercises, conversations, drawing, putty modelling, etc.

Of course, checking and activating vocabulary are not done randomly, instead specific activities are chosen whose judicious planning can ensure thorough repetition of all the words learned over time. as well as their activation.

Thus, in readings after images, in conversations, retellings, didactic games and memorization, provided for each age group separately, choosing the content was also dictated by this requirement: specifying and activating new words. For example, the didactic game "Wheel of autumn" and the conversation "About autumn", with the help of which the children activate the words taught in observations about the characteristic aspects of that season (middle age-group). Or the reading after the pictures activity called "Winter games" and the conversation "About winter", through which the children fix their words in relation to that season: icicles, white frost, slippery, etc. (upper age-group). Of course, all the knowledge regarding those two seasons is also resumed. We must also emphasize the importance of drawing, putty modelling, clothing and physical education activities, through which children specify the meaning of the new words and activate their vocabulary.

In relation to the strategies used regarding the phonetic side of the language, the faulty pronunciation of the sounds of the language (r, 1, s, z, c, ce, ci, t, ț, etc.) is very frequent among 3–4-year-old preschoolers. In pronouncing various words, these sounds are sometimes omitted, or else replaced or reversed. That is why, in the youngest age-groups, an important task, which is part of the speech development syllabus, is the formation of phonetically correct verbal skills.

Correcting pronunciation defects, that is, improving the phonetic side of the language, is achieved both through special exercises addressed to the whole group or a smaller group of children, as well as through the teacher's careful and sustained every day guidance, during all the activities and games in the kindergarten.

As special exercises, didactic games were introduced in the overall list of the topics of speech development for the younge stage-group (3-4 years of age): “Birds”– for practicing the sounds“ci”, “r”; “Who came”– for correcting the sounds“ci”, “r”, “ţ”, “ş”, “z”; “Cat and mice”– for correcting the sounds “c” and “t”, etc. Also for the purpose of correcting the pronunciation, the titles of the didactic games “What’s Rodica doing” and “What’s Radu doing” were preferred, the children having to pronounce these two names with each answer, and implicitly the sounds “c” and “r”.

In the other age-groups, no special didactic games with the character of exercises were introduced, because the number of children who pronounce certain sounds incorrectly is much smaller, so it involves an individual guidance that can be included either during the mandatory activities, or during the stage of games and chosen activities.

Strategies concerning the acquisition of the grammatical structure of the language

As children enrich their knowledge, implicitly the volume of words also increases, as shown above. However, along with the gradual acquisition of the basic lexicon, children practically also acquire the grammatical structure of the mother tongue.

The acquisition of the grammatical structure of the language is established at the level of the second signalling system through dynamic stereotypes (creating temporary links regarding grammatical schemes and their generalization).

In kindergarten, special importance is attached to this issue. On the one hand, special activities are provided, with the help of which the child is put in a position to practice correct speech, and on the other hand, this task is conducted through all the mandatory activities (the teacher’s kind of verbal expression – as the educator serves the child as a model of correct speech; correcting the expression children during all activities – language skills, knowledge, putty modelling, drawing, etc.).

The tasks provided for the acquisition of the grammatical structure by preschoolers are gradually dosed according to their age group.

In the younger age-groups, speaking correctly in sentences is stated, starting from the simple sentence in which the child practices the agreement between the subject and predicate in the singular form (see the didactic game “What’s Rodica doing”), gradually rising up to sentences in which different grammatical relationships are practiced – for example, the didactic games “The Enchanted Little Bag”, “The Postman”, etc., readings after pictures, and retellings.

In the middle and upper age-groups, speaking in complex sentences is expected, sentences that are correctly constructed from a grammatical point of view. In order to facilitate the understanding and correct use of some grammatical relations, didactic games with subject or predicate elliptical sentences were introduced to those groups, with the help of which children learn part of the main rules of language construction (see the didactic games “Guess what word is missing”, in which the agreement between the parts of the sentence in the singular and the plural form was especially pursued). No special activities were provided for practicing the noun in the genitive, dative, accusative, vocative cases, or practicing the verbs in different tenses, because they exceed the children’s comprehension possibilities.

However, in a practical way, by listening to the speech of adults and practicing it in correct forms on the occasion of all compulsory activities, middle-group preschoolers, and especially older preschoolers end up acquiring the basic grammatical forms of the mother tongue by imitation, and then the conscious acquisition of rules is to take place much later, at school age.

Strategies concerning the development of coherent, logical and expressive speech

The speech of 3-year-old preschoolers is unconnected, incoherent, and the language has a situational character. The thinking of children of this age is concrete and strictly related to action (while acting, children think out loud, they do not think in their minds, they do not have an internalized language).

Gradually, as children's language develops, the operations of thinking, analysis, synthesis, comparison and generalization also develop, a fact that over time allows the transition from external language to internal language, to self-thinking. Speech thus becomes more solid and logical, detaching itself from the immediate and present character. Children can tell short stories, reproduce fragments of the stories they have heard, mentally imagine a number of actions that need to be performed.

As the intellectual function of language intensifies, children's speech becomes more coherent, more logical. Therefore, parallel to the tasks that refer to the formation of phonetically and grammatically correct speaking skills, there is also the task of developing coherent and logical speech, promoted at the same time by all mother tongue activities. Of course, in each compulsory activity the emphasis can shift more to one side, without thereby neglecting all the aspects raised by the acquisition of the mother tongue by preschool children. For example, in activities with material for the younger age groups, such as reading after pictures or some didactic games, thinking is oriented to the present (on the material), so the language has a pronounced situational character. These activities are, however, particularly valuable, because they stimulate thinking operations, and implicitly the development of language.

Retelling stories, conversations and especially exercise stories and didactic games that raise new problems to solve help to internalize the language in a most particular manner. The children detach themselves from the present, solve and mentally plan the data already in their experience, those data that must be formulated and verbally communicated in the required story or description.

Along with coherent speech, expressive, colourful speech is also intended, a task achieved especially through the means of speech development.

In conclusion, every education teacher, a partner in the training process, has an essential role to play in creating a balanced system, ensuring that the organizational structure includes or brings together a small group of individuals, in a pleasant, serene atmosphere, in the sense that the discussion is realized with the proper words, and the learning situations are based on experience and learning, as well as establishing causality relations.

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USING THEATRE IN TEACHING/ LEARNING SPEAKING SKILLS IN A FOREIGN LANGUAGE

Claudia POPA*

Abstract*: Talking is human. This is a characteristic that every human being carries with him from birth, indeed this particularity allows the transformation of the thought or a sequence of thoughts into a phonological sequence (sound system, accents, intonation) having a meaning. The first condition for learning a language, French or English for example, will be to be part of the world of oral language. This will imply entering into it, acting in it, participating in it, considering oneself and being considered as a speaker / interlocutor and allowing oneself to speak. In language didactics, oral designates the domain of language teaching by means of listening and production activities conducted from audio texts, if possible, authentic.*

Keywords*: oral language, theatre, drama*

1. Definition of oral

The oral is the practice of two phenomena: listening to others and speaking. However, the oral is the language through which we communicate and which is characterized by speech, language is a social aspect, it is the spoken language unlike speech which is an individual act.

Without forgetting also that the oral is a means of communication, it is the basis and the tool of all the exchanges that occur in a society or in the class, between all the individuals present: students and teacher.[1]

By approaching the notion of oral in language class, it is said that it is a task that requires finding, choosing, assembling words, formulas. It is also varying and reformulating according to the recipient, and a whole education is needed to arm this apprenticeship.

1.2. Oral teaching/learning at school

The field of oral and oral communication at school is an extremely vast, complex and difficult to define area of research.

The school, the university or any other social institution has a mission with multiple objectives, they must train and educate the future citizen and provide him with basic knowledge mechanisms.

One of the significant roles a teacher of modern languages may perform is to teach literature as a Foreign Language (EFL) context as a means of learning. Teachers must be aware of the various benefits a literary text may provide in the language classroom if it is well- explored. Reading literature enables students to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the text. It also helps to understand the way these ideas and themes inform and affect culture and society of both now and the past, the fact that develops students' character and emotional maturity. In this context, Hill notes, "one of the main benefits of literature is that it acts as a stimulus that ignites interest and motivates the student by involving them on a personal, emotional level."[2]

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[1]Robert J.-P., *Didactique de l'oral*, p 156, 2008.

[2]Hill, J., *Teaching Literature in the Language Classroom. London*: Macmillan, 1986;

2. Definition of theatre

Considered the sixth art, theatre is both the art of representing a drama or a comedy, a particular literary genre and the building in which the shows take place. At school, the theatre represents a lively and stimulating activity for the learner, an entertaining training aimed at training the student in public speaking.

The name theatre derives from the Greek word *theatron*, "which means place where one looks". Theatre is a branch of the performing arts. A genre of theatre that has to do with interpretation / performance / staging, through which dramatic performances are performed in the presence of an audience. This art brings together speech, gestures, sounds, music and scenography.

In addition, the theatre also designates the literary genre including the dramatic works that take place on the stage or on the set and the building in which the theatrical plays take place.

The historical origins of the theatre appear with the evolution of rituals that have to do with hunting and agriculture, occurring in dramatic ceremonies by means of which people paid homage to the gods and manifested the spiritual principles of the community.

2.1. A literary genre

Theatre is a literary genre which states a dramatic act in the form of a dialogue between the characters. The theatre is written much more to be performed, rather than to be read.

2.2. Why theatre? Benefits and Challenges of using theatre in the classroom

It has been proved that the most efficient way to learn a language is to do so via a real context, with everyday situations in which the learner can feel identified in order to attain meaningful learning. Theatre could provide us with this scenario since it does not only imply performing a play but it engages students actively in the whole process by using the language in context which, as suggested by Savignon[1], will mean that their communicative competence will be enhanced. Furthermore, theatre "[...] presents student language teachers with a very different pedagogical model to that which is the norm within the Modern Language (ML) classroom"[2]. Through the various series of tasks, students will be able to create a fictional world in which they could use the language in settings, something that will seldom occur in the habitual development of the class.

These include but are not limited to the following ideas outlined by Smith and Wessels[3]: the learner gains fluency; theatre develops improvisation; promotes motivation and encouragement; improves pronunciation and intonation; increases students' self-confidence and self-esteem; encourages social competence since it is a collaborative task; allows for the acquisition of new vocabulary; facilitates the acquisition of new grammatical structures; students explores different language registers; and also his/her inhibitions decrease.

Broadly speaking, participants are learning because they are using the language in context through a series of communicative exercises that result in the enhancements of the abilities presented above. Wessels also explains that theatre can help students learn "by making the learning of the new language an enjoyable experience; by setting realistic

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[1]Savignon, S., *Communicative competence: Theory and classroom practice. Reading*, MA. Addison-Wesley.

[2]Landy, R. J., *Handbook of educational drama and theatre*. London, Greenwood Press, 1982.

[3]Smith, S. M., *The theatre arts and teaching of second languages. Reading*, MA: Addison-Wesley,1984.

targets for the students to aim for; by the creative 'slowing down' of real experience; by linking the language-learning experience with the students' own experience of life". She adds that a theatre play can prompt the necessity to learn the language because of the creation of situations whereby an immediate solution is required, and also by delegating more responsibility onto the learner instead of the teacher. The role of the teacher will be more as a facilitator or a supporter whilst the student will take charge of his/her learning process, acting as potential teachers themselves, which will give them the opportunity for independent thinking by expressing their own thoughts and by putting them into practice[1].

On the other hand, the use of theatre in the classroom has also been dismissed by some teachers who are reluctant to use this practice[2] because they believe: (1) there is not enough time in the curriculum to carry out this task; (2) there are limited resources; (3) they do not know how to focus the activity; (4) they feel they are being unprofessional and rather follow the textbook to teach; (5) it is ludic and, thus, cannot be considered instructive; and, finally, (6) they consider that the advantages are not sufficient to justify the risk. Nevertheless, these impediments often arise when working with adults since the classroom practices of primary school teachers ensure that they are generally more willing to explore through games, drama activities, and so on since children are known to discover new things through playing, and theatre will fit in their learning development unlike some adults.

In literature, there are a series of different exercises which could take place in the class. Among the different exercises that could be considered, the following stand out: (1) Warm-ups and games in which they can work in pairs or in small groups; (2) Improvised role-plays which could be seen as small performances in which students can get in pairs to act out extempore; (3) Less improvised situations in which they can write short dialogues; (4) Drama plays which can be short (it can last a few minutes) or long (it can take several months); and (5) Silent activities, which could help to calm those participants who are more anxious about these kind of activities[3].

In sum, teachers of a foreign language had found the inclusion of theatre practices in the classroom a beneficial pedagogical tool that can provide students with dynamic situations in which they will be able to speak freely in a real context setting as well as nonverbal language". Based on the aforementioned arguments advanced by multiple scholars as regards the use of theatre in the classroom with young learners, I decided to implement it as a methodological tool to learn a FL at university level given what I perceive to be a gap in the existing scholarship: few studies have analyzed the efficiency of this potential tool to learn a FL with adult learners. Additionally, I shall use task-based learning to frame the activity. Thus, in the following sections, I shall describe the didactic experience of using theatre in the classroom with university students, who will represent eight short plays in front of their peers.

2.3. Comedy as a sub-genre of theatre

Stages often stereotyped characters who provoke laughter in actions hampered by obstacles due, no longer to fate, but to customs and characters. There are 4 main types of comedy: the comedy of gestures, that of words, situation comedy and character comedy. Molière is the great French comic author.

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[1]Gaudert, H., *Using drama techniques in language teaching*, in Sarinee Anivan, Ed. *Language teaching methodology for the nineties*. Anthology Series 24; FL 021 739, Reports Research Technical, 1992, p. 22.

[2] Royka, J.G., *Overcoming the fear of using drama in English Language Teaching*.

[3]Gaudert, H., *ibidem*, p. 22.

Current theory in second language acquisition supports the assumption that drama activities can enhance communicative competence and thus facilitates language learning in general. According to Savignon[1], the most effective language program is that involves the whole learners in the experience of language as a network of relations between people, thing and event. Theatre arts, one of her suggested approaches to shape communicative language curriculum helps the learner involve them in the created imaginary world. This setting, according to her, provides an opportunity for real language use and allows learners to explore situations that would otherwise never come up in the classroom setting. Smith[2], a professionally trained actor and a teacher of English as a second language draws a parallel between the theater arts and the language learning. He suggests that actors and learners share a common goal of communicating intended messages, have the similar obstacles of dealing with new roles and language, and therefore can use the same strategies to overcome the difficulties and achieve the aims. Smith proposes that language learning will benefit linguistically or socio-linguistically, from the techniques applied in the theater arts. Learning is acquired through experience, and in the language classroom drama fulfills the experiential need by accepting the power of theater arts for language learning. Drama, and therefore comedy, is an ideal way to bring the skills of grammar, reading, writing, speaking, listening and pronunciation together in a course where the focus is not on from but rather fluency and meaning[3]. The following are nine drama activities for foreign language classrooms provided with their benefits and challenges.

