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MORPHOLOGICAL CONSIDERATIONS UPON THE INTEGRATION OF ENGLISH-ORIGIN BORROWINGS (G LETTER)

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Iulia-Cristina FRINCULESCU[**]

Abstract: *The constant promotion of phenomena like internationalization and globalization, together with the new technological and scientific discoveries in the last decades, have ensured a fertile ground for an accelerated absorption of English-origin borrowings, thus reflecting the rapid changes emerging from various social and material cultures. In the present article, we studied the English-origin borrowings (letter G) selected from MDN (2008) – The Great Dictionary of Neologisms and DEX (2016) – The Explicative Dictionary of the Romanian Language, as far as their morphological integration is concerned. The word collection included 98 English-origin borrowings and the method used was an analytical, descriptive one.*
Keywords: *morphological, integration, borrowings, English, Romanian*

Introduction

Over the years, an impressive number of Romanian and foreign linguists, historians and archeologists have highlighted language data and documents stating the origin and character of the Romanian language. The morphology of the Romanian language mainly inherits the reality of the popular Latin language: the noun; the article; the adjective; the pronoun; the numeral; the verb, with its four conjugations. The Romanian language syntax simplifies the verbal tenses and moods, it alters the topic, having the predicate at the end of the sentence, it prefers the coordination report in favour of the subordination, etc, but its basics still remains the same popular Latin.

The main word storage of the Romanian language is almost 60 % composed of inherited Latin words. To these there were added approximately one hundred isolated words (e.g. "abur", "brad", "barză", "gușă", etc) and 2200 proper names (e.g. "Argeș", " Criș", "Dunăre", "Motru", "Mureș", etc) inherited from the Daco-Getians. All the other peoples passing by have left a mark in the main word background: Slavonic words (approximately 20%), Hungarian words, French words and, more recently, English origin words.

The influence of the English language has manifested mainly in the last two decades. This phenomenon happened within an international worldwide context. The massive borrowing of English-origin words has taken place especially in the last decades.

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Within the context of technological progress, these linguistic borrowings could be considered necessary and accurate, as long as they do not become exaggerated. The Romanian language has been enriched with English-origin words at a round pace, finding its motivation in the necessity of designating certain extra linguistic realities. These realities sometimes require well-defined terms (especially technical and scientific terms) in order to be nominated.

The aspects of English influence upon the Romanian language may be approached from a normative point of view: on the one hand, the social and cultural aspect, and, on the other hand, the linguistic one. The social and cultural normative clarifies the motivation and function of the borrowing according to the specificity of a certain style or registry of a language. The general tendency of the present literary language is to preserve the most similar word form to the original English one. From a morphological point of view, a consequence of the massive intake of English-origin words may be the "undermining" of the flexionary character of the Romanian language, by increasing the number of invariable adjectives and, in some cases, going beyond the borders between speech parts.

Material and Method

In the present article, we analyzed the English-origin words starting with letter G, selected from MDN (2008) – *The Great Dictionary of Neologisms* and DEX (2016) – *The Explicative Dictionary of the Romanian Language,* as far as their morphological integration is concerned. There were selected 98 of English origin borrowings beginning with letter G. The analysis of the content was performed by using a descriptive method, revealing interesting facts upon the way in which English borrowings were integrated according to the Romanian language morphological system.

Morphological Integration

English origin borrowings with letter G selected from MDN (2008) and DEX (2016) were classified into two morphological categories: nouns and adjectives. These two major categories could also be divided into subcategories, namely: feminine, masculine, neuter nouns or variable, invariable adjectives. The verb category was missing, as there could not be found any English origin verb with letter G. Also, the morphological categories of adverbs, pronouns or interjections were absent in our analysis. The table below presents the classification of English origin borrowings beginning with letter G, according to their morphological integration:

Table 1. Morphological integration of English borrowings (letter G) – 98 words:

English origin nouns -- 84			*English origin adjectives -- 8*		
Neuter nouns	*Feminine nouns*	*Masculine nouns*	*Variable Adjectives*	*Invariable Adjectives*	*Multiple Morphology*
45	22	17	7	1	6

An interesting observation could be made regarding the total number of the English origin words beginning with letter G: 98 is the same number of words found in a previous study (Badea, 2014) upon English origin neologisms beginning with letter E. Still, the morphological distribution was different (Badea, 2014:115). In both cases, the lexical methods by which the words were integrated into the Romanian language system were suffixation and conversion.

Morphological integration of English origin nouns (letter G)

The present study included the analysis of 84 nouns of English origin (letter G), selected from MDN (2008) and DEX (2016). In Romanian, the noun has three genders: masculine, feminine and neuter. In English, nouns can be divided only into masculine vs. feminine, this language lacking the neuter gender. The morphological integration of English borrowings under study showed that most of the English origin nouns beginning with letter G were included in the neuter category (45), followed by feminine nouns (22) and masculine nouns (17). Most of the nouns were perfectly integrated into the Romanian language morphological system, thus allowing us to make the observation regarding the fact that the Romanian language has the tendency to integrate borrowings according to its own morphological particularities.

The selected **neuter nouns** beginning with letter G were the following:
gadget < engl. *gadget/ gag* < engl. *gag/ gai* < engl. *gay/ galon* < engl. *gallon/ gang* < engl. *gang/ ganglioblast* < engl. *ganglioblast / ganglioblastom* <engl. *ganglioblastoma/ gantlet* < engl. *gantelet/ gap* < engl. *gap/ garden-party* < engl. *garden-party/ gazlift* < engl. *gaslift/ gem* < engl. *jam/ generativism* < engl. *generativism/ gentlemen's agreement* < engl. *gentlemen's agreement/ gestualism* < engl. *gestualism/ getter* < engl. *getter/ gheizer* < engl. *geyser/ ghem* < engl. *game/ gilt-edget* < engl. *gilt-edget/ gin* < engl. *gin/ girodirecțional* < engl. *girodirectional/ girostabilizator* < engl. *gyrostabilizer/ glei* < engl. *gley/ globulit* < engl. *globulite/ godevil* < engl. *godevil/ gol* < engl. *goal/ golaveraj* < engl. *goal average/ gold-point* < engl. *gold point/ golf* < engl. *golf/ gong* < engl. *gong/ gonioscop* < engl. *gonioscope/ gonocit* < engl. *gonocyte/ gospel* < engl. *gospel/ gradualism* < engl. *gradualism/ graf* < engl. *graph/ graf-plotter* < engl. *graph-plotter/ grant* < engl. *grant/ greder* < engl. *grader/ green* < engl. *green/ grepfrut* < engl. *grapefruit/ grill* < engl. *grill/ grill-room* < engl. *grill-room/ grog* < engl. *grog/ ground* < engl. *ground/ grunge* < engl. *grunge*

The **feminine nouns** under study were represented by 22 English-origin borrowings, almost half of the neuter ones. Feminine nouns are referred to as [-animated], although in English the feminine is usually associated with [+animated]. Next, we will present the feminine English-origin nouns under study, selected from MDN (2008) and DEX (2016):
garnetă < engl. *garnette/ gastrohisterectomie* < engl. *gastrohisterectomy/ gatofilie* < engl. *gatophilia/ gatofobie* < engl. *gatophobia/ gelație* < engl. *gelation/ geomedicină* <

engl. *geomedicine/ georamă* < engl. *georama/ geriopsihoză* < engl. *geriopsychosis/ germoplasmă* < engl. *germoplasm/ gestualitate* < engl. *gestuality/ gilă* < engl. *gila/ ginoplastie* < engl. *ginoplasty/ gipsologie* < engl. *Gipsy* + *-ologie/ girectomie* < engl. *girectomy/ girl* < engl. *girl/ glicopenie* < engl. *glycopenia/ glosoplastie* < engl. *glossoplasty/ goniotomie* < engl. *goniotomy/ grandee* < engl. *grandee/ guinee* < engl. *guinea/ gurnă* < engl. *gurney/ gută* < engl. *Gout*

In Romanian, the masculine gender is generally associated with the [- animated] feature from English. In the present article, there were selected 17 **masculine nouns** beginning with letter G that have been borrowed from English. Their integration is not always complete, as far as the morphological form is concerned. Thus, most of these nouns preserved their original English form, such as *gagman*, *gangster, gentleman,* etc. The English origin masculine nouns in our study are the following:

gagman < engl. *gagman/ gangster* < engl. *gangster/ gay* < engl. *gay/ gecko* < engl. *gecko/ gentleman* < engl. *gentleman/ gentleman-rider* < engl. *gentleman-rider/ gentry* < engl. *gentry/ gigantopitec* < engl. *gigantopitec/ gil* < engl. *gil/ globe-trotter* < engl. *globe-trotter/ goalkeeper* < engl. *goalkeeper/ golden* < engl. *golden/ golem* < engl. *golem/ golgheter* < engl. *goalgetter/ greyhound* < engl. *greyhound/ grizzly* < engl. *grizzly/ guru* < engl. *Guru.*

Our analysis showed that the category of neuter English-origin nouns starting with letter G is by far the most numerous one (45 entries), followed by the categories of feminine and masculine nouns, quite evenly distributed (22 and 17, respectively). We should also mention the fact that English does not operate with the neuter gender, and, still, the greatest number of English-origin nouns beginning with letter G was referred to as neuter ones in Romanian.

An interesting observation could be made regarding the fact that feminine nouns were integrated into the [- animated] category, thus not preserving the characteristic feature of the English language of feminine nouns referred to as [+ animate]. In contrast, masculine nouns under study were integrated into [+ animated], thus preserving their English characteristic.

Morphological integration of English origin adjectives (letter G)

In contrast to other similar studies (Badea, 2014), the number of English origin adjectives under study was quite low, namely only 8 entries beginning with letter G. Of these, 7 were integrated as variable adjectives and only 1 as an invariable one. This is an interesting phenomenon, showing us that the morphological integration of the adjectives beginning with letter G was a complete one, as the English language does not use variable adjectives, due to the fact that the adjectives in English do not have different forms for feminine vs. masculine, or for singular vs. plural. Thus, as far as their ending is concerned, the **variable adjectives** of English origin that begin with letter G have been integrated quite rapidly. Their tendency is to add the specific Romanian endings *"-ă"* or *"-e"* in order to form

the feminine, leading us to the conclusion that these words have been completely adapted to the Romanian morphological system. For example:

gastrohepatic, -ă < engl. *gastrohepatic/ geopotenţial, -ă* < engl. *geopotential/ geostrofic, -ă* < engl. *geostrophic/ globoid, -ă* < engl. *globoid/ gonadal, -ă* < engl. *gonadal/ gonadic, -ă* < engl. *gonadic/ gradual, -ă* < engl. *gradual*

As far as the category of **invariable adjectives** is concerned, the English-origin borrowings beginning with letter G offered us only **one** adapted invariable adjective, which preserved its original English form, concerning both the spelling and the pronounciation. Thus, the invariable adjective beginning with letter G is *groggy* < engl. *groggy.*

According to the morphosyntacitc integration of the English-origin adjectives beginning with letter G, the present study showed that most of the English-origin adjectives were adapted to the Romanian morphological and syntactical system, both by the use of feminine and masculine endings and by the after-noun placing (a rule that does not apply to English, a language where the determinant adjective is always placed before the noun it determines). Even the invariable adjective *groggy* is placed after the determined noun in Romanian, even though it preserved its original form from English.

English-origin borrowings with multiple morphology (letter G)

In linguistics, *conversion* is a process of word formation, for a new word or word class from an already existing word, also called zero derivation (Bauer, 2005:131). For example, a noun could be derived from an adjective that has the same form or a verb from a noun, preserving the same spelling and pronunciation. In English, this method is used on a large scale. In contrast, the Romanian language system does not usually operate with such a method of word formation. Still, under the influence of the English language over the past decades, there have been lots of English-origin words that may function both as adjectives and nouns, and as feminine and masculine nouns, according to the information given in the studied dictionaries (DEX, 2016) and (MDN, 2008).

Our analysis on words beginning with letter G, borrowed from English, revealed the following morphological "pairs":

adjective/feminine noun or masculine noun
generativist, -ă engl. *generativist,* adj. /fem./masc. noun < "(adept) al generativismului" (MDN, 2008)

geometrician, -ă < engl. *geometrician,* fem./masc. noun, "specialist în geometrie, geometrician" (MDN, 2008)

gestualist, -ă < engl. *gestualist,* adj. /fem./masc. noun, "(pictor adept) al gestualismului" (MDN, 2008)

gold-medalist, -ă < engl. *gold-medallist,* fem./masc. noun, "deţinător al aurului olimpic" (MDN, 2008)

gradualist, -ă < engl. *gradualist,* adj. /fem./masc. noun, "(adept) al gradualismului" (MDN, 2008)

adjective/neuter noun

geopotenţial, -ă < engl. *geopotential,* adj. /neuter noun, "(legat de) potenţialul forţei de gravitaţie a Pamântului" (MDN, 2008)

An interesting observation could be made regarding these multiple morphology borrowings, namely that most of them were integrated into the Romanian system with their original spelling form.

Conclusions

As far as the morphological integration of English-origin words was concerned, the present article presented an analysis of the words starting with letter G from MDN (2008) and DEX (2016). Thus, out of a total number of 98 English-origin words, 45 were neuter nouns, 22 were feminine nouns and 17 were masculine nouns. The influence of English upon the Romanian language is no longer a novelty for linguists and lexicologists, or for the speakers. The fact that most of the nouns were attributed the neuter gender in Romanian indicates a complete integration of these words to the Romanian language system, morphologically speaking, taking into consideration the fact that in English there is no neuter gender, only feminine and masculine. Regarding the English-origin adjectives studied, 7 were distributed in the class of variable adjectives, while only 1 adjective preserved its invariable characteristic, specific to the English morphosyntactical system. The class of verbs was not represented by any entry in this study.

In conclusion, the Romanian language remains a fertile ground for the assimilation of new English words, through a continuous process of adaptation of these entities, a process that does not raise any problems as far as their morphological integration is concerned. The English influence, though, should not be seen as a means of "damaging" the Romanian language; on the contrary, it should be considered as a modality of vocabulary enrichment, as far as the use of borrowed words does not exceed a linguistic common sense that any Romanian speaker should hold. Therefore, at least from this perspective, we do not consider the phenomenon of English borrowings to be a negative one, due to the fact that the new words were rapidly integrated into the Romanian morphological system and did not alter the main structure of the Romanian morphosyntactical system.

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DES PRÉDÉCESSEURS DE LA DIRECTION LATINISTE:
DIMITRIE CANTEMIR - HRONICUL VECHIMEI A ROMANO-
MOLDO-VLAHILOR

Carmen CONSTANTIN*

Abstract: *Dimitrie Cantemir combines the characteristics of a true statesman with those of a man of letters.* Hronicul vechimei a romano-moldo-vlahilor *is a synthetic work which presents Dimitrie Cantemir's idea about the formation of the Romanian people and of the Romanian language. Through this work, he intends to show future generations the heroic deeds of his glorious nation.*
Key-words: *Cantemir, origin, history.*

Dimitrie Cantemir est celui qui a inspiré les érudits de L'École de Transylvanie au sujet de la latinité de la langue et du people roumain, aussi concernant l'ancienneté et la continuité des Roumains sur le territoire de l'ancienne région Dacia.

> Il offre les contes pour être consommées en commun pour combattre sa grande connaissance accumulée de larges espaces culturelles et même son prestige de savant connu parmi les Occidentaux. Cantemir synthétise l'héritage des idées et des thèmes des chroniqueurs humanists et la transmet aux érudits de Transylvanie. L'auteur du *Hronic* utilise une riche argumentation théoretique et historique développée à un autre niveau que ses prédécesseurs. Cantemir, un exemple absolu, était un savant érudit au grand niveau, synchronisé au dispositif intelectuel de l'Europe culte. Il reprend le thème de l'identité et, en élargissant la sphère des références, il entre en polémique directe avec tous les faussaires en histoire et en image (slaves, hongrois, allemands etc), en pouvant leur motivation géopolitique. Il écrit en roumain pour les siens, mais aussi en latin pour l'élite intelectuelle de l'Europe. (Georgiu, 2002: *61)*

Nicolae Iorga parlait de l'influence du livre *Hronicul vechimei a romano-moldo-vlahilor* sur les écritures historiques de Samuil Micu, Gheorghe Şincai et Petru Maior. Ce sujet a été discuté aussi par P. P. Panaitescu et D. Prodan. L'appel que Dimitrie Cantemir a adressé aux frères *romano-moldo-vlahilor* par la *Préface-Predoslovie* a eu un grand écho sur Inochentie Micu qui soutenait l'idée que être un vrai romain est l'équivalent d'être un vrai noble:

> Numele şi niamul Dumniavoastră caria de demult s-au descălecat şi de atuncea până acum necurmat lăcuieşte în Dachiia (adică în Moldova, în Ţara Munteniască si în Ardeal), din tyranniia vechii uitări dezbărându-l precum adevăraţi romani, de Roma cetăţeni, şi din toţi ai Italiei lăcuitori aleşi ostaşi să fiţi…

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Gherontie Cotore, le maître et puis le collègue aîné de Samuil Micu aurait comme source d'inspiration le texte *Hronicul vechimei a romano-moldo-vlahilor* et la *Préface (Predoslovia)* lui inspirerait pour créer une chose pareille dans l'ouvrage *Articuluşurile de price*:

> O amar! Era oarecând şi niamul românesc niam vestit, şi lăudat, iar acum fără de veaste şi de toţi ocărât zace. Era oarecând viteaz, şi în război tare; iară acum fără de puteare şi mai fricos decât alte niamuri. Era oarecând înţelept, iară acum înconjurat de norul neştiinţei. Era de cinste, iară acum de toţi lăpădat. Poruncea oarecând şi Ardealul, iară acum nici ţării sale. Îi slujeau oarecând alte niamuri, iară acum dânsul ieste batjocura acelora. Nainte era plin de fapte bune; acum plin de fapte riale. Nainte era minune, de se vedea cineva în ţapă, însă toate furcile şi ţăpile numai dânşii le străjuiesc. (Popovici, 1972: 196)

Celui-ci était marqué par l'absence des informations concernant les Roumains et il disait que «le silence ne met ni ne soulève la chose», et que tout «ce est la preuve que la situation historique n'existait pas». (Panaitescu, 1958: 234) Samuil Micu, Gh. Şincai et Petru Maior apportent de nouveaux arguments qui soutiennent l'idée stipulée par Cantemir. Dans ce contexte, ils considèrent qu'il est nécessaire d'établir des liaisons entre les conquérants et les conquits. Samuil Micu et Petru Maior accentuent l'idée que les peuples migrateurs, belliqueux avaient besoin des gens pour s'assurer la vie et, par conséquent, ils avaient des relations avec les habitants de Dacia qui s'occupaient avec l'agriculture et qui pouvaient, ainsi, leur procurer les céréales et les produits animaliers.

Les deux auteurs insistent aussi sur la possibilité que les hommes soient utilisés dans les batailles avec d'autres peuples migrateurs. Ainsi, ils trouvaient d'abri dans des zones plus isolées, des forêts, dans les zones des collines et dans les vallées des eaux.

Toutefois, un peuple entier ne pouvait pas se cacher des siècles de peur des envahisseurs, ainsi entre eux, il arrivait à des relations de vie, comme dans le cas des peuples germaniques avec ceux slavons et turques. Probablement, celui-ci est le motif pour lequel les daco-romains ont été passés dans l'oubli, en parlant seulement des conquérants.

Pour réétablir l'image des Roumains, comme entité nationale avec une place bien connue dans l'ensemble européen, ils ont interpreté de nouveau le rôle que les Roumains ont eu et ont-sous le rapport historique, culturel, militaire, démographique et économique dans cet espace géopolitique-en soulignant de même la signification de l'aspect géopolitique de la renaissance nationale dans lequel sont engagés des Roumains des trois Principautés. Pour soutenir ces idées les érudits de Transylvanie ont parlé sur l'origine romaine (noble) du people de Carpates et de sa langue, sur l'aspect démographique, l'importance économique et sociale.

Hronicul vechimei a romano-moldo-vlahilor, întâi pre limba latinească izvodit, iară acmu pre limba românească scos cu truda şi osteninţa lui Dimitrie Cantemir, voievodul şi de moşie domn a Moldovei şi svintei rosieşti împărăţii cneaz (le texte original dans la langue latine a été traduit par l'auteur lui-même en roumain)-notre première histoire moderne, écrite après méthode, des prolégomènes jusqu'à la fin. Le manuscrit original a été trouvé par Gr. Tocilescu dans la bibliothèque des Archives principales de Moscou et copié (1878). Le Musée de la Literature Roumaine possède une copie photographiée du manuscrit original. Il existe aussi une copie-manuscrit de *Hronic* qui a appartenu à Constantin

Cantemir (le fils aîné de Dimitrie Cantemir). Après la mort de celui-ci la copie a été vendue à la criée avec d'autres biens et elle a été achetée par un commerçant viennois. Celui-ci à son tour vend la copie du manuscrit à Ioan Inochentie Micu, qui, finalement, fait une donation à l'Église la Sainte Trinité de Blaj, en 1730.

Cette version reste à la base de la redaction d'une copie faite par Constantin Dimitrievici, professeur de l'école roumaine à Blaj, du village Arcesti, qui y travaille fortement du septembre 1756 jusqu'au mars 1757. Les deux ouvrages vont coexister, et les pointillés (plutôt les citations des langues grecque et latine) faits par le professeur Constantin, personne moins érudite, vont être complétés par une personne qui signe I. C.

Cantemir rappelle dans la *Préface (Precuvântare ou Predoslovie)* des sollicitations de l'Académie de Berlin pour écrire une histoire des Roumains dès le début jusqu'au présent

[…] împinşi şi poftiţi fiind de la unii priiateni streini şi mai cu de-adins de la însoţirea noastră carea iaste Academia ştiinţelor de Berlin, nu numai o dată sau de doao ori, ce de mai multe ori îndemnaţi şi rugaţi fiind, pentru ca de începătură, neamul şi vechimea moldovenilor, pre cât adevărul pofteşte, măcar cât de pre scurt să-i înştiinţăm. Aşijderea de lucrurile carile în vremile stăpânitorilor, din descălecatul Ţărăi Moldovei cel vechiu până în vremile noastre s-or fi tâmplat, de starea şi pusul locului ei, de aşedzământul aerului, bilşugul pământului, ocolitul hotarălor şi de altele, carile spre folosul vieţii omeneşti caută; şi încă şi obiceiele, legea, ţerămoniile politiceşti şi besericeşti şi de alte carile spre orânduiala şi cinsteşiia omenească stăruiesc…

HRONICUL VECHIMEI A ROMANO-MOLDO-VLAHILOR: PRECUVÂNTARE [fragment]:

Care hronic întâi iaste scris de Ureche vornicul, pînă la Aron vodă, cel ce-i zic cumplit. Iară de la Aron vodă pînă la Ştefăniţă vodă iaste alcătuit de Miron Costin logofătul: însă într-amîndoi aceşti scriitori, multe şi de triabă a să şti lucruri, carele la istoricii streini însămnate să află ; ei (cu ce pricină nu putem şti) cu condeiul trecîndu-le, noi la trupul şi la locul său a le aduce ni-am nevoit. Cătră acestea oricîte la această istoriografie trebuitoare a fi am socotit ; iară de alţii sau de tot nepomenite, sau într-alt chip de cum adevărul pofteşte, abătute, sau şi nu deplin, sau aşeaşi de tot necunoscute au rămas: cu curată inimă giuruim (aducînd faţă şi mărturiile de unde ne-am împrumutat), precum li-am aflat, aşea fără adaos şi fără scădere în privala şi giudecata, nu numai a lor noştri, ce şi a streinilor să le scoatem, iară giudeţul în mîna şi socoteala cititoriului lăsînd, orice sentenţie ar da, cu un suflet şi cu voia a o priimi şi a o suferi, gata sintem. Însă acestea toate, fiind de noi în limba lătinească scrise şi alcătuite, socotit-am că cu strîmbătate, încă şi cu păcat va fi, de lucrurile noastre, deciia înainte, mai mult streinii decît ai noştri să ştie. De care lucru acmu de iznoavă osteninţă luînd, din limba lătinească iarăşi pre cea a noastră românească le prefacem. Slujască-să dară cu osteninţăle noastre niamul moldovenesc, şi ca-ntr-o oglindă curată, chipul şi statul; bătrîneţele şi cinstea neamului său privindu-şi, îl sfătuiesc ca nu în trudele şi singele moşilor strămoşilor săi să să mîndriască; ce în ce au scăzut din calea vredniciii, chiar înţelegînd, urma şi bărbăţia lor rîvnind, lipsele să-şi pliniască şi să-şi aducă amente că, precum o dată, aşea tot aciia bărbaţi sint, carii cu multul mai cu fericire au ţinut cinsteşi a muri, de cît cu chip de cinste şi de bărbăţia lor nevrednic a trăi. [...] Arată-să greutatea aceştii Istorii Mărturisim şi nu fără puţină tînguială ne cutremurăm de mare

și de nepurtat greuința, carea asupră-ne vine; căci mari stînci, în mijlocul drumului, ca neclătite stau; și multe, și înpletecite înpidicături, înaintea pașilor ni să aruncă, carile și pașii înainte a-i muta ne opresc, și calea hronicului nostru slobod alerga, tare astupă; și ca troianii omeților de vivor și vicol în toate părțile spulbărați și aruncați, cărările cele mai denainte de alții călcate, atîta le acopăr și le ascund, cît nu fără mare frica primejdiii ne iaste; ca nu cumva pîrtea rătăcind și cărarea pe carea a merge am apucat, pierzind, cursul Istoriii noastre, în adînci vîrtopi și neînblați codri de povață lipsit, să cadă, și așea la doritul popas și odihnă să nu putem agiunge. (Rosetti, Cazacu *et alli* 1971: 406-407)

En reprenant un thème des chroniqueurs de la Moldavie, l'ouvrage *Hronicul vechimei a romano-moldo-vlahilor* présente le passé eloigné de notre people, l'origine commune de tous les Roumains. Toute l'oeuvre exprime une conception supérieure sur l'histoire que celle des chroniqueurs. Tandis que les chroniqueurs expliquaient le phenomène historique par la volonté divine, Cantemir considère l'histoire par la méthode de la causalité «Nici un lucru fără pricină să se facă nu se poate». Il afirme qu'on est les descendants d'un people qui a créé une civilisation et une culture classique.

Quand on a voulu établir une édition complète de l'ouvrage de Cantemir, la science a été obligée à faire de divers actions pour placer au fil du temps les oeuvres.

Ainsi, Dan Slușanschi, éditeur de la première partie du IX-ème volume de la série *d'Oeuvres complètes* qui inclut *De antiquis et hodiernis Moldaviae nominibus* et *Histoire Moldo-Vlachica*, la deuxième partie, étant réservée au *Hronicul vechimei a romano-moldo-vlahilor*, donnait raison à Marie Holban, membre important du groupe „cantemirolog" qui soutenait l'idée que *Descriptio Moldaviae* et *Hronicul vechimei a romano-moldo-vlahilor* ont été «presque simultanément rappelés à la vie en mai-juillet 1714». (Cantemir, 1973: 8-12)

La dependence du *Hronic* [le texte a été verifié quatre fois, puisque plus on écrivait, plus «les idées de l'écrivain ont été clarifiées, établies, sont devenues plus élevées, plus fières » (Iorga, 1901: 409)] que *Histoire Moldo-Vlachica* a été vue par tous les chercheurs des oeuvres de Cantemir et on a observé des ressemblances entre les deux. P. P. Panaitescu qui a eu seulement la liste des chapitres de *Histoire* publiée par Gr. Tocilescu dans l'édition de 1901du *Hronic* disait que le traité dans la langue roumaine semble être quatre fois plus grand que le brouillon latin, comptant le nombre des pages.

Il est vrai que le texte latin a offert entre trois cinquièmes et deux tiers du contenu de l'oeuvre écrite en roumain et qu'il a été la base du *Hronicul vechimei a romano-moldo-vlahilor*. Au moment du naufrage sur la Mer Caspienne, de l'année 1722, on a perdu du plus une copie de l'*Histoire*.

De l'autre côte, P. P. Panaitescu n'était pas sûr de l'existence d'une forme latine complète du *Hronic* qui s'est perdu dans le naufrage quand ils ont disparu aussi d'autres oeuvres de l'auteur. (Panaitescu, 1958: 228-229)

L'écriture a été finie dans l'année 1722, l'année 1717 qui figure sur la page du titre ilustrant probablement la date de la fin de la variante latine et qui a été transcrite d'un „diac" qui était «nedeplin știutoriu ortografiii românești». L'oeuvre ferait imprimer beaucoup plus tard, la copie préécrite par Gheorghe Săulescu d'après l'original du *Hronicul vechimei a romano-moldo-vlahilor* serait imprimée à Iași grâce au métropolite Veniamin Costache, en 1835. L'edition académique de l'oeuvre, publiée en 1901, sera faite d'après la copie du

manuscript autographe de Moscou, par G. G. Tocilescu. Celui-ci a soigné aussi la publication qui sera à la base du tome VIII des Oeuvres du prince Dimitrie Cantemir, publiées par l'Académie Roumaine.

Plus tard, on a imprimé des éditions avec un contenu scientifique pour le grand public par D. Murărașu (Dimitrie Cantemir, *Hronicul vechimei a romano-moldo-vlahilor*, Bucarest, édition Cartea Românească, collection Pagini Alese, 1943) et par Stela Toma (Dimitrie Cantemir, *Hronicul vechimei a romano-moldo-vlahilor*, Bucarest, édition Albatros, collection Lyceum, 1981; Dimitrie Cantemir, *Hronicul vechimei a romano-moldo-vlahilor,* édition Minerva, Bucarest, 1999; Dimitrie Cantemir, *Hronicul vechimei a romano-moldo-vlahilor,* édition Albatros, Bucarest, 2003).

Istoria ca oglindă (slujească-se dară cu osteninţăle noastre niamul moldovenesc şi ca-ntr-o oglindă curate, chipul şi statul, bătrâneţele şi cinstea neamului său privindu-şi, îl sfătuiesc ca nu în trudele şi singele moşilor, strămoşilor săi să să mândriască, ce în ce au scăzut din calea vredniciii chiar înţelegând, urma şi bărbăţiia lor râvnind, lipsele să-şi plinească şi să-şi aduce amente că, precum odată, aşe acmu tot aciia bărbate sînt, carii cu multul mai cu fericire au ţinut cinsteşi a muri, decât cu chip de cinste şi de bărbăţiia lor nvrednic a trăi), istoria ca depozit de resurse vivificatoare şi ca modalitate de închegare a propriei conştiinţe, este una dintre marile teze ale Hronicului, teză foarte modernă, prin ale cărei prelevare şi şlefuire migăloasă Cantemir sublimează o achiziţie a istoriografiei romîneşti din secolul al XVII-lea, căci, să nu uităm, ideea fusese explicit formulată de Miron Costin (in De neamul moldovenilor), nucleul ei nefiind străin nici analizelor întreprinse de stolnicul Constantin Cantacuzino. (Mazilu, 2000: 289-290)

Le désir de l'auteur était de rédiger le tout en *doaa tomuri:*

Deci tomul întâi să să numească Hronicul a vechimei Romano-Moldovlahii, carile, începând de la descălecatul Dachii, cu romani, adecă de la Traian Marele Împărat şi de la anul Domnului şi Mântuitorului nostrum Iisus Hristos 107, cursul istoriii până după prada lui Batie, hanul tătărăsc, şi până la înturnarea lui Dragoş Vodă în Ţara Moldavii şi lui Radul Vodă Negrul în Ţara Munteniască, carea s-au tâmplat pre anul de la Hristos 1274, duce… (Mazilu, 2001: 291)

Le premier tome comprend dix livres qui ilustrent les scènes importantes de l'occupation de Dacia par les Romains jusqu'à la deuxième fondation, suivies dans une ordre chronologique bien determinée.

Les autres informations qui ne correspondaient pas aux objectifs du premier tome ont été structurées au cadre de la partie *Prolegomene*, composée à son tour de trois livres qui apportent des renseignements sur les daces, la région de Dacia, les Romains et leur position contre les faux éléments qui circulaient à ce moment-là concernant l'origine et la formation du people roumain.

Pour rédiger cette grande oeuvre, Cantemir a étudié plusieurs sources antiques, grecques, latines, byzantines, européennes medievales (de l'espace occidentale de l'oeuest, spécialement slave), les chroniques persanes, arabes, turques, les sources narratives roumaines, les sciences complémentaires à la histoire (épigraphie, numismatique).

Toutefois, toutes ces sources ne reflètent pas entièrement la biographie utilisée par l'auteur.

Hronicul vechimei a romano-moldo-vlahilor c'est un livre «*d'affirmation, de défense et d'illustration des grandes vérités liées à la naissance du people roumain; est le livre de la restitution d'une dignité sérieuse.»* (Mazilu, 2001: 267)

Romano-moldo-vlahii représentent une des premières synthèses européennes, et leur ancienneté et leur pureté assurent un statut prioritaire parmi les autres peuples du continent.

> Nu din glogodzala a naşteri de strânsură să fie scornit, ce din cetăţeni romani, din ostaşi veterani şi din marile familii să să fie ales. Apoi din buni şi tari romano-moldo-vlahi, din buni şi tari părinţi romani născându-să, a singelui curăţenie şi a niamului evghenie, nestricată şi nebetejidă să fie ferit, precum şi până astădzi tot aşe o fersc.

Le texte de l'oeuvre est strictement composé, d'après des règles de la rhétorique (on n'oublie pas que Dimitrie Cantemir a été un grand admirateur de la formule classique ,ars bene dicendi"). En plus, il n'est pas tellement facile du point de vue de la langue, c'est pourquoi le lecteur contemporain n'est pas attiré vers son analyse profonde.

Ainsi, le texte sollicite le lecteur, comme dans le cas de *l'Istoria hieroglifica*, la lecture «doit aller au-delà de la grille de certains modèles syntaxique et correctement décoder le message, une lecture de résistance capable de combattre l'atténuation (superficielle ou non), produite par des pages difficiles.» (*ibidem*: 297)

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ORIGINAL ASPECTS IN THE MINULESCIAN LYRICAL DISCOURSE

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Abstract: The Minulescian poetic discourse is structured like a mosaic, each element is well individualized bearing the influences belonging to poet`s own experiences or the influences of his approach to the universal literature. The poetic originality also manifests itself in the lyrical discourse through the elements of expressiveness that give birth to a work completely distinct from the works of his other contemporaries, to a reinvented symbolism.

Keywords: lyrical discourse, influences, originality.

Minulescu's poetry volumes were accepted in the epoch as an effect of adopting foreign knowledge, an adaptation in our realm of the modern ideas of the European symbolist lyric: "The idea that was to be found everywhere, including in the school manual, is that Minulescu achieved an autochthonization of symbolism, enriching the nature of Romanian poetry with a new landscape and the landscape of symbolic poetry with a corner of indigenous nature " (Dimitriu, 1984: 255)

Minulescu himself often recognized the influence certain poets had upon him, such as Maeterlink, Verlaine, or Laforgue; there is an adaptation of a foreign model that Ion Minulescu has autochthonized, a European formula modeled according to a Romanian pattern, and this modeling has been long awaited because the Romanian poetry requires a refreshment, and by refreshment it is to be observed the originality of Minulescu's adaptation to the Europen influences.

However, it should be noted that Minulescu does not remain in the sphere of imitations, neither the foreign symbolist imitations, nor the Eminescu's imitiation, so he creates a new movement with a different view of the past and an ingenious approach to the future. Foreign poets capture his creative attention only to the extent that they express the revolt against aesthetic dogma and the reorientation towards a more personal lyric.

The inspiration from foreign literature has a fixed logic, treating its sources of poetic orientation as true precursors. Minulescu manages to give a new breath to the Romanian lyrical creation in the process of change and adaptation.

Still, his lyrical creation take a different way from the rules of French symbolism, and keeps a considerable distance from the autochthonzing imposed by the spirit of the epoch, thus singling out and his volumes becoming a thrilling adventure full of innovation.

Regarding the detachment from the norms of traditional poetry, Minulescu takes as a model the writings of Baudelaire, Rimbaud, or Verlaine, because he finds in them the craving renunciation of romantic clichés, either from pașoptism or from Eminescu. Minulescu himself supports this with the confession made in the second issue of the Revista Celorlalți: "I am inclined to tomorrow's art, which I do not know yet, but I am sure it will be

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a further step in the evolution of art. The art of yesterday, for me, has only the value of ancient coins from the museums."

Minulescu's poetry does not leave out its models, but treats them as precursors, constantly seeking to evolve and free himself from the restrictions of the past. From the Baudelairian poetry he prefers the lyrical rhetoric which he takes to the extent of which he can adapt it to the basics of his lyrical poetry: ”Haide!... Haide, moarte, mergi-nainte!.../ Ca să-ajung până la tine,/ Pentru tine-au obosit/ Calul,/ Vântul,/ Moartea —/ Toate mi-au făcut pe voie;/ Dar.../ Dintre cutele perdelei, ochii-ți verzi nu-mi mai răsar,/ Strunele chitarei-s rupte/ Și... romanța s-a sfârșit!” (*Romanță fără muzică*)

Minulescu's poems are not a switch to another type of writing, they are not a complete revolution of Romanian lyricism, but they certainly are a gradual modernization of it. This movement is in perfect balance with the historical changes of the time, yet the pace is not gradual but rather steep. Within one year, Minulescu moves from Eminescu's admirable imitation to imposing romance as the next step to a modern poetics.

So, Baudelaire influences do not feel at the level of Minulescu's lyrical mentality, because Baudelaire's poem is not found in the bitter humor of Minulescu, but the capitalization is kept from the poems of Nerval, although his neurotic delirium in Minulescu's poetry is transformed into balance and compassion:”Voi fi pentru tine același ateu,/ Ce-afară de tine nu crede-n nimic./ Fii totul —/ Trecutul, cu morții de ieri/ Ce dorm la răspântii, de sălcii umbriți,/ Și ziua de mâine, cu noii-veniți/ Ce râd pe mormântul defunctei Dureri.../ Spre norii de-aramă, pe-naltele scări/ Urca-vom —/ Din goluri în goluri pribegi,/ S-ajungem în țara în care sunt regi:/ Nimicul,/ Eternul,/ Și-Albastrul din zări...” (*Romanță fără muzică); ”*Și-am rămas în turnul gotic/ Turnul celor trei blazoane:/ Al Iubirii,/ Al Speranței,/ Și-al Credinței viitoare.../ Și-am rămas în turnul gotic/ Domn pe-ntinsele imperii/ Ale negrului haotic. (*Romanța cheii)*

The minulecian preference for synaesthesia is observed and it is inspired mainly by the appreciation of Rimbaud's *Sonata of Vowels*, but in his lyrics synetezia is placed in an elegant, verlainian atmosphere: ”Din țara-n care palmierii/ Vestesc arabilor furtuna/ Și caravanelor pierdute/ Că nu se mai întorc nici una,/ Din țara asta minunată,/ Tăcută,/ Tristă/ Și bizară,/ Îți voi aduce trei smaralde nemaivăzute-n altă țară,/ Trei perle blonde, pescuite de Negri-n golful de Aden,/ Și trei rubine-nsângerate, ascunse toate-ntr-un refren/ De Triolet,/ Pe care nimeni nu-l va înțelege, fiindcă nu-i/ Pe lume nimeni să-nțeleagă simbolul Trioletului!...(*Odeletă*)

The European symbolism in Minulescu's poems remains rather formal, an embodiment of forms that do not concretize the essence of European poets, the best example of this assimilated adaptation is the rather funny character of Laforgue in relation to the demystification of the objects and symbolic numbers taken from Maeterlinck: ”Și-ai să mă uiți/ Că prea departe/ Și prea pentru mult timp pornești!/ Și-am să te uit/ Că și uitarea e scrisă-n legile-omenești./ Cu ochii urmări-vei țărmul, topindu-se ca noru-n zare,/ Și ochii-ți lăcrima-vor poate/ Trei lacrimi reci de călătoare;/ Iar eu pe țărm/ Mâhnit privi-voi vaporu-n repedele-i mers,/ Și-nțelegând că mi-ești pierdută,/ Te-oi plânge-n ritmul unui vers.” (*Trei lacrimi reci de călătoare*)

Innovations in the Minulescu romantic lyricism are especially noticeable at the level of the lyrical confession, the poet goes from the dreary confession to the nonchalantly

gossip among friends, which is treated with the ease of everyday facts reviewed as pleasant memories that are worth mentioning.

The dialogues in his poems are not loaded with personal significance, in the volume Nu sunt ce par a fi they are transformed into daily, trite dialogues denoting the poet's inclination for the theme of the diverse fact: "In the poetry, symbolistic to the limits, he was only concerned in the last period of his life by some social aspects" (Manu, 1981:156)

So we can often see the staging of conversations with an absent interlocutor, whose replies are supposed by the other's responses, and the dramatic tension proves to be truly perfect in creating a proper atmosphere: "De ce zâmbeşti?/ E-adevărat?.../ Te-ai răzgândit?.../ Ne-am împăcat?.../ Iar ne iubim?.../ Sau, poate, şi-azi ne regăsim/ Aceiaşi vechi duşmani?.../ Dar tu mai ştii după câţi ani?.../ Eu te-am iertat de mult!.../ Dar tu?.../ Răspunde-mi "Da".../ Răspunde-mi "Nu" -/ Totuna mi-e!.../ Ştii tu de ce -/ La tine "Nu" şi "Da" nu sunt/ Decât aceleaşi vorbe-n vânt!... (*Romanţa răspunsului mut*)

The original features of the Minulescu lyrical discourse lie largely in a different assimilation of symbolism, although the poet accepts the detachment from Macedonski's symbolism, he does not deny his feelings and emotions expressed in a different way, with an assumed sentiment similar to George Coşbuc.

Minulescu's originality is directly proportional to the spontaneity that the poet infuses into his text, the writing is represented as a moment of maximum intensity of intimacy, the lyrical dialogue is an innovative lyrical new breath that Romanian symbolism accepts as another way through which the ephemeral romances can turn into perenniality: "Like the prose, as the time runs out, Minulescu's poetry enters the territory of the *caprice*, of the insignificant everyday with a comic valence." (Dimitriu, 1984: 244)

Minulescian lyricism becomes a means of expressing both feelings and thoughts in a pure, direct state. Thus, the oral character of his poems makes his writings approach the lecturer, turn into a sincere and friendly confession.

The novelties of Minulescu's lyrical discourse are varied and are taken over by the influences of several literary currents on a symbolic basis, becoming an amalgam of isolated features that complement each other in a special way, in a technique of assimilated adornment: "S-a-nserat.../ Nu se mai vede pe covoare/ Nici o floare.../ În bogatele-ţi inele/ Nu mai suferă - vasal -/ Nici un suflet mineral,/ Nici un gest de mâini rebele/ Nu mai turbură-nserarea/ Ce-ascunde-ntre perdele/ Sugrumându-şi respirarea/ Pe tablouri,/ Pe icoane,/ Pe oglindă,/ Pe sofa/ Şi pe roşia lalea,/ Încrustată,/ Ca o pată/ De amurg, pe gura ta..." (*Pianissimo*)

So the internalization of a purely philosophical discourse turns into a common joke, a readily digestible caricaturization that brings the theme approached to a simple level of tangible understanding only in a utilitarian manner that can come close to any reader.

The baroque influences appear mainly in the level of the poetry's musicality, the lyrics are supported by a chain of powerful effects similar to measures on a score: "Ce-ţi cântă ochii,/ Părul/ Şi buzele -/ Când te-nfioară cuvintele ce n-au fost spuse,/ Când in penumbra violetă a trioletelor apuse/ Pui într-o cumpănă Minciuna/ Şi-ntr-altă cumpănă-Adevărul,/ De ce te pleci spre cel mai tânăr dintre poeţi,/ Şi-i strângi cu sete/ În palme capul,/ Ca-ntr-o gheară de vultur însetat de sânge,/ Şi dinţii tăi/ De ce-i pictează, în rozu-

obrajilor, motive/ Asiriene,/ Din poemul trăit de sfintele poete/ În noaptea-altarelor păgâne/ Din Babilon/ Și din Ninive?..." (*Celei mai aproape*)

Minulescu's parody turns out to be an involuntary gesture, so it is often observed in his work the parody of his own creations, the ironic character does not focus on the essence of each poem, but rather on the desire to keep the critical spirit alive.

The autoparody is a noble gesture because the poet manages to achieve the grace of noble self-criticism and its subtlety. Thus, through his own parodying, the poetry is reinventing itself, revealing unpredictable valences that by self-denial become generators of continuous self-testamentals: "Juvenile insurgency is proceeding without complexity to the poetic model of the pașoptism, to whom a genuine process is initiated. The episode has in it, as well as the later work, something that brings to the lyrical creation a bravery gesture, a trifling gesture, but also self-ironic gesture" (Dimitriu, 1984: 250)

In Minulescu's poetic conception, the oridanrily kills originality, so the poet must constantly be self-assessing as objectively as possible to render an unaltered reality on which to lay the fruits of a poetic creation.

The gesture of parody and of rejection actually has the opposite effect, since adherence to the symbolism and the acceptance of features, offers the specificity and individualization that Minulescu enjoys among symbolist poets, giving a distinct clue to his creations in relation to the symbolist poetry of the time.

The creative space of the lyrical ego must be based on a real, existent and powerful space that can be understood by any lecturer, but especially by the ordinary lecturer eager to recreate through the beautiful artistic act.

The strong feelings, which will not become obsessions, but they are constructive love feelings that unfold in a freshly discovered setting, the city.

The previously sad, Bacovian city acquires in Minulescu's poetry some cheerful nuances, it animates and it turns into the place that mirrors the experiences of a loved poet, capable of fulfilling his love: "Dă-mi ochii-ți plânși, să-i mai sărut o dată,/ Și nu-ți mai cer nimic!.../ Tu n-ai ghicit/ Că melodia întregirii noastre s-a sfârșit/ Și toată fericirea-mprovizată/ Cu care ne-avântăm tot mai departe/ N-a fost decât iluzia că ne-am iubit/ Ca două manechine cu suflete de vată,/ Păstrate-ntr-o vitrină cu geamurile sparte?..." (*Epilog sentimental)*

It is noted the poet's preference for the domestic universe, everyday, this medium becoming an extension of the feelings exposed by the lyrical ego: " Și-acum, că te-ndurași să-mi intri-n casă,/ Poftim la masă.../ Dar mai nainte de-a gusta/ Din vinul și din pâinea mea,/ Deschide-ți ochii bine, ca să-nveți/ Povestea Coliviei cu sticleți.../ Și-n urmă, dacă poți să te-ntregești/ Cu sfinții din icoanele de pe pereți,/ Te rog - de pe parchete si sofa -/ Să-mi schimbi covoarele de Buhara,/ Și-n locul lor tu să-mi întinzi/ Numai velințe oltenești./ Ca să-mi rasfrâng cu ele, în oglinzi,/ Podoabele mândriei strămoșești.../ Iar pe măsuțele pătrate,/ În locul florilor de crin, fanate,/ Să-mi pui în strachine de lut/ Crăițe sângerii culese/ În cinstea viitoarei florărese/ Care, probabil, nici nu s-a născut!..." (*Rânduri pentru Anul Nou*)

Attachment to divinity is steadily decreasing progressing towards an atheism with parodic tendencies that treats Christian dogmas with a friendly approach ease. Sacred figures and prophets now become characters of an urban scene, in a world reinterpreted from a perspective previously damned: " Când simți că păcatul te paște/ Și glasul Sirenei te

fură,/ Tu pune-ţi lacăt la gură/ Şi-mploră doar sfintele moaşte -/ Când simţi că păcatul te paşte!.../.../ Iar când, cu ochii spre cer,/ Te-ntrebi ce-ai putea să mai faci,/ Ascultă, priveşte şi taci!.../ Din braţe fă-ţi aripi de fier/ Şi zboară cu ele spre cer!...(*A XI-a poruncă*)

The theme of the eros that represents the basis of Minulescu's romances does not have the same intensity of the natural experience, but on the contrary the poet decides that the previous gravity of these feelings is now amusing, a very original approach in the era: "Dar iată, / Bate miezul nopţii.../ E ora când amanţii, -alt'dată,/ Sorbeau cu-amantele-mpreună otrava binecuvântată.../ Deci vino,/ Vino şi desprinde-ţi din pieptenul de fildeş părul,/ Înfinge-ţi în priviri Minciuna/ Şi-n caldul buzei Adevărul/ Şi spune-mi:/ Dintre câţi avură norocul să te aibă-aşa/ Câţi au murit/ Şi câţi blesteamă de-a nu te fi putut uita?.../ Eu ştiu c-ai să mă-nşeli chiar mâine.../ Dar fiindcă azi mi te dai toată./ Am să te iert -/ E vechi păcatul/ Şi nu eşti prima vinovată!..." (*Celei care minte*)

This difference of attitude occurs only in the case of unimportant elements and denial occurs at the time of a reform. Since Minulescu's previous writings can not support the reality of changing a world in the process of modernization, its changes become a point of support for everything that will follow. Although it seems to imply that its formal changes do not go to the basic content, in fact every innovative move becomes the cornerstone for the next step.

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BAROQUE ASPECTS IN ODOBESCU'S WRITINGS

Elena Lavinia DIACONESCU[*]

Abstract: *This study is focused on Odobescu's particular features that prove he used the baroque principles in* Pseudokinegheticos*. Despite the opinions of the majority of the critics, he is not only a classic and a romantic writer, but also a modern one who creates the new essayistic genre in Romanian literature.*

Keywords: duality, disguise, baroque

Being influenced by the ideology of *Dacia literară* Alexandru Odobescu gives a lecture about the *Future of Arts in Romania* at the age of 17, which proves his vast culture and advanced artistic vision for that particular age. As he is aware of the transformations that define the epoch in which he lives, Odobescu militates for a national and popular art, because this represents "the real expression of a nation's spirit" (Odobescu, Al., 1965: 131).

The writer considers that life and art are connected and he sustains this idea in many contexts including *Pseudokinegheticos*, where he uses the classic expression *ut pictura poesis*, which had been chosen by the followers of the baroque style as a formula of their artistic doctrine. In the author's opinion, the fusion between arts[1] represents a way for a better existence in the spirit of beauty, good and truth which can be obtained by eulogizing the masterworks belonging to some of the greatest musicians, poets and painters of all times. This way of seeing art turns Odobescu into a modern writer who is considered to be, according to Dumitru Micu's definition, "a rational person [...] who ignores the genre and the species of his creation" (see Micu, Dumitru, 1969: 53).

Contrary to his classic harmonious spirit which dominates most of his works, in *A Few Hours at Snagov* and especially in *Pseudokinegheticos* Odobescu reveals a particular "negligence" in choosing a certain literary category for his writings. This deliberated "negligence" represents a clue about the author's modernity as he initiates "the new essayistic genre" in Romanian literature (Streinu, V., 1943: 25). But the creation of new "irregular, free and mixted" genres and the belief in the progress of art are features of the baroque style (Marino, A., 1973: 250). These arguments are at the basis of the hypothesis that Odobescu is not only a classic and a romantic writer, but also a baroque one.

Another feature of the baroque psychology, which Adrian Marino writes about in his *Dictionary of Literary Ideas*, is the predilection for "ostentation, disguise, mystification, «masque»" (*ibidem*: 230). Leon Baconsky focuses on proving that Odobescu is not really an "antiquus" but a false "unconditional admirer of the Ancients" (Baconsky, L. 1986: 319). Therefore the author appears into society as a scientist and an academician who promotes the classic cultural values obtained through education. Instead, he hides the other Odobescu

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who is an open-minded intellectual, but who does not trust his own writing abilities and censors himself as he fears to make mistakes or to become ridicule. Although Odobescu wishes that his works and techinques be examples for the descendants, he feels the pressure of the assumed educational role so he often prefers to use the classic models in order to justify his literary decisions. In time this attitude becomes "chronic" and turns into a method of saving the appearances. The defensive duplicitous state belongs to the baroque ethics (Marino, A., *op. cit*.: 230), Odobescu being aware of his inner duality which is considered to be "the most important innovation of the baroque art" (*ibidem*: 131).

The hypostasis of disguise is also felt by Vladimir Streinu but he talks about it from a different perspective: Odobescu "is what the level of the national culture and the Occidental spirit of the 19th century forced him to be" (Streinu, V., *op. cit.*: 16).

The elaboration of *Pseudokinegheticos* could be seen as a "creative"[1] game through which the critics are invited to decode Odobescu's real face that is hidden behind his classic erudition and his excuses for contingent imperfections. Getting the "password" means interpreting these excuses which are connected with self-ironies, feelings of doubt in his own writing abilities and advice about equilibrium that prove to be false as Odobescu divagates himself by disestablishing Pindar's learning: "People must always look for equilibrium" (Odobescu, Al. II, 1955: 216). The writer's spirit cannot find his peace in rules and harmony anymore that is why he embraces the baroque style in order to adjust some unspoken moral dissatisfactions (Marino, A., *op. cit.*: 228).

In order to obtain the composite aspect of his masterpiece, Odobescu insists excessively according to the baroque principles, on the sense of the shape that is „the triumph of expressions and techniques over innovations" (Tomuș, Mircea, 1986: 331). Odobescu convincingly inserts digressions which are defined as "demureness of literary greed" (Odobescu, Al., II, 1955: 143) in order to conceal the absence of a proper content. The connection between digressions is obtained through the formulae: "I stop here as I feel that I have lost the right way" (*ibidem*: 155), "it seems that I gave too many details" (*ibidem*: 142), "allow me to return to the previous idea" (*ibidem*: 143), "please, allow me for a moment to go fifteen hundred years back in time" (*ibidem*: 180) etc..

The writer is known for his ability to establish relations between ideas which have no initial connection. In building the persuasive process he relies on his logical subtlety and some abstract moral rules and he gets pictorial and concrete creations. This "ingenious verbal fiction" (Marino, A.: 243) is called *arguție* according to the baroque and mannerist principles. Odobescu is not on his first attempt at trying to establish the etymology of some words based on false suppositions. For example, in *Pseudokinegheticos* he creates an ambiguous theory and pretends that painting appeared as a result of the ancestors' hunting activities because the Greek word for painting *zoografie* could be translated into Romanian as "the animals' writing" (Odobescu, Al., *ibidem*: 187). Then, through a deformed argument about the fundamental principles of Darwin's universe, the writer gets to the idea that a human's life gravitates round two words: "hunt and love!" Odobescu creates a historical and philosophical "rough-and-tumble" about fieldfares, starlings and snow birds starting from

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[1] The "creative" game has some baroque implications which offer, according to Adrian Marino, a great freedom of controlled initiative (*op.cit.*: 249).

his attempt to explain the French word *grive*. He seems to have a casuistic perspicacity that ends in a humorous way with a pun: "It is so different the *griva* (that is to say *la grive*) from the rabbit" (*ibidem*: 134). The same artifical pattern of mixing the information from different sources is applied in the contradictory discussion about the ideal lenght of a dog's tail (*cauda canis)* (Odobescu, Al., op. cit.: 159).

The lexical diversity which is specific to Odobescu's writings appears as a result of his subtle and excessively tweaked baroque style (according to Păcurariu, D., 1973: 396). The work *Pseudokinegheticos* leaves the impression of a kaleidoscope that unifies sceneries, impressions about works of art and personal activities in a plausible picturesque disorder.

From a baroque perspective, the education and the artistic cliché determine the author to create a "false" aesthetic reality by using the technique of describing works of art and sceneries (Marino, A., *op. cit*., 248). When Odobescu describes the characters from different sculptures and paintings he focuses on the relation between reality and fiction but also on the mixture between exterior details and feelings generated by the analysed works. When describing a landscape observed from a hill near Bisoca village, Odobescu insists on accumulating pictorial images. The sun looks like *a red circle* with *warm and serene* rays which make the plain *to be bathed into a yellow and shiny light*; the bombastic tones of gold and silver complete this particular visual painting: "the face of a great table of gold" (*faţa unei uriaşe sinii de aur*), "silver tinsel" (*beteală argintie*). Like a painter, the writer uses not only the splash of colour but also the line technique: "the sinuous *lines* of the rivers" („*liniile* şerpuite ale râurilor"), "wavy *yarns*" („*fire* creţe") (Odobescu, Al.: 234). The same decorative and fluid imagism appears in the description of the Baragan Plain being obtained especially through accumulation of acoustic sequences: "a nightly susurration" („un susur noptatic"), "the breath of wind" („adierea vântului"), "the crickets' chink" („ţîrâitul greierilor"), "gentle sounds" („sunete uşoare"), "soft sigh" („slabă suspinare") (*ibidem:* 130). These auditive notes are used to describe the nocturnal landscape, but they contribute to the amplification of the baroque sensation of fluidity through the dynamic gerund: "all those insects infiltrate into the grass by *buzzing, creaking, whistling, hissing and all those thousands of voices arise in the intensity of the night as a quiet response*" („toată acea nenumărată lume de insecte se strecoară prin ierburi, *ţiuind, scârţâind, fluierând, şuierând, şi toate acele mii de glasuri se-nalţă cu răsunet potolit în tăria nopţii*") (*ibidem:* 131). Odobescu also offers subtle information about the temperature of the environment: "The afternoon sun sends *voluptuous emanations of heat* into the open wood and under the *shade* of trees." („Soarele de amiazi varsă *emanaţiuni voluptoase de căldură* în rariştea pădurii şi subt *umbra* copacilor") (*ibidem:* 141).

Odobescu's pictorial synasthesias represent elegant tricks which contradict the traditional principles of some classic aestheticians and that is why Adrian Marino wonders how these people would react "if they had the opportunity to be at the Museum of Art located in Paris and see the works of art that represented hunt sceneries" (Marino, A.: 242). By decoding the technique of correlations between pictorial sensations Odobescu is exposed as a modern writer who releases himself from the stricteness of ancient models.

The combination between folckloric and academic knowledge determines Odobescu to excessively elaborate the tale *Basmul cu Fata din Piatră şi cu Feciorul de împărat cel cu noroc la vânat*, by inserting in this context certain romantic elements, but

mostly baroque ones. By doing so, the writer becomes once more an adept of the baroque style who uses the grandiloquence of romantism because "he has a rich perception and a great pictorial curiosity" (Călinescu, G., 1971: 20). D. Păcurariu observes that Odobescu does not lose anything: all the images, words, events and popular verses are harmoniously incorporated in mensurable phrases (according to Păcurariu, D., 1979: 228). The baroque spirit is emphasized when the hero is impressed by the girl's beauty and he feels antithetical sensations: burning fumes and ice thrills („când [de] aburi fierbinți, când [de] fiori de gheață") all of them experienced in a synaesthetic environment: "he imagined that the field bloomed and the sky brightened („lui i se nălucea pare că câmpul înflorise și cerul se luminase") (Odobescu, Al., 1955: 238-239).

The baroque influence is especially observed in the final sequence of the tale, when the author describes the hero's lamentation by using some verses from Cid Campeador's Spanish romance and from François Villon's work *Ballades des dames du temps jadis*. After that, Odobescu writes a moralistic conclusion about the transcience of life by inserting verses translated from Catullus's *Carmen* and from Lamartine's *Poetical Meditations*. The fragments are selected on purpose in order to emphasize the obsessive baroque vision about humans' pride being defeated by the transcience of their existence. (according to Marino, A.: 229)

Although in *Arta prozatorilor români* Tudor Vianu apprises of "the artificial and hybrid aspect" of the tale which is dominated by "an excessive and sentimental lyricism", the philologist does not continue the reseach in the direction of the baroque influence. In the study dedicated to the analysis of Odobescu's complex phrase, Vianu identifies and describes the main techniques of construction (the symetry, the inversion and the ramification - see Vianu, T., 1956:124-127) , without establishing any connections with the baroque procedure of abusive development of the shapes through their repetition and mixture (Blaga, L., 1996: 137). This procedure appears as a result of Odobescu's tendency for enlarging and excessively ornamenting his phrase. In other words, there are few critics who saw Odobescu as a modernist beyond his classic and romantic features that he had intentionally left at sight.

The last chapter in *Pseudokinegheticos* contains a whole page of dots and it is entitled *Capitolul cel mai iubit de cititor*. Ion Rotaru considers that this chapter is a subtle form of irony for those readers who do not understand the meaning of the author's work properly, but also for the scolars who are not content with the organisation of the information in *Pseudokinegheticos* (according to Rotaru, Ion, 2006: 272). By analyzing this final chapter through the perspective of the baroque influences, critics can find a different explanation: Odobescu's masterpiece has the capacity of elasticity and opening to shapes (see Marino, A.: 251), that is to say anyone can continue his work as the theme presented in the book is not completely analyzed[1].

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[1] Other critics have a similar opinion and consider that *Pseudokinegheticos* is "an unfinished book" (Doina Curticăpeanu: 341) or "a book without a visible centre" (Zoe Dumitrescu-Bușulenga: 282) in *Repere istorico-literare* la *Scene istorice din cronicele românești. Pseudokinegheticos*, București, Editura Minerva, 1986.

Odobescu's modern formula of trying to get himself noticed contains a great dose of mannerist subtility, a cultivated phraseology and a phrase dominated by exuberance and ornamental proliferation.

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LE CODE SÉMANTIQUE ET LES STRUCTURES DE L'IMAGINAIRE POÉTIQUE I. LA SÉMANTIQUE POÉTIQUE

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Abstract: *The semantic code seems to be the most important aspect in creating the message, from the symbolical usages to the macrostructure of the text. The fundamental rule of compatibility between elements regarding selective affinities / constraints refers to three ways of approaching the laboratories of creation (respect, overbid, deviation), all of them being under the influence of the law of code compensation. This study presents all the arguments from the general aspects of semantic theories to the particular features belonging to poetic antinomies.*

Keywords: *compatibility, metasemem, ineffable.*

1. Repères sémantiques

Pour une description adéquate du code sémantique, en termes duquel arrivent les mutations les plus importantes que suppose le langage poétique, il faut mettre en évidence certains aspects qui intéressent de ce point de vue, sans pour autant se proposer de suivre l'évolutions des théories sémantiques, chose qui, d'ailleurs, a été entreprise, à maintes occasions (cf. De Mauro, 1978).

La sémantique classique, revendiquant son statut de discipline à statut spécifique après les recherches de Michel Bréal (*Essai de sémantique. Science des significations*, 1897), a récupéré les informations antérieures, provenant même de l'Antiquité, concernant les théories du signe, aux variétés des entités sémantiques (sens référent, référence, signification), aux niveaux de manifestation sémantique (lexical, syntagmatique, phrastique et transphrastique), aux types de contextes et de relations sémantiques (la synonimie, l'antonymie, la polysémie, l'homonymie...).

Au point d'intersection avec la logique, a été impliqué le principe de l'ordre des classes, fondé lui-même sur la relation entre la similarité et la différenciation. Au niveau des intensions, les référents ont été groupés en classes et, en fonction du niveau de généralité des structures (opérateur universel, existentiel et individuel), on est parvenus à ordonner les sous-classes en fonction de plusieurs niveaux, jusqu'au dénoté singulier.

La décomposition du sémème (l'arbre sémantique; chez le Groupe μ, 1974: 142, = arbre dichotomique) en marques syntaxiques, sémantiques (sèmes) et distinctifs, a été réalisée par la sémantique transformationnelle. Les marques syntaxiques sont celles organisant la distribution grammaticale. Les marques sémantiques (« des construits théoriques représentant ce qui est systématique dans le sens d'un mot (Vasiliu, 1970 :57) font délimiter les sous-classes, incluses les unes dans d'autres ou concourant en lemmes différents, en fonction du coefficient d'ambigüité existant. Ce sont les marques distinctives qui ont le degré de détermination le plus élevé, individualisant un seul type de référent.

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Le principe de l'inclusion (l'inclusion des catégories (Le Groupe µ, *Ibidem*) montre que tout sème inférieur se retrouve dans les structures ascendantes, ce qui, dans la genèse du texte, rend compte du glissement sémantique, qui assure la disponibilité symbolique vers la profondeur et vers l'altitude du signe.

Pour le passage du lexème à des syntagmes, on adopte les notions d'affinités sélectives, à travers lesquelles se manifeste, en essence, la règle de la compatibilité, ayant une importance fondamentale dans le code sémantique. C'est en fonction de celle-ci que se produit l'amalgame des lections, dans le passage au sens macrostructural, en convoquant les règles de projection.

On peut observer que les marques sémantiques sont, dans cette théorie, instituées à travers un effort de conceptualisation de certaines intensions qui, lorsqu'elles caractérisent plusieurs référents, sont définitoires pour les classes / sous classes concernées.

La théorie de l'analyse componentielle (John Lyons, 1995: 526) considère les sèmes comme étant des composantes sémantiques et identifie dans l'analyse la manière dont les référents sont disposés sur les deux axes: vertical ou paradigmatique et horizontal, comme extension du champ. On poursuit, en principe, deux objectifs, comme réponses à deux questions différentes: « La première question concerne l'acceptabilité sémantique des combinaisons syntagmatiques » (*Ibidem :* 581). On aboutit ainsi toujours à la règle de la compatibilité : « on explique, traditionnellement, dans les termes de certains principes généraux de compatibilité entre les sens des unités lexicales constituantes » (*Ibidem*). On fait souligner que, en essence, « les marquants sémantiques doivent ne pas être contradictoires ». (*Ibidem*).

La seconde question fait signaler, sans le particulariser, le phénomène d'amalgamer les lections « des sens des unités lexicales constituantes » (*Ibidem :* 532), faisant aussi appel aux règles de projection de la sémantique transformationnelle.

La théorie des champs sémantiques (J. Trier et L. Weisgerber), apparentée à celle de l'analyse componentielle, réalise une approche thématique, chaque champ étant justifié / généré par des structures spécifiques, différant, le plus souvent, d'une langue à l'autre.

Définissant le champ comme « une structure paradigmatique primaire du lexique (…), constituée d'unités lexicales de contenu (lexèmes), qui se partagent une zone de signification continue commune et qui la retrouvent en opposition immédiate les unes envers les autres « (Coșeriu, 2016 : 577), on a constaté l'existence du lexique structuré et non-structuré, la diversité des sens (notionnels et relationnels) et l'impossibilité d'une complémentarité intégrale : « il faut renoncer définitivement à la notion et à l'image de réseau ou de mosaïque – avec ou sans des lacunes – qui couvrirait la réalité extralinguistique » (*Ibidem :* 594).

Le groupement thématique des lexèmes en paradigmes sémantiques a permis de surprendre les sèmes définitoires et les relations hiérarchiques et de complémentarité des composantes. De tels paradigmes constituent le contexte sémantique du lexème, qui, dans de nombreuses situations, fonctionne de façon connotative.

La théorie est préoccupée de l'investigation détaillée du lexique / des référents, elle construit une série de sèmes pour chaque élément (lection) dans l'ensemble du groupe, mais elle n'est pas préoccupée par les règles de projection, à travers lesquelles soient constituées les unités bien-faites au niveau macrostructural.

Mais, en réalité, dans la sémantique transformationnelle non plus les règles de projection ne proposent qu'un amalgame mécanique des marques, à travers un nœud dans lequel celles-ci s'intersectent, n'apportant pas un plus sémantique qui justifie l'émergence de l'ensemble. On tient compte seulement des aspects suivants: le caractère (a)normal d'une proposition (le respect / le non-respect des affinités / des restrictions sélectives); le caractère ambigu / non-ambigu d'une proposition à référents homonymes ou polysémiques; la constatation des cas de synonymie des variantes, par le passage de la structure de profondeur à la structure de surface.

2. Aspects de la sémantique poétique

Les incursions entreprises, dans la perspective du langage poétique, dans quelques unes des poétiques antérieures essaient de surprendre les solutions importantes trouvées par les chercheurs dans la tentative d'expliques le coefficient de littérarité de celui-ci.

2.1. Le constat de Riffaterre selon lequel « La langue de la poésie diffère de celle de l'usage courant » (1978: 11) est un lieu commun en poétique, d'autant plus que l'on admet que, utilisant d'une manière propre les mots et la grammaire, « la poésie puise dans le vocabulaire et la grammaire de la langue quotidienne » (*Ibidem*).

Le coefficient de spécificité est rendu par « l'oblicité sémantique », qui opère en trois directions : le déplacement, le passage d'un sens à l'autre, jusqu'à la perte de la propriété sémantique, aboutissant à la métaphore et à la métonymie ; la distorsion (ambigüité, contradiction et non-sens) et création (assumer un principe de l'organisation textuelle: la symétrie, la rime, les équivalences sémantiques). On fait la différence entre *sens* (succession des informations du message) et *signifiance* (unité, organicité du message intégré).

Le sens poétique, selon Riffaterre, s'obtient par une série de négativités (*altérer, écarter, gauchir, dévier*).

Le terme générique, formulé de façon risquée, est *agrammaticalité*, conçu non pas comme une classe de fautes grammaticales, mais comme un procédé de réalisation du sens poétique, en devançant la normalité de la communication ordinaire.

Dans une telle communication, l'émetteur « gauchit », et c'est au récepteur que revient le rôle de reconstituer le « normal » de la perspective de sa propre subjectivité. L'agrammaticalité oblige le lecteur à des compétences linguistiques et littéraires : « mais, c'est la grammaticalité du texte qui rend cet apport du lecteur nécessaire (...) cette compétence linguistique inclut également l'aptitude du lecteur à percevoir des incompatibilités entre les mots » (*Ibidem*: 16).

2.2. Michel Dufrenne part du même lieu commun, citant Claudel : « *Les mots que j'emploie/ Ce sont les mots de tous les jours* » (cf. Dufrenne, 1971: 62). Il considère qu'instituer le spécifique dans la sémantique du langage poétique suppose un transfert, un réinvestissement des mots avec des sens inédits, qui leur confèrent le statut de signes poétiques. Renoncer au concept poétique de *déviation* devrait faire place à un autre (*invention*), mais qui surgit plutôt comme une reconquête nostalgique du primitivisme de jadis, de l'époque préscientifique (prélogique) de l'humanité. Le fait que la poésie n'est pas une science et qu'elle explore autre chose que les sphères logiques de la pensée autorise

Dufrenne à édifier la dimension diachronique : « comment s'opère cette triomphante métamorphose du langage (…) la poésie le rend à son premier état, elle lui rend la vigueur et la fraîcheur originaire, elle le ramène à la nature » (*Ibidem :* 63).

Au-delà des réminiscences romantiques d'une telle théorie, ce serait un hasard de s'appuyer sur un état seulement supposé par la connaissance actuelle. Saussure avait montré, sur le moment premier du langage, qu'on peut l'imaginer, mais qu'il n'avait jamais été constaté. Parce que, à toute époque, et aussi loin que l'on puisse rentrer dans le temps, la langue nous apparaît toujours comme un héritage des générations antérieures (cf. Saussure, 1998: 90).

En peinture (l'analogie *ut pictura poesis*), ce sont les tableaux naïfs qui connaissent un réel succès, par leur retour à une approximation primitive de couleurs et de formes.

L'appel à la connaissance imaginative, au détriment de celle signifiante, accroît au maximum le potentiel expressif dans un processus où le mot est rendu à sa nature et fait revenir à son origine (Dufrenne, 1971: 67). Au-delà des rêveries tribales, le recours aux objets se fait avec insistance : « les mots doivent être pareils aux choses (…) sollicite l'imagination et impose la présence imaginaire de l'objet au lieu de le désigner » (*Ibidem* : 65). A présent on sait que l'objetologie, même lorsqu'elle avait impressionné par la nouveauté de l'approche, n'a pas abouti à conférer à cette deixis de l'image concrète des objets le souffle déréiste de l'imagination : « Cependant, la question se pose de savoir si le caractère sensoriel de la poésie est essentiellement déterminé par la présence d'images (...) En fait, les objets n'ont pas besoin de devenir une image, c'est-à-dire une figure de style, pour jouer un rôle en poésie » (Kibédi Varga, 1967: 558-559).

2.3. Les représentants du Groupe μ (*Retorica poeziei*, 1997) partent des affirmations de P. Valéry, selon lequel « la tentative de chercher une spécificité linguistique de la poésie s'est avéré jusqu'à présent vaine » (Groupe μ, 1997: 20), chose confirmée par Greimas, lorsqu'il montrait que « sa spécificité intrinsèque est presque unanimement contestée » (*Ibidem*).

La première option et la plus importante que prennent ces représentants est de donner priorité à la signification poétique, considérant que c'est la structure sémantique qui détermine le statut de poème : « Ce qui se qualifie, aujourd'hui, de la façon la plus courante, comme poème, y compris ce qui est accepté comme tel dans l'héritage historique, se caractérise par une structure sémantique » (*Ibidem* : 23).

Pour une telle option était importante la définition que donnait Jakobson à la fonction poétique, celle de projeter le principe de l'équivalence sur l'axe paradigmatique de la sélection (*in absentia*) sur l'axe syntagmatique de la combinaison (*in praesentia*). Mais on observe qu'une telle opération ne caractérise pas de façon définitoire le langage poétique, puisque le passage des unités à des macrostructures se produit de la même façon dans le langage ordinaire : « La terminologie de Jakobson a l'inconvénient notoire de faire le lecteur naïf croire que la fameuse projection (…) se réfère seulement à la poésie des poètes » (*Ibidem :* 69).

Conscients des progrès de la sémantique structurale et transformationnelle, les représentants du Groupe μ semblent marqués par la préoccupation que « toute tentative de reprendre sur de nouvelles bases le problème de la poésie s'expose à la suspicion de réintroduire les confusions de jadis concernant le message » (*Ibidem :* 72).

Ils sont préoccupés par une utilisation de la théorie des codes (cf. aussi Klinkenberg, 2004: 42-45), dans la manière proposée par Umberto Eco mais, même s'ils continuent s'occuper d'aspects très intéressants, ils ferment leur prognose linguistique : « Si rien ne distingue la poésie dans le plan de la substance du contenu, il n'est pas certain qu'elle ne diffère d'autres types de discours par une organisation propre de ce contenu » (*Ibidem* : 73).

2.4. Gérard Genette a appris de Jean Cohen ce que signifie pour le poéticien le ridicule de l'approche scientiste devant « cet inévitable grain de mystère se soustrayant à l'étude et à la connaissance » (Genette, 1978: 216). L'avantage pas du tout tentant était que, au cas d'erreurs, il contribue à un inventaire nécessaire de ceux-ci. A côté de Jean Cohen sont convoqués Ch. Bally, L. Spitzer, P. Valéry, P. Guiraud, ceux pour lesquels « Le principe majeur de la poétique (…) est que le langage poétique se définit par rapport à la prose comme un écart par rapport à la norme » (*Ibidem*).

Dans la variante dure, la déviation est une infraction, une impertinence, elle viole et déstructure la norme. (Sur la pertinence du concept de déviation, cf. Klinkenberg, 2004: 310-313). Une vision destructrice, qui serait limitée du point de vue diachronique, elle ne se vérifie cependant, car « la poésie est de plus en plus déviation, or elle est de plus en plus proche de son essence, donc son essence c'est la déviation. » (Genette, 1978: 218). Elle accomplit, dans l'instrumentaire de la création, un changement de sens qui, en essence, montre J. Cohen, signifie « un passage du sens dénotatif, c'est-à-dire intellectuel, au sens connotatif, c'est-à-dire affectif » (*Ibidem :* 222). De cette façon, le langage poétique semble le langage de l'émotionnel connotatif, pendant que le langage ordinaire (celui de la prose) reste notionnel, dénotatif.

Pour analyser ce remplacement du langage intellectuel avec celui affectif ou émotionnel, G. Genette, même s'il donne des exemples contextualisés, s'arrête à une analyse du signe poétique. Il reprend des anciennes poétiques le terme de *motivation*, il est même tenté par une rétrospective nostalgique de « l'hypothétique état primitif de la langue » (*Ibidem* : 232).

Dans la perspective actuelle, il s'arrête aux motivations objectives (onomatopées, mimologismes, harmonies imitatives, évocations synesthésiques, effets graphiques, associations lexicales).

Les plus importants procédés de motivation sont le rapprochement du signifié au signifiant et le rapprochement du signifiant au signifié.

Le premier consiste en « choisir parmi les virtualités sémiques celles qui correspondent le mieux à la forme sensible de l'expression » (*Ibidem :* 234). Le deuxième, d'ordre sémantique, ne réside pas « en déformer les signifiants ou en inventer d'autres, mais en les déplacer, c'est-à-dire remplacer le terme propre avec un autre qui est dévié de son utilisation et de son sens, pour lui confier une utilisation et un sens nouveau » (*Ibidem* : 235). Ce déplacement se fait par analogie (métaphore), inclusion (synecdoque), contiguïté (métonymie).

À travers cette duplicité sémantique, figurative, « le mot se régénère et se sensibilise » (*Ibidem* : 237), le langage poétique devenant un langage sensible et sensibilisateur, déterminant la disponibilité vers la lecture créative du lecteur moderne.

2.4. Les antinomies de la littérarité

Même s'ils n'ont pas tranché avec l'instrumentaire linguistique les mutations du langage de la thèse vers l'esthèse, ce qui suppose la genèse de nouveaux contenus au niveau de la connaissance poétique et l'engagement, de leur perspective, des codes de la langue, les poéticiens ont développé plusieurs dichotomies fondamentales, destinées à investiguer le spécifique du langage poétique.

Parmi ceux-ci, les plus importants sont : dénotation-connotation, isotopie – allotopie, notionnel – suggestif. A ceux-ci on peut rajouter, en étroite liaison avec les antérieurs, les corrélations fable-ineffable, thèse et esthèse.

Ce qui surprend c'est le fait que les sémioticiens de la poésie ont repris, comme lieu commun, les fonctions de la langue de la théorie de Jakobson, sans surprendre une autre fonction, très importante, avec des implications majeures non seulement dans la définition du poétique : la fonction dissimulatrice de la langue. Cela impose la corrélation vérité – vraisemblable, dans les dimensions de laquelle se produit la sensibilisation, la poétisation.

 2.4.1. Concernant la relation entre la dénotation et la connotation, Jean Cohen, dans *La structure du langage poétique,* montre que celle-ci est la clé de toutes les figures de style. Mais ce n'est qu'une sur-licitation des termes, chose qui arrive souvent en poétique, dans le désir de masquer l'absence de certaines démonstrations fondamentales dans le mécanisme sémantique de l'esthèse.

La dénotation constitue la fonction dénotative, référentielle, informative de la langue. C'est un processus à travers lequel on établit la liaison entre l'expression sonore et le référent. Celui-ci est le concept, la notion, la représentation en même temps de son contenu (classe d'objets constituée par la manifestation de traits communs / intensions) et de la sphère (totalité des objets et chacun de la classe concernée, extensions). C'est le signifiant de la théorie saussurienne, qui prouve le caractère dual du signe linguistique. Pour éviter la confusion que certains linguistes faisaient entre dénotation et référent, Coșeriu a appelé ce processus *desemnare (désignation)* (Coșeriu, 2000, p.246). Plus tard, on a fait d'autres délimitations : «La connotation désigne un ensemble de significations secondes provoquées par l'utilisations d'un materiau linguistique particulier et qui viennent s'ajouter au sens conceptuel ou cognitif » (DLSL, 2012: 111).

Hjelmslev a établi la relation entre la sémiotique dénotative et celle connotative (cf. Eco, 2004, p. 124). La première s'accomplit à travers la relation classique entre l'expression et le contenu, pendant que « dans une sémiotique connotative, les plans de l'expression et du contenu d'une sémiotique dénotative deviennent a leur tour l'expression d'un nouveau contenu. La connotation devient ainsi une sorte de superstrat sémantique » (*Ibidem*). Cela fonctionne comme jeu second « La connotation désigne un ensemble de significations secondes provoquées par l'utilisation d'un matériau linguistique particulier et qui viennent s'ajouter au sens conceptuel ou cognitif » (DLSL, 2012 : 111).

Une première compréhension de la nature de ce superstrat est liée au principe de la contextualisation du sens (cf. Wittgenstein ; c'est seulement la proposition qui a un sens : un nom a une signification seulement dans le contexte de la proposition, cf. 1991 : 48 ; cf. aussi Frege, 1997 :34). Par exemple, le lexème *chien* a la dénotation anime – animal – mammifère – domestique … Quant aux sens connotatifs, on note *la fidélité (Fidèle comme un chien), la*

méchanceté (Méchant comme un chien), la compassion (Vie de chien) etc. Mais, peut-on observer, chacune de ces connotations constitue les intensions véhiculées en contextes spécifiques.

Dans le même sens, la connotation se superpose à la dénotation comme une représentation supplémentaire, qui se résume seulement à une association d'idées, due tantôt à la relativité objective, tantôt à l'imagination (à l'interprétation subjective). Convoquer des sens hétéro textuels ne saurait possible si ceux-ci n'existent, à côté de la convention dénotative, dans la conscience des locuteurs : «La connotation dépend de codes linguistiques et sociaux précis » (Eco, 2004 : 125).

L'expression *chien* fait connoter fidélité, méchanceté, souffrance ; l'expression *lion* connote puissance, domination, aspect imposant, seulement parce que ces sens, avec leurs contextes spécifiques, se trouvent dans l'inventaire sémantique des locuteurs.

Jean Cohen considère la sémiose connotative comme étant la clé du langage figuré, une importante voie de passage du langage ordinaire au langage poétique.

Il y a deux explications que le poéticien n'a pas offertes, mais qui justifient, partiellement, ses affirmations.

Dans le processus de figuration, de la connotation la plus simple, jusqu'à la substitution métaphorique, deux éléments ne sauraient pas être mis en relation s'ils n'ont quelque chose en commun. Ainsi, entre *lion (animal)* et *roi (despote),* la dénotation montre qu'il n'y a rien en commun (éventuellement les premiers deux signes : + animé, + animal). Les sens connotatifs, qui apparaissent comme dénotés dans d'autres contextes (*Le lion est un animal puissant, dominateur / Le roi est un homme puissant, dominateur*) sont convoqués comme éléments de liaison dans le processus métaphorique : *le roi des animaux.* De même : *l'ami de l'homme (le chien)…* Lorsque ces sens sont notoires, c'est sur eux que sont institués les symboles, comme dans les définitions ostensives (*blanc comme la neige, fourbe comme le renard, peureux comme un lapin*).

La seconde explication montre que, dans le processus connotatif, les expressions attirent des sens collatéraux d'après le mécanisme de la suggestion. Or, la fonction suggestive du langage s'oppose à celle notionnelle, dénotative. Apparemment, il y a deux équations équivalentes : connotation – dénotation ; suggestion – dénotation.

Le mécanisme suggestif de la dénotation sera analysé plus tard. Pour le moment, il faut préciser qu'il y a des différences fondamentales entre la connotation et la suggestion. Les sens connotatifs pour *lion* sont *puissance, domination, grandeur* ; pour *chien : fidélité, méchanceté, souffrance*. Mais celles-ci existent déjà dans la conscience des locuteurs ; tout le monde les connaît, sinon, la sémiose connotative ne se produirait pas. La connotation engendre des figures, mais celles-ci, puisqu'elles s'appuient sur des sens préexistants ou prédisposés à l'usure, au passage dans le langage commun (*broasca uşii, poalele muntelui, picior de plai...*), dans le processus de lexicalisation des figures.

Certainement, peut-on accepter l'idée de Jean Cohen, selon laquelle la connotation est la clé de toutes les figures. Mais il faut signaler qu'il y a de très bonnes poésies n'ayant pas de figures, sans préoccupation de créer des parures stylistiques. Même si, comme on le sait, le langage naturel est, entre autres, un cimetière des figures usées, le poète ne saurait être soupçonné d'être à la recherche de figures dans des vers comme ceux-ci : *Din ceas dedus adâncul acestei calme creste, /Trecute prin oglindă în mântuit azur...*

Si par suggestion on entend attirer, engager un sens en absence de l'expression qui le caractérise, dans cette définition large peut entrer aussi la connotation. La suggestion (il faut penser au concept de *poésie pure*) s'appuie sur le rapport convention – invention, appelé par les poéticiens convention – déviation. Le poète, par la fonction dissimulatrice du langage, induit dans la conscience du lecteur des contextes nouveaux, le trompant par une vraisemblance programmée. Au niveau des codes, la vraisemblance est programmée par le respect insistant d'au moins un des trois codes, d'habitude celui syntaxique. Les sens suggérés n'ont pas de sens ossifiés dans le mental des lecteurs comme dans le cas de la connotation, mais des contextes institués par la force d'intervention du poète. Celle-ci est, en essence, la sphère de sa créativité.

4.2.2. Les termes isotopie – allotopie – proposés par Greimas pour circonscrire par cohérence sémantique la littérarité du langage poétique, ont été repris par les poétiques modernes (Le Groupe μ, *Retorica poeziei (La rhétorique de la poésie)*), dans l'espoir de déchiffrer le mécanisme de conversion de la thèse en esthèse. Le pari de la littérarité ne consiste pas cependant dans la totalité du texte (les marqueurs communs, redondants, qui le traversent d'un bout à l'autre), la cohérence, le caractère conséquent, l'homogénéité sont en essence des traits de tout texte, mais l'unicité, qui se traduit par la manière de sortir des conventions de la cohérence sémantique et, parfois, de la cohésion grammaticale.

L'appel à la théorie des champs sémantiques (*isotopie – topos - champ*) simplifie trop le problème, conduisant à la compréhension de la continuité sémantique par l'appartenance au même champ. D'ici jusqu'aux règles de redondance lexicale, décrites par la première génération des grammaires transformationnelles (cf. DSL, 2001, p. 425) il n'y avait pas une distance trop grande. Finalement, l'isotopie, vue comme redondance, est la propriété du langage de prouver sa linéarité tant au niveau de la forme, qu'au niveau du contenu : «„ Fr. Rastier postule l'existence de deux grands types d'isotopie: isotopies de l'expression et isotopies du contenu » (cf. Tuțescu, 1974 : 92). On parvient toujours à l'axe de la sélection et à celui de la combinaison, statués par Jakobson, puisque la redondance caractérise le langage à tous ses niveaux : «à tous les niveaux également, les contraintes imposées dans les choix des unités et dans leur combinaisons, leurs relations représentent la cause essentielle de redondance » (DLSL, 2012, p. 402). Dans les termes de la sémantique transformationnelle, lors du passage à des macro structures, le terme initial opère avec des affinités et des restrictions sélectives. Ce qui conduit, dans leur exercice, à un syntagme bien formé (ce que suppose l'isotopie) ou mal formé (l'allotopie). Ainsi, un syntagme tel *femeie gravidă (femme enceinte)* suppose que les deux marques sémantiques du premier élément (+ humain, + féminin, + fertile) se rencontrent (qu'elles soient respectées) chez le deuxième. En revanche, on ne saurait dire la même chose sur le syntagme *bărbat gravid (homme enceint)*, caractérisé par l'allotopie. La relation fonctionne aussi au niveau du texte. Celui-ci est bien formé s'il est caractérisé par l'isotopie (si ses séquences sont isotopiques, c'est-à-dire si elles appartiennent au même topos) : *Aujourd'hui c'est lundi et demain c'est mardi*. On a, en revanche, un texte malformé si les séquences sont allotopiques : *Le chat dort sur le canapé et demain c'est mardi*.

Une première conclusion montre que l'antinomie isotopie – allotopie opère aux extrêmes de la communication, certifiant dans la communication des séquences situées à

tout niveau ou s'excluant de la possibilité de transmettre autre message que celui de l'agrammaticalité.

Quiconque peut parier que le phénomène de la redondance, familier en cybernétique et dans la théorie de l'information, s'applique à tout texte, non seulement au texte poétique. Plus encore, pendant que le texte poétique est un jeu, dans un texte scientifique la redondance est impérative, car elle engendre la cohérence, la conséquence, la consistance, la cohésion des démonstrations sur lesquelles s'appuie celle-ci ; l'allotopie engendre un non-texte. Appliquée sur un texte littéraire, comme une condition génétique de la littérarité, l'isotopie ne peut être entendue que dans les termes de la théorie des codes.

Comme l'a montré Chomsky, il y a trois niveaux de la langue, chacun fonctionnant selon des règles spécifiques. Il aurait fallu mentionner, aussi, que le fait poétique n'est pas *verus (=vrai)*, mais *vero similis (= semblable à la vérité)*, ce qui signifie la possibilité offerte à l'allotopie de participer au jeu.

Mais cela n'est possible que par la collaboration des codes, plus précisément par la compensation des codes. Un texte tel *Din ceas dedus adâncul acestei calme creste / Trecută prin oglindă în mântuit azur (De l'horloge déduite la profondeur de cette calme cime / Passée à travers le miroir dans un sauvé azur)* ne dit rien sous l'aspect de la vérité, ce n'est pas *verus, c'est* crazy (fou). Cela parce que dans la constitution des syntagmes on viole les affinités sélectives, donc le code sémantique. L'allotopie caractérise, dans le texte ci-dessus, seulement le code sémantique, tandis que les codes phonétique et syntaxique sont, en compensation, respectés, de sorte que le texte devienne vraisemblable. C'est celui-ci le mécanisme : la rationalité des deux codes fait le lecteur reconstruire le troisième (celui sémantique). S'il y a dix lecteurs, chacun le rendra à sa manière, selon sa propre structure d'attente. Ils n'ont pas à leur disposition des séquences rationnelles (la raison s'absente de la poésie pure) ; ils n'ont que des mots avec leurs sens épars dans d'autres contextes. Ces contextes sont libres, donc il ne s'agit pas de connotations. Les sens sont récupérés par le fonds affectif, par le sous-conscient sensible, ce qui signifie qu'ils n'offrent au lecteur que des suggestions, dans la tentative d'approximer la vérité. C'est d'ici que ressort la valeur suggestive du langage sous le signe de l'allotopie. Les représentants du Groupe μ sont parvenus à affirmer beaucoup de choses intéressantes sur l'antinomie du topos (isotopie - allotopie), mais pas le mécanisme fondamental de son fonctionnement dans la zone de l'esthèse.

2.4.3. Fable – ineffable. Au niveau du texte, les signes linguistiques, dans les voisinages où ils apparaissent, en fonction de leur disponibilité interprétative, sont de deux types : fables et ineffables. Il y a quelque temps (Găitănaru, *Printre cărţi,* 2013), en suivant l'intuition de R. Jakobson, qui avait institué la fonction phatique du langage, appelait cette dichotomie ainsi : symboles phatiques et ineffables. Le participe phatique avait été construit par Jakobson à partir d'un verbe latin déponent et défectif (*for*), *fari, fatus um*: « *fatur* is qui primum homo significabilem ore mitit vocem » (Ernout, Meillet, 1994: 245). Mais la fonction phatique se réfère à une communication « dont l'objectif n'est pas de transmettre une information cognitive, mais d'établir et de maintenir des relations de bienveillance entre les participants » (DSL, 2001, P.212). Une communication pour rétablir le code ou de complaisance entre des personne rencontrées occasionnellement et qui allaient par hasard

passer une période ensemble. Donc, *phatique* ne saurait être en mesure de représenter l'objectif informationnel de base du langage.

Le terme peut être trouvé dans une autre famille de mots. Ainsi, *affable* (lat. *affabilis* =auquel on peut parler, DLR, 2003: 60), *ineffable* (*ineffabilis* = qu'on ne saurait exprimer en mots, *Ibidem*: 666) et même *fabula* (= les mots, en liaison avec les actions: *a fabulis ad facta*= de paroles aux actions, *Ibidem*: 497). Cette famille semble plus unitaire en français : *fable, affable, ineffable…*

Dans la structure d'un texte on peut rencontrer des signes et des successions de signes, institués selon les conventions habituelles de la communauté et mis dans le texte en respectant les codes ordinaires de la langue, de sorte que, à la suite de la lecture, ils peuvent être compris, racontés, interprétés, à savoir soumis à un contrôle rationnel. C'est le cas, par exemple, du vers suivant : *Din casă plecat fiul acestei triste mame… (De la maison parti le fils de cette triste mère…)*. Ce n'est pas de la même manière que l'on peut parvenir à l'interprétation d'un autre vers, tel : *Din ceas dedus adâncul acestei calme creste (De l'horloge déduite la profondeur de cette calme cime…)*.

Il y a cependant des parties plus ou moins larges, des œuvres entières ou même des arts entiers qui aboutissent à transmettre un message à travers des symboles ineffables.

L'ineffable, non seulement pour les symbolistes, objectif fondamental de la poésie, a conduit à l'analogie avec la musique et à la sur licitation esthétique des métaplasmes. Une seule chose ne doit échapper aux linguistes phonéticiens (Grammond) et aux poètes instrumentalistes (Macedonschi), le fait que dans la langue fonctionne le principe de l'investissement sémantique, qui établit l'association d'éléments arbitraires. Des séquences de sons, quelque harmonieux et suggestifs qu'elles soient (par ex : *alenzino, uliave…*) n'ont par le droit de citoyenneté dans la république des locuteurs, car elles n'ont pas reçu référence. Cela confère aux signes une certaine complémentarité dans le champ sémantique, répétitivité, caractère prévisible, disponibilité interprétative. La convention entre les deux éléments arbitrairement rencontrés, ceux du signe, constituent la base du lien indissoluble entre la pensée et le langage.

Tandis que la musique soumet à ses lois harmoniques les sons du premier niveau, libérés de tout contrôle sémantique, la poésie doit être entendue comme un jeu second.

L'indicible dans la poésie a des connotations euphoriques : il ne s'agit ni de réalités immondes qui ne puissent être émises éventuellement qu'après minuit, pour la protection des innocences, ni de dimensions et de catastrophes hyperboliques inimaginables et, donc, incontenables dans des mots.

C'est ce sens ou sentiment qui, même s'il est caractérisé par une intensité considérable, ne traverse pas la zone du rationnel. Ce *je-ne-sais-quoi* ou *je-ne-sais-comment*, sortis de leur carcasse sémantique de généralité : *je ne sais qui* signifie *quelqu'un, quiconque* ; *je ne sais quoi* signifie *quelque chose, n'importe quoi*. Au contraire, dans la zone ineffable, *je-ne-sais-quoi* et *je-ne-sais-comment* sont des déictiques émotionnels : *Cette fille non seulement qu'elle est belle, elle a un je-ne-sais-quoi à elle*. C'est un passage du rationnel dans l'impondérabilité affective.

Il y a deux modalités par lesquelles l'ineffable se produit dans le processus de réception de l'œuvre d'art.

Le plus souvent, le poète n'abandonne pas le rationnel, mais il utilise les mots pour creuser ses zones affectives qu'il fait jaillir à la surface, édifiant sa sensibilité. Le poids de l'affectif, de l'émotionnel existentiel, devient si grande que le rationnel ne compte plus, car il a perdu sa force de signifier les résultats surdimensionnés de l'intrusion. C'est comme dirait Eminescu : *Deşi vorbeşti pe înţeles, /Eu nu te pot pricepe (Même si tu parles avec sens / Je ne peux pas te comprendre)*.

Tenter un décodage, une explication de l'émotionnel existentiel institué par le poète signifie restreindre un cheval sauvage dans des harnais et annuler son esprit sauvage : la pensée tue la poésie.

La seconde modalité par laquelle le texte devient inconventionnel, entrant ainsi dans la zone de l'ineffable, est plus simple. Elle consiste à devancer les conventions non pas au niveau du signe, mais au niveau des combinaisons de signes, ne tenant pas compte des affinités sélectives. Les mots, chacun avec son sens statué par convention, sont mis dans des contextes inhabituels, inconventionnels, qui font annuler leur sémiose première. Si nous ne comprenons le sens d'un vers (*Din ceas dedus adâncul acestei calme creste...*), nous ne parvenons à aucun résultat en investiguant dans le dictionnaire le sens de chaque mot, que, d'ailleurs, nous connaissons. Puisqu'on respecte les codes phonétique, syntaxique, la communication reste vraisemblable, ce qui nous donne la certitude que le vers communique *quelque chose*. On est donc parvenus à la condition de l'ineffable : *quelque chose = je-ne-sais-quoi*.

2.4.4. Notionnel – suggestif. Ecrire sur la valeur notionnelle des mots c'est passer en revue l'entière diversité des théories du signe, de Cratylos jusqu'à Hjelmslev, des limites qui peuvent être devancées d'un côté et de l'autre. Ce serait une chose simple (excepté pour les descriptivistes américains) si un signe avait un seul référent, auquel on distribue en exclusivité une seule expression, au-delà des ambiguïtés de la polysémie et des autres relations sémantiques à l'intérieur du vocabulaire. Les champs sémantiques, en toute langue, ne sont pas organisés d'après la rigueur d'un tableau des éléments et ils n'ont non plus une complémentarité parfaitement répétable.

Mais les signes caractérisés par référent et référence représentent le domaine des notions. C'est avec celles-ci qu'opèrent les sciences plus ou moins exactes, leurs énoncés pouvant être soumis, le cas échéant, à la preuve de la vérité.

Au niveau du texte littéraire, comme on le verra, ils assurent la constitution de la thèse.

L'attribut « notionnel » fait référence au signe linguistique de façon générique mais, dans la typologie des signes, tous ne sont pas distribués à des notions. On pourrait les appeler tous notionnels, car ils réfèrent à quelque chose (sens notionnel, relationnel, grammatical…) mais, ce qui est plus important, c'est que tous (sauf les onomatopées et les interjections) ont un caractère arbitraire, une convention étant nécessaire pour statuer l'union.

On ne peut dire la même chose sur les signes poétiques, investis avec une signification nouvelle qu'ils introduisent dans le message ; c'est pourquoi ils s'appellent, souvent, signes poétiques.

Même si dans leur statut premier, d'entrée dans le dictionnaire, ils sont notionnels, dans le texte poétique ils devancent ce sens, grâce, entre autres, à leur valeur suggestive.

Sur la suggestion (=la puissance des mots de suggérer quelque chose, au-delà de leur sens dénotatif) comme d'une valence psychique des mots, on a écrit, probablement, avant le célèbre ouvrage d'Albert Binet (1990, *La suggestivité*). Dans la philosophie, Eugen Lovinescu cite le savant français Frédéric Paulhan (*La double fonction du langage*, Paris, 1929).

Lorsqu'on a individualisé la persuasion, comme fonction et comme méthode, il semblait qu'une zone d'interférence soit apparue, car celle-ci faisait valoir la force illocutoire des actes de parole, avec la tendance de les conduire jusqu'à leur finalité perlocutionnaire. C'est pourquoi on peut rencontrer des définitions semblables des deux aspects (cf. Larson, 2003 : 23, 24).

La persuasion utilise toutes les propriétés des mots mais, en premier lieu, leur valeur notionnelle ; elle établit des buts précis et des stratégies argumentatives pour aboutir à leur réalisation.

Il est clair qu'une œuvre littéraire, dans laquelle on utilise comme méthode de constitution des textes la persuasion, est une œuvre à tendance, qui peut assumer, souvent, un fort caractère didactique. Et puisque le raisonnement tue l'émotion, la valeur artistique reste entre parenthèses.

On établit des stratégies argumentative dans le texte scientifique aussi, dans le but de convaincre sur leur valeur de vérité. La persuasion y est implicite, due à la transparence des arguments. Il n'en est pas de même quant au discours politique, où la persuasion évolue jusqu'aux techniques de manipulation, s'évaluant en termes d'efficacité (cf. Bourdieux, 2012 :164).

Il faut priser que la valeur suggestive d'un signe linguistique devenu signe poétique résulte de son utilisation dans un contexte lui conférant expressivité et caractère illimité : « Dans la direction de son signification illimitée, il présente parfois une structure de signification dont l'entrelacement lui donne toute sa richesse, son volume » (Vianu, 1975 : 357).

L'interférence entre la persuasion et la suggestivité, qui persiste encore, tient de l'intentionnalité, du caractère illocutionnaire des actes de langage. Seulement ce caractère est-il différemment directionné. La persuasion est parvenue, dans le discours politique, à disputer ses objectifs avec les techniques de manipulation ; de façon similaire, la suggestivité est parvenue à être utilisée par les apprentis d'Hippocrate, comme technique psychothérapeutique.

Au niveau de la poésie, la suggestivité doit aussi être différenciée des variations connotatives des mots, utilisés eux aussi dans l'arsenal important de l'esthèse.

Par conséquent, on doit différencier les valeurs persuasive, connotative et suggestive des mots.

Une voie plus simple pour opérer ces individualisations est l'exemplification.

Un texte persuasif peut être le suivant : « Notre rôle en tant que politiciens, en tant qu'hommes ayant accès aux guides du pouvoir, est de nous pencher avec grande attention sur les gens pauvres. Leurs conditions misères de vie leur enlèvent les droits les plus élémentaires. Or, notre rôle est d'améliorer ces conditions au moins jusqu'à satisfaire les besoins élémentaires, pour assurer l'égalité de chances à tous. C'est pourquoi nous militons et nous devons militer en tant que politiciens de gauche. »

Dans un texte connotatif (*Carul statului navighează astăzi pe vulcan (Le char de l'Etat navigue aujourd'hui sur un volcan)*- cf. Vianu, 1975: 343), *le char* connote l'avancée difficile, *navigue* connote les vagues de lave; le danger imminent: les éruptions incandescentes du volcan.

Un texte suggestif : *leagănul albastru al tăcerii (le berceau bleu du silence)* (*Ibidem :* 344).

Dans le texte s'appuyant sur la suggestivité des mots, comme pragmatique du texte littéraire, les sens sont proposés, suggérés par l'auteur, mais ils fonctionnent seulement comme phénomène de résonance sur le fonds aperceptif du lecteur qui doit le reconstituer, en partenariat, avec le poète : « celui-ci se présente comme une forme incomplète de communication, réalisée à sens unique et en différant: il faut tenir compte en tout premier lieu des rapports qui s'établissent entre le locuteur-source du message littéraire et le récepteur-lecteur » (Miclău, 1983 :199).

Comme on l'observe, chaque signe du texte poétique n'apparaît ici avec la lection du dictionnaire. Par déviation du code sémantique (le non-respect des affinités sélectives), le poète laisse au lecteur la latitude de reconstruire le sens, les autres codes étant valides (la loi de la compensation des codes).

C'est sur cela que Valéry poétisait, imaginant une excursion à travers l'éden des forêts : « Dans la forêt enchantée du langage, les poètes vont tout exprès pour se perdre et s'y enivrer d'égarement, cherchant les carrefours de signification, les échos imprévus, les rencontres étranges » (Valéry, 1937, p.9).

2.4.5. Thèse – esthèse. Le rapport entre la thèse et l'esthèse concerne l'essence de la connaissance poétique qui, afin d'être surprise, suppose une approche de la psychologie de la connaissance.

Les poéticiens-linguistes l'ont abordée le plus fréquemment de la perspective pragmatique des esthéticiens (art pour art – art à tendance etc.) et cela, peut-être, à force d'avoir assumé les réticences injustifiées de Saussure de devancer les frontières de la linguistique.

Ceci n'a pas empêché les philosophes de se référer à la relation *anthropos – cosmos*, ni Greimas d'instituer l'opposition *extéroceptivité – intéroceptivité* (Greimas, 1966 :59).

Les psycho-neurologues ont montré que dans le processus d'ensemble de la connaissance fonctionnent deux niveaux d'intégration de l'information psychique : « il s'impose la délimitation de deux plans d'organisation des modèles informationnels qui forment le système psychique humain : le plan conscient et le plan inconscient » (Arseni et all., 1983 : 164), autrement dit, le modèle informationnel du monde extérieur et le modèle informationnel du propre moi (cf. *Ibidem*, p.176).

Les psychologues, à leur tour, ont constaté la bilatéralité fondamentale du champ de la conscience et ont essayé de surprendre l'infrastructure inconsciente de notre être conscient (cf. Ey, 1983 : 298).

Dans le processus d'évolution de la personnalité, la conscience fonctionne d'après l'effet du miroir et le Moi, par sa puissance d'action, de prévision et de contrôle « se construit de sa propre pensée, il se pense soi-même » (*Ibidem*: 301) assumant la fonction et les limites de sa propre nature intelligente. Explorant ses propres idées, émotions,

sentiments et croyances, il aboutit à une conscience de soi qui est « une image générale, concrétisée en représentations et sentiments du Moi à travers lequel s'équilibre la réalité de son existence, c'est-à-dire la possibilité (…) de s'ouvrir un chemin, de se forger une place dans l'histoire » (*Ibidem :* 302). On voit coaguler ainsi des idéaux pour « cette histoire secrète, intime qui constitue sa propre mondanité » (*Ibidem*).

Peu à peu, on parvient à une délimitation : « le modèle du monde propre à chacun est la configuration du partage qui a lieu à l'intérieur du Moi entre ce qu'il désire et ce qu'il est » (*Ibidem* : 303). On parvient à « un tissu vivant d'images, d'idées et de représentations, où s'équilibrent les forces de l'imaginaire et les formes de la réalité » (*Ibidem*).

Les vécus des premières étapes du devenir de la personnalité composent la zone rémanente de l'inconscient : « le Moi ne peut se séparer jamais de ce qu'il a été et de ce qui, de sa constitution, est difficile à maîtriser (l'irrationnel, le monde fantasmatique de l'imaginaire, du mythe et de la poésie – *Ibidem :* 311). Par cette délimitation interne (aliénation) du Moi on est parvenu à « un autre monde contenu en lui, mais que le Moi esquisse et surveille sans cesse » (*Ibidem*). Donc, l'inconscient devient une partie liminaire de la conscience mais, même s'il partage avec celle-ci beaucoup de zones de réciprocité, il réussit se polariser par le fait que certaines opérations et processus affectifs, déterminés par des motivations affectives, échappent à la conscience. De tels processus, qui tiennent de l'inconscient affectif, apparaissent comme « une attribution de sens qui ne sont pas initiés par la conscience » (*Ibidem* : 322).

Les zones intelligibles de l'inconscient sont peuplées par le principe du plaisir, les instincts existentiels, l'angoisse, l'agressivité, le désir, l'amour et la haine « c'est-à-dire tout ce qui est opaque, tout ce qui ne peut et ne doit être dit, pour être interdit par le sens de l'existence » (*Ibidem* : 353).

Le langage, qui est consubstantiel à la conscience, doit vaincre cette résistance ; il apparaît comme étant « l'opération instituant l'inconscient, le dissimulant dans son discours (…) par ses déplacements et ses métaphores » (*Ibidem*).

Pour les poéticiens il est très important de voir la manière dont les psychologues édifient le rôle du langage : « Le langage est toujours un jeu de mots. Aux deux extrémités du jeu se trouvent *le bavardage* (comme manière commune de parler sans dire quelque chose) et *la poésie* (manière de ne pas parler comme les autres) ; mais, entre ces deux manières de parler, entre le mot stérile et la création poétique, le langage accomplit l'expérience de son ambiguïté et met au service de la conscience une puissance infinie de dire sans dire, c'est-à-dire de jouer symboliquement avec les choses » (*Ibidem :* 323).

Comme on peut l'observer, quiconque peut faire appel, comme forme de connaissance et de communication, à la poésie. Mais tous ne deviennent pas poètes, mais seulement ceux qui ont édifié un univers de l'affectivité plus prégnant et qui y ont un penchant spécial, tout comme d'autres gens ont un penchant vers d'autres métier. Le fait que ces derniers ont des dons spéciaux, mais ils ne deviennent pas poètes, n'est pas une perte pour la poésie. Ils peuvent devenir d'excellents lecteurs et peuvent explorer leurs propres émotions, stimulés par les lectures de ceux qui y sont doués. Et pour l'existence de la poésie ils sont indispensables.

Il se construit donc une sphère intime de significations (émotions) à travers lesquelles le poète édifie l'orgueil de sa propre existence qu'il veut transmettre, à travers la

sensibilité des hommes, la rendant permanente dans le temps. Ils se construisent ainsi leur propre monument.

S'ils utilisaient le langage ordinaire mis au service du champ de la conscience (dénotatif, rationnel), ils feraient appel habituellement aux codes communs, conventionnels. Mais soumis aux codes communs, le contenu du message perd l'intimité de ses propres émotions. Un tel dévoilement agresserait les émotions inconscientes, les évaporant, les décolorant, trahies par leur grille commune.

Le poète ne peut pas changer les codes de la langue. Saussure, écrivant sur l'immutabilité du signe, avait averti qu'il n'est pas donné à l'individu de changer les conventions établies par la tradition de la communauté (Saussure, 1998 : 90). Mais, se référant à la communication ordinaire, le linguiste genevois n'avait pas pensé aux poètes. Ceux-ci ont la possibilité, comme on le verra, de travailler sur les codes s'après lesquels opèrent les trois niveaux de la langue (phonologique, sémantique et syntaxique) ayant envers eux une attitude complexe (respect, sur licitation, déviation). La vraisemblance de la communication, au cas où l'un des codes est dévié, est assurée par la loi de la compensation des codes, qui requiert que les autres soient respectés.

Reprenant les développements antérieurs sur la manière dont les vus inconscients naissent et se délimitent dans le champ de la conscience, il faut définir la thèse et l'esthèse comme deux formes complémentaires de communication à travers le langage humain verbal, sur la base du principe de l'informativité qui rend compte de la constitution du message.

La thèse transmet toutes les informations résultant de la connaissance objective, rationnelle du monde, ramassées dans le champ de la conscience, dans le modèle informationnel du monde extérieur. Celles-ci s'expriment par le langage ordinaire, dénotatif, la sémiose s'appuyant, au niveau du signe, sur la convention d'association des deux composantes arbitraires de sa structure. Au niveau des macro structures (syntagmes, propositions, phrases, textes) sont respectées les affinités / les restrictions sélectives (les isotopies / les allotopies), qui assurent des unités bien formées. La convention d'association au niveau de l'unité première et les conventions sur l'axe de la combinaison assurent la réception exacte, rigoureuse, objective, scientifique du message. Les textes ainsi constitués peuvent être évalués rationnellement avec les instruments de la logique au niveau de notions, jugements, raisonnements, théories, pouvant être évaluées même de la perspective des postulats de vérité qu'instrumente la sémantique logique.

Au niveau de l'œuvre littéraire, toutes les informations d'un texte (d'habitude, de la prose, mais aussi dans la poésie épique) qui peuvent être inventoriées, énoncées, interprétées, évaluées composent la thèse. Lorsqu'elles sont dans un tel texte, elles se font enrégimenter comme support de la valeur esthétique seulement si elles véhiculent une composante affective puissante, qu'elles justifient une attitude prégnante de l'auteur, engagée dans la restructuration des trajectoires existentielles, édifiant la condition de l'homme dans sa démarche de se rapporter à l'univers. A la différence de la poésie, qui opère surtout sur les codes de la langue, le texte narratif (*epos*) dispose d'une multitude de codes (social, culturel, ethnique, de mentalités, religieux, politique, juridique etc.), le régime de chef-d'œuvre de ces textes complexes, constaté au moins aussi fréquemment que dans la poésie, engage en plus des dimensions monumentales.

Lorsque, dans de tels textes, les auteurs se servent de la fonction persuasive du langage, imprimant à la thèse une certaine direction démonstrative, la thèse se transforme en tendance, et le poids artistique, ayant perdu sa liberté, diminue et, parfois, il disparaît.

L'esthèse ou l'esthésie concerne ces émotions-là engendrées par la sensibilité, par l'intelligence affective, qui assume son indépendance par rapport les frontières programmées de la pensée, comme une rémanence insistante de l'âme en concurrence avec l'esprit.

Celles-ci ne doivent être entendues seulement comme des vécus permanents du devenir souterrain de l'inconscient sur la trajectoire de la formation de la personnalité. Au-delà de tout primitivisme, ce devenir est continu et l'interférence entre l'intelligence rationnelle et celle émotionnelle offre des sensibilités et des valences nouvelles, actuelles, modernes. De sorte que le retour nostalgique de Dufrenne et des romantiques de tout âge à l'imagination involontaire des primitifs reste entre parenthèses.

Réduire le rapport entre thèse et esthèse à la polarisation entre les processus cognitifs et affectifs est correct seulement si l'on accepte que, même au niveau de la création artistique, il ne s'agit par de polarisation. Et cela car les facteurs qui sauraient l'affecter peuplent tant le champ de la pensée que l'inconscient.

Parmi les processus cognitifs s'inscrit le langage (sa genèse et son évolution coïncident pour la plupart avec l'apparition et l'évolution de la pensée), la mémoire (qui dans la création opère à travers les effets de l'intertextualité) et l'imagination qui, dans l'art, comme intervention de l'imaginaire, comme jeu second, est indispensable. D'autre part, les processus cognitifs non plus ne sauraient se dérouler en paramètres d'efficacité sans réactiver énergétiquement les actions des processus affectifs.

Tout manuel élémentaire de psychologie peut dresser un inventaire des émotions affectives primaires (émotions courantes, de courte durée, telles la joie, la tristesse, l'antipathie, l'enthousiasme, l'admiration, l'indignation etc.), les dispositions affectives euphoriques et dysphoriques, les sentiments et leur variante intense et durable, les passions.

Mais Th. Ribot nous fait voir que l'esthèse n'existe pas et ne se régénère seulement par une lévitation irrationnelle, ce qui conduirait à l'impossibilité de la placer sur une échelle axiologique. La logique des sentiments a réussi à survivre après la constitution de la logique rationnelle, activant ses raisonnements de base : passionnel, inconscient et imaginatif (Ribot, 1988 : 81-111). Cette dernière, l'imagination créatrice affective, en tirant profit du rapport entre le talent et la créativité, édifie sous le signe de l'originalité l'univers imaginaire et engage la logique des sentiments au service de la création esthétique (*Ibidem :* 122).

3. Conclusions

L'aperçu des aspects sémantiques plus importants intéresse, à l'étape actuelle de la recherche, le métalangage de la communication poétique. C'est sur eux que l'on peut instituer une sémantique de la poésie, comme préambule pour aborder l'esthèse dans les termes de la théorie des codes de la langue. Cela peut devancer, comme on l'a vu, les antinomies traditionnelles de l'histoire de la poétique.

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MISTAKING AN IMAGINED THEORETICAL CONSTRUCT FOR FACTUAL LINGUISTIC REALITY – A CASE STUDY

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Abstract. Starting from the idea that the linguistic imaginary can also refer to the speaker's subjectivity, and so in certain contexts reasonableness can be overcome by emotional logic, and the two can often prevail over the rigours of truth, we tried to tackle the issue of that rather dangerous theoretical attitude of wishful thinking which may turn otherwise decent and honourable linguists into excessively authoritarian norm-setters or linguistic prophets. This attitude can be encountered in the field of etymology, too. Our case study is represented by the etymological dictionary compiled by M. Vinereanu, in which most arguments converge towards the idea that the oldest lexical layer of our language, the (Thraco-) Dacian substratum, should be better highlighted, analyzed and illustrated. Unfortunately, in the process the author made an incredible number of factual errors, some of which we undertook to exemplify, concisely analyze and amicably amend, to the best of our abilities.

Key words: Romanian etymology, substratum, dictionary

1. Introduction

We will set off from a number of ideas, contained in the very invitation to the *ELI* Conference hosted by the University of Piteşti, regarding the various values, aspects and consequences of the *imaginary* – a concept in which linguistic, social and cultural facts are intimately intertwined and conjugated. Starting from a small number of details and clarifications concerning the place of the imaginary within the body of the disciplines and sciences that study, explore and analyze language, and trying to extrapolate (even temporarily or marginally) certain manifestations of the elements of the language, we can by no means ignore the fact that: "In linguistics, the concept of *imaginary* refers to representations that develop into language architectures at all levels of description. Linguistic imaginary also refers to the notion of speaker's subjectiveness (…)"; but especially the fact that – in certain contexts, of course – "The reasonable, or the rational, is defeated by affective, emotional logic, and together they overcome the rigours of truth (…)". And finally (or especially), it is to be noted that, in the particular field of linguistics, "the concept of imaginary comes in relation to notions such as norm, grammaticalness, acceptability (…)"[1] We could personally see, without being astonished in the least, that there are theorists who are carried away by a seemingly unconstrained or incontrollable appetite for the manifold recurrences and various facets of the imaginary, reaching a detrimental, even dangerous, attitude of *wishful thinking* (or "the wish taken as actual reality"), and turning themselves, as a result of that quasi-delusional state of mind, into

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[1] "*Norm* is a concept that refers to an intermediate materialness, lying half-way between the abstraction of the language system and its use in speech, a use conceived of as a "social model".

excessively authoritarian analysts and/or norm-setters of the linguistic and cultural reality of a natural language. Likewise, there are theorists who, metaphorically speaking, work with the sword and the hatchet, instead of the pencil or the scalpel, in a yearning attempt to see the reality adhere to their own theories, and even stick to the latter – though those theories may be beautiful and interesting, but unfortunately, more often than not, only on paper. In some modest previous contributions[1], we have already referred to such cases of overrating the often obtrusive, specious or downright false gloss of theoreticalness at the expense of actual *reality*, that factual collection of facts and abjective arguments which, in most cases, proves to be rather modest – in its wisdom and sheer simplicity. Unfortunately, in relatively recent times, we have been witnessing – since there nothing better to do about it – an onslaught, an all-out offensive of what one may call the *anti-scientific* (or anti-knowledge) attitude, especially in the fields of linguistics and history. A least since Caragiale's era, Romania has tended to turn into the land of the people having multiple and solid theories and "personal ideas". The fact is that, in the field of etymology, and in that of the history of the Romanian language, there are quite a few remarkable, interesting, and often innovative studies, but also a lot of would-be *novelties* (part of which are in fact… older novelties), of which many can be said to belong to the domain of the absolute absurdity or aberration. It is more difficult for a linguist or philologist (who happens to hold a legally certified diploma) to fully come to terms with such cases of ineptness when he/she comes to deal with specialized papers in the field of etymology and/or language history in which good faith and professional seriousness are apparently on a par with wild suppositions – i.e. ideas and hypotheses that are ostensibly uncontrolled, and, at any rate, difficult to verify, and sometimes incredibly, even indecently violent, which we have personally conceded to account for by that upsurge of *imagination* that we have mentioned, a few lines earlier, by means of the English phrase *wishful thinking* – as it is, unfortunately, the bulky and laborious dictionary compiled by Mr. Mihai Vinereanu, entitled *Dicționar etimologic al limbii române – pe baza cercetărilor de indo-europenistică* (i.e. *An Etymological Dictionary of the Romanian Language – based on Indo-European researches*), published in 2008 by *Alcor Edimpex* Publishing House in Bucharest.

2. **An interesting, yet baffling dictionary**

It is worth mentioning that, in the *PUBLISHER'S NOTE*, some of the undeniable strengths of the book are highlighted, or as many arguments that convinced the editors to print it, for the benefit of the philological community in this country, and also for the general public: "We opted for the editing of this dictionary, starting from the idea that the roots of a nation are found in the stock of words of its lexicon, which have resisted and continued in time. In the last few decades, there have been sporadic researches into the etymology of the Romanian language and its evolution over time, which have not been completed by such an extensive work. We considered that the present dictionary covers the dynamics of the vocabulary of the Romanian language, in time and space, because the author comes up with an informed, complex, and novel point of view. We hereby offer the

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[1] See the final bibliography section (*References*) of the present paper.

readers an instrument of knowledge and research based on extensive and valuable information, which is improvable at any time, and can be a starting point for other debates and scientific papers". The presentation made to the author (who is a Ph.D. of the University of Bucharest, defending the thesis entitled *Particularităţi fonetice ale cuvintelor româneşti atribuite substratului traco-dac / Phonetic Particular Characteristics of the Romanian Words Attributed to the Thraco-Dacian Substrate*) in the book's *FOREWORD* is also extremely eulogistic – and no man of good faith would have any reason to doubt its truthfulness and sincerity, as a matter of principle. It should also be emphasized that the main concepts used by the author, as methods and, in part, working hypotheses, are beyond any suspicion of scientific inalienability – which is also confirmed by the author of the foreword, from which we quoted above, a noted expert (Professor Constantin Frâncu, Head of the Department of Romanian Language and General Linguistics at the Faculty of Letters of the *"Al. I. Cuza"* University of Iaşi), who acknowledges Mr. Vinereanu the merit of bringing new inspiration, or fresh blood, as it were, to the scientific argumentation and instrumentation in the field: "Mr. Mihai Vinereanu aims to bring an entirely new vision of the Romanian language starting from its most stable system – the phonological system, hoping that this enterprise can be a landmark for future research in Romanian linguistics, as well as in the Indo-European linguistics in general. For this purpose, and based on the comparative historical method, he reconstructs the phonological system of the Thraco-Dacian language and the Romanian language, and compares them with the phonological system of other Indo-European languages, concluding that the Romanian language is part of the great Italian-Celto-Illyrico-Thracian group. (…) Mr. Vinereanu completely changes the angle of looking at the substratum and adstratum of the Romanian language. He has many new ideas, establishes many plausible etymologies, which are now obscure (e.g. *ghioagă*, *plug*, *a ghici*, even *a gândi* – which is not derived from *gand*, a term of Magyar origin, but from Thraco-Dacian **gandi*). The author is also right in saying that some elements attributed to the Slavic adstratum are by nu means Slavic, but Thraco-Illyrian, as they correspond to the phonology of that group (e.g. *baltă*, *daltă*, *gârbă*, *cârcă*, *târg*, etc). In science, truth stands by the side of error. (...) That is why I think that we can look admiringly at Mr. Mihai Vinereanu's closely-knit argumentation, or we can look at it with the skepticism of the man formed by reading a profuse Romance and Romanian bibliography, but we cannot neglect it. (...) Through the original material, the book authored by Mr. Mihai Vinereanu is an original lexicographic work, much different from today's dictionaries, which have neither firm principles, nor appropriate methods – hence, the diversity of controversial etymologies".

3. **Some critical notes**

Here are some remarks, which we were able (and eager) to make after reading the dictionary – To begin with, we feel the need to ask the following question: if this influence of the substratum on the Romanian language had been (or were) so very important, why is Mr. Vinereanu's demonstration – where it is really convincing (at least as a matter of principle) – virtually conducted only on terms that are quite infrequent or uncommon in Romanian (to which a number of neologisms were rather inadvertently added)? Then, the

author's straightforward, drastic and apparently overconfident statements concerning the derivation of most terms included in the dictionary (directly – or possibly) from pre-Latin roots actually sound rather supercilious, and consequently superficial, mainly when one tries to compare the Latin (or Slavic) roots invoked by other / earlier etymologists with the form, the meaning and the usage of the terms in question, e.g. "*a: *ad* "at, near" (*IEW*, 3); cf. Osc. *az* "la", Cymr. *add* "at", Gall. *ad*, Got. *at* "at, near", O.H.G. *az* "at, near", Eng. *at* "at, near". One cannot therefore state that the Romanian preposition *a*, respectively *la*, could be derived from Latin. It is obvious that it was, and is, very common in many IE languages. It may come from the pre-Latin word stock"; ● "*abia:* Lat. **ad-vix* from *vix* "only, hardly" (Philippide, *Principii*, 91; Puşcariu, 3; Candrea-Densusianu, 224; Ciorănescu, 12). Cihac thinks it comes from O.S. *abije* "immediately", which, in terms of semantics, has nothing to do with Rom. *abia* [sic!].[1] (...) Rom. *abia* could come from the same radical as Lat. *vix*, where the labio-velar *kŭ* became the simple voiceless labial sound *p*, which then became voiced. It is difficult to follow all the stages, from the PIE form to modern Romanian, but it must have been prefixed with prep. *a* (*ad*), perhaps in a relatively late phase. It should be noted, from the very outset, that many adverbs, prepositions and Romanian conjunctions are explained by various kinds of Latin "compounds", which are sometimes extremely long, going up to 3-4, or even 5 Latin elements in order to "achieve" the result aimed at, a procedure unbelievable for any language [sic!].[2] Of course, Lat. *vix* is very similar in meaning and form to the term in the Romanian language, but Rom. *abia* cannot come directly from Lat. *vix* "hardly, barely", or from one of its compounds. They are just related forms, against an IE background. Naturally, we should have had in Romanian, from Lat. *vix*, **(a)vis (a)ves*, **(a)bis (abes)*, but not *abia*[3]"; ● "*abraş:* Tc. *abraş* (Şăineanu, II, 7; Ciorănescu, 21). Şăineanu believes that the Turkish form comes from Arabic, and it is from Turkish that it was taken over by Romanian. We have to mention that the word also exists in Bg. – *abraš*, and in Albanian – *abrash*. The root cannot be of Turkish or Arabic origin, because it is also present in other IE languages that have never had language contacts with Turkish[4]".

Here are several cases of obviously erroneous and/or far-fetched etymologies: "*ac* (…) is a possible loan from the Thraco-Dacian language, although some scholars consider it a Latin loan (see Corazza, 1969) (cf. *acru, oţet*)"; ● "*adăsta* (Arom. *adastŭ*) – "to wait". Lat. **adastare* (Puşcariu, 22; *REW*, 148; Ciorănescu, 72). Meyer-Lübke, following Puşcariu, translates Lat. *adastare* by "to wait in a queue, to hesitate", while Ciorănescu thinks it is an

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[1] This statement flies in the face of linguistic reality: there is a rather recent 'trend' in Romanian usage, which encourages this very sense of *abia*, e.g. "*Abia ce / Tocmai ce* a primit coletul (şi a şi plecat)" (i.e. "hardly, no sooner, as soon as, immediately as").

[2] Let us just compare it with French *oui, déjà, jamais, dorénavant, toujours, aujourd'hui* ou *néanmoins*, or Eng. *although, throughout, nevertheless*, etc.

[3] Why then have Lat. *corvus, vervex* and *veteranus* been continued by Rom. *corb, berbec(e)* and *bătrân*, respectively? Moreover, it is a notable etymological fact that final consonants in Vulgar Latin were dropped – i.e. no longer pronounced, in the course of time – in Romanian, e.g. *porcus > porc(ŭ)*, *sic > şi, est > e, sum > sŭ/-s/îs, ad > a, aut > au, quam > ca*, etc.

[4] However, the author leaves those languages unmentioned: the ensuing list of roots seems to be a mere patchwork of forms and meanings that loosely have to do with the notion of "fierce, violent".

adastare meaning "to be present". In fact, there is no such attestation of a Latin verb, either in classical Latin (cf. *TLL*), or in Medieval Latin (cf. Niermeyer), and if there were any verb having the meanings indicated above, it would be semantically incompatible with Rom. *adăsta*". Other such instances, which we culled from the letter *A* of the Vinereanu dictionary, are *acest/a*, *acera*, *acolo*, and *adălmaş* (var. *aldămaş*).

Sometimes, the author may be said to prove sheer bad faith in arbitrarily recognizing – or rather assigning – pre-Latin etymologies, e.g. "*adăpost* (…) It is a form composed of prep. *ad* and a **postum*, a participle form of a verbal root **ponno*, which is not, however, necessarily of Latin origin[1], although the origin of these component parts is difficult to clarify. *Probably* from the pre-Latin stock" [e. ours]; ● "Unlike Latin and Spanish, Rom. *adânc* has an altogether different meaning. Moreover, Latin rounded vowels did not produce, or better to say do not have, unrounded vowels as their Romanian equivalents, which would represent still other exception to the rule[2]. Therefore, *REW* (144) and Rosetti (161) prefer a Vulg. Lat. **adancus*".

At other times, however, the author actually proves (scientific) ill-faith in discriminatorily treating the meaning – or the form *and* meaning – of the etymological roots analyzed, e.g. "*adia* (Arom. *adil'iu* "1. to breathe, to blow; 2. to caress") – 1. (of the wind) to blow gently; 2. to caress. The etymology proposed for this verb was Lat. **aduliare* (*REW*, 204), which could be the vulgar Lat. form of *adulare* "to adulate". It is obvious that the sense of Lat. *adulare* (**aduliare*) could not have deviated in such a way that it meant *a adia* ("to blow gently") in contemporary Romanian[3]; ● "*acolo* (…) Lat. **eccum illoc* (Philippide, *Principii*, 92; Puşcariu, 15; Candrea-Densusianu, 12; *REW*, 4270; Ciorănescu, 54). As in the case of *aci* (*aici*), Rom. *acolo* cannot have come from the above-mentioned Latin compound"[4]; ● "Rom. *agudă* derives from *acru*, just like *agriş* and *aguridă* (see *agriş*, *aguridă*), due to the sour taste of the fruit (see *acru*)"[5]; ● "Therefore, the meaning and structure of the Sanskrit and Lithuanian forms make us believe that Rom. *aidoma* comes from the pre-Latin stock"; ● "*aluat* – The supposed Latin etymon is not attested in Latin, and has no correspondents in the Romance languages". Typically, the author ascribes many etyma to internal word-formation mechanisms, without being too much concerned about demonstrating the fact, e.g. *ameţi*, *amorţi*, *amuţi* (all said to be formed in Romanian!), or *apăra* ("Therefore, it is hard to assume that Rom. *apăra* ("defend") comes from Lat. *apparare*"); ● "*asemăna* (…) This verb does not come from Latin, since it has the same root as *samă*, in the old sense "a number of, a number equal to", with numerous correspondences in many IE languages, including Latin. *simulo*" [sic!]; ● "*azvârli* (…) Onomatopoeic formation from *zvar* plus the verbal suffix *-li*;[6] cf. Bg. *vărliam*, S.-Cr. *vrljti*. The South-Slavic forms probably come from Romanian (see *zvârli*)"; ● *alac* ("In any case, the

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[1] Though the particular root present here is *-post*, an obvious, unquestionable past participle of Lat. *pono*!

[2] What about Lat. *fontana* > Rom. *fântână*, or Lat. *hirundinella* > Rom. *rândunea/rândunică*?

[3] What about Rom. *a afla* (< Lat. *afflare*) and *a umfla/îmfla* (< Lat. *inflare*)? Or the neologic loans *a flata/flatare*, *flatulent*, etc.?

[4] Yet the author fails to demonstrate why.

[5] Though the respective forms seem considerably apart (*agd-* vs. *acr-*).

[6] What about similar onomatopoeic verbs like *a sfârâi*?

Romanian form seems to be native. Mag. *alakor* comes from Romanian"). Here are other such cases of etyma that are superficially treated in the dictionary (under the letter *A*), on account of the same prejudiced view: *adevăr*, *adineauri*, *ademeni*, *agale*, *aievea*, *alunga*, *astupa*, *asupra*, *asuda*, *aşeza*, *aştepta*, *aţâţa*, *auă*, *azi*.

Furthermore, there are many instances of anti-Latin exaggeration in tackling etymological roots, which, in M. Vinereanu's opinion, must – unanimously and necessarily – be pre-Latin, e.g. *acum*, *amăgi*, *amâna*, *amândoi*, *ameninţa*, *amesteca*, *anina*, *aoleu* (as well as *văleu*), *apă* [sic!][1], *aproape*, *arăta*, *arcaci*, *argăsi*, *argint*, *arin*, *aripă*, *arşiţă*, *asin*, *astâmpăra*. But the most typical case of biased etymology is, of course, Thraco-Dacian exaggeration, e.g. *ajuna*, *alt*, *afară*. Also, there are quite numerous inconsistencies throughout the dictionary, as well as instances of sheer etymological guesswork and/or needless demonstration, e.g. "*alb* (…) A form **albu* must also have existed in Thraco-Dacian, especially as an extensive use of that root can be found in the Italic and Celtic languages with which Thraco-Dacian was related" – which is soon followed by *albastru*: "Lat. **albaster* from *albus* "white" (Puşcariu, 56; Candrea-Densusianu, 37; *REW*, 319; Ciorănescu, 177). The hypothesis cannot be accepted, especially since Rom. *alb* does not seem to come from Latin (see *alb*) [sic!] Therefore, Rom. *albastru* must be considered a derivative of *alb*, probably in the original meaning of "gray, grayish, smoke-coloured", a meaning also retained in Aromanian (see *alb*)"; ● "*agru* (…) The from *agru* is today rarely found in Daco-Romanian, and the form *ogor* is much more frequent (see *ogor*). Given the vast spreading of this root in IE languages [?], it can be supposed that it also existed in the pre-Latin stock". Similarly, the author pointlessly complicates the etymon of *alună* "hazelnut" (which can be simply derived from Lat. *abellana/avellana*), by unnecessarilly invoking the etymology of the place name *Abella*.

Every time he sees it fit, Mr. Vinereanu (quite uselessly) chooses to explore too distant etymologies (which are no doubt Indo-European), e.g. *asculta*, *ascunde*, *atât*, *atinge*, *atunci*, *avea* (the demonstration the author makes is a genuine acme – or perhaps an anthological gem – of pro-Dacian bias: "Therefore, we have a set of PIE **ghabh*/**khabh* both in Latin and in Thraco-Dacian, whose forms derived, following opposite paths, into Thraco-Illirian and Latin, in much the same way as Gothic did, in the case of the Eastern Germanic idioms, in relation to the Western Germanic languages (…) We can conclude that the Romanian language could have kept many more words from Thraco-Dacian, if the verb *a avea* ("to have"), which is so important, is, at least to a great extent, of Thraco-Dacian origin, despite the dominant theory concerning the origin of the Romanian language"). Here is another notable case of extremely biased exaggeration: *apăsa* ("Therefore, we can conclude, from the above, that *n* is a Latin infix, which does not exist in any other IE language, and prosthetic *a-* cannot be accounted for through so-called Vulgar Latin, as it does not exist in any other Neol-Latin language, yet it does exist in Sanskrit. From the pre-Latin stock (see *păs*)"[2]. The same goes for the (unquestionably Latin) words *aur* ("gold"): "We must not forget that the Dacians were the largest gold producers in the ancient world, and therefore they knew this metal well, so it is difficult to assume that they borrowed its

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[1] Although every Romanian first-year language student knows that Lat. *quattuor* > Rom. *patru*, and Lat. *aqua* > Sard. *aba*.

[2] If so, how could Lat. *densus* give Rom. *des*? Or Lat. *mensa* > Rom. *m(e)asă*?

name from Latin, especially since the form is well represented in so many IE languages", *apleca* and *atare*. One can incidentally come across real howlers of etymological rope-walking and contrariety to the basic rules of etymological (and historical) derivation: the author's seems to have utterly ignored – or, even worse, voluntarily gone against – the famous phonetic laws that J. Grimm construed to explain the systematic correspondences occurring between certain consonants in the Germanic languages, on the one hand, and those in Sanskrit, Greek and Latin, no less than Fr. Ch. Diez's rules concerning Romance idioms, or K. Verner's phonetic law, e.g. "*apoi*: Lat. *ad post* (Puşcariu, 98; Candrea-Densusianu, 1423; *REW*, 195; Ciorănescu, 335). If Rom. *apoi* came from Lat. *ad post*, then we should have *apost or something similar, but not *apoi*"[1]; ● *astruca* ("The presence of the velar sound *c* in the Romanian form cannot be explained through Latin")[2].

3.1. **Some evident fortes**

On the other hand, the reader of the dictionary can encounter instances where the author's criticism is (partly) justified, e.g. "*abate* (…) Lat. *abbattere* (Puşcariu, 2; *REW*, 1; Ciorănescu, 8). It is a derivative formed in the Romanian language from *bate*, prefixed with *a-*. It should be mentioned that Lat. *abbattere* "come down, get/go down, suppress" occurs in no classical text. The form appears for the first time in the *Salic Law* (Niermeyer, 1,1), a code of laws based on the old German, pre-Christian traditions, formulated by the Salic Franks between AD 507 and 511, so as late as the time of Medieval Latin, and we probably have to do with a Celtic influence, as the meaning also differs from Rom. *a abate*, hence the Romanian language could not have borrowed it from Medieval Latin. The form also exists in Aromanian, with the same meaning. Therefore, Rom. *abate* cannot come from Lat *abbattere* (see *bate*)"; ● "*adică* (…) an adverb of similar form does exist in Latin *adaeque* (*ad-aeque*) "equally, thus, so" (in *Corpus gloss. lat*., 5, 21; cf. Ciorănescu, 81), an infrequent form, which is however close to Rom. *adică*, from which the Lat. verb *adaequo* ("to make equal, to put on an equal footing") derives". Similarly, the etymology that Mr. Vinereanu proposed for *afin* can be correct; he can also be right about the etymology of *agrişă*. Mr. Vinereanu's reticence in indicating Latin etyma seems fully justified as far as *albină* is concerned ("Lat. *alvina is not attested, there is only Lat. *alveus* "wash basin, pail, trough", from which *alvina is believed to come (see *albie*)". Likewise, it seems to be justified even for *a alerga* and *amiază*. Similarly, the author is quite right in ascribing etyma that contradict or complete the etyma in usual dictionaries, e.g. *alina*, *altiţă*, even *aluneca*, *andrea* (with a very interesant demonstration). Vinereanu aptly demonstrates that the verb *a aprinde* cannot come from Lat. *appr(he)endere*, being instead a derivation inside the Romanian language, from *a prinde* plus the preposition *a* (Lat. *ad*). Perhaps he is also right in demonstrating the etyma of *arcan*, *arendă*, *ascuţi* ("Rom. *ascuţi* does not come from Lat. *excotire, instead it can be associated with *acutiare*, from which the neo-Latin forms seem to derive"), and *asfinţi*.

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[1] See footnote 6 above, as well as the Italian, French and Spanish correspondents of Rom. *apoi*, i.e. It. *poi*, Fr. *(de)puis* and Sp. *(des)pues*.

[2] Although Rom. *a încărca* comes from Lat. *incarricare, just like It. *carricare* (from Lat. *carricare*)…

Most certainly – and quite naturally –, some etymologies are very hard to prove – and the pre-Latin roots that M. Vinereanu proposes seem to be quite appropriate and welcome. Thus, "Rom. *adulmeca* comes from PIE *odma, through a Thraco-Dacian root *odmao > *adumika > Rom. *adulmeca*". A similar etymon that is very hard to prove is that of Rom. *agâmba*, which "comes from PIE **gheubh-* "to bend, to stoop". Several other roots are virtually impossible to demonstrate, or at least to judge in a constructive manner, e.g. *a aiepta*, *alean*, *alege*, *alinta*, *aprig*, *apuca*, *apune*, *argea*, *arnică* (where the author bluntly notes "uncertain origin") *arsură*, *arţar*, *astrăgaci* ("uncertain origin" again), *aşchie*, *atârna*, *auş*, *auşel*. Last, though by no means least, plenty of etymological notes that Mr. M. Vinereanu compiled are, to the best of our knowledge or linguistic intuition, very good, e.g. "*abua* – to (go to) sleep". It is an old word, seldom used today, found in lullaby lyrics. It was avoided by the etymological dictionaries. It is an old pre-Latin word, from PIE **au-*, *aues-*, *au-s-* "to spend the night / to stay overnight, to sleep" (*IEW*, 72); cf. Arom. *aganim* "to spend the night, to sleep", Gr. ιαύω "a dormi". In Thraco-Dacian PIE *u shifted to *v* or *b* in-between two vowels, or when followed by another vowel (see *vatră*). From the Thraco-Dacian lexical stock". Other etymologies that the author worked out felicitously are those for *abur* ("steam, mist"), *amurg* ("twilight, dusk"), *aspidă* ("aspid"), *aşa* ("thus, so, in this way"), *armăsar* ("stallion"), *arvună* ("earnest money"). The article that deals with the etymology of the toponym *Ardeal* is indeed very convincing – although we believe that many more examples of similar place names could be given from the Celtic area.

4. **Conclusion**

What we are interested in when dealing with, and trying to suitably appraise, such an approach (which is, by any scientific standards, quite laborious) appears to be the real dimension, the essential role and the overall linguistic, systematic relevance of the substratum in the historical and functional structure of our national language – and much less the theories referring to how comprehensive it could be. Every earnest contribution made by our linguists to improving the knowledge in this tricky yet fascinating area is, of course, desirable and most welcome.

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B.P. HASDEU AND THE PLACE OF PHRASEOLOGY AMONG THE SUBDIVISIONS OF GLOTTICS

Cristinel MUNTEANU*

Abstract: In a concise study from 1882, B.P. Hasdeu presented his own classification of the linguistic sciences (seen as subdivisions of glottics [=the science of language] and justified the distinctions made according to mainly formal and semantic criteria. At the same time, Hasdeu also took into consideration two physical-psychical aspects of linguistic units, namely their fluid and condensed features. As a result of combining these criteria and aspects, a series of sub-sciences were individualized (whether their object was either the word or the sentence). I aimed at demonstrating that the respective criteria also allow the individualization of phraseology (or the delimitation of its object). However, it seems that the time of phraseology had not come yet, since Hasdeu left a "blank space" in his classification – the very place of phraseology.

Keywords: *B.P. Hasdeu*, *classification of language sciences*, *phraseology.*

1. In a concise, but at the same time very important study, *Un nou punct de vedere asupra ramificaţiunilor gramaticei comparative* [*A New Point of View on the Branches of Comparative Grammar*] (published in 1882), the Romanian linguist B.P. Hasdeu proposed an authentic and interesting classification of the linguistic sub-disciplines, seen as parts of Glottics. By analysing the criteria on which the respective classification was based, I aim at demonstrating that Hasdeu could have also included phraseology among the sciences indicated by him, provided he had paid more "theoretical" attention to phraseological units, taken as *sui generis* linguistic units. (Otherwise, his contributions regarding the research of the origin of some Romanian idioms are well-known; thus, his interest in phraseologisms was merely from an etymological perspective.)

2. B.P. Hasdeu starts by taking as a point of departure for his discussion the "three essential factors" involved in the production of language, identified by August Schleicher as follows: *sound* (Rom. "son"), *form* and *meaning* (see Schleicher, 1859: 35; also cf. Swiggers, Van Hal, 2014: 93-94). This way, words are represented in his highly suggestive figure (below) as triangles, each of their sides corresponding to one of the three factors. Under no circumstances should we associate Schleicher-Hasdeu's triangle with the famous semiotic triangle of Ogden and Richards, since the issue of reference is not taken into account. According to Otto Jespersen (1922: 76), Hegel's influence can be sensed in

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Schleicher's case, since Hegel prefers the tripartite distinctions (or "trilogies", as the Dane linguist named them).
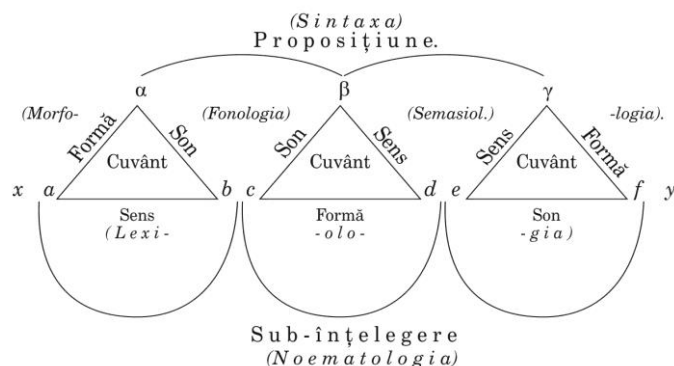
2.1. If we are to consider the two sides of the linguistic sign pointed out by Ferdinand de Saussure, namely the *signifié* and the *signifiant*, then we could say that – in Hasdeu's case – the *sound* (Rom. "sonul") is the *signifiant* (the material aspect), while the *meaning* is the *signifié*. What about the *form*, which, undoubtedly, is largely related to the signifiant? The "latent idea" is, according to Hasdeu (1882: 28, 31), either "the hidden meaning, devoid of *expression*", or "the meaning lacking *form*". Hence, the form is the sound expression, namely the signifiant. Is it worth taking into account both the *sound* and the *form* when referring to words? Of course it is, but only in the first part of Hasdeu's analysis, in order to justify the doctrine of phonology.

2.2. Once the "coagulation" (Rom. "închegarea") or the "cementing" (Rom. "cimentarea") of a word produced, Hasdeu further takes into consideration only the *form* and the *meaning*. If we are to use Coseriu's terms (following Saussure and Hjelmslev as well), *the form (as expression) is substance already "formed"*, otherwise the sound would have no linguistic value. I will deal with these aspects later, when analysing the way in which Hasdeu approaches the problem of sound "deduplication". On the other hand, the *form*, as understood by the Romanian scholar, especially *the grammatical form*, is not completely meaningless, probably resembling, more or less, the «categorial signification» from Coseriu's theory (see Coşeriu, 1994: 67-68).

3. The originality of Hasdeu's thinking also resides in the dynamic way in which he envisages the functioning and the evolution of language due to the dialectic relation between the two "universals" identified: *the fluid aspect* vs. *the condensed aspect*. We find here the germs of a conception which could have been applied (or at least invoked), *inter alia*, when explaining linguistic changes, and we cannot but regret the fact that Eugenio Coseriu was not aware of this study when he elaborated his masterpiece *Sincronía, diacronía e historia* (Montevideo, 1958). *Cum grano salis*, if we are to consider the five universals of language identified by Coseriu (*creativity*, *alterity*, *historicity*, *semanticity* and *materiality*), we could say that *the fluid aspect* would correspond to *creativity* (which leads to dynamism and variety in language), while *the condensed/solid aspect* would correspond to *alterity* (which assures the homogeneity of language); the idea of alterity appears, in fact, at Hasdeu (1882: 28), as well, when he states that "speech is a means for mutual understanding" (while *historicity* is implicit, since it results from *creativity* and *alterity*).

3.1. What is more, if we consider the fact that B.P. Hasdeu focuses on "the primary factors of language", the *form* and the *meaning* (that is the *expression* and the *content*), then we could notice that the other two universals, *materiality* and *semanticity* can also be taken into discussion. However, one must not obstinately look for such things in Hasdeu's works, since, frequently, what we find already justified in Coseriu's theory is only intuited in Hasdeu's doctrine.

3.2. We now touch upon an old philosophical problem. Can the things which are in an incessant becoming, in a continuous flowing, in other words *fluid*, be studied as a particular scientific object? May Hasdeu have been wrong when he proposed a doctrine such as noematology or when he determined the fluid character of syntactic structures? Let us read carefully the author's words: "The latent idea and the syntactic structure are the two *somehow fluid* principles…" (Hasdeu 1882: 29). Thus, the Romanian linguist is aware of the fact that not everything that is "fluid" can be studied. In the case of noematology, for instance, he envisages what is not fixed in language, but, nevertheless, is established as knowledge of "things" and of general principles of thinking. Although it implies many intricacies, such an "object" can also be investigated by a special science.

4. Finally, taking into consideration, on the one hand, the *form* and the *meaning*, and, on the other hand, the physical-psychical aspects (as aggregation states, as Hasdeu metaphorically called them), the distribution of the disciplines proposed by the Romanian linguist (obviously, according to the distribution of their corresponding objects) would be the following:

Linguistic aspects / "Natural" aspects	FORM	MEANING
FLUID	Syntax	Noematology
CONDENSED	Morphology	Semasiology

4.1. As already remarked, Hasdeu (influenced by Schleicher) starts, first of all, from a syntax (let us call it SYNTAX$_1$) which deals with the "proposition" (Rom. "propoziţiune") as a whole, just as lexiology [sic!] deals with the word as a whole, and then he talks about a syntax (SYNTAX$_2$) which deals with the "proposition" from the point of view of its form. Let us remember that, in Hasdeu's conception, form is not simply expression, but it presupposes – in the case of words – at least the categorial signification. Consequently, we could say, in an analogical manner, that the form of the "proposition" as well presupposes a type of condensed grammatical meaning, but it is difficult to establish which it would be in Hasdeu's opinion (may it be the structural/syntactic signification in Coseriu's terms?).

4.2. In any case, it seems almost certain that – if we are to refer to SYNTAX$_1$ – the global meaning of a "proposition" results, in Hasdeu's opinion, from the sum of the significations of the words syntactically "linked" (α-β-γ) + the latent idea (or the sum of the latent ideas). Thus, we are not very far from the Coserian way of seeing the sense of a discourse/text or of a concrete speech act as a result of the combination between significations and designation, but we have to admit that – in such a case – Hasdeu's "theory" about the meaning/sense of the "proposition" remains somehow rudimentary.

4.3. We should also observe the fact that Hasdeu did not theorise a discipline corresponding to onomatology in the column of the "proposition", that is one whose object is the "proposition" taken as a whole from the perspective of condensation. In the grid below, I marked by a blank case the place which should have been filled by such a discipline[1].

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[1] I could have added another column for the *sound* (Rom. "son") as well, with PHONOLOGY placed on the same row with the *condensed* aspect and a question mark (**?**) on the row of the *fluid* aspect. Actually, Hasdeu himself admits that the sound deduplicates ("splits") itself in the two aspects ("in a non-articulated or fluid sound, i.e. confuse, and in an articulated or condensed sound, i.e. clear"), but

Linguistic units / "Natural" aspects	WORD	PROPOSITION
FLUID	Lexiology	Syntax
CONDENSED	Onomatology	**?**

4.4. Since (1) we already know what exactly ONOMATOLOGY investigates (→ the proper name) and (2) we suspect that the term "proposition" designates something more than the sentence studied by the nowadays grammar, probably referring to a unit similar to sentence and also to complex sentence, then – analogically speaking, too – we could conclude that the blank case should be attributed to PHRASEOLOGY. Certainly, we mean a broad phraseology, whose object would rather correspond to the concept of «repeated discourse» (from Coseriu's integral linguistics), a phraseology which is to deal with everything that is repeated in a (more or less) fixed form in the speech of a particular community: set phrases and idioms, sayings and proverbs, famous quotations, etc. Following Hasdeu's style, one may say that what is proper name to word is phraseologism (= repeated discourse) to syntactic "structure".

5. Unfortunately, in Hasdeu's epoch, the time of phraseology – as a discipline interested in the study of these special linguistic units – had not yet arrived, and we cannot but regret the fact that the Romanian scholar was not equally inspired to propose a specific doctrine for the condensed syntactic "structures". As a matter of fact, one can observe from the synthesis which he presents in the end of his study from 1882 (see below) that the distribution of the linguistic disciplines is rather asymmetrical.

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he states that, at that phase of science, he does not know "in what way and to what extent the theory of the non-articulated sound could constitute a separate doctrine within Glottics" (Hasdeu, 1882: 30).

GLOTICA

FISIO-GLOTICA :　　　PSICO-GLOTICA :

Fisiologia.　　　　*a.* Laletica.　　　*a.* Afasiologia.　　　　　Patologia.
　　　　　　　　　　1. Fonologia.　　1. Semasiologia.
　　　　　　　　　　2. Morfologia.　　2. Sintaxa.
　　　　　　　　　　3. Lexiologia.　　3. Noematologia.　　　L. filosofică.
L. aplicată.　　　4. Onomatologia.

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THE FIRST TEXT ON POTATOES IN THE ROMANIAN CULTURE: ÎNVĂȚĂTURĂ SAU POVĂȚUIRE PENTRU FACEREA PÂINII CEII DE OBȘTE (1818)

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Abstract: *The first text written in Romanian about the importance of the potatoes as a very nutritious food supplement was printed in 1818, in Iași. The text is very important for our old culture, because it reflects the changes in the economy of the period and highlights the cultural connections, the German original being translated into Romanian following a Greek intermediary translation. The various recipes with potatoes as the main ingredient are also important for the Romanian gastronomic literature at the beginning of the 19th century. The literary norm displayed by the text is that of the period, preserving several phonetical and morphological traits specific of old Romanian.*

Keywords: *literary norm, measure units, potatoes, recipes*

1. The potato was first domesticated in South America, from where it spread around the world, becoming a staple crop in many countries. Historians speculate that the maize and potatoes were brought in Europe at the end of the 16th century by two different ports of entry: in Spain, around 1570, and via the British Isles, between 1588 and 1593. The potato first spread in Europe for non-food purposes. Famines in the early 1770s contributed to its acceptance, as did government policies in several European countries, like France and German lands. In the German lands, Frederick the Great, King of Prusia, strove successfully to overcome farmers' skepticism about the potato, and in 1756 he issued an official proclamation mandating its cultivation. This *Kartoffelbefehl* (potato order) termed the unfamiliar tuber "a very nutritious food supplement." Subsequently, throughout Europe, the most important new food in the 19th century was the potato, which had three major advantages over other foods for the consumer: its lower rate of spoilage, its bulk (which easily satisfied hunger) and its cheapness.

2. In present day Romania, the potato was firstly introduced in Transylvania, under the emperor Joseph II of Habsburg (1741-1790), because of the famine. This crisis forced the officials to release a circular letter in 14th May 1769 in which they urged the population to cultivate potatoes. It was argued that they bring many advantages and require few resources. Potato seeds were also imported so that the cultivation of potatoes spread quite fast. At the beginning of the 19th century, the cultivation of potatoes was consolidated due to official measures (for example, the circular letter released by Gheorghe Bánffy, governor of Transylvania, in 1814) and the impact of the books on agronomy or people holding high positions. For example, Gh. Șincai, in his book *Povățuire cătră economia de câmp* (1806),

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mentions the potatoe under the regional name *crumpene* and *perele cele de pământ* (d.sas. *krumpirr, krumpirn,* germ. *Grundbirne*, magh. *krumpli*) and in 1814, Vasile Moga, the first Ortodox bishop of Transylvania under the Habsburgic administration, urges the priests to teach people how to grow potatoes, which he names *picioici* (magh. *pityóka*).

3. At the same period, the cultivation of potatoes spread in Moldavia under the rule of Scarlat Callimachi (1812-1819), who supervised the introduction of the potato as an extraordinary resource for nutrition. For this purpose, Callimachi entrusted Al. Beldiman with the translation from Greek into Romanian of a booklet entitled *Învăţătură sau povăţuire pentru facerea pâinii ceii de obşte mai neagră, pentru cea albă, de casă, pentru făina cea spre întrebuinţarea bucatelor, pentru hrisi şi altele din cartofle, pentru sămănatul lor, lucrarea şi păstrarea lor,* which was printed in Iaşi, in 1818. The booklet was written in German by Cristian Albert Rŭckert and translated into Greek by the physician Dimitrie Samurcas. A latter edition will be published in 1829.

The booklet, which has many errors of page imposition[1], is prefaced by two texts, the former signed by Al. Beldiman, the translator from Greek into Romanian, and the latter written by D. Samurcas, the translator from German into Greek.

Beldiman praises the physician's efforts of translating the text into Greek, observing that not only did he translate the text, but he enriched it with many other useful information regarding the use of potatoes: […] *pomenitul doftor, prin ostenelile sale, nu numai au scos la lumină şi au făcut ştiute obştiei toate acelea ce să cuprind în cartea nemţească, dar şi de la sine, după pătrunzătoarea sa ştiinţă, au adaos multe din folosurile acele ce curg din înmulţirea şi buna înlucrare a cartoflilor*. Beldiman also introduces Samurcas' own addition to the German original: *Adaosurile a celui de pe nemţie tălmăcitoriu* (p. 21), which offers various other recipies. For example: *Alt chip mai lesnitoriu spre facerea aluatului celui meşteşugit. Ia 80 dram apă caldă, întru care topeşte câtva din aluatul cel obicinuit de grâu, adaoge 100 dram cartofle fiarte şi pe atâta dram din făina lor, frământă-le bine şi pune plămădeala întru un loc unde să fie căldura măsurată şi, stând cinci sau şasă ceasuri, să oţăteşte şi să face îndestul spre întrebuinţare* (22).

From the preface signed by Samurcas, entitled *Înainte-cuvântare a tălmăcitoriului grec cătră cinstit şi ales de bun neam, dumnealui marele logofăt Grigorie Sturza,* included in the Romanian translation and dated 14th February 1818, we can learn that the translation from German into Greek was demanded by the great chancellor, Grigorie Sturza: *Iată, dar, după porunca cea mie data de cătră dumneata s-au tălmăcit învăţătura aceasta din limba nemţească întru cea grecească.*

4. Its utilitarian destination is signalled by the title itself: *Învăţătură sau povăţuire* [...], following the trend of the period: almost all didactic or science popularization texts in various fields (rural economy included) were entitled in this manner. Despite its small dimensions (30 pages), the booklet is very important for old Romanian culture because on one hand, it reflects the changes in the economy of the period, that is the transition from the subsistence economy to the very incipient industrial economy. On the other hand, the text

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[1] The pages which contain the two prefaces were not included in our recounting the pages of the text.

highlights the cultural connections, the German original being translated into Romanian following a Greek intermediary translation. Its content is relevant for the growing importance of the potato in the diet of the Europeans at the beginning of the 19th century. There are offered valuable information regarding the cultivation and preservation of potatoes, as well as various recipes of bread (white and brown), flour, dough, cheese, butter and even brandy, with potatoes as the main ingredient. We exemplify with recipes for brown bread, butter and cheese, which illustrates the two patterns used[1]:

Al treilea pentru pâinea cea neagră de casă

Făină de grâu, dram 262 pol;

Făină de cartofle, dram 262 pol;

Sare, dramuri 10;

Aluat meşteşugit topit în uncrop, dramuri 304 pol.

Plămădeala trage 2 ocă şi 35 dram.

Pâine gata dintru aceasta: 750 dram.

La 43 ocă 300 dram făină de grâu, ca să dea 125 ocă, 225 dram pâine, trebuiesc 43 ocă 300 dram făină de cartofle şi 700 dram sare (3).

Trei părţi cartofle fierte, amestecându-le cu o parte de unt sau cu grăsime de bou ori de vacă, adăugând şi câtăva sare, să face un unt minunat, care poate să ţie multă vreme. O asemenea amestecătură (precum mai sus s-au arătat) cu lapte de oi sau de vacă, cu cartofle frecate şi fierte, să face o brânză în care poate să ţie un an fără a să strica (21).

The book begins with a short history of the potato, which, according to the author, was brought to Europe by the English sailors in 1585. In Germany it was introduced just a few years before the publishing of the book: *Cartoflile sânt cele mai alese şi făcătoare de bine a Americii daruri. Locul lor iaste în America cea despre amiazăzi. La 1585, le-au adus englezii întru cea dintâi dineoară în Europa, de abia cu puţin ani mai înainte în Ţara nemţească, ca un lucru mult folositoriu şi de mare trebuinţă au început a le lucra. Şi văzându-să a fi o hrană mult folositoare atât pentru oameni, cât şi pentru dobitoace, s-au lăţit mai întru toată lumea, căci să fac în oricare pământ şi însuşi în munţi, unde nu rodesc alte feliuri de sămănături* (p. 1).

5. The measure units used in this translation are: *cantar* (*cântariu*), *dram, linguri, ocă* and *pol*[2].

Cantar has a sole occurrence in the recipe to obtain brandy out of potatoes. This old measure unit varied from 44 to 50 kilograms: *Dintru acestea să face rachiu minunat, trei* **cantare** *de cartofle dau atâta rachiu, cât dă 36 ocă de pâine albă, încât 334 pol ocă cartofle dau 10 ocă rachiu* (20). The phonetism **cântariu** is also used: *Pre lângă acestea, să mai face şi crohmoală; 223 ocă cartofle nemţeşti dau un* **cântariu** *de crohmoală. Dar cele*

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[1] Ioan Milică and Sorin Guia offer valuable information regarding the stylistic patterns and the textual features of recipes in their study *Culinary Recipies: Orality and Scripturality* (in *Diacronia*, no 5/2017): http://www.diacronia.ro/ro/journal/issue/5/A71/en/pdf

[2] A minute analysis of the measure units used in old Romanian cookbooks is made by Mariana Neţ (*Lexicul gastronomic românesc: un rezervor terminologic*, in "Limba română", LXVI, nr. 4, 2017, p. 500-509).

*leşăşti 300 ocă trebuiesc la un **cântariu**; dintru acestea să face pudră pentru cap şi sirop pentru facerea zaharului* (20).

Dram is an old measure unit for weight, equivalent of 3,18 grams in Muntenia and 3,23 grams in Moldavia. It is used both in the singular and plural forms, before or after the cardinal numeral: *făină de cartofle, **dram** 350* (1), *făină de grâu, **dramuri** 175* (2), *sare **dramuri** 10* (3), *toată plămădeala trage 2 ocă, 75 **dram*** (2).

Lingură, a common unit measure that varies, according to the product weight, from 15 grams (a spoon of water, vinegar, oil etc.) to 25 grams (a spoon of honey or cocoa, for example). In the text it appears with the plural form: *drojdii de bere – 6 **linguri** de masă pline* (4).

Ocă is an old measure unit for mass and weight, equivalent of one liter or one kilogram and one quarter. It is used only in the singular, before or after the cardinal numeral: *La 43 **ocă**, 300 dram făină de grâu, ca să dea 186 **ocă** de pâine* (2), *Pâinea cea gata dintru aceasta – **ocă** 50 şi până la 65 dramuri* (4).

Pol is an old measure unit equivalent which calks the old Slav *polŭ*, meaning *half*. It is used in the singular form, together with *ocă*: *La 43 ocă, 300 dram făină de grâu, ca să dea 186 ocă de pâine, trebuiesc 87 **pol ocă** făină de cartofle de cele de iarnă, iară de cele de vară 39 ocă, 001 dram şi 2 ocă, 250 dramuri de sare* (2); *La 43 ocă 300 dram, ca să dea 122 **pol ocă** pâine, trebuiesc 28 ocă, 350 dram făină de cartofle* (4) and *dram*, after the cardinal numeral: *Făină de grău **dram 262 pol*** (3), *aluat meşteşugit topit în uncrop **dramuri 304 pol*** (3).

6. Regarding the literary norm used by the Moldavian scholar in this translation, we recorded the following phenomena:

- retention of protonic *ă* in: *năsip* (17, 19, *năsipos*, 14), *lăcuitorii* (17).
- retention of protonic *î* in *să râdică* (8).
- *î > u* in: *să va umfla* (9), *le umple* (16).
- *o > u* is generalized in the paradigm of the verb *cuprinde: cuprind* (pf., passim).
- retention of medial *e* în *ceti* (pf.).
- retention of the intact labial in *peliţa* (7, 27).
- *l'* in *feliu* and its derivates: *feliuri* (1), *feliurimile* (2).
- exclusive use of phonetisms with the anticipation of the palatal element: *mâinile* (9), *pâinea* (f.t., 2).
- preservation of *ia* in: *buruianile* (14), *fiarte* (4), *nuiale* (7), *să piiarde* (23), *le priiaşte* (25).
- The palatal timbre of the vibrant *r* is rendered with consistency in words derived with the suffix *–tor* or in non-derivative words: *alcătuitoriul* (1), *cuptoriu* (9), *(chip) lesnitoriu* (21), *sucitoriu* (6), *următoriul chip* (10), *tălmăcitoriu* (21), *vlăstariu* (13).
- hard s, ş, ţ: *asămăluindu-te* (pf.), *să aşază* (18), *să se deşarte* (9), *greşala* (20), *îmbogăţindu-să* (pf.), *întinzându-să* (7), *să se lasă* (16, 27), *leşăşti* (7), *să oţăteşte* (22), *să se prăşască* (26), *sâtă* (5), *şasă* (14), *al şasălea* (5), *tăindu-să* (7) etc.

- hard *r*: *răce* (6).
- preservation of the affricate č in *obicinuita* (*plămădeală*) (9), (*aluatul cel*) *obicinuit* (22).
- the affricate ğ is no longer preserved: *jumătate* (13), *împrejur* (14, *împrejurul*, 17, 18).
- Genitive-Dative of some feminine nouns of 1ˢᵗ declension in *–ii: casii* (7) and of some feminine nouns belonging to the 3ʳᵈ declension in *–ei: obştiei* (pf.).
- The invariable form of the possessive-Genitive mark: *întru înaltul strămoşesc a ţării aceştia scaun* (pf.), *producturi a pământului* (20), *adaosurile a celui de pe nemţie tălmăcitoriu* (21).
- The Genitive-Dative of the feminine demonstrative of proximity has the form *aceştia* in the singular: *învăţăturii aceştia* (1), but *acestuia* with neuter and masculine nouns: *aluatului acestuia* (9).
- The Genitive-Dative of the adjectival article is, in the feminine, singular, *cei(i)*, etymological form (< *ecce + illaei*), and not *celei*, analogic form, following the plural: *pâinii ceii de obşte* (f.t.).
- Variable forms of the relative pronoun: *carea* (8).
- general use of verbal forms with altered dentals: *să se întinză* (6), *ca să rămâie* (15), *să se puie* (16), *puind* (15), *să le ţie* (19) etc., but: *le va pune* (16), *să se scoată* (16).
- exclusive use of the form with etymological hiatus in the forms of the verb *primi*: *le-au priimit* (20).
- The present perfect tense has in the singular forms homonymous with the plural, etymological forms used exclusively in all literary variants of old Romanian language: *s-au tălmăcit învăţătura aceasta* (pf.), *alcătuitorul îndestui ani s-au ostenit* (1), *aceasta s-au arătat* (19), *despre iunie sau iulie, când hlujărul lor începe a creşte şi s-au făcut de un picior de înalt* (26) etc.
- The long infinitive is quite often used, despite the fact that the general tendency of the period was to replace it with the subjonctive: *nu conteneşti a ceti cărţile* (pf.), *până va începe a dospi* (8), *până va începe a crăpa* (8), *pot a le aşăza* (17), *ca să afle lesnire a se scurge apa* (18) etc.
- adjectives derived with *–icesc* are commonly used: *bărbat politicesc* (pf.), *stânjini tetragoniceşti* (13).
- old and regional terms: *coşciuge* (10), *crohmoală* "scrobeală, amidon"(19), *hendechiu* "şanţ" (18), *hlujărul* "hlujan, tulpină" (26), *hulubii* (29), *jitniţă* "groapă în pământ în care se păstrează cartofii sau grâul" (7), *mascurii* "porc" (29), *omătul* (18), *păpuşoi* (5), *prostire* "cearşaf" (6), *studeniţă* "plantă erbacee" (29), *uncrop* "apă clocotită" (3).
- neologic terms: *analoghia* (*după ~ aluatului îndoit*, 22), *arie* (*faţa ariei*, 17), *cartofle* (*un ~,* 16, *cartoflile*, 1), *materie* (9, 28), *piramidă* (*ca un chip de ~*, 18), *polenta* (*~ italienească,* 5), *potaşi* "potasium" (*~ curat topit în* apă; *unul pol dram ~,* 10), *producturi* (*văzându-le că sânt nişte ~ a pământului folositoare, le-au priimit de bine,* 20), *pudră* (*dintru acestea să va face ~ pentru cap,* 20), *sirop* (*~ pentru facerea zaharului,* 20), *suma* (8), *tiutiun*

(Sângure, numai frunzele de cartofle uscându-se, le întrebuinţează bându-le în loc de ~, 21), *zaharului* (20).

7. The text, despite its small dimensions, is rather important for the old Romanian culture, because it is the first text on potatoes, in which there are offered valuable information about their nutritive value, their cultivation, preserving and storing, as well as various recipes of white and brown bread, flour, dough, cheese, butter and even brandy, all using potatoes as the main ingredient. Of interest are also the old measure units used: *cantar (cântariu), dram, linguri, ocă* and *pol.* The text is written in a fluent language, with few neologic terms, such as *arie, cartofle, piramidă, polenta, pudră, sirop, sumă, tiutiun*. Regarding the literary norm, the translator uses some regional and old phonetic forms, such as protonic *ă,* preservation of *ia,* soft *r* in final position in non-derivative words, hard *s, ş, j,* invariable forms of the possessive-Genitive mark, the auxiliary *au* in the present perfect, 3rd person singular, verbal forms with iotacised dental, long infinitives.

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L'ASPECT MÉTAFORIQUE DES PROVERBES

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Abstract: Proverbs have their generical context in the series of popular or cult literary creations. The generical context can initially be considered particular, with a repeated experience, subtle observation or a practical knowledge, to which it is granted the general signifiance particular to the proverb, this representing the metaphorical aspect of the proverb. The presence of the metaphor represents one of the classification criteria between the proverb and the other literary formulas. In this study I discuss the definition of the metaphor and its role in Anton Pann s proverbs.

Keywords: metaphor, paremiology, proverb

Les proverbes sont une espèce de littérature populaire, avec des sayers, des devinettes et des jeux pour enfants, encadrés par des espèces dites courtes, avec une concision de traits communs. Les concepts poétiques modernes considèrent les messages courts et littéraires dont la densité d'acteurs stylistiques compense la brièveté du temps. Ces messages littéraires denses en facteurs stylistiques apparaissent dans un message plus développé en tant qu'unités stylistiques qui donnent une certaine couleur à l'expression, étant de cette manière interprétées non pas comme une espèce littéraire, mais comme une catégorie distincte de faits stylistiques. Par le contenu et les expressions de la sagesse et de l'expérience populaires, les proverbes constituent également une sorte de langage philosophique, qui dépasse les limites de l'expression stylistique et du message poétique. Le caractère extrêmement hétérogène des proverbes, du point de vue ethnique et esthétique, conduit à une grande variété structurelle dont les caractéristiques générales et limitatives sont difficiles à préciser. Dans cette catégorie, on trouve des phrases populaires, des pointeurs et des répliques d'une répétition, des formules morales issues de fables, des vers isolés, des mots mémorables, des maximes bibliques, des paraboles orientales aux traits communs, mais les proverbes sont facilement reconnaissables dans un contexte verbal et se distinguent de toute forme de communication. Les proverbes ne peuvent être confondus qu'avec les proverbes qu'ils associent non seulement à de nombreuses formes de transition, mais aussi à la possibilité d'une expression de variantes de type proverbe.

Tout proverbe est une combinaison de mots, de la taille d'une phrase ou de plusieurs phrases. Les phrases et les expressions typiques sont des mots d'épissage accidentel de valeur singulière, les proverbes sont des jonctions stables, pouvant être répétées et de valeur générale. Le proverbe existe en tant que tel, indépendamment de l'individu qui l'utilise ou l'écoute, par son existence même, il implique un émetteur et un destinataire, réalisant un processus de communication latent. Ainsi, le proverbe acquiert la valeur d'une expression autonome, qui transmet de manière indépendante un message qui a une grande stabilité linguistique. Bien qu'ils aient la valeur de messages autonomes, ils ne

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paraissent jamais isolés dans le langage, mais encadrés dans un contexte dans lequel ils sont dans une relation déterminée: le contexte ne remplace pas le proverbe, mais le proverbe implique un contexte. Tout comme les mots sont des unités lexicales, les proverbes peuvent être considérés comme des unités syntaxiques unifiées, qui ont une signification unitaire. Comme le mot, le proverbe a plusieurs significations, mais il est limité par un noyau significatif qui comprend non pas une notion générale, mais un jugement essentiel exprimé par une idée générique ou une vérité, devenant ainsi l'élément fondamental et stable de la microstructure, comme dans le mot mais d'un microcontexte: le proverbe est lui-même une organisation verbale, une chaîne de signes qui constituent un contexte. Ce qui les distingue des dictons et de tout autre cliché verbal, c'est précisément que les proverbes sont des unités syntaxiques intégrales au niveau de la phrase ou de la phrase, tandis que les dénominations, les idiots ne sont que des parties ou des segments de la phrase ou de la phrase. Par rapport au mot, le proverbe est une unité linguistique plus complexe, située à un niveau supérieur d'organisation des éléments constituant l'inventaire de la langue. Les proverbes ne sont pas eux-mêmes des éléments de l'inventaire de la langue, mais des formes organisationnelles établies qui permettent une plus grande communication verbale via un processus de sélection du matériel d'expression. La valeur expressive du proverbe, son rôle dans la réalisation du message est déterminé par la nature complexe des liens contextuels qu'il implique. Le proverbe pris isolément est une organisation contextuelle appelée microcontexte mais qui n'apparaît pas dans le langage lui-même mais dans une organisation contextuelle plus large appelée macrocontexte.

Dans le cas des proverbes, le microcontexte préexiste et survit au macrocontexte, le microcontexte est l'élément stable et le macrocontexte est l'élément accidentel et concret. Le noyau significatif du microcontexte a un point de départ, qui est confondu avec la genèse du proverbe. Tout proverbe a un certain moment où il a été formulé pour la première fois et un sens particulier, adopté sur un acte de communication concret, qu'il avait au début de sa formulation. On peut parler, dans le cas de proverbes, de l'existence d'un contexte génétique en tant que détermination initiale du sens. Beaucoup de proverbes ont leur contexte génétique dans une série de créations littéraires populaires (sectes, fables, etc.), d'autres sont issus d'une série d'événements authentiques, de situations historiques, etc., qui ont déterminé leur lien contextuel initial, ex. (Comment est le Turque, de même le Pistolet). Le contexte génétique peut être considéré comme l'événement particulier original, éventuellement en raison du sens général propre au proverbe, et qui constitue la couverture métaphorique du proverbe.

Pour comprendre ces contextes voilà l'exemple suivant: ,,Une vieille femme a vendu du râteau et et elle a bu quand même de l'Aldamas". Le contexte est déterminé génétiquement par un proverbe narratif de la facture et implique la reconnaissance du sens du proverbe d'une véritable détermination. Une certaine femme qui cherche un prétexte pour motiver la consommation, la vente d'un râteau et entra dans la pub pour honorer l'événement. Le contexte génétique a une résonance particulière en se référant à certaines compétences traditionnelles (Almaşul), ainsi que la relation avec l'action de l'ironie. Le contexte générique est l'idée fondamentale qui exprime le proverbe, tout buveur avec un peu de conscience, donner des raisons pour chaque verre de cognac consommé. Les proverbes ont une fonction spécifique déterminée par le chevauchement de ces contextes, qui donnent

le message avec une structure et une signification particulière. En proverbe macrocontexte ne met pas un nouveau message, mais le message a trait à l'élargissement de la version générique et la signification. Une telle attitude va à l'encontre du message est en fait conduit à la fonction même de la communication poétique. Ainsi, par rapport au style proverbe le macrocontexte crée un rapport demandant au lecteur de décoder le message, fonction poétique et de la nature imprévisible des proverbes est le même genre de faits de style eux-mêmes.

Nous observons et spécifions les caractéristiques fondamentales et globales des proverbes:

a) la conciliation avec la relative indépendance du message qu'elles contiennent;

b) la stabilité de l'organisation linguistique et sa répétabilité dans des contextes particuliers;

c) l'implication d'un contexte générique et la déclaration obligatoire dans un macrocontexte particulier;

d) la valeur stylistique dans un macrocontexte;

La présence d'une expression métaphorique dans les proverbes révèle un cas particulier de manifestation de substitution métaphorique, déterminée par le contenu et la structure du genre, par ses fonctions complexes et par le mode particulier où le contexte existe.

Toute occurrence d'un proverbe dans un contexte concret peut être décrite comme un syncrétisme métaphorique. Le proverbe sélectionne dans un macrocontexte une série d'éléments centraux décrivant un cas singulier ou particulier. Ici, le proverbe ne continue pas un message mais reprend celui déjà exprimé en remplaçant l'aspect singulier / particulier par l'aspect général. Par exemple, un épisode de "Souvenirs d'enfance" de I. Creangă, à savoir le vol de cerises, où nous rencontrons le proverbe: "Ce ne sont pas les riches qui paient mais les coupables". La reprise du fait concret, singulier, à travers une formulation générale, qui inclut tous les cas du même genre, est évidente dans le fragment. Dans la situation décrite, l'apparence générale chevauche le singulier et le remplace, en devenant une métaphore. Le proverbe apparaît entièrement comme une métaphore synecdotique. Nous spécifions que le proverbe est réalisé comme une métaphore générique car il se substitue au singulier, au type particulier de faits, dans lequel il peut être inclus.

Cette substitution applique une corrélation entre les éléments macrocontexte et ceux exprimés dans le microcontexte du proverbe faisant partie de la substitution globale. La différence de substitutions diffère des termes du microcontexte du proverbe.

La situation la plus simple est celle où un terme central, exprimé dans un microcontexte, correspond à un terme exprimé dans un contexte macro. Il s'agit ici d'une substitution métaphorique ordinaire mais non indépendante, car la substitution n'a pas de valeur, mais est incluse dans la substitution globale faite entre le contexte micro et macro.

La situation la plus compliquée est qu'un terme exprimé dans le micro-contexte ne correspond pas à un terme spécifique, exprimé dans le contexte macro, mais plutôt à un contexte interne plus large, verbalisé ou jamais exploré. Ici, la métaphore acquiert une valeur économique car elle concentre, en un mot, un sens qui exprime un fait concret et diversifié. Cela se trouve couramment dans les proverbes, la caractéristique essentielle étant la concision, les expressions parémiologiques étant considérées comme une économie de la langue ou des commodités de la langue. Cela ne peut être confondu avec le caractère ineffable de la métaphore rencontrée dans la poésie lyrique, car ce n'est pas l'impossibilité

de reformater la métaphore en une expression verbale propre, sans perte de valeur, mais de l'impossibilité d'articuler l'élément substitué en un mot. Un proverbe: "La femme sage construit sa maison", il ne peut être encadré que dans un contexte macro, car il s'agit d'une femme sage, les deux premiers termes ont leur propre valeur par rapport aux termes du macrocontexte. Les deux autres ont une valeur métaphorique, la "maison" remplace la notion de famille, le mariage, métaphore du langage ordinaire, acquérant une métaphore linguistique et le verbe "construire" dans le sens de consolider la vie familière, connaît la même situation de la métaphore en circulation, mais dans une moindre mesure. L'identité sémantique des termes du microcontexte, avec les termes de corrélation dans le contexte macro, n'exclut pas la métaphore générique, car le terme générique la remplace par l'espèce à laquelle il appartient. Dans un autre proverbe, "Le petit bois renverse le grand char", nous remarquons que les deux noms, l'aiguillon et le char, peuvent remplacer, dans un contexte macro, toute autre substance susceptible de causer des choses ou des êtres qui se produisent dans la grande détermination antagoniste qui peuvent être encadrés dans le rapport défini par le verbe inversé. Le verbe lui-même acquiert une valeur métaphorique. Ici, la métaphore est basée sur une analogie, car elle évoque un cas particulier subordonné à une situation générique. Ici, le proverbe est construit sur une métaphore parabolique, illustrant un cas possible qui semble réel et peut être particulier ou singulier. La métaphore parabolique n'exclut pas le caractère général de la métaphore du proverbe mais l'amplifie parce qu'elle impose un sens générique, une espèce. Cette espèce de métaphore est basée sur un cas particulier, évoluant du contexte génétique du proverbe. Il existe des cas où le macrocontexte détermine le caractère de la métaphore sur laquelle le proverbe est construit, où la métaphore de la parabole se substitue à un certain macrocontexte de termes identiques du point de vue sémantique à ses propres termes, devenant ainsi une métaphore générique. Tout proverbe, dont la métaphore parabolique ne dépasse pas les limites du plan réel, devient une métaphore générique.

La métaphore générique et la métaphore parabolique sont les deux aspects fondamentaux de la métaphore dans le proverbe, car elles se différencient par la variété des formes possibles qui incluent le nombre de termes métaphoriques dans le proverbe en relation avec le contexte macro, la nature de ces termes et leur organisation dans le microcontexte. La condition pour qu'un proverbe soit réalisé comme une métaphore générique est la présence de son sujet dans le macrocontexte, l'identité sémantique du sujet du microcontexte avec le terme auquel il fait référence dans le contexte macro. Le sujet est donc l'élément fondamental du proverbe, devenant lui-même une métaphore générique, substituant le sujet concret et individuel dans le contexte macro. Nous avons comme exemple le proverbe: "Qui se lève tôt le matin, arrive loin" (proverbe attribué à une personne qui se réveille tôt le matin et parvient à achever ses tâches ménagères, et un autre se réveille tard le matin et ne finissant jamais son travail) le sujet du proverbe (qui) substitue des personnes non identifiées, des êtres, parmi lesquels il sélectionne par un élément déterminant (se lève le matin), un groupe ayant un comportement caractéristique. Le proverbe se réfère, en tant que métaphore générique, aux deux sujets identifiés dans le contexte macro, le premier étant la fabrication de la métaphore positive et l'autre exclu de sa sphère, la réalisation de la métaphore négative. Dans ce proverbe, aucun des termes ne

représente un sens métaphorique pour le sujet, ils tombent dans les limites de la métaphore générique qu'ils représentent.

Lorsque proverbe apparaissent générique termes plus métaphorique par rapport au sujet, on peut parler d'un plus haut / plus bas que les métaphores de proverbe. La métaphore isolée peut se produire dans un ou deux mots du côté proverbe, sans affecter l'apparence générale. Nous avons l'exemple: „La femme désire du fromage de dinde et du lait de coucou », la métaphore contient proverbe de conclusion, en lui donnant l'expressivité supplémentaire. Le plus haut niveau de métaphores de proverbes sujets généraux est atteint lorsque non seulement le prédicat, mais le terme qui détermine le sujet a une valeur métaphorique. Le proverbe: „qui sème du vent, récolte de l'orage" le sujet est exprimé par pronom relatif (qui) catégorie étant précisé non par sujet, mais par sa détermination, ce qui rend le terme déterminant pour occuper la position centrale dans macrocontexte. La réalisation de ce terme métaphorique déterminant, métaphorise proverbe entier, devenant un plat de métaphore. Exprimant le sujet pronom relatif retire fonction pour souligner et potentialisation du sens général du proverbe dominé la métaphore parabolique. Le plat de métaphore pronom relatif est rapporté directement et en permanence à son contexte général. Il y a toute une série de facteurs de toute sorte de métaphore grammaticaux qui domine va, fonction pour mettre l'accent sur le sens d'imposer idée générique de la totalité, à l'exception des exceptions à la vérité en. Cela est possible en incluant au total catégorique (Tout coq chante sur sa poubelle) ou par exclusion totale (L'ortie ne sera jamais fleur). Ainsi les proverbes paraboliques se caractérisent par une expression directe dans le microcontexte et une expression métaphorique globalement en ce qui concerne le macrocontexte. Il existe aussi des durcisseurs génériques (éléments du langage ordinaire avec fonction similaire), tels que chacun (chaque mort doivent une), quand (Lorsque le chat n'est pas à la maison, les souris jouent sur la table), où (où il n'ya pas de tête, hélas des pieds), etc.

Nous observons certaines différences que la métaphore du proverbe manifeste par rapport à la définition de la métaphore en général. Dans la métaphore du proverbe, il n'ya pas de substitution simple de deux termes, deux contextes qui se chevauchent qui recouvrent deux variantes distinctes du même message, la version concrète et la variante générique à fonction poétique. Outre les proverbes, on ne peut pas parler d'une métaphore générique, car le processus d'abstraction et de généralisation appartient à la pensée logique, linguistiquement il s'exprime par des moyens morphologiques (article, pronom, adjectif pronominal). La métaphore du proverbe ne peut être réalisée dans un seul contexte concret, mais dans une série infinie de contextes concrets, subordonnés à l'idée générale exprimée en proverbe, subordonnés au contexte générique du proverbe. Cela distingue la métaphore de la métaphore du proverbe, qui se détache de son contexte générique, acquiert l'indépendance et préserve sa valeur poétique en dehors des contextes concrets. Il existe en tant que construction poétique stable, préexistant à tout contexte concret dans lequel il apparaît.