2.4. Comedy and language games

Comedy and language games can serve as a natural introduction to dramatic activities and as preparation for role-play, improvisation, and other drama experiences[4]. Drama games include ice-breakers, energizers, brain-teasers, etc. These are usually of short duration and are used as introductory or concluding activities. They are meant to create immediate motivation as well as physical and/or mental stimulation, which will draw students into or sustain active learning that, is centered on authentic/actual communication in the target language[5].

Observations have indicated that the less structured games allow students the easiest switch to their mother tongue. Unstructured games also demand very minimal teacher control so the class can be out of control[6]. It is important to choose an appropriate time and integrate them into the regular syllabus and curriculum. However, because of the limitations of the syllabus, games often cannot be used, as much as they should be.

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[1]Savignon, S., *Communicative competence: Theory and classroom practice*. Reading, MA. Addison-Wesley, 1983.

[2]Smith, S. M., *The theatre arts and teaching of second languages. Reading,* MA: Addison-Wesley, 1984.

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[6]Florea, P. J., *Using improvisational exercises for increasing speaking and listening skills*, 2011.

Therefore, it may be challenging for teachers to try to add some games in class in order to develop students' English proficiency of the target language[1].

Why to use humor in the ESL class?

Language teachers are often encouraged to use humor in the classroom. Humor is presented as socially and psychologically beneficial to learners, helping to relax them, to create a comfortable classroom atmosphere, to create bonds among classmates, to raise student interest, and simply to make learning more enjoyable. In addition, humor has been touted as an excellent way for students to learn the vocabulary, syntax, semantics, and discourse conventions of the target language, as well as to gain insight into the culture of those who speak that language. In order to help language instructors make sense of humor and select appropriate example.[2]

Language teachers are often advised to use certain types of humor with learners of certain proficiency levels. For example, Schmitz (2002) divides humor into three categories, which he bases on Long and Graesser (1988): universal humor, culture-based humor, and linguistic humor. He claims that elementary-level students can benefit from use of the first type, intermediate students will appreciate universal humor plus some types of culture-based jokes, and advanced students can benefit from and appreciate all three types. Wordplay is an example of a type of humor that is often cited as difficult and best reserved for those of advanced proficiency.

Why address humor in the classroom?

Davies (2003) has suggested that developing an understanding of the sociolinguistics of L2 humor is not possible in most L2 classrooms. She sees language learning as socialization and does not consider that the appropriate conditions can be created in the classroom, as joking normally takes place under egalitarian conditions, which do not obtain in an educational context. She points out that even when the teacher strives to reduce the power differential in her classroom, international students who come from more openly authoritarian cultures may resist this leveling. In fact, however, we know that humor does occur in L2 classrooms. Davies' points are important to consider, but we must also remember that all over the world individuals have gained high levels of proficiency through classroom learning. I would suggest that if other types of linguistic behavior can be learned under these conditions, why not humor? Four main reasons exist to take advantage of the humor that occurs in the classroom and to encourage its creation and discussion: student wants, needs and goals; nature of the classroom itself as a site for experimentation; complexity of humor; potential of humor to facilitate language acquisition.[3]

Humor cuts across all aspects of language. It can be created at the level of phonology, syntax, semantics, speech acts, or discourse. It can make use of a particular style or register.

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[1]Budden, J., *Role play*. British Council, Spain. Retrieved on June 1, 2012 from http://www.teachingenglish.org.uk/articles/role-play, 2004.

[2]Davis, J., *Drama in the ESL classroom*. Retrieved on January 1, from http://esldrama.weebly.com/, 2012.

[3]Davies, C.E. (2003). *How English-learners joke with native speakers: an interactional sociolinguistic perspective on humor as collaborative discourse across cultures*. Journal of Pragmatics, 35, 1361–85.

2.4.1. Role play

Role-play is any speaking activity when you either put yourself into somebody else's shoes, or when you stay in your own shoes but put yourself into an imaginary situation[1]. According to Kodotchigova[2] role play prepares L2 learners for L2 communication in a different social and cultural context. Role play is really a worthwhile learning experience for both the students and the teacher. Not only can students have more opportunities to "act" and "interact" with their peers trying to use the English language, but also students' English speaking, listening, and understanding will improve.

Teachers often feel that a great deal of preparation is required from the teacher because the students must be given clear guidelines as to how to carry out the role play. Although this is true, the same could be said for any classroom activity which is not tied to a course book. The presentation needed for a role play activity is not much more than for other non-course book activities[3]. Another objection which has been expressed is that role playing is too emotionally demanding because as to be performed in front of others. In the pair-work, for example when students greet each other they are not performing for the other person. The whole class could be working in pairs at the same time so no one is performing for anyone else.

It is important in fact, not only for role play, but for all drama activities in the classroom, that there is no audience[4]. It is imperative for teachers to select role plays that will afford learners the opportunity to practice what they have learnt or discussed in class, whilst simultaneously stimulating their interest so as to ensure maximum participation[5]. It is important to consider the level of language proficiency when implementing role play activities in the L2 classroom. Once you have selected a suitable role play, predict the language needed for it. In this regard it is important to ensure that the learners are exposed to new vocabulary before commencing with the role play[6].

2.4.2. Improvisation

Landy[7] improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a teacher, usually including statements of which one is, where one is and what one is doing there.

Improvisational exercises provide three main goals: student pronunciation improves, proper use of a grammatical structure is reinforced, and vocabulary practice is enhanced. It may be important to share with students these functions in order to engage

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[1] Kodotchigova, M. A., *Role play in teaching culture: Six quick steps for classroom implementation*. Retrieved on January 1, 2012 from http://iteslj.org/Technidques/Kodotchigova- RolePlay.html , 2001.

[2] Kodotchigova, M. A., ibidem.

[3] Gaudert, H., *Using drama techniques in language teaching*. 22p; In Sarinee Anivan, Ed. Language teaching methodology for the nineties. Anthology Series 24; FL 021 739, Reports Research Technical (143) - Speeches/Conference Papers (150), 230-249, 1990.

[4] Gaudert, H., ibidem.

[5] Athiemoolam, L., *Drama in education and its effectiveness in English second/foreign language classes*, Retrieved on January 1, 2012 from http://www.zsn.unioldenburg.de/download/Logan_Malaysia_Conference.pdf , 2004.

[6] Athiemoolam, L., ibidem.

[7] Landy, R. J., *Handbook of educational drama and theatre*. London, Greenwood Press, 1982.

them in speaking and to build trust so they will not lose face and will not fear making mistakes[1].

While implementing improvisation, the situation has to be clearly stated, easy to act out and to have dramatic story twist. When students are fairly fluent in English, they should be able to create a plausible conversation around the given situation, complete with appropriate facial expressions and gestures[2]. It is important to note, however, that the purpose of improvisation in the L2 class is not to entertain others but to provide the participants with a medium of self-expression[3]. At the beginning students will be hesitant and shy to participate in the activities, but after a few sessions they will become more enthusiastic and there will be a phenomenal improvement in their confidence level. Practicing an improvisation exercise generally requires students to utilize a number of skills at once. Students must actively listen to their peers, be aware of body language and other contextual clues, maintain eye contact, and respond quickly, generally using a stem[4].

2.4.3. Mime

In improvisation, students must create a scene, speak, act, react, and move without preparing. Maples[5] emphasizes that improvisation provides learners with opportunities to not only improve their language communication skills, but also to improve their confidence, which will ultimately lead to the development of positive self-concepts.

Dougill[6] defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression". Mime emphasizes the paralinguistic features of communication. From the point of the teacher, miming may as well be a good method how to integrate even those students whose language abilities are not the best and in most of the activities want to keep back [7]. Savignon (et al., 1983) says that the mime helps learners become comfortable with the idea of performing in front of peers without concern for language and that although no language is used during a mime it can be a spur to use language.

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[1]Florea, P. J., *Using improvisational exercises for increasing speaking and listening skills*, Hankuk University of Foreign Studies, Written Forum, Vol: 52, Asian EFL Journal. Professional Teaching Articles CEBU Issue. Vol. 52 May 2011. Retrieved on January 1, 2012 from http://www.asian-efl-journal.com/PTA/May-2011-Florea.pdf, 2012.

[2]Barbu, L., Using drama techniques for teaching English. Retrieved on July 17, 2010 from http://forum.famouswhy.com/index.php, 2007.

[3]Athiemoolam, L., Drama in education and its effectiveness in English second/foreign language classes. Retrieved on January 1, 2012 from http://www.zsn.unioldenburg.de/download/Logan_Malaysia_Conference.pdf, 2004.

[4]Florea, P. J., Using improvisational exercises for increasing speaking and listening skills. Hankuk University of Foreign Studies, Written Forum, Vol: 52, Asian EFL Journal. Professional Teaching Articles CEBU Issue. Vol. 52 May 2011. Retrieved on January 1, 2012 from http://www.asian-efl-journal.com/PTA/May-2011-Florea.pdf, 2011.

[5]Maples, J., English class at the improve using improvisation to teach middle school students' confidence. Community and Content. 80(6), 273-277, 2007.

[6]Dougill, J.,Drama activities for language activities for language learning. London: Macmillan Publishers Ltd., 13, 1987.

[7]Hillova, A., The use of drama techniques when teaching a foreign language. Bachelor thesis, Retrieved on June 3, 2012 from http://is.muni.cz/th/170986/pedf_b/thesis.txt, 2007.

Long and Castonas[1] warn us that mime clearly has its limitations in the communication of teaching technique used to teach any language item. The problem with the mime form is that it is difficult to remove the personal aspect from it entirely. Students who are quite happy to watch a mime may not be willing to perform. The teacher has to be sensitive to those students and plan activities so that there is a way out for these students not to perform, for the teacher not to have to insist that they perform, and yet encourage those who might like to perform but need that final push to do so[2] .

2.4.4. Simulation

Jones[3] calls a simulation as case study where learners become participants in an event and shape the course of the event. The learners have roles, functions, duties, and responsibilities within a structured situation involving problem solving. Simulations are generally held to be a structured set of circumstances' that mirror real life and in which participants act as instructed. A simulation activity provides a specific situation within which students can practice various communication skills like asserting oneself, expressing opinions, convincing others, arguing eliciting opinions, group-problems-solving, analyzing situations and so on[4].

Participants must step inside the function mentally and behaviorally in order to fulfill their duties and responsibilities in the situation[5]. The role of students in simulations, therefore, is (1) taking the functional roles such as reporter, survivor, or customer as a participant, (2) stepping into the event, and (3) shaping the event, carrying out their duties and responsibilities. In simulations, a provided environment must be simulated. In order to fulfill the essential condition of being a simulated environment, there must be no contact between the participants and the world outside of the classroom. It participants, to preserve reality of function.

Conclusion

Drama techniques can be used as practical learning tools in foreign language class if they are well structured and explored. Drama takes the learner beyond the matrix of the learning environment to reach the horizon of creativity and universality. Putting learners inside authentic situations unveil their hidden creativity and allow them to transcend their fears of expressing themselves in front of others. Drama in a foreign language class puts language into context; it gives learners the experience of success in real-life situations, and supplies them with confidence to deal with the world outside the classroom. In other words, if a drama activity is appropriately done, it creates a learner-centered classroom where the learner rather than the language or the teacher is at the center of the learning process. Dramatic activities provide foreign language learners with paralanguage practices and lead them towards fluency, maturity, motivation, physical involvement, in addition to interpersonal relations.

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[4]Smith, S. M., *The theatre arts and teaching of second languages*. Reading, MA: Addison-Wesley, 1984.
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FACTEURS DE PROTECTION ET DE VULNÉRABILITÉ DANS LE PROCESSUS DE RÉSILIENCE CHEZ LES JEUNES

Ileana SAFTA*

Abstract: *The concept of resilience is essentially defined as the set of skills that the individual puts into practice in order to resist a problematic context, or even to take advantage of it, by creating defense mechanisms that protect him all the time throughout his life. At the base of any resilience mechanism there are protective factors and vulnerability factors, both of which can be external and internal. In the case of children and adolescents, the presence of a "resilience tutor" plays a very important role and adults must be aware of this status and offer support to adolescents at risk. This support can take various forms, from simple presence with the child / adolescent in the difficult situation to the creation of contexts for learning resilience.*
Keywords: *resilience, vulnerability, protection*

Selon l'épistémologie freudienne, la personne se définit en tant que sujet en interaction avec un entourage relationnel et affectif et avec un environnement social plus général (S. Freud 1973 :81-105). Par la suite, le phénomène psychologique de la résilience témoigne d'un processus dynamique qui résulte de l'interaction entre les aspects constitutifs internes de l'individu et les éléments du milieu familial et extra-familial.

Dans la perspective de M. Lemay (Cyrulnik, B. et al.1998 : 27-44), la résilience équivaut à un « formidable réservoir de santé potentielle dont dispose jusqu'à une certaine limite tout être humain confronté à des situations difficiles ».

Pour comprendre le processus de résilience, il est nécessaire d'investiguer les potentiels individuels et familiaux aussi bien que les modalités adaptatives de la personne face à divers contextes difficiles à surmonter. De cette manière on peut se rendre compte comment se développe la résilience et quels sont ses fondements internes et externes, surtout chez les jeunes.

D'après les travaux de M. Rutter *et al*. (1990) ou de R. Gilligan (1997), même si le milieu familial de l'adolescent n'offre pas le support nécessaire pour l'aider à surmonter une crise, faire appel aux relations sociales (environnement élargi) permettra au sujet de concevoir et de mettre en place des mécanismes de défense adaptés et des facteurs de protection qui interviendront de façon salutaire pour le faire dépasser les moments difficiles.

En tant que mécanisme adaptatif, la résilience peut se manifester dans un certain moment, c'est-à-dire à court terme ou bien elle peut se constituer comme processus qui devient en quelque sorte permanent. Pour arriver à ce point, l'adolescent doit mentaliser la situation difficile à laquelle il se trouve confronté (donner un sens à celle-ci) et l'élaborer de point de vue psychique afin de l'intégrer comme comportement adaptatif.