Ceci est non seulement rencontré dans la création de Pann, mais dans tout le folklore de création, où la possibilité d'images poétiques de passer d'un endroit à l'autre ne se limite pas aux proverbes, il est caractéristique de tous les espaces communs et des images stéréotypées qui peuplent la poésie et prose populaire. Les parties communes ont une relative indépendance, dans les dictons de Pann, de sorte que le nombre de contextes qui peut être ajustée est limité. Infini est que le nombre de contextes simples, employant

proverbe métaphore, parce que les catégories phénomènes particuliers qui peuvent être adaptés plus ou moins restreint. L'aspect métaphorique des proverbes commence l'aspect contextuel de la substitution de la complexité dans un nombre infini de contextes et la pluralité de significations, allant au-delà de l'interprétation simple des mêmes métaphores. L'expression parémiologie lorsque le sujet est lui-même contre le macrocontexte une métaphore tout devient la métaphore parabolique va, le microcontexte sujet métaphorique sujet entier, provoquant un certain nombre de termes qui ont sa propre signification. Dans les proverbes le degré parabolique de métaphores n'est pas établi sur la base des termes métaphoriques, mais basée sur la qualité de la métaphore, dérivé du rapport sémantique de ses termes et les chiffres. Le champ sémantique qui comprend les deux éléments a une portée plus large, le niveau des métaphores est plus élevé et que dit peut être appliqué à un plus grand nombre de catégories spécifiques. La comparaison des proverbes: „Le chat doux gratte mal » et „ L'écharde ne tombe pas loin de l'arbre », à noter que le premier est appliqué que pour les humains et les animaux, ce qui implique un geste volontaire du sujet, et le second est appliqué au monde végétal et objets inanimés, avec l'idée de déterminer quelque chose.

Cette situation suppose toutefois qu'en ce qui concerne le macrocontexte, le degré de métaphorisation du microcontexte est relatif, en fonction de la proximité sémantique ou de la distance entre le sujet parabolique et celui substitué par le macrocontexte. Cela oscille entre l'application purement générique de la métaphore avec la perte de la qualité de la métaphore parabolique et la substitution de termes très sémantiquement espacés du sens du sens du micro-contexte.

Nous pouvons classer les proverbes avec les termes auxquels ils se réfèrent lorsqu'ils les désignent. Par exemple:
- à la flore, "Ce n'est pas de rose sans épines", les noms de la rose, le spin ne se limite pas à leur sens littéraire. La rose n'est pas simplement une fleur de rose, mais la beauté et le plaisir de voir cette fleur, elle est généralement associée au plaisir. Le nom de spin n'est pas seulement une excroissance nette et dure, mais le désagrément que ce contact peut produire est associé au mécontentement. Une polarisation se produit autour des deux termes, et ce qui se polarise, c'est le signe de la beauté pour la rose et celui de la dureté pour les épines. Dans le sens commun du proverbe, le nom rose exprime le plaisir que nous avons à notre vue.
-le règne animal, "qui vole un œuf aujourd'hui, demain vole un bœuf", est appelé par œuf / bœuf à des représentations mentales, à la connexion qui les unit, respectivement au contraste qui les unit. Ces images, qui sont liées à la réalité environnante et aux expériences quotidiennes, constituent ce recul de la connaissance pour décoder le sens du proverbe métaphorique. Cette comparaison démontre que le mécanisme métaphorique est basé sur des rapports de similarité.
- la projection sur l'homme, "réchauffe le fer tant qu'il est chaud", la signification du proverbe métaphorique provient de la connexion à double sens, le littéral et le métaphorique, et que la relation entre eux ne fait pas disparaître littéralement le sens de la composition. Lorsque nous parlons du sens littéral de ce proverbe, nous sommes satisfaits de l'idée que tout le monde sait ce qu'est le fer et qui en traite le traitement, de sorte que la compréhension du sens de la composition ne pose littéralement aucun problème. Tout le monde sait ce que le métier de forgeron signifie, il est connu que le fer surchauffé devient

malléable et doit être traité immédiatement pour obtenir le produit souhaité. Le proverbe exprime une vérité qui ne peut être mise en doute, le sens littéral est basé sur des faits réels et logiques. Ainsi, des déclarations logiques, basées sur la réalité dans le temps, ont été proverbialisées, étant dans la mémoire collective. Dans l'exemple, une projection métaphorique est faite sur l'homme et la transition de la dimension hyponyme à la dimension hyperonique a lieu. L'exemple élargit sa signification, l'action de traitement du fer étant remplacée par toute autre activité. Le processus métaphorique exprime le sens littéral de l'envie de ne pas laisser le métal refroidir, mais de le traiter aussi chaud et malléable que le proverbial, c'est-à-dire qu'il doit agir rapidement lorsque l'opportunité et l'opportunité doivent être exploitées à temps. La nouvelle signification résulte de la transition du cadre contextuel étroit au cadre général. Ce processus de métaphorisation fonctionne de la même manière et se rencontre dans un grand nombre de proverbes.

Ainsi, nous observons qu'en faisant référence à divers termes concrets, en particulier ceux appartenant à la flore, à la faune, au règne animal et à l'homme, des idées et des valeurs faisant référence à des attitudes humaines spécifiques sont exprimées. Le génie populaire s'est tourné vers les images et les analogies avec des aspects spécifiques des activités et des situations apparues dans la vie quotidienne. Le proverbe révèle ainsi le fonctionnement du processus d'interprétation et permet la comparaison avec un autre domaine. Contrairement à la métonymie et au synecdoc, la métaphore exploite des structures conceptuelles communes partagées.

Comprendre le vrai sens d'un proverbe implique de décoder le sens métaphorique, son sens figuré, et le décodage du caractère folklorique, même s'il fait référence à une entité générale de sens fixe, ouverte à tout localisateur, et qu'il est impossible de modifier ses unités composantes.

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PHRASEOLOGICAL UNITS IN THE NAVY

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Abstract: Phraseological units can be classified as follows: collocations – binary structures, consisting in sequences of two linguistic units in an autosemantic relationship to one another –, phrases – distinct lexical and grammatical constructions behaving as single, unitary constituents in a sentence – and idioms – expressive, evocative constructions, often conveying metaphoric or ironic meanings, as well as emotional ones. Multiple phraseological units belonging to the nautical lexicon have been identified by specialised treaties and works – Maritime Dictionary and English - Romanian Maritime Dictionary – predominantly noun collocations, as well as verb and adverb phrases, but the majority of these have not been included in the general dictionaires of the Romanian language, which indicates the difficulties encountered when trying to group these specific phraseological units into phraseological families revolving around a single, central word.

Keywords: noun collocations, phraseological families, phraseological units.

1. Marine terminology

The historical context in which the marine terminology was formed in Romanian is the framework for explaining the relationship between the total loan, calculus and translation in the evolution of this lexical acquisition process, specific to the 19th century. The formation of the marine lexicon falls within the sphere of enriching the vocabulary of the Romanian language through external means.

Marine terminology encompasses terms with a high degree of difficulty, such as: maritime and river traffic, port activities, fishing, shipbuilding and shipbuilding, profit societies, swimming, sailing and model ship building. The semantic lexicon brings together collocations, phrases and expressions, characterized by lexical and semantic diversity, most of which are the result of internal language evolutions, of sense changes that are produced by fundamental cognitive processes – metaphor, metonymy, restraints and semantic expansions, specializations and generalizations – but also through rhetoric – cognitive processes (irony, euphemism, lute and hyperbole), which are established through use.

The present study aims at the succinct presentation of the marine lexicon, by illustrating the phraseological units (collocations, phrases, expressions) that are frequently used by sailors.

Using a varied corpus, composed by exhaustive research of dictionaries such as: DM (*Maritime Dictionary* by Ilie Manole, Gheorghe Ionescu, 1982), respectively DMRE (*English – Romanian Maritime Dictionary*, by Anton Beziris, 1985), and organized by families phrasings or *nests* made around a *jelly* word, we aim: more accurate delineation and status words, phrases, expression. Also, in the article, we will analyze the multitude of phraseological units, made around the lex-mat: *node*.

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2. Phraseological Units in the Navy

"Any language, be it as illiterate, it has its particular expressions and ingenious which could be untranslatable in the most cult language" - Şăineanu Lazăr said, underlining the important contribution of the phraseologism in vocabulary development.

In the paper *Syntheses of Romanian Language*, the coordinator, Theodor Hristea, observes, in the chapter *Influence in Phraseology*, that the phraseological units oppose both the free combinations of words and simple words, characterized by a unitary sense, equivalent or potentially equivalent to a word, and having, incomparably, a higher frequency than free joints. Hristea also considers as proof that certain combinations of words are fixed, and not free, that they are "recorded and explained, that is, defined in our newer dictionaries" (Hristea, Theodor, 1984: 134).

Phraseological units sum up the following categories: collocations[1], phrases[2] and expressions[3].

Phraseological units in the navy, which have been selected from the two representative specialized dictionaries, are of particular interest from a linguistic and semantic point of view. We chose to highlight mainly the phrasal constructions made around the words of the general lexicon, which specialize, gaining unique specifications. Thus, we find, in the composition of the phrasal marine units, which are frequently used, lexemes like: *needle, tree, beard, baptism, key, right, hole, claw, heart, you, wind*, as follows: needle (n.[4]) - (n.c.) "from the selvedge needle[5]; (c.) merlinate needle; (c.) veil needle; (c.) magnetic needle" (Manole, Ionescu, 1982: 15); shaft (n.) - (c.) "artimon staft; (c.) bipod shaft; (c.) center / big

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[1]*The language dictionary* defines the collocation as a "structural concept, resulting from the application of the analytical method in immediate constituents, which is an intermediate type of linguistic unity, located between the propositional level and the minimal units with sense". (DSL: 485).

[2] Different lexical and grammatical units that act as one part of speech. In DSL, Gabriela Pană Dindelegan calls the *phrase* as a unanalyzable group, with fixed expression and global meaning, characterized by the loss of the grammatical autonomy of at least one of the group members and the overall functioning as a single word. According to the mentioned author, the dwellings are the result of a lengthy process involving changes on all levels of the language (lexical and semantic - the single meaning is not the sum of the meanings of the constituent units, syntactically - the accommodation receives other actors and assigns to other roles, morphologically - components become inflexible). Cecilia Căpăţână, in the work *Elements of phraseology*, uses the criterion of replacing the structure with a synonym, a criterion used in traditional linguistics, on the basis of which it noticed that to a noun phrase corresponds to it as a synonym for a noun, just as to a verbal phrase corresponds a verb, and the adjective, pronominal, adverbial, conjunctive, prepositional, interjectional phrases have their analogous parts of speech.

[3]Expressive, plastic constructions, often having metaphorical, ironic or emotionally marked values. They do not contain elements that can not be analyzed by the reader, they contain no unclear elements, or archaic words, whose meaning has been opaque to the contemporary user.

[4]List of abbreviations: *n* = noun; *n.c* = noun collocation; *c* = collocation; *expr* = expression; *ph* = phrase; *vb* = verb; *adv* = adverb.

[5]Needle with triangular section and curved tip, used for sewing the grandee to the sail.

shaft; (c.) small / trinchet shaft ; folding shaft; (c.) telescopic shaft" (*ibidem:* 39); star (n.) - (vb. expr.) "to shoot the star"[1] (*ibidem*: 44); babe (n.) - (vb.ph.) "make the volta to the babe; (c.) the babe at the keys; (c.) babe of hillock; (c.) the inclined brace; (c.) simple babe; (c.) babe in the cross; (expr.) find the babe![2] ; (expr.) volta at the babe!" (*ibidem:* 50); baptism (n.) - (n. expr.) "baptism of the sea; (n. expr.) baptism of the ship; (n. expr.) baptism of the equator's crossing" (*ibidem:* 71); cart (n.) - (n.c.) the service of the cart[3]; (vb.ph.) make the cart; (expr.) good cart, sailor![4]; key (n.) - (n.c.) "nursery keys; (c.) anchor key, synonym: key for joining; (c.) simple sarty key; (c.) dandruff key" (*ibidem:* 90); right/straight (adv., adj. and n.) - (adv.expr.) "that's right![5]; (n.c.) right anchorage; (n.c.) right of convoy; (n.c.) right of navigation; (c.) fishing rights; (c.) visiting and research right; (expr.) straight in de bow (aft)"[6] (*ibidem:* 155); hole (n.) - (c.) "the hole of the boat; (c.) the human hole; synonymous with the visit hat; (c.) the cat hole[7]; (n.c.) pigeon hole" (*ibidem:* 200); the claw (n.) - (n.c.) "the claw of the anchor; (n.c.) the approach claw, synonymous with the cat's claw (n.expr.)[8]; (n.expr.) the devil's claw" (*ibidem:* 205); heart (n.) – (n.expr.) "the heart of the ship; (n. expr.) mast heart; (n.expr.) parama heart; (n. expr.) the heart of the sheet; the heart of the sleepers; (n.expr.) the heart of the deck currents; (n.expr.) heart bears" (*ibid*em: 233); forward (adv.) - (adv.expr.) "before everywhere!; (adv.expr.) cars ahead; (adv.expr.) tribord / portord forward!" (*ibidem:* 243); paw (n.) - (n.c.) "lashing paw; (n.expr.) the gangway, synonymous with the mouth of the kite; (n. expr.) cat's paw"[9] (*ibidem:* 257); to leave (vb.) - (vb. ph.) "leave the boat to the water; (vb.expr.) leave to starboard / port; (vb. ph.) Let it go!" (*ibidem:* 261); eyes (n.) - (n.c.) "Walls eye; (n.c.) eye of the terarol; (n.c.) eye of the crow; (n.c.) fungi eye; (n.c.) deck eye[10]; (n.c.) fish eye[11]; (n.c.) the ship's eye" (*ibidem:* 325); foot (n.) - (n.c.) "tree foot; (n.c.) dog foot; (n.c.) foot of the etrave; (n.c.) anchor under the foot" (*ibidem*: 351); bag (n.) - (vb.ph.) "put his bag on the ship; (n.c.) storm bag[12]; (n.c.) the sailor's bag; (n.c.) Marangos bag"[13] (Manole I., Ionescu, Gh., *quoted work*: 394); to hold (vb) – (vb. expr.) "the ship / vessel holds the sea better" (*ibidem:* 446); wind (n.) – (c.) "real wind; (c.) wind apparently; (c.) wind to the wind, very wind; (c.) wind from the aft; (c.) the wind from the bow; (c.) the wind of the ship; (vb expr.) the ship loses under the wind; (expr.) nothing in the wind![14]; (.n.expr.) wind bounce"[15] (*ibidem*: 461).

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[1]Measure the height to the heavenly astral as a landmark by the seafarers to determine the position of the ship.

[2]The parameter string is past through column.

[3] Regular work schedule for all sailors.

[4]Wish to sailors, leaving on a trip, synonym: *farewell*!

[5]The command that is addressed to the helmsman to maintain the default direction.

[6]Direction in the extension of the longitudinal axis of the ship, from the bow (stern) to a landmark.

[7]Opening through which sailors climb the arbor, to perform various maneuvers.

[8]Two-jawed piece immobilizing the anchor chain.

[9]The state of the sea with barely windy surface, preveying it.

[10]Thick glass.

[11]Pearl.

[12]The name of the Bay of Biscay.

[13]The carpenter's bag.

[14]The Timonier maneuvers the helm, so the ship's bow does not come in the wind.

[15]Loop.

We observe, on the basis of the cited examples, that the phraseological families, which are organized around the mother words, combine both syntagms and dwellings and / or expressions. We have also noticed the abundance of biped terminological phrases (noun + noun in genitive: *borehole, claw anchor, heart of crossbars*, noun + adverb: *true wind, apparent wind*) and triped (noun + preposition – *of/from/in/under* - + noun: *anchor under the foot, wind of the bow*). This fact illustrates, on a linguistic level, the trait of interdisciplinarity, because one of the constituents is also found in another field.

2.1. Phraseological units, which are built around the lex *knot*

The lex *knot* writes, according to the general dictionaries of the Romanian language - Dictionary of Neologisms (DN, 1986), The New Dictionary of Neologisms (MDN, 1997), Explanatory Dictionary of Romanian Language (DEX, 2009) - more than 20 definitions. Of these, only two words are waering the mother words *mar,* the rest corresponding to other fields / fields: (mar.) "unit of measurement for vessel speed, equal to the speed of a ship traveling with a nautical mile (1852 m) per hour" (DEX, 2009: 719); (mar.) ~ navy - *special knote used in the navy to connect two parameters*.

Short history. The knots have been used since ancient times; initially, they were used in the construction of shelters, in the creation of bridges, of bridges, in order to be able to cross from one side to another, in the development of weapons, in the medical field - the Greeks and the Romans, for example, used the limb immobilization node Rough (broken or injured) to send messages - Inca, for example, replace letters with nodes by Saul, to create a message. In the Middle Ages, knots were sometimes associated with magic or curse, and who knew the secret of seafaring nodes was considered a wizard. The development of sailing, long journeys made on the seas and oceans allowed seafarers to raise the maritime node to the rank of art, attributing to it the oddest names.

Over time, about 40 types of marine nodes have been discovered, which can be organized into five categories: *knotting nodes* (used to join two equal roughly equal widths): the broad node[1], the double knot with doubling[2], the node fisherman's node, cowboy's node, *node of connection* (fix the end of the hook for binding, support or lifting of objects): scotch knot, simple flag node, double flag node or rain knot, anchor knot, single node or half not, node, eight, seat node, it can be: simple, sliding, scissor knot, stern knot, half-node knot, slip node; *hook nodes* (It is used for connecting one rope's end to a hook) : double hook node, hook knot node, node "pike mouth" trailer node; *special nodes*: bandue node, dog foot node, socket node, capella node, scaffold knot, cat knot node, halfcabestan node, aft nodule; *decorative nodes* (developed in the 19th century by the sailors on the cliff): knot of the monkey, diamond knot (cubic, semi-round, two-headed, double), turban knot (classic in the corner, in the T, long), spherical node, star knot, made in 4, 5 or 12 yarns, which also give the number of corners, simple nut, double or crown-shaped, square knot.

Starting from the above examples, we noticed that most of the syntaxes that are organized around the word "node" are nominal constructions, biped syntaxes, having the

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[1]It is used to bind two thin layers of the same thickness; hardly unwind.
[2]Loop.

following structure: noun + noun: *star node, node corner, cross node*, respectively: noun + adjective: *special node, decorative knot, simple node, wide knot, square node* and triped (noun + preposition + noun), such as: *node of fisher, node of cowboy, node of hook*. In order to obtain syntagmatic constructs, lexemes from different semantic fields were used: the signatory field of the components of a ship: scotch, pavilion, anchor, semicabestan, sart, stern, hook, trailer, terarola; of animals: dog, cat, monkey; body parts: foot, paw, punch; of the clothes: „turban", „izmană"; of weather phenomena: rain; of precious stones: diamonds; of fruit: nut.

3. Conclusions

As a result of a careful analysis of the various families phraseological identified in the work of specialized DMRE and DM have found that over 50% of phraseological units the status of phrases nominally about 30% are verbal expressions or phrases adverbial, and the rest are phrasal verb.

Marine nests, and their meanings are not recorded in dictionaries General Romanian language only slightly generally unbranded diastratic – memberships this area arising from translation, which indicates the difficulty of delimiting terminology – without specifying status the collocation, phrase or expression.

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THE PATH OF THE ROMANIAN IMAGINARY UNIVERSE FROM HISTORY TO THE FANTASTIC IN THE 17th CENTURY: THE CASE OF ALEXANDRIA

Lavinia BĂNICĂ⁎

Abstract: In the 17th century, the sphere of translations of folk books from the Byzantine-Slav literature has greatly expanded without leaving the religious field entirely. The translations, still carried out by the clergy, are now addressed to popular masses in order to educate them ethically and help them evolve. The popular book aims to help the man (especially the peasant) clarify his moral sense, to make him aware of his power, his rights, and his freedom, to awake his courage. Some of the books reached us in the Slavonic language since ancient times and have long circulated in original copies. Since the 17th century, translations started to appear, which unfortunately have been preserved in few incomplete copies. The most popular book in our old literature is the fabulous novel Alexandria, the history of Alexander the Great and Darie of Persia.

Keywords: folk book, historical truth, collective imaginary

In the 17th century, the scope of translations of popular books from the Byzantine-Slavic literary heritage becomes considerably wider, without completely breaking away from the domain of religion. Carried out by clergy, as before, translations are now addressed to the masses as well, aiming, on the one hand, to educate them with respect to ethics, and, on the other, to provide instruction. The purpose of popular books was, together with the Bible, to aid people (especially peasants and townsfolk) to clarify their sense of morality, to make them aware of their strength, rights and freedom, to arouse their courage. Some of these books reached us very early in Slavonic and circulated for a long time in the form of first-hand copies. Starting with the 17th century, translations began to appear; however, the few copies of these that have been kept until today are incomplete. The most widespread popular book in our old literature is the fantastical novel "Alexandria", the history of Alexander the Great and Darius of Persia.

As far as the sources of the book are concerned, N. Cartojan believes that the first novel in Romanian literature, "Alexandria", although originally a Byzantine creation, has nevertheless come to us from the West, where the great Macedonian conqueror was transformed, according to the ideas of medieval chivalry, into an emperor-knight, characterised by courtoisie and generosity, virtues much favoured by medieval minstrels. Thus, this piece of writing travelled from the East to the Western countries, where, starting with the 11th century, it was turned into verse and adapted to the local context. The novel of Alexander passed from France into Italy, then went on to reach the Serbians, who passed it on to us, as fraught with fantasy elements as its oriental versions, but with a hero changed into a Christian emperor with chivalrous traits, according to Western medieval thought, as

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already mentioned. The characters in the new book are found, next to Christian figures, in our icons, and their names are included among our traditional names, while the fantasy elements have made their way into our fairy tales. The more legends, apocryphal writings and novels such as "Alexandria" spread, the more they became mixed with folklore, thus giving rise to an ongoing cycle which featured more and more of the mystical and the fantastical.

To gain a better understanding of the changes undergone by "Alexandria" along the ages, on Romanian as well as foreign soil, of the additions made in accordance with the Romanian spirit and, finally, to become aware of the amount of history and literature present in this popular novel, first we require some information about the accounts of famous historians regarding the life of Alexander of Macedon, so that a comparison can then be made between historical and popular books, between primary information and the way it was assimilated by various peoples. Of the plethora of historians who tackled the life of Alexander, we shall dwell upon two, namely Plutarch and Rufus Curtius.

The life of Alexander as written by Plutarch is one of the basic sources of the history of Alexander the Great. However, the Chaeronean biographer lived from 60 to 120 A.D. From Alexander's death on 16th June, 323 B.C. until the time of Plutarch, the figure of the great conqueror had captured the attention of many historians, and popular legends had had the time to embellish his wondrous military achievements with the most fantastic details. Plutarch knew many more details than he mentions in 'The Life' of Alexander. He must also have been acquainted with the testimonies of critical minds such as Aristobulus's and with even more legends of the kind that can be read in "Alexandria".

Greek philosophers turned out to be hostile to the figure of Alexander. In Rome, especially in the schools of rhetoric of the first half of the 1st century A.D., Alexander was seen as the enemy of liberty. To downplay his merits, philosophers would attribute most of his victories to luck rather than valiance.

Plutarch treats Alexander quite favourably, without sliding into the exaggerations of popular imagination. He is not always critical of certain versions. For instance: which parts of the legends about Alexander's birth are true? Plutarch provides two versions of events, leaving the choice to the reader. On the other hand, it appears that Plutarch does not always grasp the diversity and significance of the problems Alexander faced; thus, the latter's portrait, although lacking the unreal glories that popular fantasy embellished it with and not omitting the stains left behind by his acts of cruelty, nevertheless fails to outline his facet as the economic organiser of the conquered empire. Be that as it may, it is important to note that Alexander's portrait, though retouched by a moraliser's brush, comes much closer to the truth than the ones in popular "Alexandria".

In "Alexandria", avengers were human, kindness was manly, generosity was ponderate, anger was easily tamed, love was moderate, work was not without rest. All of these highlight – or perhaps it was the other way around – the moral examples and lessons that accompany Alexander during his expeditions. Plutarch does not leave out these characteristics found in popular tales, but rather enhances the portrait of the perfect hero. In his moral writings, Plutarch applauds Alexander's legacy. However, his choice of words in supporting his own work cannot help but give rise to one question: is it history or literature that even this well-known historical biographer is making?:

"[…]for we are not writing history here, but recounting the lives of men, and besides, one's valour or fault is not always made apparent by the most glorious of deeds, but it is often so that a trifle, a word, a jest will reveal a man's nature more aptly than those battles in which soldiers fall by the tens of thousands…. Thus, just as painters depict a man's special traits, so must we seek to better distinguish the exceptional marks of the soul and portray the life of each man, leaving to others the recounting of great deeds and battles astonishing to the world."(Plutarh, 1957)

Let us go through a few episodes which bring the two accounts about Alexander closer to each other and a few others that set them apart. Plutarch recounts how, before her wedding night, Olympias, Alexander's mother, had a dream: it was thundering and a bolt of lightning hit her womb; as it struck, a blaze rose, then split into several flames and vanished. Later on, after the wedding, Philip dreamt that he was stamping a seal onto his wife's womb and that the seal bore the likeness of a lion. Another time, when Olympias was sleeping, a snake was seen lying by her side and ever since Philip was afraid of sleeping next to her, thinking that someone stronger than him was coming in onto her. Plutarch says that there was talk of an oracle of Apollo commanding Philip to bring sacrifices to Ammon and honour him more than any other god. There were also rumours that Philip lost that eye with which he peeped through the crack of the door and saw the lion take the form of a snake and lie next to his wife. Later on, as Olympias was seeing Alexander off to an expedition, she confessed to him the secret of his birth and urged him to make sure that his thoughts and deeds were worthy of his origin. In the Romanian version of "Alexandria" there are the same tales about Ammon God, the lion, the tiny snake coming out of an egg in Philip's dream and even about Olympias's confession as to the secret of Alexander's birth. It is thus clear that Plutarch borrowed some of the legends which were circulating about the way the great conqueror had come into the world, which legends resorted to superhuman ancestry to explain Alexander's conquests and glories.

In Plutarch's account, Alexander's famous horse was called Bucephalus, which is also the name used to refer to it in other historical writings, while Romanians turned the name into Ducipal (perhaps Romanian popular mentality found it fit to put the horse's name in connection with the rank of its imperial master).

Plutarch's descriptions present Alexander as filled with ambition and a desire for vengeance. He ascends to the throne at the age of 20 and his first thought upon his coronation is: 'That Demosthenes who called me a child when I was in the midst of battle against the Illyrians and the Triballi, and a boy when I reached Thessaly will see that I am a man when I am under the walls of Athens.'. In the Romanian version of "Alexandria", Demosthenes is replaced by Darius, who calls Alexander 'a little suckling boy' and sends him toys, which enrages him.

The size of his army is reported by historians to have been between 30,000 and 40,000 riders and infantry men. When Alexander urged his soldiers to battle or inspected his troops, he rode on a different horse, in order to spare Bucephalus; however, he would not go to war without it. He was valiant in battle and would organise celebrations and games after each conquest; he was fond of wise men and of humour. The expeditions are recounted by Plutarch in a manner that is true to reality; nothing fantastical happened (except for the occasional premonitory dream). The fantastical episodes in the popular book "Alexandria"

are not featured in the historian's work. Everything is presented in the form of a military campaign record. In the fantastical popular story there is no mention of the episode of Bucephalus's death, which caused Alexander terrible grief, as he felt that he had lost nothing other than a close friend. Besides, he even founded a city called Bucephalia in the horse's memory. In the popular book, similarly to fairy tales, it is the horse that avenges its master's death.   When speaking about Alexander's death, Aristobulus says that the latter, suffering from great heat and insane thirst, drank a lot of wine and thus became delirious and died on the thirtieth day of the month of Daisios. In the Memoirs, Alexander's end is described in the smallest details from his first to his last day of agony. No one suspected that he had been poisoned immediately after his death, but it is said that the rumour spread six years later. Olympias sentenced many to death and had Iollas's ashes scattered, as she thought it was he who had poisoned Alexander. Roxana (not Ruxandra) happened to have just had a baby and was held in high esteem by the Macedonians. However, she was lured into a trap together with her sister and they were killed, then their bodies were thrown into a well. In "Alexandria", Ruxandra stabbed herself and her body fell over the lifeless body of Alexander.

This is roughly the style in which Plutarch recounted "The Life of Alexander" in chapter IX of his Parallel Lives. Better known and more appreciated than this work was that of Curtius, The Life and Deeds of Alexander the Great. Curtius's book was appreciated on Romanian territory as early as the 17th century. The oldest translation into Romanian of parts of Curtius's "Alexandria" was carried out by M. Costin around 1671-1672. He also used Curtius's work is his own historical writings about the Dacians and other ancient peoples that inhabited our region. M. Costin makes a clear distinction between the work of Rufus Curtius, which he calls Faptile lui Alexandru Machidon (The Deeds of Alexander of Macedon), and "Alixăndria populară" (the popular Alexandria), which he qualifies as "untrue… full of fairy tales".

In the beginning of his book, the author presents Alexander as a scholar, thirsty for knowledge and intelligence. He valued Homer's work more than anything else and believed that the latter was the only writer to have presented very aptly the wisdom necessary to man, thanks to which empires could fall. He had such a great cult for Homer that it was said that the Greeks had given him the sobriquet "Lover of Homer". Once, cheerfully putting out his hand for a bright-faced man who had brought him good news, he said: "What good news do you bring me that warrants such a cheerful face, other than that Homer is resurrected?"

In Curtius's account as well, Alexander's horse was called Bucephalus and it seems that the name was due to the horn on its forehead, which made its head resemble that of an ox. Bucephalus means 'ox head' in Greek. The horse is tamed through cleverness (Alexander climbs in the saddle without Bucephalus seeing his shadow and rides him to exhaustion). After achieving a few resounding victories, Alexander says: 'Macedonia is too small for so great a warrior', which on Romanian soil became: 'Let it be known, ye, boyars, that great will be the misfortune of him who from now on raises his sword against the Macedonians, for he will perish by Alexander's hand and by Macedonians he will be expelled'.

Philip's separation from Olympias (Olimpiada for Romanians) is featured in the Romanian version as well, except that the latter recounts that some boyars determined Philip

to leave her and does not specify the name of his other wife. Curtius tells us that Olympias's iciness and pride pushed away Philip's love more and more every day. Some say that that was the reason behind her repudiation. It appears that, although married to Olympias, Philip took a second wife, Cleopatra, without divorcing the first. The Romanian version outlines Romanians' cult for the family: Alexander's rage being unleashed at the news of Olympias's repudiation, she is brought back. Philip's death occurs differently as well: in our version, Philip, being ill, was injured while trying to save Olimpiada from being carried off by one Anarhos. History tells us that Philip was basely stabbed by Pausanias, a member of his personal guard whom he had humiliated. Philip was thus punished, as his achievements had led him to believe that he was equal to the gods. In the Romanian rendition, he dies defending Olympias and, in this manner, redeems his sin of having left her a few years before.

Olimpiada, whom the popular book portrays as full of virtues, as a mother should be, is proven by history to be a conniving and vengeful woman, who ordered the hanging of Cleopatra, after having had her son burned a few days before Philip's death. Many of the people hated Olympias's tyranny, and, since Philip had several sons, it was unclear who would succeed him. Alexander won the throne by virtue of his battle plans and conquests. In the popular version, Alexander was the sole heir and there was no question regarding the succession, which reflects a sense of respect for order and tradition, which preserves unblemished the image of the family.

The popular book goes through the Troy episode relatively quickly and what is in fact recounted is the fall of Troada, such as it circulated on Romanian territory (overlapping with "Istoria căderii Troadei" ("The History of the Fall of Troy")); the integration of the parts about Dacia and Rome shows that the transformation took place on Romanian soil. The Troy episode is situated in the Romanian version after the encounter with Darius-Darie, while history shows that chronologically it preceded the latter. The first confrontation between Darius and Alexander, according to the popular book, takes place via letters. This episode features fairy-tale elements as well, such as obstacles in the hero's path, trials which he overcomes due to his intelligence. More exactly, Darie sends Alexander two hollow caskets to fill with hops and two sacks of poppy seeds to count in order to find out the number of his troops. In turn, Alexander sends Darius a bag of peppercorns to eat in order to see that Macedonians are lions 'while Persians are sheep'. The expressions used are metaphors and reflections of a way of thinking characteristic of the Romanian mentality, which is also present in fairy tales and   legends.

Alexander's death as well is much amplified and dramatised in the popular version of "Alexandria". Rufus Curtius makes no mention of Ruxandra and her suicide worthy of a veritable classical tragedy heroine, nor of the 'courtois' mentality. It is highly unlikely that Romanians should have been familiar with Shakespeare's 'Romeo and Juliet', yet it remains to be discovered whether this ending is also found in the other renditions, particularly the Western ones, which may have drawn inspiration from certain sources (such as "Tristan and Iseult").

Compared to Curtius's account, the popular book is more reduced and compact; the episodes are shorter, many of Alexander's battles are omitted. Only the episodes which bear a certain significance are featured: the battle against Darie, the defeat of the Greeks, the

episode of the Jerusalem idols, etc. The stories selected were those that pleased the reader and the masses more, without boring them with historical details and battle-related technicalities. The moments chosen were the ones of importance for the psychology of the common Romanian, animated by the Christian spirit. Scholarly chroniclers, such as M. Costin, despised the lies in "Alexandria", along with its fanciful geography and history; however, they did retain the moral and epic background which motivated them to read the actual biographies of the hero as written by Curtis and Plutarch. To less cultivated readers, such as father Ion the Romanian, "Alexandria" did not provide only literary enjoyment, but also the illusion of being acquainted with deeds and landscapes in the existence of which they believed. This is the explanation for the insertion of Ptolemy's arrival in Scythia, by the Acrîm Tătaru sea, which is based on the real expedition of Alexander into Dacia in 335 B.C. and for the interpolation about Romanians originating from Rome. At the same time, heroes such as Darie and Por became very well known among the people, while ogres, Ducipal and the blajini (the gentle ones) were woven into the fabric of fairy tales and traditions.

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IMAGINARY AS A KEY ELEMENT IN OCTAVIAN PALER'S WRITINGS

Cristina-Eugenia BURTEA-CIOROIANU[*]

Abstract: *In the work of Octavian Paler the imaginary plays an important role, being a link between reality and inner life, between the wishes and beliefs of the writer, between what he is and what he seems to be. Interestingly, in his novels, largely confessions, the imaginary blends happily with the elements of the immediate reality, with the living in a tight universe and often difficult to decipher. Paler's reassuring moments in the mysterious areas of long past cultures and civilizations fit perfectly into the assumed imagined category. In his essays we encounter writer's imaginary speeches, imaginary letters to various distinguished historical personalities and not only. His parabolic novels during the political constraint period are under the sign of the imaginary. The imaginary represents the comfort zone Octavian Paler generously offers himself in his writings.*

Keywords: *imaginary, confession, essay*

Introduction

The systematic description of the individual and collective human imaginary has been a topic approached in time, benefitting from a proper theorization merely in the second half of the 20th century. As to the approach of the imaginary from the point of view of some definitions given by good connoisseurs of the field we shall insist upon the most significant of them. Therefore, according to Evelyna Patlagean, "the field of the imaginary is made up of the ensemble of representations which surpass the limit imposed by the ascertainments of the experience and by the deductive concatenations they authorize" (Boia, Lucian, 2000: p.12). The issue of this definition is the impossibility of establishing a clear delimitation between reality and imaginary. The French anthropologist Gilbert Durand gives us an alternative in one of his become classical works. He states the imaginary is "the ensemble of images and relationships among images which constitute the capital thought of the homo sapiens" and that it "appears as the great fundamental denominator to which all the procedures of the human thinking come to rally" (Durand, Gilbert, 1998: p.19).

Jacques Le Goff avoids giving imaginary a direct definition, preferring to underline what the imaginary is not. Thus, according to him, the imaginary should be taken nor for "the representation" of the external reality, nor for "the symbolic", nor for "the ideology". Lucian Boia rejects such a limitation, first because there is no representation identical to the represented object ("the representation" of the external reality), and second because he considers the universe "of symbols" as belonging exclusively to the imaginary, and finally because "ideologies" themselves may be interpreted as secularized mythologies. Lucian Boia suggests the reconciliation of the two types of approach of the imaginary which come from disciplines where this concept was used: on the one hand anthropology, especially

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Gilbert Durand's school, which emphasizes certain imaginary-generating atemporal structures (the architypes) , but which deny the historicity of the imaginary; and on the other hand history, which approaches the imaginary in a fragmented way (to historians are owed histories of the imaginary and not a history of the imaginary) (Boia, Lucian, 2000). Mediating between the two epistemological models, Lucian Boia reruns the essential traits of the concept in an attempt to demonstrate that "the imaginary is a product of the spirit" and that "our way of knowing the world, our reason and science feed on the imaginary". Essentially, considers the author, the imaginary "constitutes an independent reality, disposing of its own structures and dynamic…and can be used as an extremely sensitive barometer of the historical evolution" (Boia, Lucian, 2000: pp. 14 - 26).   Defined in a large sense, the imaginary "is placed outside the concrete, indisputable reality, of a reality perceived either directly or by logical deduction and scientific expression (Boia, Lucian, 2000: p.12). It is essentially an independent reality that disposes of its own structures and its own dynamic. From a semantic point of view, the imaginary is meant to be particularly fantastic or fabulous (as well as of imagination), even if its meaning is somehow close to them. If the last two terms – somehow synonymous with invention – suppose a free exercise of fantasy, in which the real is a simple pretext, the imaginary rather means "a restrained fantasy", structured by an ensemble of representations referring to a reality about which people know it exists, but they have not or cannot see.

The study of Octavian Paler's work in which the imaginary makes its presence felt sets off another of its structures – the alterity. The very use of the word in the tile of some works or throughout their content (Imaginary Letters) suggests the existence of a relation between identity and alterity. We always define ourselves compared to the others. In a larger sense, alterity refers to a whole ensemble of differences: different societies, different beings, different spaces and lansscapes. This mechanism leads to a very fragmented, fascinating but restless world which constituted Octavian Paler's motivation for writing, for being oneself again in a perfect world belonging to the imaginary.

The Imaginary in Octavian Paler's writings

In the work of Octavian Paler the imaginary plays an important role, being a link between reality and inner life, between the wishes and beliefs of the writer, between what he is and what he seems to be. Interestingly, in his novels, largely confessions, the imaginary blends happily with the elements of the immediate reality, with the living in a tight universe and often difficult to decipher.

The Romanian prose emerging on the background of an epoch of social convulsion is marked, as a real fatum, by politics and is saved by the imaginary plan. Although it did not register any historic victory, the novel of the "haunting decade" gave shape to several writings that are not related to the old dogmatism. The "aesopic" literature turns into the instrument of the symbolic acknowledgement of the writers, of power and, however paradoxical this may seem, of the whole segment of the collectivity that has access to it. At the basis of the agreement made among the writers, the society and the power, there lies a phenomenon of truth dissimulation that generates in the case of the writers, an obsession

with the recovery and "revelation" of the truth, by the use of "aesopian" techniques, within the fiction:

The fact that the truth represented an obsession (and not only for the writers) in a regime of the generalized lie, was absolutely natural. There was as much propaganda as thirst for truth. (...) This aspiration to reveal the truth (historical, political, social, etc.) resulted, after 1966, in a judiciary literature, concerned with the reconsideration of the fabricated past and the revelation of the «flaws» of the socialist society. (...) The literature published in those times by the writers with such inclinations, [with "civic spirit," n. n.] assumed a part of the qualities specific to a really free press, of a historiography that, under the circumstances, could not go reveal many things, of an almost nonexistent sociology and politology (Ballandier, G., 2000: p. 28).

The political novel dealing with the horrors of the past will pledge itself to recover the truth of history, hidden by the mythography of the party, masking, by means of the allegory, of the symbol, the myth, the subversive allusions in relation to a present of disillusion. Imbued with a mythical memory, the fiction of the "haunting decade" is invested with the role of a more or less distorted mirror of the contemporary world. D. R. Popescu, C. Țoiu, G. Bălăiță, S. Titel reveal in their novels the hidden resorts of the active power, assuming, at the same time, the critical exploration of the "sacred history." (Ballandier, G., Idem). The parables on "the evil of the utopia," that latently masks the "artist's" need to exorcise its own demons, bring under discussion, at the level of these "mirror shards" the self-image of the totalitary world. The figures of power within the imaginary aspect specfic to the 60s, will always be related to this function with which the dogma invested the party as the symbolic messenger of the proletariat: that of depositary of the last truth of the universe and history.

In the case of the intellectual elite, the traumas caused by the times are much more conspicuous: it is enough to closely investigate the fictional universes of the novels written during the "haunting decade," that are part of the identitary construction of the "resistant" intellectual. Beyond the heroic background, we discover the vocation of "abjuration." The retreat "in a construction that "justifies," common, according to J.-J. Wunenburger (Wunenburger, J.-J., 2001: pp. 112-221)   to the schizo and the creator of utopias, is mediated by a sacrificial rite, a torture by effigy, (burn in effigy) that haunts the imaginary of the dictatorship's novels and that "reveals" / enciphers, according to the symbolic logic, the profound dimension of the "resistance" specific to the intellectuals. The texts' latency brings forward what the utopist tries to hide, shutting himself into his weirdie imprisonment: we deal with the real image of an utopia, and unfortunately, the "fissure" in the wall of the Artist's ideal fortress, that he sometimes contemplates with fear, when he steps into the space of nightmare, more exactly on the stage of real history (as, for example, the double hero from Galileo's Defense).

The invocation of the memory of literature in parables that projects the legitimizing mythology of the "resistance through culture" is one of the structural features of Octavian Paler's novels. Shaped similar to some "sapiential" books, where the exemplary histories comprehending archetypal characters are doubled by revealing comments, these subordinate to the novel of human condition the same "parable of literature." In the symbolic universe imbued with mythical memories from Life on a Station Platform for example, the

labyrinthic path of the Professor, a hermeneut of the human history and condition, reinforces the great destinies of literature in archetypal configurations that covers the cultural imaginary, from the The Gospels to the Theatre of the Absurd. The confession in Life on a Station Platform is doubled by a pleading; history in its symbolic formula self contemplates in a series of "literary" mirrors that confer it legitimacy.

The parabolic novels, written by D.R. Popescu, C. Ţoiu, G. Bălăiţă, S. Titel, A. Buzura, Al. Ivasiuc, O. Paler, P. Sălcudeanu, etc), the historical parables belonging to E. Uricaru, V. Andru, etc, or those belonging to novelists that had already distinguished themselves during the decades previous to the small cultural "renaissance" from the beginning of the period marked by Ceauşescu's dictatorship, (V. Horia, L. Fulga, E. Barbu), focus on a lesson of history, (whether we deal with past centuries, or with the contemporary history – from the interwar epoch to the "haunting decade"), by the Myth. The fictional pact established by these novels that deal with a hermeneutics of history, emphasizing, by means of symbolic structures, the legitimizing myths, also has the role of self–adjusting the process of receiving the information: the relation between the "real" history, attested by documents and the "imaginary" history, brought about by the plural discourses of the "victims and executioners," the relation between history and memory, between ideology and utopia, between history and myth, are themes that focus on self-assessment at the self reflexive level or at the level of the parable.

The intellectual's responsibility towards the evolution of history, preoccupies the imaginary specific to the 6th decade and it "shines through" in the identitary dramas of the Don Quixotesque, (dualized) heroes of the novels. The novels specific to the 1960s deconstruct (latently) the mythology of resistance, despite the authors, and at the same time, they exalt it. Their heroes are the masters of the torture by effigy: they do not need any external executioners, resorting to a certain mechanism of exorcization, more or less latently, within the imaginary of the novels. We are talking about that mauvaise foi defined by J.-P. Sartre in *The Being and Nothingness*, that apparently has the structure of lie, except that, and this changes everything, in the case of truthlessness, the one I hide the reality from, is precisely myself. Consequently, the duality of both the deceiver and the deceived one is absent here. Truthlessness mainly involves the unity of a consciousness (Sartre, J.-P., 1943: p. 87).

The beautiful lesson of "the History teacher" from Life on a Station Platform by Octavian Paler is dissimulated in all the parables of this generation of writers.

Beyond the transparent, politically correct allegory, of the "haunting decade," the novels written during the 1960s shape, by the recourse to a mythical imaginary, diverted from its originary significations, a symbolic parable dominated by its European or South American models, (the parable of the French or German existentialists – Malraux, Sartre, Camus, Th. Mann, F. Kafka, which is nevertheless tributary to the formula of the magic and mythical realism, the last one being noticed in the case of D. R. Popescu, Fănuş Neagu, Ştefan Bănulescu and, sometimes, of Constantin Ţoiu and Al. Ivasiuc).

In Life on a Station Platform, the author minutely decomposes the mechanism of the despotic domination established by several "cobra charmers," comparable with the Pygmies from the Equinox of the Madmen by A. E. Baconsky. In A Lucky Man, the hero that admits his failure, that he can only elude by means of his imagination. Life on a Station

Platform is a novel with a complex structure, with parabolic non-essential things, that integrte their trauma into an epic space of indetermination, of the lack of certain landmarks. The central character, a History teacher whose name we do not know, makes a long confession, considering, from the very beginning that life is a sum of failed passions and that he himself had been born "already crucified." Paler's novel describes, under the form of symbols with an accentuated signification, (the cobras, the dogs, the cobras charmers, the dogs trainers, the imperfect mangooses), themes specific to the existentialism, being related to some novels The Process (Franz Kafka), The Plague (Albert Camus) or The desert of the Tartars (Dino Buzzati), novels that deal with the fragility and the absurd of the human condition in a worls subjected to the anonymization. Octavian Paler is powerfully influenced by Kafka. Kafka's characters, similar to the History teacher, the protagonost of the novel mentioned above, are the prisoners of a cold, strange universe, with absurd rules, meant to annihilate their individuality.

The station becomes a de facto, a great confessional where the character – narrator helps his soul heal, he does not confesse himself in the presence of a purifying God, but in the readers' presence, the characters outside the story:

I am convinced that nobody has ever had a confessional similar to the one I confess myself in. Would you like to know what it lokks like? I will describe it and you will admit that I am privileged at least from one point of view. Not even God bothers me here and nevertheless I speak to you, the ones that can hear me and I do not know you. I can make my confession in peace. If I want to interrupt it, I am free to do that. If I want to continue it, I will continue it. I am freer than any other sinner in the world (Paler, Octavian, 1991: pp. 6-7).

An imaginary space takes shape in this deserted station where: "the air cleaved to the walls like as transparent rust" (Paler, Octavian, Ibidem, p. 7), whereas time is abolished. It resembles an atemporal space, suspended between the worlds, reminding us of Mircea Eliade's fantastic prose: "The continuous transition from reality into the dream and from the dream into reality. I was no longer sure of anything." (Paler, Octavian, Ibidem, pp. 266-267).

It should be underlined that, in Life on a Station Platform, as well as in Mythological Slander, the writer's last book, the need to communicate, the need to confess himself is accomplished by the relation to imaginary characters, such as Eleonore, to mythological characters, such as Don Juan, Don Quixote, or to witnesses from the spectrum of the small beings living in deserted spaces: spiders, mosquitoes, moths: "In my confessional, the spiders are my only witnesses and sometimes the mosquitoes that visit me during the night, when the wind transforms anything a Morse indicator" (Paler, Octavian, Ibidem, p. 13).

The whole novel could be discussed as an unsuccessful journey of a man that had remained in the waiting room of a deserted station, and "(...) the awakening of conscience represents the beginning of solitude" (Vighi, Daniel, 2008: p. 96).
According to the literary critic Daniel Cristea-Enache, the novel entitled Life on a Station Platform is subjected to rules concerned with "the epic stratification and symbolic overlap (...) the main narrative techniques being the confession, the story telling and the dialogue

based on the personal undergoings (...), and (...) the characters become prisms by which we can perceive their existences" (Cristea-Enache, Daniel, 2005: p. 6).

Another novel belonging to the same dark and restrictive period for the process of writing, A Lucky Man: "(...) is, similat to Life on a Station Platform a Romanian essay in a parable with several types of symbols and a succession closings and openings" (Simion, Eugen, 1985: p. 14).

The action takes place in an isolated rest home, by the sea, near a village of fishermen, in the neighbourhood of a swamp and of several marble cliffs. The protagonist, that this time has a name: Daniel Petric, a sculptor that had spent his youth first in a reform school, then in a hospice and finally into prison, receives the strange offer to go the rest home in order to carve in the marble cliffs funerary monuments for those hospitalized there, when they died. The penetration into the atmosphere of the novel is not at all accidental and it is achieved by means of the dream, of the oneiric, as the first word is "I was dreaming...," (Paler, Octavian, 1984: p. 7) but the intersection between the real and the unreal plans, with obvious influences of Eliade's fantastic elements, is immediately noticed, as we no longer know whether "The night before Easter" stands for reality or for a continuation of the dream.

Observing the rule of the last ambiguity that gives satisfaction to the imaginary, Daniel Petric also calls into question, rhetorically, the border between dream and reality: "How do I know that the fact that I write is itself a dream?" (Paler, Octavian, Ibidem, p. 365). The inhabitants of the rest home adopt a new identity, where the real overlaps with the imaginary, their names being actually nicknames inspired from their fundamental traits of character: the Pug, the Midwife, the Dog Catcher, the Monk, etc. The rest home is thus an imago mundi (Cristea – Enache, Daniel, 2008: p. 12) in Octavian Paler's parable, while the world it symbolizes functions according to the rules and indications of the "Old Man," everybody talks about, but that nobody had ever seen. The end of the novel is symbolic: the rest home burns down, being thus purified by fire and we find out that everything was nothing but a dream, a projection into the imaginary carried out by the sculptor, that becomes one with the "Old Man": "Suddenly, I looked fearfully into the mirrors. My face had acquired exactly the features of the Old Man. (...) Yes, I looked like the Old Man. I was him" (Paler, Octavian, Ibidem, p. 378).

In Octavian Paler's novels, we come across a double truth, one objective truth, that corresponds to the daily reality and another subjective truth, projected into an imaginary world, the only possible world. The station and later the rest home become prototypes of atemporality, spaces that save the being from the spiritual annihilation. There is a real tendency to evade from the profane, especially by narration and fiction: "(…) I can no longer distinguish the border beteeen dream and reality. I feel like following a thin and slippery line, sliding from one side to the other, without realizing exactly which side" (Paler, Octavian, Ibidem, p. 365).

The same confessive formula that lies at the basis of the novels Life on a Station Platform and A Lucky Man, where the narration is doubled by the sapiential comments, is also resumed in Galileo's Defense, a parable that deals with the problems of the "autistic refuge" of the intellectual as a solution against the evil embodied by the totalitary power. There are more than 200 pages of dialogue, an imaginary dialogue beween the author and

Galileo Galilei, a dialogue with history. This time, the parabolic architecture fits this structure of the dialogue, whose "protagonists" are Galilei and his image reflected in the mirror: the first one is the "judger" of the dreams that opens for the second one the gates of the inferno inside himself, revealing him the dark aspect of light, making him discover the fact that the inferno is the other face of the utopia. Also present in the two novels mentioned above, the oneiric elements, that remind us of Eliade, that confer the "dialogue" epic substance, allow for the symbolic projection of the "real" into the empire of darkness. Galileo's Defense focuses on a history – reflected, similar to the one in Life on a Station Platform, in several mirrors –, on the Artist's destiny between compromise and resistance, as well as on the fight between "the saint and the rat," that involves any descent into the hell.

The totalitary distopia that is shaped on the basis of the political allegory, seems to find its opposite in the utopia of art; in actual fact, the latter turns itself, more or less latently, into the object of deconstruction: "the dialogue on prudence and love" takes shape from a vocation of the effigy-related torture, (burn in effigy), common to all the those in search for ideals, from the novels of the 1960s.

The relation between the intellectual and the power (the Italian scholar and the Inquisition) that the writer subjects to meditation by the symbolic parable anchored in the history of Western Catholicism, cannot be debated upon without making reference to the imaginary of the secularized religion, that, resorting to subversion, accentuates the political fiction. Galileo's Defense metaphoriyes de facto, both a general state in a totalitary epoch and the writer's own moral existence: "Galileo's dilemma was certainly the dilemma of Paler himself" (Manolescu, Nicolae, 2008: p. 1177).

Another book, as unusual as Galileo's Defense, professionally written by the refined essayist is the one entitled Imaginary Letters (1979), that includes a series of fictitious epistles, messages addressed to some great spirits of Europe, such as Miguel de Unamuno, Albert Camus, Erasmus of Rotterdam, Franz Kafka, Marcel Proust, etc., where history was differently reflected. The autobiographical insertion, that can be subtly identified in the previous writings, is clearly rendered here for the first time: "(...) the writer's thinking tries to manifest on the strength of this continental consciousness, represented by the splendid constellation of the addressees of certain epistles, that can never be answered" (Vîjeu, Titus, 2004: p. 229).

Octavian Paler's book Cordial Polemics, contains too a series of micro-essays where we can find "(…) imaginary discourses and (...), short essays on Velasquez and Don Quixote's decadence" (Simion, Eugen, 1984: p. 522).

We can notice in Octavian Paler's writings the necessity of the dialogue as an essential form of manifestation in relation to the world, to himself, as an antidote against solitude. The pages overflowing with memories represent a series of pretexts, around which imaginary universes are sewn (Sorescu, Radu, 1996: p. 29).

In the universe of imagination, time cannot be measured because it does not exist. The descent into oneself creates the possibility to experience a historically indefinite time, by the transition into a universe of imagination, where "(...) life was clumping around myself" (Octavian Paler, 1984: p. 47).

Octavian Paler's mythological incursion (Roads through Memory, A Museum in the Labyrinth, Subjective Mythologies and Mythological Slander) is that of the traveller in the subjective world of myths, as a form of primordial culture, as a discovery of the path followed by the imaginary, of a journey with himself through the peoples' creations. The myth resorts to a certain logic, that of the imaginary, which provides it with the power of evocation, of suggestion. The presence of the myth in Octavian Paler's writings can be correlated with a tendency to evade in an archetypal space, by a reinterpretation of ancient mythology. The learnt man is familiar with the imaginary geography that relies on lectures and studies, the mental images being projected into the concrete background he comments upon, similar to a specialist.

Conclusion

Consequently, confession, dialogue, and imaginary these are the specific forms of Octavian Paler's literature, whose writing has something from the impersonal solemnity of a discourse of classical eloquence, being however imbued with all the anxieties and tribulations of the modern soul and marked by a violent and passionate subjectivity that the author himself speaks about. Octavian Paler turns the confession into an instrument of confrontation, at the ethical level and at the level of ideas. Paler's reassuring moments in the mysterious areas of long past cultures and civilizations fit perfectly into the assumed imagined category. In his essays we encounter writer's imaginary speeches, imaginary letters to various distinguished historical personalities and not only. His parabolic novels during the political constraint period are under the sign of the imaginary. The imaginary represents the comfort zone Octavian Paler generously offers himself in his writings.

Octavian Paler achieves by his works a metanoia of the spirit travelling through myths. His literature is not only varied, (poetry, essays, novels, journals), but also highly reflexive and of a rarely encountered stylistic elegance.

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MASTERS AND DISCIPLES IN NICOLAE BREBAN'S "NIGHT AND DAY"

Cristina CERGAN[*]

Abstract: The study contains a presentation of the novel "Night and day", by Nicolae Breban, focusing on the narrative techniques used, on the character typology and the most important ideas that are revealed by the dialogues/monologues of prince Calimachi, or his magister, Jiquidi. Young Calimachi is balancing between two possible masters: Professor Marinetti and a strange old man, Jiquidi, eventually choosing the second one.

Keywords: power, master, disciple

The novel *Night and Day* (1998) opens the tetralogy with the same title, but just like the other three novels: *The Will of Power* (2004), *The Unseen Power* (2006), *Jiquidi* (2007), it can also be separately received, independent of the three parts. In fact, like all Breban's novels, from *Francisca* to *Amphitryon,* this novel approaches the same obsessive subjects, which became common places for Breban's prose: power in its multiple forms and manifestations, the relationship *master – disciple, master – servant*, *executioner – victim,* the myth of the province. The relationship between master – *disciple* associates in this case, with the reason of the apparently for *nothing* crime, appearing numerous analogies to Raskolnikov along the characters' discourse.

"Regarded from the Romanian traditional aesthetics point of view – that first and foremost pretends an epic – mimetic representation of reality – the eternal repeated discussions in *Night and Day* seem to build-up an almost entirely non-epic novel, thus atypical, reminding of Breban's maieutics in *Don Juan, The Road to the Wall or Ambush and Seduction."* (Pop, I., 2017:1106)

There are a few important characters who can be found in the whole tetralogy, novelistic building concentrating around them. These characters who migrates from one novel to another are: Herrlich – Hergot - the little Jew, prince Calimachi, Professor Marinetti, Amedeu Dumitrascu, Marzea, priest Bizoniu. They are the characters that populate the tetralogy, between them being established a complicated net, elaborated by relations based on force, power and subjugation, specific to the novelist. These characters perform in a social environment, not very well shaped, a capital from the province, probably Cluj. The social environment itself is less important, the emphasis being on the characters' ideas, conceptions and experience.

Among the narrative voices which can be identified in the novel, that of the young prince Calimachi occupies the most extended part, the novel starting in the first person, with his confession. The narrator of this confession is Cicerone, also called Cici. Calimachi tells him how he met Hergot. It often becomes hard to follow who is the relater along the novel,

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the author "including all the characters' discourse in a mega-speech. Here, we assist to an extremely developed technique of inclusion, in which a narrative voice swallows another one. From the interior of this voice, which is not a neutral one, unexpectedly it passes to another, invited to take further the narration, without the possibility of tracking down subjective marks in all this coming and going. The voices, distinguishable, even though uncustomized, confront, in the end, with the impersonal voice - suspect itself."(Malita, L., 2001:19)

The novel starts introducing the relationship between Calimachi and Hergot - the first, an aristocrat, is nervous at the beginning, then flattered, as in the end, to become dependent on Hergot presence. This man who is at his disposal, who seems to be born only to serve the others is one of Breban' specific character. The relationship master – servant, detectable in all his work, the servant has a very important role, often proving to be much more powerful than the delusive master. A big part of the novel presents Grobei as the perfect servant who, during his life was in the service of a few different people, between them being the beautiful Leila. Then, he turns out to be the strong one, reversing the places. Hergot, humble and perfectly polite, will become indispensable to those he serves, making them dependent on him. The whole process is a subtle one and the master – victim realizes this transformation only when it is too late. Calimachi has a kind – despiteful attitude towards Hergot, as then, when the insignificant character disappears, he will miss him extremely. Hergot is the one whom he visits. He will tell him about a mysterious person and will bring a tape from the same person, Jiquidi, a character, who, at a certain moment, will become very important, will be abandoned by the author along the second and third volume, but the fourth volume will be dedicated to him and will wear his name.

Liviu Malita, in his monographic study, dedicated to Nicolae Breban, names this type of character – "a useless character". This character is a small one, insignificant and the other characters who get in contact with him, despise him and they look down on him. At some time, after its presence becomes an usual one, he disappears without a clear reason: "Only now, his revealing role of the true nature of the character begins to take shape. His absence comes to help the axis – character to discover some significant parts of his own personality, ignored until then, creating the impression that he is his own Destiny." (Malita, L., *op. cit.*: 49). The same strategy is approached by Rogulski when he wants to gain Tonia's heart (after he makes her dependent on his presence, he abandons her, while in her absence to change himself, to rediscover the essence of femininity hidden under the bourgeois mentality), as Grobei related with Lelia (when she seemed to resign and accepts the little office clerk marriage proposal, he disappears, this time turning into himself.) If in *Don Juan* and in *The Annunciation* this disappearance was just a moment, a stage of the meticulous strategy of seduction or of the evolution of its own destiny, in *Night and Day*, Hergot's disappearance becomes the pretext of the epic evolution (as much as it is), and, thrilled, feeling painfully (physically and psychic) the absence of the insignificant character, prince Calimachi will set up an inquiry to find out the truth about Hergot's death. In this context of investigating Hergot's mysterious death, Calimachi meets different people, the most important of them being Professor Marinetti and the old Jiquidi.

Hergot is a strange character who appears more or less in all of the tetralogy volumes, although he dies even in the first volume. There will be allusions, different

characters who met him relating facts in which the mysterious character took part. The action of the tetralogy is pretty winding, always reminding moments from the past or repeating the same events for more than once, eventually from different perspectives. The attempt to elucidate Hergot's secret death is equal to Calimachi with a self-knowledge process, a self-discovery of the soul darkness. Thus, he will meet Professor Marinetti, a personality of Cluj, succeeding to get in the world of elite. He rejects him, isolating himself of all those who were idolizing the professor, proclaiming him an absolute master. Calimachi does not want to recognize Marinetti as being a master, although he appreciates his intellectual qualities. Instead, Jiquidi, an old man whom he can hardly gauge his character, subdues him with his reactionary ideas. Jiquidi, a past expectation of Cluj, a brilliant teenager, who, at a certain moment receded from society, is a mysterious character. His ideas, but also his original way of being fascinates Calimachi and the others who get in contact with him, in a way or another. Around Jiquidi, this *person phenomenon*, as he is considered, he feels he is breathing an air of *craziness,* but so exciting, intellectual and inwards, so that he urges, pushes him to pass all bounds, to get over good and bad.

Meeting Jiquidi, his acceptance to be his apprentice, to be round him represents Calimachi's crucial event in his life. Jiquidi is one of Breban's characters who "himself realizes his vain break and ontological adventure, denying and defying everything in the name of an assumed uniqueness, of a Satanic elite aimed to change radically a type of humanity drugged by the warm and toxic waters of the western democracies." (Vasile, G., 2001: 20) Jiquidi and his disciples (prince Calimachi and the Student) are disappointed by the actual society, by the instauration of some protective, of good-sense collusions, by the subversion of old hierarchies and turning over the real elite. The strange Jiquidi' speeches and behavior remind of Nietzsche's superman. He talks about people with an innate authority, inborn leaders, as there are great subordinates, too, meant to be number two, also extremely important, whose major role is not only to assist the real master, but also to promote him in the others' eyes.

Thus, Calimachi performs between two characters, plausible masters, embodying different values, attitudes and behaviors: Marinetti, embodiment of the Apollonian, diurnal, well-balanced, sociable, smart, who gathers around him a lot of enthusiasts and Jiquidi, representing Dionysus, the nocturnal, repugnant to adulations, despiteful to everyone, sarcastic, practising the pedagogy of insult and humiliation towards those who are looking for him and want to stay round him.

As long as he succeeds to keep control of himself, Calimachi controls himself and his thoughts. He has a quick ascension between Professor Marinetti's enthusiastic disciples, just because in that group of adulators, he is the only one that does not go through the ritual of idolization, keeping his independence. But, his freedom succumbs to the malefic charm proliferated by Jiquidi: "I fell in love with that fake old man […] I lost my psychological independence. He became the axis of my existence; […] he was dominating me, […] I came to relate all my values and reasoning to his criteria, often capricious or, at the best, incomprehensible." (Breban, N., 1998: 252)

In spite of offences, Calimachi accepts and recognizes Jiquidi as an absolute master, being attracted and fascinated by him. Calimachi gets in contact with Marinetti during his investigation of Hergot's disappearance. He found his name on *the little Jew*'s

notebook – Jiquidi himself met Marinetti and it seemed that in their youth they were close, each of them developing differently. Jiquidi asks Calimachi to continue visiting Marinetti, as a sign of submission. The Prince will bring into effect a few of Jiquidi's ideas, manipulating Amedeu Dumitrascu and Patricia, trying to get them away from the professor's influence.

If the conventional and pedant Marinetti chooses a pedagogical attitude, is still looking for proselytes of his theories and has an authentic master or a spiritual leader, the instinct of great ideas, of major themes, Jiquidi is a sympathizer of non-pedagogy, of gratuitousness, of farce, of absolute emptiness. Calimachi has the tendency of a cynical. This way, the model that he mentions a few times is Diogenes. The prince recognizes that he is cynical in his best moments, as for the rest he is an anti – idealist or an anti – romantic. He is also opposed to Martinetti, he hates great ideas and their rhetoric. Influenced by Nietzsche, he chooses to live his destiny by himself, against the ideological groups of history.

Within the challenging discussions of the novel *Night and Day* between Calimachi and Jiquidi, the thesis of the autonomy of the aesthetical value related to the moral value which is associated with the amoral value, regarding the new truth of the crime in the name of an idea, a thesis whose initiator was Raskolnikov, par excellence.

> This is a profound amoral thesis, the same way as in Dostoyevsky and Nietzsche's works, supported fervently within the essay debate in *Day and Night:* after the crime between the blood relatives, which is frequent in the ancient tragedy and justified through hamartia and after the crime of passion, the third type of crime, the spiritual one, accomplished and theorized by the predictive Raskolnikov, will dominate the twentieth century, this time being an instrument, not that spiritual, but a political one. (Pop, I., *op. cit*.: 1107)

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ARE ICONS IDOLS?

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Abstract: This paper will investigate the differences and similarities of icons and idols in light of the insights from Russian theology and contemporary phenomenology. Starting from some examples from the Bible, which explicitly bans all idolatrous representation of God or other gods, this paper will discuss the ways in which the arguments of twentieth century critics are constructed so as to save the icon from the sin of idolatry. This paper does not attempt to give a definitive final answer to this question but to review and interrogate the validity of the above-mentioned arguments.
Keywords: icon, idol, presence

The problem of the idols dates back before Christianity and it occupies an important place both in the Old and in the New Testament. If the idols are mentioned several times and from multiple perspectives in the Bible, the icons are mentioned less and most of the times as symbol of Christ and His role of representing God on Earth. The question of icons is directly related to the problem of the representability of God, another thorny issue which is tackled with mainly by the apophatic tradition – Dionysus the Areopagite, Clement of Alexandria, etc. According to the apophatic thought, it is impossible to represent God not only in images but also in words/concepts. In the Christian religion, God is predicated as spirit (Corinthians 2: 3) and thus radically separated by the body represented in the iconographic or idolatrous representation. This idea leads in its turn to the question of what kind of body is represented in the icon – is it the spiritual body (*caro spiritualis*) as Henry Moore defined the body of the angels or the body of the resurrection of Christ as the Apostle Paul shows we should refer to Christ's presence on the Earth.

Nowadays idols are referred to quite liberally, they have become a natural presence in our lives, it is for instance considered normal that the youth should have idols. However, the Bible is firm in the condemnation of idols. In the Old and New Testaments, the idols appear in two important instances: as graven image (the Second Commandment and other instances) and as main sins (lust for wealth: "For of this you can be sure: No immoral, impure or greedy person—such a person is an idolater—has any inheritance in the kingdom of Christ and of God" (Ephesians 5:5), "Put to death, therefore, whatever belongs to your earthly nature: sexual immorality, impurity, lust, evil desires and greed, which is idolatry" (Colossians 3: 5). In this paper we will discuss the first instance of the idols, the one which appears mainly in the Old Testament because we are interested in the relation between icons and idols. We will not attempt to give a final answer to this question as is has not yet been settled not even in the present day. In the following we will discuss the ways contemporary phenomenology and Russian theology have tried to absolve the

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icon of the sin of idolatry the iconoclasts were accusing it of. We will begin by looking at the ways the idol is presented in the Old and New Testaments.

As is well-known, the Old Testament forbids the creation of a graven image in its second commandment: "Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: thou shalt not bow down thyself to them, nor serve them: for I the Lord thy God am o jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of then that hate me; and shewing mercy unto thousands of them that love me and keep my commandments." (Exodus 20, 4-6). In this commandment we can see how God seems to try to avoid turning us into the slaves of soulless objects. It is important to note here that the idols are completely separated from all God or His representation could be. The idols are the image of some *things* in the sky or on earth. This commandment and this delimitation appear in other places in the Old Testament for instance: "I am the LORD; that is my name! I will not yield my glory to another or my praise to idols*"* (Isaiah 42: 8*).*

The Old Testament also tells us that the idols are powerless, they are simple objects created by the human hand:

> Like a scarecrow in a cucumber field,
> their idols cannot speak;
> they must be carried
> because they cannot walk.
> Do not fear them;
> they can do no harm
> nor can they do any good. – (Jeremiah 10: 5)

Everywhere in the Old Testament, the idols are harshly criticized. In Kings 2 17: 15 the false character of the idol is highlighted again; in the Psalms, the idol causes bloodshed; there are prophecies of one day when all the idols would be cast away (Isaiah 31: 77). In Jeremiah 10 there appears again the idea that the idols are inert objects, they can do no harm nor good but in Jeremiah 50 it is said that the idols induce madness; the idols are also a teacher of lies (Habakkuk 2: 18). The idea that the idols would disappear one day appears in Acts 7: 15 too.

All this proof must have led to the various iconoclast reactions in Europe and in Islam. Nonetheless, the icon survived. It appears in the image which is described in the Bible as idolatrous – images of wood, gold and silver – and people bow to it. What were the arguments of the Orthodox religion for maintaining the icon we will see in the following through the discussions of the Russian School of Theology from the beginning of the 20th century.

According to Pavel Florensky, the icon reiterates the mystery of the incarnation of Christ, it appears in the hermeneutic act as a representation of God. In Florensky's view (Florensky, 1996:152), the icon has nothing abstract, it is characterized by concreteness and it does not re-present but reiterates the act of the incarnation of Christ. As Florensky sees it, both theology and metaphysics meet in this idea of the icon as incarnation of Christ. However, we can also ask whether the miracle of the incarnation is used here as a pretext for the perpetuation of pre-Christian elements. Florensky states that the icon as reiteration

of the incarnation must be understood as representation of real appearances. The hermeneutic act accomplished by contemplating an icon is the iconostasis which is akin to angelophany in that it is similar to the experience of revelation. In Florensky's view, iconostasis is formed of the following stages:

> In this separation, there are two moments that yield, in the artwork, two types of imagery: the moment of ascent into the heavenly realm, and the moment of descent into the earthly world. At the crossing of the boundary into the upper world, the soul sheds, like outworn clothes, the images of our everyday emptiness, the psychic effluvia that cannot find a place above, those elements of our being that are not spiritually grounded. At the point of descent and re-entry, on the other hand, the images are experiences of mystical life crystallized out on the boundary of two worlds. […] Once we understand this difference, we can easily distinguish the 'moment' of an artistic image: the descending image, even if incoherently motivated in the work, is abundantly teleological; hence, it is a crystal of time in an imaginal space. The image of ascent, on the other hand, even if bursting with artistic coherence, is merely a mechanism constructed in accordance with the moment of its psychic genesis. When we pass from ordinary reality into the imaginal space, naturalism generates imaginary portrayals whose similarity to everyday life creates an empty image of the real. The opposite art – symbolism – born of descent, incarnates in real images the experience of the highest realm; hence, this imagery – which is symbolic imagery – attains a *super-reality* (Florensky, *op. cit*: 44-45).

The crystal in time Florensky mentions is the moment which separates the iconostasis from idolatry. Through this hermeneutic act of the one perceiving the icon, there emerges a fundamental separation between icon and idol. The idol lacks transcendence. It only represents itself and even more so in an ostentatious manner. The icon signifies outside itself, to the One that generates it and to the one that contemplates it, making possible a dialogue through which faith is predicated in the moment of the incarnation. As is well known, the icon is purely symbolic, its colors – blue, red, gold – symbolize purity, self-sacrifice and the Christic glory. As compared to the idol, it unites and does not separate (see the etymology of the word symbol: sym-balein, the union of two different things). Thus the icon makes possible the encounter between man and God through the figure of Christ. The idol, on the contrary, distances us from God; moreover it places us in a position of transgression towards God's commandments. The icon, on the other hand is characterized, as hermeneutic mode, by listening/obeying, it is an exercise in the angels' attitude towards the Father.

Another Russian theologian who discussed the icon's validity is Sergei Bulgakov. According to Bulgakov, when we speak about icons we should not depart from the apophatic premise which predicates the impossibility of representing God, but from the sophianic perspective which entails the representation of God as incarnation in the world as His image:

"We should not start from the *apophatic* thesis of the invisibility of non-representability of God, but from the *sophiologic* one, according to which God is

representable and the world is configured in His image. God has traced His Image in the created world and it is therefore possible to represent Him (Bulgakov, 1996: 54).

Indeed, if we start from the premise of the representability of God in the world, the icons come to manifest a new mode of relating to God through which man is called to participate in and to bow to the images of God in the world: Jesus Christ, Virgin Mary, the angels. Bulgakov starts from the Greek philosophy in particular the Platonic and Plotinic ones according to which every thing in the visible world has a correspondent in the world of Ideas and the icons thus represent God's correspondent in the material world:

This is how we should understand one statement which is frequent in the writings of the Fathers: that all the prototypes have their image; or an even more profound expression in Pseudo-Dionysius the Areopagite: 'The visible icons are truly the visible of the invisible'. The sacred symbols are 'a production and representation of divine traits, the visible images of unspeakable and elevated contemplations. According to a definition by Saint John the Damanscene, every image is a revelation and witness to what is hidden (Bulgakov, *op. cit*: 46).

However, modern philosophy – starting with Nietzsche and ending with Derrida – has discussed how ancient philosophy was wrong in this idea of God's representation in the world because, in the perceptible world, God can only exist conceptually, as human re-presentation unattached to any subtle reality and thus in an idolatrous manner. Contemporary phenomenology contests this theology of presence professed by Bulgakov and Evdokimov. Here is what Jean-Luc Nancy said about images:

> Let us first recall that the commandment forbids the making of images ''of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth,'' that is, of anything at all. Above all, however, it forbids the making of *sculpted* images (the insistence on sculpture and on sculpting is striking, in all the texts related to the biblical corpus as well as those in the Talmudic and Hassidic traditions). The commandment therefore concerns the production of forms that are solid, whole, and autonomous, as a statue is, and that are thus destined for use as an idol. The question here concerns idolatry and not the image as such or ''representation.'' The idol is a fabricated god, not the representation of one, and the contemptible and false character of its divinity derives from the fact that it is fabricated. (Nancy, 2005: 30).

According to Jean-Luc Nancy, what is condemned in not the icon as representation of God but the fact that the idol predicates itself as presence in itself, as excessive presence that refers only to itself and creates no link between man and God. What contemporary phenomenology does not seem to state is that God separates Himself clearly from these graven images.

Paul Evdokimov restates the premise of presence which appears at Sergei Bulgakov: *It is God's presence among men which is beautiful, this is what ravishes and transports the soul* (Evdokimov, 1970: 17). But Evdokimov attempts to avoid the aporia of metaphysics or of a vulgar materialization of the spirit by postulating a total connection between man and the divine energies:

The beauty of God, just like His light, is neither material, nor sensorial, nor intellectual, but it gives itself through the forms of this world and allows itself to be

contemplated by the eyes of the transfigured body. […] It is neither the 'sensible' mysticism of the Messalinians, nor the reduction to the intelligible one, nor a gross materialization of the spiritual, but the very concrete communion of the created nature of the *entire* [my italics] man with the uncreated (nature) of divine energies (Evdokimov, *op. cit.*: 32-22).

In Evdokimov's view, the icon foretells the parousia of the unseen God in a personal mystic moment but also in an apocalyptic future in which God will reveal Himself to humanity. (*ibidem* 155).

According to Graziano Lingua, the icon is not the same with the idol because:

> Iconic thinking thus puts into play an irreducible language of paradox where presence is absence, light is darkness, visibility and invisibility are held together because the icon reveals, while at the same time nor attempting to circumscribe the Divine. What is the idol but an image enclosed in the simple visibility, a saturation of presence which attracts the look and enchants the visible? In fact the iconic dimension of the image contests this simple presence interpreting the configuration as place of presence in absence, kenotic reality which displaces the arrogance of all seeing, continuing to show forms and colors. (Lingua, 2006: 17)

In the following we will discuss the way contemporary phenomenology, represented by Jean-Luc Marion approached the difficulties in the theological discourse of presence. Jean-Luc Marion attempted to rescue the icon by rescuing the idol itself:

> Must we however accept the idol as a true image of the divine? Undoubtedly yes but on condition of evaluating such a divine…we model a face to ask the divine to open itself in it, to behold us through it, to smile and to threaten. (Marion, 2007: 27)
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> The idol does not delude, it makes us confide in the divine. It gives us warrantees about the divine and, even when it terrorizes us, it grants peace by identifying the divine with the face of a god (*ibidem* 28).

Here Marion seems to take the divine for God as we can see in the world of Apostle Paul: "For even if there are so-called gods, whether in heaven or on earth (as indeed there are many "gods" and many "lords"), yet for us there is but one God, the Father, from whom all things came and for whom we live; and there is but one Lord, Jesus Christ, through whom all things came and through whom we live." (Corinthians 8: 5, 6).

Thus, Marion's thesis is erroneous because it overlaps the presence of the divine with the presence of God and, moreover, it presents the idol as an acceptable representation of the divine, which is in contradiction with the Old and New Testaments. As contrasted to Bulgakov and Evdokimov who start from the premise of God's presence in the world, Marion starts from the premise of God's absence from the world (Marion, *op. cit.*: 29). He finds the main argument for this approach in Colossians 1: 15 which says that "Christ is the icon of the invisible God".

The main argument for the difference between icon and idol is, according to Marion, in the predication of distance: while the icon inscribes *in presentia*, the absence of God, the idol states a presence made necessary by the absence: "The icon expresses, as its specific trait, the nuptial distance which unites without superimposing the visible with the

invisible that is, here, the divine with the human. The idol attempts to abolish this distance through the availability of a god made to live in the immobility of a face." (Marion, *op. cit.:*31). Marion proposes as a natural phenomenon of humanity the necessity to represent the invisible and the icon should be perceived as the image of human nostalgia for a hidden God.

Marion dedicates a chapter to Nietsche in his book *The Idol and the Distance.* Marion shows how Nietzsche affirms the death of God as signifying the transformation of the divine into idol by inserting an intermediary, be it only conceptual, between us and God. According to Nietzsche, the God of both ethics and metaphysics is idolatrous because they conceptualize the divine. However, the relation with God has to be concrete, *in presentia*, or an affirmation of nostalgia as apophatic theology states. In *Ecce Homo*, Nietzsche speaks about "the concept of 'God' which represents a distancing from life, a critique and even despising life"; Nietzsche speaks of Gottbildung – "the psychological fabrication of God" (Marion, *op. cit.:* 60).

To conclude, we should say that both the theologians and the philosophers discussed here attempted to save the icon from the accusation of idolatry avoiding to approach the way in which the idol is presented in the two Testaments. Some of their arguments are valid – in particular the one on presence – but can an image be one with the presence of God in the world, be it an icon? And in what way can we put into practice the hermeneutic act discussed by Florensky and Bulgakov? How many of us experience a truly epiphanic moment upon bowing to an icon? Probably the most solid argument in the preservation of icons is that they reiterate the moment of Christian incarnation and the Christians are thus honoring that moment.

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GHEORGHE ASACHI, ENTRE L'ORIENT ET L'OCCIDENT

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Abstract: Gheorghe Asachi, the initiator of the National Theatre at the beginning of the 19th century, is one of the Romanian forerunners of the scenic art. In spite of the obvious imperfections in the pioneering activity of the vital institutions in the evolution of a modern state, all Asachi's approaches ought to be seen from the historical and cultural perspective of the period in which he lived. Thus, the daring play "Mirtil and Chloe", staged in one of Iaşu' salons in December 1816, establishes Gh. Asachi as the founder of the National Theatre. The scholar Gh. Asachi's hard work to use school and theatre as instruments of spiritual uplifting of his nation are carried on and accomplished by Mihail Kogalniceanu, Vasile Alecsandri and Constantin Negruzzi.

Keywords: reform, editor, classicism, prolific mentor

L'affirmation de M. Eliade selon laquelle nous sommes « en Orient et à l'Ouest » souligne l'idée que notre peuple se trouve à la croisée des chemins. L'affaiblissement de l'empire ottoman, les guerres austro-russo-turques, l'aventure napoléonienne, la révolution française sont les circonstances qui caractérisent le début du XIXe siècle et conduisent à une évolution accélérée en Moldavie et en Valachie du modèle byzantin au modèle occidental. Entre 1800 et 1848, la bourgeoisie et le boycott s'identifient aux idées occidentales et les premiers signes de l'économie capitaliste apparaissent. Les Pays Roumains connaissent durant cette période une évolution du Moyen Age à la période contemporaine. La crise du féodalisme et la remarque de la bourgeoisie en tant que nouvelle force sociale suscitent le nouveau phénomène historique et social de la formation de l'idéologie des Lumières corroborée par des facteurs spirituels tels que l'ancienne culture roumaine, grecque, slave et occidentale. L'une des étapes dans lesquelles la culture et la civilisation de notre peuple découvrent l'Occident est le siècle des Lumières, avec une variété de théories spécifiques à l'humanisme, au christianisme, à l'illumination russe, française et anglaise. Les facteurs internes et le transfert de « modèles culturels » occidentaux favorisent l'émergence de la pensée des Lumières dans les Principautés. Le problème culturel de la bourgeoisie, qui s'impose au début du XIXe siècle, est l'étude de la langue nationale dans les écoles supérieures afin d'accéder aux positions de leadership du pays, mais l'infériorité de la langue roumaine par rapport au latin, au grec, au français est invoquée comme prétexte par les boyards qui ne veulent pas céder.

Le mouvement culturel qui a débuté dans les Principautés depuis la seconde moitié du huitième siècle est le résultat de la promotion féroce du rationalisme des Lumières en Occident à travers la multitude de contacts que les érudits roumains ont eu avec d'importants penseurs français, anglais et allemands. La promotion de la pensée des Lumières est la conséquence des influences des idées de l'Ouest émancipé sur les terres roumaines stagnées par l'évolution due à l'oppression étrangère.

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Au cours de cette période, une transformation profonde de la culture spirituelle, de l'éducation, de la libération du caractère scolastique et de sa constitution sur les bases scientifiques et pratiques du nouvel âge est nécessaire. Parmi les pionniers des idées des Lumières en Moldavie qui ont fait campagne pour la transformation du pays dans un État civilisé selon le modèle occidental, Gh. Asachi côtoie Iacob Stamati, Andronachi Donici, Amfiohie Hotin, I. Tăutu, A. Hajdeu, C. Stamati, C. Negruzzi, A. Russo, V. Alecsandri. Le flot des idées libérales est accentué dans les pays roumains par les livres apportés par les intellectuels et les marchands de Vienne, comme le fait remarquer Al. Duțu, qui estime que la branche grecque n'est pas le seul et principal lien avec le mouvement des idées sur le continent.

Gheorghe Asachi « Le Roumain avec l'horizon scientifique et littéraire le plus large, non seulement en Moldavie, mais aussi dans les autres provinces roumaines » décrit par Eugen Lovinescu est une personnalité de son temps, un élément de progrès pour la culture nationale. Doté « d'une culture supérieure solide et aux multiples facettes, familier de plusieurs langues étrangères - polonais, russe, latin, allemand, italien, français et anglais - comme son temps, optimiste, désireux de travailler et confiant dans ses pouvoirs, guidé par une idéologie libérale progressiste et un amour profond pour la patrie et le peuple, Asachi espérait jouer un rôle important de « restaurateur » dans son pays » (Enescu, 1962: 35).

Gheorghe Asachi fait partie des érudits qui se sont battus pour la renaissance de la conscience nationale, caractérisant l'idée de nation à travers la communauté des lois, la religion, l'origine, la langue, la réputation et les espoirs.

En revenant de Rome, en 1812, Asachi, grâce à sa connaissance des langues étrangères, reçoit du Ministère des Affaires Étrangères le poste de référent. La défaite de l'empereur Napoléon détruit le rêve d'un Dacian revivifié en donnant à Asachi le sentiment d'être « étranger et sans prestige dans son pays » (Lovinescu, 1927: 36) pressé, opprimé sous la direction de la princesse Scarlat Calimachi et de phanariote.
Découragé de son début, il ne perd pas la confiance et dans un court temps « il prendra une série d'initiatives culturelles audacieuses exigées par les besoins économiques, sociaux et politiques de l'époque, engageant la lutte pour la culture nationale, la conduisant à la victoire complète » (Enescu, 1962: 35).

Comme ses contemporains, Asachi, dont l'activité est sous les auspices du Règlement Organique, il est convaincu que cette Constitution promouvra une nouvelle ère dans les progrès du pays: « La nouvelle colonie, les chars de deux ans qui régit la Moldavie, l'a écrite en 1834, établit une nouvelle époque d'ordre et de stabilité et pour réaliser le plus grand travail de régénération de la nation, il appelle l'aide des connaissances et des métiers utiles pour augmenter la lumière et rechercher les produits d'un pays moins connu que les autres pays plus lointains » (Asachi, 1973: 11). Le progrès du pays, à l'avis d'A. Hajdeu, A. Russo, Gh. Asachi, se déroule à travers une bataille acharnée de forces opposées « l'ange de la vie va à la main avec l'ange de la mort » à la fin duquel le nouveau prend la place de l'ancien, le bien triomphe du mal.

Pour le réveil de la nation, Asachi souligne le dévouement, les vertus et les événements glorieux de nos ancêtres exprimant leur intérêt pour la sauvegarde de l'individualité nationale avec I. Tăutu., V. Alecsandri, A. Russo. Mise en évidence par le passé glorieux de notre peuple pour la liberté, la langue, les lois, les traditions et les

coutumes anciennes, la religion, Asachi promeut les idéaux nationaux, la résurrection de la conscience nationale pour l'établissement de la société moderne. « Je suis un citoyen du monde », « mon pays est le monde », « l'amour de la patrie est l'égoïsme d'un certain nombre de personnes vivant dans un pays particulier et de faire leur droit de haïr les autres » ce sont les exemples de l'universalisme occidental, les affirmations des lumières qu'Asachi les rejette avec véhémence, considérant que l'amour de pays d'une nation est en fait un sentiment élevé et noble. Le faux patriotisme est considéré par Gheorghe Asachi et Alecu Russo comme un masque d'égoïsme et une menace pour le développement de la spécificité nationale, du peuple, de la liberté. Gh. Asachi nous exhorte à respecter les « coutumes de la nation », d'être honnête pour la valeur du peuple, mais en même temps « ne soyons pas indifférents à son chagrin ».

Parce que « l'école grecque domine tout l'environnement éducatif » (Sorescu, 1970: 60) et le désir farouche d'Asachi était de promouvoir les éléments de la culture nationale il établit le Cours d'ingénierie (1813-1818), la première forme de l'enseignement supérieur dans lequel la diffusion de la science se fait dans notre langue. Asachi précise que l'examen final du cours qui a convaincu les administrateurs actuels comme « les connaissances positives acquises par les étudiants en langue roumaine étaient plus utiles que l'art d'accentuer les iambes d'Asclipiade dans la langue grecque » (Sorescu, 1970: 60).

Cette classe limitée à un petit nombre d'étudiants (30-33) et un cours d'études (1813-1818) a démontré et convaincu que l'enseignement des sciences en langue roumaine est possible notamment que « peuvent être dispensés par des enseignants locaux ».

Le cours se révèle être le premier à combattre Asachi pour la promotion culturelle à l'école et la langue de Moldavie. Le succès a donné une impulsion à Asachi de développer, d'habiliter, d'élever la langue qui « de palais rejetée on la parlait seulement dans la bergerie » devenue « dialecte » grâce à la langue française et grecque (Mirtil et Chole) (Pahonțu, 1967: 26).

La prochaine réussite scolaire d'Asachi est la réorganisation du Séminaire de Socola, pour lequel, à l'été 1820, il a apporté de Transylvanie des professeurs roumains renommés ayant une formation supérieure: Ioan Costea, Ioan Manfi, Vasile Fabian - Bob, Vasile Popp. À travers ce séminaire, Asachi promeut l'apprentissage de l'enseignement supérieur dans la langue nationale.

L'année 1828 est une année importante pour l'histoire culturelle de la Moldavie, Asachi a créé le « Vasilian Gymnasium », la première « école nationale de haut niveau », « dans lequel il était possible de suivre les cours de nombreux enfants de la bourgeoisie » (Enescu, 1962: 60), mais aussi des enfants pauvres, en tant que boursiers. L'école Vasiliana, l'une des grandes réalisations d'Asachi, basée sur un ensemble d'idées Illuminées, décrit l'image de son travail. Dans ce contexte, la lutte entamée pour l'affirmation de la langue roumaine pose le problème de la mise en place d'institutions complexes pour promouvoir des générations d'intellectuels.

Préoccupé par l'implémentation du Règlement Organique, qui constituait une nouvelle perspective pour l'enseignement, Asachi se penche avec dévotion vers l'organisation des écoles prévues par celui-ci, en commençant par les écoles (Bârlad, Botoșani, Focșani, Galați, Huși, Roman) et en continuant avec la création depuis le 1er février 1832 d'un cours pédagogique de trois mois à L'école Vasilienne. L'activité des six

écoles qui ouvrent leurs portes en septembre 1832 commence dans un cadre animé des bourgeois.

En 1832, Asachi organise toujours à « Gimnazia Vasiliană » un collège à lequel les enfants de la noblesse et les enfants bourgeois pauvres sont reçus avec bourse, en suivant qu'en septembre 1834 on ajoute un « cours extraordinaire sur le dessin de personnages et de la peinture historique ».

Son voyage à Pétersbourg qui inclut la visite aux trois institutions consacrées à l'éducation des filles de la noblesse, constitue un précurseur pour la fondation de la première école pour des filles dans les Principautés d'Asachi. L'ouverture de ces écoles, dans cette période, n'est pas sa seule activité. Il s'occupe, aussi, avec le recrutement d'auteurs pour la préparation et la publication de livres scolaires pour lesquels il a fondé une commission de recherche de manuscrits. Ainsi, en 1833 est imprimé, même à l'imprimerie fondée par Asachi, « L'abeille », « L'Abecedaire français-roumain » réalisé par Teodor Stamati, succédé en 1834 par la première partie « Les éléments de la géographie » de V. Fabian publiée à l'imprimerie de la métropole.

Dans ce contexte, la lutte entamée pour l'affirmation de la langue roumaine pose le problème de la mise en place d'institutions complexes pour promouvoir des générations d'intellectuels, dotés d'un degré élevé de culture et d'une base scientifique adéquate. Après une période de travail acharné de G. Asachi, en automne de 1835, l'Académie Mihăileană ouvrit ses portes à de nombreux fils de boyards, considérée une véritable défaite de la noblesse dirigeante et de la politique scolaire réactionnaire.

Asachi, au cours de l'examen de 1838, expose une « Relation historique sur les écoles nationales en Moldavie depuis la restauration de 1828-1838, dans laquelle il passait en revue les progrès remarquables accomplis par les écoles nationales pendant dix ans. La reproduction de ces comptes-rendus dans « Feuille pour l'esprit » de Braşov et la lettre par laquelle C. Negruzzi reconnaît les mérites d'Asachi dans l'organisation de ces écoles témoignent de la sympathie avec laquelle le développement de l'éducation nationale était considéré dans les masses plus larges » (Enescu, 1962: 80).

Au cours des prochaines années, Asachi réorganise le gymnase de Trois-Hiérarques, « L'école de filles », et il fonde d'autres écoles pour débutants ou des écoles publiques à Bacău, Piatra Neamţ, Vaslui, Tecuci, Tg. Frumos, Fălticeni, Iaşi (Târgşor, Tataraşi et Păcurari), Tg. Ocna, Tg. Neamţ, Mihăileni pour lequel on est prévu de respecter le plan d'éducation stipulé dans Les règlements des écoles, bénéficier de livres, d'uniformes, de matériel didactique. Les examens semestriels étaient soutenus dans une atmosphère solennelle, en étant annoncés dans « Albina Românească », qui est devenu un moniteur de ces écoles publiques d'état.

Bien que Les Règlements Organiques et Les Règlements Scolaires élaborés par Gh. Asachi ne fassent aucune référence à la création et à l'organisation des écoles dans les villages, lui et d'autres intellectuels moldaves ont maintenu en vie l'action pour la création des écoles villageoises. Des initiatives de boyards, de gardiens et de paysans ont finalisé avec l'organisation des écoles villageoises.

Après « Albina Românească » d'Asachi, nous avons l'information que M. Sturza a soutenu une école primaire à Flămânzi-Botoşani, en 1835, et qu'une autre école a été fondée par le capitaine Anastasie Başotă, en 1838, dans le domaine Pomarla-Dorohoi. L'année

1839 est l'année où trois écoles prennent naissance, fondées par N. Fundățescu sur le domaine Bozieni-Roman, par l'archimandrite Veniamin Roset au monastère de Doljești-Roman, par le logographe Lupu Bals sur le domaine Bozieni-Roman. Deux autres écoles sont créées en 1841 sur les propriétés de Darabani et Broșteni-Suceava. La série des écoles villageoises continue pour les villages d'Icoseni et de Poiana Lunga avec l'implication du monastère de Vorona-Botoșani en 1842 et sur les terres SulițaVeche – Botoșani par Lascăr Stavri et Caraclău-Bacău par l'intendante Anastasia Crupenschi en 1844.

Pour ces écoles, Asachi est celui qui élabore en Moldavie, en 1841, un règlement appelé « plan explicatif » contenant cinq articles qui mettent l'accent sur l'âge des élèves, la durée des cours, la durée de l'éducation et des programmes, le jardin scolaire et bien sûr l'éducation religieux. Ces écoles villageoises fondées par l'initiative de certains boyards, bien qu'elles aient été considérées comme des actes de générosité, ont en fait servi leurs intérêts. Avec tous ces aspects, Asachi fait l'éloge de ces initiatives dans sa publication « Albina Românească » donnant des exemples aux autres. Aussi bien, Asachi était préoccupé par le bon fonctionnement des écoles villageoises pour lesquelles il tenait des registres et pour lequel il forme des délégations pour les assistants de la période des examens semestriels.

La publicité qu'il fait à ces écoles à travers la publication « Albina Românească », corroborée par son intense activité de diffusion de la culture dans les masses populaires, on aura du succès après le départ d'Asachi du poste de référendum des écoles.

Une autre contribution importante d'Asachi consiste dans ses propositions et son implication dans les problèmes de développement, d'enrichissement linguistique et d'unification de la langue écrite en combattant la fausse théorie de Gh. Săulescu qui considérait que « parler comme le peuple parle et parler grammaticalement, ce n'est pas la même chose » (Enescu, 1962: 129).

Asachi s'est battu pour renforcer la position juridique de la langue roumaine à la fois à l'école et dans l'État, pour l'évolution de l'éducation nationale, pour éditer des livres, pour l'amélioration de l'enseignement de l'alphabet et l'élévation du niveau culturel de la population.

Parallèlement à l'activité progressive liée à l'éducation et à l'édition des premières publications moldaves (Albina românească, Alăuta românească, Foaie sătească, Icoana lumei, Spicuitorul moldo-român, Gazeta de Moldavia, Patria), Asachi est également un ouvreur de route dans le domaine du théâtre national en Moldavie.

Les réalisations d'Asachi peuvent aujourd'hui sembler sans valeur, mais en réalité, il y a des étapes importantes pour l'affirmation nationale de notre peuple, sa lutte contre la mentalité phanariote et l'imposition des institutions occidentales dans la langue roumaine.

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THE STRUCTURE OF THE IMPLICIT IMAGINARY IN THE FIRST-PERSON EMBEDDED NARRATIVE

Carmen DOMINTE[*]

Abstract: Defined by Iser as a part of the series real-fictive-imaginary and considered an inactive potential with no intentionality of its own, imaginary needs a medium for its manifestation, created by the fictive and, for being activated, an external intervention provided by the social and historical conditions (Castoriadis), by the subject (Coleridge) or by the consciousness (Sartre). Placed in a narrative text, imaginary depends on the positions and perspectives of the narrator(s), of the character(s) and of other entities belonging to the same fictional world. In a first-embedded narrative, the narrator's and protagonist's imaginary are implicit, featuring each other and functioning as a core element for both the frame story and the inside story. The study intends to develop the basic structure of implicit imaginary for framed narratives which include more than one fictional world generating the reversed implicit imaginary, the related implicit imaginary and the multiple implicit imaginary.

Keywords: imaginary, embedded narrative, first-person narrator, fictional world.

The First-Person Embedded Narrative

Generally speaking, an embedded or framed narrative represents a text placed within another text; but embedding is not a mere positioning, it also involves a lot of narrative relationships established among the narrative instances that are to be identified within a fictional world. The most important one is the narrator, the instance that assumes the act of narrating the story. At the same time, the character represents another narrative instance involved in the act of telling the story but developing other narrative functions. Being characterized by Roland Barthes as instances of paper, the narrator and the character share the same fictional world. (Barthes, 1966: 19)

A well-defined model of narrative functions that are to be used by the narrator as well as the character was set by Lubomir Doležel. The theoretician distinguished between the primary or mandatory and secondary or optional functions. Assuming the narrative act, the narrator carries out the primary function of narrative representation while the essential aim of the character is to take part in the fictional act as *dramatis persona,* developing an acting function. Another primary function is the function of narrative control. In this case, the narrator is allowed to insert the character's discourse into his/her own discourse but the opposite is impossible. The character is always able to express his/her subjective attitude fulfilling the performing function. These two mandatory functions could change places so that the narrator's primary functions may become the character's secondary functions and

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the character's primary functions can be used as the narrator's secondary functions[1]. Thus, the narrator may state his/her ideological position by developing the performing function. Furthermore, the acting function could be used by the narrator in the case he/she identifies himself/herself with a character that, from now on, would assume the narrative function of representation and control neutralizing the functional opposition between the narrator and the character. (Doležel, 1973: 6-7) But this opposition may not be completely abandoned since there are narrative situations when the character like Scheherazade develops both the acting function as character-actor (object of the narrative act or narrated character) and the function of representation as character-narrator (subject of the narrating act or narrating character) and not only the acting function as Père Goriot. For this reason and also for avoiding any ambiguity, the notion of character becomes inappropriate for a model of narrative functions and it may be replaced by the notion of *hero*, using Rousset's terminology. (Rousset, 1973: 17) At the same time, the term *actor* from Greimas' theory proves to be very useful for this task. (Greimas, 1973: 161-162)

Although Doležel considered that in the first-person narrative there could be a functional assimilation concerning the narrator and character mainly because the character is fulfilling the function of representation as well as the acting function, there still be maintained the dichotomy[2] between the character-narrator that assumes the narrative function and the character-actor developing the acting function. More than that, inside the *narrated world* generated by the narrator, there could be inserted the *quoted world* made of the actors' discourses. Each actor reveals his/her ideological position being able to confirm, contest or fill in the other ideological positions belonging to the fictional world. The assimilation between the narrator and the character was contested by Gérard Genette who set the difference between the character's point of view which generates the narrative perspective and the narrator. (Genette, 1972: 203) These two narrative perspectives should not be confused either it is a fist-person or third-person narrative in which case a character like Emma Bovary is developing the acting function while the narrator is assuming not only the function of representation presenting everything that is perceived by Madame Bovary, but also the function of control as he is the one that may refer to Emma's discourse through *verba dicendi* and *sentiendi* or other types of setting indicators while for Emma would be completely impossible to make any reference to the narrator's discourse.

The act of narrating is meant to produce narrative texts containing the narrator's discourse and the actors' discourses quoted by the narrator and this alternative combination of discourses gives *le discours* in Tzvetlan Todorov's terms. At the same time and using the same terminology, *le histoire* or *diegesis* is formed by the narrated world based on the

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[1] Wayne Booth and Lubomir Doležel believed in the possibility of transferring any character into a narrator but Gérard Genette and Jaap Lintvelt made a firm dissociation between the two narrative instances.

[2] According to Doležel studies, the opposition between the narrator and the character may be also neutralized in the third-person narrative when the narrator identifies himself/herself with one of the characters. (Doležel, 1973: 8) Giving as an example the case of Emma Bovary who assumes the function of representation as well as the acting function, Doležel shares the same opinion as Wayne Booth, according to whom any narrative perspective based on a character's consciousness turns this character into a narrator. (Booth, 1961: 164)

characters' actions which become the object of the narrator's discourse and by the quoted world which reveals the narrative events as presented by the characters. (Todorov, 1966: 126-127) The aforementioned narrative instances of narrator and actor are generating a narrative system which, from the semiotic point of view, may be regarded as a hierarchy consisting of several narrative levels. Each narrative level[1] is meant to describe the relationship among the narrative instances and also serves to indicate the spatiotemporal relationships between the various narrating acts belonging to a narrative. The functional opposition between the narrator and the character leads to the dichotomy between the *heterodiegetic* narrative and *homodiegetic* narrative. (Genette, 1972: 252) A narrative may be considered *heterodiegetic* in the situation the narrator is absent from the narrated world and *homodiegetic* when the narrator is present in the narrated world. Both types of narratives could be identified in a framed story since there are more than one narrated worlds.

Formally, embedding is considered a syntactic subordination which, together with linking and alternation, represents a means of combining sequences into complex forms. When referring to narrative texts, embedding generates a narrative subordination which is used for distinguishing between the frame narrated world and narrated world, both being included in the whole fictional world. The narrative relationship between the narrative worlds inside the same frame narrated world may be further developed vertically, horizontally and both. The dichotomy between *le discours* and *le histoire* proves to be useful for identifying the relationships between the narrative instances in framed stories. Based on a concentric structure, a frame story which is included in the general fictional world of the narrative text may contain several narrated worlds. Among the narrative instances belonging to these narrated worlds there are established certain relationships. At the same time, there could be developed relationships between the narrative instances belonging to these narrated worlds on one side and the frame narrated world that contains them on the other side.

In the case of the frame *homodiegetic* narrative, the first person pronoun and perspective are used by both the character-narrator and the character-actor and this fact is creating the possibility of extending his/her ideological position from the frame story into the narrated world(s). Following the theory of possible worlds not only for the frame narrated world but also for the narrated world(s) it may contain, the connections between the narrative instances could be described according to the use of the first-person pronoun and perspective. Either they mark the character-narrator's discourse or the character-actor's discourse they change their functions according to the narrated world they belong to. Considering discourse as an illocutionary category and story as an ontological category, the changing position of the first-person pronoun and perspective which imply the changing of their functions may give a more dynamic aspect to the whole fictional world. Considered static, the system of narrative frames has been completed with the notion of *stacks* which refers to the sequential ordering of levels in texts having the possibility of boundary

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[1] The notion of narrative level was introduced by Gérard Genette as one of the three categories forming a narrative situation, the other two being the time of narrating and person.

crossing. Usually the building and un-building of a stack follows a strict protocol[1] that restricts the range of narrative operations. Far from being constrained by the conditions of narrating, the fictional text may subvert the mechanism of stack, taking an alternative stance, developing different narrative operations such as the endlessly expanding stack, strange loops or contamination of levels and so on. (Ryan, 1991: 188-189)

In functional terms, the organisation of stacks may follow a *horizontal embedding* of narrative material, when a story is narrated by at least two character-narrators without changing the diegetic level, or a *vertical embedding* of the narrative material, when the act of narrating implies a change of level and of character-narrator and/or of character-actor. (Nelles, 1997: 127-143) The first-person embedded narrative represents the possibility of developing relationships between the narrative instances belonging to different narrative levels not only from a static perspective but also from a dynamic one, when the same character-narrator changes his/her ideological position crossing the boundaries of the frame narrated world into one, two or several narrated worlds. Either the embedding is horizontal or vertical the narrative perspective is adapted to the position of the character-narrator inside a narrated world but readjusted when the character-narrator becomes a character-actor inside another narrated world. The change of ideological position requires the change of narrative perspective which, in its turn, requires the change of the implicit imaginary generated by each character-narrator or character-actor.

The Implicit Imaginary

The field of imaginary is in close connection with everything that does not belong to the actual reality, being made of all representations that exceed the limit of direct experiences and the logical deductions ascertained by them. (Patlagean, 1978: 249) Using Wolfgang Iser's triad of real-fictive-imaginary, in which the real is generated by the elements belonging to the referential reality and the fictive is regarded as an operational mode of consciousness that makes inroads into existing versions of the world, the imaginary needs outside influences so that it may become active. (Iser, 1993: xiv) The act of fictionalizing[2] creates the opportunity for the imaginary to be activated, leading the real into the imaginary and the imaginary into the real, crossing the boundaries of what it organizes, recognized as external reality, as well as of what it converts into a *gestalt*, meaning the diffusiveness of the imaginary. (*Ibidem* 4) The entire process makes the fictive to be the perfect medium for the imaginary to develop itself. In the case of frame narratives, the whole fictional world provides the basic background for the imaginary to be activated and led by each narrative instance. Crossing the borderlines between the embedded narrated world and the one, two or several narrated worlds, the imaginary activated by the character-

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[1] Such a protocol requires that narrative levels be kept distinct, that they be pushed or popped on the top of the stack exclusively, that pushing and popping be properly signaled, that every boundary be crossed twice, once during the building and once during the un-building of the stack. This protocol is respected by all standard narrative text but not by all texts of literary fiction. (Ryan, 1991: 187)

[2] Through a fictionalizing act, certain items selected from extra-textual realities are reproduced in the text in order to endow it with aims and experiences that do not belong to reality that is reproduced. (Iser, 1993: 2)

narrator could be prolonged into the imaginary activated by the character-actor(s) adapting its ideological position each time. Being a mental product of the sensorial representations, distinct from the physical perception of actual realities and from the conceptualization of abstract ideas, imaginary contains all images not only perceived but also adapted according to its manner of perceiving reality. (Wunenburger, 1991: 3) In other words, imaginary can represent specific items from the actual reality selected intentionally[1] by the consciousness according to Sartre's point of view, or by the psyche as in Castoriadis's philosophy or by the subject as in Coleridge's perspective, but either way, it reveals two major dimensions: the linguistic and the iconic. Both dimensions are to be found in the act of fictionalizing since each narrative instance is able to organize the external reality according to its ideological position, interests, attitudes, purposes and experiences and also to convert such a reality into a sign. Inside a first-person embedded world, the projection of the imaginary from the frame narrated world into the narrated world(s) may be vertical, horizontal or both, crossing the boundaries of narrative levels and also extending through the act of fictionalizing the imaginary activated by the narrator of the fictional world which implicitly presupposes the imaginary activated by the character-narrator of the frame narrated world as well as the imaginary activated by the character-actor(s) belonging to the narrated world(s). In doing so there could be identified different types of embedding according to the implicit imaginary that is developed not only in the act of fictionalizing but also in the process of narrating.

In the case of vertical embedding the *core implicit imaginary* is activated in both the narrated world and the frame narrated world that includes it as it may be noticed in Figure 1.
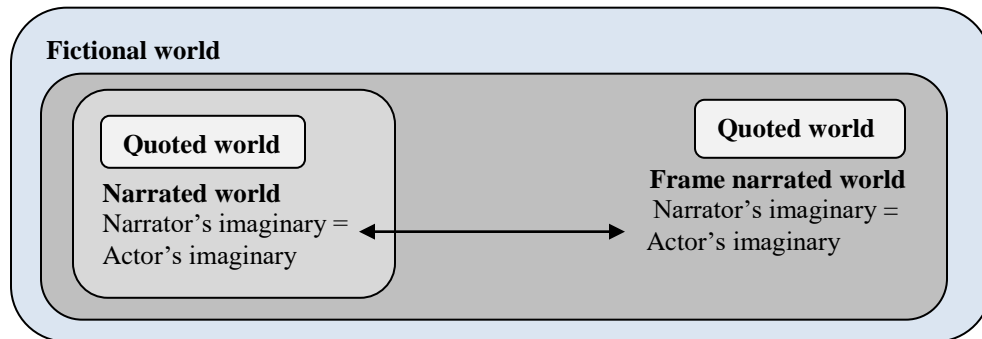
Figure 1

The character-narrator is not changed but the levels of actual reality are. Thus, the character-narrator moves from the frame narrated world into the narrated world which represents another actual reality. Either this inserted reality belongs to a dream, as in Lewis Carroll's *Alice in Wonderland*, or it represents fragments from a past reality, as in Tolstoy's *Kreutzer's Sonata*, it creates the context for the character-narrator to become character-actor and to fulfil the performing function too. There are situations when the frame narrated world contains two narrated worlds. The character-narrator belonging to the frame narrated world

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[1] The intentional character of such a selection could be given by the fact that imaginary in general represents a projection of a consciousness.

extends his/her implicit imaginary into the narrated worlds but, this time, although the character-actor seems to be changed in the beginning, till the end, he/she proves to be the same. Each narrated world represents the narrative level for a different character-actor to activate his/her imaginary as well as to generate connections between them as it was illustrated in Figure 2.
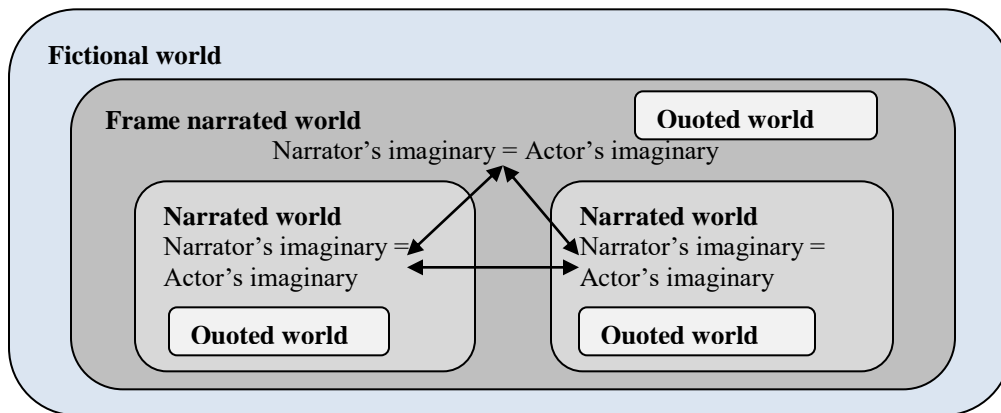
Figure 2

Trying to find a solution for the character-actor's identity problem, Max Frisch is introducing two different narrated worlds in his *Stiller* but, when the American James Larkin White, the character-actor of one of the stories, is taken as the Swiss Anatol Ludwig Stiller, the character-actor of the other story, it seems impossible to distinguish their identities. The implicit imaginary that was activated by the character-narrator belonging to the frame narrated world is prolonged into both narrated worlds where the *reversed implicit imaginary* generates connections not only on a vertical direction, as in the previous situation, but also horizontally between the two narrated worlds. Going further, these narrated worlds inserted into a frame narrated world may represent temporal divisions, into the past as well as into the future, as in Kurt Vonnegut's *Slaughter House 5*. Here, the character-narrator of the frame narrated world, Billy Pilgrim, an optometrist in New York, makes insertions[1] into a horrifying past in Dresden during the Second World War as well as into a distant future on the planet of Tralfamadore. The frame narrated world reveals the story of the present time and also represents the context for the implicit imaginary to be activated. The story of the past together with the story of the future are narrated worlds included in the frame story to which they are related. At the same time, they also embody proper contexts for prolonging the implicit imaginary. This time, the *related implicit imaginary* may be developed both vertically and horizontally but having the same character-actor, the element that relates the frame narrated world of the present with the two narrated worlds, that of the past and that of the future, as well as these two narrated worlds between

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[11] All these insertions may be regarded as means of escaping reality as well as useful remedies against the hostile existence of the human being.

them. The difference from the *core implicit imaginary* is given by the complex process of embedding which is now on two directions and from the *reversed implicit imaginary* by the common identity between the character-actors of the narrated worlds but the manner of embedding is the same as in Figure 2. When the narrated worlds are more than two, the implicit imaginary activated by the character-narrator in the frame narrated world may be extended to all the narrated worlds. The connections between the frame narrated world and the narrated worlds it contains together with the connections between the narrated worlds are similar to those of the *related implicit imaginary* but this time the number of narrated worlds is multiplied as it could be seen in Figure 3[1].
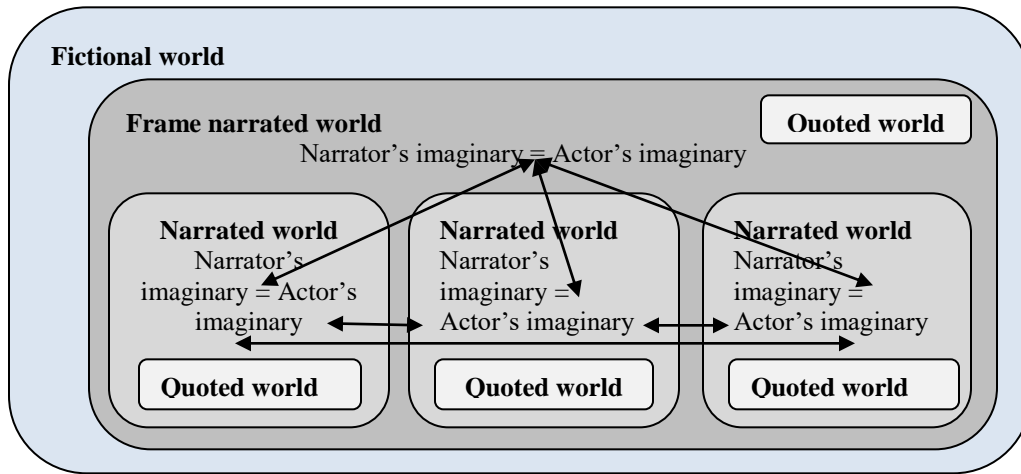
Figure 3

In a collection of ten unfinished stories, Italo Calvino in his *Se una notte d'inverno un viaggiatore* proposed a fictional world that could be received and analysed in an unlimited number of ways. Following the manner of activating the implicit imaginary in the frame narrated world, the character-narrator is now involved in a narrative relationship with another type of character that was impersonated by the character-reader so that another perspective of narrative analysis could be investigated here, but taking into account only the character-narrator's implicit imaginary activated in the act of fictionalizing the extension of it may be multiplied in as many narrated worlds as they are. For all ten unfinished narrated worlds, the character-narrator keeps using the first-person pronoun and perspective but for the developing the relationship with the character-reader, the character-narrator chooses to use the third-person pronoun and perspective thus involving the character-reader in the act of narrating as well. Focusing only on the first-person pronoun and perspective, the relationship between the character-narrator and the character-actors of all ten unfinished narrated worlds creates a proper context for the implicit imaginary to be activated, crossing the narrative boundaries. In this case, the embedding is both vertically and horizontally, the

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[1] This figure exhibits only three narrated worlds but the number could be unlimited according to the narrative they belong to.

only difference between this *multiple implicit imaginary* and the *reversed implicit imaginary* as well as the *related implicit imaginary* stands in the number of the narrated worlds that generates the opportunity for the implicit imaginary to be activated on a second level of embedding. All four implicit imaginaries, *core, reversed, related* and *multiple*, represent possibilities for activating and prolonging the implicit imaginary from the frame narrated world into the narrated worlds it contains. The more narrated worlds are involved the more complex the relationships among the narrative instances are as well as the manner of embedding which becomes more complex too, from vertical only to vertical and horizontal.

Conclusion

Knowing that the structure of imaginary placed in a narrative text depends on the perspectives generated by the narrative instances belonging to that fictional world, the relationships developed among these instances are based on their narrative functions. In *homodiegetic* as well as in the *heterodigetic narratives* the narrative functions may be changed among the narrative instances. In the case of frame stories, the narrative levels are disposed on concentric structure containing the frame narrated world which may include one or several narrated worlds. In the process of fictionalizing, the narrative imaginary may be activated by the narrative instances of character-narrator and of character-actor and prolonged from the frame narrated world into the narrated world(s) crossing the boundaries between the narrative levels and embedding the narrative material not only vertically but also vertically and horizontally. All types of implicit imaginary*, core, reversed, related* and *multiple* stand for possibilities of developing the structure of relationships among the narrative instances and they may be included in a narrative typology of activating and embedding the implicit imaginary.

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THE COMMUNIST IMAGINARY IN
STELIAN ȚURLEA'S NOVEL ÎN ABSENȚA TATĂLUI

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Abstract: As widely known, literature plays an important part in the cultural dynamics, many postcommunist novels reflecting the recent past as a form of remembrance. Literature fulfills a critical function in the cultural memory. Literature represents a background/environment of the culture of memory in the post-communist age in both the Eastern European and Romanian space. Stelian Țurlea's novel În absența tatălui (Father Absence)*, published in Bucharest in 2009, explores the memory of childhood in the period of Dej's communism and can be classified in the same category as* Băiuțeii (Little Boys) *novels by Filip and Matei Florian, or* Noapte bună, copii! (Good Night, Kids!) *by Radu Pavel Gheo, the latter novels evoking childhood during the communist twilight. Stelian Țurlea avoids to transform the novel into a moralizing book and an anti-communist political manifesto, having a completely different stake.* Father Absence *aims to go midway between the substance of a marked childhood and an adult world traumatized by the cruel history. Stelian Țurlea's novel captures "the great history" through the individual history and redesigns it on the background of childhood. The horrors of communism and its injustices are somewhat "tamed" since they are viewed with childhood innocence and charm. Based on these assumptions, this paper aims to monitor how the communist imaginary is built in Stelian Țurlea's novel, its interweaving timelines, the individual's relation with history developed within the narrative fabric.*

Keywords: remembrance, childhood, communism.

The condition of the modern man is characterized by his struggle with memory; the modern man fights against memory to take it over again, and it is here where his greatness lies. In the absence of memory, suffering would lose necessity and arbitrariness would increase. Preserving or regaining memory calls on the process of remembering, then the process of story-telling.

As widely known, literature plays an important part in the cultural dynamics, many postcommunist novels reflecting the recent past as a form of remembrance. Literature fulfills a critical function in the cultural memory.

As Andreea Mironescu demonstrates, literature represents a background/environment of the culture of memory in the post-communist age in both the Eastern European and Romanian space. (http://www.cesindcultura.acad.ro/images/fisiere/rezultate/postdoc/rapoarte%20finale%20de%20cercetare%20stiintifica%20ale%20cercetatorilor%20postdoctorat/lucrari/Mironescu_Andreea.pdf, accessed on May 10, 2018, p. 6).

Stelian Țurlea's novel *În absența tatălui (Father Absence)*, published in Bucharest in 2009, explores the memory of childhood in the period of Dej's communism and can be classified in the same category as *Băiuțeii (Little Boys)* novels by Filip and Matei Florian, or *Noapte bună, copii! (Good Night, Kids!)* by Radu Pavel Gheo, the latter novels evoking

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childhood during the communist twilight. But, as Daniel Cristea-Enache notes, "with his good artistic instinct, Stelian Ţurlea avoids to transform the novel into a moralizing book and an anti-communist political manifesto, having a completely different stake" (Daniel Cristea-Enache, 2009, p. 191). *Father Absence* aims to go midway between the substance of a marked childhood and an adult world traumatized by the cruel history" (Dan C. Mihailescu, 2009, p. 7). Stelian Ţurlea's novel captures "the great history" through the individual history and redesigns it on the background of childhood. The horrors of communism and its injustices are somewhat "tamed" since they are viewed with childhood innocence and charm.

By following the story of Andrei, the narrative discloses the tentacular nature of the communist regime. So this novel reveals the tension of the era that it evokes. And this tension influences the lives of all the characters. As a matter of fact, the novel confirms Andreea Mironescu's view that "the individual or collective memories are produced and performed even within the works of art that do not explicitly raise the problem of history and of its aesthetic codification" (Andreea Mironescu, *op. cit.*, p. 104).

The narrative, whose impression of authenticity is so striking, is made in the first person, the character-narrator is Andrei, a child living "the fatal initiation of innocence into injustice and non-resignation" (Dan C. Mihailescu, *op. cit.*, p. 10), in full Dej's communism in the early 50s. So *Father Absence* is a Bildungsroman. Andrei, a twelve year-old pre-teen, finds himself with a great responsibility on his shoulders, namely to become "the man of the house" because his father was arrested. Being involved in a truck accident, his father was unjustly arrested, while the guilt belonged to another driver who, unlike him, was a "party member", as said the child's aunt, "his father's sister". However, as shown by Dan C. Mihailescu, "Andrei is not a prematurely aged child, but a bittered one, strained into responsibilities" (*Ibidem*, p. 8).

Stelian Ţurlea proves himself a very fine connoisseur of child psychology, because the child's family drama is presented through the child's own eyes, filtered by his sensitivity and ability to understand. "Childhood games are intertwined with the revelation of the first betrayals, with the first erotic impulses, with the pain caused by the injustice that adults do not understand and with the cruelties of adults who fear each other. Hope remains – one day his father will return to reset the natural order of the world" (back cover). Indeed, the novel ends by turning hope into reality: the father, in his clothes "which smelled of forest and soap, the most wonderful smell in the world", returns home one evening causing great excitement:

ce mare te-ai făcut, a zis,
şi m-a cuprins o moleşeală cumplită, în vreme ce apăruse şi fratele meu mai
mic, care s-a repezit şi el să-l îmbrăţişeze şi tot ce-am ştiut să spun a fost, în
timp ce-mi înfundam nasul în hainele lui,
  să nu mai pleci (p. 188)
(Oh, you've grown so tall, he said,
and a terrible lassitude overwhelmed me, while my younger brother
showed up too, rushing to hug him, and everything I could say, while I was
sticking my nose into his clothes, was

don't ever go away again)[1].

This seems to be the warning of a child who will never allow history to repeat its injustices because he has learned how to fight them and he also knows how to keep hope.

The novel is characterized by its interweaving timelines. The switch from one timeline to another is achieved in a very subtle, Proustian manner. For example, when Andrei is waiting excitedly in a large queue, in a bitter cold, for the truck that will bring the Christmas trees, fearing that it may never arrive because it comes from a mountain area on a dangerous road, a memory is triggered into his mind about a trip to the mountains taken with his father, a truck driver:

> ...numai să vină odată maşina aia, de unde-o veni, de la munte, desigur, doar acolo cresc brazii, mi-am amintit cum trecusem munţii cu tata, era vară, [...], de-acolo i-o fi aducând camionul ăla pe care îl tot aşteptăm, dar n-aveam pe cine să întreb, ar fi trebuit să spun cum se chema locul cu căprioare şi habar n-aveam (p. 15).

> (... if only that truck came, from wherever it comes, from the mountains, of course, since that's where the fir-trees grow, I remember how I passed through the mountains with my father, it was summer, [...] it's from there that the truck may be carrying them, that truck we are all waiting for, but I had no one to ask about it, I should have told him what was that place with deer called but I had no idea).

Through such slides in the plane of memory is constructed the image of his father and we find out why he was arrested. Father overturned with his truck, with a few people he was giving a lift to the next village, because the driver of the other truck that drove in front of him had drunk several beers at the last stop, then lost control, hitting father's truck and killing several people "a few people died, I don't know how many" (p. 17). His father's trial took place in the specific communist manner. Life during Dej's communism meant primarily the fear of being "picked up" if one dared to tell the truth. The only person that seemed to be unaware of it was Andrei's aunt, "his father's sister", who began to speak up during the trial, sitting on the bench, telling about the driver who had been drinking and was not called in because "he was a member of the Party". But Andrei, the child who had lived eversince that age the fear of being "picked up" noticed and understood the reaction of the others: "...There was a terrible silence, I could hear everybody around us breathing, no one had ever seen such a thing, they looked at her sideways, for fear they might be accused of looking at her and approving her" (p. 45). Through a skilful narrative strategy, the dramatic situation is immediately softened due to the child's perspective: "... and I watched the militia men in the room to see if they were preparing to pick her up, 'cause I thought this would be very hard for them, my aunt was double their size and there should have been at least four of them to pick her up" (p. 45).

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[1] All quotations from the novel that will appear in the paper are taken from the edition cited in References.

Because everything is presented from Andrei's and his playmates' point of view, who are not yet aware of the risk of being "picked up", of the harshness of the dictatorial regime, sometimes things get a different aura, one of innocence, of crazy bravery, of humor. However, the writer's bitter irony and critical attitude are transmitted through several characters. For example, the process of Russification that communist Romania went through is highlighted several times, but the collective drama is masked by the children's "performance", including their verbal "performance". So when Gore, the bad boy of the neighborhood, comes together with his "squires" and asks Andrei and his friends what they are talking about, and finds out that Fane was telling them how he had watched a Soviet film, Gore replies in a vulgar, dirty language: " 'lad', cried Gore, 'you're making fun of me, that's not a film, that's Soviet shit' " (p. 38). Gore mirrors the difference in attitude between two generations. The children's parents represent the resigned Romanians who accept the communist utopia, pretending not to notice how absurd and non-compliant with reality such a regime is. So when Fane says he went with his parents to watch that film, Gore replies: "'Oh', said Gore, 'if you went there with your old ones, that's a different story, these old swallow all the shit, but believe me, that's not a film." (p. 38).

A novel that re-creates part of the atmosphere of the 50s can not but refer to the problem of political prisons too. Child Andrei finds out about them from his mother, after a classmate told him that the place where his father was imprisoned is the same place where friend Florin's father was imprisoned, but the latter had been a legionnaire (member of the Romanian Iron Guard, a far-right movement and political party) and they had been imprisoned "until their bones rot". Terrified that his father might end up like this, too, he goes home and asks his mother questions about this, but she proves him that the two parents were jailed for different reasons. In her reply to Andrei can be noticed the image that the communist authorities were trying to create in the collective mentality about these prisoners, but also the people's suspicions about the allegations against them and the fear caused by the terrible conditions in which they were imprisoned:

> ascultă, Andrei, tatăl lui Florin a făcut nişte lucruri rele, sau poate n-a făcut şi vorbesc cu păcat şi mă bate Dumnezeu, dar aşa zice lumea şi aşa au zis şi judecătorii când l-au închis, au fost mulţi ca el şi mulţi au sfârşit la puşcăria aia sau în altele, dar tata n-are nicio legătură cu ei, niciuna, înţelegi, n-a făcut în viaţa lui politică nicio clipă, nici măcar nu e închis în celulele alea cumplite, umede şi din piatră (p. 108-109).
> (listen, Andrei, Florin's father did some bad things, or maybe he didn't and my words are sinful and beat me God, but they say so and so said the judges when they jailed him, and there were many of them and many ended up in that prison or in others, but my father has nothing to do with them, nothing, you know, he had never done politics in his whole life, and what's more, he is not even jailed in those terrible dark, damp stone cells).

Another aspect highlighted by the novel is the injustice done to children on account of their parents' allegations. Thus, although they are among the best students in their class, Andrei and Florin do not get the pioneer tie at the same time as their classmates, which hurts

them as Andrei confesses: "I felt excluded, I swallowed my tears, so that nobody might see me cry" (p. 146). It is again his mother who reassures him telling him that "it's not a big deal", but what matters is that he studies, but it's good for him to get the red tie, too, so as not to meet other obstacles later on. Mother has in mind the situation of his father, who is not a party member and therefore is accused unjustly, being the only one who pays for that accident. So the tie becomes a kind of shield, an emblem of communist membership.

Besides speech, the society was manipulated by pseudo-shows of theatre, recitation, folk dance as well as by the literature which had become the object of political propaganda. In Andrei's memories are inserted fragments of the school language rhetoric which restores the totalitarian, dogmatic, fundamentally false speech, a tragi-comic show which hides the collective drama. Thus, on the Saturday when all the students of the school are taken to the theater, they attend a play about a "kulak who wanted to harm, as all kulaks do, and conspired against the establishment of collective farming in a village and two other peasants refused to give the food quotas for the workers (...) because, in the new order, peasants and workers must be like brothers and must help each other in the fight against the common enemy that lurks everywhere to hinder their achievements" (p. 147). Also, actors recite proletcultist poems to the students, of which Andrei recognizes a few written by A. Toma and Victor Tulbure, which could also be found in the school textbooks. The others he did not know, but they resembled each other because they contained slogans, fragments of wooden language, such as "the party – body of the country, hydropower station and wheat, Stakhanovite workers who were following the shining example of the Soviet worker and one about the blizzard that should be destroyed" (p. 149). Here comes again the ironic and comical note, as child Andrei is not capable of decoding the metaphor of the "blizzard", actually thinking about the storm during the previous year, when the city had been covered by huge snowdrifts.

Stelian Țurlea novel mentions the problem of collective farming, but again from child Andrei's perspective, who understands things very well when compared to situations/events in his own life. Thus, the child finds out from his mother that the wedding "without a priest" of those which the State had accommodated in their house ended in a scandal, three of them being "picked up" by the police, because a young man came to call to account for his cousin who had forced the whole village to join the collective farm. Asking his mother what 'collective farm' means, Andrei learns that people give their land and whatever they have, but they are still the ones who work the land, yet they don't do it themselves, but for the state, no longer having anything personal, but receiving only products at the end of the year. The analogy made by the child is illuminating: "I started thinking well how's that, so I take my bow and arrows and sling to school and everybody plays with them all until they get broken and I don't even get the chance to play with them" (p. 183). With his mother's approval and understanding the situation, Andrei protests against this injustice, but his mother's reply sadly captures the condition of the individual before the swirl of history: " 'you don't judge this, these are the times', mother said" (p. 183).

So, the novel creates and circulates fictional representations and "possible worlds" of the past, thus influencing its representations on an individual and collective level. For the generation born after 1990, the novel provides an alternative image of communism to the

historical information present in school textbooks and for the previous generations, the novel becomes a medium of collective memory, betting on a participatory reception, which not necessarily involves nostalgia for the old regime, but identifying (fictionalized) experiences and everyday life forms of socialism (Bogdan Suceava, „Când discutăm despre ficţiunea politică?" ("When do we speak of political fiction?"), in *Observator cultural*, nr. 256, http://www.observatorcultural.ro/Cind-discutam -about-fiction-policy * articleID_12557-articles_details.html, accessed 01/08/16). Through Andrei, who knows and explores the world, the novel re-creates the communist imaginary, with its rather empty shopwindows, filled with cans and tins, with the famous queue for the Christmas trees, with the cinemas bearing new, Russified names which ran Soviet movies, with the adults' permanent fear of being "picked up" if they dared to speak about injustices, with sharing a house with a person from Securitate who was forcibly accommodated in your own house, with the horrible political prisons, with the children who do not get the red pioneer tie once with the others for political reasons, with proletcultist poetry and the poets of the time, as A. Toma and Victor Tulbure, with students' and workers' parades, "some of which had flags, others posters with all kinds of slogans, others portraits of the leaders in Bucharest and of Marx, Engels, Lenin and Stalin" (p. 158), with the wedding without a priest of the "communist heathen", with "joining the collective farm".

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THE TEACHINGS OF NEAGOE BASARAB TO HIS SON THEODOSIE. ABOUT THE PATERNITY OF THE TEXT

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Abstract: The issue of the authenticity of a text dating from the beginning of the 16th century (the "Homeric question of the Romanian literature") is important because it is the first great book of national spirituality. The book lays today in the area of philological arguments: it is edited and translated the original Slavonic text (more than a third of it has been preserved); there is a scientific edition of the entire manuscript, translated into Romanian a century later. Determining the author regards the evolution of the Romanian spirituality, while identifing the translator contributes to a more realistic edification of the evolution of the literary language norms.

Keywords: manuscript, authenticity, editing, facsimile, copy

1. The Reconstruction and Editing of the Work

Neagoe Basarab's contestable status as the author of *Neagoe Basarab's Teachings to His Son Theodosie* and the transfer of the work to the pseudo-epigraphic area (Pseudo-Neagoe) has long been due to the inexistence of a critical edition to establish the manuscripts hierarchy and the textual order of some incomplete fragments or copies, in the original Slavonic version and in the later Greek and Romanian translations. The qualities will be fulfilled after four and a half centuries by the eighth edition, called the Minerva Editon, published in 1970/1971 as *Neagoe Basarab's Teachings to His Son Theodosie. Text chosen and set by Florica Moisil and Dan Zamfirescu. With a new translation of the Slavonic original by G. Mihaila. Introductory Study by Dan Zamfirescu and G. Mihaila.*

1.1.Of all nine Romanian manuscripts, the most important one is mss.109, found in the library of the Cluj-Napoca branch of the Academy, and copied, according to the notes from page 35 made by Mainea, the Metropolitan's singer, in 1635. This was the date until which (ad quem) the Romanian translation was surely made. The manuscript was identified in the library of Stephen Cantacuzino, the successor of Constantin Cantacuzino's steward. It had six missing leaves, which were completed with those of the second important manuscript (3488 from the second half of the eighteenth century), with small differences from the first, both of them being very faithful to the Slavonic manuscript.

In the critical edition, mss.109 was preferred, firstly, because it was previously written, and secondly, because the copist's name and the date were clearly specified.

Other manuscripts written by Sava Popovici and later by his son Daniil Popovici in the following century presented numerous imperfections related to transcription and interpolation (important omissions, numerous quotations from the Bible) (Zamfirescu, 1973:367). However, different variants, resulting from the combination of partial copies,

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until the reconstruction of the critical edition, were mostly used by historians (Nicolae Balcescu) or invoked in the strategy of imposing some controversial issues (I. Chitimia).

Similar to that published in 1970, the latest edition of the Romanian translation, having attached to it the italic marking of the intertextual passages, was issued at Roza Vanturilor Publishing House in 2010.

Now, the specialists have all the preserved versions of the work, rigorously restored by philologists, so that they can support their argumentations.

1.2. Spiridon Lampros's discovery of the Greek manuscript 221 at the Dionysius monastery at Mount Athos in 1895 made it possible to relauch (unsuccessfully, though) the ''homeric problem of Romanian literature'' by its later supporter, Leandros Vranoussis. The text was edited in 1942, with the translation into Romanian, by Vasile Grecu.

The manuscripts found at Mount Athos, among which there are also some fragments from the second part of the *Teachings*, were written by the great Retor of the Patriarchate of Constantinople, who lived until 1530. The discovery of these autographs by Manuil of Corinth did not solve the issue of paternity, but only that of dating, as being the period contemporary with Neagoe, in the first half of the 16th century.

The author of the *Teachings* could not be the Great Retor, because, by comparing the Greek manuscript with the Slavic and the Romanian ones, the researchers clearly established (still valid today) that the Greek manuscript was a translation of the Slavonic manuscript, the one established as the original of the work.

1.3. The Slavonic manuscript was discovered at the National Cyril and Methodius library in Sofia by the Slavic P.A. Lavrov who first published it in 1904.

P.P. Panaitescu re-edited the text in 1959, adding another 13 pages later discovered (a total of 111 pages, one third of the entire text).

The last edition, with all the pages arranged with the help of the Romanian manuscript, appeared under the exceptional care of Gheorghe Mihaila (facsimiles, transcription and translation) in 1996 at Roza Vanturilor Publishing House in Bucharest, with two introductory studies signed by Dan Zamfirescu and the academician G. Mihaila.

2. The Paternity of the Text

A certain inertia can be noticed in some important controversial issues which involves lack of a thorough examination of the problem. Therefore, researchers have recently placed the *Teachings* in the pseudo-epigraphic area, their author being an erudite monk, as P.P.Panaitescu affirmed, from Bistrita monastery (cf. Ursu, 2003:69), contemporary with Neagoe Basarab (the date until which the work was accomplished was year 1530, a date recorded, as seen, on the Greek manuscript).

However, after a rigorous analysis of the text and an accurate emphasis on the intertextual areas, Dan Zamfirescu had reached since 1973, the stage of evidence providing two solutions: the dating of the *Teachings* at the beginning of the XVIth century (which gives them the importance of an epoch –making document, from the historians point of view) and the full assignment of the text, including the selection of the quoted passages, to Neagoe Basarab, as it appeared in the Romanian translation, which turned out to be the complete one.

The rediscussion of certain arguments and counter-arguments invoked by the two couples of combatants, composed of prestigious historians and bizantologists of the Romanian culture, (Nicolae Iorga – Demosthenes Russo, Vasile Grecu – P.P.Panaitescu) offers today the opportunity to discover the complex personality of the Romanian ruler, as a political man, as a theologian and as an artist.

This would not been possible without the profound study of the text by Dan Zamfirescu, a complex personality (Slavic, Byzantine, Theologian) who tried to analyze the multiple facets of the work. As has been shown, the intertextual areas of the work (the texts written initalics) were marked primarily, focusing on the fragments from the Bible, from the works of theologians and the folk books as well. It was the first endevour that pointed out the proportion between creation and selection, not only helping the identification of unity in diversity in the text, but also of its nature, possibly according to the canons of originality in the Middle Ages. It has thus been observed that ''we are dealing with a work of religious and moral education, a summary of mystic and eastern asceticism, an anthology of pedagogical texts, selected and arranged according to the general purpose of the work (…) and one of the most authentic and valuable literary creations of Romanian culture'' (Zamfirescu, 1973:290). The diversity of texts related to different sectors of life gives it a pronounced encyclopaedic character. Examining the discontinuous fragments of the manuscripts of the three variants (Slavonic, Greek and Romanian), many Romanian and foreign researchers, not having the image of the whole, considered the *Teachings* a chaotic mixture of disordered communication, driven by a mosaic technique or random assembling.

This inertia also penetrated into the literary critique of the communist era. Under the banner of modern originality, some important critics ignored this type of text and minimized its qualities, not realizing, as Hasdeu and Noica had done, the geniality of the message.

Most of the controversial issues, as proposed by Dan Zamfirescu and later confirmed by historians and philologists, are to emphasize precisely these traits that give the work the status of masterpiece of Romanian spirituality.

Some Byzantinologists and historians have expected to find in the work a moral and political training textbook for the new ruler. They were confused about what they had found, a concentrated ascetic message, which implied an authoritative hesychastic training of the author, who used eruditely, as arguments of authority, a lot of specific texts. Here are two so-called reasons that break Neagoe from his work.

P.P.Panaitescu, the famous historian, who continued the demonstrations of his professor Demostene Russo, referred, first of all, to the ruler's inadequate level of culture, illustrated by the functions of his cursus honorum. Considering that a son of a boyar, be it from the Craiovesti family, could not have the culture of a son of a ruler, the historian did not see him able to handle whole libraries of theological texts and to have such a memory as to place them, those with the most appropriate message, as arguments of authority in the demonstration structure.

According to the positions he held before being a ruler (bailiff of hunters, governor), he is supposed to be inclined to a pragmatic life beyond the speculative universe of books. If he had had the science of books, he would have been expected to perform the

office of grammarian or logograph, anticipating the destiny of over a century of Udriste Nasturel.

The historian Aurelian Sacerdoteanu, as a grammarian, found in documents, the name *Neag*, in 1482 (cf. Neagoe, 1971:41). But, he could not be the future ruler, because, if he died at 40, Neagoe was born in 1481 or 1482 (Ciobanu, 1986:41).

Also, his six-year absence (1495-1501) in the documents of the time, allowed historians to believe that he went to study abroad (in Hungary, Constantinople), where he completed his moral, religious and artistic education (Neagoe, 1971:42, and Ciobanu, 1986:46). During this period, he seemed to have known the more important parenetical texts that circulated in the epoch, and he studied them, according to his aspiration, as that of his family, to become a ruler.

They also challenged Neagoe Basarab's good knowledge of the Slavic language, to make him able to use as sources for his own creation, only texts in Slavonic and to master their message so well.

There are three arguments in favor of Neagoe, who seemed to have a special worship for this language, a very strong cult until the time of Matei Basarab and Udriste Nasturel. First, the Slavonic language was the official language of the princely office, which any scholar, prepared for an illustrious career, had to know. Secondly, the Slavonic language had acquired its status of sacred language, so that all theological texts had been transposed in it, thus maintaining a strong focus of culture throughout Oriental Orthodoxy. It enjoyed a great prestige through its Orthodox vocation (in Greek and Latin the texts of other cultures appeared).

Before leaving abroad to study, Neagoe had been educated at the Bistrita monastery, founded by Craiovești in 1488. The ruler's habit of borrowing books from the monastery's library is also recorded (cf Mihăila, 1971: 71). In Bistrita, Maxim, the former Serbian despot, the uncle of his wife Despina, had settled.

The most important fact, however, is the arrival of hieromonk Macarie, from Montenegro, as an egumen of the Bistrița monastery. He set up a monastic school of Slavonicity and made the first prints of Romanian culture. This school, "led by the Emperor Macarie, had among his pupils the brothers Neagoe and Preda, the sons of Parvan" (Micle, 2008: 92). Macarie's *Liturgist*, the first Slavonic print in Wallachia (1508), was prior to the prints from other countries of Orthodox doctrine (Serbia -1552, Russia-1564) (Manole, 1971: 105).

Macarie's influence on his disciple Neagoe was profound, since he called him "good father and teacher, and before our beloved, God chose you and set you before us as the light of the sun, to show us the divine light "(cf. Neagoe, 1971: 44).

He learned Greek from Nifon, the former patriarch of Constantinople, brought to Wallachia by Radu the Great to organize the church system of the country.

After careful analysis of the cultural level of the era, some historians considered Neagoe "the most literate Romanian prince up to Dimitrie Cantemir" (Ștefănescu, 1965: 124).

In *the Life of Patriarch Nifon*, he was considered the holy son of the Saint, the connection between them being tested during the persecution of the Saint by Radu the Great. Nifon had always remarked himself through an austere life, led to ascenticism, very

intransigent with those who violated the norms that provided the way for salvation, to eternal life. He had become a model for Neagoe, for whom the hesychast mentality, so present in his work, had become very strong, especially as his incurable disease made him meditate on the imminence of death and the quality of life beyond.

But, the bizantologist Demostene Russo, and later his disciple, the historian P.P.Panaitescu questioned precisely this ascetic culture of the ruler (this could possess only an erudite monk, an hesychast) and its usefulness in the messages addressed to the future ruler.

Formed under the direct guidance of three outstanding personalities from the world of Orthodoxy (Maxim, Patriarch Nifon and Hieromonk Macarie, who later became Metropolitan), Neagoe declared all his gratitude to them as their holy son, especially because they initiated him into the deep mysteries of faith.

There is an important contradiction in the demonstration of those who introduced the *Teachings* in the category of pseudo-epigraphs. First of all, it is stated that this work, quite different from the other parenetical texts already known, could not be written by Neagoe at that time, as it did not fit into any literary (cultural) current in our country (cf.Panaitescu, 1946:6). But, as we have seen before, Neagoe's culture could not be enclosed between the borders of Wallachia. Beyond these, there were several models, recorded by P.P.Panaitescu himself, who put them down to some famous authors, such as: Vasile Macedonian, Constantin Portfirogenetul, Manuel Paleologul, Vladimir Monomah, etc.

There was not, at the time when Russo and Panaitescu wrote, a synthesis work on literary trends in the 16th century. But later, at the International Slavonic Congress (1958), the Russian slavist D.S. Lihachov described the 16th –century hesychast movement with his developments in Russia, Bulgaria, Serbia and Wallachia (Zamfirescu, 1973:83-87). This was the second phase of the hesychasm, also presented in the *Life of Saints Varlaam and Ioasaf*, as a development of Orthodox humanism. Accordingly, man can acquire eternal life not only through monkhood, isolation in the wilderness, or loneliness in the hermitages that are remote from human communities but also integrated into the community, enrolling himself in the path of faith through repentance, good deeds and prayer (such a creed is, as a fundamental message, in Antim Ivireanu's *Didahas)*. The legacy that the hesychasm left to the future generations referred to the more complex and powerful ways of fulfilling the Decalogue of faith.

The adherents of the theory that the *Teachings* are the creation of an erudite monk (Pseudo-Neagoe) reproached the author with this hesychast attachment, which consisted in being inspired "only by religious literature, that is, from a special part of it, almost only from ascetic works that treat the virtues of monasticism and leaving the empty world "(Panaitescu, 1946: 22).

It is true that this hesychastic side of the message of the *Teachings* is more pronounced than it happens in other well-known parenetic texts. It is explained primarily by Neagoe's educational training as a disciple of the three theologians, and especially of Nifon, who himself represented the modern hesychast (the ascetic among men).

Neagoe's ascetic vocation is bestowed upon him by Patriarch Nifon (Chihaia, 1972: 186). It is also known about the aids and payments that the ruler made since the

ascension to the throne to various hermitages and monasteries (Corbenii de Piatra, Cornet, Visina, Codmeana, Cetateni, Namaesti, Bogoslov (Ibidem: 187). The extent of the hesychasm in Wallachia was also demonstrated by the multitude of stone-carved or caves in the Buzau Mountains (Ibidem).

Therefore, the *Teachings*, though directed to Neagoe's sons and eventually to Theodosius as the only one left alive, are conceived as a moral reformation of the whole society, to which he addressed so many times. The broader addressability is stated by the author in the title of Part II: ''….. care au învățat pre fiiu-său Theodosie: Așijderea și pre alți carii vor fi în urma lui de Dumnezeu unși... Așijderea și pre toți boiarii săi, pre cei mari și pre cei mici.'' (INB1, 2010:127). The Message of the *Teachings*, from this point of view, resembled that of Antim Ivirean's *Didahs*, that of showing the ortho of faith, sin-free life, as a way of acquiring eternal life with God. Anticipating, Neagoe used exemplary texts from the patristic authors and from John Chrysostom's *Homilies*.

P.P.Panaitescu, polarizing the message, concludes: "If Theodosius had followed such advice, he would only abdicate, leave the ruler's palace and go into a cave" (Panaitescu, 1946: 24). However, at the time Neagoe lived, the Hesychasm had long entered his second phase (model Nifon = the saint among men). Dan Zamfirescu stressed this idea: "Does it mean that the voivode sent his son to the monk? Does it mean then that Chrysostom himself, the patriarch of Constantinople, urged the capital of the empire to take the desert's path with schisms? (Zamfirescu, 1973: 45). The historian now finds a particularity of the texts, stating that even when they advise on practical things (feudalism, war), they remain, paradoxically, only a "religious book". (Panaitescu, 1946: 23). Later on, in his work *Contributions to the History of Romanian Culture*, he understands the mentality of the epoch, and correctly assesses the value of the political, social, economic, diplomatic and historical ideas of the work, translated into a hesychastic code. Knowing all these issues and their involvement in the leadership strategies represent a feature of Neagoe's consciousness, as well as the understanding of Christian life, that kind of erudition learned from books and acquired as a mentality of existence, especially according to Patriarch Nifon's model. This erudition, considers P.P. Panaitescu unjustifiably, could not possess Neagoe who signed the book, but only an "erudite monk" who could have penetrated into the profound psychology of the ruler.

But, as mentioned above, the formative character of the *Teachings* lies mainly on this ascetic, spiritual side. This wider addressability, often manifested, has two reasons: not only the ruler had to understand the right way, from his position, but also the ones he was leading, thus diminishing the contradictions between the various forms of manifestation of power. Although this was Neagoe's way of feeling, he chose for his son the most eloquent texts, proven by their persuasive force in the history of humanity: ''And do not think that I am talking absolute nonsense to them, I have learned all these from the Holy Scriptures, and I speak to you in order to be able to use them for research and to correct you'' (Ciobanu, 1986:71). Full texts and fragments of texts by John Chrysostom, Ioan Sinaitul (Scararul), Efrem Sirul, Simeon Monahul (the New Theologian), etc.are involved in Neagoe's argumentative strategies, primarily as arguments of authority, due to their persistent and persuasive force, but it seems that the ruler, addressing himself to a larger mass of receptors, has the determination (passion and ambition) to introduce into the public circuit, something

from the vast library of his theologians Maxim, Nifon and Macarie. Thus, he understood that: ''…the *Teachings* are, from a religious perspective, a valuable treaty of Christian doctrine'' (Zamfirescu, 1973:48).

Beyond any captatio benevolentiae, Neagoe recognized his limits to the impressive patristic tradition: ''se poate că și noao atâta pricepere ne-au dat Dumnezeu și nu suntu nici eu atîta de harnic să-mi poată da Dumnezeu să vă spuiu șimai mult'' (INB1, 2010:210).

Historians have noticed that the rule's ascetic formation manifests itself, not only in the *Teachings*, but also in the way in which the documents are composed. Thus, Manole Neagoe quotes: ''*... ne-au lăsat nouă, celor din urmă întru ajutorul și binefacerea sufletelor noastre, unii cu rugăciune și priveghere și cu post, alții prin milostenie și pocăire...''* (Neagoe, 1971:121).

3. The Paternity Transfer

The comparative vision related to the manuscripts in which the Teachings were preserved was also emphasized by some scholars (I.C.Chitimia) who respected the status of author that Neagoe Basarab had (perhaps with the help of some of the ruler's secretaries). This raised the issue as regards the relationship between Neagoe's text and that of his collaborators, or between the basic text and his posthumous interpolators. Many of the contradictions revealed by Demostene Russo and P.P.Panaitescu were attributed to their superficiality.

Quite reasonably, Dan Zamfirescu asks himself, ''to whom we will apply our analysis: to the writing whose author is Neagoe Basarab or to the final result of a supposed collective labor for three centruries?'' (Zamfirescu, 1973: 195).

In some form or another, the theory about the addition of texts or the multiple authors had even concerned Demostene Russo and the historian P.P.Panaitescu. Attributing the controversial issues to the interpolators, however, the problem of authenticity has not been solved, because the way to the basic text has not been completed: ''from the texts known today, however, no one assures us that it is or reproduces the original in its first form'' (Chitia, 1972:121).

The distance between various versions (with text restrictions, additions of passages, internal contradictions) is very high, so it seemed hard to accept the coherence of a single author.

C.Chitimia sometimes states that ''upon the seed of the *Teachings*, another material has set'' (Ibidem: 136).

In order to solve this hypothesis of the paternity problem, Dan Zamfirescu resorted to a detailed comparison between the Slavonic text of the Sofia manuscript and its Greek and Romnaian translations, the latter representing, upon further reconstructions, the full text.

One can notice a very high degree of fidelity between the Slavonic text, which represented about one third of the work, and the Romanian one (manuscript 109). The same can be said about the Greek translation in relation to the basic Slavonic variant.

After a detailed textual analysis, it was concluded that ''the Romanian version is, from a textual point of view, a faithful mirror of the original Slavonic version, and, under any circumstances an amplified, interpolated or denatured variant'' (Zamfirescu, 1973:211).

4. Conclusions

After analyzing the arguments and counter-arguments, concerning the main controversial issues as to *the Teachings of Neagoe Bsarab to his son Theodosius* in the three variants (Slavonic, Greek and Romanian), the paternity of the work is obvious. Written during the life of Neagoe Basarab, the work preserves an important segment of the history of the Romanian people, being used by historians as the first documentary source.

The Romanian manuscript, representing the translation from Slavonic made by Daniil Andrean Panoneanu, in 1635, is the most faithful to the original Slavonic and the best preserved of the work in its entirety. That is why, it can be used as an important source for historians that refers to the events of the first half of the 16th century.

But, it is also a very important documentary source for the historians of the language, as it shows the configuration of the norms of the literary language at the beginning of the 17th century, preserved by the other translations of the famous team of Udriște Năsturel.

Moreover, an outstanding artistic value of this genius creation is highlighted. This value is not so much in the forms of language, in figures and formal processes (the Slavs have confirmed this for Slavonic), but in the amplitude of Neagoe's sensitivity present during his existential adventure and found under the sign of a tragic destiny. It is the same type of sensitivity that once constituted the greatness of Vergilius, and then the greatness of many masterpieces in which similar epical works of the human soul were displayed.

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THE MYTH/MYTHICAL WOMAN. MAITREYI

Valentin-Iulian MAZILU[*]

Abstract: Mircea Eliade's literature opens a new direction in the Romanian prose, leading to the synchronizing of the Romanian literature with the western genre. The article entitled "The myth/mythical woman. Maitreyi" throws light upon an unusual hypothesis of the feminine character, which was created after the model, as it is well known, of a young Indian woman who is, in reality, a true character. Something which must be mentioned, though, is the fact that the novel manages to include, in an authentic and sincere manner, a love story which can be compared, as the author himself admits, to that between Dante and Beatrice. The change of the character into a myth is based on Eliade's hero and heroine, Allan and Maitreyi, who, by use of love, succeed in reaching the sacred world, leaving behind the cultural differences and the visual aspects that concern life, the feeling of love becoming the most profound, capable of breaking the traditional borders. What really reflects the myth woman is the way in which the heroine of the novel remains into the affective memory of the western young man who manages to change his thinking regarding the culture and the western feminity. Moreover, the sequel of events, the feelings of the two characters,undoubtedly lead them to the acceptance of an end that both of them are aware of, unacceptable to the others, but this end transcends to sacred, as the social and historical spaces become insignificant.

Keywords: *Maitreyi, eros, soteriology*

The first edition in volume of the novel "Maitrey" appeared at the National Culture Publishing House, Bucharest, 1933. The novel was written between December 26th and February 15th and has generates from a real episode from Mircea Eliade's biography ("Memories", chapter X). As the author mentions, the book is written for the "Techirghiol Prize - Eforia": "In the winter of 1933, when, in my attic in Melodia Street, I was writing the novel I wanted to present for the Techirghiol-Eforia Award, I reread, for the first and last time << The Journal >> of those months. I even used some pages, integrating them directly into the novel. With all the pathos of the narrative, I tried to keep myself as close as possible to reality. But, of course, this "reality" had become mythological right from the moment I had lived it. I had once again lived a long, beatific and terrifying dream of a summer night. But this time I did not live it alone." (Eliade, 1991, 202)

The novel receives this prize under the patronage of the National Culture Publishing House, thus, from fifty manuscripts competing under the pseudonym, the jury made up of G. Călinescu, Perpessicius, Cezar Petrescu, Mihai Ralea and Şerban Cioculescu chooses for the prizes on March, 14th 1933, the novel "Maitreyi". Al. Rosetti, the publishing director, then published three thousand copies, the book having a great success for the readers, followed quickly with the second and third editions in 1933 and 1934. The novel became Mircea Eliade's most famous and most translated book in various languages, which

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was the subject of a screenwright in France with a prestigious international distribution in 1988: Hugh Grant (Allan), Supriya Pathack (Maitreyi), Shabana Azmi (Mrs. Sen), etc. (Pop Ion - coord., 2007, 545)

According to the critic Ion Pop, "Maitreyi" is also an almost unique case in the world literary history, because, as Mircea Handoca adds, a small number of works of the universal literature deal with the same events filtered by the vision of two writers who were simultaneously their protagonists.

More than four decades after the release of the Maitrey novel, true Maitreyi Devi, the daughter of the Indian philosopher Surendranath Dasgupta and model of Mircea Eliade's work, launches her own Romanian version of the works of Bengali - "Na hanya te", New Delhi, Sahitya Academi , 1974 -, English - "It does not die", Calcutta, 1976 -, German and Romanian - "Love does not die" Romanian version by Ştefan Dimitriu and Theodor Handoca, 2nd edition, Bucharest and Amaltea Publishing House, 1999.

The novel is based on a heroine who is, in fact, a real character, but we must not overlook the fictional writing of the novel: "the book manages to burn biographies and convert with the help of authenticity, sincerity, and simplicity the clichés of this genre in as many model sequences which come to conclude a true archetypal and yet highly specific scenario."(Ibidem) But, it is the eros that dominates the novel. This theme of love is fiercely rejected by Eliade, as it has been remembered in his essays, and, paradoxically, it is the theme that governs the whole action of the novel. The narrative is not one of the most complex, but manages to capture the evolution of the heroine related to a Western world with claims to be civilized: being in India, the engineer Allan is invited by his boss, Narendra Sen, in his house, a place where he meets his daughterm Maitrey: "you know, Allan, that I decided to invite you to live with me, 'said the engineer."(Ibidem) Although the Sen family want to adopt him - a fact that young Allan considers a conspiracy with a marital purpose, he ignores the attention paid by the family and falls in love with Maitreyi. Although, initially, he wants to respect the father's desire - the conflict between duty and love - Maitreyi will enter the game of love hidden from the rest of the Sen family.

If we refer to the social aspects of this feeling, love, Julius Evola believes, "can cross the boundaries of the caste and of the tradition, it can perhaps cause conflict among people who belong to the same blood and have the same ideas, it can break children-parents relationships, cancel the bonds created by the most sacred institutions".(Ibidem)

Maitreyi appears to the young engineer Allan in two hypostases. At first, the look of the girl does not specifically get his attention, which he finds very ugly: "I remember very vaguely that, seeing her once in the car, waiting in front of 'Oxford Book Stationary' -while I and her father, the engineer, were choosing books for the Christmas holidays - I had a strange thrill, followed by a very surprising contempt. She seemed ugly to me - her eyes too big and too black, her strong Bengali-like virgin breasts, like a riping fruit. When I was introduced to her and she raised her hands to her forehead to salute, I suddenly saw her whole naked arm and I was hit by the skin color: matte, brown, of a brown I had never seen before, I would say of clay and wax"(Eliade, 1994, 1). It is noteworthy at this first meeting how superficially the Western man looks with vanity on the facial features that will be imprinted in involuntary memory and which will form the basis of the second hypostasis shown to the engineer Allan. One thing worth mentioning is the greeting, which, clumsily

acted by the guest, will scare the young Bengali woman - the ritual of opening to the myth of Maitreyi.

When he meets Maitreyi for the second time, on visiting Sen, the hero has the intuition of beauty as a mystery and metamorphosis: "Maitreyi seemed to me then, much more beautiful wearing a pale tea-coloured sari, with white slippers sewn in silver, with a shawl like yellow cherries and her too loose curls, her eyes too big, her lips too red which created a less human life in this wrapped and yet transparent body that lived, it would have been said, by miracle, not by biology. I was looking at her with some curiosity, for I could not understand what mystery this creature hides in her soft, silky moves, in the shy, preliminary panicking smile, and especially in her ever changing voice, a voice that seemed to be then discovering certain sounds. She spoke English blandly and correctly, by the book, but whenever she began to speak, both I and Lucien could not stop looking at her: she seemed to have called her words. "(Ibidem)

The initial roles are reversed as they represent the understanding of the dual character of life, and this metamorphosis is triggered by the ambiguous attitude of the heroes, the hesitation between lucidity and romantic passion, between innocence and guilt, between spiritual gifts and carnal gifts. The girl's body gives a scent of a myth through which the sacred rituals apparently transfigure themselves into profane, so "the love for Maitreyi enables Allan to understand the paradoxical way of being in the world of the Indians, grounded on the values of the natural culture, which is the cosmos as a psychophysical unity with people and gods living together. The hero understands that in this cosmological model, the precise boundaries between man and nature disappear, and that his life is part of the vast ritual of cosmic destruction that reveals the illusory character of existence. (Fînaru, 2006, 69)

So, the connection between them is gradually being built. The illusion of the play that Allan proposes to Maitreyi when writing the catalogue of books in the library and learning French translating a text becomes the basis of reality: "I began to explain to her the pronouns and the pronunciation, but Maitreyi interrupted me. - How do you say, "I am a young girl"? I told her how and she kept repeating it happily. - Je suis une jeune fille, je suis une jeune fille! She could pronounce it with amazing accuracy. But my lesson was in vain, because she always interrupted me to translate in French a sum of sentences and words of no use. "You speak something, you translate and I repeat, she found the best method." (Eliade, 1994, 37)

Allan falls in love with Maitreyi, and Maitreyi, in turn, loves Allan. The eros's revelation appears to the hero after entering the girl's sacred space: "Today our friendship starts, doesn't it? Maitreyi asked very sweetly, taking my empty cup. - Why today? We've been friends since we started talking together seriously. She sat down again on the mat and told me that if I were good friends, she would have told me about her sadness." (Ibidem, 46-47)

From this moment on, the feeling of love is consumed in parallel with the feeling of sin, the desire to correct the error by re-entering the order prescribed by the law (dharma) and the presumption of a doomed outcome. Maitreyi is a "brahma," a girl who belongs to a cast for whom marriage to a stranger is unthinkable. (Culianu, 2004, 40)

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What is the meaning of the heroine's name? "The Dictionary of General Mythology," whose author is Victor Kernbach, explains: "Maitreyi: In Vedic mythology, especially in the Upaniṣad cycle, Maitreyi is the second wife and apprentice of the wise Yājñavalkya (the traditional author of the Yājritnavalkyasmriti legal code) becoming the symbol of the category of wise women and also of the traditional Indian conception of the role of woman in our existence and the effort of knowledge of the universe. Prepared for the brahmanic step of retreat into the forest and having two wives: Katyayani (endowed only with the natural science of women - striprajna) and Maitreyi (capable of discussing the Brahman-Brahmanadini) [...] Maitreyi is primarily a mythosophical allegory, the type of woman thirsty for cosmic knowledge." (Kernbach, 2004, 339) So Maitreyi is the only woman who is not excluded from the Brahman initiation and, implicitly, from philosophical issues.

For an easier understanding, "Brahma IV" from "Upaniṣade" is relevant: "Maitreyi - Yājñavalkya said - soon I will leave this state. Come to make a division between you and Katyansani! Maitreiy said, "Your sanctity, if my land were full of wealth, could I be immortal through this? >> << - No Yājñavalkya answered - your life would be similar to that of the rich people. But hope of immortality through wealth does not exist. >> Maitreyi said, "What should I do with something that will not make me be immortal? What you know, tell me, too! >> Yājñavalkya replied: "Oh! My dear, I like it when you talk. Come and sit. I'll explain everything to you. But truly mind my explanations!"

He said: "Indeed, you do not love your husband for your husband, but for the self. Indeed, you do not love your wife for your wife, but for the self (ātman). Indeed, you do not love your children for your children, but for the self. Indeed, you do not love wealth for the wealth, but for the self. Indeed, you do not love holiness (brahman) for your holiness, but for the self. Indeed, you do not love the reign for the reign, but for the self. Indeed, you do not love the worlds for the worlds, but for the self. Indeed, you do not love the gods for the gods, but for the self. Indeed, you do not love the beings for the beings, but for the self. Indeed, you do not love Everything for Everything, but for the self. Indeed, the Self must be watched, listened and considered,Maitreyi. Indeed, Everything is known through the sight, obedience, thought, and knowledge of the Self. Holiness has set aside the one who finds holiness outside the self. He reigned out the one who reigned beyond the self. The lights set aside the one who finds the lights outside the self. The gods set aside the one who finds gods outside the self. The beings set aside the one who finds beings outside the self. Everything set aside the one who finds Everything outside the self.

Holiness, reign, worlds, gods, beings and everything - these are the self. Just as no one is able to catch the sounds of a shell in which it blows, but by grabbing the clam or the blower in the shell, the sound is caught. Just as no one is able to catch the sounds of a lute singing, but by catching the lute or the lute singer, the sound is caught. Just as one of a fire in which wet damsels are spreading smoke in all parts, so the breathing of these great beings (bhūta) came out of Rg-Veda, Yajur-Veda, Sama-Veda, Atharva-Veda, stories, legends, sciences, Upanishads, verses, aphorisms (sūtra), explanations and comments.

All this came out of her breath. As the ocean is the intersection of all waters, the skin is the intersection of all the touches, the nostrils are the diffusion of all the odors, the tongue is the intersection of all forms, the tongue is the intersection of all the sounds, the

thoufgt (manas) is the intersection of all the representations (sankalpa), the hands are the transfiguration of all deeds (karman), the lower part is the crossing of all pleasures, [...] the feet are the crossing of all the ways, and the voice (v) is the interdependence of all Vedas. Just as a salt ball would melt into the water, and no one would have the way to get it out, but whatever it takes, the water is still salty, and this infinite and shapeless being is pure knowledge. Bearing on these elements, they are dying together. After death there is no conscience, so I say. >> Thus Yājñavalkya spoke. Maitreyi said, "You have astonished me, your sanctity, saying that after death there is no conscience." He replied, "I do not say, you see well, nothing amazing. What follows is enough to understand: When there seems to be duality, then one smells the other, one sees the other, one speaks to the other, one thinks of the other, one knows the other. But when everything has become one with Himself, then with what and who to smell, with whom and who to see, with whom and who to hear, with whom and whom to speak to, with whom and to whom to think , with whom and who to know? With what to know the one he knows everything about? How do you know the one who knows? >>"(Bercea, 1992, 51-52) Maitrey's love for Allan cannot be known beyond the Self, which becomes an erotic entity from which the very essence of their world originates.

Another aspect related to the evolution of the characters' love, quoting Eugen Ionescu in his famous double, positive / negative chronicle from "No", Ion Pop remarks that this story is structured on the essential scheme of the tragedy."(Pop Ion - coord., 2007, 545), and the end, when love is discovered in India of the castes it becomes merciless. Allan is banished and denied any contact with Maitreyi, he is struggling to get rid of the heroine's memory by ascetic testing of the Himalayas, either through erotic attempts or by resuming everyday activities. But all these solutions are in vain because the face image follows him acronicly.

The protagonist of the homonymous novel becomes a victim of the prejudices of the Indian society, she is bound to a conventional marriage, but she forsakes everything that life might have given her and tries to become a pariah only to be able to find Allan, which is a hope, otherwise, in vain.

The characters of the novel belong to two different worlds: Allan is the exponent of an Anglo-Indian world, "on the first level, the "civilizing white man"prefigures the synthesis between the colonial dandy and the" hooligan "of the interwar period: frivolous, adventurer and attracted to exoticism, individualistic, cerebral and lucid, he is a Gidian experimenter, embarrassed by innocence, detached and blazed, who, despite his resistance, is ultimately defeated by passion from a living < <unreal> and by participating in it to the grace of the "real" plenary existence saturated with the Being and rich in meaning."(Pop Ion - coord., 2007, 545)

Ion Lotreanu in "Introduction to the work of Mircea Eliade" states that "Allan is a Des Grieux strayed in the Asian landscape, turmoiled by the unpredictable dimensions of human feelings. The novelist's solution is, artistically, extremely ingenious. Love could not have taken place naturally. Given the existence of an opposition of mentality, the partners have lost each other in their own way. But the prejudices bring to light another great truth: love has one and the same essence no matter which meridian is manifest. Eliade's 1933

novel is a poem of love, where the main heroes function as metaphors" (Lotreanu, 1980, 150)

At the other extreme there is Maitreyi who becomes the universal woman's archetype that gradually becomes apparent to the young man.

The conflict of the novel is anticipated from the beginning. Thus, Allan is received in the engineer's home, the Indian whose life is ruled by totally different rules from those of the European newcomer in India. The only one who will suffer dramatically is Maitreiy: she is the victim of her father, but also of the young European man who judges the girl and her family's friendship evidence as a matrimonial plot.

Through this attitude, the heroine becomes "a legendary, oriental fairy tale", but at the same time, a virgin brahman. It is equally early and extremely complex, refined and "barbarian". (Pop Ion - coord., 2007, 545), cruel and gentle, blending the Oriental myth with the Western novelty. She is innocent, playful and expert, carnal and spiritual, of overwhelming materiality in her transperency, natural and bookish, fearful and fearless, moral and amoral, traditional and modern, becoming the woman and the Indian.

Through love, Maitreyi tells Allan that she is more than a reclused brahman. She becomes at the same time a virgin and a lover as Magna Mater. The heroine offers different simultaneous hypostases: a fiancé and a wife, daughter and mother, and her game reveals the game between appearance and reality.

India spreads to the young European, a giant country out of time through the moods and behavior of Maitrey, which represents the overwhelming and sensual incarnation of Bengal, the land of great goddesses. "The black and contradictory beauty of the Kali goddess, descended from the universe of forms of Ajanta and Ellorei, a mistress with divine apses, but she is no longer a Indian virgin, but an original soul with a strange will, like Mona Lisa a rest of eternal mystery.(Ibidem)

Maitreyi becomes the feminine character of a novel of knowledge, of the revelation of the sacred, because "through the total experience of love, the heroine reveals to Allan that this universe of fusion between man and cosmos, spirit and matter, myth and reality presupposes accepting illusion as the basis of existence in continuous regeneration. From the complete love, the hero learns that "nothing lasts in the soul, that the most verified trust can be canceled by one gesture, that the most sincere passions never prove anything, that sincerity can also be repeated with another, with others, that, at last, everything is forgotten or can be forgotten >>." (Fînaru, 2006, 71)

One of the springs of the central conflict of the novel is the misunderstanding. The misunderstanding becomes, in fact, the axis on which the characters are built. Because Maitreyi is linked to the Indian world, she becomes a true "axis mundi" of the two worlds, so Allan does not understand the heroine because of the differences between their worlds. The European man has only an ethnographic, abstract and superficial knowledge of India, and this fact determines the lack of depth in understanding the Oriental female enigma. The fact that he looks and listens almost mechanically to Chabu's love for the tree (the element he marks in his thoughts as a subject of study) or the lack of understanding of love for Tagore's guru demonstrates the futile approach of some sarcastically charged acts of sacredness. It is not by chance that the one who dominates this world is the poet Thakkur, whose name refers to the supreme solar god of the munda population in Bengal.

Another event, which the two heroes live, meant to reveal to Allan the specific view of the world, is the episode of touching both feet and the kiss: "I find it hard to describe the emotion. A calm and at the same time violent happiness, in front of which the soul did not resist, a beatitude of senses that surpassed sensuality, as if it had participated in a heavenly happiness, a state of grace.. "(Eliade, 1994, 68)

The theme of suprasexuality that characterizes Indian love is the one that the Romanian writer insists, the myth of human creation is based on the Upanishads: "At first, it was only the ātman, with the appearance of Man (Pursa). Studying around, he saw nothing but the Self. "It is me" he said at first. That's what I called << I >>. That is why, in our time, the called one says at first: "I am", then the other name he has. [...] He was afraid. That's why the loner is afraid. He wondered, "If there is nothing but me, why am I afraid?" That his fear was scattered. Of whom should he be afraid? Indeed, fear is a second. He did not even enjoy it. That's why the loner does not enjoy. She wanted a second one. He was like a woman and a tightly embraced man. He split himself into two. As the husband and wife came up". (Bercea, 1992, 37) So man has the feeling that he participates in the Great All. In "The Banquet" Platon notices that passion can have negative effects like "willful slavery" or "servitude to which no true slave would agree."

Maitreyi is the one that generates in the novel an eros that behaves as a "daimon, as a primordial, archetypal, supra-national, supracivilizational and supra-native force, uniting the individuals through all the differences (cultural, hermeneutic, social, biopsychological), a true soteriological technique, an initiating solution to the transcendence of the human condition rooted in Time, Space and Limit to a real existence, a synonym for Eliade, to the sacred experience." (Pop Ion - coord., 2007, 546)

Maitreyi finally becomes Allan's seduction by tempting him, and her spell is rooted in the young man's existence, projecting him in an Indian dream. The young Indian girl cannot offer the hero the marriage integration into a historical India, but she gives him unique moments of apogee of one's own being and ultimate sacred sharing of the real wealth of being. (Ibidem) But this absolute is ephemeral because Maitreyi will be crushed by the power of India's eternal customs.

In "Mystical Erotica in Bengal", Mircea Eliade argues that "India is the country where sacredness and holiness intersect or exclude with more violence than anywhere." (Eliade, 1994, 109) The eros becomes here a way of salvation, a soteriology similar to medieval tantric Buddhism, the only Nirvana's absolute touch. The role of the hero is to unite his own soul with the universal soul, the Romanian writer characterizing this conception as free, courageous and virile. For this reason there is a clear distinction between the composition of the Oriental female character and the feminine characters of the European world.

The final stage of the love of the two is marked by the engagement ritual. This "wedding" culminates with the moment when Maitreyi addresses the elements of nature, in an oriental erotic poem with meanings of cosmic religiosity that transcends the sacred, becoming a hymn of metamorphosis of life through love, placing it in the creativity and fertility of all cosmic levels of Magna Mater: "This solemn beginning irritates me a little. I could not escape lucidity. (And I loved her, God, as much as I loved her!) It seemed to me that it would be a scene from the novels, from the ballads of that Indian Middle Ages, with

legendary and demented love. I was followed by the fear and superstition of an entire literature, which, if I had not read, I would have seen it, evolving beside me, in adolescence and in the first years of youth. It was my extinction, as any civilized (I, who thought I could dispense with civilization, I could uproot it from me), every solemn gesture, every responsible word, every promise. Maitreyi continues, however, with a simplicity that began to conquer me. She was talking to the water, talking to heaven with stars, the forest, the earth. She pushed her fists well in the grass, with the ring on, and promised: "I swear to you, Earth, that I'm going to be Allan's and nobody else's. I will grow from him like grass in you. And as you wait for the rain, I will wait for him to come, and as your rays are, so will his body be for me. I swear to you that our union will bring forth, as it is my will to love him, and all evil, if it be, shall not fall upon it, but afflict me, for I have chosen it. You hear me, mother earth, you do not lie to me, my mother. If you feel close to me, as I feel now, both with my hand and with the ring, empower me to love him forever, a joy unknown to him to bring, life of fruit and play to give him. Let our life be like the joy of the herbs that grow from you. Let's be our hug as the first day of the monsoon. Rain is our kiss. And as you never tire, my mother, so do not tire my heart in the love for Allan, who God brought him away, and you, my mother, brought him close to me. I was listening to her more and more fascinated until I could not understand her words. She spoke a baby Bengali, simplified, almost digitized. I heard the sounds, I guessed one word at the end, but I missed the meaning of this enchantment. When she was silent, as if I was afraid to touch her, she seemed to me to be charming, inaccessible. She spoke first (I had a hand on my knees and my other hand held down on my knees, as if I had sworn with a gesture of magic). - Now no one separates us, Allan. Now I am yours, completely yours ... "(Eliade, 1994, 98-99)

Referring to the symbol of this engagement, the ring, as Simion Mioc defines it in Anamorphosis and Poetics, symbolizes the eternity: "In << Maitreyi >>, the engagement ring given by the girl is in the form of a lizard, which sends beyond the crowd of temporal significance, to the uroboric archetype, the serpent, which, by biting its own queue, suppresses the finitude and becomes a symbol of eternity. " (Mioc, 1988, 156)

The end of the events captures Maitreyi in the fullness of the sacrifice, and the end of the novel finds the young European man in his attempt to get in touch with the claustrous fiancée, seeking refuge in Himalayas where he meets Lenia Isaac, the symbol of reintegration into the everyday world. The hero understands the character of the young Bengali woman too late: "If I had read the letters of Khokha ... She might have planned something. I am very confused, now, very confused. And I still want to write here everything, everything... And if it was just a trick of my love? Why should I believe? How do I know? I'd like to look at Maitrey's eyes." (Eliade, 2994, 163)

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THE IMAGE OF "ZBURĂTORUL" IN ION HELIADE RĂDULESCU'S POETRY

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Abstract: *Ion Heliade Rădulescu was an important Romanian writer in the 19th century, who managed to develop his literary creation by using many themes and motifs, different tropes and embracing a variety of styles. The myth of "Zburătorul" (meaning The One Who Flies) is a constitutive myth of the Romanian folklore and it is highly represented in Heliade's poetry, being a personification of the feeling of desire.*

Keywords: *myth, eroticism, ballad.*

1. General aspects

The myth as a concept appeared in the ancient times and the attempts in trying to provide theories and definitions for all the elements that are linked to this (mythology, system of myths) have occupied long periods of time, due to the fact that these ideas have a massive spiritual content.

The myth is a key-concept of the mythology. Down the ages, a lot of definitions and theories of this concept have been sought. That is to say, for Claude Levi Strauss, the myth is the product of the creative imagination of the primitive man, that had a savage way of thinking and that could build his logical knowing through knowledge: "mitul este produsul imaginației creatoare a omului primitiv, a cărui gândire sălbatică își construiește modele logice de cunoaștere și de integrare prin cunoaștere în viața naturii" (Vulcănescu, 1987: 26). Moreover, for Lauri Honko, the myth is a concept that has a complex evolution of definitions, dividend in two categories: ancient interpretations and modern theories. The myth is a story of gods, that helps us know more about the beginnings of the world, about the creation, about the gods'actions, being a result of understanding the world, the nature and the culture itself: "Mitul exprimă și confirmă valorile și normele religioase ale societății, el prevede ca modelele de comportament să fie inițiate, să ateste eficacitatea ritualului cu obiectivele lui practice și stabilește sanctitatea cultului" (*ibidem*: 29). According to Mircea Eliade, the myth is a cultural reality that is extremely complex and can be approached in multiple and complementary perspectives. The myth narrates a sacred history, telling about an event that took place in the primordial time, the fabulous time of the beginnings. In other words, the myth is the one that reveals how the reality comes into existence, with the help of the facts made by the supernatural creatures. Here we can talk about the total reality (Cosmos), on the one hand, or about a single fragment of reality, on the other hand. The myth can be considered the story of the creation: it starts with the narration of the moment when a thing is being produced, the moment when something started to exist. In the same time, the myth is considered a sacred and real history because it always refers to reality, to

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things that can be proven. The supernatural creatures, the ones that are actually the characters of the myths, step in and they finally manage to create what the man is today: a cultural and mortal human being: "Miturile descriu diversele și uneori dramaticele izbucniri în lume a sacrului (sau a supranaturalului). Tocmai această izbucnire a sacrului fundamentează cu adevărat lumea și o face așa cum arată astăzi" (Eliade, 1978: 6). The myths have three basic aspects: history, transfiguration and, of course, universe.

The Romanian mythology is very well defined, sharing the same long history with the people that created it. Also, besides the scientific mythology, we can identify the mythology of literature, which means that some Romanian scholars have tried to reinvent the literature by using and connecting fragments of myths, making a large and seamless paper accessible to the public. In the 19th century, they created a literary mythology due to their pronounced patriotism. Moreover, they thought that their mythology would be complex, sublime and it would compete against the ancient Greek mythological poems. The national mythology was built by developing popular traditions, being an artistic transfiguration of the reality with the help of several visions and images that characterize the original and creative personality of the Romanian people. Also, the myth can facilitate the understanding of the origin of the human societies.

That is to say, in the 19th century there have appeared four national myths: the myth of Traian and Dochia, the myth of Miorița, the myth of Meșterul Manole and the myth of Zburătorul. George Călinescu said that the four myths represent, in fact, four fundamental problems: the ethno-genesis of the Romanian people, the cosmic situation of the man, the problem of creation and the sexuality. All the four myths are well-represented in our literature.

2. The myth of Zburătorul

The myth of Zburătorul is the fourth fundamental myth in the Romanian literature. It is known as Zburătorul, the erotic myth, the Incubus. It is an erotic semi-god, a malefic daimon that symbolizes all the forms of the sexuality. George Călinescu said that Zburătorul is a beautiful demon that perturbs the young girls; therefore, Zburătorul reveals the fundamental problem of the sexuality. Regarding his appearance, the look of this demon should be in accordance with his capacity of seduction. At first, he usually took the avatar of an animal (snake, pig, and dog) or of fire, using this in order to get in the houses of his victims; later, he would transform himself in a charming and handsome man. Once he got in the house, he used to agitate his victims that were ending up falling in love with him. Zburătorul used to appear after midnight and his aim was to disturb young girls that were ready for marriage, neglected wives and widows. He would spend the whole night with his victims and the ones that were visited by him had different signs during the day such as tiredness, bleakness and other signs. Moreover, Zburătorul was not a vampire, he only had an erotic-oneiric activity that led to a syndrome of hypersexuality for his victims. He was like a disease, like a passionate love that inflames the soul.

3. Zburătorul in Ion Heliade Rădulescu's poetry

Ion Heliade Rădulescu was an important personality in the 19th century, hallmarking the literature of that time, on the one hand, and the language, on the other hand. His literary creation is extremely valuable due to the fact that he tapped various subjects and literary genres. Moreover, being a romantic writer, Heliade was a pioneer in the Romanian literature because his poetic work was one of the ways wherethrough the Romanticism not only got into our literature but also it managed to assert.

Regarding the poetry, Ion Heliade Rădulescu's masterpiece is the ballad called *Zburătorul* that was first published in *Curierul Românesc* in 1844. This ballad develops the popular myth of Zburătorul, which was also remembered in the Romanian literature by Dimitrie Cantemir in *Descriptio Moldaviae*. Moreover, Heliade's demon is a predecessor motif for the lyric poetry of Mihai Eminescu or George Coșbuc in the Romanian literature; meanwhile, it is close to Victor Hugo's flying one in the universal literature. The poem is a monologue and consists of three parts (the first and the third one as a ballad, the second one as a pastel).

This poem suggests the apparition of the love feeling at young girls, an undecipherable mystery that imprints fear at the same time. In Heliade's poetry, Zburătorul is a superior being, that knows two different impersonations: on the one hand, the cosmic one: "balaur de lumină" and on the other hand, the telluric one: "tânăr june". The story begins with the discourse of the young girl, Florica, who is madly inlove with an enigmatic being:

Vezi, mamă, ce mă doare! și pieptul mi se bate,/Mulțimi de vinețele pe sân mi se ivesc;/Un foc s-aprinde-n mine, răcori mă iau la spate,/Îmi ard buzele, mamă, obrajii-mi se pălesc!

The two of them communicate during the dream and they meet in a phantasmagorical world. Zburătorul is something that gives the girl a feeling of anxiety and only some old people know the treatment for this; during her discourse, the girl hints the fact that she has a strong desire for getting over this: Oar' ce să fie asta? Întreabă pe bunica:/O ști vrun leac ea doară... o fi vrun zburător./Ori aide l-alde baba Comana, ori Sorica,/Ori du-te la moș popa, ori mergi la vrăjitor.//Și unul să se roage, că poate mă dezleagă;/Mătușile cu bobii fac multe și desfac;/Și vrăjitorul ăla și apele încheagă;/Aleargă la ei, mamă, că doar mi-or da de leac.

The second part of the poem brings out the solemnity of the night, as a recurrent theme for the romantic writers. The reality is imagined through dreams: Dar câmpul și argeaua câmpeanul ostenește/Și dup-o cină scurtă și somnul a sosit./Tăcere pretutindeni acuma stăpânește,/Și lătrătorii numai s-aud necontenit.//E noapte naltă, naltă; din mijlocul tăriei/Veșmântul său cel negru, de stele semănat,/Destins cuprinde lumea, ce-n brațele somniei/Visează câte-aievea deșteaptă n-a visat.//Tăcere este totul și nemișcare plină:/Încântec sau descântec pe lume s-a lăsat;/Nici frunza nu se mișcă, nici vântul nu suspină,/Și apele dorm duse, și morile au stat.

Zburătorul can be decoded in the third part of the poem, the night is a facilitator for his apparition: Tot zmeu a fost, surato. Văzuși, împelițatu,/Că țintă l-alde Floarea în clipă

străbătu!/Și drept pe coș, leicuță! ce n-ai gândi, spurcatu!/Închină-te, surato! — Văzutu-l-ai și tu?

Zburătorul looks like a real being: Balaur de lumină cu coada-nflăcărată,/Și-pietre nestemate lucea pe el ca foc. [...]/Ca brad un flăcăiandru, și tras ca prin inel,/Bălai, cu părul d-aur! dar slabele lui vine/N-au nici un pic de sânge, ș-un nas --ca vai de el!