Stimuler la résilience sur le plan intrapsychique signifie essayer de changer les modes d'adaptation de l'adolescent, agissant ainsi sur les mécanismes de défense, processus qui vise les bases mêmes de la personnalité d'un individu.

En ce qui concerne les mécanismes de défense il existe une polémique entre les spécialistes, il y en a qui proposent une hiérarchisation de ceux-ci, il y en a d'autres qui

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disent qu'au cours de la vie, ces mécanismes changent. Une troisième catégorie, dans la lignée de J. Sandler considèrent qu'une fois apparus, ces mécanismes de défense se maintiennent tout au long de l'existence de la personne mais qu'ils peuvent être dissimulés derrière des mécanismes qui semblent « nouveaux ».

Un facteur assez important dans le développement du processus de résilience chez les jeunes, c'est la créativité. Se réfugier dans la rêverie ou dans une bulle fantasmatique, aborder avec humour une situation difficile (l'humour comme mécanisme de défense ou de dégagement), peuvent constituer des méthodes créatives qui se trouvent efficaces dans des situations de crise.

Un autre élément qui peut influer sur le processus de résilience chez les jeunes, c'est la rencontre d'une personne, généralement adulte, qui mobilise les ressources internes de résilience des jeunes. C'est ce qu'on appelle « rencontre fondatrice » et la personne mobilisatrice est une sorte de « tuteur de résilience ». Cette personne peut provenir de la sphère familiale élargie ou de l'extérieur de la famille, elle peut être un travailleur social, un psychothérapeute ou un enseignant, qui, sans même le savoir peuvent devenir des tuteurs de développement des jeunes. De la même manière, mais sur un autre pallier, les jeunes trouvent très souvent appuis dans le groupe des pairs, ceux-ci étant le refuge le plus fréquent des adolescents.

Pourtant, se comporter d'une manière résiliente dans un certain moment de la vie, n'indique pas que le jeune pourra manifester pour toujours et face à tout un tel comportement.

Être résilient ne signifie donc pas être invincible ou invulnérable (en essence, on est tous des êtres sensibles qui agissent et réagissent), le comportement résilient étant plutôt une attitude souple d'adaptation aux contextes qui peuvent poser des problèmes.

Comment cultiver la résilience ? Les facteurs de protection et de risque, dans leur dynamique, construisent le grand mécanisme de la résilience, définie ainsi comme la capacité de l'individu (dans notre cas du jeune) de surmonter l'adversité. Ces facteurs de protection et de risques agissent sur plusieurs plans, celui individuel, plus restreint, ensuite sur celui de la famille et finalement sur celui de la société.

La typologie des facteurs de risque et de protection

Les facteurs de protection et de risque peuvent être statiques ou temporels. Parmi les facteurs de risque statiques, donc qui ne changent pas durant la vie d'une personne, les plus significatifs sont ceux biologiques (une prédisposition à des troubles d'humeur, par exemple).

Les facteurs de protection et de risque temporels varient selon les circonstances de la vie d'une personne et ils peuvent être influencés par des interventions visant leur ajustement ou leur amélioration. Ces facteurs étant fluctuants, une personne peut les perdre ou bien les acquérir (l'appui d'amis, par exemple, peut varier dans le temps selon leur disponibilité à offrir du support).

De la même façon, tous les êtres humains possèdent des caractéristiques qui les rendent vulnérables à certaines agressions et d'autres qui les protègent. On va donc devoir faire face à certains éléments qui menacent notre équilibre. Jusque dans certaines limites, on va pouvoir mobiliser des capacités pour nous protéger. Ces limites sont plus ou moins grandes selon nos caractéristiques biologiques, génétiques ou psychologiques et selon l'environnement dans lequel on évolue…

Selon le degré de leur mobilisation, les facteurs de risque peuvent être contribuants (la consommation abusive d'alcool ou de drogues, l'isolement social), prédisposants (d'ordre familial, histoire familiale de violence et d'abus, deuils précoces, suite à un décès ou une rupture, isolement social etc.) et d'ordre individuel (désordres psychiatriques, tendance à l'impulsivité, puberté, problème d'orientation sexuelle ou d'identité sexuelle, etc.) et précipitants (des évènements stressants qui induisent une grande souffrance psychique qui vient s'ajouter à l'état de vulnérabilité et que l'on ne parvient pas à surmonter).

Une autre classification regroupe les facteurs de risques individuels en trois catégories :

I. **Des changements importants dans :** les relations interpersonnelles, le bien–être personnel et familial, l'image corporelle, la vie à l'école, la situation financière, l'environnement (évènements importants médiatisés);
II. **Des deuils difficiles à surmonter :** mort d'une personne aimée, fin d'une relation importante, perte de l'estime de soi, perte de l'espoir en son avenir ;
III. **Des violences subies :** physiques, émotionnelles, psychologiques, sexuelles, sociales (rejet, absence de considération…).

Les facteurs de protection sont les conditions qui réduisent l'impact des facteurs contribuants, précipitants et prédisposants.

La qualité du support social et familial est fondamentale, elle protège l'individu, en élargissant son éventail d'alternatives devant les situations difficiles.

Il s'agit essentiellement de ne pas être isolé et avoir quelqu'un à qui parler de ses problèmes et de son état, avoir une bonne estime de soi, être capable de nouer des relations basées sur une confiance réciproque, se sentir responsable de quelqu'un d'autre, d'une tâche, avoir une prise en charge thérapeutique.

La résilience chez les adolescents peut être soutenue par le fait de trouver un adulte à la maison qui croit en leur réussite et avec qui l'adolescent engage une communication positive sur son potentiel de réussite. La présence des adultes dans la communauté et dans le milieu scolaire offre des avantages essentiels lorsqu'ils écoutent, montrent qu'ils croient que les enfants vont réussir et donnent des félicitations lorsqu'ils voient les élèves faire un bon travail. Lorsque les parents sont absents, l'effet des adultes en dehors du foyer est plus puissant. Tous les adultes qui interagissent avec les enfants ont le privilège et la responsabilité de faire une différence. Les adultes n'ont pas à être héroïques, mais simplement présents. Chaque adulte qui choisit de faire en sorte qu'un jeune se sente important d'une manière positive doit continuer à le faire. C'est important.

L'école joue un rôle d'extrême importance dans l'acquisition et le développement des compétences qui tiennent de la résilience. En ce qui suit, on propose une activité pratique qui sert très bien cette cause.

Activités d'apprentissage _projet « Tissons ensemble une toile de résistance »

Les résultats des activités

Après avoir terminé ces activités, les étudiants seront capables d'/de :

1. Identifier les habiletés personnelles et les capacités positives comme sources de résilience.
2. Créer des ressources de résilience disponibles pour tous les élèves de la classe afin de rétablir l'équilibre émotionnel individuel et collectif dans des situations à risque.

LISTE DES ACTIVITÉS

1. Introduction
2. Rappel de résilience
3. Consolidation

MATÉRIAUX

Fournitures : papier, colle, marqueurs, stylos, ficelle, ruban adhésif.
Tableau de rappel sur la résilience
Vidéo : https://youtu.be/6Ol3Dg-haFI
Ces activités visent à guider les élèves dans l'exploration de la résilience. À travers les trois étapes principales, les élèves vont explorer des définitions et des exemples de résilience à partir de leurs propres expériences et de celles des autres.
Les activités d'apprentissage proposées visent à entraîner les élèves dans :

1. deux types d'apprentissage, celui participatif et celui expérientiel ;
2. une démarche plus profonde de réflexion personnelle (explorer ses émotions, sa façon de penser et de se rapporter au monde)
3. la construction des correspondances entre l'apprentissage (avec toutes les expériences que celui-ci suppose) et l'existence quotidienne concrète.
4. le respect d'un code éthique (attention, sincérité et confiance, respect, intégrité, etc.)
5. le respect pour la famille, en cultivant les valeurs qui y sont spécifiques;
6. la direction de préserver un rapport sain avec soi et avec sa propre identité;
7. le développement des relations saines à l'intérieur de la communauté scolaire et de la société en général.

GUIDE DE L'ENSEIGNANT
Contexte/Informations générales
Dans ce projet, les élèves vont explorer des définitions et des exemples de résilience par le biais :
- d'un cercle de partage dirigé par un enseignant ;
- d'un travail indépendant
- d'une activité frontale, avec toute la classe.

Des instructions, une feuille de travail et une vidéo de motivation sont incluses dans ce plan de projet éducationnel.
Les activités conçues dans ce projet demandent aux élèves de réfléchir à des expériences passées qu'ils ont trouvées difficiles et à la manière dans laquelle ils ont réussi à y faire face.
Ce plan vise à développer chez les apprenants des compétences socio-émotionnelles pour :

- promouvoir leur santé et leur bien-être général ;
- préserver leur santé mentale et leur capacité à apprendre ;
- développer chez eux la résilience et la capacité de progresser.

Activité n°1 – La gestion du stress et le coping.
A1.2 - Reconnaître les sources de stress et développer la résilience face aux défis, y compris la demande d'aide ; développer la motivation positive et la persévérance.
A1.3 – Développer des habitudes mentales qui favorisent la motivation et la persévérance, pour favoriser des sentiments d'optimisme et d'espoir.
Plan du projet éducationnel "Tissons ensemble une toile de résistance"
ACTIVITÉ
1-Introduction
Objectif
Les élèves exploreront des définitions et des exemples de résilience.
Instructions pour la réalisation de l'activité
L'activité d'introduction suivante peut être réalisée dans un cercle de partage qui aborde les points suivants :

1. On demande aux élèves s'ils ont entendu parler du mot « résilience ». Qu'est-ce que cela signifie pour eux ?
2. L'enseignant raconte une histoire qui démontre de la résilience dans sa vie personnelle (par exemple, un événement ou un moment où il a lui-même lutté avec diverses difficultés mais a réussi à les surmonter).
3. L'enseignant partage avec les élèves quelques définitions de la résilience, par exemple :
- la capacité d'être flexible et d'avoir une vision de la façon de réussir
-"Une personne résiliente résout les défis en utilisant ses ressources personnelles, ses habiletés et d'autres capacités positives du capital psychologique telles que l'espoir, l'optimisme et l'auto-efficacité" (Pennock, 2019).
4. L'enseignant laisse aux élèves le temps de relier leurs propres définitions de la résilience à l'histoire personnelle de l'enseignant.
Les définitions peuvent être affichées sur papier sous forme de diagramme ou sur un tableau intelligent pour renforcer les connexions et la compréhension.
2 - *Rappel de résilience*
Objectif
Le but de cette activité est de donner aux élèves l'occasion d'explorer des exemples de résilience tirés de leur propre vie et des expériences des autres (membres de la famille, amis proches, etc.).
Activités :
1. L'enseignant distribue une feuille de papier et une carte "Rappel de Résilience" à chaque élève
2. À l'aide de la feuille de travail, les élèves décriront un moment où eux-mêmes ou un être cher ont vécu un défi dans leur vie personnelle qu'ils ont surmonté ; les élèves réfléchiront à cette expérience et identifieront trois manières différentes par lesquelles eux-mêmes ou leur proche ont pu surmonter le défi ; les élèves identifieront un mot clé ou une phrase qui décrit leur résilience à partir des histoires présentées.
3. Les histoires seront affichées sur un mur dans la salle de classe. L'enseignant doit demander aux élèves de choisir des histoires qu'ils se sentent à l'aise de partager avec la classe sous forme écrite.
4. Chaque élève transfère son histoire dans une version imprimée à coller sur le tableau commun (la « toile de résistance »). Les élèves écriront en haut de leur feuille individuelle leur histoire et en bas les trois façons de surmonter le défi. Ils plieront ensuite la feuille de papier et écriront leur mot ou phrase clé à l'extérieur avec un marqueur. Il s'agit maintenant d'un "rappel de résilience".
5. Une fois le rappel créé, les élèves trouvent un espace sur le mur, ou le tableau d'affichage désigné, pour afficher leur rappel de résilience. Les rappels peuvent être distribués au hasard tout en laissant de la place pour toute la classe. Le premier élève collera un morceau de ficelle dans un coin du mémo, et le prochain élève affichera ensuite son mémo, en le collant également sur la ficelle partagée. Ce processus se poursuit jusqu'à ce que tous les rappels aient été publiés et liés. Une fois le dernier rappel affiché, le mur ou le panneau doit ressembler à une grille/toile.
Cette activité est conçue pour connecter les élèves avec différents styles d'apprentissage : relationnel, tactile, expérientiel, visuel, rationnel, logique, émotionnel.
3 - Consolidation
Objectif
Les élèves explorent davantage les caractéristiques de la résilience en regardant la vidéo de motivation.

L'enseignant peut terminer la leçon par un nouveau cercle de partage. Les élèves peuvent discuter de ce qu'ils ont appris, y compris leurs réflexions finales sur l'activité de rappel sur la résilience ou les messages de la vidéo.

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VALORISATION DIDACTIQUE DU CONTE EN ÉDUCATION PRÉSCOLAIRE

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Abstract: *The child first encounters the world of fairy tales in the family environment, which is considered the primary educational factor because, in the natural order of things, education begins in the family. After the child enters an educational institution (kindergarten, primary school) the tasks of education are directed between the family and the teaching staff. The place and role of fairy tales in the instruction and education of children is not diminished because - as Aristotle recommends them since ancient times - they are the most suitable informative-formative means in early childhood through their attractive way and which does not tire children. What broadly characterizes, regarding the fairy tale, the instructive-educational process in the kindergarten and the primary cycle is the spiritual and moral development of the children, as well as the progressive awareness of this literary species and its features, precisely on this basis, the educator and, later, the teacher stimulates the creation of stories and fairy tales by the children themselves, which expresses to the maximum extent the assimilation of the instructive-educational values of the fairy tale, as well as the acquisition of its features and formal structure, as a literary species.*

Keywords*: fairy-tale, preschool, teaching*

La place et le rôle des moyens de faire des contes de fées dans l'éducation de l'enfant d'âge préscolaire

L'activité de conte est l'une des activités les plus utilisées avec les enfants d'âge préscolaire. Il s'agit d'une présentation orale sous la forme d'un récit ou d'un écrit à travers lequel sont représentés des faits, des événements et des événements distants dans l'espace et dans le temps, des phénomènes naturels, des paysages géographiques, etc. que les enfants ne peuvent pas savoir autrement ? (Nicola, I., 2003, p. 444)

Depuis l'Antiquité, Aristote recommande les contes pour adultes dans l'éducation et la formation comme moyen important et adapté à la petite enfance, car ils plaisent et ne fatiguent pas les enfants. En maternelle, le conte se déroule sous deux formes :

1. les histoires du professeur ;
2. histoires pour enfants (récits et histoires créées).

Le conte est l'une des activités d'éducation linguistique les plus agréables pour les enfants, car il satisfait leur besoin de connaissances et d'affectivité, stimule leur créativité, sa tendance au miraculeux, au fantastique, à l'imaginaire et constitue le cadre optimal pour pratiquer les compétences de communication.

A partir d'un fait simple (un incident, un personnage), les enfants créent avec beaucoup de plaisir, mêlant le réel à l'imaginaire. Dans leurs contes, les enfants ont une prédilection pour les dialogues qui animent, dans leur langue charmante, les histoires. Les mots des histoires expriment les expériences émotionnelles des enfants, créant un monde miraculeux. En racontant un conte de fées bien connu, en gardant les motifs de l'histoire originale, les enfants peuvent modifier le contenu de la fiction de manière originale, en l'enrichissant d'éléments personnels.

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L'histoire ou le conte de fées implique un grand déroulement épique, avec plusieurs séquences, des épisodes représentatifs qui peuvent être associés à des images dessinées ou à des illustrations de livres. Les images représentent de véritables textes emblématiques que l'enfant apprend à lire de manière créative. Le déchiffrement du contenu ne se limite pas à la description des images, mais peut devenir une authentique création verbale.

L'essentiel est rendu à travers des personnages aimés ou blâmés par les enfants, conformément à la réception enfantine de l'Orient, pour le meilleur ou pour le pire. Les actions des personnages de l'histoire sont spectaculaires, avec un rôle moralisateur à travers l'antithèse entre le bien et le mal. Les enfants participent émotionnellement, verbalement ou non verbalement, encouragent ou condamnent les personnages, prennent position.

Le conte est intégré dans la plupart des activités de maternelle, quel que soit le domaine des problématiques abordées. Elle devient l'activité dominante pour les activités d'enseignement des langues, d'éducation à la société et de connaissance de l'environnement. Ces activités sont organisées avec l'ensemble du groupe, en activité obligatoire ou lors de jeux et activités choisis avec l'ensemble du groupe ou en petits groupes d'enfants.

Par son contenu, cette activité élargit le champ des connaissances des enfants. Dans le processus d'écoute d'une histoire, toute l'activité mentale de l'enfant est entraînée. Ils suivent attentivement les événements du conte de fées, mémorisent, découvrent les traits et les comportements des personnages, analysent et comparent, établissent certaines relations entre les faits et les personnages, parviennent à des généralisations. Ainsi, la pensée de l'enfant est vivement stimulée et permet de comprendre le sens des actes des héros.

L'activité de narration a des valeurs informatives et formatrices. Les enfants assimilent diverses informations, mais en même temps, à travers des histoires, leur besoin de connaissances et d'affectivité est satisfait, la créativité est stimulée et le cadre optimal pour la pratique des compétences de communication est établi. Activité spécifique de l'éducation préscolaire, le conte développe les processus mentaux suivants :

- la langue - comme moyen fondamental d'accueil et de communication;
- pensée logique - en raison de la séquence des événements dans le contenu des histoires;
- imagination - en créant de nouvelles images basées sur le traitement des représentations et l'expérience cognitive précédemment formée;
- mémoire volontaire - en retenant le déroulement des événements et en les exposant selon des procédures et des moyens spécifiques (par exemple, à partir de questions formulées par des éducateurs, à partir d'illustrations ou de dessins, etc.);
- attention - en mémorisant les noms des personnages, certains éléments qui apparaissent dans les histoires, la séquence des événements, certaines expressions ou lignes représentatives.

Les histoires jouent un rôle particulièrement important dans le développement de la parole. En plus de donner à l'enfant la possibilité d'apprendre à comprendre les pensées et les sentiments des gens, les histoires, à travers l'utilisation de mots et d'images artistiques, le familiarisent avec la structure de la langue, avec la richesse de ses formes grammaticales, avec la beauté et l'expressivité de la langue et contribuer ainsi au développement de la langue et de sa pensée.

Les enfants, en écoutant des contes de fées, rencontrent de nouvelles et nouvelles expressions qui, une fois connues, deviennent leur propriété. Ils mémorisent les mots avec lesquels les contes de fées commencent et se terminent, ainsi que les expressions qui se répètent dans les histoires, et ainsi la langue (littéraire et populaire) avec ses propres expressions entre dans la langue actuelle des enfants.

Les contes de fées ont une valeur formatrice et éthique, contribuant à la formation de la conscience morale, des traits positifs de volonté et de caractère ; les enfants choisissent leurs propres modèles de vie, ils connaissent des incarnations et des manifestations du bien et du mal (par exemple, dans : Le sac de deux sous, La chèvre aux trois chèvres, L'ours trompé par le renard, etc.).

« Peu importe à quel point ces contes de fées semblent simples et faciles, ils créent sans aucun doute chez les enfants le désir d'être semblables aux bons, qui finissent heureux, et en même temps la peur naît dans leur âme pour les malheurs qui leur arriveront - cela pourrait arriver s'ils suivaient les méchants... C'est incroyable comme ces cœurs purs et encore verts reçoivent avec soif la moralité cachée dans le manteau du conte de fées... Vous les voyez tristes et désespérés tant que le héros ou l'héroïne de l'histoire est dans l'impasse et endure la souffrance, puis cris de joie lorsque survient le rebondissement heureux et que les personnages bien-aimés sont sauvés ; de même, après avoir patiemment supporté tout le bien des mauvais personnages, ils se sentent heureux quand ils les voient punis comme ils le méritent. » (Stanciu, I., 1998, p.43-44)

Compte tenu des dispositions du nouveau Curriculum, les suggestions méthodologiques suivantes doivent être prises en compte :

Pour le niveau I (3-5 ans) :

- pour le petit groupe, les histoires doivent être courtes, avec peu d'épisodes, avec un langage accessible, attrayant, pour développer des sentiments positifs et des expériences émotionnelles ; les personnages doivent être attrayants, connus des enfants (de préférence du monde animal), de structure simple.
- Il est préférable que les histoires contiennent des vers et des dialogues répétitifs, éventuellement de courtes chansons. D'après les histoires de Creangă, nous pouvons utiliser la chèvre avec trois enfants, les conséquences de désobéir aux conseils reçus des parents ressortent du message de cette histoire.
- dans le groupe intermédiaire, des histoires avec des épisodes plus nombreux peuvent être utilisées pour familiariser les enfants avec divers aspects de la vie et influencer leurs sentiments et leur comportement, comme les histoires de Ion Creangă : Le sac avec deux billets, L'ours trompé par le renard et Le Chaperon rouge de Charles Perrault.

Pour le niveau II (5-7 ans) :

- dans le groupe large et préparatoire, les histoires se complexifient, avec des personnages encore plus représentatifs d'une certaine catégorie morale, le plan réel et imaginaire se confondent davantage. La modestie et l'assiduité, le besoin de travailler, l'amour du travail peuvent être remarqués dans l'histoire La vieille dame et la vieille femme de Ion Creangă, Blanche-Neige des Frères Grimm, Les cygnes de Hans Christian Andersen, Cendrillon des Frères Grimm.

Les activités de contes sont également des moyens d'éducation esthétique, étant un exemple d'expression choisie qui influence fortement le discours des enfants et l'esthétique de leur comportement.

La valeur esthétique des histoires est d'autant plus grande qu'elles reflètent davantage la beauté morale des personnes, qu'elles mettent plus clairement devant les enfants l'idéal concret et précis à viser. En présentant tout ce qu'il y a de plus beau, de plus humain dans la vie, les histoires influencent l'esthétique du comportement de l'enfant. Ils apprennent qu'il est agréable d'être poli, d'être honnête, courageux ou travailleur - comme le personnage de l'histoire.

Le rôle et l'importance des histoires consistent donc dans leur valeur cognitive, éthique et esthétique, dans l'influence qu'elles exercent sur toute la personnalité de l'enfant.

L'éducateur a un rôle important dans la réalisation des activités de narration. En ce sens, I. Nicola a déclaré que « l'art de raconter des histoires en classe ne se retrouve pas souvent chez les enseignants, non pas parce que c'est un don spécial de la nature, mais parce qu'il nécessite beaucoup de pratique. Même une personne douée doit travailler dur pour pouvoir reproduire une histoire qui satisfait pleinement aux exigences pédagogiques » (Nicola I., op. cit. p.445).

Le rôle des contes de fées dans la stimulation de la créativité des enfants d'âge préscolaire

Les enfants d'âge préscolaire nous enseignent, nous fascinent par leur charme et leur fraîcheur, avec sincérité, innocence, candeur, perspicacité et créativité. L'âge préscolaire est de plus en plus apprécié comme l'âge qui comprend l'expérience éducative la plus importante dans la vie d'une personne. Au cours de celle-ci, nous enregistrons les rythmes les plus significatifs du développement de l'individualité humaine et certaines des acquisitions les plus significatives avec des échos évidents pour les étapes ultérieures de son développement. Par conséquent, nous ne pouvons ignorer l'une des dimensions essentielles pour tout le développement et l'affirmation de la personnalité : la créativité.

Chez les enfants d'âge préscolaire, le concept de créativité présente certaines particularités. Le sens actuel de la créativité chez l'enfant ne se manifeste pas comme un acte accompli dans des produits d'une grande originalité, mais renvoie à des facteurs potentiels, prédictifs ou à des capacités d'aptitude pour des performances ultérieures, à la capacité de l'enfant à agir par lui-même, de manière autonome, tant mentalement que sur le plan pratique. il existe actuellement des centaines de façons de définir la créativité.

Créer signifie : faire exister, faire vivre, provoquer, générer, produire, être le premier à interpréter le rôle et donner vie à un personnage, composer rapidement, concevoir, etc. Créatif est celui qui se caractérise par l'originalité et l'expressivité, il est imaginatif, génératif, pionnier, inventif, innovant, etc. Une définition large de la créativité est proposée dans l'ouvrage Pédagogie d'Ion Bontaş, la créativité est une capacité complexe et fondamentale de la personnalité qui, en s'appuyant sur des données ou des produits antérieurs, en combinaison avec des enquêtes et de nouvelles données, produit quelque chose de nouveau, d'original de valeur et l'efficacité scientifique et socialement utile, en raison des influences et des relations de facteurs subjectifs et objectifs - c'est-à-dire les possibilités de la personne et les conditions environnementales, de l'environnement socioculturel.

La réceptivité et la curiosité de l'enfant, la richesse de son imagination, son penchant spontané vers la nouveauté, sa passion pour la fiction, son désir de réaliser quelque chose de constructif et de créatif peuvent être nourris et effectivement comblés, peuvent être correctement valorisés par des demandes et des entraînements appropriés qui peuvent ainsi fournir de multiples éléments positifs pour stimuler et cultiver le potentiel créatif de l'âge préscolaire.

Et ici, nous nous arrêtons lentement à ce que l'histoire signifie dans la vie de l'enfant d'âge préscolaire - la narration est une façon particulière de connaître le monde, c'est un moyen de communication et une bonne méthode d'enseignement. Il contient les vérités fondamentales de la vie. Les histoires transcendent les limites de l'espace et du temps, étant la première nourriture spirituelle de l'enfant qui lui apprend à juger ; une histoire bien racontée peut amuser, démontrer et désarmer. Les histoires enrichissent les compétences de communication, enrichissent le vocabulaire, cultivent de beaux sentiments, stimulent l'imagination et la créativité, éduquent l'esprit de sacrifice, d'altruisme, de solidarité, de justice ; ils jettent les bases de la conception du monde et de la vie.

La lecture a maintenant de redoutables rivaux qui séduisent le plus les plus petits. La télévision, l'ordinateur, Internet sont rapidement devenus une paire pour chaque génération ces dernières années. Notre vie vécue au début du 21e siècle est marquée de petite à grande par l'empreinte des grandes découvertes scientifiques qui ont fait des pas de géant en très peu de temps. Ces trois moyens d'information rapides et pratiques qui offrent aux étudiants le menu complet dans n'importe quel domaine de connaissances couvrent déjà une partie substantielle de leur temps libre, qui reste de moins en moins. Et alors la question se pose : le livre est-il encore une promesse, une joie, un voyage à travers les âmes, les pensées et les beautés comme le prétend l'écrivain roumain Tudor Arghezi?

Il reste donc l'obligation des parents, mais surtout de l'école maternelle, de restituer le livre dans ses droits. L'écrivain roumain I. L. Caragiale a déclaré il y a près d'un siècle qu'un bon livre à lire à un jeune âge est peut-être l'une des circonstances les plus décisives dans la vie d'une personne. Bien des carrières intellectuelles ne sont dues à aucune autre circonstance qu'un livre tombé à temps entre les mains d'un enfant, comme l'ombre de bien des chênes séculaires est due à la chute d'un gland sur un sol favorable.

On comprend que le goût de la lecture se forme tôt et c'est pourquoi en maternelle des informations sommaires liées à l'environnement ou à l'histoire sont transmises par le biais de livres d'histoires. Ceux-ci font la transition du monde fabuleux des histoires de maternelle au monde réel, clarifié et expliqué également à travers l'épopée.

L'école maternelle est l'un des facteurs décisifs dans l'éducation des enfants à travers la beauté pour la valeur. En entrant dans le monde des histoires, les enfants apprendront à distinguer le bien du mal, la vérité du mensonge, les bonnes actions des mauvaises ; ils deviendront plus attentifs, plus sensibles, commenceront à former leurs préceptes moraux. Il est souhaitable que les enfants d'âge préscolaire et les élèves fassent des livres leurs meilleurs amis, pour développer leur discernement dans le choix des valeurs. À l'école maternelle, deux types d'histoires se déroulent :

- Les histoires du professeur ;
- Contes pour enfants : le récit et l'histoire créée par les enfants.

Le thème des œuvres littéraires présentées dans l'activité de conte diffère d'un groupe à l'autre de sorte que dans les grands groupes et les groupes préparatoires, les histoires deviennent plus complexes, dans le but de remarquer le plan réel et irréel, de stimuler la créativité des enfants, de pratiquer compétences en communication. A travers le récit, l'enfant se libère de l'égocentrisme parce qu'il s'identifie dans le plan imaginaire aux personnages dans lesquels il retrouve quelque chose de lui-même, et quelque chose des personnages en lui. A chaque répétition du texte (par quelqu'un de la famille ou par les éducateurs), les actions, les personnages et surtout la matière verbale se sédimentent.