For Florica, the encounter with Zburătorul is very mixed up, all the sensations become painful in the end. The girl passes from one mood to another, from happiness to sadness, from laughter to tears.

Zburătorul is a combination between reality and dreams. Ion Heliade Rădulescu reveals this myth as in a fairytale, in this way being closer to the real version. As a universal myth, references that are in connection with heavenly creatures that come on Earth to change people's lives can be found in different literatures across the world. Zburătorul is at the same time an erotic myth, a folkloric motif and also a literary one.

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SPIRITUAL BREAKAWAYS REFLECTED WITHIN THE MEMOIRS OF COMMUNIST POLITICAL DETENTION

Mihail ROGOJINARU[*]

Abstract: The complex universe of the Romanian political detention is accurately expressed through the memoirs of those that survived the horrific journey and spiritual breakaways are without a doubt experiences that strengthened the political prisoner. Thus, a brief analysis of the various ways in which the spirit fights against the misery of confinement is to be unfolded.
Keywords: detention, breakaways, spirit

The need to escape – if only for a few moments, with the help of our inner efforts – from an inhospitable environment or a critical situation is felt by each one of us when risking to lose our self in the torment's maelstrom.

For those condemned or waiting for their sentence, the spiritual and mental powers need to function at a high intensity. There are numerous testimonies of the former political prisoners within communist prisons in which this spiritual life-saving strength managed to manifest itself in a variety of instances and taking many forms.

Most of those who suffered political imprisonment in Romania have returned into the (so called) free world bearing valuable lessons and much more meaning regarding their existence – improved versions of themselves:

I believe so: that, if you get out of prison and suffering got you bitter and with a desire for revenge, imprisonment and sufferings were useless. And, if the result is a complex of tranquillity and understanding and loathing of any oppression and ruse, it means that the sufferings and imprisonment were useful and are linked to the hidden path that God likes to travel (Steinhardt, 2005: 270).

However, statements as the one above are in conflict with some testimonies of the former prisoners of the Siberian labour camps, such as Miron Markovici, age 82 at the moment of his testimony: "The experience of the camp […] is totally, profoundly, an absolutely negative one. The camp was a school of disintegration. One gets out of there truly traumatised. Our entire people was stricken by this collective experience. The Gulag pierced into our genes" (Werth, 2013: 28). We can thus note an antagonism regarding confinement based on belief, mental strength etc. that managed to leave an imprint on the former prisoner.

Still, it is not the latter grime outcome we are interested in, but the paths that manage to help most of the Romanian former prisoners, which wrote down their experiences, resisted confinement and reached the serenity and insight mentioned by Nicolae Steinhardt.This serenity and the power of resistance against the horrors of existence,

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represented in their case by imprisonment and the torments proper to this form of punishment, brought most of these individuals not only a reassurance of the values which they defended, but also the doorway towards a more profound way of living the lives given to them (the case of Valeriu Gafencu), confinement being seen in many instances as a monastic existence (see the memoirs of Pentre Pandrea: "The prisoners are monks, with touching countenances, engaged in spiritual combats, in chastity, fasting and prayers" (Pandrea in Cesereanu, 2005: 123).

Deepening into the causality of the ones stated above, it needs to be mentioned that the resisting strength of these men and women has often had its source in the spiritual breakaways that occurred during the years of imprisonment. Whether they are brought by memories, faith or simply by bringing within prison walls some of the activities that used to produce joy and relaxation in their free life, these moments of inner freedom are often explicitly described in the memoirs of the ones that populated the Romanian political prisons during communism.

A typological attempt regarding these phenomena, from the point of view of appearance within these memoirs, shall be deployed in the following. Of course, the below categories intertwine and/or differ depending on the writer (his confinement experience, nature and even confessional style), thus one will come across two or more varieties of spiritual breakaways in the memoirs of a singular author, these experiences also merging from the point of view of manifestation.

Spiritual breakaway sprung exclusively from nostalgia and from the strength found within (daydreaming)

Nostalgia is considered to be a handicap in confinement [Nicolae Steinhardt's first solution to escape imprisonment – proper to Solzhenitsyn: telling yourself: "from now on I am a dead man (Steinhardt, *op. cit.*: 13)"; the old prisoner in Dumitru Bordeianu's memoirs: "This and only this represents from now on our world. For us there is no other world except the one we are living here" (Bordeianu, 2014: 70)]. In this way, avoiding memories from the world left behind, the prisoner is able to focus on the present and find the strength of resistance.

Still, there are many episodes within the memoirs of the former political prisoners which show how longing for life in freedom manages to spiritually transport and strengthen the confined individual. In fact, Steinhardt himself finds childhood memories stimulating, as he remembers the walks made with his mother: "In those days of thirst, heat, cold, in detention, from the memory of those ordinary moments I used to pull out – as from a magic well – strengths and comforts" (Steinhardt, *op. cit.*: 399). But these transportations into the past did not only help Steinhardt "escape" from his cell, but also gave him the power to live in the present, if we are to consider prayer as a bridge between the present – seen as a concrete existence – and transcendence: "[…] And especially the strength to pray" (*Ibidem*).

But memories and longing are not the only weapons used against the harsh reality. Galina Răduleanu considers that, in confinement, "time gains a totally different dimension. You get to live within it, not without, almost with a 'whiff' of eternity" (Răduleanu, 2013: 216). Thus, the prisoner has the opportunity to choose a more profound form of escapism,

one that does not separate him from transcendence, but draws him close to it (Valeriu Gafencu adds himself to this list)[1]. As it has been mentioned above, the power of escaping the cruel present was also found in one's capability to transport oneself outside the prison's gate:

In the prison's yard there was a large hole in which the filth buckets were emptied. Around this hole, in a single-file line, we were having our walk, hands behind our backs, considering that in this way we were refreshing ourselves. We were not allowed to raise our heads or talk to each other. Sometimes I would imagine myself walking on the sea shore with hands behind my back, because mentally transported in this way I managed to not hear the swears and shouts: 'head down, bandit' (Ionescu, 1998: 47).

As sleep was seen often seen as an "escape" (Răduleanu, *op. cit.*: 227) by the regime's servants in the prison administration and was prevented as much as possible, some political prisoners who possessed strong spiritual resources not only found refuge within themselves, but also learned, step by step, how to discover and widen this inner world: "Gradually, I entered into a wonderful life. A life of the soul, o! much (*sic!*) more intense than the one subsequently led in 'the outside world' (*Ibidem*: 76).

Spiritual breakaways triggered by external agents (nature, fellow inmates)

Secluded and left to contemplate only the four walls of their cells, the prisoners longed for nature's life-bringing touch and almost every opportunity to have a glimpse of it was considered a major event.

Summoned to the warden's office, Demostene Andronescu experiences an intense detachment from reality, triggered by the overwhelming power of winter:

[…] At some point, it started to snow. First there were snow flakes here and there, then abundantly, until, after a few minutes, I couldn't see anything outside. A white curtain of snow stood before me and the hideous world. It was fantastic, enchanting, favouring remembrances. And I daydreamt, losing track of time. I was so absent, so out of touch with reality, that I didn't even notice the door open" (Andronescu, 2018: 115). Finally, the spell is broken by the warden's voice and the prisoner return to the cruel reality of imprisonment. Alongside nature, human approach was also an aspect that managed to launch the secluded individual into journeys that defied prison gates. Galina Răduleanu loved to hear the life stories of her cellmates: "Everything enshrouded me, as an immense 'human comedy' having an intense life flow, removing me from the cell, throwing me into a multitude of existential 'waves' which I greedily, intensely pursued, with the curiosity of one found at the onset of life" (Răduleanu, *op. cit.*: 94, 95).

Ritualistic breakaways

Rituals place the participants above the mere existential background and this systematic form of communication with transcendence could not be stopped by the prison administration. Imprisoned ministers searched for solutions in order to fulfil the Holy Mass,

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[1] His case shall not be discussed here, due to the fact that Gafencu's situation is a highly complex one and cannot be encompassed within such a limited space.

which was adapted to confinement conditions. Thus, as father Dumitru Bălaşa states, in his case the wine was made out of marmalade and water, a towel was used as the stole and a prisoner (the one having the longest sentence) as the table:

[…] And we all started believing that the Holy Mass which had a martyr as communion table and antimins, an innocent man, before the cosmic Energy was welcomed. There were prayers with tears in our eyes, thinking about the ones back home, thinking about the ones departed. The skies would open and we saw the light that surrounded the Godliness. The faith in the aid given by the Almighty strengthened us in suffering, in pain and, even if some of us died, they died in God, in eternity (Bălaşa, 2001: 34, 35).

Alongside genuine rituals (such as the liturgical one presented above), in confinement common activities sometimes gained ritualistic expression due to the conditions in which these activities took place. An accurate example is Lena Constanate's experience, when the women received the proper tools to mend their clothes:

For two days, my hands, without any activity, affectionately cut and sowed the skirt. To put the thread in the needle, to twist the head of the thread in order to make a knot. To thrust the niddle into the cloth. To bring it back to the surface three millimetres further. To turn back three millimetres. To thrust the needle again and to pull it out six millimetres further now and again three back and again six forward… To cautiously keep going. With carefulness. So as the seam should be decent. As made by made by a sewing machine […]. After the two blessed days in which the skirt was sewed, time started moving again, with its halting steps (Constante in Mihăilescu, 2013: 175).

Cultural breakaways, escaping through arts

Philosopher Lucian Blaga considered that "Each cultural creation, from a poem to a metaphysical idea, from an ethical statement to a religious myth, represents in itself a small world, a universe" (Blaga, 1977: 77). It is in this realm of ideas and expression that the political prisoner often entered, in many cases widening it through communion.

The syntagm "Resistance through culture" has often been used in order to describe the efforts of surpassing political imprisonment's hardships in the Romanian Communist regime and the usage of such a term is by no means without support, taking into consideration the spiritual and educational qualities of those that populated political prisons. Researcher Lavinia Geambei mentions a "true thirst for culture, comparable with the need for food and freedom" (Geambei, 2012: 39). Thus, lectures were given, novels were told and even chess was played, using figures made out of bread and soap (Derdena, 2015: 191).

But one of the main methods through which one could once more leave the cell at least for a few moment was poetry. Of course, not only creation was seen as a refuge (Radu Gyr, Andrei Ciurunga and Demostene Andronescu are just three of the numerous poets which created during political confinement), but also listening to and memorising poetry, and often prose, was a stimulating activity for the mind and soul of the ones who were destined to suffer in Communist prisons. An accurate example is once more provided by Galina Răduleanu, who manages to rediscover the great poet Mihai Eminescu: "It was necessary for sufference to open the gates of beauty and even much more than that" (Răduleanu, *op. cit.*: 271).

Conclusions

The human spirit finds numerous ways to surpass painful existence and the individual is rarely aware of the powers that hide inside. The above situations are concrete examples of this statement, but they represent only a small piece of an immense puzzle just waiting to be solved. Nourishing solitude giving way for reflection, the inner power to transport oneself outside a painful situation, the direct intervention of nature, the blessing of communion, the mysterious power of ritual or the unquestionable strengths given by knowledge and arts – all of these are weapons used by those which suffered political imprisonment during the Communist regime in Romania. One should study them carefully and learn once more about hope and resistance from these dreadful experiences, because, as it has been seen above, light finds its way when one least expects.

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AESTHETIC CONVERGENT FORMULAS OF AUTHENTICITY

Alina-Mariana STÎNGĂ (ZARIA)[*]

Abstract: The theory of authenticity is metamorphosed together with the species to which it is circumscribed, the novel. Depending on the rhythm and nature of the discourse, the genres of the biography are divided into memoirs, autobiography, intimate diary, autobiographical novel, biographical essay, and a method of denying other species. Memoirs / memories are retrospective narratives, do not obey the simultaneity clause (the antimemoirs story is not simultaneous with the narration), are works of old, which have a postumed recipient, the latter being unable to verify the authenticity of the reported events. Another species of the biography - the intimate journal, is distinguished from the very beginning through the "rapid" transcription of the events, the distance between their production and their consignment in writing, even in this case there is a certain mediation given by the impression of the moment. Literary sincerity or authenticity is built on new conventions: the autobiographical investigation (autoanalysis), the discovery of the consciousness of uniqueness and the feeling of inner integrity and lack of false, the centering of that subject to a thorough analysis. In the new novel, the notion of flow of consciousness appears. The English phrase "the stream of consciousness" was first formulated by William James and it is defined by reference to the psychological experience solved as an eternal leak in the inner life of consciousness. Thus, there is a discontinuity of the Romanian time, appealing to the involuntary memory. By making an inventory of the concepts of the term authenticity and outlining the specificity of each one, the features of this notion emerge, as complex as contradictory: unliteraturised confession, subjective experience, the imperative of being yourself, the renunciation of existing literary conventions, the valorisation of the document and intimate journal, sequence of notes, repudiation of the beautiful style, predilection for subjectivized narrative, introspection and self-analysis.

Keywords: diary, the uniqueness of narrative perspective, flow of consciousness

The theory of authenticity is metamorphosed once with the species to which it is circumscribed, the novel, seeking to reproduce those slices of life or true descriptions of their own experiences about which Camil Petrescu spoke in the volume Theses and antitheses. The refusal of fiction actually outlines a "poetics of authenticity" (Glodeanu, Gh., 2007:174) and the preference for new aesthetic formulas such as intimate diaries, the memoirs, autobiographies, private correspondence, confession. Knowledge and experience are the new meanings of interwar authenticity as a substitute for romantic originality.

The valorisation of the document confers verosimilitude, ensuring the pulsation of creation, the "drop of blood" or "the sap" that gives life to the work. There is no mask, artificial, false, and the new fundamental aesthetic norm becomes "to be natural". But authenticity itself cannot be verified, which is why a relative notion is produced, and there are no authentication methods, but only indexes that increase this truth: authentication of time and space (historical and geographical data), testimonies of contemporaries, extracts from official documents, correspondence, etc.

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Dumitru Micu considers that any new novelist sets his goal as touching the authentic, not the perfection: "hoping for the perfect authenticity, the creators of the new novel do not conceal their faith in making it through literature. Only through literature. " (Micu, D., 1994:122)

1. Genre of the biography. Journal

The biographical genres have long been rejected by the European and Romanian literary criticism. Eugen Simion sees in this development of the biographical species a reconsideration of the author's theme: "Do the memoirs, autobiographical essays, biographies as such represent a rematch of the author who was eliminated from the equation?"(Simion, E., 2002:9)

The author looks for ways to stay in the text, from here it appears that there is a theme of the author in literature and there is a literature of the author's existence (journals, memoirs, biographies, autobiographies, eulogies to the illustrious people), in which the writer plays the role of re-memorizing the events that happened at some point in the past, this type of writing was named by the ancient critique as "confessional literature." All this confessional literature has certain conventions, the main being that the relationship between the past and the present is a substitute, the facts of the past are selected and commented upon according to the needs of the present that the author feels.

Whether he is writing memoirs, autobiography or diary, the author assumes the role of witness of history or witness of his own life, the two postures were framed by the French theorist Philippe Lejeune in two forms of "pact": the pact with the history the memorialist concludes and the "autobiographical pact" that the autobiographer and diary writer conclude (Lejeune, Ph., 2000:11-16).

This delimitation is very fragile because any biographical species tends to privilege the author in his relationship with the world he lived in:

> What volume of memories does not include implicitly a biography of the author (an autobiography) and what autobiography is not in fact, also a history of the age, social groups of morals and social mentalities? (Simion, E., 2001:12).

Although he recognizes the hybridity of the the biography, while Lejeune, for example, deals more with autobiography than other biographical genre, Eugen Simion carries out a typology of species of this genre, largely following the line drawn by Philippe Lejeune and most of the literary terms dictionaries.

The Romanian critic, however, manages to keep the essence of every branch of species. Depending on the rhythm and nature biographical essay, and a method of denying other species - antimemoirs.

As Eugen Simion said, these genres are related and intertwine, depending on how of the discourse, the genres of biography are divided into memories, autobiography, intimate diary, autobiographical novel, each author perceives the confession method.

Memoirs/memories are retrospective narratives, do not observe the simultaneity clause (the story is not simultaneous with the story), are works of old, which have a postumed recipient, unable to verify the authenticity of the reported events. A fiction exists in any (auto) biographical narrative, because the author aims to imagine a world with

attestation in reality, rewrites history through his own vision, transforming himself into a judge of the world through which he passed, leaving behind the illusion of authenticity required for any book of such quality. The memories have said that the peculiarity, which marks their distinction from the other biographical species, consists in putting emphasis on the narrative of events outside the author's life, so the pact with history ends, as Lejeune says.

Another species of the biography - the intimate journal, is distinguished from the first through the "rapid" transcription of the events, the distance between their production and their writing in writing, even in this case there is a certain mediation given by the impression of the moment. The meaning of the term "diary" refers to the etymology of the word - the French word "jour", which has the origins in the Latin "diurnalis". In English, the Latin etiquette is maintained in a more obvious way in the term "diary", this term being used by the Romanian researcher Eugen Simion in order to name this genre in Romanian literature: "diarism".

It seems that the diary originated in the ancient confessional Christian processions imposed upon the believers who wanted to obtain divine forgiveness, but this form of confession evolved to self-analysis:

> The Confession wanted to calm, but after the sinner had been restless. She ceaselessly forgave; but was not she the one who extended the list and circumstances of sins beyond the reasonable limits? She shaped the consciousness, she made internalization and sense of responsibility progress; but she also gave birth to the disease of scruples, and because of it a very heavy burder pressed on millions and millions of believers. (Delumeau, J., 1998:8)

The intimate journal appears when the individual begins to become aware of his/her own status in relation to everything surrounding him/her.

The paradox of the journalist is that his analysis is mediated by his own subjectivity, and even the author does not know what to make of the written words, whereas the other species of the biography were specifically designed to build a picture with a specific recipient: the audience.

The French researcher, Jean Rousset, starting from the diarist text recipients, carries out a classification of it: autodestination journals and pseudodestination journals (Rousset, J., 1986:142). There are many classifications of the journals, according to various criteria, Beatrice Didier sees in the journal "a testimony of life" or a "literary work", according to the intentions of the writer (Didier, B., 2005:190), while Alain Girard classifies the diaries according to the temper of those who keep diaries: meditators or dreamers' journals, diaries of the nervous and of the passionate.

Eugen Simion divides the diary according to how he claims it from literature: the diary as an indirect novel (M. Eliade, *The Site*), the diary as aide-memoire, a fragmented chronicle of a spirit that turns the big ideas into books, eventually the diary as a diary, an anti-literature, imposes itself as literature and covers the literature itself.Jean Rousset has a whole theory about the pact of the secret that, he considers, any diarist signs it, this pact assuming self-writing, but paradoxically: "the journal exists when it crosses the constraining border of anonymity" (Mihăieş, M., 2005:116), so if this pact of the secret would be respected, there would be no text to claim the diarist genre. The confidentiality of the

secretly written journal is given to the reader by another pact, this time of reading, the authenticity of the narrated relates to the diarist's ability to confess or to leave the illusion of a certain type of confidentiality. At a European level, one can speak of a true cult of the diary, Stendhal, Baudelaire, Tolstoy, and Virginia Woolf being some of the writers who choose to write in order to mark different moments of their existence in this way.

Considering the Romanian aspect, G. Călinescu's question remains famous *Why do not we have a journal?*, and he also fiercely proclaims the uselessness of this genre, considering it a species that betrays an insider with limited thoughts, who wants success through an artifice which is literally unimportant, lacking the aesthetics importance, the precise purpose is to be published precisely:

> Important minimal events are undescribable, and those who write journals put on the paper facts without meaning. In fact, the intimate journal is always written to be public, otherwise the author would burn it. (Călinescu, G., 1964:74)

While G. Călinescu finds the intimate diary unnecessary, his younger contemporary, Eugen Ionescu, praises the nature of the diary discourse: "The journal is the true literary genre". Because they are testimonies of a dead time, the diaries respect the law of authenticity. This "pro-journal" attitude of E. Ionescu is a natural one, of "synchronizing" with the literature of Europe. The interwar period is prolific from a diary point of view: Camil Petrescu, Mihail Sebastian, Liviu Rebreanu and Mircea Eliade.

The emergence of the new aesthetics requires, first of all, the formula of the diary, which has been mentioned as a literary species since the pre-Romantic period. Pleading for a literature of the experiences, in the Gidian formula, the new trend reveals the intimate journal, which is "a fragmented chronicle of a spirit that is investigated with a relentless sincerity" (Glodeanu, Gh., *op.cit.*:203), thus shaping a literature of confession.

The temptation of the diary is found in Camil Petrescu or Mircea Eliade, Anton Holban or Mihail Sebastian, Mircea Eliade's statement being remarkable:

> The facts of the first (the diary) are completely authentic and so personally expressed that they exceed the personality of the experimenter and join the other decisive facts of existence, representing a substance that cannot be overcome. (Eliade, M., 2013:139)

It can be said that it is about the same substantiality that we find in Camil Petrescu, because "in order to have the substance, the novel has to go to the depths of the psychic, to the meaning. " (Micu, D., *op.cit.,* 156)

By analyzing the two Camilpetrescian novels, G. Călinescu finds influences of the Stendhalian intimate journal, the French writer being "a sensual collector, a robust jouisseur" (Călinescu,G., 1993:743). If the second part of *The last night of love, the first night of war*, was for some critics only a diary page, a document, for Călinescu it is "not a story about the war but a personal vision of him, a strange, apocalyptic, grotesque show" (*ibidem*: 745).

Eliade frequently calls the journal as an aesthetic formula, delimiting the fictional authentic, and faithfully following the essence of the Journal and Memories in writings such as *The novel of Miop Teen, Gaudeamus, Maitreyi*, etc. "The narrative formula option for the intimate journal comes from an authentic thirst for authenticity." (Glodeanu, Gh.,

op.cit.:201). The journal should not be taken out of the literature or considered to be a writing without artistic finality. The diary's daily inscriptions and fragmentarism (as *The Site* by Mircea Eliade) are contaminated by the influence of the Romanian, and the reader has the impression of direct penetration into the sphere of the author's existence.

Camil Petrescu draws attention to the fact that not every journal becomes literature, because, in the absence of substantiality, a journal can be crammed and precarious as a school composition. The documentary value of a diary is demonstrated even in the novel *The last night of love, the first night of war* (1930), in which the second part is built on the campaign journal of the author on the front of the First World War.

On the other hand, with Anton Holban, in his novels *A death which proves nothing*, Ioana and the Danie's Games, the temptation of returning to himself is obvious through the diary option and the need to confess. With Mihail Sebastian, *Fragments from a found notebook* or *For two thousand years*, there is a preference for a sincere literature for a novel conceived as an intimate journal that purely reflects personal experiences.

2. Psychological analysis

In his work *In Search of Authenticity*, Dumitru Micu binds coherent aesthetics of authenticity to the psychological novel, bringing under the magnifying glass the novels of Hortensia Papadat-Bengescu. In order to obtain authentic authenticity, the novelist should capture the states of consciousness that emerged in the limitations only by "direct recording, reporter, filming" (Micu, D., *op.cit.*: 123). The critic appreciates the analytical prose of the interwar period as a stage of maximum significance, comparable to that of the Reformation in the history of the church. The characteristics of analytical prose are the focus upon inner life, the refusal of literature, the search for new literary techniques. And Ovid Crohmălniceanu gives a whole chapter to this Romanian typology, recalling writers such as Hortensia Papadat-Bengescu, Felix Aderca, Garabet Ibrăileanu, Cella Serghi, etc., claiming Garabet Ibraileanu's statement that "there is no authentic writer who can completely give up creation, even if it does the most thorough exploration of the human soul. " (Crohmălniceanu, Ov., 1967: 427)

The gain of Romanian literature was enormous, because the "psychological analysis, the use of new means to obtain the impression of authenticity, integrated the Romanian novel fully with the European prosaic landscape". (Micu, D., *op.cit.*: 146).

3. First Person Narration

Literary sincerity or authenticity is built on new conventions: the autobiographical investigation (autoanalysis), the discovery of the consciousness of uniqueness and the feeling of integrity and inner unfalsification, the centering of that I to a thorough analysis. Dumitru Micu remarks that the first person narrative becomes the most appropriate method of "generating the tone of full sincerity":

> Putting the reader in a position to identify himself with both the character and the narrator, attracting him to the center of the character's conscience, which is just another ego to the narrator, in the new novel, the ultimate hope. (*ibidem*: 118)

If the author of *Procust's Bed* says "I can speak honestly only in the first person, "Claude Simon said in 1962, "je ne peux parler que de moi." The first-person story becomes the new convention of authenticist aesthetics, stemming from the feeling of confession, of honesty towards the reader, because "Le récit à la première personne satisfait la curiosité légitime du lecteur", says Nathalie Sarraute in *The Age of Suspicion.*

The omniscient auctoral perspective, which is considered to be inappropriate, and the narrative of the first person and the subjective person of the creator / narrator become sine qua non conditions of the literature of authenticity. Gheorghe Glodeanu makes connections with the autobiographical literature defined by Philippe Lejeune as an identity between the author, the narrator and the character. Starting from Gérard Genette's classification of "auctorial voices", one finds the autodiegetic narrative in which the narrator is identical to the main character and the homodiegetic narrative in which the narrator is not the same as the main character. The same Philippe Lejeune spoke of the autobiographical pact that supposes the identity of the author (narrator-character) and of the Romanian pact that cancels this identity, attesting the fictional character of the text. Thus, in authentic autobiographical literature, close to the autobiographical pact, there is, however, no total refusal of fiction.

Writing in the first person, the author is more convincing, finding new ways of expressing the inner being. The statement of G. Călinescu is surprising, known as an adept of objective realism: "it is legitimate to know yourself [...] the most objective discourse is the first person one". (Călinescu, G., 1965:74-75). But this kind of narrative needs the same Camilpetrescian essence to be literally valuable: "there are first-person stories that are not authentic" and it is necessary to assimilate them to "the self that gives the landmark and the coordination of a story". (Petrescu, Camil, 1938:83)

4. The uniqueness of the narrative perspective

The convention of authenticity will also impose a limitation upon the narrative perspective. Famous Romantics such as Marcel Proust, Virginia Woolf, Henry James feel the omniscience as an inaccessible presumption. The critic R-M. Albérès, quoted by Dumitru Micu, insisted on the need to change the author's perspective: "By giving up the prerogatives of omniscience, the modern novelist abandons the Creator's point of view, adopting the human one." (Micu, D., *op.cit.*: 65)

Camil Petrescu stops on the unity of perspective, explaining this technique through analogy with theater and painting. Modern filmmakers have given up the artificial effect of lighting in one direction, just as an authentic art painting receives light from a single angle. Thus, "the perspective of Camil Petrescu (located in the descendence of the famous French model) is a deliberately demythising one" (Glodeanu, Gh., *op.cit.*:181). The theorist rejects apocryphal literature, believing that the artist owes to be honest towards the reader, only insisting on his own vision (Weltanschauung), insisting on his own self to ensure the "atmosphere of hallucinatory authenticity".

Thus, in the literature of authenticity, the omniscient and omnipresent, heterodiegical narrator disappears, the character being the priority, who has no overall vision, but his own, subjective, limited by his own experiences, thoughts, emotions, but

bearing the print of the authentic: "The character has all the arteries and the veins caught in concrete, it is voluntary as life itself in its impulses" (Petrescu, Camil, *op.cit*:83).

5. The flow of memories

If in the past art used to respect certain canons, and literary works such as "unit of action" or "characters" in the new novel appears the notion of flow of consciousness. The English phrase "the stream of consciousness" was formulated for the first time by William James in *The Essay of Some omissions of Introspective Psychology* (in the *Mind Magazine* in 1884). The concept is defined by reference to the resolved psychological experience, as an eternal leak, into the inner life of consciousness. Thus, there is a discontinuity of Romanian time, appealing to the involuntary memory. The author "does not remember, but lives the emotionally updated memories" (Piru, Al., 1981:334).

The theoretician of authenticity said "if I left myself to the will of memory (...) whatever would appear in the mind would be authentic, it would be pure duration", (Petrescu, Camil, *op.cit.:* 58) returning to the Bergenian philosophy. Memories are also part of the flow of duration, but it is involuntary, as Camil Petrescu says: "My novel will have to encompass the chain of my involuntary memories", (*ibidem*: 59) but the chain of these memories is spontaneous, it does not follow a specific plan and it is the only way to render concrete reality. The program is acridly told by the novelist: "I will simply let the flow of memories flow. But if, just when I am telling a story, I remember, from a word, another happening? It is nothing, I make a kind of bracket" (*ibidem*).

By making an inventory of the concepts of the term authenticity and outlining the specificity of each one, the features of this notion emerge, as complex as contradictory: the unliteratured confession, the subjective experience, the imperative of being yourself, giving up the existing conventions of the literature, the capitalization of the document and the intimate journal, the fragmentarism of the notes, repudiation of the beautiful style, predilection for subjectivized narration, introspection and self-analysis.

As Gheorghe Glodeanu stated, "beyond any controversy, the undeniable merit of the theory of authenticity lies in the effort made to renew art." (Glodeanu, Gh., *op.cit.*:177). Starting from the new artistic direction, novelists such as Camil Petrescu, Mircea Eliade, Mihail Sebastian, Anton Holban, Max Blecher will translate their own experiences in literary works designed to support the new aesthetics. The theoretical articles elaborated for this purpose produce a terminology clarification, denouncing the convention, the artificial artifact, excessive literature. Although the writers approached this phenomenon differently and unmistakably, the bind of the young generation is represented by the desire to impose a new aesthetic formula, centered on the lucid analysis of one's own experience and rendered in an anti-phyllic writing in an attempt to rebuild an "adventure of knowledge".

Camil Petrescu analytically surprised one of the principles of the authentic, which attributes to each element the energy and structure of the whole, as "the water drop is one with the river." (Petrescu, Camil, *op.cit.:* 76). It can be said that all these conceptual delimitations and hermeneutical interpretations, aesthetic formulas and new writing conventions represent, metaphorically speaking, "drops" of water that coagulate a whole, being difficult to define, but extremely attractive, namely the notion of authenticity.

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THE FANTASTIC IN THE FOLK FAIRY TALE

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Abstract: *Folk fairy tales form a distinct category in fairy tales classification, both V.I. Propp and Antti Aarne including them in their classifications. Moreover, they represent the most significant class from a numerical point of view. However, many researchers controvert the fantastic in fairy tales. The present paper attempts to point out all these opinions and characterize the fantastic within the fairy tale.*

Keywords: *fairy tale, fantastic, miraculous.*

Fantastic, as dictionary explains, means something "that does not really exist; created, imagined; unreal, fantasmagoric, fabulous ". Its synonyms are "fantasmagoric, unreal, figurative, fabulous, legendary, miraculous, mythical, supernatural, unrealizable, extraordinary".

According to the dictionaries, it should be very simple and natural to put the fairy tale into the category of fantastic writings.

George Călinescu himself defines the fairy tale as "a work of literary creation, with a special genesis, *a reflection in any case of life in fabulous ways*". (Călinescu, 1965: 6).

The great philologist Lazăr Șăinean defines the fairy tale in his work *Basmele române*: "The fairy tale is a form of the narrative genre whose essential character is the miraculous, supernatural, by which it differs from the novel and the novelette from the artistic literature"(Șăineanu, 1978: 140). He continues: „The most interesting part under the scientific report in the field of folk tales is the one in which the fantastic element prevails". (Șăineanu, 1978: 141).

In fact, great theorists of fairy tale, such as V.I. Propp and Aarne, have named the most important category in the fairy tale classification "the category of fantastic fairy tales".

However, studying the theory of the fairy tale, it is not easy at all to give clear and precise ideas about the relationship between fantasy and fairy tale.

This is because philologists do not take the above-mentioned terms as synonyms, finding different meanings for them.

Thus, rigurously, researchers formulate different definitions of these terms, with nuances that pretty much differentiate them:

"Fantastic means [...] the story of miraculous, unrealistic facts, in opposition to the credible narratives, *more appropriate being the name of - miraculous fairy tale, as it is delineated in the science of literature*". (Bârlea, 1976: 42).

Even more than that, some of them - such as, for example, Tzvetan Todorov - subdivides the term "fantastic" into several parts: pure fantastic, stra nge - fantastic,

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miraculous-fantastic. This is due to the fact that in literary works the elements of fantastic, strange and miraculous mingle and interpenetrate each other.

According to Tzvetan Todorov, the pure fantastic is a median line that separates the miraculous from the strange, but there can be no clear distinction, to the left and right of the pure fantastic we meet, before the pure strange pure and the pure miraculous, the two subgenres: the strange-fantastic and the miraculous-fantastic.

"[...] the fantastic only lasts as long as hesitation persists: common hesitation - of the character and of the reader, who are called upon to decide whether or not what they perceive is *reality*, as it appears to the current opinion. At the end of the story, the reader, if not the character itself, makes a decision, chooses betweeen two solutions, thus leaving the ground of the fantastic. If he concludes that the laws of reality are unbroken and that they can explain the described phenomens, it means that the work belongs to another genre: the strange. If, on the contrary, he concludes that, by admitting new laws of nature, the phenomenon can be explained, he enters into another genre - into the sphere of the miraculous". (Todorov, 1973: 59).

Tzvetan Todorov also frames the fairy tale in the sphere of the miracle:

"The miraculous genre is generally related to fairy tales; in fact, fairy tale is nothing more than a species of the miraculous, characterized by the fact that supernatural events do not cause any wonder". (Todorov, 1973: 73).

Of course, the views of researchers in this field are among the most diverse, some on Todorov's side, even though they have some differences (Pierre-Georges Castex, Roger Caillois, Marcel Schneider, Howard Philipps, etc.), while others have a very different view (Charles Nodier, Christine Brooke-Rose, Sergiu Pavel Dan, Adrian Marino, and Mircea Eliade). Thus, as Sergiu Pavel Dan remarks, "... while the Bulgarian-French essayist wants to convince us that the fantastic is nothing but a limit, a borderline between the strange and the miraculous, Mircea Eliade assures us, on the contrary, that the supernatural hides, coming on our path all the way, and if we do not identify it, this is because it systematically *camouflages*. In other words, if for Todorov the fantastic is nothing but a glimpse, a hintful and evanescent suggestion, in Eliade's view, this category would be an inextricable fabric of signs and connections above the threads". (Dan, 2005: 24).

Also, the critic Lucian Strochi believes that "a fairy tale cannot be fantastic, the phrase fantastic fairy tale is, in the best case, null and void". (http://lucianstrochi.ro/2016/01/21/fantastic-si-basm-fantastic-si-feeric/)

Synthesizing, most of the scientists who have approached the subject share the opinion that the supernatural in the fairy tale is a type of the miraculous. If we report it to the fantastic, it is very important to specify that the fantastic in the fairy tale is of the conventional type.

This means that the fabulous, miraculous is predictable, as a kind of convention between the storyteller and the listener.

Also, the miraculous in fairy tale is, in its turn, fabulous, because the characters and the action do not have a correspondent in the real world, being exclusively the fruit of imagination.

The elements that make fairy tale such a writing are specified in great detail by the theorists of fairy tale, both foreign and Romanian.

Among the Romanian writings dealing with this subject we recall the most important ones, such as:

- *Basmele române*, a very extensive study of philologist Lazăr Șăineanu, a work that is of refenece until the present day and which requires a huge documentation work.

- *Estetica basmului*, another reference work written by George Călinescu, very important also in the field of fairy tale research.

In fairy tales we meet, as George Calinescu says, *a wonderful world where everything is possible*. In the fabulous world of fairy tale, the real is mixed with the fabulous:

"A particular feature of the Romanian fantastic fairy tale is precisely the inextricable mixture between reality and what we call fantastic". (Constantinescu, 2008: 28).

However, the mixture is a natural one, conventionaly accepted by a reader. He knows that fairy tale is a figment, but it accepts it as if it were real. This is done using the specific narrative formulas - starting, median and finale -, genuine category marks for fairy tale.

In Romanian fairy tales, the most common initial formula is „A fost odată ca niciodată, că de n-ar fi, nu s-ar povesti... ”.

Starting formulas introduce the listener in the fabulous world of fairy tale and at the same time inform him that everything is just a figment. The action of fairy tale takes place in an imaginary time and in an imaginary place. These are uncontrollable, as Nicolae Constantinescu remarks - a time of all possibilities.

The fairy tale is interrupted here and there by short lyrics, which take the listener out of monotony, considering that the fairy tales were spoken most of the time at evening sittings of village women and in this context sleep could appear: „Un cărbune/ Ș-un tăciune/ Spune, băiete, spune!” or „Se luptară/ Se luptară/ Zi de vară/ Până-n seară.”

Median formulas have the role of keeping the listener's attention. That is why they are rimmed. The storyteller makes a change from prose to verse, knowing that the audience is pleasantly surprised and their attention grows.

Hașdeu calls the median formula an accident. It is mainly found in Romanian fairy tales, less in other nations' folklore, and does not represent, in his opinion, something typical. Formulas may be missing in some versions of a fairy tale and be found in other versions of the same fairy tale.

The stereotype of fairy tales makes them end with a typical formula such as: „Și încălecai pe-o șa/ Și v-am spus povestea așa.”, or „Și încălecai pe o căpșună/ Și vă spusei o mare minciună.”, or „Și au trăit fericiți până la adânci bătrâneți, iar de n-or fi murit, trăiesc și astăzi”.

The final formulas take the listener out of that fabulous, miraculous world of fairy tale and bring him back to real life. They are very varied, we find them both in our country and at other nations, both in lyrics and in prose.

As Lazăr Șăineanu notices, some of them express regret for the happy times of fairy tale, others, on the contrary, express the conviction that today we are happier. Most of the time, the final formulas are ironic, urging the audience to go there to see with their own eyes that they are true (but "there", as we have learned since the beginning of the fairy tale,

does not exist, the action of fairy tales unfolds in a place and at an imaginary time, nonexistent).

Regarding the initial and final formulas, B.P. Haşdeu, a follower of the oniric theory, states that they resemble the beginning of sleep and the awakening, that these stereotyped formulas corresponding to "the two ends of the dream."

Another element that makes the fairy tale a fantastic writing is represented by the characters. In the world of fairy tale, the real intermingles with the supernatural and the characters – either they are often endowed with supernatural powers, or receive help from beings or things with miraculous powers.

The characters of fairy tales are always divided into good and bad. A bad person never has good qualities, nor vice versa. Good characters are put in antithesis with evil ones and from this duspute good always comes out victorious. Thus, the fairy tale has a happy ending which is profoundly moralizing.

The negative heroes of fairy tales have, without exception, supernatural powers, but they are overcomed by positive heroes, even though they often happen to be normal people, but they receive aid from beings or things endowed with supernatural powers.

Thus, Prince Charmings fight with dragon who have kidnapped princesses. They are normal people - mostly Prince Charming may be the little son of the emperor who has three sons.

The hero has precious features: he is full of humanity, brave, has the sense of justice, is beautiful and young. Even if he is not always a son of an emperor (in some fairy tales the hero can be a poor boy), for all these qualities he is rewarded during the story, when, in order to overcome the negative character, receives help from beings or objects with supernatural powers (the ant's queen, the queen of the bees, the hungry horse, the naughty sword, the charmed handkerchief, and many others) and also at the end of the story, when he usually marries the emperor's girl.

Speaking of fantastic elements in fairy tale, we also have to remember the magical numbers, the importance of colors and the secondary characters with supernatural powers that populate the world.

Thus, the sacramental numbers are met all the time in fairy tales: the Emperor has three sons or three girls, the journey made by the hero lasts three days and three nights, as well as the battle of the hero with the dragon; the dragon has three heads, the hero has three talismans with supernatural powers that he uses to win the fight against the negative character, and the examples can continue. We also have to add the fact that in some fairy tales we see the multiples of three: six, nine, twelve, or we can see the number seven, sometimes the number forty.

Regarding the colors in fairy tales and their symbolism, we can say that the characters - especially the emperors - are often named after the color nomenclature, as Lazăr Şăineanu expresses: Green-Emperor, symbolizing good and justice, or the Red-Emperor, symbolizing a demonic character.

In connection with the secondary characters with supernatural powers in fairy tales, we can remember that they play the role of helpers of the hero in his struggle with the negative character. They have symbolic names: Păsărilă-Lăţi-Lungilă, Fomilă, Setilă, Sfarmă-Piatră, Strâmbă-Lemne, Statu-Palmă-Barbă-Cot etc.

Sometimes we find in fairy tales secondary characters with supernatural powers who help the negative character in his fight against the hero: Muma-Pădurii, Vâlva-Băii, Jumătate-de-Om-Călare-pe-Jumătate-de-Iepure-Șchiop, Ursitoarea-cea-Rea. As we have already mentioned, in fairy tales good always overcomes evil and the end is always a happy one.

It is worth mentioning a few words about the place where the action of the fairy tale is taking place. We have already remembered that this is an imaginary place that cannot be located somewhere on the map. In some fairy tales, we encounter very vague indices, such as "the Southern Emperor" or "the North Neighbor", but nothing more than that. It is, however, very often connected with the place where the action takes place, another fantastic element: "this realm" and "the other realm". The House of the Dragon, The House of the Ogre, the house of negative characters in fairy tale is usually in the other realm.

We end the article with a quote by Lazăr Șăineanu, in which, in just a few words, all the characteristics that make the fairy tale what it is are summarized: a profoundly moral and moralizing writing, which takes place in an imaginary world and in an imaginary place, a fabulous, miraculous, fantastic world:

"The townspeople and the villager are both miraculous seekers, and they like to transport themselves to the unknown regions of fantasy and create there a kind of ideal homeland where earthly injustice is compensated by a sense of universal justice, through the triumph of good over evil and the superiority of intelligence over brutal force ". (Șăineanu, 1978: 13-14).

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THE ART OF POETRY IN ANA BLANDIANA'S LYRICAL IMAGINARY

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Abstract: The aim of this paper is to describe and analyze the concept of poetic art as it has been expressed in Ana Blandiana's lyrical imaginary. The art of poetry has a long-standing tradition in the literary history of the artistic phenomenon, going all the way back to Greek and Latin Antiquity. As the need of explaining the poetic phenomenon becomes more and more necessary throughout time, the art of poetry has been the centre of attention of various scholars and writers as well. A poetic art is a form of self expression in which poets reveal their personal ideas, principles and attitudes towards this vital act of creation which is poetry. Ana Blandiana creates and expresses herself through the means of poetry which is seen as an authentic act of knowledge of the unsettling relations between the man and the universe, as well as an act of revelation of the secret beauty of the soul. Her poetry conveys the most profound emotions, feelings and attitudes through the means of a simple clear and direct language.

Keywords: poetry, reflection, art, Blandiana

The art of poetry (ars poetica), a concept which in a broad sense means the reflection upon poetry, has a long-standing tradition in the literary history of the artistic phenomenon, going all the way back to Greek and Latin Antiquity.

The first surviving works of this type are Aristotle's *Poetics* and Horace's *The Art of Poetry* (originally named Epistle to the Pisos), two remarkable landmarks which served as models to the next literary attempts to reveal the essence of poetry.

 Art has its source of inspiration in the real life and Aristotle thought of that when he introduced the term of *mimesis* in his theoretical masterpiece, *Poetics*. Referring to those widely spread literary writings of the Antiquity, the tragedy and the epic poem, Aristotle believed that literary art was the imitation of life itself and its purpose was that of purification (catharsis) of the emotions, especially those of fear and pity. Aristotle said that "*a poet's job is to describe not what has happened, but the kind of thing that might.*"[1] Seeing the world as it might have been, through the means of art, people were expected to change their lives.

Horace's poem, the most representative art of poetry of its time, was intended to inform and instruct young poets about the process of creation. His ideas, as well as Aristotle's, have had a huge impact for many centuries to come. *Ut pictura poesis*, referring to the analogy between poetry and painting, is one of the most famous quotes written by Horace.

As the need of explaining the poetic phenomenon becomes more and more necessary throughout time, the art of poetry has been the centre of attention of various

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[1] https://www.britannica.com/biography/Aristotle/Political-theory

scholars and writers as well. On the one hand there are critics, aestheticians and linguists approaching the subject matter using their own methods, but on the other hand there are writers themselves trying to express their core beliefs upon writing and poetry and all those aspects related to them.

Thus, the concept has been enriched with more than one meaning. Firstly, there are scholars who hold the belief that the art of poetry and poetics, two synonym terms, reffer to nothing but a set of rules to be followed by any writer in his work. From this theoretical point of view the art of poetry is considered to be the discipline which studies not only the structural mechanisms of poetry, or of any other literary genre, in terms of content, form and style, but also the writer's beliefs, aspirations and moral values.

Secondly, there are those who have made a clear distinction between the two terms arguing that while poetics focuses on the theory of literary forms and discourse, specifically in poetry, the art of poetry reveals a reflection upon literature through the means of a literary work.

Thirdly, there are writers who have made it clear that their art is unique and their own principles are to be found in their works. Therefore they have created poetries about poetry in which we may find their personal ideas related to what they are dealing with. There are many foreign and Romanian writers who have written about their own manner of creating poetry so far. Poetic arts are to be seen in each literary movement, but their number increased gradually from clasicism up to postmodernism.

It is widely acknowledged that poets create not only to express themselves, but also to express their attitudes on the historical and social circumstances of their time. Hence, poetry has changed its means of expression and content throughout history.

Poetic arts, as well, have been expressed in different ways from one literary movement to another. At first they had a strong didactic character, being considered as ways of educating the reader in the spirit of beauty and reason through the means of poetic language[1]. In modern times, poets found a style of their own and a personal vision on the art of creating poems.

A poetic art is a form of self expression in which poets reveal their personal ideas, principles and attitudes towards this vital act of creation which is poetry. Thus, a poetic art is a „*poem in which a writer reaveals his own view upon poetry creation.*" (DLRLC, 1957)

This paper's aim is to describe and analyze those aspects comprised in the concept of poetic art as they have been expressed by Ana Blandiana's lyrical imaginary. The aspects refer to: the essence of poetry, the condition of the poet and poetry, the relationship between the poet and his own art, poetic rules and techniques applied in the process of creation etc.

Ana Blandiana is considered to be one of the finest Romanian neomodernist writers. Although she is best remembered for her astonishing poetry, she also wrote essays, fantastic short stories and a novel, all of them having a remarkable artistic value.

Romanian poetry flourished in the 1960 and 1970's after more than a decade in which writers were forced to write according to the communist ideology. Those who refused to do that were forbidden, arrested or forced to leave the country.

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[1] Nicholas Boileau, *L'art poetique. French neoclasicism* is one of the most famous treatise which brought into discussion the didactic character of poetic art

In the 1960's a new wave of young poets found the courage to reestablish some of the most important modernist ideas upon the art of poetry banned not too many years ago. They believed that poetry was an art and had to be characterized by pure lyrism, meaning that poets were meant to express themselves, their emotions, feelings, beliefs or ideas by means of their art.

Neomodernist poets succeded in creating a style of their own which was characterized especially by innovation of expression and vision. Iulian Boldea, a well-known Romanian scholar of neomodernist movement, stated that *"the neomodernist poetry is, we could say, a poetry animated by the ideal of expressive novelty, of vision, attitude and style mutations."* (Boldea, I., 2011:79) He also stated that *"The reaching into the lyrical self dynamics, the evaluation of the abyssal tectonics of the myths, the reinvention of the confession with its adjacent subjective and reflexive valences, the emphasis given to the eros, are the themes and constants of lyricism that gave the identity of neomodernism"* (Boldea, I., 2011: 80).

Ana Blandiana is no exception to that. She is a typical representative of the neomodernist literary movement, an exceptional poet, who was extremely appreciated ever since the publication of her first poetry, called *Originalitate,* in *Tribuna*, in 1959. Literary critics have quickly considered her one of the most valuable after war poetess.[1]

Throughout time she has written and published many books of poetry for she has received as well as many foreign and Romanian prizes. Her work has also been translated in Hungarian, Polish, English, German, Bulgarian, Italian, Russian, French and other languages.

Her poetry, written in the spirit of her generation, reveals an authentic creative self who expresses a vision, a sistem of ideas, an aesthetic conception, an original style, beyond the universe of words it creates it. For the artist who is trying to understand the world, the poets are authors of visions, „*those in whom the rays of reality penetrate strangely refrained by the touched substance of the soul, a substance which doesn't let itself to be touched but for to be able to overthrow and deepen the meanings."* (Blandiana, A., 1984: 7)

Moreover, the poet unveils the essence of lyrism, the mission and responsability of the lyrical creator who by „*giving up the necessity to reproduce the world, he chose the way of showing not its own face but the shattering visions that it can produce in his soul."* (Ibidem: 8)

Thus, Blandiana creates and expresses herself through the means of poetry which is seen as an authentic act of knowledge of the unsettling relations between the man and the universe, as well as an act of revelation of the secret beauty of the soul. Her poetry conveys the most profound emotions, feelings and attitudes through the means of a simple clear and direct language.

Literary critics have seen in Ana Blandiana a poet of ideas who has always acted in the way of spiritualising her emotions, refusing to be spontaneous, trivial or superficial. Her poetry is shaped by her meditative spirit which tends to be having a certain passion for truth, knowledge and for the exemplary moral attitude. Eugen Simion stated that Blandiana's

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[1] Piru, Al., 1975, p.369, o consideră „*cea mai valoroasă poetă a ultimelor decenii şi cred că nu voi exagera susţinând că după război nici un glas liric feminin, afară de acela al Magdei Isanos, dispărut prematur în 1945, n-a avut un ecou mai adânc.*"

poetry avoids the traditional themes of the feminist poetry and gives the impression of a superior game of the spirit.[1]

Blandiana's creative spirit displays the predilection for a simple meditative full of ideas lyrical discourse, based on a strong aspiration to purity.

Poetic arts are to be found in each volume of poetry published by the author. The reflection upon the poet's condition and upon poetry has been a major theme which she has approached not only in her poetries, but also in her essays and prose writings.

Blandiana's lyrical imaginary reveals the orphic hypostasis of the lyrical self. The poet is seen as a privileged person just like Orpheus, the archetype of the inspired artist, whose singing charmed everything that was in the universe, including the gods.

Blandiana herself stated that she had always had the strange and paradoxical feeling that someone else was writing through her and she couldn't do anything to stop it, but to write. ”*The artist* - as André Malraux said – *creates not necessarily to express himself, but he expresses himself in order to create*.” (Malraux, A., 1952: 62, apud. Dubois, J., et alii, 1974: 21) The poet exists in order to create:

Cantecul nu e al meu, / El numai trece uneori prin mine / Neinteles si nestapanit, / Numele meu il imbraca usor / Asa cum zeii vechimii / Treceau printre oameni / Imbracati intr-un nor. / Nu stiu cand vine, / Nu stiu cand pleaca, // Unde e-n timpul / Cand nu e in mine, / Destinul meu nu-i decat să astept / Bunavointa clipei straine. / Locuita de-un cantec, / Parasita de-un cantec, / Poate chiar vaduva unui cantec / Necunoscut si iubit, / Nu merit frunzele voastre de laur / Decat pentru umilinta / De a-i fi ramas credincioasa / La nesfarsit. (Locuită de un cântec)

The lyrical poet reflects in her work all those aspects that time and self experience have left behind and were kept by her spirit. This idea can be found in her (simply called poem *Op:*

Timpul scrie pe trupul meu versuri /Atât de complicate incât /Aproape de necitit, / Îsi noteaza pe pielea mea ideile/ Fara să mă intrebe. /Litere lungi, rasucite, superbe / Mi le incolaceste pe gât, / Îmi mâzgaleste in jurul ochilor, / În jurul buzelor raze subtiri, / Le ingroasa, / Apoi, ca la sfârsitul unui op, /Se iscaleste pe fruntea mea inca rotunda, / Fara sa marturiseasca / În ce scop / Transmite prin mine / Aceste mesaje / Si cine / Va trebui sa ma citeasca / Şi să ii raspunda. (Op)

Blandiana uses the myth of Orpheus to also suggest the act of moral responsability which a poet must take into consideration when dealing with the art of creating poetry. Thus, the poet must speak only the truth for this is the price it needs to be paid for the privilege it was given to him. In this way the poem *Biography* (*Biografie*) is more than eloquent:

„Copil fiind obsevasem că frunzele / tremură în ritmul gândului meu / Şi, când mă îndepărtam, tulpinile plantelor / Se aplecau, gata să se smulgă, urmându-mă. // Apoi au început să alunece păsările / Stoluri, stoluri deasupră-mi, / Oprindu-şi cântecul, ca să-l asculte pe-al meu. / Şi numai când şi fiarele au pornit / Să se adune cuminţi pe urmele mele / M-am speriat. Dar era prea târziu. // Nu mai am dreptul să dau mă opresc. / Orice poem nespus, orice cuvânt negăsit / Pune în pericol universul / Suspendat de buzele mele. / O simplă cezură a versului / Ar întrerupe vraja care dizolvă legile urii, / Vărsându-i pe toţi, sălbateci şi singuri, / Înapoi în umeda grotă-a instinctelor” (Biografie).

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[1] Simion, E., 1989, p. 151 consideră că poeta „*lasă impresia unui joc superior al spiritului*”· fiind „*din ce în ce mai mult gravidă de idei.*”

A poet is invested with the gift of creating poetry, but this gift is a tragical one for it makes its bearer into a solitary person who struggles hard to find the right words for the right meanings. In order to express this idea Blandiana uses, in her poem *The Gift* (*Darul*), the legend of the king Midas who was punished to turn everything into gold:

„Tragic mi-e darul, asemeni pedepselor vechi. / Ce strămoş mi-a greşit ca să-i port – lauri – vina? / Tot ce ating se preface-n cuvinte / Ca-n legenda regelui Midas. / (...) / Cerul nu pot să-l privesc – se înnorează de vorbe, / Merele cum să le muşc împachetate-n culori? / Dragostea chiar, de-o ating, se modelează în fraze, / Vai mie, vai celei pedepsite cu laude. / Vai mie, vai, arborii nu scutură frunze, / Numai cuvinte cad toamna bătrâne şi galbene, / Munţii înalţi îi iubesc, dar se clatină munţii / Sub povara împerecheatelor sunete. / Aş vrea să adun vorbele toate-ntr-un loc, / Să le aprind, să dezbrac lumea de ele, / Dar s-ar scoroji trupul lumii asemeni / Frumosului prinţ cu piele de porc din poveste. / O dată cu ele ar arde şi lumea lipită / Pe partea interioară-a cuvintelor, ca-ntr-un album... / Nu ştiu eu oare desparte sau nici nu se poate desparte / Lumea de lumea cuvintelor mele de-acum?" (*Darul*)

Analysing Blandiana's lyrical poetry it can easily be noticed the fact that she deliberately sacriffices its form, or expression, in favour of its content, or meaning. The poet herself said that the expression of poetry must be *"less epatant, as less bright and devoided of ornaments as it can be, for it shouldn't distract the attention from what it only covers and from what – fatally and often disastruosly- could not exist outside the concrete matter which is called word.* (Blandiana, A., 1986: 21)

Distrusting the language of poetry is another constant aspect which can be seen not only in Blandiana's lyrical imaginary, but also in that of other poets of her generation. Nicolae Manolescu, a famous literary scholar, noticed the fact that "the generation of the 60's was the partisan of a poetics of the natural, experiencing painfully the inherent artificiality of any literary text." (Manolescu, N., 2001: 271)

The poet does not want her poetry to shine and to be nothing more than a beautiful structure made of many rhetorical figures. All that she wants is her poetry to reveal meanings and visions in order to enlighten the spirit of the reader. In this way the poem *Hunting* (*Vânătoare*), expresses best this idea:

N-am alergat niciodata dupa cuvinte, / Tot ce-am cautat / Au fost umbrele lor / Lungi, argintii, / Tarate de soare prin iarba, / Impinse de luna pe mare; / Nu am vanat niciodata / Decat umbrele vorbelor / E o foarte iscusita vanatoare / Invatata de la batrani /Care stiu / Ca din cuvant / Nimic nu e mai de pret / Decat umbra / Si nu mai au umbra / Cuvintele care si-au vandut sufletul.

Thus, the words are mystifying the living world by carrying insufficient meanings and being uncapable of conveying the potentialities of thinking.

The essence of poetry is its allusiveness and neomodernist writers found those means of expression to define their art in this way. Ana Blandiana is no exception to that. She claims that *"the eloquence of poetry is not measured through the chaining of words anymore, but through the silence between them. The ideal to be fulfilled is to express less so that you could suggest more."* (Blandiana, A., 2010: 161).

Poetry is silence, it only uses words because it is inevitable. A poet struggles to find new ways to express meanings and visions for this is the only possible destiny that he was meant for.

Scriu cu alb pe alb/ Deşi ştiu că nimeni/ Nu va putea să citească,/ Nici chiar eu,/ După ce voi fi uitat ce am scris./ Binele este întotdeauna/ Greu de înţeles – / E mai uşor să accepţi un eres/ În paradis/ Decât o jertfă benevolă omenească./ Mă încăpăţânez/ Să

scriu alb pe alb/ Deşi mi se spune / Să folosesc cel puţin/ Litere cu sclipici,/ Când desenez ramuri de măslin/ Sau fapte bune/ Plictisitoare./ Dar, / Acum şi aici,/ Nu am decât o culoare/ Care poate/ Să le cuprindă pe toate/ Şi scriu cu alb pe alb/ În zadar. (Scriu cu Alb pe Alb)

As a neomodernist writer, Ana Blandiana reconsidered the aesthetic practices of the art of poetry. Pure lyrism was then seen to define poetry, a personal inner poetry that revealed thoughts, feelings, emotions and visions of the lyrical self. She only creates to express herself and this is the main characteristic that her poetic arts are concerned with.

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A NARRATIVE MAKESHIFT FOR THE IDENTITY OF THE NEWSPAPER

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Cristian ARHIP∗∗

Abstract: *The newspaper accounts for an important symbol of writing and creative power. In our opinion, it may convey the idea of an unconventional character offering a new shape to the story itself, becoming an essential element of the literary structure. It was provided with a sense of identity and quite a lot of traditional characters have been better reflected for the readers by memorable pages of gazettes. These artful qualities are present in literary Romanian masterworks and the newspapers are both real and fictional. This interaction is presented in Caragiale's, Rebreanu's and Marin Preda's chef d'oeuvres. The contribution highlights the fact that the pages daily read by the authors themselves or by the characters betray a particular consciousness on a fruity cultural background.*

Keywords: *character, newspaper, geocriticism.*

It is empirically considered that the characters are mere phantasmagorias and certain elements with either fictional or reality based identity, but with a life trajectory more or less altered. The theoretical options have become more diverse and reading is enhanced by geocriticism, through countless possibilities of communicating imperceptibly not only with traditional characters, but also with certain components of the context the reader could ignore no long ago.

This paper aims to outline, by means of a revised portrait, several fictional features of the daily leaf, generically referred to as newspaper. It oscillates, in its literary pages, just like in real life, between the idyllic and sordid, between the solemn and caricatural, and between memorable and obscure. Just like any character, the publication has a distinct voice, a skillfully yet coherently orchestrated physiognomy, being complementary to the behavioral patterns of regular characters. The various modalities of expressivity, the developed narrative functions clarify the fact that it cannot always be read superficially as simple props, nor can it be narratively compromised by the unilateral and monovalent description. The publication, as a character, should be reread imaginatively. I noticed that certain writers dismounted used mechanism and subtly and innovatively recovered other forms of the newspaper, assimilating them to the character as a new pivot.

Selectively, the aim is also to comment such heterogeneous, yet complementary aspects, trying several still-frames of the literary uses of the eccentric character in the works of I. L. Caragiale, Liviu Rebreanu, Marin Preda.

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In the works of the first writer, the newspaper is a mentally ubiquitous slumdog. With the help of master Dumitrache (*O Noapte furtunoasă*) joins in to find out the cure of it when the *writing is profound*, setting the standard for stupidity, poor grammar and malign hypocrisy that dominates the universe of the writer's work. He is also an adjuvant of constraint for blackmailers such as Agamiță or Cațavencu in *O scrisoare pierdută*. *Răcnetul Carpaților* or any newspaper like element à la Caragiale reinforces, for the readers, the psychological features of the peevish, becoming an energetic core of comedy. Being touched by a serious language sclerosis, the newspaper is a synecdoche or even a twin brother of Mitică / Lache / Smotocea / Buddy X. The newspaper is a character in *fierce opposition*, because its print is infused with an illusory importance, arising straight from the lack of culture. Thus, it is a cellulosed replica of Leonida Condeescu, the hero of the sketch *O zi solemnă*. He is the only one aware and consistently able to raise Mizil, the weight center of ignorance during school, to the degree of importance sometimes hinted at in the class – that of county residence. But Mizil becomes, in a sort of coverage related to the magazine, the capital city of a carnival bucolic county where stupidity first appeared. The apotheotic Mizil is an original caption that epitomizes the comic character of a conceited moron. The imagined city is a project of geographic Aleph of Caragiale's Romania. At the same time, the newspaper is a humanized palimpsest of intellectual impotence, of time wasting, of dilettantism sharing tables with people in beer houses, transforming itself into a ticket of destiny at the Mardi Gras fair but also brutally sincerely recognizing rhetoricophobia. The same newspaper takes part insidiously to mundane events because it feels good when it manages to satisfy all the ladies beside Turturel the chronicler, imposing the solid convention of the frock or tail coat to the *ugly sex* (*High Life*). The newspaper is the vocable character that repeats himself, lisps, winces in neological squeaky platitudes, translating any other characters into a caricature and being always out of step with the famous syntagma *I'll be damned!*

Instead, the writer and reporter Caragiale plunges into the deep waters of journalistic landscape because he identified there a source of abyssal inspiration. The newspaper is the muse! Not only was Caragiale a reporter, he built his amazing fictional comic world starting from the crumbs of events depicted in the media at the time – this is Ioana Parvulescu's worthy opinion expressed in the well-documented and inciting book *Lumea ca ziar. A patra putere: Caragiale*. "Caragiale's formula, his poetic art, is the newspaper His comic work is written on newsprint and makes up a comprehensive magazine with all the defects of the time's media, collected together. These magazines are once more artistically deformed by Caragiale" (Pârvulescu, 2011: 17).

In Liviu Rebreanu's fiction, the daily publication falls into the trap of misanthropy, creating a gloomy and dispirited background character, an introvert who perfectly opposes the voluble buffoon. The writer himself was obviously interested in income, costs, debts, as one can notice in the pages of the *Journal*. "I went to *Cartea Românească* from where I took 10 000 lei"; "I am working upstairs again to save fire wood" (Rebreanu, 1984: 212). The accurate alignment of figures makes him see his fellows from the same perspective: Eugen Lovinescu's annual income of 30 000 lei (in gold!) impresses him more than the critic's genius and he appreciates that his financial independence allows him to stay away from compromises. Even the reading of newspaper is rarely referred to in the *Journal* and,

unlike the mood of writing and of the weather, it falls into the category of leisure activities he regrets now as they keep him away from manuscripts and domestic chores from Valea Mare, which allow him to make a living and support his family.

Thus, it is no wonder that the newspaper becomes an embodiment of the acute indigence from the families of intellectuals from Ardeal. Teacher Zaharia Herdelea's enrichment is also embodied in the newspaper received following trial subscriptions, without paying anything. Furthermore, in agreement with the auxiliary role of the daily publications in the life of the novelist, numerous characters fail to read the newspapers, as mask-characters of patriotism (priest Belciug pays for the subscription, but only "to prove he is a good Romanian"), or of vanity (the notary from Jidoviţa doesn't read the newspapers he receives, but uses them to light the fire).

In another report with this fiction element we can find Titu Herdelea. The character is initially the pride and hope of his family to have a successful child who can concretely defend the cause of Ardeal, even the cause of unification, through specific intellectual activities. Later on, the reader discovers, on the contrary, a self-contained couch potato, an under-achiever who leaves school and gets lost in actions-excuses for his failure: he is a notary assistant, publishes easy poetry and goes to Bucharest for a future in politics and publishing, etc.

Had it had more consistency, the Titu character could have concretized the drama of the loser, providing reception pleasures by unveiling the illusions he feeds on. Unfortunately, he remains only a link between *Ion* and *Răscoala,* a mere image of Ardeal grafted in the Kingdom. Nonetheless, the newspaper/magazine should have been a constitutive part of him, playing a metonymic function. Beside the lack of profoundness, especially in the novel *Răscoala*, we can see that the character of Titu is strictly associated with names of publications which play a narrative function of "extra-help" (Toolan, 2006: 123). Between Titu and *Foaia Bistriţei, Drapelul,* beside any other journalistic name, one can notice a folding, like in the field of advertising, to help the young man from Ardeal who enthusiastically left the warmth of his home where they would sing *Deşteaptă-te, române*, to serve as a quasi-credible witness in Arges County, on the mansion of Iuga. However, unlike the advertising field, the hero in Rebreanu's fiction fails to improve his status.

The articles he states he dreams of publishing are no longer the objects in themselves he refers to, but acquire a quality, an "associated condition" that can help us "obtain something else, felt as necessary" (Vestergaard, 1985: 29). This function doesn't work for young Herdelea, the character being paralyzed from a narrative perspective. The magazine that Titu once devoured in the notary's chambers, disappears as the peasants' movement was oppressed in 1907. In the trap of realism, the meaning vanishes, leaving only the skeleton of the significant:

Marin Preda places the newspaper, in his fictional universe, on a chimerical shelf. He transforms it, with the help of Ilie Moromete's "unchanged and unknown voice" (Preda, 1975: 112) into something that stands under the sign of imagination and seems to be unaware of the impossible. It is clearly an occasion to indulge the mind and a means by which the tutelary spirit-character tries out life and the infinite benefits of meditation. It is known that a newspaper is an object of "ultra-fast consumption" (Butor, 1979: 101), drowning into forgiveness as soon as the following one is printed. Almost no one thinks of

denying this sad aspect of journalism, just like anyone would agree that the statement according to which a piece of art was understood is as confusing as the one that claims the comprehension of a man. In our opinion, we can meditate on an example that contradicts this poncif. Rememorating the period when the novel *Moromeții* was created, Marin Preda admitted that he focused on the "drama of those peasants who couldn't leave a change without questioning the very significance of the world" (Preda, 1989: 241). The translator of this significance, the one that projects the meaning on the mind screen of the inhabitants from Siliștea-Gumești is Ilie Moromete. In this famous scene from the yard of Iocan's smithery, each Romanian knows since the first grades that they can identify the "universality" of certain "Socratic spirits rendered with the poison of speculation" (Simion, 1978: 420).

An undisputed intellectual leader, Ilie Moromete, confers many times, in the pages of *Dimineața* the horizontal dimension of the pages of a narrative. The agricultural congress becomes fiction and the force of this metamorphosis is typical for a work of art. The Congress is not necessarily a concrete event, a well-established fact, but rather a component of a mental plot with such a logical humor that it becomes distressing. Moromete doesn't read, but narrates his thinking. He feels absolutely free in this type of narration he lives, being disinterested by the outer truth and meditating on the review of the king's speech, such as Borges would do on an imaginary book. Reviewed in silence, in the usual comments or in the comments of critics, is the reading paragraph regarding the civil war in Spain and the tragedy of the city of Guernica. Moromete insists, in an expressionistic style, dilating the pains of wars and of memory by scolding explanations and gives color to the scene with a romantic's sentimentalism. At the end, just like a narrator, he is challenged to continue by the reader who reaches the end of the reading fast and considers the light of the fantasy core perpetual.

Sundays would be deprived of meaning without the readings that manage to control the frustrations of the gatherings. The yard is easily identified with a place of rencontre and telling, just like Sadoveanu's tavern, the space of Hephaestus – alias Iocan, being located at an alleys crossway. There, the newspaper becomes for Moromete a dynamic form of literature, from time to time.

Our intention is not to denature or impose a dangerous and generalized reflection on the newspaper, but to outline one aspect of it in Moromete's inquiring mind. He follows parliamentary debates and is specifically interested in Iorga, who had two brains, or waits for the news impatiently. But, above all, the hero loves to see things clearly, to become aware of his life and his fellow villagers – partners of dialogue. He is not interested in material aspects (bank, land tax), commercial ones (selling the vineyard) or the governmental strategies. He doesn't want to know exactly what rain did to the land lots. He takes all that into account or applies them routinely, as going to work the field, sitting at the table or talking to the tax collector – they seem self-understood and provide no pleasure. Moromete is happy when he sits on the porch, on the small bridge, in the clearing, giftedly inventing a peculiar narrative species, a chronicle of the thought on the illusions of reality. And, all this time he just gives the impression of reading the newspaper. This creative power can be seen in the piece of clay modeled by Din Vasilescu, a portrait of the true Moromete, the one who lives alone and free with the visions of his thoughts. *Fruntea prea mare (the*

over-large forehead) has a vocation for unfolding an entire world and for stimulating the progression of ideas in view of creating a supra-individual and trans-temporal literalizing fabric. Above the door of the smithery, Moromete's effigy gives literature to life and not the other way around. The iconography always refers to the "image as something that needs to be interpreted and read" (Stoichiță, 2017: 253) – for Moromete, the newspaper is an allegory that allows him to follow an imaginary story first and then perceptible facts.

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PERSONAL SAFETY IN SOUTH-EAST EUROPEAN CAPITALS

Ecaterina BALICA[*]

Abstract: This *article presents the results of the analysis of the way in which local authorities from the capitals of some South-East European countries are involved in preventing criminality activities. More precisely, I analyzed the way in which local authorities (city halls) and the police of the analyzed capitals understand to prevent criminality by communicating some prevention measures. The information analyzed was that posted on the official websites (English version) of the city halls and police of capitals from Romania, Bulgaria, Greece, Slovenia and Moldavian Republic. The content analysis was made with an analysis chart which had as purpose identifying the presence/ absence of information regarding the criminality prevention: information regarding institutions of intervention in the case of committing a violent act, prevention programs, concrete measures of prevention focused on some types of victimization, target groups of prevention, relationship between public authorities, citizens and police. The results of the analysis emphasized the lack of information regarding the criminality prevention on most websites of the city halls of the analyzed capitals. The website of the city hall of Athens (Greece) is the only one to contain information about the prevention activity and concrete measures for protecting children, women, and migrants.*

Keywords: *communication crime prevention, South East of Europe, personal safety*

Introduction

The development of new communication technologies has made possible new ways to communicate preventive messages designed to help increase the safety of urban citizens. Recent studies have analyzed how the police used "web-based communication channels" to communicate with citizens (Crump, 2011; Lieberman et al 2013; Voight et al, 2013; McIntee 2016). Gradually, these studies stayed at the basis of a new research direction focused on the identification of "The Police's web presence" and of the peculiarities for the messages promoted by the police through social media. Most of the studies were conducted mainly in USA (Brainard & Edlins 2014; Aiello, 2017; Meijer & Thaens, 2013), Canada (Kudla & Parnaby, 2018; Schneider 2016), or in the developed European countries (Meijer & Torenvlied, 2016; Bullock, 2016; Fernez et al 2014) and less in countries in South-Eastern Europe. The communication between citizens and Police has become necessary in the European space, especially in the present European context (which is facing the terrorist attacks). Police had been forced to use online communication to "inform citizens" about how they can be protected, but also in order "to be informed by citizens" when it needed support in identifying the offenders (Jensen et al, 2018: 2). The present article aims to

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answer at the question of how preventive messages are promoted through City Hall's websites and Police Departments in several capitals located in South Eastern Europe.

Method

This article presents the results of the analysis of the way in which local authorities from the capitals of some South-East European countries are involved in preventing criminality activities. More precisely, I analyzed the way in which local authorities (city halls) and the police of the analyzed capitals understand to prevent criminality by informing citizens and visitors about the prevention measures of their victimization in the urban space. Whereas the communication of such information could be made via more means of communication (TV, radio, online media, social media etc.), I decided to limit myself only to analyzing the websites of some institutions. I decided to analyze the information posted on the official websites (English version) of city halls and police of some capitals situated in South-East Europe. Only in the case of two capitals (Bucharest and Chişinău) I analyzed the websites in the Romanian language as there were no English versions. The information posted for these two capitals was accessible due to the fact that Romanian is the author's mother tongue. The comparative analysis included five capitals from: Romania, Bulgaria, Greece, Slovenia and Moldavian Republic.

The used methodology included the content analysis with a chart structured in such a way that it could allow the identification of the presence/ absence of information regarding criminality prevention. The analysis chart had more sections: prevention programs, concrete measures of prevention focused on some types of victimization, target groups of prevention activities, information regarding institutions of assistance and protection of victims in the event of a violent act. I also included in the structure of the chart a section through which I tried to identify the existence of some concrete ways of collaboration between public authorities, citizens and police in order to increase the citizens' safety. The websites mentioned in Table 1 were analyzed between 25th of November and 10th of December 2018.

Results

ATHENS

Athens is a special case as information regarding prevention activities could be identified in more sections and subsections of the website of Athens City Hall (English version). Local authorities decided to make public the local initiatives regarding the safety of citizens, tourists and international migrants who are in this city. The analysis of the information posted on the website of Athens City Hall (English version) emphasized the existence of a section "Citizens" which has a subsection *Safety* destined to information regarding ways of intervention in order to protect some vulnerable categories of citizens. Some special importance is given to children protection. They created the "Volunteer School Crossing Guard Program" (from 1999) for children's safety. Citizens and tourists are also informed that, at the level of each city sector there is a Local Crime Prevention Council

(LCPC) whose purpose is to initiate some activities of criminality prevention. Set up in 1999, these councils could be found in all the cities with more than 3000 inhabitants (Law 2713/1999, art. 16). The purpose of making these councils was to increase the citizens' safety via some activities meant to protect the vulnerable persons by informing them about criminality from every area and methods of preventing victimization. Improving the relationship with citizens is a priority of authorities and due to this reason LCPCSs maintain the connection with the representatives of the community and collaborate with volunteers for implementing the actions (visits and activities in schools, local centers and clubs, publishing some informative articles and newsletters). On the other hand, LCPCs are some sort of intermediary that facilitates the relationship between citizens and police because it maintains their relation and helps them collaborate with the prevention activities.

LCPCs are in contact with Athens Municipal Police and Police station and they run prevention activities together. LCPCs run information activities in the domains: "driving behavior, unlawful behavior, violence in and out of school, drug use, abuse and exploitation of minors, abuse and exploitation of women" (Crime Prevention https://www.cityofathens.gr/en/crime-prevention-0). Moreover, the same Citizens section has also some subsections which include information regarding criminality prevention or victims' protection and support. I am talking about the subsections: *Children, Women,* and *Foreign Nationals – Migrants.*

These sections contain concrete advice regarding prevention of victimization of Greek women and children, but also regarding victimization of women and children of international migrants who settled here or are just crossing this area. Preventing and treating drug consumption is the subject of two sections of the website of the Athens City Hall: *Social Disadvantaged Groups and Municipal Agencies*. In these sections the ones who are interested can find information about the activity of the prevention and treatment centers, as well as contact details (https://www.cityofathens.gr/en/node/7509).

BUCHAREST

The analysis of the website of Bucharest City Hall emphasized the fact that it has no English version. The Romanian version had, at the moment of the analysis, 1,363,924 vizitors (between 1.01.2018-10.12.2018). Although this website seems to be quite often accessed, it does not contain information regarding the way in which various categories of vulnerable people could be supported in the event of a felony. This website does not contain information regarding campaigns of criminality prevention (as I identified in the case of Athens or Ljubljana). There is no direct connection with the website of Bucharest Police. There is also not a Publications section where we could see brochures or informative articles posted.

Alternatively, the website of the General Directorate of Bucharest Police includes a special section named *Prevention* that mentions all the prevention campaigns initiated by The Analyzing and Preventing Criminality Service and all the informative materials meant to prevent some types of felonies. The information is well structured on types of victims and felonies. We can find here information about the prevention campaigns for children: "Safety Olympics", "Bully-ing – phenomenon or whim", "Where there is law, there is no bargain.

Manual of juridic education", "What is bully-ing and how can it be prevented?" (https://b.politiaromana.ro/ro/prevenirea-criminalitatii/pagina-copiilor). Some special attention was given to preventing: robberies, fraudulencies, shoplifting or car thefts, felonies committed in commercial societies. The prevention section also contains a subcategory named Preventing family violence. Unlike the other subcategories meant to prevent some types of felonies, the one referring to family violence contains more information about the activities run by police and by centers of victim assistance. Unfortunately, this subcategory does not contain concrete advice for women who are exposed to some acts of violence (for instance what measures she should take for her and her children's protection). The website of The General Directorate of Bucharest Police contains, by far, most of the information about prevention activities. However, this information was accessible only to the Romanian language speakers. The website of Bucharest City Hall and the one of The General Directorate of Bucharest Police have no English versions. I did not identify as well, on the website of The General Directorate of Bucharest Police information meant to prevent victimization of tourists or foreign citizens (as I identified in the case of Ljubljana and Athens).

CHIȘINĂU

The analysis of the website of Chișinău City Hall and of the website of "Police Department of Chișinău County" (Romanian version) emphaiszed the fact that these two institutions are less preocupied in informing the citizens about some criminality prevention strategies meant to increase personal safety in Chișinău. The website of the City Hall contains only information regarding the activities run by this institution in order to prevent corruption and fraud.

The website of "Police Department of Chișinău County" includes in its structure a section named Crime Prevention where we can find only information regarding: a) campaigns of preventing children victimization (visits in children camps where they were informed about the risks to which they can be exposed and means of avoiding them and contacting police stations), b) campaigns of preventing thefts from houses and c) campaigns of preventing shoplifting. The website of this institution contains also news regarding the police activity, statements about some actions (e.g. catching a shoplifter) together with concrete recommendations of preventing shoplifting. I identified information about activities of preventing drug consumption and increasing children safety ("Protective grand-parents" Project) in the section "Socially useful" – what happens in the city. In the Partnerships section there are actions meant to prevent violence against women from Chișinău. We can also find here a press release regarding the partnership between The General Inspectorate of Police and The Center of Women's Rights.

SOFIA

The website of Sofia City Hall (English version) contains only the emergency number 112.

Table 1 Information about criminality prevention posted on the websites of city halls and police from the analyzed capitals

City (Population)*	Analyzed websites	Information about criminality prevention
Athens (3.75 million)	https://www.cityofathens.gr/en	Information about crime prevention, children, women and international migrants vitimization prevention. Local Crime Prevention Councils (1999) prevention activities collaborate with Athens Municipal Police and Police station and the community.
Bucharest (1,877,155)	http://www.pmb.ro/	
	https://b.politiaromana.ro/	The website includes a section named Prevention which has a lot of informative materials with concrete advice for preventing: bully-ing, robberies, fraudulencies, shoplifting and car thefts, family violence, felonies committed in comercial societies. The website does not have an English version.
Chișinău (723,000)	https://www.chisinau.md/	Only information regarding the anti-corruption and anti-fraud policy.
	http://politiacapitalei.md/	A Crime Prevention Section where I included only information regarding the campaigns of preventing children victimization, campaigns of preventing shop lifting and home thefts. Preventing the drug consomption and children victimization – section Soccially useful - what happens in the city. Preventing violence against women – Partnerships section.
Sofia (1.26 million)	https://www.sofia.bg/web/sofia-municipality	Information regarding the emergency number 112.
Ljubljana (275,000)	https://www.ljubljana.si/en/	Information about the unique emergency number 112 and police telephone numbers 113 and police number for reporting offenders. In the Publications section, I inlcuded publications for preventing violece against women and preventing addictions (alchool, cigarettes and drugs).
	https://www.policija.si/eng/index.php/policedirectorates/policedirectorateljubljana	The website of Ljubljana Police does not have an English version, but it links to the English version of the website of Slovenian Police.

* World Population Review, Greece, Bulgaria, Slovenia, Moldova, Albania available at: http://worldpopulationreview.com/countries/

LJUBLJANA

Known especially as *European Green Capital* (2016) Ljubljana is also a European capital which wants to offer its visitors and inhabitants information about the initiatives

taken in the personal safety domain. The website of Ljubljana City Hall contains information regarding the projects initiated by the city hall and its counselors focused on identifying some strategies of improving life quality in this city. The analysis of the English version of the City Hall website emphasizes the fact that domestic violence (2006) and addictions (alcohol, tobacco, drugs) (2017) are among the problems that the City Hall and the experts from this town want to solve. These two issues benefited from the support of police, academic environment and non-governmental organizations which united their forces under the co-ordination of the City Hall and made campaigns of preventing domestic violence (City of Ljubljana, 2010) and drug consumption (City of Ljubljana, 2017). Some online publications (in English and Slavonian) offered those who visit the City Hall website information about these two types of issues (general information, information regarding types of services for victims, rehabilitation and assistance centers).

Tourists and inhabitants found in emergency situations have the possibility to obtain information regarding the telephone numbers useful for solving some difficult situations by dialing the emergency unique number 112, the police number 113 or the special number of police for reporting offenders.

The website of Ljubljana Police does not contain information in English, but it easily links to the website of Slovenian Police which contains useful information in English. Thus, on the website of Slovenian Police, in the section *Prevention,* there is information for tourists and citizens who risk to become victims or who had become victims. Tourists are advised how to protect themselves or how to contact police. There is also information for the victims of family violence (women and children) (https://www.policija.si/eng/index.php/prevention/1691-domestic-violence-police-procedure). Some concrete advice was also included in some publications for criminality victims (Štirn,2004), owners of cars and other categories of vulnerable people (https://www.policija.si/images/stories/Publikacije/PDF/Policija_Svetuje_EN_2016.pdf) or women who were victims of human traffick. (https://www.policija.si/eng/images/stories/Publications/prostitution.pdf).

Conclusion

The results of the analysis emphasized the lack of information regarding criminality prevention on most websites of the city halls of the analyzed capitals. The website of the city hall of Athens (Greece) and of Ljubljana (Slovenia) contain information about the prevention activity and concrete measures for protecting children, women, and international migrants. The interest of authorities from Athens for increasing the personal safety in this capital was emphasized also by 2017 Safe Cities Index. The results of the analysis made for 60 cities of the world indicated the fact that Athens (new entry in the top 60 cities) is on the 33rd place regarding safety (The Economist Intelligence Unit, 2017:7). Athens is situated on different positions in the case of digital security (35th place), health security (21st place), infrastructure security (29th place) and personal security (41st place) (Idem, pp-28-30). The 41st place obtained for personal security might change next year due to the concrete implemented measures and, especially due to the improvement of the information level regarding the victimization prevention of some vulnerable groups.

Preventing women victimization in the family space seems to be of interest for the police of Bucharest, Chișinău, Ljubljana and Athens. The police units from these cities have prevention campaigns mentioned on their websites. However, there are differences in the way in which they address to the potential visitors of the websites. Although the website of The General Directorate of Bucharest Police has a section meant for preventing family violence and the website of Chișinău Police includes information regarding campaigns of preventing family violence, these websites do not include concrete advice for victims as I identified in the case of Slovenian Police. The Slovenian Police describes the prcedure to which the victim of family violene can be exposed in the event in which she wants to contact police (in order to inform the victim about the way in which police and its services can work). In addition to that, the website of Slovenian Police contains also concrete advice for victims and their children, advice that can be helpful for them until the police arrives in the case in which they are exposed to violent acts (https://www.policija.si/eng/index.php/prevention/1703-what-can-i-do-as-a-victim-).

Tourists are a category of people frequently exposed to victimization. The analysis of the websites of city halls and police of the five capitals situated in South-East Europe showed that there is little interest for protetcing this category of persons. Only Athens and Ljubljana mentions concrete advice for preventing tourist victimization. The measures of preventing tourist victimization identified in the case of the two cities are still far from the ones that I identified in our previous studies made at the level of some European capitals such as Paris or London (Balica, 2017).

"Police Department of Chișinău County"

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LE LUDIQUE – UN TRAIT CARACTÉRISTIQUE CONTRASTIF EN MUSIQUE

George BALINT∗

Abstract. The text comprises a series of comments related to what we feel as the primary esthetic nature, on a background of joy: the play. When relating to music, playfulness, in particular, significantly distinguishes itself from other types of artistic expressions, such as the entire field of visual arts (plastic arts, sculpture, theatre, cinema, multimedia), even if between them and music one can trace specific common elements of harmony and rhythm. At the precise moment when the background of joy amplifies itself and relates to a chamber or to a street environment, certain derivative comic- or even carnival-like elements may appear. However, when joy is no longer present, although the structure is still the same, the expression alters itself by receiving different accumulative features, starting from opposing (competition), odd, abstract, without a specific denomination, going through hideous, burlesque, ambiguous, up until monstruos or even grim elements. The opposite direction is also possible, on the path of a disintegration by means of aeration, leading to typical surrounding areas.

Keywords: playfulness, joy, music

Autour de l'esthétique musicale, on s'est proposé par cette étude de faire un survol sur un aspect caractériel générique ayant pour arrière-fond la *gaieté*, la *joie*. Nous partons du principe que la joie et son contraire, la tristesse, sont des caractères ou des traits de l'état d'esprit. Cependant, nous les considérons non pas comme des prédispositions affectives, mais comme des ustensiles travaillés intérieurement, de façon culturelle. Ils ont une valeur de diapason dans leur relation avec l'œuvre musical, dans l'hypostase concrète de l'objet sonore. Sans ignorer l'impression offerte par e premier contact avec le son de la musique, il faut aussi pouvoir lui donner, plus tard, son expression de *caractère*. En raison de faire participer la conscience, il se développe ici une relation phénoménologique avec l'objet pris en/avec le regard yeux esthétique, qui, au niveau de la résonance personnelle, est prouvée comme *expérience esthétique*. Au-delà de sa nature capricieuse innée et de sa prédisposition affective, qui ressortent des situations d'existence (formatées de façon génétique ou bien par interaction) dans le contenu naturel du monde et qui, en tant que telles, tressaillent sans objet (irrationnel ou phénoménal), on croit devoir examiner aussi la modalité d'expériencier les états mentionnés, de manière culturelle, à travers différentes réflexions de signification.

Une sonorité peut *orienter* notre sentiment ou expérience de joie et/ou de tristesse autant que en nous avons déjà acquis une image-symbole ou emblématique. A travers cette image, le sujet culturel interprète (signifie) son donné sonore (l'œuvre-object) en correspondance avec un état d'esprit particulier. Sur la relation sonorité-(d')-état se déroule un processus d'interprétation de durée variable, qui est généralement assez courte, mais qui dépend en très grande partie du caractère de la signification. Par exemple, le mélos d'une

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bicordie en intervalle de petite terce en profil descendant peut harmoniser la joie, comme dans le jeu des enfants, mais aussi la tristesse, dans une expression de cantique de deuil. Certainement, les variables des autres coordonnées sonores y peuvent contribuer sensiblement: un tempo rapide ou lent, ou rythme symétrique ou inégale, un certain registre, le timbre, l'intensité. Mais, considerée comme telle (de façon aculturelle), cette bicordie-là ne signifie rien pour celui qui l'entend excepté peut-être un *signal* du monde naturel. Ainsi que le coassement des grenouilles ne nous oriente pas de manière émotionnelle, sauf que l'on peut le considérer tout au plus de façon scientifique, l'exemple donné, celui de la bicordie, ne génère pas une résonance émotionnelle de la personne physique (animale) de chacun d'entre nous, quelle que soit la disposition et le tempérament qui nous caractérise. C'est un peu difficile à accepter cela, parce que nous sommes déjà nativisés culturellement (par notre éducation). Peu importe quoi et comment se dévoile à nos sens, du réel (du manifeste, du concret) ou de l'imaginaire (du virtuel, de l'ineffable), nous allons l'interpréter de manière réflexe (intuitive), culturellement, et, ce qui plus est, dans la référence de la culture européenne. De plus, pour toutes les sonorités en provenance de la texture de la nature, nous sommes tentés de les interpréter de manière culturelle, même non-impliqués dans les vibrations émotionnelles. Pour quelques-unes des sonorités nous sommes indifférents (passifs), tout en les admettant comme des éléments de l'ambiant. D'autres peuvent nous donner un intérêt cognitif, au sens de les interroger ou de faire de la recherche. Pourtant il y a aussi des sonorités qui font tressaillir en nous un sentiment spécial, que nous aimerions cultiver. On dit que l'on devine en elles, intuititivement, que l'on leur inculque des vertus de textualisation, c'est-à-dire de connexion à un sens musical. Seuls ces sonorités méritent être prises dans un regard esthétique. Mais ce n'est que l'artiste qui saura/devinera intuitivement comment les modeliser et les façonner de sorte à fertiliser ce regard afin de pouvoir offrir au spectateur la *valeur* de l'objet travaillé de façon artistique.

Quand on s'arrête sur l'état de joie – déterminée de manière phénoménologique (culturelle) plutôt que de façon phénoménale (naturelle) –, on la considère comme un dénominateur commun pour la plusieurs caractères de l'esthétique de contraste en musique, provenant du ludique. Par exemple, le comique et le carnavalesque s'assimilent dans l'origine du ludique, tout en décrivant en contour comme des registres latéraux (de chambre et de rue), par un certain espace supérieur (espace-tope) – l'étendue de l'exposition et l'envergure de l'inclusion. La zone spécifique délimitée par eux se sous-étend par une variété de nuances, plus légères ou plus graves, telles que le drôle, l'humoristique, l'ironique, le caricatural, le sardonique, le burlesque, le grotesque, le bal ou la kermesse, la foire, le cirque (le carrousel), la parade ou le défilé etc. Pris ensemble, le beau esthétique et le ludique caractériel peuvent agir de concert ou concourir à la formation d'un visage de l'homme culturel.

Ainsi que le beau représente, pour les catégories esthétiques, la «la pierre angulaire» (ou le *khaïros*, chez Moutsopoulos), comme référence du premier ordre rapporté à un *idéal* culturel transcendantal (catharctique), de même le ludique, l'espièglerie, est le générique d'un *mode* culturel influent (adhérent), dans le paradigme duquel on peut distinguer de nombreuses variantes. Le beau se concentre sur l'axe vertical, vers le haut / le céleste (perfection de l'idée, l'ineffable), tendant à l'unicité. De façon complémentaire, le ludique / l'espièglerie territorialise horizontalement, vers le partout / le terrestre (possibilité

réelle, palpable), tendant et à la recherche de la variété. Si le beau est du domaine du divin, comme grâce *inspirative* (partie d'un horizon transcendant, métaphysique), le ludieuqe ou l'espièglerie est propre au mundain, comme fait *modeleur* (bien qu'appartenant à une zone ontologique relative et éphémère). Pour le beau, on essayer de l'atteindre (comme manière d'atteindre à la discipline), par le ludique ou la ludicité, on essaye de prouver le règlement (comme efficacité). Le beau est imaginé, puis *pratiqué* par *imitation*. Le ludique se vit, tout en étant *pensé* par *adéquation*. On pourrait aussi dire qu'à la limite, sans beauté l'homme reste stérile de façon spirituelle, historiquement inapte pour se construire un destin. En échange, sans ludique l'homme se sépare culturellemnt de son essence même, celle d'être universellement *humain*. Bref, par le beau l'homme accède, de façon spirituelle, à l'infini de la sublimation (venant du côté de l'existence du monde), tandis que, par le ludique, l'homme se propage, se répand culturellement dans l'actualité du fait, de la réalité (vers le monde existant). Le premier exclut (son contraire), tout en se posant comme principe de centre (une fois pour toutes), tandis que le second inclut (son autre), tout en se prenant comme donnée depuis partout (toujours, à chaque fois). L'homme qui est beau est aussi éternel et remanent (cardinal, représentatif), l'homme ludique est bon et continuateur (guidant, adressatif). L'un est (a)donné à l'adhésion par la contemplation, l'autre à l'acquisition par l'existence. À son tour, par le beau, l'objet artistique gagne en brillance, et à travers le ludique, le jeu, il se propage dans la / comme diversité. Ultérieurement au passage par les caractères de contraste de la joie, par sublimation et par la réflexion de/dans la conscience, on pourrait entrevoir l'horizon de la possibilité d'un-destin-qui-devient: depuis l'origine existentielle ou de l'être (la vision inspirative-artistique de la personne comme sujet authentique / unique / divinement doué) à la réalisation spirituelle (l'œuvre et le travail artistique dans le monde, en tant qu'acte pluriversal / polyvalent, kharique).