Pour le préscolaire, l'adulte qui lit son histoire est aussi l'auteur, le témoin des événements narrés, le magicien qui ouvre la porte d'un monde insoupçonné, l'acteur, et surtout le modèle de la parole et de la narration. L'écoute des histoires permet aux enfants de se familiariser avec la structure du conte populaire et avec une série de processus imaginatifs tels que : l'amplification (Flămânzilă, Gerilă, Zmeul), la multiplication (Chèvre avec trois chèvres, Sac avec deux billets). La découverte des sens, la formulation des titres amplifie la fluidité et la souplesse.

La narration libre se caractérise par une plus grande liberté d'imagination des enfants. Ils racontent selon la préférence et la réception affective. Si l'attitude de l'adulte est permissive, l'enfant introduit de nouveaux personnages (surtout trouvés dans d'autres histoires), modifie les événements, enrichit les actions, propose des situations pour prévenir les situations désagréables. Cependant, il est nécessaire d'assurer une séquence logique du récit et de faire attention à une expression correcte et nuancée.

Les histoires créées par les enfants ont une valeur formatrice évidente, contribuant au développement de la pensée et de l'imagination créative, au développement d'un discours correct, fluide et expressif. Les types d'histoires les plus courants créés et pratiqués à la maternelle sont les histoires créées à partir d'une série d'illustrations et d'histoires avec un début donné. Le thème des histoires créées par les enfants selon le modèle de l'enseignant peut être lié à : des faits quotidiens, des événements, des moments vécus par les enfants, leur famille ou leurs amis ; événements de la vie des animaux.

Les enfants doivent imaginer des lieux, des événements, des faits qui se sont produits ou pourraient se produire dans le futur, comme dans le monde réel, comme dans des dessins animés ou comme dans un rêve. L'enfant est indépendant dans l'expression, manifeste son initiative, sa spontanéité et sa fantaisie inépuisable sans entrave. L'attitude créative qu'il a vis-à-vis du langage dépend de la nature du message qu'il véhicule et de ses possibilités intellectuelles, linguistiques et émotionnelles. Ses histoires sont courtes, sans digressions, sans explications détaillées, quelque peu incorrectes mais parfois elles peuvent avoir une saveur particulière.

Il y a des situations dans lesquelles, à travers les histoires créées, il projette ses propres désirs, préférences, problèmes sur les personnages. Il sera stimulé à introduire de nouveaux personnages, à enchaîner et compliquer des actions, à organiser logiquement le discours verbal, à introduire des personnages d'histoires différentes dans une même histoire, à partir d'histoires connues, en les combinant ou en les transformant. Les ponts verbaux, les questions et les exclamations rhétoriques de l'éducatrice, en réponse aux questions de l'enfant, les encouragements verbaux et non verbaux, l'écoute active, l'appréciation des formulations et des solutions insolites et nouvelles sont destinés à stimuler l'acte créatif. Toute interruption bloque la chaîne des combinaisons et recombinaisons verbales et visuelles.

Une place particulière parmi les moyens de manifester le potentiel créatif est l'histoire créée à partir d'une série d'images. Les peintures représentent de véritables textes ¡coniques que l'enfant apprend à lire de manière créative. Déchiffrer le contenu ne se limite pas seulement à déchiffrer des images, il devient même une véritable création verbale. Après avoir déchiffré le tableau, les enfants peuvent poser des questions, formuler son titre et se compléter. L'éducateur a la tâche didactique de stimuler la créativité et d'encourager l'originalité des enfants.

Dans l'éducation moderne actuelle, organisée sur de nouvelles bases scientifiques, le processus d'instruction et d'éducation représente un facteur primordial dans la réalisation de certaines valeurs psychopédagogiques. Les enfants acquièrent un système de connaissances scientifiques, atteignent la formation de compétences et de capacités, le développement de la compréhension et de la capacité intellectuelle, la formation d'une conception du monde et de la vie, de la conduite morale, des connaissances et des capacités créatives.

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LA DIMENSION SOCIO-AFFECTIVE DE L'APPRENTISSAGE : QUELQUES REPÈRES THÉORIQUES

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Abstract: *The learning process involves four psychological components : a cognitive component (meaning intellectual reflection, logical comprehension, using memory); a meta-cognitive component (the learner's abilities to self-regulate, self-evaluate, organize oneself, use appropriate learning strategies, identify the resources to use to achieve the goals) ; an affective component (including emotions and feelings, which will help or, on the contrary, hinder during the learning) and a conative component (understanding what motivates the learner and what allows this one to persevere). The feelings composing the affective component reflect the learner's internal and external (social) environment and influence the success of the process. If the teacher knows them, the teaching strategies may be adapted to the learners' needs.*

Keywords: *learning process, social environment, feelings*

L'apprenant est placé, avec le courant constructiviste, au centre du processus d'enseignement-apprentissage. Il n'est plus un récepteur d'informations dispensées par l'enseignant, mais il apprend par lui-même, ce qui l'engage activement dans son apprentissage. De son côté, l'enseignant n'est plus un « transmetteur de savoir » classique : il invite l'apprenant à chercher la réponse plutôt que la lui donner, il l'encourage et s'adapte à ses manières d'apprendre, il aide à la collaboration, il accompagne l'apprenant vers son autonomie (Dussarps, 2014 : 41).

C'est ce que le *Cadre européen commun de référence pour les langues* propose à travers son approche actionnelle. Les apprenants sont considérés comme des acteurs sociaux, ce qui signifie qu'on les implique dans le processus d'apprentissage, avec les descripteurs comme moyens de communication. Cela signifie aussi que l'on reconnaît la nature sociale de l'apprentissage et de l'usage de la langue, notamment l'interaction entre le social et l'individuel dans le processus d'apprentissage. L'approche actionnelle implique avant tout des tâches ciblées et collaboratives dans la classe, dont l'objectif principal n'est pas la langue. Si l'objectif principal d'une tâche n'est pas la langue, cela implique qu'elle vise une autre production ou un autre résultat (par exemple la planification d'une sortie, la réalisation d'une affiche, la création d'un blog, la conception d'un festival, le choix d'un candidat, etc.) (CECRL, 2021 : 30).

L'apprenant fixe ses propres buts et devient ainsi acteur de sa formation. Il agit sur son apprentissage et, en même temps, il interagit avec les autres qui se trouvent dans son environnement. D'ailleurs, « apprendre », notamment « *mémoriser […] et appliquer des procédures simples »* inclut aussi « comprendre », *« ce qui est le propre de la conceptualisation* » (Piaget, 1974 : 232), c'est-à-dire être capable de réflexion, de raisonnement, d'échanges verbaux, de création, d'innovation et de prise de décision (Dussarps, *op. cit*. : 31).

L'apprenant se forme donc dans un environnement social et il y agit, interagit et réagit en activant ses côtés cognitif, métacognitif et affectif. L'apprentissage revêt sa dimension sociale dans les regroupements en présentiel, les questions posées aux

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enseignants, les travaux de groupe, les travaux à rendre, l'aide individualisée par l'enseignant, les relations avec les autres étudiants, les enseignants, les tuteurs et les administratifs. L'apprenant est soutenu par ses proches (amis, famille), de quelque manière que ce soit (aide organisationnelle, soutien moral actif ou passif, aide à l'apprentissage et dans la réalisation de travaux), ou tout autre individu dans leur apprentissage. Le social apparaît aussi dans la dimension numérique de la formation, dimension devenue indispensable ces dernières années, l'apprenant ayant accès à un espace de discussion sur une plateforme de formation ou participant à des réseaux sociaux (*ibidem* : 33, 35).

L'apprentissage a donc plusieurs dimensions qui agissent ensemble : cognitive, métacognitive et affective. La dimension cognitive regroupe toutes les activités mentales de l'ordre de la compréhension, de la réflexion, du traitement des informations de manière logique et infralogique (Perraudeau-Delbreil, 2010 : 26), de la mise en mémoire et des appels à la mémoire, sans tenir compte de la dimension affective. La dimension métacognitive concerne les stratégies d'apprentissage mises en œuvre, l'auto-analyse de ses résultats et l'auto-régulation cognitive, l'aspect organisationnel, et plus généralement la compréhension de ses processus d'apprentissage (*ibidem*., p. 70). La dimension affective est définie comme l'ensemble des émotions et sentiments d'un individu (*ibidem* : 43).

Dussarps (p. 44) centralise les trois dimensions dans le tableau ci-dessous :

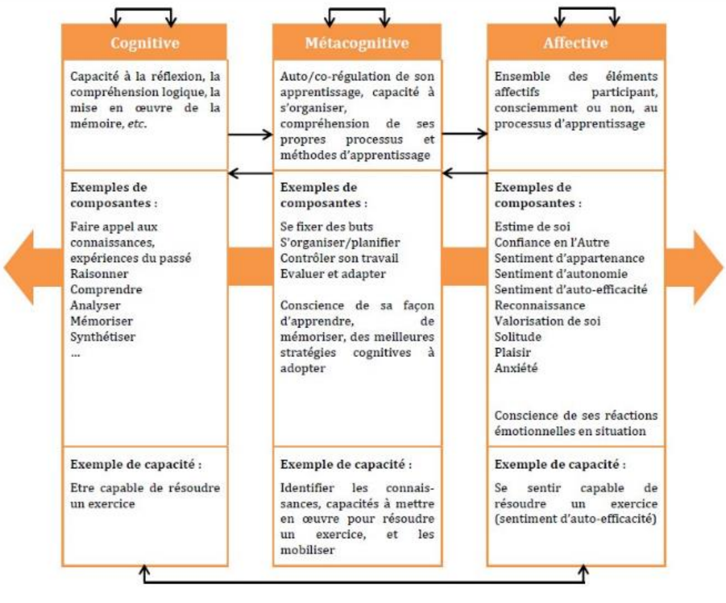

Figure 1 - Dimensions cognitive, métacognitive et affective en regard du processus d'apprentissage

En partant de ces dimensions, Boulet, Savoie-Zajc et Chevrier (1996) (cités in Dussarps, *op. cit.* : 46) proposent une typologie des stratégies d'apprentissage, regroupées en quatre catégories :

- les stratégies cognitives, qui regroupent les stratégies de répétition, d'élaboration, d'organisation, de généralisation, de discrimination, de compilation et de connaissances ;

- les stratégies métacognitives, à savoir la planification, le contrôle et la régulation ;
- les stratégies affectives, que les auteurs cités précédemment décrivent comme des stratégies pour maintenir sa motivation, sa concentration (Bégin, 2008, classe cette stratégie dans le métacognitif) et gérer son anxiété ;
- les stratégies de gestion des ressources, soit celles pour gérer son temps de manière efficiente, organiser ses ressources environnementales et identifier les ressources humaines pour travailler et avancer ensemble, ce qui rejoint la composante sociale et la perspective constructiviste de l'apprentissage.

La dimension affective fait appel à l'affectivité de l'apprenant, notamment aux émotions et aux sentiments qu'il éprouve. L'émotion est une réaction immédiate et brève, tandis que le sentiment est subjectif, conscient et stable (Dussarps, *op. cit.* : 54). L'affectivité peut être étudiée en contexte pédagogique tant d'un point de vue unipersonnel (l'apprenant et lui-même) que social, c'est-à-dire dans les relations entre l'apprenant et autrui (*ibidem* : 56). La dimension affective est composée d'un certain nombre de sentiments qui interagissent entre eux et qui sont inscrits dans un système à côté d'autres dimensions (cognitives, conatives et physiologiques), étant lui-même un sous-système du système qu'est l'individu (*ibidem* : 87).

Dussarps (2014) synthétise des sources théoriques différentes les sentiments les plus pertinents en contexte pédagogique et à la fois en lien avec la motivation et persévérance de l'individu.

1. Le sentiment d'auto-efficacité ou d'efficacité personnelle est mis en contexte par Bandura dans sa théorie sociocognitive en 1986. Il est à la base de l'agentivité humaine, soit de sa capacité à être agent, c'est-à-dire de son intentionnalité (il est agent parce qu'il passe à l'action volontairement), influencée par son système environnemental, notamment social et culturel : l'individu appartient à un système (cognitif et affectif donc un ensemble de valeurs, de croyances…) qui évolue dans un environnement socio-culturel composé d'autres individus. Ainsi, le sentiment d'auto-efficacité a son importance au niveau individuel mais aussi collectif. Il s'inscrit dans un système à la fois extérieur à l'individu (environnement social) et intérieur dans lequel se mêlent un ensemble de facteurs affectifs et un passé, composé notamment de valeurs, de croyances et d'expériences, qui peuvent être perçues comme réussites ou échecs.

Dans une perspective pédagogique, pour les apprenants ayant un sentiment d'auto-efficacité faible, l'améliorer peut passer par des activités rassurantes, progressivement plus difficiles. La réussite est un élément très important dans le maintien ou l'amélioration du sentiment d'auto-efficacité, qui participe lui-même à cette réussite. La prise en compte des capacités cognitives et des états socio-affectifs des apprenants aide à maintenir ou renforcer le sentiment d'auto-efficacité (*ibidem* : 60-64).

2. La confiance en l'Autre et le climat de confiance dans le groupe

Les théoriciens parlent de plusieurs types de confiance : une confiance « technique » où l'Autre est capable de faire ce que l'on attend de lui, il semble avoir les compétences nécessaires ; une confiance « partagée » où l'Autre est bien intentionné, c'est-à-dire qu'il répondra *a priori* favorablement aux attentes parce qu'il tiendra compte des attentes de celui qui accorde sa confiance), une confiance qu'un individu accorde à un Autre est la croyance que cet Autre respectera ses valeurs.

L'enseignant peut créer un climat de confiance dans le groupe qui favorise le partage des points de vue sans craindre d'être jugé et qui encourage l'apprentissage en favorisant la co-construction des savoirs (Lafortune et Deaudelin, 2001 : 29). Le climat de confiance ne se limite pas uniquement aux relations apprenants-apprenants et apprenants-enseignants, mais aussi aux liens enseignants-enseignants et enseignants-administratifs (Dussarps, *op. cit.* : 65-67).

3. Le sentiment d'appartenance

Dans le domaine de l'apprentissage la dimension identitaire du groupe est primordiale pour le sentiment d'appartenance. L'appartenance n'a de sens au niveau collectif que parce qu'on reconnaît le groupe, c'est-à-dire, on l'identifie, et au niveau individuel parce qu'on s'y reconnaît, c'est-à-dire on s'y identifie.

Dans le cadre d'un groupe d'apprenants, le groupe est une « *communauté d'apprenants* » (Viau, 2009 : 162), dans lequel on retrouve respect, confiance, complicité, collaboration, visant des buts d'apprentissage.

L'enseignant peut également y jouer un rôle, positif certes, mais aussi négatif, s'il compare les différents individus du groupe par des reproches à l'égard d'un individu devant le groupe, au risque de l'humilier (Dussarps, *op. cit.* : 68-70).

4. La valorisation de soi

Valoriser ne signifie pas forcément couvrir de compliments, mais simplement reconnaître le travail accompli, mettre en avant les réussites et les compétences acquises, et surtout, éviter la dévalorisation chez des apprenants ayant, notamment, une basse estime de soi ou un sentiment d'auto-efficacité faible.

Être valorisé dans le cadre de l'apprentissage, c'est donc à la fois être reconnu comme individu doué de savoir-faire ou de savoir-être qui nous sont propres (Csillik, 2009 : 300), qui peuvent servir au groupe (Fiske et Leyens, 2008 : 36) et qui permettent d'obtenir des résultats.

La question de l'estime de soi est considérée comme intra-personnelle (puisqu'elle est une évaluation personnelle de son soi), bien qu'étant fortement influencée par le rapport à l'Autre et à son environnement, alors que la valorisation est perçue comme provenant de l'Autre – c'est lui qui nous valorise (Dussarps, *op. cit.* : 71, 72).

5. L'isolement et le sentiment de solitude

L'isolement est le désir de se mettre à l'écart, de se plonger dans quelque chose, tandis que la solitude est l'absence de lien affectif avec l'Autre. Le premier est positif, ou tout du moins neutre, et objectivable (l'individu isolé est à l'écart des autres) ; le second est résolument négatif, et subjectif (l'individu se sent seul).

Pour un apprenant en formation institutionnalisée, les groupes sociaux sont multiples : à la fois ceux liés à la formation (constitués d'enseignants et/ou d'administratifs et/ou de ses pairs) et ceux extra-institution, qui peuvent être constitués de ses collègues, de ses amis et/ou des membres de sa famille, voire d'autres individus comme des enseignants particuliers, *etc*.

La solitude peut donc être ressentie à la fois dans le rapport à l'Autre et dans l'absence de rapport à l'Autre ou pour des raisons personnelles. L'isolement peut être choisi (travailler seul) ou subi (à travers des contraintes) (*ibidem* : 72-74).

6. L'anxiété

Souvent étudiée en psychopathologie, l'anxiété se caractérise à la fois comme une émotion de peur et de tension nerveuse dans sa forme la plus avancée et aussi comme un sentiment où l'individu appréhende une expérience future comme pouvant être « *désagréable voire dangereuse* » (Casalis, Bloch, 2002 : 73-74).

Dans le cadre pédagogique, l'anxiété pourrait être rapprochée du climat d'insécurité, et à l'inverse, le bien-être ou la quiétude du climat de sécurité, qui sont à lier au sentiment d'appartenance et au sentiment de confiance en l'Autre. L'anxiété est aussi en lien avec le sentiment d'auto-efficacité, l'un alimentant l'autre et vice-versa : la peur inhibant l'action, et réciproquement, un sentiment d'auto-efficacité faible ne rassure pas l'individu dans son action. L'état d'anxiété est donc aussi une tension permanente ou chronique d'une attente non comblée et perçue comme inatteignable.

Les états d'anxiété peuvent aussi être liés aux acteurs de la formation (difficultés relationnelles, difficulté à travailler en groupe), aux cours eux-mêmes (difficulté à comprendre le cours ou à le restituer, difficultés liées à une matière particulière), aux craintes quant à l'avenir (quelle orientation, quelles possibilités), ou encore à des variables liées uniquement à l'individu et non au dispositif de formation (environnement personnel ou professionnel anxiogène, anxiété due à des éléments externes à la formation) (Dussarps, *op. cit.* : 74-76).

7. Les sentiments d'autonomie, de dépendance et d'obligation

Dans le cadre d'une formation, nous pourrions considérer que l'apprenant est autonome s'il sait mobiliser les ressources à sa disposition pour atteindre un but qu'il s'est personnellement fixé. Selon Boud (1988 : 22) elle implique aussi la capacité de réagir à son environnement, en apportant des réponses créées et personnelles plutôt qu'inspirées des autres ou de son passé.

L'acquisition de l'autonomie est un processus qui se fait en plusieurs étapes allant de la dépendance, passant par l'indépendance jusqu'à l'interdépendance (une autonomie dans le groupe : tout en étant membre du groupe, l'individu reste indépendant intellectuellement et moralement du groupe) (Blin, 1998 : 51).

La pédagogie de l'enseignant a également un rôle dans cette autonomisation. Des activités faisant de l'apprenant un acteur constituent pour lui des opportunités de gagner son autonomie.

Une autre approche de l'autonomie et de la dépendance est le sentiment d'obligation qui peut pousser à faire quelque chose pour autrui, ou à l'inverse empêcher d'agir pour ne pas décevoir autrui (Dussarps, *op. cit.* : 77-79).

8. Le plaisir

Le plaisir et le désir d'apprendre peuvent provenir pour partie de situations pédagogiques. De fait, le défi dans l'activité pédagogique semble être non seulement un élément motivationnel (Meirieu, 1994 : 91) mais aussi source de plaisir, lorsqu'il est surmonté et que l'apprenant ne « s'essouffle » pas sur l'activité face à une difficulté trop grande (*ibidem* : 93).

Le plaisir n'est pas uniquement lié à l'acte d'apprendre ou aux actions entreprises pour apprendre. Ainsi, on peut trouver du plaisir à travailler en groupe ou à créer une relation avec autrui. Les plaisirs dans la relation sont à relier au sentiment d'appartenance, à la confiance en l'autre lorsqu'on noue une relation, ou encore à l'estime de soi.

Frayssinhes (2013) identifie d'autres formes de plaisir que l'on peut trouver dans la formation lorsque des libertés sont données aux apprenants : le plaisir d'apprendre dans un dispositif ouvert où la liberté de l'apprenant est mise en avant, où il existe différents moyens d'apprendre, où les activités réalisées pour l'apprentissage sont « *gratifiantes, valorisantes, stimulantes* ». Il s'agit donc globalement du plaisir d'apprendre et des moyens mis en œuvre pour cet apprentissage. Il ajoute également le plaisir de réussir, notamment lorsque l'activité était initialement difficile.

On ressent, à l'inverse, du déplaisir, ce qui n'est pas une absence de plaisir mais un sentiment négatif quant au plaisir, lorsqu'on est anxieux, dépendant d'un autre, qu'on multiplie les échecs et qu'on ne perçoit pas comment les surmonter, ou encore qu'on se sent seul (Dussarps, *op. cit.* : 81-82).

9. L'estime de soi

L'estime de soi est définie comme l'évaluation donnée à la représentation que l'on a de son soi. James (2006) admet trois dimensions du « soi social » :

- une dimension matérielle et physique, constituée du corps, des objets possédés (tant ceux montrés en société comme les vêtements que ceux non montrés), et de ce qu'il considère comme faisant intégralement partie de notre être, à savoir les proches : amis, parents, *etc.* ;
- une dimension sociale, basée sur le respect, la confiance et l'estime que les autres nous portent, différente d'un individu à l'autre créant ainsi de nombreux « moi sociaux » ;
- une dimension spirituelle et intellectuelle, moins visible. Il peut s'agir des dimensions cognitives et affectives, avec entre autres les valeurs, les croyances, mais aussi les réalisations dans ces domaines.

Un travail sur l'estime de soi est toujours opéré en contexte scolaire et l'enseignant peut y jouer un rôle important (Dussarps, *op. cit.* : 82-83, 86).

Tous ces sentiments qui sont ressentis par l'apprenant lors de son processus d'apprentissage impliquent à la fois des facteurs internes (cognitifs, méta-cognitifs, conatifs et affectifs) et des facteurs externes qui renvoient directement à son environnement social. Cette socialisation pourra être, selon les situations, une précieuse alliée lorsqu'elle est synonyme d'entraide, d'accompagnement, de valorisation ou de confiance ; mais elle peut aussi être synonyme de rejet d'un groupe, d'une situation anxiogène qui porterait préjudices à l'apprentissage, ou encore de solitude, lorsque le lien est recherché mais inexistant ou non convenable. En ce sens, la socio-affectivité occupe un rôle fondamental sur la persévérance d'un individu : l'apprenant qui craint d'échouer pourra trouver du réconfort dans un cercle de confiance, celui qui appartient à un groupe sait qu'il pourra compter sur les membres du groupe en cas de questionnement, et le plaisir d'apprendre sera pour certains d'autant plus fort s'il est partagé. Mais celui qui a besoin de l'Autre pour apprendre et qui se sent seul ou celui qui ne se sent pas capable de réussir et qui ne trouve pas de soutien, ni social ni personnel, pour améliorer son ressenti, est un apprenant plus sujet à l'abandon (*ibidem* : 121).

Une connaissance plus détaillée de la dimension socio-affective assure donc à l'enseignant des outils précieux pour la réussite du processus d'apprentissage de ses apprenants. Cette connaissance offre à l'apprenant, lui-même, des atouts qui éclaircissent les difficultés d'apprentissage qu'il rencontre lors de sa formation. Agissant ensemble avec les autres composantes psychologiques (cognitive, méta-cognitive et celle conative liée à la motivation et à la persévérance), la dimension socio-affective mène à l'accomplissement des objectifs fixés par tous les acteurs impliqués dans le processus éducationnel.

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HUMOUR IN SITUATION COMEDIES

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Abstract: *Sitcoms are television products that conquered the market of ententairment mainly since the end of WWII. There are six major elements in drama: action, character, thought, diction, music, and spectacle that are to be found in sitcoms. The situation comedy/sitcom pattern is basically associated with the idea of humour understood as any communication that generates a positive cognitive or affective response from listeners. A situation comedy, must encompass a series of cultural, human and societal norms, mores, idioms, idiosyncrasies, and terminologies against which incongruities may be found. There are three main types of sitcoms: actcoms, domcoms and dramery. Humour generating techniques are largely explained by Berger (1997) who displays four categories governed by language, logic, identity and action. In sitcoms, which are very culture-heavy, the audience needs to be familiar with the cultural framework at the same level as with language understanding in order to produce reactions as "humor concerns the individuals' beliefs, cognitions and perceptions".*

Keywords: *sitcom, elements of drama humour theory, incongruity, humour generating techniques*

Sitcoms are television products that conquered the market of entertainment mainly since the end of WWII. Relying on the idea of funny situations that the characters have to deal with, the sitcoms developed into a vehicle for spreading American culture overseas and nourished an entire blossoming entertainment industry in importing countries.

The characteristics of the form and the content of the sitcoms as communication and entertainment devices at the level of society preserve in fact the very simple structure of the neo-Aristotelian elements of drama as analyzed by Tafflinger (1996). There are six major elements in drama: action, character, thought, diction, music, and spectacle, (p.7) mixed together in certain proportions and with a certain purpose for a certain audience, dramatizing a theme and delineating characters and settings. This recepe is successfully used in sitcoms.

The *situation comedy/sitcom* pattern is basically associated with the idea of humour understood as any communication that generates a positive cognitive or affective response from listeners (Sen 2012:1). Nevertheless, Newmark (2003:126) considers that besides laughter and smiling "humour involves elements of surprising,the unusual, the irregular and the absurd. It is evinced in vocal sound and/or facial expression."

Tafflinger provides a more comprehensive opinion on the topic considering both verbal and cultural aspects that cover the idea of humour. He opinates that a comedy, and implicitely a situation comedy, must encompass a series of "cultural, human and societal norms, mores, idioms, idiosyncrasies, and terminologies against which incongruities may be found" (Tafflinger, 1996:6). He further explains that such norms follow two directions combining a subjective and an objective approach of a topic in such a way that it may generate a disparity and further a humourous effect.

In the same vein, Lintott (2016:347) introduces three traditional theories of humour concerning the object of humorous situations the affective response inducing a feeling of superiority and the expression of the aforementioned feeling turned into laughter:

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> "The incongruity theory purports to define the formal object of comic amusement, which it locates in certain kinds of incongruity. The superiority theory is concerned with the affective response that often accompanies comic amusement, which it maintains is an enjoyable feeling of superiority to the object of amusement. Finally, the relief theory focuses on the expression of comic amusement in laughter, which it considers a welcome release of pent-up tension and energy".

All the above theories may be applied in the study of sitcoms as comic amusement is the base of such a concept, the affective response is implicit to the content of a sitcom and laughter is the final purpose to be achieved by such a TV product.

Arising from discrepancies between the social and cultural norms and real-life stances, such underlying incongruities (Tafflinger, 1996:6) occur in the opposition *expected* vs *unexpected* or *usual* vs *unusual* and in general, in characters' misfit interpretation of a societal norm.

> "The humour in a sitcom comes from playing around with the comic possibilities of those particular character types interacting with each other in that situation, and may not involve lines or gags which are funny in isolation. Analysis of the humour requires comment on the humorous potential of the situation itself, as well as examining individual occurrences of humour" (Ross, 1998:89).

In Palmer's (1994:94–102) opinion incongruities may be both unexpected and illogical. This combination leads to the final reaction and generated laughter. According to him (Korostenskienė, Miglė, 2017:157-158) the core of the joke is constructed by the sudden and unexpected contradiction between two ideas, implausibility of an answer, playfulness and arousal before the punch line and the final moment of releasing emotions.

For Raskin *incongruity* is an unexpected confrontation of two seemingly different planes that creates a paradoxical effect which provokes one's laughter (1985:31–32). Raskin[1] demonstrates that incongruity can only exist and be efficient within a script that carries the lexical and semantic load to be understood by the target group. The script is essential to create the context that will finally lead to the humour-generating incongruity.