Quand on parle du ludique, on peut considérer, de façon générique, une partie de ses traits caractéristiques comme étant valables aussi pour ses dérivés du premier ordre, le comique et le carnavalesque, qui apparaissent par l'acroissement de la joie et par rapport à une typologie du cadre; fermé-familier (le comique); ouvert-stradal (le carnavalesque). On les considère tous trois comme des aspects de contraste, selon la manière d'approche: en *plaisantant* ou au *sérieux*. Conçus de la manière plaisante, ils harmonisent l'état de joie. Traités au sérieux, ils deviennent graves, ce qui ne veut aucunément dire que la joie se transforme en son contraire, la tristesse, mais tout simplement qu'elle en manque, ayant été suprimée.

On définit le ludique comme une *spontannée prise-en-jeu* (légérisation) d'une situation de relation humaine structurée par des règles[1], comme par exemple le jeu. Cette modalité d'expression est propre en spécial à l'age de l'enfance, quand tout jeu devient, de façon subite et non-conditionnelle, un jeu *imaginaire*. Bien que, dans son ample liste des classifications des catégories esthétiques,[2] Moutsoupulos n'ait pas désigné comme tel le

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[1] „Les règles d'un jeu sont absolument obligatoires et incontestables. Paul Valéry a dit ceci jadis, en passant, et la maxime a un rayon d'action vraiment vaste: *„Pour ce qui est des règles d'un jeu, aucun scepticisme n'est possible."* Parce que la base qu'elles determinent est immuable. Aussitôt que les règles sont violées, le monde du jeu s'écroule. Il n'y a plus de jeu." (Huizinga, J., *Homo ludens*, Humanitas, Bucureşti, 2003, p. 50)

[2] Evanghelos Moutsopoulos (n. 1930, philosophe grec), *Categoriile estetice*, Univers, Bucureşti, 1976.

ludique, considéré comme un trait de caractère, nous croyons qu'il présente aussi une valence esthétique – et les considérations de Huizinga[1] peuvent nous servir d'argumentation.

Jeu et amusements ludiques

Dans le *jeu* sont activées des règles de nature disciplinative (comment et où/quand nous jouons) sur un plan extérieur[2] (le monde), comme zone délimitée en espace et en temps. Dans l'action de *jouer* elles sont reflétées (*jouer*, mais aussi *se jouer*), par leur transposition dans un registre diminutif – *espiègle* – et, en meme temps, „inapte" par rapport aux normes de conformité – *folâtre*. Par consequent, même le jeu, en tant qu'action ou activité, a sa coherence, illustrant un certain ordre de caractère dans son relationnement et ses manifestations, mais son trait spécifique est l'auto-suspension dans l'imaginaire, par la séparation d'avec le poids de la réalité environnante, qu'il interprète par diminution. Ainsi, l'action de pratiquer le jeu transfère le jeu dans l'intérieur de la personne, comme propre jeu, diminutif (enfantin).

En essence, le jeu este une *confrontation inoffensive*, qui ne simule l'adversité que de façon apparente, comme jeu *dramatique*. Pour le monde naturel (animal), il est un exercice de préparation, une expérience utile. Pour le monde culturel, le jeu est un *masque* qui peut déterminer aussi une façon d'être comme telle, sans autre but que celui d'exercer une manifestation en soi, par pur plaisir. Le masque-vêtement (la *persona*) se porte en public afin de protéger l'intimité d'une identité personelle (l'ombre). Le jeu-comme-masque cache, par déguisement[3], une situation d'inacceptabilité d'un ordre incommode, un rejet qui ne peut pas être assumé/exposé publiquement.

L'apprentissage à travers le jeu passe par une participation non obligatoire, et pourtant formative. Apprendre quelque chose en jouant ou en plaisantant, dans/par le jeu, ajoute, de surcroît, la satisfaction de se libérer du but ou de l'objectif de gagner / vaincre, c'est-à-dire d'une finalité ayant trait à la performance. En ce sens, le jeu s'exprime à travers une *participation joyeuse* et *vivante*, dépourvue de la tension de la compétitivité. Il résulte que l'action de jouer nuance le jeu avec un caractère de *légèreté*, en glissant de sorte du sérieux vers l'amusant ou le drôle, du prévisible vers le spontané, de l'apathie vers l'empathie, mais aussi du profond vers le superficiel ou du lucratif (disciplinatif) vers le déléctif (récréatif), et, côté esthétique, du dramatiqe au ludique.

Le ludique développe ainsi une *fluidité du détachement* de tout repos rétrospectif. Dans le jeu-(d')-adulte – développé / sobre / discursif / pondéré –, gravitant, de façon compétitive, vers une position hiérarchiquement supérieure, la déviation par rapport à la

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[1] Johan Huizinga (1872-1945), historien, professeur et écrivain hollandais.

[2] „Chaque jeu se meut à l'intérieur de son espace de jeu, qui est préalablement délimité, de façon matérielle ou dans l'imagination, expressément ou comme allant de soi-même." (Huizinga, J., *ibidem*, p. 48)

[3] „L'altérité et le secret du jeu sont exprimés, tous les deux, de façon claire et visible, dans le *déguisement*. Ici, „le caractère inhabituel" du jeu atteint la perfection. Celui qui s'est déguisé ou masqué „jooue" le rôle d'un autre être. Il „est" un autre être! L'épouvante de l'enfant, la fête turbulente, le rituel sacré et l'imagination mystique se mêlent inextricablement à tout ce qui est masque et déguisement." (Huizinga, J., *ibidem*, p. 52)

règle est sanctionnée de manière significative, comme manque de correctitude éthique. Dans le jeu-(d')-enfant – spontané / espiègle / cursif / léger –, sautillant sans cadence et inadversativement, la faute ou l'erreur est circonstanciée par le manque d'attention ou l'impuissance, plutôt que par l'intention. Il n'y a pas de culpabilité, donc pas de punition. On est amorale dans le ludique. En d'autres termes, quand on joue, la déviation est diatonique, tandis qu'en jeu, elle a un aspect chromatique. Le ludique est défini par cela comme *jeu espiègle*, de surface, dans une extension virtuelle, sans frontière espace-temporelle (inmarginable objectivement), abstraite à la réalité.

Le contraste positif donné par le jeu n'est pertinent que du point de vue de la conscience mature, quand on prétend aux faits, en plus de la manœuvre correcte et juste, une action de s'assumer de nature éthique. C'est pourquoi le ludique est propre à l'âge de l'innocence, quand la conscience est encore naïve, non marquée par le jugement de la distinction entre le bien et le mal. Dans le ludique, une autre réalité est projetée, celle imaginaire, où ce qui importe est juste de pouvoir jouer sans être encombré ou dérangé, en ignorant à la fois les lois et les impressions données par la conjoncture de la réalité. Or cela est très bien, car si le ludique, avec sa spontanéité caractéristique, intervenait dans le jeu de la réalité (comme le *trickster*), même des désordres fatals pourraient se produire. Parce que, idéatiquement, le jeu doit s'identifier comme légitime seulement en pratiquant la règle activement (dans le temps présent, comme ordre manifeste), plutôt que d'évaluer les conséquences spectaculaires (vainqueur/vaincu) rétrospectivement, ni encore passivement (réflexif/otieux), sur la contemplation de quelque sens (puisque, bien que significatif, le ludique ne contient pas de vertus textuelles). Par le ludique, la connexion est faite avec un état primordial (originaire).

Objectivement, le *jeu* illustre la règle impérativement et démonstrativement (explicitement) dans un environnement compétitif. Subjectivement, *l'action de jouer* la relativise, spontanément et efficacement (implicitement), tout en ignorant la compétitivité (la normativité) du jeu. Le sens même du jeu réside dans la motivation de gagner ou de finaliser, prouvant ainsi l'aptitude de polir la capacité de jouer, mais aussi une satisfaction personnelle. Concrètement, la règle du sens propre au jeu est pertinente dans la cadence, lorsque le rapport gagnant-vaincu est radicalement réglé. Le jeu annule même l'enjeu du jeu, duquel il s'en moque, l'ignorant innocemment. C'est pourquoi il ne prévoit même pas la cadence. Il n'y a pas de but logique du prendre-en-jeu, mais seulement une finalité naturelle, qui survient par l'épuisement physique (fatigue). Les cadences du jeu pratique comme tel sont de simples suspensions pour un moment, sans signification aucune.

Le jeu concerne la vision et la compréhension de l'extériorité d'un intervalle donnée par un symbole intelligible: la *carré*. L'action de jouer s'accorde à une perspective intérieure, qui tient au sentiment immédiat, à travers et comme état de sensibilité: l'émotion positive et bénéfique de *joie*.

Si le jeu masque concrètement une apparition publique – individuelle (simple, unique) ou collective (plurielle) – l'action de jouant est le substitut ineffable d'un état proprement-réel (objectif) par un autre, proprement-imaginaire (subjective). Par exemple, l'enfant (le petit) s'imagine un adulte (un géant). Mais aussi vice-versa: l'adulte (le grand) peut s'imaginer comme un enfant (un nain).

La personne adulte perçoit le ludique comme une possibilité de mettre à jour un état d'esprit tonique, optimiste et propre au jeu libre. Comme l'adulte a l'expérience du ludique de sa propre enfance, contrairement à la conscience de la réalité qu'il faut avoir pour son propre présent, la perception de ce contraste est vécue dans le registre du dramatique, car la récupération du passé sous la valence d'un jeu d'actualité n'est plus possible sinon par des moyens virtuels, purement imaginaires. Cependant, face au fait, circonstancié à un jeu non-périmétrisé (l'impliquant directement ou en tant que spectateur), dans l'adulte tressaille et sursaute, de manière réflexe, la mémoire de l'état ludique, comme expérience spontanée dans une actualité de présence, ce qui lui provoque une sensation tonifiante. D'ailleurs, la nostalgie est l'expression de l'incapacité de sursauter en présence du ludique. Nostalgique est adulte «peiné» parce qu'il ne peut plus jouer comme l'enfant qu'il était autrefois, incapable d'ignorer la maturité chargée de la conscience de son estime de maintenant. D'autre part, ce n'est que le jeu qui, manquant la gaité du ludique, se concentre exclusivement sur les enjeux, qui est surchargé de passion et de conflit, du coup empirant la tension de l'etat concurrenciel (la compétition).

Si la manipulation du jeu réclame de l'énergie mécanique, dans une mécanique de la *pulsation régressive* (inertielle-conservatrice, répétitive), sous les auspices du ludique, la consommation d'énergie se réduit, ce qui importe n'est que *l'élan*, plutôt que de maintenir ou d'augmenter la force. Vu ainsi, le ludique circonscrit une *pulsation progressive* (jaillissant-continuellement-ouverture). Puisque l'enfant n'a pas éprouvé l'expérience de la maturité, il ne ressent pas la participation par l'acte du jeu sous l'effet d'une diminution du plein de son énergie (psychique, mentale), ce qui lui permet un renouvellement presque continuel de l'élan du mouvement dans l'acte de jouer. Après tout, c'est cet élan que l'adulte de plus tard voudrait récupérer. Mais si l'élan de l'enfant dépasse sa capacité physique – étant encore trop tôt (trop petit, trop peu mûri) par rapport à la force disponible – , pour l'adulte, au contraire, l'élan, la dynamique, tend à diminuer par rapport à la plénitude de son pouvoir. La différence réside dans le fait que, pour l'enfant, le ludique est un *état* (naturel, anhistorique, intemporel, cursif) d'une *actualité illimitée* (en termes de temps et de lieu), tandis que l'adulte le considère comme *fait* (culturel-et-historique, temporisé, chronométré, discursif) *passé, traversé*. Le jeu des adultes est référencé / intégré à la réalité, tandis que l'acte de jouer de l'enfant prouve l'imaginaire à travers une imitation diminutive-ludique de la réalité (adulte).

Bénéfiquement, le ludique rayonne un certain type de *jeu de l'esprit*: la *joie*. C'est une joie presque enfantine, dont le jeu-dans-l'acte-de-jouer ne contient pas son contraire. Contrairement au comique – artisanat qui emprunte la voie du rationnel, en tant que jeu de caractère – le ludique ne peut pas être fabriqué, parce qu'il appartient à l'être intérieur et à l'existence intérieure, et non pas à la pratique de la civilité. Autrement dit, ce n'est pas conformable et ne peut pas être évalué comme (un) jeu, justement parce qu'il est en-jeu. C'est une manière de vivre directement, irréflexivement, décontouré et ancrée dans le naturel, tangent à une étendue d'horizon et à un temps incertain, inséquent. En tant qu'expression de la joie (d'être) en soi, *le jeu-en-l'acte-de-jouer* ne peut pas générer de déception. C'est pourquoi nous pouvons dire qu'en général le ludique est immanent à la gaieté, insignifiant comme intention.

Au-delà de sa phénoménalité spécifique et positive, le ludique a aussi une certaine apparence, et on peut lui présumer un *visage esthétique*. Dans/à travers le ludique, les dimensions naturelles sont diminuées d'une manière gentille, drôle, sympathique, sans caricature ni sarcasme. Le petit, en tant que diminutif du grand, tout comme l'enfant est un diminutif de l'adulte, il est possible que l'on l'inclut et que l'on le roule sans l'abîmer structurellement ni en altérer la cohérence. Dans le ludique, le sérieux est seulement simulé et inconsistant. Sur la ligne cognitive, cela correspond à *l'élan d'aventure*.

Le chronotope[1] générique du ludique consiste d'une surface lisse (sans obstacles) et de temps incadenciel (indésinent), par rapport auxquels le personnage se déplace de façon inconsistante directionnellement et/ou temporellement – dans un état continuel de *jocularité*[2].

Si, dans le comique, tous les côtés de l'encadrement du jeu équivalent par la fonction limitative – contre laquelle on se heurte, on butte,, sans pourtan jamais arrêter – dans le ludique, où il n'y a plus de cadre, la seule condition ou exigence est d'y avoir une plate-forme de ressort sur la surface-à-perte-de-vue de laquelle on peut se déplacer de manière espiègle.

Au cours de tout métabolisme naturel, il y a un moment propice pour le ludique viétudinal (biologique): l'enfance (de l'homme animal); le printemps (de l'année végétale). Cependant, sur la ligne de la sublimation artistique, le ludique ne se produit pas du le besoin social du rire ou de celle, individuelle, de se délecter, de jouir – par la confortable absence de tout effort réflexe, ou afin d'étouffer la peur du *lictis-ennui*. En art, la réflexivité tend à être implicite, ce qui vaut également pour le ludique artistique. Vivre de manière réflexive la joie de regarder le monde comme dans un jeu enfantin équivaut à une expression de *naïveté délibérée* (savoir comment jouer-en-jeu), assumée de façon à renouveler afin de dépotencer toutes les contrariétés intérieurement possibles. L'artiste bénéficie généralement de ce ressort d'innocence nativement, qui, tout en le reandant vulnérable par rapport à l'âpreté du monde qui qui est différent du soi (l'intériorité vue de l'extérieur comme pure/familière), le protège contre la conscience de soi se trouvant dans le monde (l'extériorité regardé d'en dedans, de l'intérieur, comme modifié/étrange).

Le jeu réclame généralement un cadre de protection pour ne pas dépasser dans la concrétude de la réalité. N'ayant pas de fondements de gravité, l'activité ludique est librement-heureuse uniquement dans elle-même, en générant spontanément son propre plérome: la *légèreté*. Par conséquent, les adultes, pondérés dans la captivité de conformité, peuvent jouer avec l'enfant (de manière non-incidentelle) seulement en grimaçant de façon comique. L'enfant joue avec l'adulte toujours en s'égayant de façon ludique, précisément parce que, ne le voyant pas comme tel, dans la gravité sérieuse de sa maturité, c'est-à-dire en le regardant avec un air de san-nostalgie, il le convoqué par réflexe dan l'imaginaire du diminutif. Le ludique fait donc profiler une esthétique de la *jovialité de s'englober par en-enfantisation* (diminutivisation dans/par la *jocularité* d'un jeu enjoué, ludique, espiègle).

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[1] Dans la littérature, on comprend par *chronotope* la connexion entre les relations temporelles et spatiales, assimilées de manière artistique.

[2] *Jocularité* – en roumain, le terme a été introduit par Zoe Dumitrescu-Buşulenga dans *„Ion Creangă"*, Editura Nicodim Caligraful, Mănăstirea Putna, 2017

Sur la ligne de la cohérence, si on rit des personnages comiques[1], ceux ludiques n'ont pas le bénéfice de cette gratulation, parce qu'ils ne peuvent pas être pris au sérieux. Cependant, ce sont eux qui rient. Vus de l'extérieur, les personnages comiques ne modèlent pas, mais ils font de la caricature de manière régulatrice. Ceux ludiques insufflent la bénéficité de la joie de vivre. On ne rit pas d'eux, mais eux, ils rient commes des enfants, sans intention, à la suite d'un débordement de joie jetée comme engrais sur un état beaucoup trop pondéré dans le registre grave du sérieux majeur. Mais plus que les personnages comiques, qui peuvent devenir populaires et aimés, ceux ludiques vous défient sincèrement à les aimer. Dans un état ou l'on se prit d'amitié on est appelé de façon communautaire (collectivement, en général); dans l'amour nous sommes voués de façon personnelle (individuellement, en particulier).

Si l'action de jouer peut parfois se distinguer par rapport à un certain quelque-chose couplé au réel de l'imaginaire (on joue à ceci ou à cela), le jeu (comme action de jouer régulière) peut être classé en fonction de différents critères: la paire des constituants humains impliqués: l'esprit-l'âme – *l'art*; corps-esprit – le *sport*; la perspective / la modalité d'approche: interprétatif – *conceptuel* (logique), *sensible* (émotionnel); instrumental – *mental*, *manuel*; objectif ou le but dans lequel on le pratique / expose: *divertissement* (amusement, reconfort); *entraînement*, *formation* (pratique, modélisation); *performance* (professionnalisation, expérience)

Le jeu musical, qui est de même soumis à/par des grilles et des règles (méthode) et des codes (partition), comporte aussi une *syntaxe* déterminée contre les types relationnels: **monologique** – la *monodie solo* ou *avec accompagnement* (de concert, l'orchestre d'harmonie); **dialogique** – la *polyphonie vocale* (le madrigal, le motet etc.) ou *instrumentale* (l'invention, la fugue etc.); **comunional** – *homophonie* d'ensemble ou d'arrangement (choral, instrumental, vocal et instrumental).

On peut aussi parler d'un visage esthétique du ludique musical: la simplicité de l'expression; des répétitions minimales et suffisantes et par niveaux formels restreints (subdivisionnaires); des variations basées sur des inversions ou des permutations des hauteurs et de durées dans le même cadre formel; la concision de la dimension de la phrase; l'atténuation du contraste thématique ample (du dramatisme) en faveur de celui de niveau élémentaire, par le *subito*, destiné à exprimer la spontanéité; le déroulement dans un tempo léger ou un rythme lent (allegretto/moderato). De nombreux thèmes de rondo, dans des sonates ou des concerts, comportent l'expression du ludique. Le schéma classique *Modèle-Séquence-Petit développement-Cadence* [a-a'-(b-b)-c], où les durées des termes *a* sont identiques, tandis que la paire du petit développement (bb) équivaut à un seul *a* – dans le cadre d'une phrase composée de façon simple (binaire ou ternaire) –, fournit un très bon cadre formel pour le l'échaffaudage ludique.

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[1]„Le rire se trouve dans une relation d'une certaine antinomie avec le sérieux, mais il n'est aucunément lié au jeu. Les enfants, les joueurs de football ou d'échecs jouent sérieusement, on ne peut plus sérieusement, sans aucun penchant pour le rire. Chose curieuse: c'est justement l'opération purement physiologique du rire qui est propre exclusivement à l'être humain, tandis que la fonction pleine de sens profond du jeu, l'homme la possède en commun avec les animaux. L'aristotelien *animal ridens* caracterise l'homme par opposition avec les animaux, d'une manière presque plus catégorique que l'*homo sapiens*." (Huizinga, J., *op. cit.*, p. 43)

L'exécution d'une pièce musicale est basée sur le respect des règles du chant, comme jeu musical sérieux, technique (discipliné) et lucratif (avec finalité). En superposition avec celui-là, on peut profiler, de façon non-lucrative (artistique) une expressivité de la légèreté du ludique, comme dans de nombreux thèmes musicaux mozartiens. On va présenter, ci-dessous, trois exemples de ludique musical.

Exemple 1. Thème I (ayant formellement une seule phrase) de l'Allegro (premier mouvement) de la Sonata pour Piano no. 16 en Do majeur K. 545 par W. A. Mozart:

Le ludique est caractérisé ici par: l'ambitus réduit, assez restreint (2 octaves) dans un registre clair (do_1-do_3); la ligne mélodique facilement intonable/mémorable; la pulsation régulière (huitièmes) de l'accompagnement (main gauche), dans une formulation de basse Alberti, figurant, dans le même motif couvrant une minime, des paires de deux accords trisoniques qui concernent exclusivement les échelons principaux: II, VI, IV-I, VI; la division des coordonnées monodiques et de l'accompagnement par distribution dans différents registres d'octave; la simplicité de la structuration des voix syntaxiques à travers des séquences d'articulations monophoniques (un son par articulation); la synchronisation harmonique des segments du thème avec les échelons tonals de l'accompagnement; la simultanéité de deux expressions structurelles de la timbrométrie:
   a. timbrométrie mélo-rythmique: *ternaire* – du rythme *long-court-court* (seconde, deux-quarts); (quart-à-point, deux seizièmes) – et *binaire – long-long* (quart, quart, pause de quart), configurat une structure a – a' – b;
   b. timbrométrie formelle: la *binarité* donnée par l'association des cellules (couvrant une mesure de quatre quarts) par des paires de motifs (la cellule seconde étant de type cadenciel), qui, sur le niveau formel immédiatement supérieur, est conjuguée dans une paire de deux motifs formant la phrase: A (modèle) – de (a-b); A '(séquence) – de (a-b)'.

Exemple 2. Le duo Papageno – Papagena du Singspiel *La Flûte enchantée* (1791) par Mozart décrit le contour d'un langage ludique, les deux personnages répétant réciproquement la première paire de syllabes, la même, du nom de chacun. Ce qui peut sembler un bégaiement drôle est au fond une subdivision ludique-diminutive, une manière enfantine de se toucher par le langage oral.

En s'appelant l'un l'autre, ils jouent et s'approchent en cercles l'un de l'autre, pour s'embrasser heureusement dans un *eros* du ludique, et devenant ainsi, comme à partir des bords à part vers un centre commun, dans une successivité alternativement énumérative – Papageno *et/ou* Papagena –, dans une simultanéité harmonique unique – Papageno-(*avec*)-Papagena.

Dans la distribution des caractères de ce chef-d'œuvre de Mozart, Papageno est un caractère naïf et bon, l'exposant de la déconturation du culturel dans le naturel, animé par le désir de couronner le sort ancestral sous la forme de l'autre du couple, qu'il cherche instinctivement pour se compléter. Lui, ainsi et l'épouse qui lui est donnée plus tard sont animés dans la substance du naturel, sans avoir ni viser à la conscience d'un destin. Tous

deux sont référés à un état dépourvu de la gravité des contraires, fixés dans le stade culturel de l'enfance. Et selon leur air, et selon la manière de se comporter / de s'exprimer, ils présentent clairement l'expression *magique* du ludique, comme des personnages joyeux et joviaux.

Exemple 3. Nous avons également choisi une partiture de concert contemporain, composée par le soussigné en 2008: *Scènes ludiques* – triple concert pour flûte, percussions, piano et orchestre. Lancé à travers un dialogue ludique, le thème principal du premier mouvements des trois du concert, intitulé *Syllabes*, présente littéralement une succession de syllabes prononcées par les musiciens solistes, sur une paire de formules rythmiques asymétriques: *court-court-long – court-long*. Progressivement, tout l'orchestre sera agrégé sur le modèle de ce thème.

Ex. 3

Synthèse concluante

Par rapport au contenu, à la forme et au mouvement d'aspectation, le ludique musical donne le profil de l'expression d'un état de jocularité exprimée par une motricité légère ou par une animation gaie et enjouée de surface (2D) – longueur/latéralité et hauteur/profil – rappelant ainsi l'étape anhistorique de l'enfance. Il est référé de façon dominante par la perception sensible (de l'âme).
- *Esthétiquement*: il donne le profil d'une continuité variable-spontanée, dans une expression de diminutivité pigmentée par des cadences d'un moment, peu suspensives et nonincidentes, jamais pleinement réalisées, qui ne sont jamais les dernières, variant toujours dans des aspects de contraste minimal.
- *Musicalement*: il se moule sur un thème-personnage dont l'expression de remanence se compose de profils mélodiques simples, avec quelques sons et aspects de timbre, des contrastes modérés et des tempos déplacés légèrement (comme l'Allegretto).
- *Théâtralement*: le personnage ludique et polychrome et espiègle, inadhérent et spontané, non-déterminatif sur la ligne de la dramatisation (aconflictuel/inoffensif). Rapporté à un stade adulte, il peut être anachronique.
- *En général*, il propage un état d'expérience (l'innocence de l'enfance) comme *actualité diminutive-enjouée*. Par rapport au ludique, le rire exprime l'empathie (résonance émotionnelle), étant authentique et stimulant.

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THE SYMBOLICAL ARCHITECTURE OF HEAVEN IN THE ROMANIAN FOLKLORE

Gabriela BOANGIU[*]

Abstract: The symbolical image of Heaven as it appears in the Romanian archic mentality can be seen on the fresco of the Monastery Voroneţ painted in the XV Century. It is the most eloquent presentation of the theme of Revelation in the Eastern Christianity. Its details reveal phenomenal esoteric knowledge and a strict compliance with the Orthodox canons. In the upper layer, right under the wooden roof, under a decorative line with folkloric symbols is represented The Father. Angels open Heavens Gates revealing the face of the Creator that could not be seen by men until that day. The Lord is surrounded by a round rainbow. From the two sides, two angels are rolling the sky with stars like stripes of carpet. So Medieval theologians don't dismiss the occult, but also acknowledge that signs and secret knowledge will cease their role in the presence of Truth, personified by God. In the center of the second layer of the painting there is the second person of The Holy Trinity, Jesus Christ, sitting on the throne, blessing the believers with one hand and showing His hand wounds to the sinners on the left. The Mother of God is at His right, while Joan is at the left. The Apostles are in the first row of the jury. Symbolical images of Heaven will be analyzed as they appear in Romanian carols and on the traditional carpets of Oltenia.

Keywords: symbolical image of Heaven, fresco, Romanian carols, traditional carpets of Oltenia.

The symbolical image of Heaven appears in some carols, because once with the Jisus Christ birth, it took place a cosmogony:` „Când Dumenzeu s'a născut/ Şi pământul l-a făcut/ Sus cerul l-a răzimat/În patru stâlpi de argint/ Mai frumos l-a împodobit/ Tot cu stele mărunţele/Mai pe sus cu mai mărele, / Soarele cu razele".p. 72

In another carol, Adam – the first man on Earth, says the words: "Raiule, grădină dulce/, - Nu mă-ndur a mă mai duce/ De dulceata ta cea dulce/ De mireasma florilor/ De cusul izvoarelor/ De cântarea păsărilor" p.73

The image of Heaven in Christmas Carols represents a symbolical garden where there are special rivers, candle lights, big feasts between Holy Saints and God, or a human been chosen for his goodness, usually the same person who receives the carol singers.

Another context where the image of Heaven can be analyzed is the church fresco. The church fresco represents, beyond its indubitable aesthetic value, a document of a specific period of time, regarding the founding of that holly place, the details on addressing the mentality of the age when it was created. It should be mentioned that the term fresco refers to a special type of mural painting that is: "The fresco – (It. Fresco, fresh), is a technical process used in the mural painting, in which the pigments (pulverulent), are mixed with

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water and applied on a wet lime mortar (freshly plastered), which incorporates it. The fresco technique is based on the so-called process of *carbonation*, through which the limestone suffers a complete chemical process and re-becomes stone, forming a hard, semi-glassy pellicle on the surface, similar to the marble. Once the painting has been dried, *in fresco*, it is no longer affected by water or other destructive agents, becoming one of the most durable techniques of painting. For the fresco, there are preferred the new bricked walls. Firstly it is applied the plaster, called *arricio*, then *intonaco*, in which there are introduced fibrous elements, a layer that incorporates the colours. The plasters are made from filling materials (sand, marble etc.) and lime (the most used binder material for the fresco). The lime is prepared from the best limestone, which is slaked with river water in deep pitches, padded with boards. It is kept here between 6 months and 2-3 years, in order to become less active when painted on it. As type of sand, it is used that coming from rivers, rough when touched, which is washed, dried and sifted. The grounded marble is taken as filling material from the Romans, and it creates compact plasters, offering luminosity to the painting. The fibrous materials that are finely chopped are carefully mixed with the plaster, before being applied on the wall. The *intonaco* has exclusively tiny straws of flax or hemp. The most used colours for the fresco are the natural ones, mostly the earthy ones. The diluent for the colours is the clean water, lime water or milk of lime. The painting is usually realised from the top towards the bottom, in order to avoid the accidental splashing. In the Romanian spiritual space, the mural painting represents one of the most spectacular artistic accomplishments, in which there were merged Byzantine and Occidental influences, with the autochthonous tradition, resulting an artistically and ethnically refined, exceptional painting. The perenniality, over the centuries, of the church fresco from Romania, proves the profoundness and the stability of an artistic synthesis, along with the fact that the "painters" were educated people, knowing all the artistic innovations from that period of time. (…) Romania is one of the few countries of the world where this techniqueit is still used. This tradition is still kept for the icons painted with watercolours, eggs emulsion on wooden boards, polished with gold sheet, or for the sculpted miniatures. In the true meaning of the term, the fresco is only the painting made on the fresh plaster (wet, and not moistened later), which is the technical procedure that the Italians call *buonfresco* (Fr. *fresque*, It. *affresco*, *al fresco*, Germ. *Freskomalerei*, Engl. *fresco-painting*)" (Prut, 2016).

We have intended to start an ample debate on several aspects referring to the presence of some symbolical elements of the Heaven, in only few of the representations of the church fresco the churches from the North of Moldova, from Bucovina.

The French researcher Paul Henri, who studied the Romanian culture and civilisation at the beginning of the 20th century, offered a very ample study that refers to the connection between folklore and the religious iconography, specific to the churches from Moldova, underlining the Romanian ethnicity of the painters, due to the popular beliefs that transpires in the frescos from Bucovina: "the artists from this region (Bucovina) had taken their inspiration from the religious legends of the Romanian people, when depicting the scene with the Customs of Heaven. (…) it was therefore constituted an iconographic type around this well-known belief of the Romanian folklore" (Henri, 1928: 63). The researcher also noticed the existence of correspondences between folklore and certain ideas, present in different printings from that period, from which he mentioned "The life of St. Vasile the

New", described by his disciple Grigorie, a book written in Greek, but translated many times in Romanian. There was sufficient time for some fragments of the paper to be integrated into the popular stories, "therefore, the folklore and the painted images have the same source" (*Ibidem*: 64), the book and the popular tradition increasing each other's strength, in order to offer an imaginative support for the artist's theme, "the popular element being the main source of inspiration for the painter". In the same time, the researcher brings forward the Romanian painter, individualising him through his beliefs, and differentiating him from other Greek and Serbian painters "for this monuments at least (the churches from Bucovina), the painter was neither Serbian, nor Greek (…), but a Romanian, and more than that, a Moldavian (…), the popular inspiration (…) allowing the painter to unravel the force of his originality" (*Ibidem:* 64). There are numerous legends that refer to the Customs of Heaven: when Satan revolted along with his legions, God defeated and banished them from the sky, making them falling for three days and three nights, until God shut the gates of heaven by saying "Amen", that moment each of them remaining in the place where he was, some in mountains, others in valleys or water, others between heaven and earth, these last ones interfering in the customs, presenting the sins of the soul that wishes to ascend towards the heavenly gates. The guardian angel is that who helps the soul to ascend and to pass through the customs, chasing the demons away. The angels remind us about the virtuous behaviour, contest the demons, unravel their lies and defeat them by force sometimes, reducing them to silence, rebuying their soul and opening the gates of heaven. These "orally told" representations are accessible to the people, being well known that "the ornaments of the churches, both in Orient and Occident, have as a purpose the education of the believers and constitute the bible of the uneducated" (*Ibidem*: 65-66).

The fresco painting of Voroneţ church preserves the belief in the existence of the two guardian angels, who help the soul to ascend in heaven, along with those from Vatra Moldoviţei, Gura Humorului, Arbore, where there is as well found the theme of the divine ascension.

An interesting representation is at Suceviţa, where the souls ascend on stairs, under the protection of several rows of angels. "As our painter, the Romanian peasant knew that between the last customs and heaven there is a terrible obstacle: the bridge of heaven, a narrow passage, like the blade of a knife, traversing through a profound obscurity (…) The right reach the top and, not finding the stairs to descend, are grown wings that take them up to the entrance of the gate to heavens" (*Ibidem*: 72).

Fig. 1. The angels'stairs, Suceviţa

Fig. 2. The angels' stairs, Suceviţa, detail

The bookish conception about the Customs of Heaven from the book of Grigorie, seems complete, as regarding the symbolic imaginary of the painter on numerous popular beliefs: "the book did not imposed itself on the painter's imagination, because the inert issues of a theological work were abounding with the alive materials of the eschatological principles of a people where there had been prospering millenary beliefs. These popular beliefs determined the artist to go beyond the limitations of the book (…) In Bucovina, we can observe an innovative art, woken by the popular tradition that the artist belongs to, with his entire spirit, being therefore able to say that he was autochthonous" (*Ibidem*: 82).

At the Monastery Voroneț from Moldova, the fresco of The Last Judgment from the western wall is so impressive that it is also compared with Michelangelo's Sistine Chapel, created almost in the same period of time. It is the most eloquent presentation of the theme of Revelation in the Eastern Christianity. Its details reveal phenomenal esoteric knowledge and a strict compliance with the Orthodox canons.

With all this studiousness, originality is not at all absent: the Turks (the country was often invaded by the Ottoman Empire) are depicted as the villains, while various Romanian costumes are mingled with the saints' army along with traditional instruments.

It is impressive how medieval theologians were able to compress tens of chapters from the Revelation of St Joan, the prophet Daniel and other texts of the Bible in a picture with such impact.

The composition of The Last Judgment from Voroneț is organized on five horizontal layers, but the difference between these layers almost goes unnoticed in comparison with the drastic contrast between the two hemispheres: the left and the right chromatically marked by the river of fire bursting from the feet of the throne of The Judge.

In the upper layer, right under the wooden roof, under a decorative line with folkloric symbols is represented The Father. Angels open Heavens Gates revealing the face of the Creator that could not be seen by men until that day. The Lord is surrounded by a round rainbow. Unsuspecting tourists might be shocked to discover here clear representation of the zodiac signs, but the esoteric message is clear. From the two sides, two angels are rolling the sky with stars like stripes of carpet. So Medieval theologians don't dismiss the occult, but also acknowledge that signs and secret knowledge will cease their role in the presence of Truth, personified by God in the end of history.

In the center of the second layer of the painting there is the second person of The Holy Trinity, Jesus Christ, sitting on the throne, blessing the believers with one hand and showing His hand wounds to the sinners on the left. The Mother of God is at His right, while Joan is at the left. The Apostles are in the first row of the jury.

In the center of the third layer is The Holy Spirit, symbolized by a white dove, the form in which He revealed at the baptism of Jesus. From the throne of The Holy Ghost goes out a hand holding a balance on which souls are weighted. On each side, angels and devils fight for the souls of humans.

At the limit of the two worlds departed by the river of fire stands Moses, presented with the aura of a holy man, holding a scroll with the prophecy of a Messiah from the Old Testament which he is showing to Jews and pagans.

The sinners presented in the struggle between angels and demons are naked, as the usual representation of Adam and Eve in various representations of the Genesis in

Romanian churches. In the style of naive picture, the runs are exaggerated as a symbol of a humanity governed not by spirit, but by matter. But in the vision of those who painted Voronet, the primordial couple has finally surpassed this phase. So Adam and Eve are painted as patriarchs at the end of time, with aura just like saints. They both atoned their original sin and after a waiting that lasted as the entire history kneel on one side and another of the throne of The Holy Ghost.

Two interesting diagonals are obtained by looking at the two pairs that frame the throne of The Savior and the throne of The Holy Spirit. In the superior row, The Mother of God wears garments that are different only in shade of those of Eve. She reaches the greatest honor accessible to a human maintaining her role as an archetype of woman. The place she occupies in this scene is eloquent and superior to that of Apostles, prophets or patriarchs and we have to assume that this status of The Holy Mother is accompanied by a similar level of knowledge by her participation to a revealed truth. It is an image and a philosophy that makes futile all speculations about the misogynism of the Orthodox world.

The second symbolic diagonal is created by Adam and St Joan, or between the one that had fallen because of his lack of obedience after tasting the fruit from The Tree of Knowledge, and the one who which the secrets of the end were revealed in the Revelation.

A particular impact has the wall of saints with golden aura gathered at the wall of Heavens. Their leader is Peter, recognizable by the key he holds in his hand. The status of Virgin Mary is reiterated by placing her in the middle of the garden of Heaven. Near her, there is the robber from the cross whom was promised to be the first citizen of Heaven by our Lord during His crucifixion. The patriarchs are also there, holding their numberless progenies.

In the river of fire are depicted infidels, idol-worshipers and the Devil sitting on a dragon with two heads holding a black cup.

The threshold was constructed after the building was erected and changed the side from which believers enter the church, but it also made room for a wall on which to lay this painting without any window at all. On the Southern wall the famous blue color, known as "Voronet blue" is most present. The color is obtained from an unknown natural pigment that shifts shades by the level of humidity, turning from blue to almost green. The picture of the Northern wall is the most deteriorated since this is a mountain territory with heavy snow falls and snow storms during the winters.

A special context where the symbolical image of Heaven appears is on Oltenia's carpets. There are some resemblances between traditional Oltenia's carpets and oriental carpets (Dunca, 2006). Both of them have symbolical flowers that remind the Heaven Garden. A special symbol is the Life tree represented on the centre of the carpet.

The special contexts where the image of Heaven can be studied speak about the rich ornamentation of Heaven as it is perceived from the mental patterns of Romanian civilization: Christmas carols, Church fresco, Oltenia's carpets.

Fig. 3. Oltenia's carpet with Life Tree and The Symbolical Heaven's Garden

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HOW SYMBOLIC IMAGINATION TRANSFORMS A HILL INTO A SACRED MOUNTAIN. A SHORT INTRODUCTION IN THE PHENOMENOLOGY OF HEIGHTS

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Abstract: *The heights of the mountains have always fascinated the human mind. Associated with wilderness, purity, seclusion and inaccessibility, peaks have always been a powerful symbol of human creative imagination, being invoked in the sacred myths and sacred songs of all peoples. Residence of gods, refuge of ascetics or final destination for pilgrims, covered by forests or only by rocks, the mountain is a concrete example of how people's natural inclination towards mystery and symbolism works. The symbolic associations and the mythical scenarios that have been woven around the mountain heights have started from certain natural qualities. We propose to present the mechanisms by which the physical perception of these qualities is symbolically transfigured and thus acquires the characteristics of the sublime and of the sacred.*

Keywords: symbolic imagination, sacred mountain, phenomenology of heights, cosmic experience

When man learned to orient himself in his natural environment, he first used his senses. They guided him and offered him useful practical experience. With the abstraction ability, he was able to select relevant experiences, comparing, finding similarities and differences, and, through language, he managed to communicate them to other people. The senses have provided him guidance, self-preservation, adaptation and reproduction. But man didn't just confine himself to a more sophisticated adaptation to the environment than other living beings; he set higher standards, aspirations, ideals. He has established his norms and rules and learned to evaluate his own performances. Because man didn't merely confine to describe the daily experience and to communicate it, but he tried to evaluate it, to say whether it was effective, good, beautiful, admirable or sacred, venerable. In other words, the man of any culture or time has never been content with the passive reception of the lessons of the experience, but has reacted by interpreting it. And this ability to evaluate and interpret has accompanied all the events of his life and all the deeds he has deliberately done. So, it can be said that in the real world, there is no concrete experience of man that is not simultaneously an act of interpretation. And in the way of perceiving things he is influenced not only by this natural predisposition or by his personal history, but also by his relationships with other people, by the inherited patterns of interpretation and the shared prejudices, by the cultural history of the community to which he belongs.

For the man of traditional and archaic cultures, the most common experiences of everyday life were re-signified and integrated into codes of conduct that legitimized and made them not only useful, but also beautiful (that is, in accord with a certain harmony, with

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a norm of formal correctness) or sacred (they consecrated them, put them in line with ritual prescriptions and sacramental validation norms). This was the case with food, sexual life, raising children, puberty rites, marriage, exercising skils and crafts, war practices, funeral rites, etc. The natural world offered to the man of ancient cultures a vast field of experiences that could be reinterpreted, revealing themselves as being filled with mystery. Often, in the traditional cultures, the relationship of the man with the divine was mediated by nature; or some of the natural elements appeared as attributes or epiphanies of sacred, transcendent beings. It is the case of mountain peaks, which by their special characteristics could evoke elevated spiritual states and could symbolize the dwelling of gods or even the divinity itself. The snow of the heights, the thunders and lightning, the austere and serene rocks, the rarefied air of the peaks, the earthquakes or the volcanic eruptions are as many hierophanies (manifestations of the sacred) or even kratophanies (manifestations of power), that make the phenomenology of the mountain more than a geologic or a geographical reality. (Ronberg, 2010:108; Biedermann, 2002: 267)

The hierophanies with which phenomenology of religions operates could best explain the behaviour of the sacred present in familiar things, in ordinary experiences and events. Hierophanies are devices of significance that *bring into the presence* (in the familiarity area of everyday life, of routine experiences) the mystery, the sacredness. Hierophanies are also a form of expression of sublime and sacredness, which don't abolish the physical phenomena. This means that the natural phenomenon as object continues to be itself while it is enrolled in the orbit of the sacred realm. Or, the sacred is best expressed, as Rudolf Otto showed, as a rupture, as a radical difference, as supreme otherness. (Otto, 1996) Otto states that the sacred cannot be reduced to anything natural or moral. That it cannot be experienced as such, but only through its effects, in this case, through the psychological ones, through certain special feelings (*mysterium tremendum* and *mysterium fascinans*, for example, but also the impression of majesty, of the sublime). At the same time, the terrible energy of the sacred requires an appropriate mean of manifestation, which can attenuate it and make its message accessible, intelligible. Hierophanies, with their obvious symbolic function, are those devices that make this radical alterity present, accessible. Certain natural qualities of things predispose them for the assignment of sacred and sublime meanings. Certain exemplary events that connect man to a particular place or a certain natural element can invest them with sacredness. The endless expanse of the plains or of the desert, the tumult of the sea thundered by storms or the breath-taking heights of the mountains can stimulate the attitude of pious reverence.

The man of traditional societies was receptive to these meanings because his entire existence (natural, but also cultural, social) was immersed in the cosmic environment and listened to natural rhythms. Human activities, agricultural work, for example, were adjusted in accordance with the different moments of the day or with different periods and seasons of the year. It is easy to see how much this attitude has changed to the man of today, who no longer regards the elements of the natural world with awe, but only as mere self-referential physical presences. Most often he only assigns them a utilitarian meaning and, exceptionally, an aesthetic significance. Symbolic imagination is a faculty that has in common with fantasy only the creative capacity. It doesn't invent new things, nor does it leave the concrete reality to escape into a kingdom of fabulous forms; it doesn't abolish the

object in order to replace it with a fiction or a *reverie*, but, on the contrary, re-establishes the object by linking it to its transcendent archetype; but, for this, it is necessary that the one who perceives the thing as a symbol to accept a transcendent level of reality and implicitly a scalar ontology; also, to value the transcendent realm and to engage axiologically towards it, recognizing its prestige and sacredness. Hierophanies are symbolic means by which the transcendent archetype of an object or of a living being becomes present and effective in the world of sensible experience and in the immediate reality: only so, a hill can arise to the one who contemplates or climbs it the image of a majestic mountain.

The cultural history of different spiritual traditions recorded a lot of sacred meanings and ritual functions that have been given to the mountain. The mountain has a rich symbolism related to the idea of "height" and "centre". Height, verticality, proximity to the sky can be associated with the idea of "transcendence". For the one who contemplates it, the mountain appears as a geographical point of maximum closeness to the sky. That's why the man of traditional cultures could perceive it as the meeting place of heaven and earth: it shouldn't be forgotten that for the traditional man, heaven and earth had more than a geographical, geological or astronomical significance. In the perimeter of various traditions, the top of the mountain could have been interpreted as the residence of gods or the end of man's ascension. For in these cultures and in these traditions the ascent of man wasn't limited to the professional development or the fulfilment through social recognition. It could have meant spiritual achievement, more precisely, the degree of initiation, approximation or incorporation of a norm of perfection, prescribed by a spiritual practice or tradition, usually associated with a religion. For the modern man, who progressively evacuated the sacred from his public and private life, the idea of ascension remained more a metaphor associated with material, professional and sporting success or with social recognition. Expressions like "on the pinnacle of success or victory" refer to these meanings. The ancient cultures, including the one of Western Middle Ages, saw in the mountain mainly the connotation of the spiritual ascension. Spiritual evolution is described by St. Theresa of Avilla as ascension to Mount Carmel. The mountain peak, meaning the stage of perfection, is associated with the divine condition. That's why mountains are often seen as the inaccessible dwelling of gods. (Chevalier, Gheerbrant, 1993: 321)

For this reason, the peaks of certain mountains, some with a geographically specific correspondent, have represented the axis of the world for the communities of ancient cultures. Some mountains, like Meru - India; Kunlun - China; Fuji Yama - Japan; Olimp - Greece; Qaf - Islam fulfils this axial function, being invested with absolute sacredness. According to ancient geographer Strabo, the Geto-Dacians used to worship Mount Kogaionon, considered to be Zalmoxe's dwelling. (Evseev, 1994:109) The ethnologist Romulus Vulcănescu, starting from the rituals of the priests of the ancient Dacians, identified, as dominant of the Romanian folk spirituality with pre-Christian roots, the spiritual attitude of *assaulting the sky*. Unlike Lucian Blaga, who spoke of the *transcendent that descends* (Blaga, 1969: 155-162), Vulcănescu attributes to the Romanian folk spirit from different ethno-folklore areas the opposite attitude of the *imanent ascending to heaven*. (Vulcănescu, 1987: 357) For the ancient Romanians, the mountain, like the forest, was a place of refuge from the invaders who stepped the boundaries of the lands they lived. There are situations where the mountain is considered to be the manifestation, the epiphany of

divinity. This is because the mountain is associated, due to its overwhelming majesty and massiveness, to stability, to absolute force, to sovereignty.

Spirituality and the quest for the divine were often associated with the need for physical ascent, but also for spiritual elevation, perfectly expressed by the motive of the mountain. The mountain contains an extremely rich symbolism present in many religions and spiritual movements where it was often present as a resting place for gods or as the refuge of mythological divinities of all sorts, or as a junction point between heaven and earth, between spiritual and material. It also shows man's millennial desire to be the equal of God or to draw near to heaven, as in the episode of the Babel Tower. (Genesis, 11: 1-9) or in the Qur'anic story of the Pharaoh who desired to raise a tower that would allow him to reach the God of Moses (Qur'an, 28:38). Both the Babylonian ziqqurats and the Egyptian pyramids were nothing but the expression of the human megalomania, of the arrogance and desire of man to come closer to the divine condition by his own forces, to make with human resources the powers and the prestige of the mountain.

In the Bible, the mountain is primarily the place of the Covenant and of the manifestation of the Word of God. In the Old Testament, it is the place chosen by God to fulfil the sacrifice of Isaac by Abraham; He also appeared on the mountain to Moses to entrust him His ten commandments. (Exodus, 19:20) Accompanied by powerful symbolic images meant to demonstrate the Creator's omnipotence - fire and thunder, clouds and darkness - the mountain is therefore the place where God has chosen to reveal himself to his people through a prophet. And the angels warn Lot to flee to the mountain so as not to perish in the episode of the destruction of Sodom. (Genesis, 19:17) The mountain sometimes evokes the return to the original faith purified by any corruptive element. In the episode of verifying the fidelity of the chosen people to the Covenant, God addresses the prophet Elijah, who had taken refuge in a cave: „Go out and take your place on the mountain before the Lord." (Kings I, 19:11) We have to do with the dialectic mountain / cavern that we will discuss. In this episode, in contrast to the fire and the cloud that preceded the encounter with Moses, God's presence this time is compared to „a soft and easy whisper":

> Then the Lord went by, and mountains were parted by the force of a great wind, and rocks were broken before the Lord; but the Lord was not in the wind. And after the wind there was an earth-shock, but the Lord was not in the earth-shock. And after the earth-shock a fire, but the Lord was not in the fire. And after the fire was the sound of a soft breath. (Kings I, 19:11-12)

It is thus evoked a more gentle presence, of ineffable subtlety, beyond the force and the materiality of the elements. Finally, the mountain is present many times in the Book of Psalms where embodies the place of the meeting with the divine: „Send out your light and your true word; let them be my guide; let them take me to your holy mountain and to your tents."(Psalms, 43:3)

In the Gospels, the motif of the mountain continues to evoke the encounter and the proximity to the divine to become as much a place of silence. Here again, it is proclaimed the New Law, but not by God through Moses, but by Jesus Christ himself. The mountain is the place where Christ preaches the Blessings, the first part of the Sermon on the Mount,

containing the core principles of his teaching, such as the Lord's Prayer. (Matthew, 5-7). It also remains the place of the spiritual experience of the revelation of Christ as Son.

> While he was still talking, a bright cloud came over them: and a voice out of the cloud, saying, This is my dearly loved Son, with whom I am well pleased; give ear to him. (Matthew, 17:5)

The transfiguration, accompanied by the presence of Moses and Elijah, in front of the apostles Peter, James, and John, unfolded on a high mountain, Mount Tabor. (Matthew, 17:1; Mark, 9:2) On many occasions, Jesus retires to pray. We can recall the prayer on the Mount of Olives (Luke, 22-39) or how he did after the multiplication of bread when he retired to pray on the mountain (Matthew, 14:23; Mark, 6:46). The mountain is also the test ground in the desert, where the devil tries to tempt Christ, promising Him that He will rule over all the kingdoms of the world.

> Again, the Evil One took him up to a very high mountain, and let him see all the kingdoms of the world and the glory of them. And he said to him, all these things will I give you, if you will go down on your face and give me worship. (Matthew, 4:8-9)

Also, the force and solidity of the mountain are evoked to be compared to the power of faith, stronger yet, against which no material element can resist: „If you have faith as a grain of mustard seed, you will say to this mountain, Be moved from this place to that; and it will be moved; and nothing will be impossible to you." (Matthew, 17:20) Moreover, Christ was crucified on Mount Golgotha after having climbed this mountain, carrying the cross, a powerful symbol of the restoration of the connection between heaven and earth, of the forgiveness of original sin through the death of the Son. The mountain peak thus becomes the last place of the Son's return to the Father.

In the Qur'an, the mountain is one of the divine "signs" that participates to the praise of the Creator. Having roots in the Old Testament, the symbolism of the mountain enriches the range of its meanings in the Qur'an. First, it has the meaning of "stake" or "anchor", more precisely of foundation of all creation. (Qur'an, 16:15, 21:31) Mount has a role in guiding people, because it serves as a natural landmark for geographic orientation. Together with the stars and plants, the mountain is also considered as a living being that is part of the coherent whole of nature and participates in the great song of praise of the creature to the Creator:

> Do you ever consider that all who are in the heavens and all who are on the earth prostrate themselves to God, and so do the sun, the moon, the stars, the mountains, the trees, and the beasts, and so do many among human beings? (Qur'an, 22:18)

The mountain is also an essential support of the theophany, framed by a vision of nature whose elements are perceived as many signs (ayât) manifesting the divine. The transcendent Creator is thus made accessible through the material forms whose perception must be accompanied by faith. The sensitive perception (linked to the immediate reality), which is common to all people, is completed and transfigured by the *imaginal perception*, which is the perception organ of mystics. The rock from which the mountain is made incarnates the idea of permanence and solidity, contrasting with the fragile, evanescent

world of the things that surround us; through this attribute of sustainability, he suggests another world that is not subject to death and extinction in nothingness.

The symbolic ascent is marked by dangers if it is not preceded by a certain spiritual preparation. For Richard de Saint Victor the climbing of the mountain is about self-knowledge, and what is happening on the summit is about the knowledge of God. The spiritual ascension is coupled by mystics with the introspection, with the exploration of interiority. It is what reveals the correlative symbol of the cave. Both the mountain and the cave are axial symbols. In the symbolic representation associated with various initiatory practices, the cave is located inside the mountain on the axis joining its top with the centre of the earth; that's why it is a complementary symbol of the mountain. The reverse of the physical and contemplative ascension, which brings about the contemplation of the mountain as an archetype, is the descent into the cave. Symbolically, the mountain is represented by a triangle with the top upwards, and the cave is a triangle, too, but the top is down. The cave is also a representation of the centre, but its symbol is from the register of hiding, anonymity, and darkness, in a word, of mystery. The spiritual message that the neophyte can receive in the privacy of a cavern requires the condition of silence, of non-disclosure. This is why the caves in the mountains represent for many cults and spiritual practices the favourite place of initiatory trials. (Guénon, 1962: 201-205) The reverse analogy between the mountain and the cave is completed at the level of the symbolic perception by the mutual correspondence of the couples light-darkness, vertical triangle-overturned triangle, accessibility-inaccessibility, etc. To illustrate this symbolism, we can evoke the example of Zamolxis which, according to Strabon, isolated himself in a cave before preaching his teaching, or the example of Muhammad who received the revelation of the Qur'an from the mouth of the Archangel Gabriel in the Hira cave on Mount Jabal al Nur - the mountain of light. Likewise, Mount Qaf, which is very important for Muslim cosmology, is for the sufi mystics the profound truth of man - his *haqiqat*, that is, his nature, which is what is really inner and his own.

But Mount Qaf particularly fulfils an axial role in the Muslim cosmology. In this representation of the world, the Earth is imagined as a disk, and Mount Qaf in its midst is separated from the rest of the earth by a region that cannot be crossed. It is a dark stretch that would take four years to be crossed, as the Prophet said. A mountain of spiritual valences is also hard to reach one. According to some writings, Mount Qaf is made of emerald; so we can explain the green colour (for us, blue) of the heavenly vault. In other writings, only the cliff on which Mount Qaf rests is made of emerald. God has conceived it as a pillar, a support of the world. This is another idea specific to the traditional cultures: that the world needs a point of support, a ground. In its absence, the earth would always shake and no creature could live on it. It is not only the centre or the belly of the world, but also the mountain generating the all other mountains, their prototype, the archetypal mountain. They are bound to it by branches and underground veins; when God wants to destroy any land, He orders one of these branches to be shaken, which causes an earthquake. (Chevalier, Gheerbrant, 1993: 325)

The sacred mountain is perceived as the limit between the visible realm and invisible one. It is the place of the fabulous bird Simorgh, which has existed since the beginning of the world. She retired to this mountain because the wisdom she possesses fits

with isolation, claustralization, and detachment. In some legends, she is the counsellor of kings and heroes. Mount Qaf and the Simorgh bird symbolize the realities of spiritual life, and are frequently mentioned in *One Thousand and One Nights*. The Simorgh bird is the divine spark in man, and Qaf Mountain is the human nature and, at the same time, the vehicle of this spark or its divine reflection. So, the mountain is understood as an inner reality, *sub speciae interioritatis*, as a psycho-cosmic reality, not just a cosmic one.

In a traditionalist interpretation also, Julius Evola associates mountain climbing with ascetic discipline, heroism and contemplative life. The ascension, even though it is primarily on the physical plane, of the bodily effort, is the opportunity to gain a victory over the inertia and commodities that make us prisoners of the profane world. Ascension can thus be read as a victory, as a release from the bonds of illusion and necessity. That is why the aura of sacredness and mystery surrounding the peaks of the mountains can be connected, following this line of interpretation, with the conquest of immortality. (Evola, 1998:4) Dante also places the terrestrial Paradise on the top of the Purgatory Mountain.

> At these peaks, just as heat transforms into light, life becomes free of itself; not in the sense of the death of individuality or some kind of mystical shipwreck, but in the sense of a transcendent affirmation of life, in which anxiety, endless craving, yearning and worrying, the quest for religious faith, human supports and goals, all give way to a dominating state of calm. (Evola, 1998: 5)

It's a perspective that modern man no longer knows, which he has forgotten. From the initiatic transformation and spiritual realization offered by the mountains, he kept only the aesthetic impression, and from the heroic and ascetic transfiguration produced by ascension in the past, he retained only the recreational tourism or the sporting performance of mountaineering.

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METHODES CONCERNANT UNE DECOUVERTE SEMANTIQUE ET MUSICALE PAR L'INTERMEDIAIRE D'UN SYSTEME DESCRIPTIF

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Abstract: *The role of cult music in the present education and the semantic function of the artwork's structure in the structural analysis of certain explanatory activities regarding art. In school, the educational exercise suspends the ostentatious references and indicates the musical art as an interior vision, determining a real explanatory behavior. The dynamic nature of the educational strategies allows applying some educative procedures compared with stage-developement principle and the need of creativity.*

Keywords: *music, creativity, strategies of education*

La nécessité de la configuration d'un dénominateur commun pour reconnaître et exprimer la créativité, a engendré des modèles pour l'appréciation des résultats, mais aussi des activités complexes de formulation des jugements de valeur. Dans les analyses esthétiques qui portent sur la nature de la musique, sont surprises les hypostases importantes du beau créé, mais aussi perçu. L'appétence pour le beau est primordiale, chaque individu ayant un comportement esthétique individuel, à travers lequel il met en valeur sa propre personne.

La valeur d'une œuvre musicale est parfois donnée par le contexte, à la suite d'une mise en scène, d'un investissement avec du sens, d'une représentation. La vie quotidienne se déroule sous le signe d'un contexte polyvalent, à partir de celui strictement environnemental, qui crée des proximités qui renforcent ou qui diminuent, jusqu'au contexte culturel, intimement lié à la musique qui sera perçue dans un certain moment. Toutes ces mutations imposent une préparation attentive du public pour la sélection et l'appropriation des valeurs esthétiques de la musique. Regardée dans cette perspective, l'éducation musicale suppose un registre esthétique où l'expression artistique se rapporte de manière spécifique à des constantes qui marquent la vie et qui se retrouvent dans toutes les cultures: la naissance, la mort, l'amour, la guerre et la paix. Sans être un truisme, l'éducation musicale ne vient pas limiter ou affecter la liberté de choix ou d'adhésion aux différentes expressions du beau authentique. Pourvu d'un rôle médiateur, le comportement esthétique prépare la

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transmutation du sujet[1], de sa condition habituelle, à un ordre de l'imaginaire et du symbolique, qui ne restreint pas, mais ouvre un éventail d'option, de choix et d'absorptions.

L'incapacité de saisir le beau et de vibrer devant lui, le manque de sensibilité devant l'inexprimable de la musique, peut apporter des préjudices aux individus aussi bien qu'à la société, quel que soit le degré d'instruction (des individus) ou le niveau du développement économique. Une crise de sensibilité peut être gérée par une reconstruction permanente de notre sensibilité expressive, à travers l'exercice d'acceptation d'une élite créatrice qui évolue par l'élimination des canons et du goût commun. C'est ainsi que le chef-d'œuvre crée son public, afin qu'il raisonne avec l'univers qui se trouve sous le signe de l'ineffable et de l'individualité esthétique qui fonde le comportement authentiquement humain. (Cucoș Constantin, 2014, 18)

L'illustre pédagogue René Hubert propose une triade du trajet éducationnel esthétique:

L'éducation artistique, dont résulte la capacité de percevoir la beauté;
L'éducation philétique (philo en grec=ami), qui cultive l'amour d'un sujet à l'égard d'un objet/sujet
L'éducation religieuse, qui génère de la piété à l'égard de la tonalité de l'existence. (René Hubert, 1965, 450)

Une métaphore fréquemment utilisée quand on parle de l'éducation, concerne l'illumination de l'être, la compréhension et la révélation, l'homme pénétrant dans la sphère de la vérité, de la valeur. Qu'est-ce qu'on peut apprendre en chantant ? L'expérience du souffle et du rythme, tandis que l'enlèvement de l'inhibition engendre la créativité par la liberté d'exprimer des idées et des pensées nouvelles. Le système de jugement joue un rôle très important dans notre éducation, vu qu'il existe l'acception d'une seule réponse correcte générée par le professeur.

Les tentatives d'évasion de ce modèle du cerveau humain sont liées à la perception et à la projection des modèles du monde environnant. Les idées nouvelles peuvent se produire par une association inhabituelle d'événements, mais si l'on envisageait l'être humain comme un système informationnel, il serait très difficile d'associer la créativité à un système muni de « mémoire ». L'esprit peut être perçu comme un potentiel émergent, auto-organisationnel et relationnel, qui se concrétise perpétuellement. (Daniel J.Siegel, 2018, 285). Il y a une disponibilité, un enthousiasme dans le cas du jeu, des concepts et des perceptions différents, qui laissent le résultat final expliquer le processus par lequel on y est arrivé, sans tenir compte des pas justificatifs. Le mélos a des atouts formidables : projection affective, libération, modalités formelles d'obtenir un «mouvement» (Edward De Bono,

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[1] La formation esthétique par l'éducation musicale nourrit les premiers paliers d'une intégralité concernant la formation de la personnalité. La formation pour la réception du beau occasionne aux enfants la construction d'un sens lié à l'existence et au devenir.

2012, 71) qui, partant d'une provocation, génère des comportements de modélisation asymétriques[1].

La recherche pédagogique a marqué des efforts importants pour consacrer le niveau des finalités de l'éducation, dont les analyses ont conduit à l'élaboration des célèbres taxonomies des objectifs (modèles d'opérationnalisation) par des auteurs tels J.P Guilford și Elizabeth J.Simpson. C'est ce niveau des finalités de l'éducation qui fait l'objet de l'analyse ci-dessous.

Le modèle tridimensionnel de l'intellect (Guilford)

Le modèle de Guilford est le résultat des recherches factorielles de la psychologie. L'auteur institue une relation entre comportements et contenus par une analyse factorielle qui conduit à la conclusion que toute activité intellectuelle est le produit de plusieurs facteurs. L'application du modèle pour l'éducation musicale (la théorie novices-experts) vise les savoir faire et les concepts qui se forment sur un certain contenu.
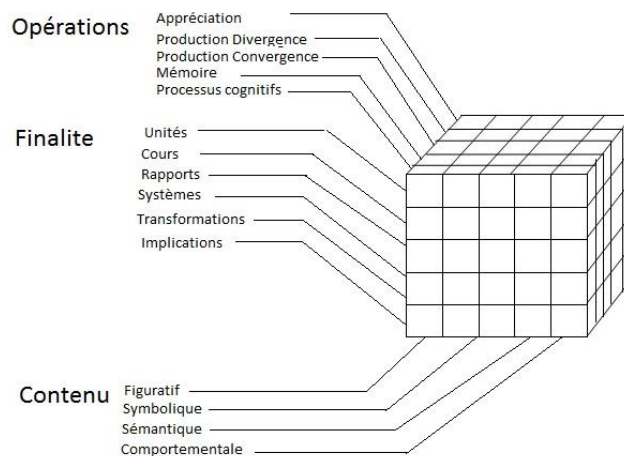
Les opérations comprennent: la capacité de connaissance, la mémoire, la production convergente, la production divergente (originalité, créativité), l'évaluation (décisions, formulation de certains jugements).

Les contenus sont figuratifs (information, intelligence pratique), symboliques (informations sans signification en soi – notes musicales), sémantiques (intelligence théorique), comportementales (informations non verbales qui proviennent des interactions humaines, qui supposent une intelligence sociale).

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[1] La provocation est l'une des techniques valides de la pensée latérale (une provocation créée, qui n'existe pas dans l'expérience). Son but est celui de nous faire sortir du modèle normal de perception.

Les produits comprennent des unités (informations isolées), des classes (informations groupées selon le critère des propriétés communes), des relations, des systèmes (unités structurés), des transformations, des implications (prévision, conséquences).

Les trois intelligences qui ont été à la base de la théorie des intelligences multiples, relèvent d'une conception multidimensionnelle de ce modèle, qui a la capacité de générer des objectifs éducationnels. (Florin Frumos, 2009, 207).

Le modèle de E.J. Simpson

E.J. Simpson a élaboré une première taxonomie des objectifs du domaine psychomoteur, tout en utilisant comme principe hiérarchique, le degré de complexité du comportement moteur, aussi bien que le degré d'appropriation ce celui-ci. Le modèle a une grande application dans le domaine de l'interprétation vocale, grâce à la modélisation d'une action apprise d'une manière personnelle, qui l'exécutant, et à l'utilisation de corporalité. La automatisée le résultat naturel pratique nuancée niveaux l'état de pouvant se sur le plan (intellectuel) et physique, par des kinesthésiques, représente toute la réponse représente de la dans les antérieurs, préparation manifester mental sur le plan concrétisé sensations mais aussi sur le plan affectif, par la procuration de la disposition favorable à la pratique de la musique (du chant).

Domaine psychomoteur

Haut Niveau — Bas Niveau

Création / Adaptation / Réponse complexe / Mécanisme / Réponse guidée / Ensemble / Perception
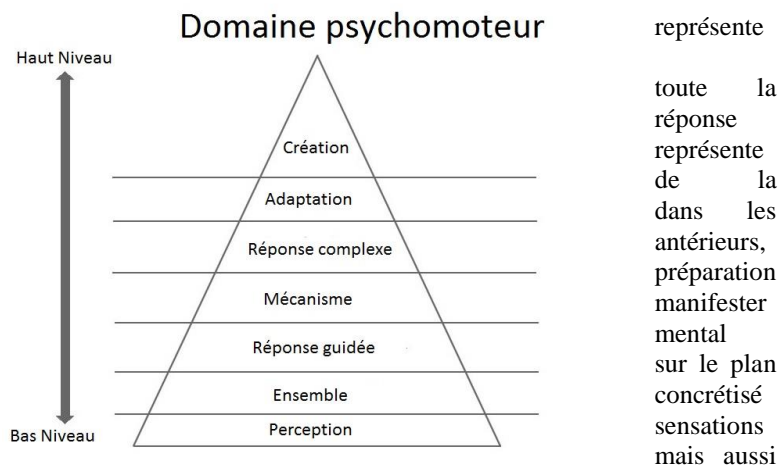
La réponse explicite sur le plan psychomoteur est prouvée par des aptitudes physiques : coordination, dextérité, grâce, pouvoir, vitesse. Il y a des actions qui prouvent les habiletés motrices fines, comme par exemple l'utilisation des instruments, ou bien des actions qui mettent en évidence les habiletés motrices brutes, comme l'utilisation du corps dans la danse ou dans le mouvement scénique.

La taxonomie de E.J. Simpson comprend:

Perception: L'habileté d'utiliser des indices sensoriels pour guider l'activité motrice, la sélection/traduction des indices;

Action: Préparation de l'action. Comprend des actions mentales, physiques et émotionnelles. Ces trois actions sont des dispositions qui prédéterminent la réponse de l'individu : la disposition mentale, la disposition physique et la disposition affective;

*Réponse guidée***:** Les étapes précoces dans l'acquisition d'une habileté complexe comprennent l'imitation, les tentatives et les erreurs (la performance artistique se réalise par la pratique) ;

Mécanisme (réponse automatisée): C'est l'étape intermédiaire dans l'acquisition d'une habileté complexe (l'interprétation musicale). Les réponses apprises sont devenues automatiques et les mouvements peuvent être effectués avec un certain degré de compétence;

La réponse manifeste complexe: le manque d'assurance est enlevé, et la compétence peut encadrer des contextes plus larges, à travers une performance coordonnée;

L'adaptation: Les habiletés sont bien développées;

La création: La création de nouveaux modèles dans lesquels les résultats de l'apprentissage mettent l'accent sur la créativité, s'appuyant sur des compétences qui indiquent une efficacité accrue.

L'éducation pour la musique indique une reconfiguration de l'aspect essentiel de l'enseignement, tout en favorisant les méthodes centrées sur l'exploration sensorielle. Tout l'instrumentaire méthodique ne sera activé que dans la perspective de la formation et de l'entraînement de certaines habiletés, mais aussi sensibilités qui correspondent à la musique. C'est ainsi que l'on assure la formation d'une réceptivité artistique et d'une extension de la structure sociale, qui peut faire valoir la culture musicale dans une dynamique basée non seulement sur la création, mais aussi sur la productivité des valeurs. Le relief culturel peut être complété par une consommation spécifique, générée par une réception informée et formée des productions classiques du patrimoine culturel, mais aussi des phénomènes nouveaux d'émergence culturelle.

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ASPECTS OF NON-VERBAL ARTISTIC COMMUNICATION IN THE NEW CULTURAL PARADIGM

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Abstract: The change in cultural mentality which confronts the contemporary culture led to drastic transformations in Arts, which have influenced mainly the verbal Arts, but played a role also on the non-verbal ones. We start from three hypotheses which might be orienting direct an ascertainable discourse toward a didactic and/or en-cultural pragmatics. The first hypothesis relies on the representation of two basic compounds of the cultural sphere: patrimony and communication and also on the finding that the focus of the actual cultural policies is significantly oriented to communication, to the detriment of the educational moulding. A second hypothesis concerns the nowadays replacement of the concept of "culture" with "cultures"; hence occurs the disclosure from the haute culture reference, which had been an ideal for former times. The third working-hypothesis considers the major changes which occur in the last decades in social, political, economic and technologic environments; mutations which are also reflected in non-verbal Arts and in their social and psychological influence. Therefore, the present essay aims at proposing a succinct prospection on contemporary non-verbal Arts and on the subsequent changes on mentalities, following the renewal of the cultural paradigm. We identified some general directions, which we believe to improve the understanding of the evolution of the present-day culture.

Keywords: mentality, non-verbal language, communication

Modern times operated on culture in three fundamental ways: laicization, progress, levelling. The new cultural identity which seems to burst in the 18th century had actually have precedents in the evolution of European culture in the last millennium. According to Paul Hazard, the Modern revolution "a slow preparation which finally ends, the renewal of eternal tendencies which, after having slept in the earth, arise one day, endowed with a strength and adorned with a brilliance which seem unknown to ignorant and forgetful men" (Hazard 1981: 314)

As for laicisation, the cultural activity was separated from the ecclesiastic spirituality in an on-going process, visible mainly in non-verbal art works. This assertion can be proved by the evolution of painting, which gradually allowed laic themes, or naturalist reproduction of the human body. Man regain with Renaissance the Protagorian title of "measure of all things", symbolized by Leonardo's Vitruvian Man. In music, starting from the early Middle Age, secular melodic structures, themes and popular harmony sneaked in the Church musical ritual, which was firmly established from the 6th Century. Thus in the 18th Century there were no differences between religious and lay music. Their dissimilarities lasted no more than as words (text) or rituals were concerned. Laicization cannot be separated from democratization, meaning a broaden access to education, public

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responsibility and social visibility. The social progress of low gentry could be also found in old Europe, especially in the ecclesiastic hierarchy, but in Modern Times, the individual no longer seeks to adapt fully to the new environment, but comes along with the behavioural and cultural characteristics of its own environment.

The idea of progress, as positive ideal came together with a noteworthy progress in science and technology that definitely changed European life and, eventually the entire world. After the 16th Century, mathematics, physics, mechanic, natural sciences, and soon anthropology flourished as separate fields and, concomitantly geography and navigation have widened the ways of communication, permitting circulation of people, goods and, thereupon, intercultural exchange. The spreading of printing also facilitated the circulation of ideas and opened the reform of laic education. The Modern revolution brought the supremacy of novelty. The alteration, or even the denial of tradition becomes to be considered a positive fact. "We call novelty a certain way of posing the problems, a certain accent, a certain vibration; a certain willingness to look to the future rather than the past, to get out of the past while taking advantage of it […] the intervention of ideas-forces which become vigorous enough and sufficiently sure of themselves to act obviously on daily practice; a change whose consequences have come down to our present time" (Hazard, *op. cit.*: 302). At the end of the 19th Century the main imperative of Art creators becomes originality – a tendency lasting until today.

The cultural levelling occurs later. It is the aftermath of the meeting to different cultures, due to the easier circulation and comes together with a fundamental characteristic of European culture: the permanent change. Unlike Asia, where any new cultural style, ideology or art form coexists alongside traditional forms, in Europe, each epoch or major influence clears up and replace the former style or ideology (Gaspar, 2015: 34). Even in Antique Greece, the theatre of Euripides had modification, compared to Aeschylus' and there were find documents attesting changes (reforms) in the Hellenistic musical education. Besides, the last century brought a severe mutation in the perception of culture. "Culture" becomes no longer an ideal to be reached by study. The recent use of the term limits the average meaning to "the totality of life forms and habits of any nation". That points out exclusively the local specific existing in the same time simultaneously. Thus, the term is degraded and simplified until a pure anthropological notion. The gap between these conceptions is clearly illustrated by too definition of culture: one from 1805: "*The training, development, and refinement of mind, tastes, and manners*" (Oxford English Dictionary) and other from the American Heritage English Dictionary: "*The totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought*" (Gaspar, 2017: 35). Cultural levelling on the one hand favours access and intercultural tolerance, but on the other is an undoubtedly mean for the deformation of value criteria, which brings spiritual impoverishment and mental laziness, fully illustrated by the contemporary academic education.

The modern society put together several forms of culture, art and beliefs. Starting to the end of the 19th Century a complex process of interculturation occurs. The European civilization and culture, namely arts of which especially music determined one of the strongest acculturation at global level. The penetration of the foreign imaginary, firstly

evident in the Arts, was not just an exotic ornament, but a vehicle for a real change as well in the value criteria as in the perception of the "cultural frontiers".

In exchange, Europe opened to other cultural forms, which had a consistent influence and, at the same time "merciless for itself" (Hazard, *op. cit*: 309) it develops a peculiar tendency of self-denial very rarely found elsewhere in the world. The defamation of their own arts started with avant-garde artists in the early 20th Century and was followed by the actual cultural policy of the European Union.

The consequences of the features which characterise the nowadays culture is plenty mirrored in art creation. For instance, the term "non-verbal Arts" designates not only elaborated art disciplines as Music, or Visual Arts, but also any local particularity aiming at influencing ear or eye. The technologic improvements led to some important consequences as facility of communication, possibility to preserve temporal events through recordings and means to combine at everyone reach musical and visual effects. This later capacity gave birth to hybrid art forms and put into question the fields' frontiers. In the educational milieus cultural education is shadowed by rapid information. The artist is present in the social conscience in a formalized manner. He becomes a vehicle of social and/or political schemas that replaced the ancient role of religion. The ancillary condition of the artist was shortly interrupted in the early modernity approximately between the middle of the 18th century and the middle of the 20th century.

In conclusion, the nowadays culture implies change in landmarks and criteria (axiological, temporal and spatial) favouring experiment, imagination, hardihood and less the knowledge burden, which was long ago seen as essential to define culture.

The novel features defining contemporary culture as: timelessness, laicization, or propensity toward novelty, not to mention inter-disciplinary ambiguity are correspondingly influencing the three essential compounds of culture: patrimony, communication and education. The social, political, economic and technological environment favour especially non-verbal arts. This might be explained by the supremacy of direct communication over patrimonial preservation and by the trend promoting evanescence. The relationship between non-verbal arts and milieu is tight, to be compared to "a metaphor and its own designation" (Hausman, 1989: 121). Besides, verbal arts are more distant from the ancient human gestures which created art form much earlier, than the birth of myths. The gesture is more close to human beings and the average signification could have more common elements. According to Gilbert Durand "The energetic gesture, prolonging the human action, becomes symbolically frozen in art forms and public rituals" (Durand, 1960: 46 et follow.).

Still, some specific peculiarity, be them effects of a cultural tradition or just part of the everyday life might provide contrariety and misunderstanding between members of different communities. For instance, in the thorough ritualized traditional China, the jump was a sign of mourning. The higher the jump, the more eloquent the pain was expressed (Granet, 1959: 103, 234).

Another contradiction of the natural perception due to cultural intervention is the reversal of the customary perception of the space made by the Hebrew and Arabic musical cultures, where the acute register was described by "down" and the low by "high". Robert Francès presumed that the explanation came from the role of the man comparing with the woman's: one could not assign a higher position to the natural voice of an inferior

creature… (Francès, 1958: 309) The Maori greetings with the tongue out, which have profound cultural significance, seems at least peculiar to Europeans.

The non-verbal Arts have the potential to improve inter-cultural communication, because they are not prevented by linguistic differences. Still, there are musical languages and performance ways that need a prior acquaintance. Human's brain have a natural barrier, which is selecting musical preference, called musical expectancy and localized in the right anterior area. The musical expectation was theoretically described by the composer, author and philosopher Leonard B. Meyer in his outstanding book *Emotion and Meaning in Music* (University of Chicago Press 1956) and confirmed in the last decades by the Magnetic Resonance Imaging technology. It provided hundreds of experiments and research studies aiming at discovering the complex mechanism of human emotional reactions. A research seems to be particularly interesting for both sociologists and artists: the event-related brain potentials studied mainly by Stefan Koelsch, Angela Friederici etc. In an article published in 2002 Stefan Koelsch and his collaborators prove that the musician's resistance to unaccustomed music can be more easily overcome than the non-musicians'. (Koelsch, Schmidt *et alii*, 2002: 661-2) So, a musical expert can easier listen and understand the music of other cultures. A study concerning the appreciation or repulsion of the foreigners' music between Europeans and Japanese infers that the Japanese music was positively perceived by composers, musicologists and increasingly less prised by those Europeans musically uneducated (Eppstein, 2007: 191-2). (There is a strong foundation to presume that a structured (cultured) form of art is less inclined to change and that the predominance of popular structure for at least one of the subjects is conducive to a successful inter-cultural connection. (Gaspar, 2015: 54) Yet, the most severe disparities appeared when the cultured music was concerned (*Gagaku*, *Shōmyō*), while the popular Japanese music was tolerated and even appreciated by the European visitors as described by Ury Eppstein in his above-mentioned study. (Eppstein, op. cit: 192, 203) The reciprocal acceptance is easier for instrumental (wordless) music. The vocal emission coming from a different culture can be one of the most difficult features to bear. In 1886, the audience of Yokohama have met their first European opera performance with roars of laughter, in the same Japan where the European (instrumental) music was eagerly adopted twice during the history. (Eppstein, 1994: 46) Likewise, any European with exclusive classical music education has a similar reaction facing a traditional Orthodox psalmody or the *Noh* Theatre chant.

A similar negative reaction is stirred by the elaborated (abstract) visual arts to public, especially the public lacking education in visual art. Yet we must mention that such a reaction could provide also from inside a same culture. Nowadays the visual environment is globally spread. Fashion, street images, graffiti, architecture can be seen at TV or movies by most of the world population. Visual art is for the most part appreciated according to the level of education of the people, unrelated to geographic locations. Moreover, the post-modern form of arts, combining sounds and light effects might gain popularity even for less educated public. Therefore a lot of visual artists prefer to perform a temporal event (a happening) instead to create static works to be displayed in exhibitions or museums.

But not only might cause difficulties in communication the gestures that are shaped according to cultural traditions, but also the average elements of non-verbal communication as proximity, eye contact, mimicry, ways to greet etc. For Europeans to avoid eye contact

means weakness or, worse wile or bad conscience, while in the Far Eastern countries as Japan, to look directly to your interlocutor means aggression or arrogance. The habit of hands contact or hugs, which is current to Europeans and Americans is considered to be too intimate for a lot of foreign societies. Not to mention the horror stirred in Japan, for instance by the old gesture to kiss the hand of a lady, a habit which, in fact, is no longer popular even in Europe.

Nowadays the cultural gaps appear rather inside a same society, due to the increasing difference between educated and less-educated people. This phenomenon is plenty illustrated by the musical cultures. The communicational revolution almost dissolved the geographical frontiers, but increased the musical ones. The young public is listening a same kind of music and the Rock shows gather hundreds of people from North America to Eastern Asia. Likewise the classical music public can be found as well in Japan as in France. Nevertheless the internal frontiers seem to be thicker and more difficult to surpass than the old geographical ones. The contemporary technologic development led to the deconstruction of boundaries, but the same epoch brought a tightening of educational differences. The global opening is no more simulative to aspire upwards, but to horizontally scrutinize the world, seeking for a same kind of art, ideas or culture. It seems that we have a natural limit of cultural reception. The widened horizon put together the virtual "inhabitants" of a same cultural style no matter where they are from.

A positive aspect of the present day extended cultural concept is the concern to know, to study and to amend cultural differences without trying to modify them. Therefore the non-verbal communication comprises an important asset for inter-cultural communication, advancing mutual understanding and enhancement of human solidarity. Yet we think that the non-verbal traditional arts are in danger to be deprived of aspiration towards an ideal, which comes together the decrease of public. This opens the need for a new educational strategy meant to harmonize the contemporary society with the intellectual potential of arts. Sometimes, in different places as in Europe of 19th century the artist was in fact the king of the society. That makes us optimistic with respect to the future of the arts and of the preservation of our patrimony.

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THE PROVERB IN CHRISTIANITY AND
IN THE ROMANIAN CULTURE

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Abstract: Proverbs are the most known manifestations of popular wisdom. Barely distinguished from maxims and often referred to as popular sayings, the proverbs are meaningful adages which display the manner of being or thinking of a people, the quintessence of expressing a long experience. They express generally human truths noticed in a certain situation, but which can be repeated, thus functioning as examples or parables. Proverbs represent a gift of divine wisdom sown in humans since the creation, and that is why the book "The Proverbs of Solomon" occupies a place of honour among the sapiential books of the Holy Scripture.

Keywords: proverbs, wisdom, Solomon

According to the *Dicţionarul Explicativ al Limbii Române* (*Explanatory Dictionary of the Romanian Language*), the proverb is "a moral, popular teaching born from experience, expressed through an eliptic, suggestive formula, usually metaphorical and rhythmical; saying, adage, paroemia." (*Explanatory Dictionary of the Romanian Language*, 1998, p. 863).

The discipline called 'paremiology' deals with the study or the collection of proverbs, the term being often used in the hymnography of the service books in the Orthodox Church. "The term 'paroemia' extended to all biblical readings used at Vespers because most times those readings are taken from the *Proverbs of Solomon*; that is why their content is full of wisdom." (Pr. prof. Ene Branişte, PhD, Prof. Ecaterina Branişte, 2001: p. 348).

In world literature a special place is occupied by the *Proverbs of Solomon*, a collection of maxims and adages of Jewish wisdom, introduced in the canon of the Old Testament books under the sign of divine inspiration and eventually taken over by Christianity with the inner innovative amendments of the Gospel of Christ (*The Bible or the Holy Scripture*, 2018, p. 787). The Greek term *paroimíai* = proverbs is the Biblical language translation of the Hebrew term *mişle*, the plural form of the noun *maşal* which becomes *proverbiae* (the plural form of *proverbium*) in *Vulgata*, a term that will be annotated in the main European languages. The Romanian versions preferred to translate it as "parables", a term whose semantic evolution led to its actual sense: parable, parabolic.

The *Proverbs of Solomon* are included in the so-called didactic poetry of the *Old Testament* and their literary structure is specific to the genre they belong to. A Biblical proverb is usually formed by a couplet that is two verses linked by an either synonymous or antithetic parallelism. So, through its constitution, the Biblical proverb belongs to the paremiological genre, which means:

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1. It originates from direct observation of immediate reality;

2. It is expressed in a lapidary, plastic, often metaphorical way;

3. It aims for a moralizing effect.

Proverbs are not grouped in rigorous thematic systems, but they rather seem to cover a wide variety of general ideas they accord with through sometimes very distant connections. However, they cover almost every idea related to human morality and social life, everything being measured by the great virtue of wisdom, wisdom which has its origin in God, is learned and transmitted through direct initiation and whose price is beyond any estimation. Not only are the deeds of humans evaluated, but also their results, the joy of the fair person and the punishments that come for the unfair person, the family as a fundamental institution, the relationship between pride and humility, lie and truth, cowardice and bravery, cunning and honesty, laziness and diligence, deception and integrity; the life of the citadel is not ignored with particular focus on the royal institution. One could say that the *Proverbs of Solomon* are just like a meadow with a variety of flowers from which the reader can choose the scents that he or she likes.

Solomon wrote 3000 parables several of which (about 800) form the Biblical book *Proverbs of Solomon* (whose main author - about 90% of the entire book - is Solomon) and 1005 chants (the Bible includes two psalms named after him, Psalm 72 and Psalm 127).

However, Solomon, "carried away by love", "joins" one of the seven nations which are more numerous and powerful than the Israelite, but forbidden by God to the emperors of Israel, and loves foreign women. He has 700 royal empresses as wives and 300 mistresses. In his old age, his wives "turned his heart to other gods" so that it no longer remained devoted "entirely to God like the heart of his father David had been". God gets angry with Solomon because he didn't follow His commands and punishes him by taking his empire from the hands of his son, Rehoboam, and offering ten nations to his servant, Jeroboam I, leaving one nation to his son. To the end of his reign, God creates two enemies for Solomon: Hadad, the emperor of Edom, and Rezon, the emperor of Syria. A detailed portrait of Solomon can be mainly found in III Kings, chapters 1 to 11 and II Chronicles (II Paralipomenon), chapters 1 to 10 (*Ibidem*, p. 479-487).

The proverbs or parables of Solomon had a profound echo in world literature, being part of the sapiential books of humanity and occupying a special place in the culture of the Romanian people, being found since the first translations of the Bible. Following the order of the book *The Proverbs of Solomon*, we will try to come up with the correspondent wisdom of the Romanian people expressed through proverbs.

Pride, boast and humility

a) Pride is just a sin: "Haughty eyes and a proud heart— the unplowed field of the wicked—produce sin." (Proverbs 21:4). There is a nation of people "whose eyes are ever so haughty, whose glances are so disdainful". (30:13). "Before a downfall the heart is haughty, but humility comes before honor." (18:12). The Lord opposes the proud: "The Lord tears down the house of the proud, but he sets the widow's boundary stones in place." (Proverbs 15, 25). See the attitude of God regarding the proud people who are mocking: "He mocks proud mockers but shows favor to the humble and oppressed." (Proverbs 3, 34).

b)   - It is better to be sorry for having kept quiet than for having said something.
          - An unfair peace is better than a fair judgment.
          - Pride comes before falling.
          - Death reconciles everyone.

Wisdom, but from God who needs to be looked for, asked for

a) "For the Lord gives wisdom;" (Proverbs 2:6), a wisdom which is in view, not to the ends of the earth, where the fool is looking for it (Proverbs 17:24). Wisdom is like "a rushing stream that keeps flowing continuously" (Proverbs 18: 4). Wisdom is a gift that we have to understand (Proverbs 2:2) and call out for insight (Proverbs 2:3), and cry aloud for understanding (Proverbs 2:3), which has to be looked for (Proverbs 2:4; 18: 15), searched for as for hidden treasure (Proverbs 2:4). "It must not be forsaken and then it will protect us, it should be loved and then it will shelter us, it will give you a garland to grace your head and present you with a glorious crown." (Proverbs 4:5-9).
b)   - Before ordering, learn to obey.
          - Bend like the cane and the wind will not break you.
          - The wise person learns from someone else's mishap, but the inconsiderate will not even learn from his own.

The fear of the Lord represents the wisdom's beginning and instruction

a) The wise Solomon shows "The fear of the Lord is the beginning of knowledge, but fools despise wisdom and instruction". (Proverbs 1:7) and in other verse he says that "The fear of the Lord is the beginning of wisdom, and knowledge of the Holy One is understanding." (Proverbs 9:10). The fear of the Lord is equally the wisdom's instruction (Proverbs 15: 33).
b)   - The man disappears like the shadow as soon as he lacks the light.
          - The man is like a candle, as he lights, he passes away.
          - The sheep hold their head down for fear they might be seen by the wolf.
          - The wise man does what he can, not what he wants.

Wisdom and the advice of the Parents

a)   The wise man heeds correction, (Proverbs 9:8; 15:31-32; 15:5), advice (Proverbs 12:15; 13:10; 19:20) and he gains understanding (Proverbs 15:31-32), knowledge (Proverbs 19:25; 21:11), wisdom for the future (Proverbs 19:20), adds to his wisdom (Proverbs 9:9). The wise one will even love the mockers (Proverbs 9:8). The teachings of the Parents represent life, "the words of the parents are life to those who find them and health to one's whole body". (Proverbs 4:22). Thus the wise man brings joy to his parents (Proverbs 10:1; 15:20; 23:15; 27:11; 23:24; 29:3) if they correctly used the rod and the reprimand as "A rod and a reprimand impart wisdom, but a child left undisciplined disgraces its mother." (Proverbs 29:15).
b)   - Too much kindness shown by the parents leads to the loss of the children.
          - He who does not have a child does not have light in his eyes.

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- He who does not obey his parents is not honest and faithful to his friends either.
- If the child does not cry, his mother will not understand him
- Respect your child so that you will be respected in old age, too.
- You will only realise how much you owe your parents when you have a child of your own.

Wisdom and humility

a) Solomon says: "Do not be wise in your own eyes; fear the Lord and shun evil." (Proverbs 3:7). The lazy and the rich tend to consider themselves wise. "A sluggard is wiser in his own eyes than seven people who answer discreetly." (Proverbs 26:16). Solomon warns that: "Do you see a person wise in their own eyes? There is more hope for a fool than for them." (Proverbs 26:12). Generally the man sees many ways to be right for him, but in the end they all lead to death (Proverbs 16:25, 14:12). The wise man is humble, discreet: "The prudent keep their knowledge to themselves, but a fool's heart blurts out folly." (Proverbs 12:23). Solomon urges us to "Trust in the Lord with all your heart and lean not on your own understanding!" (Proverbs 3:5).

b)   - Humility is the most beautiful face of wisdom.
- Humility is a scared ego.
- Humility is the precious trait that helps us feel small as we grow bigger and bigger.
- Humility is a peak that less and less people reach.
- Humility is not a mask; it is a shield that protects the heart from the danger of pride.