As the script is an essential element for defining the quality of the final product, special attention should be paid to its content. According to the mainstream ideas in the sitcom, the humorous situations will be dealt with in a different manner keeping pace with the audience profile. This wide range of choices of rendering humour must be in accordance with internal and external norms (Tafflinger,1996:6) that count for achieving humour-generating incongruities. Internal norms are those which the author has provided

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[1] Korostenskienė and Miglė (2017:159) decipher the mechanism being the construction of a joke considering the teo elements script and incongruity: "To illustrate the concepts *incongruity* and *script*, Raskin uses a "prototypical" joke. "Is the doctor at home?" the patient asked in his bronchial whisper. "No," the doctor's young and pretty wife whispered in reply. "Come right in." (Raskin, 1985, p. 32; 2008, p. 25). Raskin identifies two scripts: the words "doctor", "patient", and "bronchial whisper" refer to the script of the doctor-patient relationship. In contrast, the words "young", "pretty", "whispered", and "Come right in" belong to the script of a love affair (Raskin, 1985, p. 32). Let us consider the reason one starts laughing upon hearing this joke. In the beginning, everything speaks in favour of a doctor-patient script. Remarks on the doctor's wife being "young" and "pretty" might not confuse the reader at first, although these words have a connotation different from the one conveyed by "patient" and "bronchial", and do not fit in the first script. However, the final phrase, where an invitation is brought into the dialogue, may first confuse the reader/hearer and then causes laughter because it makes the second script, that of a love affair, step into the foreground, with the words "young" and "pretty" now gaining relevance".

in the script. External norms are those which exist in the society for which the script was written. Both norms are related to the violation of societal taboos from which much humour is derived (Tafflinger, 1996:7).

Tafflinger (1996:73) describes three main types of sitcoms: actcoms, domcoms and dramery, having the following characteristics:

Type	Characteristics			
	Fundamental action	Character	Theme	Setting
Actcom	the plots are action-oriented	the characters are not complex	the theme is superficial, the main purpose is laughter	the settings are strictly backgrounds to action
Domcom	the plots are character-oriented and based on domestic crises	the characters are complex, with multiple and conflicting emotions and complex motivations	the theme based on intra- or interpersonal relationships	the settings are again backgrounds to the action, but they are much more personalized (almost invariably a home)
Dramery	the plots are thought-oriented	the characters are generally complex, with multiple and conflicting emotions	the theme tries to communicate an idea, although it is not always a humorous one	the settings are personalized and serve to establish the ambiance in which the characters cope with the problems

As Tafflinger points out, although theoretically discriminated, the above features sometimes interfere in practice and produce alterations that help one or another type of sitcom evolve and be appealing to the public[1]. They all have common the most important ingredient, that is humour.

Duruel Erkilic, Budak (2021:98) emphasize that “the greatest source of the sitcom's attraction is its characters” and the relationship established with the public is due to the dialog.

[1] Two examples are to be considered: The actcom *Friends* seems approach characters according to the general recipe as uncomplicated and rather focusing on the action generating humorous reactions. Still, during a ten-year broadcasting each of the characters acquire more psychological prominence and become identifiable through a set of features that are no longer related to the situational context. The second example is the domcom *The Nanny* where the usual setting is home environment but in various episodes the locations change and more action is involved (Fran travels to Paris, in exotic islands, etc.).

> “Humour is created out of a conflict between what is expected and what actually occurs in the joke. This accounts for the most obvious feature of much humour: an ambiguity, or double meaning which deliberately misleads the audience, followed by a punch line” (Ross 1998: 7).

By humour, people say something good about what is bad. Thus, it might allow people to say the unacceptable things that they would like to say (Koller, 1988:18). As humour is intended to social interaction through the public, verbally expressed humour in sitcoms may vary on a benign to malign scale from neutral jokes, puns or wordplay to irony, sarcasm, “teasing, ridicule, derision” (Ruch, 2008:39).

Humour generating techniques are largely explained by Berger (1997) who displays four categories governed by language, logic, identity and action, Thus, humour involving language encompass puns, wordplay, sarcasm and satire, humour involving logic groups analogy, comparison and reversal, humour involving identity spans around burlesque, caricature, mimicry and stereotype and humour involving action focus on chase, slapstick and speed.

Target audience reactions are monitored and identified with the applause effects (Mintz, 1983, apud. Duruel Erkilic, Budak, 2021:98) and laughter or other dissapproving reactions according to the emotions associated with type of humour involved.

Martin et al. (2003, apud. Leist, Muller, 2012) introduce the humor styles[1] with their potential outcomes in terms of well-being and social interactions. Both directions ‘‘humor to enhance self versus relationships with others’’ (self-enhancing and self-defeating humour) and ‘‘benign versus potentially detrimental humor” (affiliative humor and aggressive humour) are to be found in a certain proportion in all types of sitcoms. Thus, the audience targeted by a certain type of sitcom affiliate to the benign or malign forms of humour and react accordingly adopting the message and spreading it at a social level through behavioural patterns. These reactions to humour are determined by verbal and cultural content of the message. In sitcoms, which are very culture-heavy, the audience needs to be familiar with the cultural framework at the same level as with language understanding in order to produce reactions as “humor concerns the individuals’ beliefs, cognitions and perceptions” (Kuiper et al., 2010:240) as set up and acquired during a lifetime.

Any humorous reference in a text “will serve as a marker for humorous utterances that are placed later on in the text. That is, a humorous utterance can create the expectancy that other humorous utterances may follow” (Attardo, 2017:389).

Bolanos Garcia-Escribano (2017:223) describes the two levels of language and culture as being essential and interconnected in decoding the right message which induces

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[1] Martin et al. (2003) developed the Humor Styles Questionnaire (HSQ), an instrument designed to assess habitual humor-related behavior patterns, that is, different styles of humor. Leist and Muller (2012, research published online) tackle the psychological implications of various types of humour on human behaviour:” Firstly, affiliative humor reflects a humor style that is used to enhance one’s relationships with others in a relatively benign way. It is the tendency to tell jokes and funny stories, in order to amuse and laugh with others. Self-enhancing humor refers to humor to enhance the self in a tolerant way and is the tendency to maintain a humorous outlook on life to cheer oneself up (Kuiper et al. 1993). Aggressive humor is a hostile form of humor to enhance the self at the expense of others and included sarcastic or criticizing humor. Lastly, self-defeating humor is used to enhance relationships with others at the expense and detriment of the self. A self-defeating use of humor is to make fun of oneself for the enjoyment of others, that is, to use humor in a self-disparaging way, or laughing along with others when being made fun of (cf. Chen and Martin 2007)”.

humorous stimulus and produces reaction. He refers to the denotation and connotation of the context as being a unity indispensible for humour interpretation.

> "On the one hand, denotation includes word-specific problems (i.e. wordplay), such as homophony, (lexical, collocational,phrasal) homonymy, homography and paronymy. On the other, connotation includes semantic problems (tropes) and sociolinguistic-related problems (i.e., lectal value), which originate in aspects such as linguistic variation and culture-bound references".

Conclusion

Although considered entertaining products, thus having an easy-going content, sitcoms are still very much approached not only by linguists but by sociologists, phsychologists and marketers with the same interest. Associated with human emotions and carriers of cultural and behavioural patterns, sitcoms have become genuine phenomena and penetrating collective mentalities and contributing to social changes. The multi-faced umour associated to any type of sitcom have become a vehicle of acquiring new speaking and behaving habit that influence nowadays society.

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HUMOUR IN LEGAL SETTINGS

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Abstract: *This article provides a brief overview of the interface between law and humor. It offers a theoretical framework regarding the classical approaches to the phenomenon of humor and the different categories that fall under this generic term, illustrating a few of the situations and relations within the courts of law where humorous situations may arise, despite the fact that these two concepts may seem incompatible with each other. Researchers show that judges may be the either the subject or the target of humor; they may have to decide on the appropriateness of using humor and determine its effect(s) and they may also create and use humor themselves.*

Keywords: *humor, courts of law, judiciary*

Since humor involves an array of human aspects: social, cognitive, emotional, psychophysiological and behavioral. (cf. Little, 2009: 1241), there is no surprise that a variety of publications demonstrate a growing interest towards the interdisciplinary study of humor (anthropology, cultural studies, history, linguistics, literature, neurobiology, philosophy, politics, psychology, religious studies, sociology, theatre studies).

According to Lippit (1994:17 apud Roach Anleu and Milner Davis, 2018: 2), humor is just an umbrella term for all the categories of funny and encompasses comedy, wit, satire and jokes. Comic entertainment of all kinds (such as sketches, comedies, parodies, comic novels and rhymes) are included as well and consequently, it is hard to establish clear-cut distinctions between forms and types of humor. Humor includes “many structures and types of funny material such as canned jokes, spontaneous humor (such as jesting, witticisms, quips and wisecracks), anecdotes, wordplay or puns, and modalities such as irony, self-deprecation and sarcasm.” (Jorgensen, 1996; Martin, 2007 apud Roach Anleu and Milner Davis, *ibid*.)

> Wit was associated with intelligence, involving cleverness, ideas, and wordplay, while humor was associated with the human character often invoking sympathy and benevolence. Wit was also viewed as socially constructed and allied with the intellectual thought, while humor was regarded as more natural and allied with the imagination. Not surprisingly, the two categories had social connotations, with wit associated with upper classes and humor being a more bourgeois, middle-class concept, associated with universality and democracy. (Little, *op. cit*.: 1242-1243)

Humor is explained by means of three broad classical categories of theory: the superiority theory – we find humor in the misfortunes of others; relief theory – humor and laughter serve to release emotional or psychological tension thus producing pleasure, and incongruity theory – the perception that there is a gap between the expected and the real.

Humor is an ambivalent form of communication (cf Kuipers, 2015: 9, apud Roach Anleu and Milner Davis, 2018: 5), which can act like a double-edged sword. (cf. Meyer, 2000: 310 apud Roach Anleu and Milner Davis, *ibid*.) It has been described as being chameleon-like or multivalent, because of its different functions/effects. It can be perceived as positive or negative - “a bouquet, a shield, a cloack, as well as an incisive weapon” (Holmes, 2000: 180 apud Roach Anleu and Milner Davis, *ibid*.: 17) – according to the following factors: the ingredients that make something funny, the structures that might be basic to humor, the ways that different people and cultures use humor, the variation in tastes and cultures (including workplace or professional cultures) as regards

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what is considered proper and improper in using humor and the kinds of impact humor might have on its tellers, its audiences and on wider groups. (cf. Roach Anleu and Milner Davis, *ibid*.: 5-6).

Turning to the law, we aim to present the "multi-layered connections" between humor and the work of the legal professionals in the courtroom. The courtroom is a workplace where different professions come together, each highly dependent on the other. Solicitors, barristers and police prosecutors (in lower courts) provide information or undertake tasks necessary for judicial decision-making. (cf. Roach Anleu and Mack, 2018)

Among these professions, the judicial role in particular emphasizes seriousness, impersonality, leaving little space for humor. Rudolph (1989: 176) defines the term "judicial humor" as "anything amusing written or said by judges acting in their official capacity."

> Judges individually and collectively may be the subject or target of humour; judicial decisions may have to determine questions of humour and its effect(s); and judges may create and use humour themselves, often as a way of managing their work, especially in court, but also in the interface between the judicial role and personal life. Courts and their participants, both lay and professional, often feature in comedies and satires that present judicial or legal formalities and customs as entertainment." (Roach Anleu and Milner Davis, 2018: 6)

Despite the serious nature of court orders, judicial opinions can be humorous. Some decisions are funny simply because of their facts, but in others "judges have employed puns, penned poems, cited songs, and formulated fables to convey legal conclusions creatively." (Hori, 2013: 23) Puns and the clever use of words seem to be the most common expression of judicial humor, as many opinions contain a droll turn of phrase or a witty footnote. (cf. *ibid*.: 29)

On the other hand, besides those judicial opinions involving puns and fables among other types of humor, there are

> […] anecdotes about counsel who feel that judges are not paying attention or have even gone to sleep; or who believe that judge is an obtuse bully who has failed to understand a subtle (or even a basic) legal point. There are in fact many incidents documented in which a judge has nodded off. […] In fairness to the judiciary, such a slide from doziness to dozing might reflect the repetitive nature of trials and the longwinded tedium of counsel, who, paid by time, possibly has a financial incentive to stretch things out. (Davies, 2018: 45)

A favorite topic discovered in the collections of anecdotes that she studied was the clashes in court between counsel and the judge: "the case of judicial retaliation against a longwinded counsel who is boring everyone […] because it is the prerogative of the bench to initiate and command attention." The opposite is possible as well, when counsel expresses dissatisfaction with the judge. Davies remarks that "recorded examples show that this is particularly so where barristers feel that, although inferior in authority, they are the superior of the judge in knowledge and intellect." (*ibid*.: 56)

The explanation for the occurrence of such tensions is

> because neither party can freely and openly express their annoyance and thus resorts to the indirectness that characterizes humour. Perhaps reflecting their subordinate, less powerful position, barristers tend to be better at this kind of subversive attack. The judge is after all in charge of the court, having power to threaten to commit a difficult lawyer for contempt of court; thus, the circumspect lawyer is obliged to be more indirect than a quip from the bench might be. Perhaps too, humour at the expense of a powerful person who is in control and is making the rules is not only more readily appreciated at the time, but more memorable. (*ibid*.: 54)

Rudolph (1989: 176) discusses the ethical issues regarding the appropriateness of humor in a court of law, concluding that:

> As clever and entertaining as a judge's humor may be, its use in the context of an actual case-where real parties stand before the court with a great deal to win or lose-raises serious questions of propriety: Is ridicule of a litigant reconcilable with the judiciary's obligation to avoid even the appearance of impropriety? Can a balance be struck between proper judicial decorum and judicial freedom of speech? Are there viable ways of creating or enforcing mechanisms within the legal system to police the abuse of judicial humor?

In the same note, Hori (2013: 23) considers that: "Judges also enliven otherwise mundane opinions with creativity and wit, however, oftentimes through poetry or unique literary devices" but he claims that the main guiding principles for judges who want to use humor in court are: to make sure that the legal substance (and not humor) is prevalent and that the parties to the lawsuit are not humiliated.

> First, judges would be well served to keep humor brief. Humor should not overwhelm the substance of the opinion but should provide a respite from the serious legal matter.
>
> Second, judges should critique their writing from the perspective of the parties to the case. Does the humor offend, or is it merely in good fun? A judge's writing should never demean litigants or poke fun at them. […], the superiority theory suggests that ridicule and belittlement are effective ways to invoke laughs. Although such scorn can be amusing for detached readers, it is not appropriate in judicial writing.

Marshall (1989: 179) also underlines the idea that legal disputes are always serious to the parties and judges should be sensitive to the effect that their humor might produce.