The wise man and his words

a)   The wise man of Israel shows us that "Sin is not ended by multiplying words, but the prudent hold their tongues." (Proverbs 10:19) and the fact that "the lips of the wise protect them." (Proverbs 14:3). Few and measured words are spoken by the wise man so that "Even fools are thought wise if they keep silent, and discerning if they hold their tongues." (Proverbs 17:28). He will not answer to derision as "Whoever derides their neighbor has no sense, but the one who has understanding holds their tongue." (Proverbs 11, 12). The wise man should answer a fool according to his folly, or he will be wise in his own eyes. (Proverbs 26:4-5), even if no peace can be made between them. (Proverbs 29:9). "A person's wisdom yields patience; it is to one's glory to overlook an offense." (Proverbs 19:11). "Fools give full vent to their rage, but the wise bring calm in the end." (Proverbs 29:11). "Whoever is patient has great understanding, but one who is quick-tempered displays folly." (Proverbs 14:29). Fools show their annoyance (regarding themselves or the others) at once, but the prudent overlook an insult. (Proverbs 12:16). „Mockers stir up a city, but the wise turn away anger." (Proverbs 29:8). „A king's wrath is a messenger of death, but the wise will appease it." (Proverbs 16:14). The lips that "speak knowledge are a rare jewel." (Proverbs 20:15). „The hearts of the wise make their mouths prudent, and their lips

promote instruction." (Proverbs 16:23). "The lips of the wise spread knowledge, but the hearts of fools are not upright." (Proverbs 15:7). "The tongue of the wise adorns knowledge, but the mouth of the fool gushes folly." (Proverbs 15:2). "The words of the reckless pierce like swords, but the tongue of the wise brings healing." (Proverbs 12, 18).

b)   - Advice is vain to the wise man.
            - No one asks about a beautiful person, but about a wise and diligent one.
            - The wise man learns from the best wisdom.
            - Thrift is the greatest gift of the wise man.

Beauty mixed with lack of intelligence

a) "Like a gold ring in a pig's snout is a beautiful woman who shows no discretion." (Proverbs 11:22) "Better to live on a corner of the roof than share a house with a quarrelsome wife." (Proverbs 21:9; 25:24). "A quarrelsome wife is like the dripping   of a leaky roof in a rainstorm; restraining her is like restraining the wind or grasping oil with the hand." (Proverbs 27:15-16). "Better to live in a desert than with a quarrelsome and nagging wife." (Proverbs 21:19)

b)   - It is the worst thing in the world to live with a nagging woman.
            - God please spare me from the fire, the flood and the nagging woman.
            - You'd better eat only bread and water than live with a nagging woman.
            - It is good to look at the beautiful woman, it is good to get younger with a smart one.

The ideal wife

a) The ideal wife is diligent, housewife, contriver, compassionate, optimistic, inspires trust, is afraid of God and is wise (Proverbs 31:10-31). "A wife of noble character who can find? She is worth far more than rubies. Her husband has full confidence in her   and lacks nothing of value. She brings him well, not harm, all the days of her life. She selects wool and flax and works with eager hands. She is like the merchant ships,   bringing her food from afar. She gets up while it is still night; she provides food for her family and portions for her female servants. She considers a field and buys it; out of her earnings she plants a vineyard. She sets about her work vigorously; her arms are strong for her tasks. She sees that her trading is profitable, and her lamp does not go out at night. In her hand she holds the distaff and grasps the spindle with her fingers. She opens her arms to the poor and extends her hands to the needy. When it snows, she has no fear for her household; for all of them are clothed in scarlet. She makes coverings for her bed; she is clothed in fine linen and purple. Her husband is respected at the city gate, where he takes his seat among the elders of the land. She makes linen garments and sells them, and supplies the merchants with sashes. She is clothed with strength and dignity; she can laugh at the days to come. She speaks with wisdom, and faithful instruction is on her tongue. She watches over the affairs of her household and does not eat the bread of idleness. Her children arise and call her blessed; her husband also, and he praises her: "Many women do noble things, but you surpass them all." " (Proverbs 31:0-29).

b)   - The woman who handles her home well is an irreplacable treasure.
        - The woman who knows to obey her husband makes the moon roll on her pinky finger.
        - Without a man it is like without a head, without a woman it is like without a mind.
        - The most praised woman is the one who does not say anything.
        - The clean woman can be seen from her man's clothes.
        - Women are the basis of education in every generation.

Laziness

a) The lazy man is really comfortable: "The lazy do not roast any game, but the diligent feed on the riches of the hunt." (Proverbs 12:27). "A sluggard buries his hand in the dish; he will not even bring it back to his mouth!" (Proverbs 19:24). "A sluggard buries his hand in the dish; he is too lazy to bring it back to his mouth." (Proverbs 26:15). The lazy man loves to sleep "Laziness brings on deep sleep, and the shiftless go hungry. (Proverbs 19:15). "As a door turns on its hinges, so a sluggard turns on his bed. (Proverbs 26:14). "drowsiness clothes them in rags." (Proverbs 23:21). "A sluggard's appetite is never filled, but the desires of the diligent are fully satisfied." (Proverbs 13:4). "Sluggards do not plow in season; so at harvest time they look but find nothing." (Proverbs 20:4). Poverty and scarcity come over him: "and poverty will come on you like a thief and scarcity like an armed man." (Proverbs 6:9-11, similarly to Proverbs 24:30-34). Then if he has a job he is a nuisance to his master: "As vinegar to the teeth and smoke to the eyes, so are sluggards to those who send them." (Proverbs 10:26). And he is poor: "Lazy hands make for poverty, but diligent hands bring wealth." (Proverbs 10:4). The lazy man believes himself to be very wise: "A sluggard is wiser in his own eyes than seven people who answer discreetly." (Proverbs 26:16).

b)   - The lazy man has hardly woken up when he wants to bo back to bed.
        - A hen who sits will not get fat.
        - Laziness looks for work but does not want to find it.
        - Laziness makes the mind rot.
        - In the working day all my bones ache.
        - In the house of the lazy it is always holiday.
        - The lazy man is good at three things: eating, sleeping and getting upset.
        - In the working day comes the disease of the body.

Work

a) "The lazy do not roast any game, but the diligent feed on the riches of the hunt." (Proverbs 12:27). "The appetite of laborers works for them; their hunger drives them on." (Proverbs 16:26). Wherever there is work, there is also a profit: "Those who work their land will have abundant food, but those who chase fantasies have no sense." (Proverbs 12:11). "Those who work their land will have abundant food, but those who chase fantasies will have their fill of poverty." (Proverbs 28:19). All hard work brings a profit, but mere talk

leads only to poverty. (Proverbs 14:23). "Lazy hands make for poverty, but diligent hands bring wealth." (Proverbs 10:4). "Diligent hands will rule,   but laziness ends in forced labor." (Proverbs 12:24). "A sluggard's appetite is never filled, but the desires of the diligent are fully satisfied." (Proverbs 13:4). "The plans of the diligent lead to profit as surely as haste leads to poverty." (Proverbs 21:5). "Where there are no oxen, the manger is empty, but from the strength of an ox come abundant harvests." (Proverbs 14:4). "The one who guards a fig tree will eat its fruit, and whoever protects their master will be honored." (Proverbs 27:18).

b)   - Poverty looks on the window of the diligent man but does not dare to enter.
           - Work spares us from three bad things: loneliness, bad deeds and poverty.
           - The man does not strike it rich unless he works.
           - The hard-earned food has a good taste.
           - Work knows no shame.
           - God feeds the birds which flap their wings.

The wealthy man and wealth

Wealth is the fortified city of the rich (Proverbs 10:15; 18:11), a high wall (Proverbs 18:11). The rich are wise in their own eyes (Proverbs 28:11), speak harshly (Proverbs 18: 23), rule over the poor (Proverbs 22: 7), have many friends (Proverbs 14:20), do not listen to rebukes (Proverbs 13:7-8). Wealth sometimes brings about arguments ("Better a dry crust with peace and quiet than a house full of feasting, with strife." – Proverbs 17:1), disturbance ("Better a little with the fear of the Lord than great wealth with turmoil." – Proverbs 15:16) or even hate ("Better a small serving of vegetables with love than a fattened calf with hatred." – Proverbs 15:17). The rich rule over the poor, and the borrower is slave to the lender. (Proverbs 22:7). Wealth, which is ephemeral ("for riches do not endure forever, and a crown is not secure for all generations." - Proverbs 27:24) is like the eagle that flies off to the sky (Proverbs 23:4-5). It is far below wisdom (Proverbs 3:14), esteem and the fact of being loved: „A good name is more desirable than great riches; to be esteemed is better than silver or gold."   (Proverbs 22:1). "Because those who trust in their riches will fall" (Proverbs 11:28); "wealth will be worthless in the day of wrath" (Proverbs 11:4), "dishonest money dwindles away," (Proverbs 13:11), "An inheritance claimed too soon will not be blessed at the end." (Proverbs 20:21), "whoever is eager to get rich will not go unpunished." (Proverbs 28:20).

b)   - Whoever is healthy is rich enough.
           - It is easy to be rich but it is hard to be happy.
           - Wealth ruins the weak.
           - The rich man will be more praised.
           - Wealth stirs the desires of the thieves.
           - The wealth of the rich is the hands of the village.
           - Greedy for wealth but foolish.
           - The rich man does not believe the needs of the poor.

By trying to draw a parallel between some proverbs of Solomon and several Romanian proverbs we have noticed that proverbs are the most known manifestations of popular wisdom. Barely distinguished from maxims and often referred to as popular sayings, the proverbs are meaningful adages which display the manner of being or thinking of a people, the quintessence of expressing a long experience. (Petre Anghel, *Proverbul sau zicerea. Ce-o fi aia?* They express generally human truths noticed in a certain situation, but which can be repeated, thus functioning as examples or parables. In the Romanian oral folk literature proverbs are introduced by expressions such as "they say", "old people say", "it is a saying that", "as the proverb goes".

The age of proverbs is hard to determine both in Romanian culture and in other cultures of the world, for they surely appeared as linguistic forms along centuries of existence once with the crystallization of the thought in a spoken language (Lina Codreanu, 2014: p. 59), they are a gift of divine wisdom sown in humans since the creation, and that is why the book *The Proverbs of Solomon* occupies a place of honour among the sapiential books of the Holy Scripture.

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SPINNING TALL TALES: TOWARDS A HERMENEUTICS OF THE IMAGINARY IN PETER ACKROYD'S CHATTERTON

Fabian IVANOVICI•

Abstract: Chatterton (1987), a novel woven with lexical and symbolic cross-references, demands a reading that interprets these cross-references as a locus for the construction of the imaginary. There is a fundamental, recursive folding-back upon elusive selves: a modern- day poet seeks a poet from the past, who, in turn, stages and belies the identity of another poet. This looped return is more than a narratological element in the make-up of the novel; it bespeaks a metaphysical dread that refuses rational categorization, flitting back and forth through textual vestiges and modern anxieties of influence. Imagination and the imaginary are pivotal tropes – in the realm of presentation and representation, the writers within the story become the writers of each-other's stories in wilful imitation, and performatively rooting themselves in practices that reiterate what was already said. The act of writing becomes a reflection of the previously written, while still eschewing linearity and the rules of cause and effect. In this vein, a crisis is engendered: where does the factual end, and the imaginary begin? It is the purpose of this paper to look at the blurred lines, and to try to provide an architectural sketch of the imaginary as it is rendered in the novel. This will be done through a hermeneutic lens, relying on concepts from several theoreticians in the field, in order to start a discussion on the line straddling fact and fiction.

Keywords: writing, hermeneutics, imitation

Ackroyd's cast of characters—would-be poet Charles Wychwood, famed Thomas Chatterton, bestselling plagiarist Harriet Scrope—are all writers. Their tacit role in the Ackroydian text is to read, interpret, and rewrite each-other: a hermeneutic undertaking par excellence. Constructing a hermeneutics of the imaginary, the scope of which will be outlined in my paper, must necessarily take into account the embodiment of the imaginary proper, its expressions and configurations. Starting with Gadamer (2004: 397) who stresses the necessary connection between language and understanding, we follow the thought that understanding itself is another facet of interpretation: in Gadamer's view, understanding and interpretation are what engender the hermeneutical horizon, the only valid arena where meaning may unfold. The act itself presupposes a type of translation "into our own language" of meaning, thus reducing the vast array of possible meanings into a narrower, more personal subset. The blind work of the historian, electing a conceptual framework that ignores the historicity of his subject matter, may in fact "subordinate the alien being of the object to his own preconceptions," demonstrating that he is "a child of his time who is unquestioningly dominated by the concepts and prejudices of his own age." (*ibidem*) Self-awareness, then, is key in carrying out hermeneutics, as are a sense of rootedness in one's own temporal particularities and a keen observation of one's methodologies, which are

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always ideologically motivated and structured by interests that drive the endeavor. The dangerous flip-side to conceptual blindness, namely the desire to eradicate all prejudice from interpretation, is just as unattainable. The solution, then, to a successful interpretation goes beyond a "naive transposition into the past" (Gadamer, *op.cit.*: 398) demanding self-consciousness, its relation to "one's own concepts," and a firm middle ground between historical concepts and "one's own thinking," at the same escaping the "not only impossible but manifestly absurd" belief that prejudices can be done away with. Texts are granted voices through being interpreted, and as such, the necessity of a language that can carry across the interpretation is what Gadamer highlights, a "right language" that imbues the text with life, producing a "constantly assimilated and interpreted" tradition that can endure only so long as it is subjected to the rigors of a hermeneutics rooted in spatiotemporal specificities (*ibidem*). Furthermore, the validity of interpretation lies in its ability to connect the one who does the interpretation to the person who reads or hears it: it is this communication, the "concretion of meaning itself," (*ibidem*: 399) which is the final step in hermeneutics. Interestingly enough, Gadamer pushes interpretation away from scholarly confines into artistic realms, where reproductions themselves are not "a second [work] recreating the first;" but rather make "the work of art appear as itself for the first" (*ibidem*: 400), thus enforcing a two-way gaze that is constitutive of identity, backed by a "secondary aesthetic differentiation."

Unconscious textual meanings are unconscious simply because the writer was not cognizant of them, according to Hirsch (1967: 51). He provides the image of an iceberg, with its visible surface and invisible depths, to prove the point: it is the surface that dictates what belongs to the iceberg, and it is the surface that enforces continuity with those parts human eyes can't reach. Continuity and coherence are the necessary common denominators between unconscious and willed meanings (*ibidem*: 54). To illustrate how one may tell apart antithetical impulses (that is to say, where two types of meanings clash), he gives the example of a stuttering liar: the stuttering is an unconscious symptom, not a sign, and the meaning, in our case the transmission of a successful lie, is hindered without wilful opposition between different meanings (Hirsch, *op.cit.*: 55); it is here a misfortunate accident. The work of a critic is to discover the determinate, limited nature of meaning and to set it apart from significance, the result of which frees the critic to do perform tasks previously impossible to him (*ibidem*: 57).

Confronted with the picture of the unknown man, Charles Wychwood, one of the novel's main characters, stares at it, noticing its finer details:

> He was wearing a dark blue jacket or top-coat and an open-necked white shirt, the large collar of which billowed out over the jacket itself: a costume which might have seemed too Byronic, too young, for a man who had clearly entered middle age. His short white hair was parted to display a high forehead, he had a peculiar snub nose and a large mouth; but Charles particularly noticed the eyes. They seemed to be of different colours, and they gave this unknown man (for there was no legend on the canvas) an expression of sardonic and even unsettling power. And there was something familiar about his face. (Ackroyd, 1987: 6)

The language Ackroyd uses to describe the man is telling: "there was no legend on the canvas," Charles Wychwood thinks, but the "unsettling power" of the imagery engenders a feeling akin to fear, creating an obsession that haunts the poet Wychwood until his very death at the end of the novel. The uncertainty of the painted figure foretells the ambiguity that shrouds its subject: the poet-faker Thomas Chatterton, the imitator, the highest genius of English literature, a father to the Romantics and the central point around which the Ackroydian novel constructs its argument vis-a-vis fictionality and imagination. Wychwood's attempts to understand Chatterton lead to disease and ultimately death. But it is Wychwood's interpretation of Chatterton that allows Chatterton to endure, if not as a writer, then as a symbol for something more lasting, of poetry removed from the strictures of high originality, placed within the fearful realm of plagiarism and derivative imagination. Upon later inspection of the picture with its "fresh colours and contours" Wychwood feels as if "he had become the painter – as if the portrait was only now being completed." (Ackroyd, *op. cit.*: 13) It would not be a serious departure from Ackroyd's language and Wychwood's implicit appropriation of the artistic product to assume that the interpreter, much like Gadamer asserted, becomes a co-author, a twinned artist, finishing in the present what was once begun in the dimness of another age. Wychwood tries to understand Chatterton, thus interpreting and creating him. Harriet Scrope, a novelist within Ackroyd's panoply of poets, proposes that Wychwood write her biography; requesting succor, she declares that she is not herself, and that she requires Wychwood's help to define herself. "You once told me a very beautiful thing, Charles," she says, "You told me that reality is the invention of unimaginative people," while not revealing that it was not, in fact, Wychwood who told her this adage (*ibidem*: 24). The poet is prodded into waxing philosophical, declaring that all is "a question of language," that "realism is just as artificial as surrealism, after all." (*ibidem*) Positioned within this mere "succession of interpretations," Wychwood professes his belief that all things written, be they history or poetry or any hybrid creation in-between, become "a kind of fiction." If everything can be reduced to language, and language itself cannot hold a mirror to truth or any kind of lasting value, interpretation becomes the chief prerogative of the postmodern character, who, in trying to assign value, endlessly (re)cycles through texts in order to interpret them. Chatterton's unconscious meanings fuel Wychwood's relentlessly imaginative search for an elusive truth: did Chatterton kill himself, or did he live a long life, having staged his death in order to gain notoriety? Was he truly the author of Blake's poems, and the author of all the other poems of his age? The text poses questions that are answered too late, and too abruptly, and the truth—insofar as it can be called such—the fact of Chatterton's accidental suicide, is presented to the reader only after Wychwood's own death. Interpretation goes on despite, or rather because, of these glaring ambiguities.

Palmer (2011: 275) brings up the subject of imagination as conceptualized in different literary periods, among which modernism and postmodernism. Postmodern novels, such as *Chatterton*, in providing "arbitrary and indeterminate narratives," display a break from modernist tenets. Showing "a delight in disorder, discontinuity, and ambiguity," and, furthermore, "a correspondingly cavalier attitude toward the conventions of coherent plot, realistic characterization, and clearly identifiable settings," (*ibidem*) they stress the (auto-)

fictional and marginal, the unstable and the vague. Palmer quotes McHale's contention that the shift in postmodern novels is from modernist epistemological concerns (how to know reality) to ontological questions (what reality actually is) (Palmer, *op. cit.*: 276) which are never given clear answers, resting in uneasy awareness that everything is, at least partially, fictional. But Palmer asserts that the simplicity of dividing epistemology from ontology is untenable and reductionist: knowledge and being are "necessarily intimately entangled." (*ibidem*: 277) His attribution theory, whereby states of mind are attributed to characters by readers or other characters (*ibidem*: 278), provides a venue for analysis. Understanding the minds of characters means ultimately understanding the story, and without this essential aspect, the story itself loses coherence. Although attributions may be interpreted as being factual, they are always motivated; minds are "described in a certain way and not in other ways for particular purposes" (*ibidem*: 279) and they exist within ontological plurality, which further problematizes the idea of objectivity. Kearney (1998: 18) describes the metamorphosis of the idea of imagination, from its "various biblical, Greek and medieval" forms and its underpinnings rooted in "German Idealism, Romanticism and Existentialism" to postmodern concerns about its "crisis, death and disappearance." Postmodernism, then, rejects originality and artistic integrity, and ultimately "the modernist credo of perpetual newness." (*ibidem*: 21) A solution to the postmodern's grim obsession, its "apocalyptic paralysis," is to see the decomposition of modernity as a pathway to imagining, and therefore envisioning, the "causes of our contemporary dislocation," (*ibidem*: 26) salvaging whatever we can in order to put forth patchwork constructions.

Epistemology and ontology are entwined in the Ackroydian novel. The search for knowledge drives the narrative, whereas ontological concerns—what is existence when all we have at our disposal are words and delirious visions?—offer a rhythmic counterpart. Wychwood inquires after more and more information concerning the portrait of Chatterton, goaded by his budding obsession with the mysterious figure. At the same time, he is visited by odd images and dreams which he cannot make sense of; waking up one morning, he finds himself trying to speak, but is unable to: "He was about to call out 'What time is it?' but something had been stuffed in his mouth, and he choked. It was his tongue and it was not his tongue: someone else was forcing it down his throat." (Ackroyd, 1987: 28). Ontological instability is what the novel constructs time and time again. Wychwood's own rickety sense of self, interspersed with intimations of mystic union with the poet Chatterton, is an effort in imagination. As his illness progresses, Wychwood loses himself and takes on parts of Chatterton's identity. Wychwood's purported aversion to Wallis's picture of Chatterton's suicide describes this union at its climax: "But there was someone now standing at the foot of the bed, casting a shadow over the body of the poet? And Charles was lying there, with his left hand clenched tightly on his chest and his right arm trailing upon the floor." (*ibidem*: 82) Ontology gives way to fluid identity, and a pathological imagination. Wychwood's mind, burdened by a disease that ultimately robs him of his life, is never reliable: narrative slips between states of consciousness show that identity is nothing more than a palimpsest.

Focusing on notions of the unconscious, Palmer's (2004: 105) review of Antonio Damasio's understanding provides a solution for questions concerning the meaning of the

unconscious, spanning such objects as "fully formed images to which we do not attend," "neural patterns that never become images," "dispositions [...] acquired through experience [that] lie dormant," up to "all the hidden wisdom and know-how that nature embodied" in thinking individuals (Palmer, *op.cit.*:105). Mere perceptions, then, are functionally loaded with unconscious directives. The act of creation, of the imaginary made palpable, is not simple or straightforward, relying rather on intricate processes that are difficult to delineate. The importance of the fluidity of mind goes against the dictum proclaiming the "rigid dichotomy of reflective and non-reflective thought," suggesting that cognition functions along a spectrum (*ibidem*). Consciousness is reserved for important events, and attention, using up mental energy, "goes to where it is needed." (*ibidem*: 108) The imaginary is firmly emplaced in this spectrum, eschewing polar opposites.

Chatterton lists his intellectual interests, quoting "heraldry, English antiquities, metaphysical disquisitions, mathematicall researches, music, astronomy, physic and the like," all of them cultivated during a solitary childhood (Ackroyd, 1987: 51). Struck by genius, visited by necromantic inspiration, he exercises his gift for the first time: "It seemed even then that the Dead were speaking to me, face to face; and when I wrote out their words, coppying the very spelling of the Originals, it was as if I had become one of those Dead and could speak with them also." (*ibidem*: 52) The conjoining of dead letters and living creativity spurs Chatterton into his dazzling career, leaving the source of his sudden imaginative streak within a pseudo-magical realm, between unconscious forces and transgenerational sorcery. Chatterton's recreation of medieval texts repeatedly draws upon the imaginary. "I reproduc'd the Past and filled it with such Details that it was as if I were observing it in front of me: so the Language of ancient Dayes awoke the Reality itself for, tho' I knew that it was I who composed these Histories, I knew also that they were true ones." (*ibidem*) The ability to conjure up such details bespeaks Chatterton's imaginative abilities, taking fragments and miscellanea and composing poetry that is both imitative and innovative.

The mind is ceaseless, even when "unfocused and left to its own devices," according to Richardson (2015: 230). Whether "ruminating on the past, planning for the near or distant future, fantasizing about unlikely or even impossible events," it never stops functioning. Richardson insists daydreaming is itself a form of imagination, noting that any mental act involving a future event is by its very nature an act of the imagination. The link between imagination and remembrance cannot be understated. (*ibidem*: 231) Memories are the building blocks of imagination, highly decomposable and reusable (*ibidem*: 232), and enable projections concerning others as well as oneself (*ibidem*: 235): memory primes the path to empathy, a fundamentally imaginative endeavor that is one of the driving forces behind narratives. Discussing the psychology of vicarious experiences, Ainslie (2001: 180) highlights the use of stories in eliciting emotional responses, as well as the risks these stories run of becoming ineffective, should they be repeated predictably. What he suggests is that there are methods of countering the risks, making it "possible to cheat at this game" (*ibidem*), including willingly interpreting stories to fit an ideological or personal conviction, leaving out aspects that are incongruous. The interaction between writer and reader, then, is likened to emotional manipulation and the creation of strategies to withstand it (*ibidem*).

Ackroyd provides an instance of vicarious living and imaginative projection in Harriet Scrope's meanderings. Starting with her renaming all the streets of London according to her own whim, she rewrites her geographical surroundings and the stories of the men and women who cross her path. Fleeing the risks of introspection, she takes on fictitious personalities in order to influence others, and in order to become a character quite like those she writes about. In her encounter with the blind man, she dons an "extravagant cockney accent" so as to beguile him. "Harriet enjoyed inventing stories about herself," Ackroyd writes (*op. cit.*: 18) She informs the blind man about the area they are walking through, putting on a camp performance, enjoying the theatricality of the experience. But this mechanism ultimately fails: "As she stared into his wounded attentive face she began to enter the darkness which enshrouded him. She began to imagine his life, feeling herself stumble and fall, and she pulled back." (*ibidem*) Her daydreams and impersonations are a way to escape her own dread concerning selfhood and her fear of being a plagiarist Even these projections are curtailed shortly before they go too deep, as if assuming any kind of identity, whether her own or anyone else's, is tantamount to death.

Homodiegetic narratives, per Cohn (1978: 164), may evince ambiguity wherever self-quotation occurs. In "omitting clear signals of quotation" there is an amalgamation of "past and present thoughts," which may destabilize any sense of temporal continuity the reader might rely on (*ibidem*). By writing such "fusions and confusions of past and present thoughts," authors blur away the edges of introspection, especially when aided by certain syntactic artifices (*ibidem*: 165). Cohn further dissects the mechanisms of self-narration by hinting that whenever a character faces an "existential crisis" he is bound to "relive his dark confusions, perhaps in the hope of ridding himself of them." (*ibidem*: 168) What is crucial to our understanding is that first-person narrators easily disrupt narrative continuity whenever monologues enter the fray, especially in the presence of unusual syntax (an eclectic use of tense) or narrative modes of presentation (mixtures of heterodiegetic and homodiegetic stories). McHale's contribution (2009: 14) to the theoretical debate separating prose from poetry takes into account DuPlessis's concept of segmentivity. According to McHale, segmentivity is to poetry what narrativity is to narrative: a quintessential trait that is to be found in most texts of that type. Poetry "depends crucially on segmentation, on spacing," in order to create meaning (*ibidem*). This does not mean, however, that novels do not rely on segmentivity; however, the argument seems to be that segmentivity in novels "is subordinated to other features." The idea that "prose is a continuous medium, unsegmented" is strongly rooted in readers' minds, despite being "demonstrably untrue." (*ibidem*: 23)

Chatterton's monologues, lacking Cohn's "signals," show an absence of mental clarity. Relating his own beginnings as "a boy of obscure Birth and imperfect Education" (Ackroyd, 1987: 52) and his escape from the "Shit-hole and Whorehouse" of his native Bristol (*ibidem*: 53), Chatterton adds an element of self-aggrandizement: "I am a poet born, which is a greater thing than a Gentleman." He stops the narrative flow of his tale to expound on his own virtues, or, in the face of crisis, "to invoke the weeping Muse and have recourse to Elegie." (*ibidem*: 54) During Chatterton's death, Ackroyd flits between heterodiegetic and homodiegetic modes. The poet expresses his thoughts without quotation marks again: "Here is a strong blow. Oh. Very strong. But I will utterly defeat the clap, and

rise in the morning purified." (*ibidem*: 141) The chapters in which Chatterton dons the role of narrator are interspersed with chapters narrated by others: Wychwood's, for example, or Scrope's. This illustrates segmentivity both in outward structure—the chapters themselves—and in content, where Ackroyd shifts between past, present and future tenses in order to convey a sense of temporal instability.

To conclude, I will look at Turner and Fauconnier's (1999: 397) linguistic notion of blending, or conceptual integration, as a productive mechanism in creating new meanings. It relies on combining previous linguistic items—such as metaphors—in order to produce new constructs. The validity of this mechanism is seen within literature as well: the authors discuss Milton's construction of Satan in *Paradise Lost*, claiming that an already pre-established blend for the character, between human and theological stereotypes, is reworked within the conceptual space of kinship relations, i.e. Satan as the father of sin (*ibidem*: 414). Bruhn's analysis of Shelley's poems (2011: 657) goes beyond blending theory, suggesting the notion of conceptual composition as an alternative. In this model, metaphors added together "do not resolve into a unitary concept or representation;" rather, they draw attention to the process of composition itself, inviting meditations on the forces behind conceptual production.

With Chatterton, Ackroyd creates a blend of two distinct conceptual spaces. On the one hand, the space of poetry, with its far-reaching influences, marked by creativity and deep feeling, an art enshrined and highly prized in culture; on the other, the space of plagiarism, historically vilified and despised, seen as the realm of the talentless and the unoriginal, something to be hidden and feared, as in the case of Harriet Scrope's wilful plagiarism of Bentley's novel. Chatterton's originality lies precisely in claiming the value of forgery: "Thus do we see in every Line an Echoe, for the truest Plagiarism is the truest Poetry." (Ackroyd, 1987: 53) He applies this philosophy to his very end, embracing it as a cornerstone for his enviable career, penning the "Elegies and Epicks, Ballads and Songs, Lyricks and Acrosticks" (*ibidem*) that would gain him his fame. Imitation, in the Ackroydian novel, is a product of the imaginary, and nowhere is this clearer than the poet-faker's modus operandi: to write is to use the wellspring of the imagination, freely tapped into, inexhaustible.

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ARCHITECTURE AS A FEMININE PROFESSION AND THE FEMINIZATION OF THE ARCHITECT PROFESSION IN ROMANIA

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Abstract: Architecture in Romania appears to be in a more "feminized" position in recent years as compared with its status in Western European countries, where it can be assessed as being more "masculine". The Romanian women architects are not only less well paid but also they feel the existence of a clear-cut distinction between the material and vocational aspects related to their profession. Special analyzes devoted to the "feminization" of this occupation in Romania pointed out the fact that one could witness the beginning of a change in the direction of "feministation" of architecture as regards the values and ethics. The paper aims at presenting the main axes along which the architecture started to be feminized as a profession in Romania after 1989. There are also suggested some directions of analysis related to the situation of women in this occupation in the future and arguments for further reseaches on this topic were made.

Keywords: archictecture, women, feminisation of profession, motivation, gender-gap

Introduction

At the level of the European Union the principle according to which men and women receive equal pay for equal work has been enshrined since 1957 in the trans-national treaties, this being the case with Article 157 of the European Union's Basic Treaty (Parlamentul European, 2017). In this respect, Article 157 of the European Union's Fundamental Treaty stimulates the existence of positive action in order to motivate women to participate in economic activity (in question here it is the so-called "increasing the working abilities of women"). Furthermore, Article 19 of the same Treaty allows national government to combat all forms of discrimination at work, including that which is grounded of gender (*ibidem*).

In Romania's case the European legislation regarding equal payment between women and men is harmonized with the national legislation. This is the case of the Law no. 202 / 2002 about equal opportunities for women and men (Parlamentul Romaniei, 2013), which granted the equality of payment and treatment at work between women and men.

Although the issue of "gender equality"'" between women and men is no longer among the main objectives on the gender mainstreaming agenda, the experts in this domain had drawn attention at the persistence of gender-based discrimination as regards the wages (Witz, 1990: 675-690), the "glass ceiling" phenomena which exist in organizations (Lyness and Thompson, 1997: 359-375) and the "double burden" of women's work (Hochschild and Machung, 1990).

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With direct reference to the architect profession, the issue at stake related to the principle of equality between women and men points both to the legal framework and to the real situation of the existing relationship between the two sexes as the statistics and documents captured them in connection to this occupation.

Public opinion about gender equality in Romania

In Romania one can notice the existence of some significant differences between women and men as regards the levels of participation in economic activities and the level wages each of them earned for the work they did. This was obvious both as regards the public opinion about the principle of gender equality and in connection to what statistical data about activities and earnings could say to us.

Thus, in the case of the phrase "Equality of rights between women and men meant for me…" 30% of the respondents of a national survey in Romania stated that this meant for them "equal rights" while for 19.5% respondents it covered the case of "the mutual understanding / mutual aid / trust" and for 7.7% of them it meant "the access at the same professions" (Fundația pentru o Societate Deschisă, 2000).

On the other hand, 4.1% of the respondents gave a negative definition to the above-mentioned question, saying that "there is no equality of rights between women and men" in Romania.

At a more specific question – "Can we speak about real gender equality in Romania?" - 50.6% of the respondents had declared that "there is no real gender equality" (*ibidem*).

Moreover, according to the same set of data, at the level of the public opinion there is a clear stereotyping of activities, women being seen as working more frequently in economic sectors such as textile industry, education, health, commerce, while men were identified with construction and transport, justice, banking sector and government (*ibidem*).

The segmentation of occupations and gender pay

The difference between Romanian women and men could also be found in the statistical data about the segmentation of occupations and gender payment in recent years in Romania.

Thus, in 2014 and 2015 in Romania only 58.5% of the working-aged women were "full time" employed as compared to 76.8% men (European Commission, 2017: 54). At the same time, the wage's difference between women and men for the same work was of 5.8%. The same official statistics showed that in the same years (2014 and 2015) the rate of total gender segregation for occupations[1] was of 23% and the rate of gender segregation for X productive sector was of 18.1% (European Commission, 2017: 57).

Data about gender differences among occupations in Romania pointed out that in 2016 men worked mainly in the construction and extractive industries, where they

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[1] This index refers to the proportion of the employed population who should change their occupation / sector of activity to ensure a uniform distribution of women and men across sectors and occupations. The value of this index should vary between 0 (no segregation) to 50 (complete segregation).

accounted for 87.3% and 83.5% of all employees (Institutul Național de Statistică, 2016). In the same year, the activities characterized by a higher rate of women's invovement were health and social work (80% of the total number of employees), education (71%), insurance services (69.9%), hotels and restaurants (60.9%) (*ibidem*). As regards the wages, in 2016, women earned in average around 7% less than men in the same positions on the labor market and they had have an average gross monthly salary of 2,453 lei (as compared to 2,646 lei per months for men) and an average monthly salary of 1,783 lei (as compared to 1,928 lei monthly for men) (*ibidem*).

Romanian architect women statistical images

In the case of the present analysis one must state that we have to specify that it is extremely difficult to identify what is the ratio of the Romanian women working as architects after 1989.

Starting from the standard classification of different occupations one can notice that "architect" as a profession is included in the " International Standard Classification of Occupations (ISCO-88)" (Muncii și Justiției Sociale, 2017) within the Major Group 1 of Work ("Members of the Legislative Body, Executive, High Heads of Public Administration, Leaders and Senior Officials") - with a single entry, "Chief Architect" (code: 122301) (*ibidem*) and within Major Group 2 of Work ("Specialists in Different Fields of Activity") where we have a whole class of sub-categories labelled as "Architects, Designers, Topographers and Designers" (code: 216). Under the last label one can find the following distinct occupations: "architect for buildings, architect as conductor, architect for restoration, architect as consultant, architect as expert, architect as expert inspector, architect as designer, researcher in architecture, landscape architect, architect as urbanist" (*ibidem*). Neither the National Institute of Statistics nor the Ministry of Labor seems to collect and / or owned data which would allow us to picture the architect profession according to these specific sub-categories.

At the same time, it is worth mentioning that in Romania the statistics are not segmented along some significantly socio-demographic dimensions such as gender, age, occupation, level of instruction etc. In the absence of refined statistics, we can only identify the proportion of the female population within architecture field according to the general sector of activity. Thus, in 2014 from the total population employed in non-agricultural domains in Romania, only 1.6% women had worked in "construction sector" (while the percentage for males in this activity was of 16.8%) (Institutul Național de Statistică, 2015: 103) and 46.32% women were emplyed in "professional, scientific and technical activities" (Institutul Național de Statistică, 2015: 121).

Once again, from Romanian official statistics, thus, we can not know how large is the share of women in a specific occupation, such as architecture.

According to the data that were gayhered at the European level, the number of women in the category "Architecture and engineering, testing and technical analysis" had increased in Romania for the period 2013-2017, from about 7,000 to 10,000 persons. For this cathegory one could also notice the existence of two decreases in numbers for female architects, those taking

place in 2015 and 2016, years in which the number of Romanian architect women was less than 8,000 (Eurostat, 2017).

A study made at the level of the entire European Union, however, pointed out that, in Romania, the ratio between women and men in the field of architecure was relatively balanced in 2014: 55% men vs. 45% women (Architects' Council of Europe, 2016). At two years distance, in 2016, the percentage of women architects had dramatic decrease (with over a half) to 23% women vs. 77% men (*ibidem*).

The "feminization" of architecture as profession in Romania

The phenomenon of "feminisation" for some sectors of activity is clear and directly linked to the principle of equality between women and men.

In general, the term "feminisation of occupations" refers to "the historical process through which certain occupations are considered to be typical feminine occupations due to the fact that mostly women are working within them" (Dragomir and Miroiu, 2002: 149). Studies about this subject pointed to the fact that the consequences of this feminisation for some occupations included the decrease of the prestige and of the social value associated with them and, from here, the existence of a lower status and smaller wages than in the case of activities made by men (*ibidem*).

What can we say about this phenomenon in the case of architecture as profession in Romania?

In 2016 the earnings for the Romanian architects were, in general, among the lowest in Europe, and only Latvia have had a lower level. Thus, a Romanian architect earns on average 9,822 euros per year in the private sector and 7,585 euros per year in the public one (Architects' Council of Europe, 2016). That state of affairs places him or her below the level of their counterparts even in Eastern and Southeast European countries, such as Bulgaria or Turkey. An explanation for this situation is the general situation of the Romanian economy (its general level of development) which had an impact on the level of earnings for the Romanians in general.

At the subjective / personal level, one can notice the existence of a so-called "personal dissonance"about this profession. Thus, a study from 2015 found a significant difference between the level of personal satisfaction of Romanian architects in relation to their chosen profession, with a score of 8.1 (compared to a maximum of 10), on one hand and, on the other, the level of personal satisfaction with the earnings they have, with a score of only 4.8 (Architects' Council of Europe, 2016). Greece, Slovenia and Portugal were the only European countries where the differences between these two indicators were higher than in Romania that year.

From the above-mentioned data we can assess that, at a very general level, architecture in Romania appears to be more "feminized" as compared to its status in the case of Western developed countries, where it is a more "masculine" activity. Generally speaking, Romanian architects not only are less paid but also feel the existence of a separation between the material and vocational aspects of their profession.

Some researches made on the topic of the "feminization" for the architecture as an occupation in Romania had drawn attention to the fact that we are witnessing the beginning of a new process: the interconnection between the more "masculine" ethis and new "feminine"

values of work (Niculae, 2012: xxx-xxx). Thus, some Romanian authors had brought to light the data concerning the increase in the number of female graduates in during the last years, when more than 60% of the graduates from Faculties of Architecture had been women, and they have as specific fields of expertise especially "Interior design" and "Urbanism and landscaping" (*ibidem*). Given the fact that this "feminization" of architecture is an early-stage phenomenon, one could not assess its future scale of development and, from here, the implications of this trend for the social status of architecture as profession in Romania.

Conclusions

At the end of this paper, we can only suggest some direction of future analysis related to the situation of Romanian architect women.

A first axis is the one of answering at the question "Why there were non-linear developments in women's occupation in this field of activity?" Future research could, as such, identify the causes that have led (and may lead in the future) to the sharp decline or sudden increase in the number of women who were (or are) occupied in architecture as working domain in Romania.

The second dimension is the empirican analysis of the inter-connection between the typical "feminine" values with the more "masculine" ethos of this occupation. The research could focus on the specific type of female knowledge and women's emotions which could influence, could change and add value at the works made by Romanian architects, irrespective of their gender (Niculae, 2012: xxx-xxx).

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FELINE CONTEMPLATIONS OF THE SPIRITUAL IN *DAVID MICHIE'S* THE DALAI LAMA'S CAT

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Abstract: The paper sets out to review the aspects that make David Michie's novels a harmonious blend of various types of writing and thus a triumph: spirituality/philosophy, humor, honest introspection, romance and the presence of a cat as the center of everything which is a recipe for success nowadays. We will dwell on those facets which are more prominent, namely the transcendent and the philosophy of mindfulness, on the one hand, and, on the other hand, humor in connection with the specificities of the universe of a feline as a miraculous spice added as key ingredient of an effective and popular writing. We would like to outline the play upon seriousness and playfulness to the purpose of revealing how they make a perfectly symphonic whole.

Keywords: Buddhism, philosophy, spirituality, humor, feline

1. Structure and Interests

The Dalai Lama's Cat is in fact a trilogy. The first novel is entitled like this and sets the scene and atmosphere, as well as familiarizes us with the main characters and events. The second and the third add to this title a continuation, according to the specific theme that overrides them. The second, *The Dalai Lama's Cat and the Power of Meow*, draws attention to the nature and analysis of the human mind, showing how people reduce themselves to it when in fact they should merely notice its mechanisms and the way it functions and try to master these and emphasize experience rather than thinking *per se*. The third novel, *The Dalai Lama's Cat and the Art of Purring*, focuses on the quest for the roots and causes of happiness. Simplistically put, if we think about the three books and their chief interests, i.e. facts or physicality, the mind, and feeling, we may interpret the trilogy as a treatise in the human being in all its main aspects.

What we are looking at in this paper will be the two traits that I consider to be the key elements laying the foundation of the writing – humor and philosophy – and their balanced interplay. They are followed in all three novels, from which the most relevant situations that highlight them will be introduced. These two aspects will hence constitute the two main parts of the body of this research, and are followed by conclusions.

Before approaching them, however, we will briefly glance at the subject in broad lines. In the poor outskirts of New Delhi, a small Himalayan kitty is caught, together with its siblings, by a couple of young boys, and taken away from their mother to be sold. In the commotion and hurry, the kitty that will become our protagonist is dropped by one of the boys in the muddy street, which will cause a permanent weakness of her rear paws. Being the smallest and youngest, and hence the most feeble, she remains the last one in the sale,

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after all her brothers and sisters are given successfully; as soon as the boys realize that she will bring them no earnings and is thus useless to them, she is almost thrown away into the dumpster, packed and suffocating into a newspaper. Luckily, just before the potentially fatal gesture, His Holiness the Dalai Lama, who was passing by in His car after a tour to America, notices what is about to happen and sends his companion to the rescue. The boys are given a few dollars and the cat ends up in His Holiness's car. She is taken to the Dharamsala monastery and will live close to the Dalai Lama, pendulating between the space of the monastery and that of the Himalaya Book Café down the hill of Jokhang, telling her story and recounting bits and pieces of her life from which profound meanings are detachable.

2. Humor

The first type of humor is situational. Chapter one begins with such a humorous depiction that echoes the thanks resorted to in the opening or closing of speeches given by stars in award ceremonies. The cat says she owes her thanks to a defecating bull in the middle of the road that stopped His Holiness's car, without which there would be no story to tell. The implication is that us, the readers, also need to pause and perhaps extend our gratitude to the bull and its action as well, as otherwise we would not have been able to read this book. Drawing attention to this petty (to avoid saying rather vulgar) image has another layer of meaning associated with it rather than mere humor. It is intended to already point to the idea that coincidences or meaningless facts do not exist, that everything is ultimately imbued with significance and connected to a higher purpose.

Humor is sometimes based on linguistic associations and puns. For instance, the cat says that His Holiness calls her his little bodhi*cat*va – from *bodhisattva* (enlightened being). Also, when she says she is "categorical", she asks to be excused for the pun; we realize that the word can be considered to be formed from *cat* and *ego*, as an adjective referring to self-centeredness. Yet another play on words is describing the act of cleaning her intimate parts as playing the cello (Michie, 2016: 27).

Another type of humor arises from the way the cat envisages herself and her relationship with humans. It is based on all the modern myths relating to cats' inner life and on the suppositions made by people that cats can reason and, while doing that, they "see" themselves as superior, as having the upper hand in the relationship with a human being, and as being the true masters of the household that they inhabit. This image is attributed to cats due to their independent attitude (by contrast to dogs, for instance), interpreted, along the line mentioned above which makes cats reasoning beings, as intentional arrogance towards humans, even mockery, as if cats were sure that they subjugate human beings with their beauty and cuteness which make them irresistible, granting them the advantage of misbehaving without consequences, which they conscientiously abuse. A reflection of this type of "reasoning" in cats and in the protagonist is her surprise at people's bafflement as they realize that the Dalai Lama has a cat. She wonders why His Holiness would *not* possess a cat – as if a cat were the most naturally preferred animal by human beings – and then, of course, rectifies the concept of a human being *owning* a cat, wondering if it is accurate when it comes to understanding and defining the relationship correctly.

During a televised interview, she enters the scene and sits on the interviewer's lap, a famous businesswoman, actress and writer, also the founder of a media company that has gained worldwide renown. As the moment of a meditation session before the cameras comes, as it unfolds, the cat sits up from the woman's lap and drinks from the glass of water customarily prepared for her on the coffee table beforehand, then nonchalantly crosses her lap to go and sit on the other side of the couch, stirring everybody's laughter despite the live broadcast.

The protagonist defines herself as an impeccable, although undocumented breed. Indeed, if we consult the Wikipedia, we see that the Himalayan cat is described as the Himalayan Persian or Colourpoint Persian, "derived from crossing the Persian with the Siamese", but "the Cat Fanciers' Association considers the Himalayan Persian simply a color variation of the Persian rather than a separate breed, although they do compete in their own color division"; this equivocality makes the status of the breed unclear (https://en.wikipedia.org/wiki/Himalayan_cat) The Colourpoint Persian was obtained as a result of two cross breeding programs running in parallel in Great Britain and the United States starting with 1947, which earned its recognition as a breed in 1955 in England and 1957 in the USA (Rousselet-Blanc, 2006: 147). The name "Himalayan" was used in America and comes by association with the appearance of a domestic rabbit whose fur is colourpoint in type, i.e. the hair is long and colored only towards the extremities called points (*ibidem*: 148). The cat's eyes are always strikingly dark blue, no matter the color variety, which can be either of the four main ones, centered on brown (Seal point), milk chocolate (Chocolate point), blue-grey (Blue point) or pink silver grey (Lilac point), or a derivative of these (*ibidem*). From all the references in the book it is unclear what sub-breed HHC is; she could be Seal point or Chocolate point, if we take into account the mention of brown in her little kitten's fur, or Blue point, as she once refers to her own greyish points; the issue remains unelucidated.

Another comic aspect is the way the cat pretends to be the very embodiment of discretion in referring to Dalai Lama's guests in such a way as to allegedly protect their identity, but in fact gives clues in this respect that are so suggestive that it is as if the actual name was spelled out directly. From the first page of the Prologue in the first book, one of the Lama's guests is the actress from *Legally Blonde*, fond of charity work for children and donkeys, and we, of course, recognize Reese Witherspoon (Michie, 2016: 1). In *The Power of Meow*, we recognize Arianna Huffington from Huffington Post in the cat's description of the woman who comes to take His Holiness an interview: "an American of Greek descent […] who founded an online media outlet […] [,] one of the fastest growing in the world. An author herself, one of her most recent books concerns what it means to thrive. *There*, that's as many hints as I'm willing to disclose." (Michie, 2015 b: 21) When a remarkable social media senior executive visits, the cat again allows herself to leave only an innocent, "very subtle" clue: the "name of the company where the visitor was a high flier is reminiscent of the sound made by birds in trees", "not a million miles away from rhyming with that essential cat bathroom provision: litter" (*ibidem*: 88). A third relevant example would be the "Austrian-born body-builder who not only became one of the hottest tickets in Hollywood but went on to be governor of California" (Michie, 2015 a: 29), who on departure "darted away without so much as an '*Hasta la vista, baby*'" (*ibidem*: 30).

We could not leave unmentioned from this section on humor the Skype "conversation" between HHC and the Pope's dog, named (ironically, in the perception of the cat), His Holiness's Dog. Their dialogue hints at the worldwide issue of tolerance of diversity of religion and doctrine, as they have to admit that there can be two spiritual leaders rightfully entitled "His Holiness" at the same time, as well as the paradox that the cat is Indian and at the same time Himalayan, just as the dog is both Italian and an Irish wolfhound. The implication is that if the animals, belonging to species proverbially at enmity, could believe and understand one another, ultimately finding common points in their lives as well as those of their masters, perhaps people should be willing to acquire, promote and manifest the same tolerance in their relationships with their fellowmen.

3. Spirituality and Philosophy: Practices, Wisdom, and Mindfulness and Happiness

The space of spirituality is on the hill of Jokhang, where there is the monk monastery of Namgyal, where the inhabitants only have very few hours of sleep around midnight, as the rest of the time is dedicated to prayer, study and debates. Any guest coming for a session with the Dalai Lama presents a white scarf, *kata*, extending it with both hands while bowing. The Dalai Lama receives it then gives it back with a blessing. At some point in the story we are presented the concept of *geshe*. It is the equivalent of a doctoral distinction, which young novice monks aspire to, and can be obtained only as a result of a thorough examination before a committee, consisting in theoretical questions, recitations from memory and the philosophical discussion and interpretation of an issue. Novices prepare for twelve years for it, around twenty hours per day.

The spiritual nature of the practice of yoga at the Dog School of Yoga on a nearby hill is revealed by master Ludo. Maintaining one body posture is a search for *karuna* (stillness in Sanskrit), "awareness imbued with compassion", being "Receptive. Expansive. Abundant. Free from ill will." (Michie, 2015 b: 29-30). The asanas appear as as many instances of meditation. Moreover, contorting one's body to make it more flexible seeks liberation from rigid physical patterns of the body that encase and mirror the conditionings of the mind, which also need to be eliminated. Thus, yoga actually aims at freeing one's mind and the individual from *samsara*, "going around and around in circles" (*ibidem*: 30), to *nirvana*/"letting go", relaxation (*ibidem*: 31).

Humorous contexts are sometimes meant to suggest profound interpretations in a light, unintrusive manner. Humor, as it were, triggers subtle, deep interpretations, which is the reason why we are here analyzing the philosophy after we have looked into the humor. One of the first lessons of spirituality is occasioned by the discontent transpiring from a history professor from a British university for having to share Dalai Lama's attention with the cat (physically interposed between them during their discussion). This makes the Dalai Lama point out that the professor and the cat have some very powerful things in common, such as the desire to be happy and avoid suffering, clinging to their specific and partial experiencing of consciousness. At the other's protest that surely his life and the life of an animal cannot have the same worth, the Lama explains that the potential is different but, as manifestations of the same consciousness, all living things are equal. The literality of this statement is mirrored by the box of cockroaches that the Lama keeps in order to avoid

killing them, which of course shocks the professor who nevertheless keeps his feelings in check, refraining from any reaction in order not to offend, and showing openness to take in alternative perspectives as a man interested in evolving.

The incident above, meant to point out to the chief values of Buddhism, is connected with the naming of the cat, or rather the ordination name she was close to receiving, which is supposed to reveal a relevant aspect of one's personality at that time. Initially, as a result of almost leaving paw marks at the end of a letter from the Dalai Lama to the Pope, in the guise of signature (while crossing his desk in pursuit of a fountain pen tap), she is called His Holiness's Cat (HHC) by Dalai Lama's trusted men who witness this situation and bemusedly think that this is what the equivalent of His Holiness the Dalai Lama – HHDL – would be as signature in her case. However, as one day she brings a mouse in the room, the two men above think it as untenable behavior and voice their concern that the name HHC may no longer be suitable, deeming that, for a being capable of an act of cruelty, something like Mouser, Mousie Monster or Mousie Slayer would be more appropriate as an ordination name, finally finding the suggestion of the driver – Mousie Tung – the perfect match. Humiliated, the cat leaves the room, years pressed back and tail hanging. A few days later, as the mouse recovers, the Dalai Lama takes her in his arms and explains that one needs to surpass instinctual negative drives and improve one's condition, finding the capacity to change for the better – an attribute of all living things. Surpassing one's condition is the lesson learnt on the occasion of this diatribe on the cat's name.

HHC's belief that she needs a companion cat causes her to suffer, and occasions a discussion on the way happiness and reality are a matter of perspective. The conclusion is reached by our protagonist as a result of information coming from more than one source around her. One day, a nun who has dedicated her life to the reintegration of detainees tells the Dalai Lama that she had a conversation with a prisoner who derived from it the conclusion that monastic life is worse than prison, as it does not even offer the possibility of earning money out of work or of conjugal visits, and invites the nun to come and spend some time in prison if she ever finds her monastic existence too burdensome. Another example is given by Mrs. Trinci, the Dalai Lama's Italian chef, who, although living without a husband and only at the service of others, says that her happiness comes from providing culinary delights for the people around her, which makes His Holiness mention the wonderful paradox of finding happiness in offering it to the others. The way monk Chogyal, one of the Lama's closest people, calls the cat Snow Lion, a being that symbolizes unconditional happiness, high vibration and great beauty, is prophetic of the cat reaching the conclusion that she should simply give up an idea that causes her sorrow (that of needing another cat to be happy) and follow the others' example, of rather modifying her perspective on things than trying to change the things themselves. Interestingly, the moment she detaches herself from this wish, she sees a tomcat through the window, an occurrence which hides the philosophical aspect that when one frees oneself from attachment one stands more chances to be granted a wish.

Exaggerated preoccupation with oneself, being self-absorbed, resembles a cat's excessive self-grooming when this extreme care fills her up negatively – with her own hairs, which need to be coughed out in the form of fur balls to avoid illness. The cat's lesson to humans is to avoid directing too much attention to one's own person, self-obsession or

being full of oneself (figuratively), and rather focus on the others. The human embodiment of the self-obsessed individual in the story is Franc, the owner of Café Franc (named, of course, after him). His tight clothes, golden OM earring, colorful threads worn as bracelets, showing the initiations he has received from various masters (which he never misses an opportunity to enumerate), do not impress the Dalai Lama when Franc comes to ask His Holiness to assign him to a master, and he is sent to *geshe* Wangpo (a quite straightforward man).

First, Wangpo points out that there is a progression of stages that the apprentice needs to go through, namely the four "Noble Truths" revealed as a consequence of associating Buddha with a doctor: checking the symptoms, diagnose, weighing facts and prescribing the treatment (Michie, 2016: 98). As soon as one understands that the source of discontent and suffering – *dukkha* (*ibidem*: 99) – can be eliminated or ameliorated once we see that reality depends greatly on our own perspective on it (*ibidem*: 100), then *dharma* – the philosophy of Buddha or the end of discontent – can be attained (*ibidem*: 101). The gradual path of evolution is called the *Lam Rim* (*ibidem*). The main identified common problem is, the way *geshe* Wangpo puts it, the fact that all people are specialists in "I", concentrating too much on their own person, which can even become the source of physical illness, instead of thinking more about the others in a positive way and about how these can be unburdened of some of their sufferance (*ibidem*: 102). As Franc seems to internalize some of the truths revealed by his new master, and as the bracelets, tight clothes and earring disappear, his karma changes and one day the editor of a famous worldwide culinary magazine shows up and has a meal in the café, saying he is willing to promote the locale, whose name will be turned, upon Franc's initiative, to Himalaya Book Café. He will leave for San Francisco and pass the management to Serena Trinci (Mrs. Trinci's daughter), after also opening a library inside as an annex with the help of initially-extremely-shy IT programmer Sam.

The feline protagonist is extremely unhappy and traumatized as, upon the occasion of the reconditioning of His Holiness's quarters, she is taken to Chogyal's home for a week, and only later realizes that this change has occasioned a meeting and conversation with the tomcat she occasionally spotted rambling about the monastery. The moral of the story is that although change requires adaptation and an effort of going out of one's habit, and even in instances in which it brings about catastrophe or loss, it should not be seen as melodramatic, as it ultimately always works towards filling the future with the possibility of growth and evolution. The cat derives this truth from the conversation Dalai Lama has with another enlightened spiritual man, when His Holiness observes that without the invasion of Tibet by the Chinese, a drama at the time of its occurrence, he would have never left Lhasa and many people would have never had contact with Dharma. So, ultimately all change should be accepted and seen to be for the better in the long run.

Asked one day which is the most important practice in Buddhism, the Dalai Lama answers promptly referring to *bodhichitta*, described as the desire to achieve illumination in order to free all other beings from suffering by leading them to their enlightenment as well (*ibidem*: 212-3). It is worth noticing that the answer stresses the nature of *bodhichitta* as practice and not merely as a philosophical concept, emphasizing its active pursuit through one's conscious efforts.

Karma, seen as the law of cause and effect, is explained to function at the level of consciousness, which is energy and eternal, unlike the person, although it suffers transformations too (Michie, 2015 b: 70). The eternal quality of the soul raises the issue of past lives and reincarnation, capitalized upon in the story as the cat's awareness of having met old helpers from past lives as dear acquaintances in this one: the driver who named her Mousie-Tung and planted catnip for her in the garden saved her once, when she was the Dalai Lama's dog, by lifting her up in his arms and carrying her to safety; she feels that there is a mother-daughter relationship between her and Serena's boyfriend's little girl, Zahra; the DNA of an animal hair from an ancient box belonging to the Fifth Dalai Lama, analyzed with carbon, shows striking resemblance to hers, pointing out to a century-old connection with the spiritual leader etc.

Tenzin, Dalai Lama's diplomatic attaché, gives one of the first definitions of mindfulness in a conversation with Chogyal: being in the moment, granting it exclusive attention, deliberately and without judging; time is annihilated, there is no past, future, fantasy or anxiety, and the being is suffused in pure presence (Sogyal Rinpoche's term) (Michie, 2016: 51). The cat illustrates the concept with a very lay reality. As she develops the habit of visiting Café Franc at the foot of the Jokhang hill (where she is offered a great variety of European fancy dishes from the moment the owner finds out who she is), she notices that people who serve all the refined food are not mentally present in the act, not consciously enjoying the variety of tasty meals, and wonders why would humans pay for an espresso and not actually really *have it*, mindfully, instead of merely drinking the free coffee from their hotel, since they are not going to savor the espresso, as their mind is elsewhere. Even food can be had in a mindful way, i.e. appreciated and enjoyed. Finding happiness in a small gesture or action such as eating is what the monks do, discovering something to say about the texture of their modest rice or the innovative combination of some spices every day.

A deeper, more detailed understanding of the concept of mindfulness is contained in the second book of the series, *The Power of Meow*. A few contexts are used simultaneously to help shed some light on it. A very suggestive metaphor for the agitation of the mind, which prevents mindfulness, or the concentration on the here and now, on a single aspect, is that of fleas. The cat takes this type of parasites from a stray dog that is temporarily allowed on the premises, which makes her contort, scratch and be agitated. Even when the physical fleas are exterminated, the protagonist associates the state of discomfort, restlessness and anxiety which she sees in chef Trinci with the itch caused by the fleas. As Mrs. Trinci is the victim of a heart attack and is forced, in order to preserve her health, to slow down the pace of her living and take up meditation, and as she declares that she finds herself unable to tame her mind, which is "out of control" (Michie, 2015 b: 12), the cat diagnoses her promptly "We both suffered from fleas." (*ibidem*: 13) Symbolically suffering from fleas means that one's mind is a "tumult of distractions" (*ibidem*: 4), and that there is an impossibility to keep it still or focused. Meditation is the opposite state, i.e. being capable of "focused attention", metaphorically interpreted as "the power of meow", as when all concentration, attention and intention is put into a cat's meow and directed towards someone (*ibidem*: 15). Mindfulness means taking meditation one step further, namely

always focusing purposefully on the activity at hand, irrespective of its nature, which also brings about its enjoyment, as no other thought or worry comes into the picture.

The interview given by the Dalai Lama to Ms. Huffington makes the latter contribute to clearing up the definition of mindfulness with some very useful lay parallels. Mindfulness is like "Being in direct mode instead of narrative mode." (*ibidem*: 22), and, as afar as the difference between meditation and mindfulness is concerned, "meditation helps us become more mindful in the same way that an exercise program helps us keep more physically fit" (*ibidem*: 22-3). Dalai Lama completes her explanations with the way a master described the concept once: "when I eat, I eat. When I walk, I walk. And when I sleep, I sleep" (*ibidem*: 22).

Meditation and mindfulness help the human being understand the real nature of the mind, which is stillness, along with "perfect clarity, lucidity, boundlessness, serenity", by contrast to thoughts, which, like clouds, are impermanent, as they come and go (*ibidem*: 14). Sogyal Rinpoche makes the distinction between the casual mind, "*sem*", dual and active, and "*Rigpa*", primordial, awakened, still and radiant mind which meditation and mindfulness aim at attaining (Rinpoche, 2001: 54-5). This realization leads to the awareness of the true nature of human beings as well, who are primarily "pure, great love and pure, great compassion" (Michie, 2015 b: 15).

This type of awareness, along with mindfulness – to which psychologists have referred as "presentism" – trigger happiness (Michie, 2015 a: 16) for which the phrase "the art of purring" is metaphorically used in the last book. Also, suffering etymologically means "to carry", so while the pain associated with an event is unavoidable, prolonging it by carrying it into the future can be escaped, so suffering becomes an option and is unnecessary (*ibidem*: 40). Other ways to happiness include a balanced diet and slow burn foods (*ibidem*: 143-4), or improving the terms that can be affected from the formula which defines happiness as the sum of S+C+V, i.e. one's "biological set point"/"base-level of subjective well-being", which can be improved through meditation, life conditions, and "voluntary activities" (*ibidem*: 89). Edgar Tolle goes a step further to show that beyond polarities such as good and bad, or sorrow-happiness, there is "inner peace" i.e. acceptance of what is, associated with stillness, and in opposition to mind and resistance (Tolle, 2005: 177-9).

4. Conclusions

One of the reasons why we considered David Michie's novels a material worth putting under the lens is that the unusual mix of traits that he uses in the recipe of his narrative – and a very popular and appealing one which it turns out to be – seems to parallel the citizen-of-the-world quality of the author himself. Born in Zimbabwe, graduating from the Rhodes university of South Africa, launching himself to the European continent to live a decade in London, to finally establish himself with his family in Australia, and writing about Buddhist philosophy as an initiate but with a healthy tinge of worldliness, he seems every bit of an intriguing, versatile cosmopolite, a personality which could not have been more obvious in his approach of narrative.

With titles such as *Buddhism for Busy People*, *Hurry Up and Meditate*, or *Mindfulness Is Better than Chocolate*, our novel included, he manages a few valuable

things. For one, he proves significant insight into human nature, which he accesses with the qualities of a psychologist. Also, by apparently taking serious matters as well as himself less than seriously, Michie reaches a wide readership in unexpectedly efficacious ways, as the burden of responsible, grave approach laid on the reader by a downright philosophical writing – absent in our case – would make it less effective than one which apparently endeavors only to amuse, but ends up, due to its unstressful manner, making one meditate even more profoundly precisely due to not having necessarily intended it. Last but not least, Michie capitalizes upon people's vulnerabilities – in the best sense of the word – to increase our awareness of human nature and facts of life. One of these so-called vulnerabilities is, in the case of The Dalai Lama's Cat, the very fact that a lot of people are, apparently, "cat persons", sensitive to the beauty and cuteness of these animals. However, the quality of the author's approach is that Michie's use of aspects of the universe of felines, their behavior and appearance, is not only and merely a marketing strategy, but a means to increase the reader's self-knowledge, self-awareness, empathy and compassion. This quality probably remains (alongside my own being a "cat person") the chief rationale for this study.

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SEMIOTICS, BETWEEN TRADITION AND MODERNITY.
THE NEW MEANINGS IN LIFESTYLE

Dan-Niculae PODARU

Abstract: Modern society is governed by new technologies, by swift and profound shifts, by a new positioning towards gender and sexuality. All these factors generate new meanings and values which society in general would need to perceive and own at full speed. Our vocabulary is enriching itself permanently with terms like „bitcoin" or „fintech", new technologies fundamentally transforming our lives, former meanings and symbols of life. Noticing these fundamental changes, multidisciplinary research of the phenomena, their causes and effects becomes indispensable for the profound perception of the new environment, of the new society, as well as for the process of creation of new policies (of all types) that address new necessities and demands of individuals in adopting a lifestyle aligned to both tradition and modernity, without creating any imbalance or disconnections at social level.

Keywords: new meanings, semiotics, new lifestyle

The purpose of this paper becomes quite conspicuous as soon as we understand the immediately noticeable effects of the new social interactions that take place in the urban environment. Romania's current urban environment, with its new meanings, diversifies social interactions and generates confusion, uncertainty and tension that sometimes seem to be impossible to explain. In a nutshell, in this very environment (and I refer especially to Bucharest area) we meet people of different ages, of heterogeneous cultural levels, different religious beliefs, some of them with a conservative educational background, others with a traditional thinking and others with a modern and permissive education.

To understand exactly what causes the social intragenerational and intergenerational tension that may be felt in Romania's urban environment, the idea of resignification needs to be highlighted and when I refer to this concept I mean the circumstance in which the old symbols and significations, some of them with deep cultural and traditional roots, are counterbalanced, rebuilt, replaced or altered by the new proposals which modernity and the new visual culture push right into the spotlight. The symbolic resignification processes described in my paper may be obviously identified primarily in the urban environment and perhaps accidentally in the rural environment too. Everything that modernity brings forth may represent a sort of evolution and normality, and it is not the triggers of imbalance, confusion and tension *per se* that are urban life's new proposals and approaches, but the speed of the attempts to impose and implement these new proposals and approaches and to replace the extant social and cultural symbols.

To make a long story short, my original assumption is that - socially, at least in the urban environment - there is a number of attempts to symbolically re-signify certain

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elements built based on classic and traditional values, which are massively disseminated amongst individuals and which are nowadays subject to attempts of quick replacement, a fact that generates imbalance and confusion. The process to discover the meaning of a subtext that exists within a text is usually defined in terms of decoding (Beasley, Danesi, 2002: 70). From a semiotic standpoint, both the transmitter and the receiver are supposed to use the same coding in order to be able to understand the same meaning ascribed to the message. A decoder's understanding of a message depends on how accurately the message is decoded. As soon as we understand this particular process of human communication based on coding and decoding, we will also be able to deduct the possible discrepancies, the misunderstandings generated for example by vaping in closed spaces or in means of public transport (just like the media has reported over the past few years).

In this particular case, most individuals understand that smoking is a bad habit and associate it to gestures specific to smoking and to the generation of smoke. At the same time, those who use gadget cigarettes have been persuaded of how beneficial they are by the promotional campaigns and have now developed the belief that vaping is not actually smoking. That is why vaping is decoded differently, starting simultaneously from both the already enshrined code, the one that associates smoking to hazards and bans smoking in closed areas, as well as the new resignified code, which is more permissive and is dedicated to the consumption of such a product.

The past 30 years have brought a multitude of stimuli, cultural, organisational and social factors on the scene of the Romanian society, most of them of a Western extraction (and not only), which all tend to beget a form of acculturation of Romania's social and cultural universe, such process of acculturation being described as a "cultural modification of an individual, group, or people by adapting to or borrowing traits from another culture." (www.merriam-webster.com, 2018)

As a consequence, considering all of the arguments above, the scope of analysis of this paper covers the interdisciplinary realm of the social and semiotic universe, and aims at clarifying the potential socio-semiotic and symbolic communication mechanisms that influence the new inter-human relationships as part of Romania's current urban environment.

The constantly-applied **methodology** based on which resignification within the Romanian society is studied and based on which the causes and effects generated by these symbolic reconstructions at social level are observed, is the observation method. Referring to this research method, *Dicționarul de Sociologie* (*Sociology Dictionary*) notes that: "The observation may be direct or indirect, qualitative or quantitative, done in the field or in a laboratory" (Ferréol, 1998: 145).

Starting from this simple description and structuring of the above-mentioned research method, I would highlight here the fact that in my case phenomena have been observed directly, in the field, and the results and conclusions are qualitative ones. The participant observation may only be done by a direct contact with people, by communicating with them permanently or temporarily and by actual tangible participation in the day-to-day activities of these people. (Mucchielli, 2002: 269)

As part of any research, there are some essential elements that may be used to reach a telling result, more specifically a major role is played by the objectivity of the

researcher and by their capacity to run critical analyses and to correctly understand social interactions, the context and the effects of a certain phenomenon.

Referring to the participant observation method and its inherent qualities, author Valentina Marinescu highlights that:

> Participant observation is oftentimes considered as the purest form of qualitative research because it appears in natural locations and calls from the researcher to understand things from the point of view of a participant in the research process. As part of this approach, the researcher enters the area subject to research and - by observation, discussions and participation in the same activities that research subjects are engaged in - tries to understand the world just like they do. (Marinescu, 2009: 43)

It is instrumental to understand the ways in which the process inside a research method is supposed to be structured and phased; also important is to rigorously pursue the scientific and objectivised scientific application of the conclusions drawn by observing a certain phenomenon. That is the reason why I bring up another definition of the observation suggested by author Septimiu Chelcea, who said:

> […] we will concluded, in broad terms, that the sociological observation is defined as tangible empirical field research and, within a narrower meaning, a scientific method to collect data using one's senses (sight, hearing, smell, etc.) in order to capture the sociological and psychological inference and to be able to check the assumptions or in order to systematically and objectively describe the surrounding environment, the people and the interpersonal relationships, the individual and collective behavioural patterns, the actions and activities, the verbal behaviour, physical objects, the products of the creative activities of persons and human clusters. (Chelcea, 2004: 179).

Further on, I will be lining up, scrutinising and explaining with arguments some of the major resignification processes that have been identified in social, semiotic and cultural terms in Romania's current urban environment. I will be reviewing these elements in a random order and the underlying logic of their presentation is not to be accounted as their hierarchy in terms of how important they are; the sequence is rather generated by the chronological order in which I have noticed, become aware of and noted the respective elements that refer to the resignified processes which I studied.

1. The first element to which fresh value is assigned, a resignified observant, perhaps also by virtue of the effects it has on the comfort and safety of the individuals that live in the urban environment, is the **sidewalk**. Traditionally, this is symbolically an area which is exclusively devoted to pedestrians, a universe that secures the protection and security of persons who are not using transportation. For the time being, a new value has been assigned to the sidewalk, it has a different significance now, it has been "modernised", and therefore it stands for both a pedestrian area, but also as a lane for persons who drive bicycles and/or electric scooters, which generates confusions at social level. The confusion is given by the fact that "sidewalk" is defined differently in cultural terms, and Pierce refers to that in terms of a "*proper significate effect*".

Some persons perceive sidewalks as exclusively pedestrian areas, personal safe havens, while others consider them to be a permissive area that may also be used for vehicles such as bicycles or electric scooters. The potential causes of turning sidewalks into

a permissive area that may host alternative transportation, not just pedestrians, could be associated to the visual culture which is dominated by the media and the models that the media promotes and, also, by the modern civic trends that refer to new liberties of expression (riding a bicycle in an urban environment is a symbolic form of protest and support of the *environmentally friendly trends*, but also the lack of a consistent development speed of the urban infrastructure enabling the safe movement of both pedestrians and the users of bicycles, scooters and other electric means of transport. The effects generated by re-signifying the pedestrian space stem from a significant increase in the stress of pedestrians, the risk to be exposed to unwanted accidents (electric scooters may ride at speeds of up to 25-30 km/hour) and the annoyance of the persons who must use these forms of transportation (they do not have proper riding areas and conditions).

2. Another resignified element that we will find in Romania's urban communities is the "**traditional student**" (dedicated to learning, eager to develop, careful about their personal development, in search of professional experience, the sort of person who respects educational institutions and their conventions) now turned "modern student" (with less of a *penchant* to embrace the elite culture, rather influenced by the urban culture and the media, and willing to work in areas and fields that are totally unrelated to their educational background). I have often heard female students of journalism and communication confessing quite optimistically that they had found jobs that were unrelated to their training, such as hairstyling or nail art.

It is possible that a major role in redefining the notion of student in symbol and social terms may be played by the topic tackled by Lazăr Vlăsceanu in his *Sociologie şi modernitate* (*Sociology and Modernity*) in which he identified a number of transformations that had occurred throughout Romania's academic environment and that have rather turned students into customers, while professors have turned into some sort of entrepreneurs working for an academic institution that now appears to be a profit-oriented corporation. (Vlăsceanu, 2007: 250-251)

After all, semiotically speaking, should higher education be massified and introduced in a logic of fashion and consumption, we would assist *de facto* to a conventionalisation phenomenon, defined as:

> […] a joint cultural process whereby innovative and non-conventional codes are eventually adopted by most people and hence become conventional. This process may be connected to an elitist art style, let's say Impressionism, who slowly became accepted by the masses until it became the conventional manner of rendering nature in a painting" (Fiske, 2003: 109)

The causes for resignification and for the identity reconstruction of the Romanian academic environment could reside in the appearance and existence of the online environment that could provide a false perception of the alternative (free of charge) and quicker access to information of academic level (without being capable of structuring it depending on its importance and authority), but also in the transformation of educational institutions into profit-oriented institutions or the desire of undergraduate students to speculate on their new relationship and connection to educational institution from a new position, since they are not only undergraduate students, but also customers.

Another major factor could be represented by the realities of the labour market that the academic environment does not understand and deliberately ignores and that - for the time being - seem to be incapable of matching the actual requirements of a rapidly-changing and permanently-re-technologized labour market (new occupations appear, others disappear, some jobs involve new skills, for instance social media, IT).

Of course, a major vector in symbolically reconstructing the current society is held by the engine called consumerist logic, which is brought in the spotlight by models and publicity. Actually, in *Societatea contemporană, între comunicare artefactuală şi stil* (*Contemporary society, between artifactual communication and style*), I was mentioning that the permanent renewal and consumption are a synthetic outcome generated by the existence of fashion and fashions. (Marinescu, Podaru, 2017: 65)

The defining trait taken up by the society as a whole and transferred to the symbolic and semiotic area of contemporary culture that manages to destabilise the old symbols and their connotations is, as far as I am concerned, the very idea of quickness and permanent renewal that fashion has managed to impose in all areas of society, including in what concerns symbolic communication.

Under pressure from the "society of the spectacle", just as it Guy Debord presented it, the role of the media has become so important and universalised that no other area of the contemporary society, be it industrial or cultural, could avoid taking over the *show* model imposed and generalised by television and no only. For that purpose, the authors write that: "The spectacle corresponds to the historical moment at which the commodity completes its *colonization* of social life. [...] The growth of the dictatorship of modern economic production is both extensive and intensive in character." (Debord, 2006: 28)

For that matter, I consider that both the new notion of "school" and the new notion of "family" or the new smoking habits or, why not, the pole of influence in the realm of information being shifted from the traditional press to *bloggers* and *influencers* are all placed under the effect of the speed of the social and semiotical changes imposed by the logic of fashion and the logic of the spectacle, that are all generalised at global level. This is how the resignification and the assignment of new symbols to elements that had been tradition until not so long ago becomes unavoidable.

A pertinent explanation that could enable the understanding of all these sorts of symbolic transformations and resignifications is brought up by Daniel Bougnoux in his *Introducere în ştiinţele comunicării,* who - starting from his own theories, but also invoking Pierre Lévy's statements - says that the only religious and ideological messages that used to govern the world disappeared once the world wide web appeared, meaning a virtual universe that led to the disappearance of the "world" (the unique world) as it used to be understood traditionally, and once this unique world became fragmented in a myriad of separate new worlds. (Bougnoux, 2000: 140-141)

After all, once traditional vectors vanish (religion, school, authority), we are witnessing an escalation of the paradigm associated to understanding the world through the attributes of diversity and heterogeneity, as well as that associated to simultaneous dialogues that are never governed by rules, in which voices overlap and are mistaken one for the other, and everything becomes so medleyed in a buzzing background noise that messages become impossible to understand.

3. Getting back to one of my previous ideas, I'm bringing up again the symbolic repositioning of **traditional smoking** in the area of electronic cigarettes that are promoted in the form of a less dangerous option for the human health, compared to the consumption of traditional cigarette, which brings the consumption of nicotine closer to *inter alia* the *high-tech* world by the very manner in which it is being used. The old connotations of traditional smoking "disappear" further to the publicity and PR campaigns that push the usage of electronic cigarettes in the spotlight and speak of the healing features of vaping, which could bring some benefits to users. Moreover, there are also attempts to promote the idea that vaping is acceptable in closed areas too, including in public institutions.

This sort of promotion of the new e-cig gets closer to semiotics, to fetish signs that - if used by the universe of publicity and commodities - lend some magic and healing properties to products. (Sebeok, 2002:145-150)

4. Especially the urban area and the large metropolitan areas are now rebuilding the **male identity.** Traditional masculinity is about to become extinct in the urban environment and this is associated to the disappearance of physical work that used to be indelibly associated to masculinity back in the past, but also to the new cultural and aesthetical trends, which are all elements repositioning modern men fundamentally.

An example referring to the physical involution of men is presented in Peter McAllister's *Manthropology, The science of why the modern male is not the man he used to be,* in which he proves with scientific examples how twenty thousand years ago Australian Aboriginal men regularly ran at speeds rivalling, and probably exceeding, the top speed of the current one-hundred-meter world record holder, Usain Bolt, all barefoot and in difficult conditions without any food supplements, training or special equipment. (McAllister, 2010: 22-23)

Nowadays, most young men have lost their robustness and the athletic physique of the old generations, while their posture and movements are marked by fragility. Sports enthusiasts or men concerned of their athletic image are a minority of the urban environment. More specifically, the masculine attitude and image of today's young men gets dissociated from the symbolic imagery of traditional masculinity.

We need to highlight Ted Polhemus's statement, the one who invokes James Laver, who noted that back in the past men's clothing used to suggest hierarchies and social status, while women's apparel was used to stimulate sexual attraction. Polhemus says that, in spite of all that, nowadays men's clothes become ever tighter and *moulés,* while artists show off their jewellery and the brands of their clothes, just like women used to do in the past. This is why Ted Polhemus is wondering whether James Laver's statements continue to be valid nowadays. (Malossi, 2000: 51)

5. Even **human relationships and interactions**, unless their traditional forms disappear altogether, are modified under the impact and the influence of social media and the online environment. Nowadays, dialogue partners are no longer using facial micro-expressions, such as blushing or pupil dilation, the sort of reaction that usually comes up in traditional face-to-face meeting, but are posting emoticons and smiley faces that have no pre-established value and are incapable of oozing any subtlety. Nowadays, dialogue partners are no longer capable of treating one another in a bespoke manner, they may not pull out any personalised smile and are unable to shake each other's hands. Instead of flirting and

peeking glances, young people are after the *likes*, and get flattered whenever their posts are appreciated with this sort of technological gratification. This is how encounters, dialogues, emotions, relationships and uniqueness are resignified, reinterpreted, and rebuilt by means of the online universe, the one that generates the impossibility to verbalise ideas coherently and, moreover, the impossibility to cope with being nervous in front of an audience, which many students have confessed to be experiencing. All of these elements generate - at the end of the day - stereotypical thinking patterns and dilute creativity.

In a way, exposed as they are and referencing themselves almost exclusively to the online environment, the young generations build for themselves a culture which relies on immanent values taken from this very universe, which generates a loop and sort of culture which is referenced to itself alone, and not to other information from outside of it. Theoretically, this sort of approach may generate a paradoxical circumstance where young people find it impossible to understand and decode myths, even if - as Lévi-Strauss said - there are myths shared by the entire humankind (love, hatred, revenge) that may be transmitted in any language since they go beyond translation, however poor such translation could be. (Lévi-Strauss, 1978: pp. 247-252) Yet there is a prerequisite, more specifically in a certain culture the idea of a myth should be brought up, alongside the online environment, the computer games and their ancillary universe (movies inspired by video games), only benchmarked against the above-mentioned online culture and placing the stress on certain attributes of the virtual characters while refraining to touch upon many of the traditional myths encountered in the fairy tales and stories of the past.

The topics for discussion and the review of the elements that I red-flagged above as socially resignified could have also included elements of interest that have suffered some changes while influencing our everyday life in a tangible and significant manner. I could have also brought up and reviewed the way in which traditional shopping (and shopping as a pastime) has been replaced to a large extent by the online shopping, with all of the implications that this new consumption method brings about (for instance, the impossibility to feel the texture of fabric and to actually see the quality of the products in general and the possibility to shop alone, unattended and without mixing with a crowd). Society as a whole transforms itself and brings some proposals in the spotlight, as well as some reinterpretations of certain traditional components of the everyday life, such as Uber becoming an alternative to taxicabs or the new fashion models that are strange, asymmetrical, sometimes overweight, as a challenge to the idea of the glamorous models who are so specific to the world of fashion and to runway shows, which is something that was done not so long ago. Traditional holidays are no longer celebrated with piousness and modesty by family members spending time together at home (Easter, for example), but in a club or discotheque; therefore, the traditional value of this celebration is invalidated, it only becomes a form of entertainment, under the levelling pressure of conventionalism and consumerism.

The list may continue with the explosion of the selfies, which countermands the idea to be photographed by somebody else. Even this sort of consumption of the image proves that individuals distance themselves from the collectivity and isolate themselves while enjoying sharing their own personal pictures with strangers in the online environment, while classic photos were taken while spending time with family and friends and shared

with the closes friends, so the symbolic communication by photographs changed its trajectory radically.

Actually, the symbolic interactionism, based on which we could say that even this paper relies to some extent, is the one that:

> [...] underlies the importance of the symbols that convey meanings in the interactions amongst individuals, [...] people refer themselves to the social world based on the significance that this world conveys to them; significance appears and develops in the process of social interaction [...]. (Petcu, 2014: 260)

All of these approaches and distinct interpretations of the contemporary world prove beyond any doubt that Romania's urban environment generates a series of different cultures and refers itself to them. This is actually the starting point of all existing forms of resignification, because the existence of the varied cultures and the values that they generate propose diverse ways of life and differentiated codes based on which the social environment is understood.

Referring to the definition of culture and to its role played at social level, Yuri Lotman said:

> [...] culture is not a repository of information, but an extremely complex organisation body which stores information, while permanently preparing for this purpose the most efficient and compact means, which receives fresh information, codes and decodes messages and translates them from one system of signs into another. Culture is a flexible mechanism of knowledge and of complex organisation. (Lotman, 1974: 18)

The oppositions that exist and may be perceived socially and semiotically, the elite culture vs. popular culture, traditional masculinity and femininity vs. the new modern identities, traditional media vs. the universe of influencers, etc. are all generating confusion and problems of adaptation at social level but not necessarily - just as I have said above - through the proposals that they bring up, but rather through the speed at which they rebuild and resignify the elements of the social discourse.

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ORDRES ET NIVEAUX DE L'IMAGINAIRE

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Abstract: Is there a point of reference in imagination? We begin our analysis of a Pascalian conception of the imagination and its productions, which are organized in the form of a world or imaginary universe. Our goal is to see in what sense we speak of a double architecture of the imaginary, starting from the imagination as faculty or the imagination as power of the creative action which is exerted within the framework of an order or between different ontological orders. We present in our topics two models of construction of the imaginary world. Our methodology is focused on a Hegelian interpretation applied on a semiotic content.

Keywords: imaginary, ontological order, music

Introduction

Apparemment, d'après les dernières études dans les neurosciences, nous sommes conscients pendant une journée seulement 0.26%. Tout le reste se partage entre mouvements automatisés, déterminations mentales dues aux désirs qui sont à leur tour influencées par d'autres systèmes complexes mentales et affectives etc. Même la plupart de nos décisions sont en grande partie prédéterminées. Ce pourcentage, d'après d'autres études, est plus élevé, en fonction des critères qui sont pris en calcul. Mais, de toute façon, sur la carte des processus *mentaux*, la place occupée par la conscience est extrêmement réduite. Une analogie de facture jungienne dit : si tous nos processus mentaux pouvaient être représentés sur une feuille de papier A4, il faudrait, pour y placer les dimensions que la conscience en occupe sur cette feuille, marquer ici un seul point avec un crayon bien pointu. Ces découvertes psychologiques et neuroscientifiques ont de sérieuses conséquences sur d'autres domaines – éthique, où le problème de la liberté humaine doit être repensée ; culturel créateur, où nous devons encore repenser l'acte créateur libre et original etc. Que reste-t-il de la liberté humaine tellement soutenue par la théologie et la philosophie ? Hannah Arendt disait (Arendt, H, 2018 : 32) que « cette humanité survit à son jour de libération, mais pas à ses premières cinq minutes de liberté » ; nous retombons vite dans un état plus méprisable mais plus commode finalement de la non-liberté. Mais ces idées, qui ont des implications dans le domaine politique, nous intéressent beaucoup au niveau de la *création* humaine.

Nous ne cherchons pas le point géométrique, le centre de gravité où l'on passe de l'inconscient vers la conscience ; ceci constitue un sujet pour la psychanalyse philosophique ou la psychologie. Nous serons intéressés par la structure des ordres et niveaux de

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l'imaginaire impliqué dans les représentations, les formes manifestées sous laquelle la création humaine peut apparaître.

Ainsi, nous nous lançons, sous une méthodologie sémiotique et dialectique hégélienne, dans la recherche d'un schéma qui prend en compte quelques différentes formes principales de la *fonction* imaginaire. Le problème de départ est celui-ci : comment se présenterait un centre de gravité dans l'imaginaire et quelle forme prendra celui-ci? Le sous-problème impliqué ici concerne l'imaginaire qui utilise certains « instruments » pour se manifester. Le *dynamisme* de l'imaginaire suit-il une fonction linéaire où bien il se manifeste d'une manière discrète, par sauts qui passent successivement de l'inconscient vers le conscient et l'inverse ?
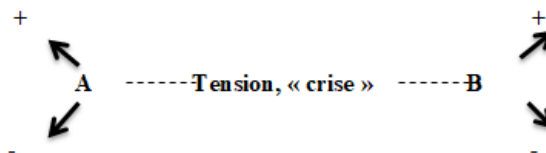
Le schéma de Joël Thomas

Nous allons maintenant faire référence à un schéma élaboré par Joël Thomas dans un ouvrage collectif (Joël, Th., 1998) concernant l'imaginaire et les méthodes utilisées pour y entrer. L'axe de la pensée sur l'imaginaire est donné par l'instrument idéal à l'aide duquel le monde est construit mentalement, *l'image*. Et la chose la plus importante dans l'analyse de l'imaginaire réside, bien sûr, dans la relation que celui-ci a avec le réel. Sans rouvrir le dossier concernant cette relation, nous partons dans notre analyse de deux principes : a) il existe des instances qui sont indifférentes dans leur rapports à l'imaginaire ou au réel ; b) l'imaginaire s'associe à une *praxis* (Joël, Th., *op. cit.* : 16).

L'imaginaire comme *praxis*, comme pratique mentale créatrice qui a une certaine efficacité mesurable, devient une espèce de *réalité*. Il s'agit donc d'une fonction imaginaire de la réalité, d'un continu qui lie les deux et où nous voyons que n'existe pas un « point » déterminable qui puisse nous fixer *la limite* de l'un et de l'autre. Le premier principe nous engage dans la ligne de cette possibilité d'indétermination du couple imaginaire-réel à partir de certaines *instances* ou *éléments* qui restent indifférents face aux formes de ce couple. Il s'agit ici du *signe* et/ou de la *signification* ; pour ceux-ci il existe une indifférence concernant la nature du référent (imaginaire, réel ou conceptuel), le signe/la signification s'applique à *quelque chose, à un être qui devient ainsi existent et réel de ce point de vue.*

Nous sommes entièrement d'accord avec Joël Thomas en ce qui concerne la définition de l'imaginaire : « L'imaginaire n'est ni un lieu ni un objet. C'est un système, une relation, une « logique dynamique de composition d'images », un point immatériel, mais en même temps très réel, dans la mesure où il nous livre la puissance bien réelle de ces images, inintelligibles tant qu'elles restent fragmentaires ». (Joël, Th., *op.cit.* :17) Ainsi, nous considérons que l'imaginaire est une construction abstraite qui suit une logique dialectique (spéculative même, au sens hégélien). L'imaginaire se présente, au sens hégélien encore et au sens de Joël Thomas, comme *vivant*, comme un organisme qui contient en soi à tout moment ses éléments potentiels ou actuels de négation. Dans le sens de Joël Thomas, l'imaginaire est un « dynamisme organisateur entre différentes instances fondatrices » (Joël, Th., *op.cit.* : 19). Ces « instances fondatrices », nous les voyons comme ordonnées sur une échelle, nous montrant différents niveaux d'abstraction. Il s'agit de *la pensée de l'imaginaire au niveau conceptuel*. Ainsi, Joël Thomas parle de trois instances : *le stable, le mouvant* et *le rythme* qui fait la jonction entre les deux. Il existe une certaine *tension* entre

les instances; sur ce schéma, différents symboles, mythes et autres constructions imaginaires se placent en fonction de la polarisation de ces instances.

Dans ce schéma de Joël Thomas, nous regardons la vie des images telle qu'elle se présente dans les constructions imaginaires. Chaque élément est doublement polarisé – se présente comme une oscillation entre la vie et la mort, entre positif et négatif etc. Le symbole détient cette structure qui exprime aussi la tension, le dynamisme qui s'établit tout au long de la vie d'un symbole, par exemple. L'instance A, qui est doublement polarisée, prend un *sens* positif ou négatif avec une prépondérance, en potentialisant l'aspect contraire et en ce moment on parle d'un *sens* établi de A. Mais la situation de crise peut se déclencher et le A devient *ou change de nature*, devenant un B, qui garde une relation significative avec le A d'origine, mais développe une nouvelle polarisation, un nouveau sens.

Ainsi, on parle d'une *praxis* de l'imaginaire qui suit ce schéma dynamique. La réalité n'est pas loin de ce même schéma dans le sens où elle est *pensée* ou *représentée* d'une manière similaire. L'objet imaginaire devient un objet parmi les autres objets de la nature, donc il *s'intègre* parmi ceux-ci. Son *statut* est différent de l'objet naturel, dans le sens où son origine est différente – on dit qu'il est un produit d'une *mentis* ou bien le produit de *la nature*.

La structure pentadique des ordres de l'imaginaire

En partant du schéma de Joël Thomas, nous essayons de passer au niveau suivant, où les instances qui constituent le fondement de l'imaginaire s'organisent. Il s'agit d'une logique spéculative dialectique qui gère ce mouvement. On parle donc d'un deuxième moment dans l'ordonnément de ces instances et la dialectique semble s'imposer toujours dans cinq pas. L'élément qui nous attire l'attention maintenant est « l'élément toujours manqué » dans toutes les analyses de l'imaginaire. C'est le *son*. Tandis que le schéma de Joël Thomas reste à un niveau très abstrait, presque mathématique, nous cherchons un niveau schématique qui présuppose des entités plus concrètes, tout en gardant en même temps un niveau de généralité fonctionnel.

D'habitude, l'imaginaire commence par une analyse de l'imagination, comme faculté ou puissance qui nous introduit et crée les mondes imaginaires. Ensuite, c'est *l'image* qui occupe le centre de l'attention quand on parle de l'imaginaire – celle-ci joue le rôle de principe dans l'économie des formes imaginaires. Même dans les conceptions les plus abstraites sur l'imagination et l'imaginaire, l'image est celle qui occupe cette place centrale, car l'aspect *sensoriel* semble être le fondement de toute analyse dans ce domaine. Nous vivons dans un monde supra-aggloméré par des images. Les sons semblent être passés

« sous silence » en ce qui concerne leur relation avec l'imaginaire. Ou, dans le meilleurde cas, ils sont vus sous une interprétation redevable et souscrite toujours à l'image. La logique des images semble être plus forte que la logique des sons. Nous voulons, dans notre schéma, refaire justice à cet aspect. Notre thèse soutient que le son est une instance aussi forte que l'image dans la construction de l'imaginaire. Plus encore, l'imaginaire reçoit une autre compréhension, beaucoup plus riche, quand il est envisagé sous le rapport dual entre l'image *et* le son.