> […] judicial humor is basically "the right thing in the wrong place." People should enjoy a good laugh, but not in the traumatic and expensive context of litigation. […] Of course, not all judicial humor is outrageous: like humor in general, judicial humor varies greatly in form and potency. […] Basic regard for other people's feelings and the gravity of some situations dictate that one must at times resist the temptation to make a joke. The resolution of any legal dispute, however humorous to the judge, is a serious matter to the parties involved.

When the courts have to decide whether humorous communication is offensive or not (a case in which liability is avoided), it is demonstrated that they "favor incongruity humor and disfavor release and superiority humor. Courts integrate scholarly definitions of parody and satire into legal doctrines, and puns receive favored status in both law and theory." (Little, 2009: 1281)

Within the umbrella term of "humor", "there is a subordinate specialist meaning for humour as good-natured humor as distinct from sarcasm and irony." (Roach Anleu and Milner Davis, 2018: 3) L. Little shows how useful the humor theory is in providing "a scholarly grounding for the dichotomy between humorous communications […]" in legal cases.

> In particular, cases evaluating whether a particular communication is a joke that should avoid liability focus on what humor scholars denominate "incongruity" humor. By contrast, those cases regulating apparent jest-even if all were to agree that the jest is funny-concern communications that hew more closely to what scholars call "superiority" and "release" humor. Courts are more likely to protect humor based on incongruity than humor tied to superiority or release: incongruous humor thus tends to avoid law's grip, while superiority humor or release humor triggers legal control. (Little, *op. cit.*: 1239)

In summary, humor is social, interactional, culturally and situationally specific and complex. (cf. Roach Anleu and Milner Davis, *op. cit.*: 14) It can reinforce or reproduce status differentials, authority relations and organizational and professional hierarchies. (*ibid.*: 15)

Humor pervades all aspects of human life. Thus, it can be found even in one of the professional settings where it is least expected: the court of law. The most important part is constituted by judicial humor, because judges use humor either in their judicial decisions, in the interface between their judicial role and personal life or in their interactions with other legal professionals. As regards judicial decisions, Little (2009:1237) considers that "a thoughtful decision to regulate humor should distinguish situations where humor fosters good from those where humor produces negative effects."

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APPROACHES TO COMIC LANGUAGE IN WORKPLACE DISCOURSE IN ESP CLASSES

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***Abstract**: The article presents a few aspects related to comic language. In communication, comic language may be utilised for multiple purposes. Moreover, it may have interpersonal functions. In workplace situations, especially in spontaneous speech, not only intentional humour may appear, but also unintentional humour can be created. Humour uses similarity of linguistic forms (polysemy, homonymy) leading to ambiguity in the words or structures of language. Therefore, the double meaning utterances may reveal an alternative interpretation, characteristic to comic language.*
***Keywords**: ESP, ambiguity, workplace discourse, pun, polysemy*

1. Introduction

In the context of this article, in order to examine comic language in workplace discourse in ESP classes, it is worthwhile to consider workplace as an important social context. Forms of workplace discourse vary from talks between co-workers to interactions in service encounters with lay-individuals, to international business communication (Koester, 2006:3). One important idea is that at workplace, co-workers may share a 'common workplace culture' (Homes, Stubbe, 2015: 2), that is "common assumptions, a common reference system, and use the same jargon or system of verbal shortcuts [...] extensive background knowledge and experiences" (idem). Moreover, participants in such a community of practice should be able to function in it and to observe its norms. Nevertheless, according to Holmes (2007: 118) humour was 10 times more frequent in meetings between friends than in talks between colleagues in the workplace.

A specific trait of the workplace discourse can be illustrated by the presence of "*special and particular constraints* on what one or both of the participants will treat as allowable contributions to the business at hand" (Koester, *op.cit*.:4). This means that workplace interactions may be asymmetrical as regards the roles of people in terms of initiating and controlling the conversation (*ib*.:5). Moreover, in the case of co-workers, more symmetry than asymmetry may be noticed in the spoken interaction because people share the same workplace culture. Nevertheless, in lay-professional encounters, due to the unawareness of a lay-person related to the workplace culture, there may be more asymmetry. Another aspect to consider is the natural language, which may be perceived as imprecise, creative, ambiguous, and vague. According to Blake (2007: x), in addition to entertainment, the comic, humorous language may perform functions such as rapport, ingratiating behaviour, reduce conflict, and soften criticism. Nonetheless, such language may lead to mockery, derision, stereotyping whenever utilised in a negative manner. In workplace discourse, it is mainly about the manner in which sounds, syllables, words, phrases, and sentences of natural language may be manipulated. This refers to intentionally or unintentionally generated comic language situations. Welcomes, introductions, launches, and openings are expected to have jokes included (Blake, *op.cit.*: 52). Furthermore, it appears that a cooperative style of humour is perceived as more

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feminine, whilst competitive humour is considered as more masculine in style, as Holmes (*op.cit*.:110) stated. This means that 'women's humour' is coded as feminine whereas 'men's humour'is regarded as a more masculine style of humour.

2. Aim

The aim of the article is to present aspects related to comic language in workplace discourse in ESP classes. It only offers a general overview and examples discovered during practical communicative activities with engineering undergraduates. The findings may add an important dimension as regards effective communication in ESP classes for non-native speakers of English.

3. Method and Material

Examples identified for examination were discovered during the development of ESP communicative activities for engineering undergraduates. At ESP classes, undergraduates utilised general dictionaries and thesauruses. Moreover, parallel texts were a handy tool to help to investigate the meaning in contexts. The term discourse was used for stretches of language longer than the sentence, specific to ways that conversation develops.

Therefore, communicative activities developed during ESP classes were meant to increase students' awareness as regards developing their communicative skills so that they should utilise them in international joint projects, contexts, workplaces, etc.

4. Procedures and Practice

The purpose of examining examples discovered whilst doing communicative activities with ESP students is to highlight the link between the plurality of interpretation of words and the context, which may generate ambiguity.

a. Assessing students’ difficulties in communicative activities

Not all ESP students have a proficient command of the English language to perceive the ambiguity of words in contexts. This means that pronunciation mistakes or a poor vocabulary may be a hindrance for students. Additionally, the speaker's intention to generate a comic language situation remains a surprise for the addressee. Furthermore, ESL students ought to offer as much details as necessary to be able to convey a clear non-ambiguous message. Nonetheless, communication would become either tedious or all-consuming if too many details were offered in the communicative interaction.

b. Theoretical points of view and practice

The research in this article is focused on existing knowledge in the field of linguistics. From political satire to joking, humour may be considered as influential since it is a linguistical and social tool, which may establish friendships and exclude people from a group (Ross, 1998: xi). Moreover, there is a rich literature as regards the various forms and guises of comic language. For example, comic language situations may be based on puns. According to Delabastita (1993:70) “A necessary condition for pun perception is a context in which multiple and disparate meanings for the pun word are acceptable; the context must concern itself with certain matters if a pun is to be made on a certain word”. This means that the appropriate context is key to a successful pun. Puns may be present in advertising, headlines, greeting cards, captions in newspapers and magazines, in book titles. Puns can be based on a single word such as *eight* / *ate*, or may develop on phrases / sentences. For example, the sentence *'Many kings have reigned this country'* may sound unusual for a person with a poor command of the English language. The ambiguity comes from the misidentification of the word *'reigned'*, a homonym of the word *'rained'* leading to a homophonic pun. Nevertheless, according to Blake (*op.cit*.: 3) there should be a *set-up* and a *punch* to generate humour in language. Furthermore, official, formal language may be perceived as stilted and unnatural leading to derision. An example such as *You may deplane the aircraft* instead of *You can get off the plane* addressed to passengers of a flight may seem unnatural, even humorous, in such an ordinary situation (*ib*.: 12).

It is worth mentioning that comic language may be noticed in the mispronunciation, misidentification, and misuse of words and phrases. Whilst talking, people are supposed to identify the words and the manner in which words fit together to be able to build a correct sequence of words. Some words may be rather ambiguous due to homonymy, either homophony (e.g. *piece*/*peace*) or homography (e.g. *bow*). Typically, polysemy is considered to relate "to the capacity of words to show different sides" and it should be viewed "as a catalyst for enriching languages" (Pennec, 2018: 25). In order to understand polysemy and homonymy, it is useful to address polysemy as the characteristic feature of a lexical unit to be linked to several *sememes*, one of the semes being common. In contrast, homonymy is characterized by different meanings, the corresponding *sememes* having no common *seme*. Nonetheless, "the morphological and acoustic kinship can also be a source of confusion when the context is not enough to select one meaning or another" (*ibidem*: 26). With different spellings and identical acoustic form, which is the case of homophones, there is misunderstanding, confusion, and ambiguity (idem).

As shown previously, polysemy and homonymy might generate ambiguity in a natural language context: "wordplay is based on the similarity of linguistic forms which is realised in an appropriate linguistic or nonlinguistic context" (Żyśko, 2017: 7). Moreover, as Żyśko states (*ib.*: 9), "the borderline between ambiguity and vagueness is fuzzy (not absolute), with polysemy as a halfway point between the two". This means that words such as *aunt in 'father's sister' and aunt in 'mother's sister'* could be viewed as ambiguous not as vague. As stated by Victorri and Fuchs (1996), polysemy is a central phenomenon in language being the rule not the exception. It can be found in all syntactical categories such as nouns, verbs, adjectives, adverbs and, to a lesser degree in other grammatical words such as determiners, pronouns, conjunctions, prepositions (Pennec, *op.cit*.: 25).

Additionally, c*ontrastive ambiguity* (homonymy) (Weinreich, 1964) and *complementary polysemy* (Pustejovsky, 1996: 27-28) may be identified during lexicon research. This means that words such as *bow* (in sports), *bow* (the front part of a ship), bow (bending one's head or body) exhibit contrastive polysemy (*idem*) and words such as *paper,* as in *reading a paper, writing a paper, giving a paper, making something out of paper* exhibit complementary polysemy. Nonetheless, complementary polysemy, may be used to describe how cross-categorial senses are related (*idem*).

Furthermore, theories of humour may be examined to identify traits of comic language in workplace discourse. One theory states that people laugh at the unexpected or incongruous (Ross, *op.cit*.: 7-25). The structural ambiguity theory may reveal the ambiguity of individual words or of the structure of English sentences utilised that is double meanings that may create comic language (Ross, *op.cit*: 26-50). The superiority theory examines one's tendency to laugh when someone whom one despises is the target (*ib*.: 51-71). Of the three theories, the first two will be considered relevant for the purpose of the present analysis.

c) Comic language exemplified

(i) Homophony

According to Erimida (2008: 52) “The multiple phonetic values that a single letter, or set of letters, can assume, as well as the variety of graphological representations that the same sound can have, pave the way not only for error but also for many sorts of play”. This means that the discrepancy between pronunciation and spelling of English words may lead to humour either due to error or to ambiguity. Due to the fact that the English system of spelling is not based on representing each sound or phoneme with a distinct letter or symbol, the English language, is riched in homophones. Such words are pronounced alike, but are spelt differently, and have different meanings as the following examples:

E.g. *sore* /*saw*, *flour*/*flower*, *hole*/*whole*, *right*/*write*/*rite*, *paws*/*pause*, *buy*/*bye*/*by*.

Nonetheless, words such as *bear* (noun, *an animal*) / *bear* (verb, *to carry*, *to tolerate*) or *saw* (noun, a tool used for cutting wood) / *saw* (verb, look at) are homonyms that is homophones and homographs as the same time. The same is valid for the word *address* (noun and verb).

(ii) Polysemy

Many words have more than one meaning. Examples of complementary polysemes are provided by the phrases composed with words describing parts of the body such as *head of state, the back of your hand, the mouth of the volcano,* and *the foot of the page*. Moreover, words such as *plant* may be relevant examples:

E.g. *plant* (noun), meaning a living thing that grows in earth, in water, etc; machines used in industry; a factory; a large machine used for building roads; something illegal or stolen put secretly among a persons' belongings to make them seem guilty of a crime;
plant (verb), meaning to put a plant into the ground or into a container; to put oneself or something firmly in a place; to cause an idea to exist; to put something or someone in a position secretly in order to deceive someone; to put a bomb somewhere in order to let it explode there, are relevant examples.

As regards contrastive polysemy, which deals with homonyms, the word *mole*, meaning an animal or a spy (a person *burrowing unseen* whilst searching for information within a company or organisation) may be a suitable example. Other relevant examples may be *match* (to pair things/ a stick for making a flame), *mean* (average/ not nice), *tender* (offer of money/gentle). Therefore, both contrastive polysemy (homonymy) which involves unrelated meanings and polysemy (complementary polysemy) which involves related meanings may generate ambiguity and comic language.

Such words can be used to construe comic language. By ambiguity in such words or the structure of language, incongruous humour is hidden within puns or gags. Moreover, comic language situations may present a conflict between what is expected and what actually occurs in the joke due to ambiguity and/or double meaning. This means that there should be elements of surprise, innovation, and rule-breaking. The speaker and the addressee should share the same set of conventions of language behaviour and cultural codes to communicate efficienty even by comic language.

(iii) Grammatical ambiguities

The examples below seem to be structurally similar since they differ only in the choice of the final noun that is a *swim*/*a drink*/*a fool*:

E.g. *I feel like a swim/drink* (idiom; to have a wish for something, or to want to do something); *I feel like a fool* / *It feels like rain* (to seem to be something, or to seem likely to do something).

Nevertheless, they are understood in rather different ways. The first could be paraphrased as ‘I feel that I would like to go swimming' and the second as 'I feel that I would like to have a drink’. Moreover, the third example could be understood as ‘I feel that I am like a fool’. The last example could mean 'It seems that it is going to rain soon'. The structural ambiguity present in the examples above is exploited to induce humour.

5. Conclusion

The present article focused on comic language in workplace discourse, presenting relevant aspects for ESP students. Moreover, the comic language was examined regarding mispronunciation, misidentification, and misuse of words and phrases. Being present as pun, joke, or satire, humour is a linguistical and social tool. Homophony, homonymy (contrastive ambiguity), polysemy (complementary polysemy) induce the potential to comic language. Additionally, examples in which sounds, syllables, words, phrases, and sentences of natural language may be manipulated in workplace discourse were examined. It was emphasised that during communication people need to identify the words used and the way these words fit the suitable place in a sequence to generate a correct meaning. In ESP classes, students should understand that a good command of the English language will be helpful in future communicative situations. Therefore, identifying comic language can be considered as part of an effective communication in future workplace situations in ESP classes for undergraduates.

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