L'image renvoie toujours à *une signification*. Le son peut se séparer assez facilement d'une signification, il se trouve sous trois *figures* possibles : *le son-image*, celui qui *est identique* à une certaine signification (les sons de la nature) ; *le son-véhicule*, porteur des significations dans le langage (*in voce*) où les mots sont des structures conceptuelles[1] qui prennent la figure sonore pour se manifester comme langue dans un sens prototypique ; *le son-non-signifiant,* celui qui se manifeste dans la musique. Cette dernière figure est très intéressante, car on considère qu'elle est porteuse de *contenus/« significations » affectives*, donc qui ne gardent rien d'une signification conceptuelle. Au sens hégélien, le son musical est la négation du son langagier. La nature du son semble être beaucoup plus complexe que celle de l'image, car nous voyons très bien qu'il est capable d'une palette plus complexe, plus riche, distribuée sur des paliers ontologiques plus divers que dans le cas de l'image. Le son est superposable à l'image au moment où celui-ci est porteur de significations rationnelles, comme dans le cas du langage ou comme les *objets* de la nature, mais il faut accepter son autre statut, de *négation manifestée*, sous la forme du son musical, *asémantique* conceptuel[2]. Ou, si l'on veut garder le sens d'une certaine signification, alors on est obligés d'accepter une sorte de *sémantique affective* qui se manifeste dans la musique.

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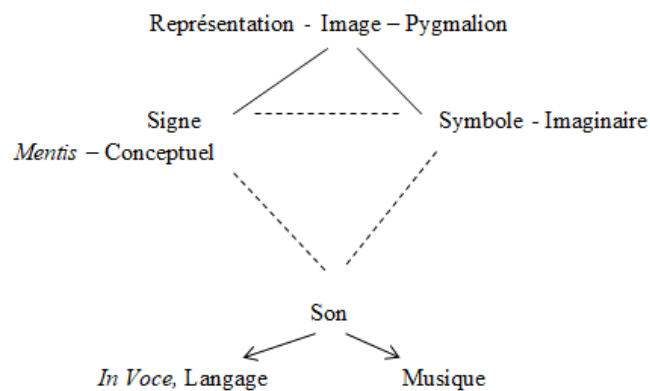
[1]Ces structures conceptuelles se manifestent aussi au niveau de l'écrit, mais il ne faut pas comprendre cette action comme une nouvelle approche de l'image sensorielle, car les mots écrits peuvent être interprétés comme des *sons mis dans une image textuelle.*

[2]La formule qui semble être paradoxale, nous dit en fait qu'il s'agit de la *pensée* sans l'usage des significations conceptuelles.

En fait, le son est l'instance concrète qui peut réunir ou être la synthèse des trois ordres du *logos* chez Aristote[1]: *in mentis, in voce* et *in re*. Il faut reconnaitre que l'image peut prendre aussi plusieurs *figures* disposées par niveaux, mais dans son cas elle reste toujours dans l'espace des formes des significations conceptuelles. La représentation est définie d'habitude comme *une image mentale*. Dans la représentation, nous avons une *image doublée*, reprise dans un deuxième temps – et c'est ainsi qu'elle perd et gagne en même temps certaines qualités. Sous le nom de « Pygmalion » nous avons introduit dans le schéma une qualité spécifique de l'image, qui n'a pas de correspondant dans le monde sonore. L'image-Pygmalion est celle qui *institue des mondes*, elle est la créatrice de mondes comme *variations sur notre monde réel*, de nature matérielle ou virtuelle. L'image peut *prendre vie*, comme dans le cas de la statue du personnage mythique. Dans un langage hégélien, nous dirons qu'il s'agit d'une *extériorisation du monde des représentations*. C'est pour cette raison que l'imaginaire dans ce sens, est plus proche de l'idée de *l'espace.* La musique, comme monde imaginaire, n'est une construction extérieure que seulement au niveau formel. Son contenu se présente comme une *négation* de l'extériorité, car tout son contenu s'adresse et vit au niveau de l'intérieur mental et affectif du sujet.
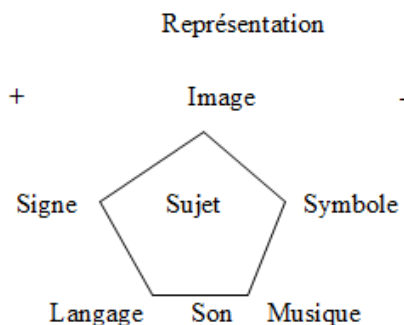
Représentation

Au niveau de l'image concrète, positive, Pygmalion représente la négation même de l'image, comme extériorité concrète déterminée. Le symbole est plus qu'une détermination du langage, comme c'est le cas du signe ; il joue un rôle intermédiaire entre l'ordre sémantique et celui asémantique, musical pur. Il est tellement polysémique, qu'on peut dire qu'il se perd dans la quantité pure, étant une structure qui contient une signification *en potence*, qui prend différentes formes concrètes rien qu'en les individualisant sous l'extériorité. La musique est la négation même de toute représentation, au niveau ontologique et sémantique. Le son musical n'est pas une *ré-sonorisation* ; le son est *présence pure* et sous cette figure il s'oppose à la nature même de tout contenu sémantique de l'intellect. La voix humaine, par exemple, porte et produit le langage naturel. Les représentations se mettent sous l'action des signes pour passer ensuite *in voce*, comme signes sonores, comme base de tout langage. Le monde imaginaire – création qui a sa propre vie est se présente comme projection de l'intérieur mental-affectif du sujet – devient

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[1]Aristote – *Organon I, Catégories*.

indépendant du sujet créateur et trouve ses propres *sens* qui se matérialisent dans le système de la logique des symboles. Tout ce processus est de nouveau intériorisé à un autre niveau dans la musique. Dans ce sens, la musique est l'ordre qui intériorise un monde imaginaire comme projection extérieure d'un contenu représenté sous les marques de l'entendement. Cette fois, par contre, les facultés de *connaissance* (l'entendement/l'intellect, la raison) ne forment plus de constructions pourvues de *significations*, comme mondes imaginaires qui détiennent un sens sémantique qui entre dans un circuit communicationnel, mais les facultés réalisent une unité de type spéculatif dans la présence du son musical, dépourvu de tout contenu sémantique déterminé. Il semble que le *sens* de nos concepts est une *fonction* d'un deuxième ordre – la *reprise de l'image* comme *représentation* – tandis que le *contenu* musical est une fonction du premier degré – s'appuyant sur la *présence* même du son dans l'acte musical. L'imaginaire qui utilise l'image pour construire ses mondes, se greffe sur l'intuition de l'espace – avec ses trois dimensions *indifférentes* (chez Hegel), nécessitant donc tout le temps pour trouver une détermination quelconque sous la forme d'une signification (on attribue une signification précise quand on dit « longueur », « largeur », « hauteur », même si du point de vue géométrique, peu importe comment on se rapporte à celles-ci, car elles sont données *simultanément*). L'imaginaire, qui utilise le son pour construire des mondes, se greffe sur l'intuition pure du temps – avec ses trois dimensions, « passé », « présent » et « futur » – mais en vertu du fait que ces dimensions ne sont pas données simultanément, mais *en succession,* avec la mention qu'en fait tout le temps nous c'est n'est que *le présent* qui nous est donné effectivement, donc il n'a plus besoin d'une signification construite à base d'une *reprise du présent*. Ainsi, nous entrons dans un ordre imaginaire *asémantique*, mais qui garde toujours le caractère imaginaire. Un morceau musical est la création imaginaire d'un sujet, mais quand il est joué effectivement (quand il se manifeste en dehors d'une partition, par exemple, donc d'un niveau sémiotique), il devient *réel*, *vif* et *sa signification est la musique même*. Donc, la musique, comme monde imaginaire, ne se rapporte plus à une autre chose (comme le signe et comme le virtuel au réel), elle ne renvoie plus à un référent en dehors du soi. Ceci n'est plus nécessaire, car nous nous trouvons *dans le référent même et la musique est présence pure* qui ne passe plus dans une *re-présence*.

Conclusion

Nous avons fait un exercice d'analyse des niveaux de l'imaginaire dans une logique spéculative hégélienne. Mais l'édifice de toute théorie « scalaire » de l'imaginaire, où sont distribués les ordres ontologiques de celui-ci, trouve l'origine dans la pensée de Pascal. Chez le philosophe français, l'ordre de l'imagination intervient dans toutes les constructions de l'esprit humain. C'est pour cette raison qu'il ne conçoit pas l'imagination comme une faculté, mais plutôt comme une *puissance* de l'esprit. Elle intervient aussi bien dans les mathématiques, dans la vie quotidienne où se trouve le terrain de toute forme de communication, dans l'univers des croyances, où il est possible de penser le transcendant, dans l'art etc. L'imagination comme puissance est capable de transformations radicales en fonction de ces passages ontologiques, tout en gardant son unité. Plus encore, il semble que l'imagination s'empare aussi bien de la sphère du conscient que de celle de l'inconscient.

Nous pouvons dire que le conscient est le terrain spécifique de *l'identifications et reconnaissance des certitudes offertes par les significations qu'on accorde aux choses*. Le conscient *est* tout ce processus d'identification de nature sémantique. L'inconscient n'est pas compris seulement comme négation « en miroir » du conscient. Il est plutôt le terrain des *significations possibles*, non manifestées. L'imaginaire constitue le complexe dynamique qui fait la synthèse entre le premier ordre, conscient, et le deuxième, de l'inconscient. On passe donc de la création des *représentations* pourvues d'une *signification* unique et concrète, à la création des *présentations sonores*, dans la musique, des *significations asémantiques* sous la forme des *sens potentiels et universels*. Toute cette figure de structure de l'imaginaire est ordonnée par des niveaux et ordres traversés par les métamorphoses de l'imagination. Une conséquence très importante de cette distribution par niveaux et ordres est celle qui concerne notre premier principe énoncé dès le début : il existe des instances qui sont indifférentes par rapport à l'imaginaire et au réel. L'image n'est pas tout à fait une *condition nécessaire* pour construire un monde imaginaire. L'image, tout comme le son, sont des instances neutres qui *peuvent* être transformées et utilisées pour *figurer* l'imaginaire, pour le façonner.

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SCHAM UND EHRE ALS SOZIALE KONSTRUKTE

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Abstract: *While several decades ago shame was still the "hidden emotion" or the "sleeper in psychopathology", lately it has become a frequent subject of study, some scholars arguing that shame is now so commonly seen as "the bedrock of psychopathology". Yet, there exist many differences of view regarding shame, and there are few methodologies to explore empirically these differences. Shame has been approached by a wide variety of theories in various scientific disciplines such as psychology, sociology, anthropology, etc. Not only are there different scientific and theoretical approaches to shame, but one can also identify different schools of thought, like psychoanalytic, behavioural, cognitive, constructivist, deconstructivist and so forth. Shame can also be conceptualized and studied in regard to its components and mechanisms, as for example examining it in terms of emotion (e.g. as a primary vs. an auxiliary emotion, or as a composite of other affects or emotions), cognitions and beliefs about the self, behaviours and actions, evolved mechanisms, or interpersonal dynamic interrelationships. Shame can be experienced internal, relational and social, being an individual feeling with deep social and cultural roots. The self-detriment comparison with others, the absence of recognition or prestige, the social exclusion, as well as the infringement of moral rules can frequently be causes of shame. That is why shame is often understood in a dichotomist and opposed relationship with (social) honour, which can be also experienced as internal emotion, relational episode or cultural practice. Both honour and its opposite, shame, are however fundamentally social categories. My paper aims to outline a general framework for addressing shame and honour as social constructs. In this regard, after discussing the conception according to which all human emotions are social constructions, the terms of shame and honour are delineated, their cultural and social roots are highlighted, and some of their most important conceptual and theoretical approaches are summarized. Moreover, since these constructs are socially different with regard to men and women, the gendered nature of the cultural and moral shape of shame and honour in contemporary world is also addressed.*
Keywords: *shame; honour; social constructs.*

Einleitung

Während vor einigen Jahrzehnten Scham immer noch als die „versteckte Emotion" oder als der „Schläfer in der Psychopathologie" (Lewis, 1987) betrachtet wurde, ist sie in letzter Zeit ein häufiges Forschungsthema geworden. Einige Wissenschaftler argumentieren, dass Scham heutzutage allgemein als „das Fundament" der Psychopathologie gesehen wird (Miller, 1996).

Es gibt jedoch viele unterschiedliche Ansichten bezüglich Scham, und es gibt wenige Methodologien, um diese Unterschiede empirisch zu untersuchen (Andrews, 1998). Scham wurde von einer Vielzahl von Theorien in verschiedenen wissenschaftlichen Disziplinen wie Psychologie, Soziologie, Anthropologie usw. angesprochen. Es gibt nicht

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nur unterschiedliche wissenschaftliche und theoretische Ansätze zur Scham, sondern auch verschiedene Denkrichtungen wie psychoanalytisch, verhaltenstherapeutisch, kognitiv, konstruktivistisch, dekonstruktivistisch und so weiter (Gilbert, 1998).

Scham kann auch in Bezug auf ihre Komponenten und Mechanismen konzeptualisiert und untersucht werden (Tangney, 1996), zum Beispiel in Bezug auf Emotionen (z. B. als eine primäre vs. eine zusätzliche Emotion oder als eine Mischung aus anderen Affekten oder Emotionen), Kognitionen und Überzeugungen über Selbst, Verhaltensweisen und Handlungen, entwickelte Mechanismen oder zwischenmenschliche dynamische Wechselbeziehungen (Gilbert, 1998). Scham kann innerlich, relational und sozial erlebt werden, indem sie ein individuelles Gefühl mit tiefen sozialen und kulturellen Wurzeln ist. Der Vergleich mit anderen zum eigenen Nachteil, das Fehlen von Anerkennung oder Prestige, die soziale Ausgrenzung sowie die Verletzung moralischer Regeln können oft die Ursachen von Scham sein. Deshalb wird Scham oft in einer dichotomen und gegensätzlichen Beziehung zur (sozialen) Ehre verstanden, die auch als innere Emotion, relationaler Vorfall oder kulturelle Praxis erlebt werden kann. Sowohl die Ehre als auch ihr Gegenteil, Scham, sind jedoch grundsätzlich soziale Kategorien (Cohen, Vandello *et alii*, 1998).

Der vorliegende Aufsatz zielt darauf ab, einen allgemeinen Rahmen für die Auseinandersetzung mit Scham und Ehre als soziale Konstrukte zu skizzieren. Nachdem die Auffassung diskutiert wird, derzufolge alle menschlichen Emotionen soziale Konstruktionen sind, werden in dieser Hinsicht die Begriffe der Scham und der Ehre abgegrenzt, ihre kulturellen und sozialen Wurzeln hervorgehoben und einige ihrer wichtigsten konzeptionellen und theoretischen Ansätze zusammengefasst. Da diese Konstrukte sich in Bezug auf Männer und Frauen sozial unterscheiden, wird darüber hinaus auch die geschlechtsspezifische Natur der kulturellen und moralischen Form von Scham und Ehre in der heutigen Welt angesprochen.

Prämissen von Pierre Bourdieus Blickwinkel

P. Bourdieu weist darauf hin, dass das Individuum in seinem Inneren vergesellschaftet ist, indem es mit präformierten Denk- und Handlungsdispositionen ausgerüstet und auch eingeschränkt ist. Habitus ist „das Körper gewordene Soziale" (Bourdieu, Wacquant, 1996: 161) und stellt das Ergebnis erworbener *Dispositionen* dar. Er verweist auf die inkorporierte Erfahrung und die Haltung des Individuums in der sozialen Welt, „seine Gewohnheiten, seine Lebensweise, seine Einstellungen und seine Wertvorstellungen" (Fuchs-Heinritz, König, 2005: 113). Anhand des Habitus sind die Menschen imstande, soziale Praxis zu erzeugen und an der sozialen Praxis teilzunehmen (*ebenda*: 114). Sowohl Frauen als auch Männer sind einer Sozialisationsarbeit unterworfen; sowohl weibliche als auch männliche Dispositionen sind nichts Naturwüchsiges. Aber während Frauen negative Tugenden wie Resignation, Schweigen und Selbstverleugnung übernehmen, müssen Männer ständig die Herrschaft beanspruchen und ausüben, und aktiv unterscheiden in Bezug auf das andere Geschlecht (Bourdieu, 2005: 90). „Der Status des Mannes im Sinne von *vir* impliziert eine Seinsollen, eine *virtus*, die sich im Modus des Fraglosen und Selbstverständlichen aufzwingt" (*ebenda*). Die Ehre dirigiert die Gedanken

und Praktiken eines Mannes wie eine Macht, leitet sein Handeln „nach Art einer logischen Notwendigkeit", aber wirkt auch als eine Falle, indem Männer ihre Männlichkeit unter allen Umständen bestätigen müssen.

Die Männlichkeit ist vor allem eine Bürde (*ebenda*). Sie besteht aus sexuellem und sozialem Reproduktionsvermögen, aber auch aus der Verfügbarkeit zu kämpfen und Gewalt auszuüben (insbesondere bei der Rache). Die weibliche Tugend ist sukzessive die Jungfräulichkeit und Treue und die Ehre der Frauen ist essentiell negativ, denn sie kann lediglich verteidigt oder verloren werden.

Die Ehre der Männer („wahrhaften Männer") kann im Gegensatz dazu ansteigen, indem Männer Ruhm und Auszeichnung im öffentlichen Bereich suchen. Jedoch ist dieses Ideal der Männlichkeit die Ursache einer immensen Verletzlichkeit, weil Männer dauernd diesem Ideal gerecht werden müssen. Diese Verletzlichkeit führt beispielsweise und paradoxerweise

> zur bisweilen verbissenen Investition in die männlichen Gewaltspiele […], die sichtbaren Merkmale der Männlichkeit hervorzubringen und die sogenannten männlichen Eigenschaften unter Beweis und auch auf die Probe zu stellen (Bourdieu, 2005: 93-94).

Die Ehre und die Männlichkeit muss von anderen Männern bestätigt werden, um die Zugehörigkeit zur Gruppe der „wahren Männer" zu beglaubigen. Die Ehre ist somit ein sozialer Zustand. Die Kehrseite der Ehre ist die Scham, und beide werden *vor den anderen empfunden* (*ebenda*: 94). Aber während die Ehre unterstrichen werden muss, ist die Scham dagegen ein zu vermeidendes Gefühl.

Die soziale und geschlechtsspezifische Konstruktion von Emotionen

Die Scham wurde von einer Vielzahl von Theorien in verschiedenen wissenschaftlichen Disziplinen wie der Psychologie (und hier kann man verschiedene Denkrichtungen identifizieren, wie psychoanalytische, kognitive und verhaltensmäßige Theorien usw.), Soziologie, Anthropologie etc., behandelt (Gilbert, 1998). Es gibt nicht nur verschiedene Richtungen und theoretische Ansätze zur Scham, sie kann ebenso konzeptualisiert und in Bezug auf ihre Komponenten und Mechanismen studiert werden (Tangney, 1996), wie z. B. sie im Sinne von Emotionen, Kognitionen und Überzeugungen über das Selbst, Verhaltensweisen und Handlungen, oder interpersonelle dynamischen Zusammenhänge untersuchen (Gilbert, 1998: 4). Scham kann auch verwendet werden, um Phänomene auf vielen verschiedenen Ebenen, einschließlich der internen Selbsterfahrungen, relationalen Episoden und kulturellen Praktiken für die Aufrechterhaltung der Ehre und des Prestiges (*ebenda*), zu beschreiben.

Einige Theoretiker behaupten, dass Emotionen soziale Konstruktionen sind (Gergen, 1994; Stevens, 1996), und „Aufführungen innerhalb von sozialen Beziehungen, die zu einem sozial verständlichen Skript konform sind" (Pattison, 2003: 31). Aus dieser Perspektive prägen Gesellschaft und Kultur emotionale Erfahrung, Ausdruck, Leistung und Interpretation. Nach Crawford, Kippax *et alii* (1992: 189-190), reflektieren wir über unsere Gefühle und definieren sie im Verhältnis zur Antwort anderer Leute und als Reaktion zur Einschätzung anderer. Es gibt folglich eine große Variation des Ausdrucks, der

Beschreibung und der Interpretation von Emotionen quer über die Kulturen, und diese Tatsache kann in den verschiedenen Anzahlen und Arten der Wörter für Emotionen in verschiedenen Sprachen beobachtet werden. Pattison (2003: 33) bringt als Beispiel den Begriff „vergüenza ajena" in Spanisch, der sowohl Scham als auch Verlegenheit bezeichnet und zusammenführt, und in dem historisch basierten, sozialen Verständnis von Ehre in Spanien verwurzelt zu sein scheint.

Gemäß Scheff (1990) sind Emotionen in Bezug auf die moralische Ordnung Möglichkeiten der Erhaltung und Überwachung von sozialen Bindungen; Stolz und Scham, zum Beispiel, sind hauptsächlich soziale Emotionen, die als „intensive und automatische körperlichen Anzeichen des Zustands eines Systems dienen, die ansonsten schwer zu beobachten wären, der Zustand der Bindungen zu anderen" (S. 15). Sarbin (1986) argumentiert auch, dass Emotionen im Wesentlichen sozial vermittelt werden und sie dramatische Displays (Darstellungen) des Selbst in menschlicher Interaktion formen. Fridlund und Duchaine (1996) zeigen, dass, wenn Menschen Emotionen an sich selbst erleben – auch in Bezug auf Gesten und Mimik, dies im Rahmen des „sozialen Selbst" getan wird.

Die soziale und kulturelle Gestalt von Emotionen zeigt sich in der heutigen Welt in ihrer geschlechtlichen Natur. Während sowohl Männer als auch Frauen emotionale Reaktionen manifestieren, wurde der Ausdruck von „Wetter" Emotionen (Pattison, 2003) wie Trauer und Depression oft mit Frauen in Verbindung gebracht, während die Männer mit „heißen", trocken Emotionen wie Wut in Verbindung gebracht wurden (Lupton 1998; Gillis, 1988). Feministische Forscher, wie unter anderem Lutz (1996: 166), legen nahe, dass Frauen in patriarchalischer Gesellschaft nicht *emotionaler* als Männer sind, sondern als emotionaler ausgelegt werden, um die „Strategien der Kontrolle" zu rechtfertigen.

Scham und Ehre als sozial konstruierte Kategorien

Die Vorstellungen über den Inhalt der Verarbeitung von Scham können auf Charles Cooleys Ansatz hinsichtlich der drei kognitiven Dimensionen des „Spiegelbild Selbst" („looking-glass self"), nämlich die Art, wie wir über uns selbst urteilen und fühlen entsprechend wie wir denken, das andere über uns urteilen und fühlen, zurückgeführt werden: die Vorstellung unserer Erscheinung gegenüber der anderen Person; die Vorstellung ihres Urteils über diese Erscheinung; und eine Art von Selbstgefühl, wie Stolz und Demütigung (zitiert von Scheff, 1988: 398). Generell versuchen die Menschen, sich in einem positiven Licht zu präsentieren (Leary, 1995; Andrews, 1995; Gilbert, 1998), das heißt, als attraktiv für andere angesehen zu werden.

> Being judged negatively by others involves negative judgements that others have made (or will make) about self [...]. Shame is related to the belief that we cannot create positive images in the eyes of others; we will not be chosen, will be found lacking in talent, ability, appearance, and so forth; we will be passed over, ignored, or actively rejected [...]. More negatively, we may even be an object of scorn, contempt, or ridicule to others. We have been disgraced; judged and found wanting in some way (Gilbert, 1998: 17).

Gilbert (1997) verwendet den Begriff „externe Scham", um die zuvor beschriebenen Gefühle und Ängste zu bezeichnen, da der Fokus auf der Außenwelt ist: wie man von anderen gesehen wird, oder wie man in den Augen der anderen lebt. Er unterscheidet die „externe Scham" von der „internen Scham", die die negative Selbsteinschätzung beschreibt, die sich auf den subjektiven Sinn des Selbst bezieht. Sie ist als „innere" oder „verinnerlicht" bezeichnet, weil sie von der Art, wie das Selbst über das Selbst urteilt, abgeleitet ist. Somit kann man sich selbst als schlecht, fehlerhaft, wertlos und unattraktiv ansehen. Kaufman (1989) nannte die Scham den „Affekt der Unterlegenheit". Beide Arten von Scham implizieren jedenfalls eine Form des sozialen Vergleichs. Scham kann von daher als eine innere, als auch soziale Erfahrung des Selbst beschrieben werden,

> an unwanted and difficult-to-control experience (Gilbert, 1998: 4), an unattractive social agent, under pressure to limit possible damage via escape or appeasement (*ebenda*: 22). Shame is about being in the world as an undesirable self, a self one does not wish to be. Shame is an involuntary response to an awareness that one lost status and is devalued (*ebenda*: 30).

Häufig ist Scham als in einem dichotomen und entgegengesetzten Verhältnis zur Ehre verstanden. Laut Lindisfarne (1998: 247) kann das Fehlen der sozialen Ehre, der Anerkennung oder des Prestiges manchmal als Scham bezeichnet und sogar erlebt werden. Nach Ansicht des gleichen Autors, können die Begriffe von Ehre und Scham nicht von der politischen Ökonomie getrennt werden (*ebenda*: 250).

> Rather they are a mode of interpretation through which inequalities are created and sustained. Thus, the rhetoric of hegemonic masculinity depends heavily on stereotypes of women as weak and emotional, both needing support and potentially treacherous [...]. The idioms of honor and shame construct various masculinities in terms of the control of women's sexual behaviour (Lindisfarne, 1998: 250-251).

Ehre und ihre Kehrseite, Scham, sind grundsätzlich soziale Konstrukte (Cohen, Vandello *et alii*, 1998). Ehre kann als tugendhaftes Verhalten oder sozialen Status definiert werden und ein gewisser Ehrenkodex kann in den Kulturen auf der ganzen Welt identifiziert werden (S. 261). Schuld, Angst und Scham können intensive Emotionen sein (Polivy, 1981). Kulturelle Variablen wie Ethnizität, Nationalität, Religion, Politik, Geografie und Sprache verbinden sich mit Alter, Geschlecht, Bildung und sozialem Wirtschaftsstatus in einer Weise, die eindeutig die oben genannten Emotionen, sowie Erfahrungen als Tugendhaftigkeit, Leidenschaft und Sexualität, stark beeinflussen (Davidson, Fenton *et alii*, 2002: 83).

Vergeschlechtlichte Natur der Scham und Ehre

In vielen Kulturen bedeutet «ehrenhaft zu sein» in Bezug auf Männer ein „richtiger Mann" zu sein, bereit seine „Männlichkeit" zu beweisen, sogar – oder vor allem – mit Gewalt, während es in Bezug auf Frauen keusch und dann treu sein bedeutet.

Bei der Untersuchung der südlichen Kulturen in den USA, Cohen, Vandello *et alii* (1998) fanden heraus, dass in diesen Kulturen männliche Kraft und Stärke hoch bewertet sind, und dass es soziale und kulturelle Faktoren gibt, die „hypermaskuline"

Geschlechterrollen und die von ihnen geschaffene Gewalt verewigen (S. 263). Frauen tragen selbst zu dieser Verewigung bei, weil die Regeln und Gewohnheiten durch den Prozess der Sozialisation gelernt werden, in dem Frauen eine wesentliche Rolle spielen. In jedem Fall hat die Ehre einen sozialen Charakter, da Ehre nicht im solitären Bewusstsein existieren kann, sondern immer Bestätigung von anderen erfordert (Gorn, 1985).

Oft sind Ehre und ihr Gegenteil, die Scham, mit Sexualität verbunden und auch in Bezug auf diesen Aspekt gibt es Unterschiede zwischen Männern und Frauen. Weeks (2003) bemerkt, dass

> sexuality is subject to an enormous degree of socio-cultural moulding, to the extent that sexuality has no meaning other than that given to it in social situations [...]. The evidence of other cultures, and of different periods of our own, shows that there are many different ways of being 'men' and 'women', alternative ways of living social and sexual life (Weeks, 2003: 53).

Was wir als sexuell beschreiben, wird durch eine Komplexität der sozialen Beziehungen aufgebaut, die jeweils mit unterschiedlichen Blick auf das, was Sex (Geschlecht) und angemessenes Sexualverhalten darstellt (*ebenda*: 56). Nach dem gleichen Autor gab es immer verschiedene Arten, die Menschen in „Männer" und „Frauen" unterteilten, und er betont, dass die Unterschiede nicht einfach und sinnlos waren, sondern sie waren Machtgefälle, wobei sozial und praktisch Männer die Macht hatten, Frauen zu definieren (*ebenda*: 59). Männlichkeit und männliche Sexualität bleiben die Normen, durch die Frauen beurteilt werden (*ebenda*). Trotz aller Veränderungen, die jetzt auf globaler Ebene stattgefunden haben, gibt es immer noch tief verwurzelte Muster, die die Domänen der Sexualität weiterhin abgrenzen, und die kulturell definierte männliche Sexualität schafft weiterhin die Norm, während die weibliche Sexualität nach wie vor „das Problem" ist (*ebenda*: 60).

Schließlich ist es erwähnenswert, dass es Autoren gibt, die behaupten, dass in letzter Zeit in der westlichen Gesellschaft eine Veränderung im Produzieren und Ausdrücken von Emotionen aufgetreten ist. Mestrovic (1997: 26) charakterisiert die westliche Gesellschaft als „postemotional", und verdeutlicht, dass ein „neuer Hybrid von intellektualisierten, mechanischen, massenproduzierten Emotionen auf der Weltbühne erschien", während Orbach (1994: 3f) von einem „emotionalen Analphabetismus" spricht, der typisch für die heutige Gesellschaft wäre. Dieses Analphabetentum, zusammen mit Unwissenheit über und Unempfindlichkeit gegenüber Emotionen, ist, gemäß Pattison (2003), durch eine große Verwirrung und einen Mangel an Konsens und Verständnis von Emotionen bei denen, die sie studieren und erforschen, gekennzeichnet.

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TECHNOLOGY AND IMAGINATION IN CONTEMPORARY ART. ASPECTS OF MODERN SCULPTURAL OBJECT

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Abstract: *Contemporary sculpture involves three concepts: the concept of imaginary, creativity and technology. Essential for the imaginary and creative process is the environment/media through whom all objects, artefacts and contemporary sculptural productions survive and circulate. The 3D printing represents for the 21ˢᵗ century the same technological revolution as it was the typewriter a century ago. The Polaroid, due to its instant snapshot technology and instant developing of the film, transgresses technology and becomes the visual language of artistic human expression - it is an unprecedented democratization of access to artistic creativity. Technology is a language for artistic imagination creating and generating sculptural objects, contemporary installations and even contextualized photographs where objects are invested with aesthetic and symbolic values difficult to anticipate: everything is under the sign of an overflowing creativity. New media and modern photography are highly influential for contemporary art teaching, especially for sculptural object.*

Keywords: *contemporary sculpture; technology in arts; sculptural object*

Contemporary sculpture is a cognitive process that evolves from a triangular type of structure: the concepts of imaginary, creativity and technology. Only one of the three structural features, technology, is an objective, classifiable and measurable system. The other two are profoundly subjective - the imaginary and the creativity, they are as subjective as possible within the artistic expression of the self (through opinion, commentary, revolt, resistance and so forth). All contemporary trends of sculpture are obvious to follow - cognitive process, technological process, conceptualization, greening, recycling and upcycling. All it comes to creative and imaginative intervention on any matter and material, using any tool or technology, from the traditional ones to the cutting edge modern. In the case of contemporary sculpture, in particular the sculptural object and its imaginative process, the technology also determines the artistic overproduction, through the accessibility of the materials and technologies of transposition with specific sculptural applications: electrical welding, industrial casting in aluminum and steel, in resins, in artificial stone and cements. Similarly, the wide accessibility of digital technologies (printing and carving), like 3D modeling and computerized milling machine.

Essential, however, for the imaginary and creative process is the environment/media through whom all objects, artefacts and contemporary sculptural productions survive and circulate: photography and video, which is instantly propagated through the Internet and especially in the social media – Facebook has all the chances to become the new *Global Museum of Contemporary Art* - a sort of *Akashic Records* of

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contemporary art and its logistics. Most interestingly is the environment through whom absolutely all artistic objects and contemporary sculptural productions survive and circulate today: photography, film, but especially digital photography and video (all kind of digital cameras, from action to smartphone), which are instantly propagated through the *Internet* and especially the social media (*Facebook*, *Twitter*, *Instagram, etc*).

Let us review some concepts of technology as contemporary art language. Technology is always aesthetic, both as a product and as a process; technologies are becoming more and more aesthetically pleasing, because of the growing importance of design, in all the creative stages of an artifact. Including the *technological archive* (from the point of view of science history), which is a constant reference to all contemporary visual arts. That is what it did, at least, the art of sculpture, during the post-war period and especially throughout postmodernism - it integrated and explored technologies, from traditional to experimental (including *process art*, *laboratory experiments*, and *scientific methods of classification*, e.g. *artistic taxonomies*). One explanation, in our opinion, is somehow strange, because it makes direct reference to military research: the faster you integrate superior technologies into your specific artefacts, the more it assures a prominence position in any reference system. The comparison seems to be displaced, but it is not far from the truth: creativity, the power of imagination and the originality of the solutions proposed to specific problems, make the difference between success and failure in any field of activity. Let's not forget that knowing how to handle the lathe was part of the future king`s education, at least since the 17th century; it is true that they use materials like ivory and the most exotic and rare types of wood, but the artefactual metaphor is obvious: if they develop abilities to influence matter in an elevated, technological way, they will certainly be able to shape the social organism during the future royal careers.

The 3D Printing

It could be said that 3D printing represents for the 21st century the same technological revolution as it was he typewriter a century ago. Only this time, technology not just mediates, describes and standardizes the expression of imagination, creativity and information, but actually creates the shape of things, volumes and models, regardless their purpose or use. *Prototypes and prototyping in design are not scientific or technical exercises; neither are they mere demonstrators, or simulations of the real. Rather, they are layered entities, acts of theatre and performance that examine the translation of the abstract into the tactile where all members of the audience, possesing a copy of the performance programme so to speak, leave the show with a different and valid interpretation of what they witnessed. Prototypes, in other words, enable us to overcome the barriers of representation and fabrication, allowing messier forms of human and enviromental context to wield their dirty influence – for instance, how scale and meaning operate differently between place of design, the place of production, and the place of rest. (...) prototypes and prototyping have been accelerated by progressive technologies and methods in representation and fabrication, and, with this, exciting new domains in which the designer and the maker can*

reside, collaborate and morph[1]. At the same time, 3D printing has become an essential part of democratizing access to customized artifacts, especially to the means of expressing and transposing creative ideas and concepts which otherwise would require costly and time consuming artistic and technical craft abilities resources, with most unpredictable results. In other words, if *what you see is what you get* has evolved to *what you imagine is what you print* - obviously, it's not quite simple. First you have to create the virtual 3D model, although an usual *ZBrush digital sculpting tool* software on a tablet seems like enough for a good resolution printing to an intermediary model.

Even the classical, highly figurative sculpture was dependent on what we call today cutting edge technology - the casting of bronze by the lost wax technology - especially in the Antiquity and Renaissance; the same case study can be followed on church bells - the essential liturgical artefacts for Christianity that evolved with the bronze casting of the VIII century A.D. and up to XVIII century, parallel to the military super- technology of the era: the bronze cannon; all church bells and cannons were made by the exactly same technology in the foundries which systematically supplied the churches and arsenals of the era; not to mention the systematic recycling, after military campaigns, of conquered church bells and vice versa - the materials and technology were, for centuries, the same. Although the art of casting bells is rather a highly specialized craft, there will still be centuries of trial and error for this technology. Only in the 18th and early 19th century, by the scientific standardization of its metallurgical component, bell casting becomes the contemporary mix of art, craft, tradition and technology.

The best visual example for the itinerants bellfounders in the Middle Ages (western and not only) is the famous motion picture *Andrei Rublev*, directed by Andrei Tarkovsky and co-written with Andrei Konchalovsky, *VII episode, The Bell (Spring -Summer - Winter - Spring 1423 - 1424).* By maintaining the right proportions of historical realities, the screenplay is almost the reenactment of a bell-making process and technology: chosing the location for the pit, selection of the proper clay, building of the mold, firing of the furnaces, hoisting of the bell; even the spiritual challenges are present, starting with the supposed secret of casting bronze bells, delivered at the death bed from father to son, during an epidemic of plague. And the technology still evolves to this day, mainly in the context of contemporary sculpture and installation - see some examples of contemporary artists who use in their creations the artefact of the bells: Marcus Vergette, Konrad Smolenski, Claudio Parmiggiani, Zaphos Xagoraris; and the much more renowned Jannis Kounellis and Barry Flanagan.

The Polaroid

Our kind of photography allowed for creative expression by everyone, at every level. That was our pitch. Eelco Wolf, former director of marketing communication, Polaroid[2].

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[1] Burry, Mark & Burry, Jane, *Prototyping for Architects*, Thames & Hudson Ltd., London, 2016, p. 9
[2] Collective Author, *The Polaroid Project - At the Intersection of Art and Technology*, edited by Thames & Hudson Ltd., London, 2017, p. 11

Undoubtedly, Polaroid is already an anthropological phenomenon, a landmark of the *anthropocen*; and from the linguistic point of view a famous brand name which evolved in a substantive pronounced the same in every country on the globe. For those who lived their childhood in the eastern part of the *Iron Curtain*, Polaroid was a myth, an urban legend to be investigated with friends, relatives and acquaintances - at best we saw the finished product, the Polaroid developed *cliché* - the magic was far away, the alchemy consumed. It seemed a miracle, especially for us, routed in the cumbersome logistics of *Soviet* or East-German photographic technology and materials. The idea of instantly developing, instant gratification seemed miraculous and even unnatural, opposed ideologically to the reality of those times. Meanwhile, everything has been cleared, but the fascination has remained, even though the *Digital Revolution* has naturally eliminated the Polaroid *idol*, but the story has not ended, on the contrary *For all these reasons and more, Polaroid remains fascinating as a subject (a Google search brings up some 66 million results). To date, however, exhibitions have focused on the art equation, with scant attention being paid to the technological side. In the January 1973 issue of Popular Science, Arthur Fisher called the SX-70" perhaps the most fiendishly clever invention in the history of photography".*[1]

Obviously, instant gratification was the key to this huge success; a thought, an action, a feeling, a vision could be concretized instantly through a rather complicated camera and especially an extremely complex chemical process - literally a modern alchemy. A process that can be altered, and creatively influenced by those who experience this artistic environment. *Every image is a collaboration between the photographer, film and the external enviroment. The film's self-contained chemistry gives each Polaroid its individual signature. Colors shift in the heat or cold and the image becomes ours: forever altered as we nurture it through development, becoming a part of the place where it was 'born'. 'Reading' a Polaroid is like embarking on an archaeological dig. Surface fissures, tones, textures and imperfections all reveal far more than the picture itself. These allow us to see beyond the frame, becoming a keyhole to the past. (...) Throughout their history, Polaroids have been used in every application imaginable, from casting to continuity, insurance to identity cards, and from pornography to policing.*[2]

Most of the well-known artists, active in the post-war period, used the Polaroid technology, depending on their own artistic context, especially established photographers or passionate about the new media: conceptualism, multimedia, performance, installation, etc. But beyond the artistic approach recorded by this photographic language, its documentary ability was absolutely unique in modern visual arts - fashion, scenography, special effects, cinematography, etc. Polaroid transgresses technology and becomes the visual language of artistic human expression - it is an unprecedented democratization of access to artistic creativity.

As for the anthropological status of the reaction to the concept of *instant gratification*, many of the teenagers and *millenial* hipsters who experience analogue photography, especially lomography and vintage *single reflex* cameras, have the same

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[1] *Ibidem*, p. 14

[2] Rhiannon, Adam, *Polaroid - The missing manual*, edited by Thames & Hudson Ltd., London, 2017, p. 7

reflex: to open the camera to see the *image* formed on the *negative* film - obviously, it becomes exposed because it is tested under the *instant* polaroid reflex.

Polaroid is currently sharing the niche of artistic photography with *Lomography* - an analogue photographic technique using the classic negative of 35 mm (but also *wide* and *narrow* negative film). Originally a *Soviet* brand, *Lomo* produces analog cameras with specialized functions - multiple lenses, 360° or 180° angle view, fisheye, film-like cameras, etc.; it's all about free acces to creativity via imagination, through the language of analogue photographic process, either instant snapshot or negative film. *In the end, those arguing for an art status for photography either had to dismiss the technology as largely irrelevant (i.e. the artist would find a way, whether via Polaroid materials or some other kind) or had to master a machine, not to mention a complex chemical process. And here especially, Polaroid's breathless claim of "Nothing to be done, the camera will spit out the print unaided" was especially irksome to photographers who had come to worship the darkroom as a temple and see themselves as high priests.*[1]

From instant snapshot to uniqueness: It's a historical fact that Polaroid's huge success is due to invention of instant snapshot technology. But the most interesting fact is the creative evolution of its technological process, constantly influenced, speculated and adapted by artists using this medium throughout the post-war period; now, in *posthumanism* and even *postdigital*, the visual arts have embraced the creative niche maintained by Polaroid even after the *Digital Revolution* of photography. However, today it's not about the instant snapshot but its uniqueness, projected on the objectual, three-dimensional, solid state. The technology has remained the same, highly complicated but accessible to all, but has evolved into artistic, creative language due to infinite possibilities and variants of permutation: the instant snapshot becomes an unrepeatable creative object, determined by the unique conditions of exposure and countless subsequent artistic interventions. The digital circle can be closed anyway, when an instant snapshot, more or less finished, is digitized by a simple flatbed scanner and uploaded to the *global contemporary art museum* - through the internet and social media; in other words, the experiment continues, the technological language mediates imagination and creativity.

At least on its cultural niche, it can be stated that if Polaroid wouldn't exist, it should have been invented. Invented and constantly evolving as a cultural icon of post-war modernism, the Polaroid snapshot remains well established as a symbol of post-humanism, in the sense of merging technology and human being on the level of creativity and freedom of artistic language. Its complex technology, its endless applications in the field of visual arts, the quality of the creative object and the mediator of imagination survived the *Digital Revolution* and even generated a hypothesis for the status quo of visual arts in the *post-digital* world. It's very likely that over the next decades Polaroid technology will massively evolve, in the sense of targeting and cover some language needs of contemporary visual artists. That means a specialization of cameras typologies determined by post-war experiments with technology: types and interventions over the exposure, development, post-processing.

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[1] Collective Author, *The Polaroid Project - At the Intersection of Art and Technology*, edited by Thames & Hudson Ltd., London, 2017, p. 17

Although the digital photography has already taken the form and effects of Polaroid within all kind of applications (smartphone, iphone), nothing seems to replace the object of the snapshot and the process of development - an artistic act in itself. *I have long been fascinated by the artist's imagination and technical exploration of Polaroid instant films used in the pursuit of visualizing ideas. In harboring this preoccupation, I point my finger at Edwin Land and Ansel Adams, whose words and deeds influenced my thinking about and love for photography. Both were primarily concerned about the art of photography – the aesthetics – but they knew it was essential to investigate the techniques and create the technology to make the aesthetic possible*.[1]

Typewriter art, imagination and creativity mixed through vintage artifact and its technology

The invention of the typewriter marks the same type of revolution that the digital printer has brought along the path of democratizing access to information, technology and freedom of expression, including artistic creativity. It standardizes the communication and organization of systems including the social progress - favors women's empowerment and emancipation because it is a technology that requires feminine skills and competences. At the same time, the first artistic manifestations related to the typewriter technology, most likely a combination of individual creativity and the *dead times* of typists working hours, is to draw with letters and words, such as the most common and random drawings in notebooks, on the edges of phone books or on any piece of paper at anyone's disposal. And sometimes, these random drawings, most of them made just to *kill time*, have tremendous creativity.

In its centennial history, the typewriter had all the time and the artefactual potential to become a *symbolic* object, with incredibly important roles in the history of humanity, including warfare, and we refer to the *Enigma*, an evolved kind of typewriter and the famous Wehrrmacht cipher machine, supposedly impenetrable, which determined the invention of the British *computer,* or *computing machine*, due to logic principle that a cipher generated by a machine can only be decrypted by another machine - and that is just another historical paradox of artefactual origin. *The typewriter quickly became a fundamental part of our cultural, social, commercial and industrial world. It was instrumental to the emancipation of women, opening up a whole new field for female employment; it placed the means of communication in the hands of the people, uncensored by political doctrine or regime; it allowed writers to write as quickly as they thought. These machines created a clean, universal format, allowing for the immediate, and modern, presentation and dissemination of thought in a way that handwriting never could. It was a revolution*[2].

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[1] Crist, Steve; Hitchcock, Barbara, *The Polaroid Book – Selection from the Polaroid Collections of Photography*, edited by Taschen, GmbH, Köln, 2015, p. 17
[2] Tullet, Barrie, *Typewriter Art: A Modern Anthology*, edited by Laurence King Publishing Ltd., London, 2014, p. 9

Typewriter art refers to countless ways of artistic expression. From the most of traditional graphic art typology, meaning to machine-draw with letters until the modern and contemporary sculptural installation, which often includes the typewriter artifact, its products printed on paper in different ways, the sounds of its operating processes, the mechanisms deconstructed and reconstructed in the most creative shapes and objects. Even the art of the typewriting/drawing process, systematically visual documented by photographs or film, or video and so on. Let's not forget that typing textbooks-manuals from the end of the 19th century describe some applications of the typewriting on the usual documents, calling them *decorative ornaments*. In fact, anyone who used, at least occasionally or even from pure curiosity, a typewriter, was always tempted to play with it, usually trying to draw something, to create a rhythm of symbols/letters or just something decorative on a paper draft or a discarded document. Basically, a drawing made from typewriter letters could be interpreted as the analog version of a modern digital print, meaning that the letter, just like a pixel, occupies a well defined point in the two-dimensional space of the typewriter paper - and it's not hard to imagine the difficulty of drawing with the typewriter, manually setting the location and point of each letter/pixel in the two-dimensional visual field of the paper.

The *Hyperallergic* website provides a very good article on the subject, written by Carey Dunne and published on October 12, 2015 - *Looking Back on 100 Years of Typewriter Art* - actually a chronicle and review for a book dedicated entirely to typewriter art and published by *Thames & Hudson* in October 2015. However, the most famous and also essential contemporary example for the typewriter art is, in our opinion, the sculpture of Claes Oldenburg: the *Soft Typewriter*, a.k.a. *Ghost Version* from 1963. Oficially classified by modern art history as pop art sculpture, the work is made by liquitex on canvas over kapok filling and wooden construction, cord, wood, acrylic glass plate and wooden base. Dimensions are 230 x 700 x 720 mm. in display at MMK/Museum für Moderne Kunst in Frankfurt am Main.

Technology, creativity and imagination in contemporary artistic education

Is it possible to institutionalize creativity, originality and imagination? Certainly not - but those must be allowed, encouraged and appreciated, until social and generational customs and habits are formed, especially the habit and structure of critical thinking, so important and strong in the educational stage of young adults and fresh former teenagers. University education in the field of visual arts - workshop/studio courses - should not be confined to traditional practical skills and abilities, those are anyway archived already, at any time recoverable and evolving through individual effort, if necessary. Precious resources and mainly time for education is now lost forever trying to connect current generations of millennials to traditional artistic methods and skills which have long lost any attractiveness. It means ignoring any realities at the beginning of the 21st century. All the considerations presented in this paper are based on the direct experience, starting with 2003, in teaching courses/studio workshops within a university of arts and working with many generations and typologies of arts students.

Changing the paradigm of contemporary artistic education is inevitable, coupled with the connection to the technological realities of today society. Institutional adaptation is the most difficult, and we don't use anymore the term *reform*, because it is already demonetized and generates a rejection reaction, especially among older generations, already confused by the technological progress of unprecedented speed in history. And this adaptation does not require any special effort, it's just a slightly more open attitude: the main technological platform already exists and is in use for some time, even at the social level - the usual *smartphone* (or *i-phone*, as the case may be). This is the main technological vector that can radically transform the teaching of the studio courses into contemporary artistic education, turning them into real interactive courses. And it's not just about instant access to *google search*, which gives an instant reference to an artist, artistic movement or formal analogy, usually generating that *evrika!* moment - the supreme proof that the art student fully understood what he is taught at the course; the same value has the tutorials on *Youtube*, related to the artistic techniques - thus gaining valuable time in the teaching process; extremely useful are also the social media - *Facebook*, *Instagram*, *Twitter*, etc - for art students, those are a virtual gallery for their own artistic works and experiments, always accompanied by comments from a more or less demanding audience.

There is also the value of a smartphone as a creative digital platform, with its built-in camera that sometimes has better quality and resolution than a DSLR, and image processing applications that have reached the full scale and potential of a analogue darkroom in just three decades - and most applications are free of charge, it's true not the full resolution.

Conclusions

In today's world, technology is the essential component of creative and imaginative processes, constantly evolving as a form of cognitive language adapting to any human needs. As a form of knowledge and form of expression, contemporary art rallies to a constantly changing world and increasingly engages in the needs of the community, far from being an autonomous or highly specialized activity, the contemporary visual arts are integrating, by its interdisciplinary processes, through the social and community structures. Due to its extreme adaptability, can easily penetrate, analyse, catalog and record any realities, needs, dangers and opportunities, precisely because of the ideologic neutrality and universality of the attributes and versatility of the languages - the critical thinking. Interacting with anyone, anywhere, anytime and in anyway, is guaranteed. The quality of the artist and the status of an artistic project rallies on seemingly irreconcilable social and community structures and individuals - a sort of a *license to kill* empowering the creative and imaginative processes; most of the time, the art project moves and evolves easily through cross-sections of contemporary social stratigraphy.

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IMAGE AND ICON

Roger Cristian SAFTA[*]

Abstract: The difference between icon and image is obvious and fundamental; while the icon intercedes and raises us to the spirituality, the image claims self-sufficiency. Actually, the true possibility of saving the image is in the icon, in its humility. The icon is not a good in itself, but its truth lies in its link with its prototype, while the image lacks content.

Keywords: icon, image, likeness

The Veneration of Saints in Orthodox Theology

The Orthodox Church teaches that the people who in life proved to be perfect parables of a religiously moral life and who, after passing away, partly enjoy the happiness of the communion with God (happiness that they will fully enjoy after the Judgment Day) deserve a relative honouring and worship that cannot be mistaken for the veneration that every man gives to God. The honouring which is appropriate to God is called adoration, and the one which is for the saints is called veneration; unlike this honouring for the saints, the veneration to Mary, Mother of Jesus is called super-veneration or great honouring. The Church honours the saints through the celebrations dedicated to them, through the churches built in their honour, through the Masses kept to their honour and memorial, through venerating their relics and icons and through the prayers addressed to them in order to intercede with God for us.

Adoration is proper and ought to be shown only to God as the One who is the source of holiness and of the entire existence. The very characteristic of "saint" can only be attributed to God, because He is the absolute Goodness, and everything other than Him is imperfect and relative. And because God is identical to Goodness, and His will is identical to Goodness, then God is the Saint par excellence, He is the plenitude of Goodness. Yet absolute, apophatic and ineffable holiness of God manifests in the world, thus becoming a quality, but not one's own, but of creatures by participation. This is why man can become a saint, but only through participating to the absolute holiness that is God. And this possibility of sanctification of man is given to him by Jesus who sanctified Himself for people, who sanctified, renewed and deified to the fullest the human nature assumed in the person of the Son of God. Christ calls the man to Himself to sanctify him through His holiness, through the Holy Spirit in the Church: "Be perfect, therefore, as your heavenly Father is perfect" " (Matthew 5: 48).

Jesus or His Spirit come hypostatically into the saints' souls, in an ineffable union, without intermingling and without nullifying the man as a person. This unity which is so

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intimate and profound is shown through the words of Saint Paul the Apostle: "I have been crucified with Christ and I no longer live, but Christ lives in me. The life I now live in the body, I live by faith in the Son of God, who loved me and gave himself for me." (Galatians 2:20). The spirit of Christ is imprinted into the soul of the saint and no longer appears as a distinct, dialogical ego, but identifies itself without intermingling with the ego of the saint. This proves that the realisation of man as a person is done through the Spirit, in Christ, through a proximate intimacy between man and the Holy Spirit. To further explain this, Father Stăniloae states: "This is why it has been said that the saints are the incorporations of the Spirit, obviously not in the sense that their human nature has the Spirit as a hypostasis in the same sense as Jesus is the hypostasis of His human nature; but in the sense that their subjects are realised in a supreme intimacy with the Spirit, and not just their knowledgeable and willing subjects, but also their bodies, namely their whole being" (Pr. prof. Dumitru Stăniloae, PhD, 1997: 203).

The saint, through his holiness, participates in a sacred sense to the holiness of God; holiness represents the transfiguration of matter through the spirit, the rise above addictions and the continuous growth in Christ, until "we all [...] become mature, attaining to the whole measure of the fullness of Christ" (Ephesians 4:13).

The honouring of the saints is based on the Divine Revelation which has been kept and transmitted through the Holy Scripture and the Holy Tradition. From these follows that the saints, living into Christ, have become a parable for us which is to be followed in life: "Follow my example, as I follow the example of Christ." (I Corinthians 11:1); the saints intercede with God for the people: "I urge, then, first of all, that petitions, prayers, intercession and thanksgiving be made for all people—[...] This is good, and pleases God our Savior (I Timothy, 1-3), "And when he had taken it, the four living creatures and the twenty-four elders fell down before the Lamb. Each one had a harp and they were holding golden bowls full of incense, which are the prayers of God's people." (Revelation 5:8). By honouring the saints, we honour the One who made them chosen vessels of holiness, which is God.

The Icon in the Orthodox Church

In the teachings of the Orthodox Church, the icon is defined as the visible representation rendered through painting, of the faces of God, Christ the Saviour, the Holy Spirit, the Mother of Jesus, the saint angels, the saints as well as of some biblical scenes. Thus the icons are real representations, not imaginary ones.

The fundamental basis for venerating the icons as well as for their ability to represent God is given by the incarnation of the Son of God. Through incarnation, the Son of God gave the possibility of having his face/likeness represented in the holy icons; the Holy Scripture says that Christ the Saviour is "the image of God" (II Corinthians 4:4) or the "the exact representation of his being" (Hebrews 1:3) or that "God was manifest in the flesh" (I Timothy 3:16).

There is a distinction between the icon and its prototype because in the icon the face of the prototype is rendered, but not its nature. It is for this reason that honouring the icon cannot be the same as honouring the prototype. The icon does not render and does not

contain the Godhead, because It cannot be contained; the icon renders the hypostasis, the subsistence of the being. Thus one can speak about a hypostatic presence of Christ in His icon, not a substantial presence (through a hypostatical union), but a charismatic, relational one (St. Theodore the Studite, 1994: 153). The icon is the place of a charismatic presence which is assured by blessing the icon in order to establish a link between what is shown in the icon and the prototype of the icon.

Other bases to honour the holy icons have been seen by the Holy Parents in the theophanies through which God revealed Himself to the people in a sensible guise, as well as in the quality of man of having been created in the likeness of God (Genesis I, 26) in order to become similar to Him.

The icon is not a symbol, but a reality; it is not just a simple object of worship, it is the place of a presence; through the icon, God Himself *is* in our midst. Regarding an icon this way, we can refer to it as a "window towards the transcendental", but we believe that it is more appropriate to see it as a "charismatic presence" because the hypostatic (personal) God appears in the icon, relationally, on the basis of the formal resemblance between the prototype and the painted image. It is not the content, the material, and the image which define the icon. Its final reality resides in its prototype, in God and His saints. It is the most appropriate expression of the words of Saint Athanasius the Great: "He was made human so that he might make us gods" because in the icon we see the kenosis of God Who humbled himself for our redemption.

Honouring the holy icon does not imply honouring the material the icon is made of; honoring the icon goes to the prototype and the one who prays to the icon prays to the being painted on it.

An old saying states that "the eye is the icon of the soul". If the eye is the icon of the soul, then we can say that the icon is the eye of faith. Because the icon is the sensible representation of the unseen. And "faith is confidence in what we hope for and assurance about what we do not see" as Saint Paul the Apostle stated (Hebrews 11:1). Through the icon, our faith sees and entrusts the things "we hope for". We see God in the icon as an advance for the future goods, as were the words of Saint Paul the Apostle: "For now we see only a reflection as in a mirror; then we shall see face to face." (I Corinthians 13:12). Our link to God through the icon is not complete, it is relative and subjective. This does not diminish at all the role and importance of the icon in our lives as believers, but, on the contrary, it makes us wish a complete union with God, an union that should not be conditioned by anything. Let us imagine someone who is far away from his/her beloved one, but who has a photo of him/her. By looking at that photo does he/she not wish from the bottom of his/her heart to be together with that person during that moment? In the same way, the one who loves God, by looking at the icon, wishes an union as complete as possible with Him.

Likeness, image, icon

Man was created in the likeness of God; this shows the special relationship between man and God, but also the kinship of man with God. Through the breath of life, man received not only a biological life, but also the spiritual support of the dialogue with

God; he became a separate conscience, a created alter-ego of God. This actually signifies the beginning of the dialogue between man and God. And this dialogue is possible only because man was made "in the likeness" of God.

> Through the breath of God appears in man a *you* of God, who is the "likeness of God", for this *you* can also say *I* and can also call God *You*. God creates, out of nothingness, a partner of dialogue for Himself, but contained in a biological organism. The spiritual breath of God produces a spiritual breath which is ontologic to man, the spiritual soul rooted in the biological organism, in a conscious dialogue with God and his fellows. (Pr. prof. Dumitru Stăniloae, PhD, 1996: p. 269).

The likeness of God in man is actually the likeness of the Holy Trinity; this is why the likeness has a community aspect: man is not a solitary being, it is the being who goes up to reach the similarity with God and the Trinity through the continuous community dialogue with his fellows and God as a tripersonal reality. The likeness of God in man is thus a gift, but also a responsibility. As the likeness has to be the same as its Model, it can only be the Personal absolute, namely God. Only this way the endless aspiration of man for the absolute can be fulfilled. Man is not content with remaining in a monotonous, circular, finite relationship, but always wishes to fulfil himself in an always new, infinite relationship which goes beyond the contingence of creation. The likeness is not a static reality, but a reality in permanent movement, an ascendent movement after its absolute model. This is why the Holy Fathers made a clear distinction between likeness and similarity, showing that similarity is acquired through man's personal effort helped by divine grace. If the likeness of God in man is a gift, an ontologic given, the similarity is a mission, implying the permanent updating of his freedom to the more and more complete concordance with its model.

The image is a mixed category which lies halfway between concrete and abstract, between reality and thought, between sensible and intelligible. The image is, in its own sense, a medial and mediating representation.

Nowadays it is said that the image overcame this acception that it is just a simple representation, as it tends to become the original, even more so, reality itself. The image no longer needs an original, a support of the representation, but it becomes itself the final foundation. The reverse effect of this movement of understanding is that in this context the image loses not only its foundation, but also its meaning, becoming empty of content, an utopian expression of imagination.

As far as the term "likeness" is concerned, mention must be made of the initiative of some translators to replace this term with that of "image", a term which induces an impersonal characteristic to this reality (Epiphanius of Salamis, 2007: 345)[1]. We also have

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[1] The response to this problem is wide: Sabin Preda, „Mângâietorul şi după chipul – două traduceri teologice" ("*Comforter* and *in the likeness* - two theological translations") in *Studii Teologice* (*Theological Studies*), Series III, IV year, No. 1, January-March 2008, p. 197-220; Adrian Muraru, „Câteva consideraţii privitoare la traducerea textelor patristice în limba română. Răspuns domnului Sabin Preda" ("Considerations on the translation of patristic texts into Romanian. Reply to Mr. Sabin Preda") in *Studii Teologice* (*Theological Studies*), Series III, IV Year, No. 3, July-September 2008, p. 231-276; Andrei-Dragoş Giulea „Problemele unei traduceri între Scila teologiei şi Caribda academiei.

to remember the inconsistency of those same authors because in another translation made by Adrian Muraru, from the same collection that he himself had initiated, he uses the term "likeness"; see as examples in point Origen's *Homilies, Comments and Annotations on Genesis*, Bilingual Edition, Introductory study, translation and notes by Adrian Muraru, Polirom Publishing House, Iaşi, 2006, p. 523-529, where the term "εἰκών" is translated as "likeness". At the same time we also have to note the position of the philologist Eugen Munteanu, who mentions without having anything to do with this argument, that the Greek root word (radical) εἰκών is "perfectly reproduced as the Romanian term *chip* (=likeness)" (Eugen Munteanu, 2008: p. 291). Father Dumitru Stăniloae mentions in a study on icons that "for the term likeness with the accepted meaning, (the Holy Scripture, n.n.) exclusively uses the term likeness (εἰκών), without any addition" (Pr. prof. D. Stăniloae, 1982: p. 12)

Image and icon

The difference between icon and image is obvious and fundamental; while the icon intercedes and raises us to the spiritual, the image claims self-sufficiency. Actually, the true possibility of saving the image is in the icon, in its humility. The icon is not a good in itself, but its truth lies in its link with its prototype, while the image lacks content.

Understood as such, the icon becomes more than a work of art, a trade object or an attraction point in an exhibition. This kind of icon tends to be an image. How many times have we not found in many places icons for sale, with the "quality" engraving on the back of the respective "product" marked as *sanctified*? Or how many times have we not seen the so-called "icon painters" in markets or other less "respectable" places selling their icons as ordinary merchandise? (let alone the quality of those icons – both of the material and of the manufacture). Let's not forget that neither the material nor the refined manufacture makes the icon what it is. It is fair that both the good sense and the honour and piety for God and the saints impose decency and certain limits regarding the material and the graphic representation of the icon. At the same time we have to consider its graphic content, because not all icons comply with the orthodox iconographic canon, most times being alien even to the orthodox religious teachings. There are many icons of Roman-Catholic inspiration in which we see realistic representations where physical beauty and sentimentalism prevail, pictures which express the dogma of adoration of the heart of Jesus or representations of the scene of the Last Supper by Leonardo da Vinci. Those are alien to the Spirit of Orthodoxy and can best find their place in a collection of religious pictures. In the Orthodox icon, the accent does not fall on the faithful and realistic representation of the scene or of the painted character, but on his symbolism. You cannot represent an ascetic saint or a martyr for Jesus

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Epifanie al Salaminei, *Ancoratus*, Traducere şi note Oana Coman, studiu introductiv Dragoş Mîrşanu. Iaşi, Polirom, 2007" ("Problems of a translation between the Scylla of theology and the Charybdis of academy. Epiphanius of Salamis, *Ancoratus*, Translation and notes by Oana Coman, Introductory study by Dragos Mirsanu. Iaşi, Polirom, 2007") in *Studii Teologice* (*Theological Studies*) Series III, IV Year, No. 3, July-September 2008, p.277-281; Ovidiu Sferlea, „Notă asupra traducerii" ("Note on translation") in Gregory of Nyssa, *Against Eunomius I,* Bilingual edition, Translation and notes by Ovidiu Sferlea, Introductory study by Mihail Neamţu, edited by Adrian Muraru Polirom, Iaşi, 2010, p. 10

in a brightly coloured scene full of cheap sentimentalism. The orthodox icon sends a message with a variety of symbols; therefore it is not the holy character who is in the foreground, but his life as someone living in Christ and as a parable for the believers. It is not meant for the eye, but for the soul. In the same vein, it must be said that not everyone can paint an icon, because it is not the same as painting a random picture. Painting an icon implies prayer, fasting and a moral, distinguished Christian life.

For this kind of representation to become an icon in the true sense of the word, its sanctification by the church ministers through a particularly ordained Mass is necessary. There is a custom to keep the icons in church for 40 days and only after that to officiate their sanctification (Pr. prof. Nicolae D. Necula, PhD, 1996: p. 308). This custom certifies the orthodox piety to icons, but let's not forget that the sole keeping of the icon in Church for 40 days does not represent its sanctification.

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NARRATIVES OF SURGICAL CARDIOVASCULAR PATIENTS

Ioana SILISTRARU∗

Abstract: Patients narratives define as a stable linguistic entity through a series of specific traits. Firstly, patient and doctor narratives are defined by their timely limited quality, which is expressed on a temporal scale. The patient's story has a starting point, then it unfolds in a series of events which are narrated by the acting character. The acting character may be the patient himself or, as a first-person narrator, the patient may bring a series of events narrated by a third party. Lastly, the story must have a predictable ending. The ending of a patient's story is set at least on a temporal scale again if the story might not the end at the same pace as the narrated events. Secondly, once there is at least one narrator and one-story receptor, the story unfolding might be affected by the different vision and perception of both actors upon the narrated events. And thirdly, as the literature of Greenhalgh and Hurwitz show (Greenhalgh and Hurwitz, 1999) the narrated events are character centred, showing the way the actor is impacted by the story, in our case the story of illness and suffering. By analysing the stories of surgical cardiovascular patients about their experiences with the medical system and doctors, we research a piece of rich information offered on how the life of patients is affected and how the doctors might improve their communication with their patients. Therefore, it might not be sufficient to narrate, as events unfold - what the characters in the stories do and how they perform - but there is a secondary story, unfolding in the background of the main story - which is the way the being itself is affected and how the patients live with their illness. The context of narratives offers rich information on how the patients need to be treated and how their illnesses are to be addressed. One must not forget that fear, anxiety, despair, pain, shame and sadness, they all come together with the illness the patient is suffering of, most of the times being responsible for enhancing the illness's effects. (Greenhalgh & Hurwitz, 1999 : 48)

Keywords: patient, narrative medicine, communication

Concepts used in pre-testing phase

The concepts used in the pre-testing phase of patient narratives future research will focus on medical narratives defined as "speech" and "physician and patient decoding health and illness", as well as the concept of "patient-centred care" (PCC), which is defined by the literature as "care, taking into account preferences, the patient's needs and values as an individual, with respect and attention, and ensures the compliance of all clinical decisions with patient values" (Morgan & Yoder, 2012) and narrative medicine understood as the medical model practice, providing the conceptual and practical means of attaining "the ideal care of the patient, in the definition of Rita Charon (Charon, 2001).

At the first research level, the pre-testing data process identifies the main dimensions of each concept, as well as indicators to guide empirical research. On the one hand, we will try to adapt the series of indicators existing in the literature, on the other hand the field provides profound and nuanced information to develop additional series, adapted to

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the concrete situation under investigation, namely the field of diseases and cardiovascular diseases, as well as communication within this field, with implications for general health, compliance with treatment, and consistent changes in the lifestyle of patients.

Methodology

From a methodological point of view, the present research project will be based on the qualitative methodology, which is favoured by the specialized literature existing in the field (Charon, 2006) As main working methods, we will use the personal interview and the analysis of social documents (Chelcea, 2001). From the perspective of the secondary methods used, we will use narrative analysis of social discourse, conversational analysis and speech analysis (Amia Lieblich, Tuval-MashiachT, & Zilber, 2006). We will also use the secondary analysis of the existing statistical data from the point of view of health and illness at the population level in Romania and the content analysis (Chelcea, 2001a) of the main regulatory documents aimed at the medical act in Romania (laws, standardized procedures, etc).

The Berg model

The assumptions of the qualitative research methodology in social sciences are summarized by Berg and Wiltfang (Wiltfang & Berg, 1990) as being subsumed in two directions: the "theory precedes research"-"theory-before-research model" (Frankfort-Nachmias & Nachmias, 2007) and "research before theory" (Franzoni & Sauermann, 2014).

In the paper "Qualitative Research Methods for the Social Sciences" (Berg, 2004), a model is proposed that goes beyond the linear frame in the sequential ticking of the research stages in the mentioned models. This model involves a spiral tracking of stages embodying both models, both "theory before research" and "research before theory". The merging of the two models is possible, in the opinion of Berg (2004), due to the spiral and not the linear path. Thus, the Berg model proposes the following segmentation in the research methodology: defining the idea, constructing the theoretical framework, reconsidering and refining the idea, examining a possible research design, refining the theoretical assumptions, and maybe even refining the initial research idea. Thus, in the proposed model, after a research step forward, there are one or two steps back, before progressing to the next stage. Illustration of the model can be exemplified graphically in the following way:
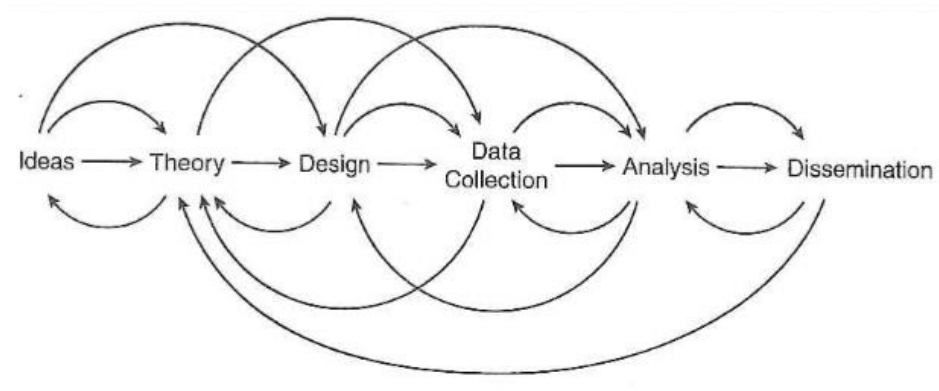
Figure 1 The Berg model

The pre-testing phase implied several difficulties due to unequal distribution of patients in the research area - most of them live outside the capital city and access to extensive interviews is limited. In the absence of an interview where narrative elements arranged in minimal discourse units (facial expressions, minimal vocal responses, etc.) can be recorded, the return to the data collected in the first phase is necessary to complete the table of the categories analysed in open coding. Interviewees are informed that the interview may be completed at a later stage if the narrative is incomplete due to various reasons: a fragile physical condition, real availability, geographical distance, etc. During the pre-testing phase only one patient out of 20 refused to answer the questions arguing that he had no time for an extended interview.

Certain research ideas may be more difficult to address because of limited access to the perimeter where research subjects have relevant activity - either gatekeepers[1] - limit and modulate access to studied communities or subjects themselves are unwilling to cooperate. The sphere of sociological research in the medical area is one of those where the cooperation and honesty of the patient to whom the semi-structured interview guide is applied are crucial.

Ethical standards

While performing a research within medical field, ethical standards require not only the patient's verbal consent to participate in the research, but an explicitly signed or registered consent. In the context of the GDPR legislation that entered into force on May 25th, 2018 in the European Union, the consent form for research participation must also include details on the use of personal data and the duration of its use, usually until the end research and publication.

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[1] The role of "gatekeeper" is defined in The Sage Dictionary of Social Research Methods (Jupp, 2006) as the person who has the "ability to arbitrate access to a social role, research field or structure" (Saunders, MNK, 2006, Gatekeeper 'in the Sage Dictionary of Social Research Methods).

Quality of field data

To initiate the research, we initially obtained a doctor's agreement to address her patients, and she agreed to play the role of mediator in this relationship, presenting me as a member of the treatment team. This approach has significantly reduced the feeling of suspicion towards the researcher, a person outside of the usual medical environment, which almost every patient who has come to consult feels. To avoid such a sense of suspicion and restraint in discussing health problems and exposing while being vulnerable, we held medical equipment at every discussion in the consulting cabinet, and in the sterile surgical environment, we received the appropriate apparel. Since most of the interventions have been done with deep sedation, every patient that we accompanied to the surgical ward, woke up from anaesthesia in our presence, which created a close relationship and a level of trust favourable to obtaining honest narration.

Each patient signed a written agreement when approached for the interview, and for those who were approached by phone (due to geographical distance, most patients in the care of the doctor who gave us access to consultations and surgical procedures were coming from different counties in the country), they expressed their verbal agreement for discussion, being recorded vocally or explicitly in electronic correspondence, and at the meeting in the clinic they were to sign and the formal consent to participate in the actual study. This approach - with the exploration of patient narratives at different times of treatment, is difficult and consumes many time resources, in addition to the one of the interview itself (with an average duration between 60 and 90 minutes with each patient). The written consent form is updated in accordance with GDPR provisions that entered into force in the Member States of the European Union on May 25th 2018, specifying the purpose of collecting personal data, the duration of its use, the preservation of anonymity, the exclusive use of demographic data and of the medical history, as well as the commitment to delete data from the archives used after the publication of the research.

Despite these time and geographic difficulties, the patient's repeated approach, relying on the added confidence of mutual knowledge, validates the Berg model, a spiral iteration of the field data collection steps, which are thus much more rich in biographical, medical and personal histories, opinion on the medical act or on the efficiency of communicating with healthcare staff. Since the patient's review can take place six months after the first discussion, this time period is valuable for sedimentation of beliefs and feelings, which then exposed in the narrative, are very useful for analysis for the purposes of this research.

Preliminary research hypothesis

Taking into consideration the qualitative specificity of the approach involved in this research project, the following statements are proposed as general working hypotheses:
1. In the case of Romania, the switch from clinical-centred medicine to medical-centred medical communication is at a minimal level, this delay having negative effects on both the patient's relationship and the way patients refer to their general health status.

2. Medical narratives related to a particular illness will depend both on the narrator's position within the doctor-patient relationship and on a set of specific and highly personalized social and value factors.

3. The Romanian physician and patient have different understandings of health and illness and the way they define the social benefits associated with a patient-centred medical act will be divergent.

From the point of view of the possible outcomes for this research project, we identified two main impact levels: inclusion of Romania in the flow of academic communications addressing narrative medicine as a distinct field of specialization. Although narrative-based medicine studies have led to the creation of real "academic" schools (an example being the "Narrative Medicine" Center at Columbia University - USA[1]) in Romania this type of approach still is quasi-unknown. Through the articles and presentations of the results at various conferences in the country and abroad, we hope to awaken both the interest of the medical and academic factors in this field of research.

The research project will produce some results that will fill a "niche" of doctor-patient relations in the specific case of Romania. The data may be relevant to a specific field of medicine, namely preventive medicine. The relevance of an analysis of communication in preventive medicine - with the practical aim of contributing to the assumption of responsibility of the patient as an optimal form of preventive care and treatment compliance - is also found in the cost of public health services. Patient compliance reflects on optimizing and reducing subsequent treatment costs for chronic conditions or acute episodes. Patient-centred medical care studies show a tendency to lower health care costs, with the implementation of the Patient-Centred Care (PCC) principles (Davis, Schoenbaum, & Audet, 2005).

Research design

The sample used in pre-testing phase consists of 20 patients with cardiovascular diseases who received treatment in the country or in hospitals abroad - 6 male patients, 14 female patients, aged 18 to 75 years. The final diagnosis received by patients falls into the field of cardiovascular diseases, most of them having comorbidities that influence the main diagnosis.

As an example of this we have the 18-year-old V. B. patient, in Buzau, who was interviewed after a vascular consultation. The young man's medical exposure, with congenital haematological disorders and *spina bifida* diagnosis, was sudden because all current affections were discovered within half a year. V. B. was exposed to a series of erroneous, inadequate and dramatic conclusions. At the hospital where he was initially admitted after accusing pain in his thighs, he was bluntly told that he has a tumour, requiring immediate surgery, to which the patient mother agreed in absence of other medical opinion. On the same day the intervention was scheduled, the pain "went down in the calves, so doctors realized that there was no tumour, but a valve defect or a non-functional vein" (V. B., 18 years, Buzau). Such a medical journey favoured an interview, allowing us

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[1] Program overview at http://sps.columbia.edu/narrative- medicine/courses

to explore references to "medical error", "bad news communication", "compliance to the treatment", "trusting medical professionals", but also "family relationship", "illness impact on the patient's daily life".

Exploring the comorbidities brings a specific discourse pattern in patient-doctor relationship, as most patients are familiar with medical language because of previous experiences. The research explores patient's narratives and their relationship to their doctors, after seeing a variety of other physicians, with whom they have failed to establish a relationship based on trust and respect.

The physician who offered access to the patient's records holds the role of a "gatekeeper", and interviewed patients judge past medical experiences as opposed to the one experienced with the current physician, "the gatekeeper". As a result, interviewers often refer to the "gatekeeper", evaluating the quality of the patient-doctor relationship, based on their perception of "ideal physician" and "ideal care". The rapport with this doctor also generates a set of features that can be extrapolated to the "ideal doctor / good doctor" category. During narrative analysis, a list of desirable traits, that a physician may possess enabling him to build the ideal setting for performing the medical act, can be identified. Patient discourse analysis also pursued the consistency of this set of desirable traits, regardless of the severity of the diagnosis and the identification of a variation in this set of traits, if the diagnosis is severe or less severe.

For example, if the patient has undergone a difficult surgery or has been taken care by a physician with whom he/she has established a partnership relationship in managing his condition, after repeated attempts to find this partner in the doctor, a proportionate rapport is sought in how the patient attributes these specific traits. Therefore, the more important the suffering is, the more the ideal physician's attributes are superlative. For example, V. M., a 63-year-old patient with recurrent, chronic conditions, who has been on the medical care for more than 40 years, speaks of G. C. as of a family member.

V. M:. And I have undergone surgery three times on both legs, but in the meantime I did, as I walked, also because of Doctor C., because she is not just a doctor, or a human being, she is like my sister, as part of the family, so she treated me.

Researcher: Yes, yes, yes. And I noticed that if she does not have the solution, she's looking for someone to solve the problem ...

V. M.: At the times, if only I had a slight sign of pain, and she know me for so many years, she immediately took care of any of my pain and asked me what was going on.

The decision to apply a semi-structured interview was to allow coming back to specific replies of the interviewed patients. The aim was to ethnographically extract the experience of the disease, the treatment and the relationship with the doctor. A more detailed description of the experience and suffering that the patient has at a given time, it delivers a context that can be studied by healthcare professionals and healthcare workers, eventually adjusting the discourse with the patient and his/her family. The benefits are already shown by the literature, which states that narrative medicine contributes to patient comfort and compliance with treatment, increasing confidence in the medical act. The finality of narrative medicine as a discipline is defined by a successful medical act for the patient (Charon, 2004). At a time when technology, figures, analyses, everything building

up evidence-based clinical medicine took the place of doctor-patient discourse and direct interaction into medicine, there is an increasing need to build a bridge between the two ways of practicing medicine (Charon, 2011). This connection is narrative medicine, discipline that is still medicine, but one practiced with understanding and empathy (Charon, 2001b), with the ability to recognize, absorb, metabolize, interpret and be moved by illness narratives.

Conclusions

The pre-testing stage of the research "The medical narrative in cardiovascular diseases in Romania" revealed two hypotheses that can be investigated at a later stage:

1. Satisfactory communication of the physician with his/her patient is the key to collaboration in the therapeutic act, with benefits for the patient's physical and mental health;

and

2. Investigating the roles that the narratives of the actors in the medical act express (physician, patient, family) provide valuable information in structuring public health policy narratives; in the case of the chosen field, cardiovascular diseases rank first in the statistics of deaths in both women and men in Romania, which confirms the importance of coherent policies of prevention and correction of patients' lifestyle.

> Cardiovascular disease is the main health problem, and in Romania, mortality caused by cardiovascular disease is three times higher than that caused by cancer. 60 per cent of all national deaths are caused by cardiovascular disease, compared with 19 per cent of cancer. From this point of view, cardiovascular diseases kill most Romanian citizens." (Dragoş Vinereanu, President of the Romanian Society of Cardiology)[1]

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L'IMAGINAIRE NOCTURNE ET LES SPÉCIFICITÉS D'UNE MUSIQUE NOCTURNE

Violetta ŞTEFĂNESCU⃰

Abstract: *The nocturnal imagination takes on a poetic potential. The night modifies the spaces, values the meanings. The nocturnal imagination is renewed and always associated with artistic languages. There is an ambivalence of the night and that is why it keeps the necessary expression of the experience. Night appears as a symbol - both the most intimate translation of the mystical experience and the mystical experience and the experience itself. "The imaginary is nothing other than this journey in which the representation of the object is assimilated and molded by the instinctual imperatives of the subject, and in which the subjective representations are explained by the previous accommodations of the subject. in the middle objective".*

Keywords:the nocturnal imagination; music.

> *C'est le moment crépusculaire,*
> *J'admire, assis sous un portail,*
> *Ce reste de jour dont s'éclaire*
> *La dernière heure du travail.*
> Victor Hugo - ***Le Soir***

Le XIXe siècle est une étape essentielle dans l'appréhension de la nuit - les artistes, musiciens, poètes ont cherché de « lire dans le noir », l'indicible et l'impalpable. Il y a une tradition litteraire de la nuit et c'est ainsi que le nocturne apparaît comme une matrice phénoménologique.

La nuit est le lieu des révélations essentielles, la médiatrice entre l'homme et l'infini, le moment de communication avec le surnaturel. Dans le silence de la nuit et la magie des clairs de lune, on croit percevoir les voix de l'infini; l'univers semble s'agrandir.» (*Vladimir Jankélévitch - Le Nocturne*).

L'univers nocturne est le monde de l'invisible, des formes indécelables, qui n'a cessé de nourrir l'inspiration des écrivains. La présence du thème de la nuit devient ainsi porteuse d'un message spécifique. Étymologiquement, le mot se reporte à sa racine sanskrite, ayant le sens de «*périr*» - la nuit « *fait mourir* « la lumière du jour. La nuit, connotant « le noir » apparaît comme une période marquée, à la différence du jour, faisant songer à la lumière. C'est dans la même logique que la nuit se voit réservée aux pratiques magiques. Le rôle tout à fait spécial revient à minuit, quand les sens sont le plus affiblis.

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Les contours flous enveloppent en permettant aux visions les plus irréelles de s'imposer. La nuit associe le crépuscule – important pour les artistes romantiques, qui y trouvent les ressources de leur créations poétiques.

La poétique romantique se définit donc comme la mise en texte par un travail imaginaire, sur les images, en empruntant à la conceptualisation de la science, des rêves, de la rhétorique et de la poétique. La nuit serait le lieu par excellence pour l'obscurité morale, c'est la nuit d'encre qui contient ainsi en elle, la nuit picturalisée.

Lamartine, Harmonies poétiques et religieuses
C'est une nuit d'été,
Nuit dont les vastes ailes
Font jaillir dans l'azur des milliers d'étincelles,
Qui, ravivant le ciel comme un miroir terni,
Permet à l'oeil charmé d'en sonder l'infini.

Fantastique

La nuit est aussi le temps de rêve, menant au fantastique. «*Cette nuit-là*, écrit Charles Asselineau «*je cheminais par l'une des rues les plus fréquentées d'une de mes villes nocturnes.*» Les images oniriques font partie intégrale du chronotope type du songe fantastique. La nuit devient aussi l'introduction du thème *fantastique*. La nuit est imprégnée « de la magie des Anciens, à l'inquiétante étrangeté des Modernes « .

La variété de ses thèmes semble constamment ressortir du versant nocturne des choses, sous-jacent à la plupart de ses représentations. La nuit, à laquelle les hommes cèdent quand ils dorment, se peuple elle aussi d'images insolites. Logique des rêves ou rencontres fortuites, il ne manque pas d'artistes - Salvador Dalí *(Cauchemar des violoncelles mous)* en passant par Gustave Doré, dont le nom soit lié à la représentation de scènes oniriques puissantes. Pour certains, comme Odilon Redon ou Gustave Moreau, on peut admettre que l'onirisme est le fondement véritable de leurs œuvres. Il est à coup sûr l'une des clefs de la peinture de Paul Delvaux.

Après le merveilleux médiéval, après les contes du XVIIe siècle, après les premiers livres « *noirs* » que de manière paradoxale suscite le siècle des Lumières, la littérature fantastique s'épanouit véritablement avec le romantisme et le conflit qu'il réactive entre le rêve et la raison. *Le fantastique peut se définir comme la laïcisation du merveilleux païen et chrétien, la transcription de l'intervention du surnaturel propre aux épopées antiques ou aux chansons médiévales*. Il y a une double distance qui s'instaure dans l'univers moderne entre les parties raisonnable et irrationnelle d'un individu et entre les interprétations scientifiques et la permanence des représentations archaïques du monde.

Sémantisme - Symbolisme de la lune

Je me propose d'aborder dans cet esprit, un sémantisme imaginaire auquel son ubiquité et son importance cosmique et symbolique peuvent configurer une valeur referentielle - il s'agit de l'antithèse *jour / nuit*.

Les deux termes sont unis par une relation qui ne laisse une valeur autonome. Il faut d'abord noter le rapport d'implication réciproque des deux «*contraires*». Entre jour et nuit, il y a quelques vocables intermédiaires, *aube* ou *crépuscule*. En cherchant l'antonyme de lumière, on peut choisir l'obscurité et réciproquement, pour faire antithèse à l'obscurité, on a le choix entre lumière et clarté. L'absence de lumière ou le demi-jour détermine une modification de la perception. La nuit devient le lieu de l'inquiétude et de la confusion. La relation entre jour et nuit n'est pas seulement d'opposition - d'exclusion réciproque, mais d'inclusion - le jour exclut la nuit et il la comprend, étant «*le tout du jour et de la nuit* « ou « *c'est le jour vu de dos* » [1] *- « car la nuit, comme le dit Goethe, est la « face étrangère du jour ». La nuit est un envers et un contraire. Elle entre dans la problématique de la contradiction, de l'opposition, de la perdition. S'engager sur le chemin de la nuit, c'est se laisser emporter par l'excès, par l'oubli des normes en vigueur, des interdits et des contraintes car, selon Marguerite Duras, «La nuit, tout est plus vrai«* On trouvera une confirmation de la luminosité de la nuit, dans sa consonance avec le verbe *luire* et plus lointaine, avec la lumière, d'où, indirectement - *la lune*. Pas complètement noire, la nuit peut - être grise, sous l'effet des lumières quand la lune perce entre les nuages. La lune est le correspondant (inversé) du soleil - qui regne sur la nuit comme l'astre de la mélancolie. Le temps semble suspendu dans le silence de la nuit. Victor Hugo se sert de la lune et la nuit dans ses *Orientales.*

<div align="center">

Clair de Lune - Victor Hugo

La lune était sereine et jouait sur les flots,
La fenêtre enfin libre est ouverte à la brise,
La sultane regarde, et la mer qui se brise,
Là-bas, d'un flot d'argent, brode les noirs îlots.
Les Orientales

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La Nuit et les peintres

Clair de lune, le romantisme aime la nuit, ainsi que les marines apaisantes, aussi. Le plus souvent, la nuit se représente en bleu. Ainsi, elle est bleue et étoilée pour *Vincent van Gogh*.

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[1] Georges BANU, Nocturnes, *Peindre la nuit - Jouer dans le noir*, Biro Ed. - 2005

Vincent van Gogh,
La nuit étoilée

La Poésie se déploie pendant que »*le soleil a cédé l'empire à la pâle reine des nuits* » (Lamartine). Le même paysage, traversé avant et après le coucher du soleil, n'a pas seulement un autre éclairage – mais il a une autre perspective et une autre atmosphère dans l'espace illimité. Le ciel n'est plus un plafond, mais c'est une coupole. Toutes les proportions (se) changent. La nuit devient une grande porteuse et faiseuse de synthèses. Les Esprits de la Nuit tournent autour de l'obscurité. Les ombres ne sont plus solides, mais mouvantes et instables. Les ondes de la lune glissent sur les pentes des toits, trouent les dômes de feuillage et filtrent à travers les taillis.

C'est Whistler, qui découvre dans ses *Nocturnes*, « *arrangements en gris et argent*, » « *en bleu et or* » « *en bleu et argent*», « *en opale et argent*, » « *en gris et or*, » toute une série d'harmonies nouvelles formées par la nuit.
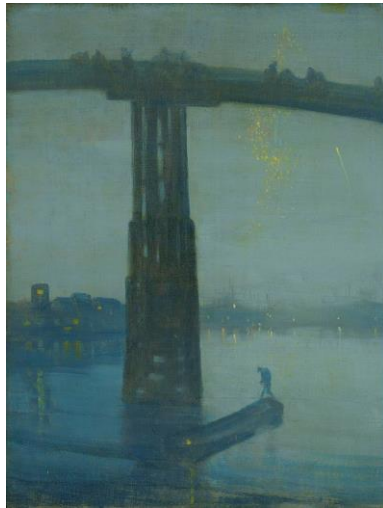
Whistler - *«Nocturne en bleu et or «*

Il y a donc pour le peintre, après la nuit à la chandelle et à la lune, la féerie des nuits de plein air, éclairées à la lumière artificielle, qui l'attire. Elle l'attire d'autant plus qu'elle est une revanche esthétique sur le jour. Tout ce qui, pendant le jour, est excessif, devient, sous les mille lumières, pittoresque. Le terme consonne avec le *notturno* italien, ou bien divertimento joué la nuit tombée et c'est ainsi que le nocturne passe par la littérature, à la musique et à la peinture. Le «*nocturne*» démontre avec intérêt que ce terme, intrinsèquement pictural, se décline, pour non pas signifier seulement la pleine noirceur, mais les couleurs qui peuvent en émaner. Terme « *intergénérique* », le nocturne

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« *passe de la littérature à la musique et à la peinture* ». La complexité de la nuit s'éprouve ainsi à l'aune de ses quasi-synonymes - le nocturne appelle l'«*obscurité* ».

Le «*sublime*» de la nuit contre celui du jour éclatant, nourrit les nuits romantiques et devient une matrice obscure du « *lyrisme de la nuit* » qui investit les récits de voyages romantiques. Introvertie, cette nuit, dissipant toute limite, devient méditation où «*nuit et rêve deviennent des équivalents l'un de l'autre*. Cette ambivalence est spécifique à la nuit romantique intériorisée, qui renvoie aux abymes du Moi, à des oxymores irréconciliables de la prose hugolienne. La temporalité nocturne devient un procédé accentuant l'efficacité et la variété des textes. Le soir est le temps de *l'otium*, ainsi que les récits nocturnes se déroulent et interviennent pendant les interstices du quotidien. Il y a une spatialité de la nuit, métaphore pour l'élargissement cosmique du ciel nocturne« *La Nuit, toujours reconnaissable à sa grande altitude où n'atteint pas le vent* « .La spatialité nocturne est ambivalente, la nuit - à la fois métaphore d'extériorité et d'intériorité. La dialectique *jour - nuit* met en relief le rôle important que le chronotope de la nuit peut jouer dans ce genre du récit. Le motif de la nuit devient un signe textuel. Les phénomènes en question peuvent avoir un caractère singulier (*ponctuel*) ou (*bien*) répétitif. L'indicateur temporel initial de la nuit peut y apparaître en tant que composante intrinsèque. La nuit est le temps des visions et des apparitions. Le thème de la nuit - qui connote le mystère et le néant - fait songer à l'incertitude, même au désir - parfois caché - à être dans l'intimité.

Dans l'ensemble des descriptions nocturnes, les adjectifs se répartissent en opposés binaires qui ont recours aux différentes impressions: *claire - noire, orageuse - tranquille*.

Des nombreuses locutions poétiques figées - à la manière de la nuit «*profonde*», «*éternelle*», «*obscure*», «*ténébreuse*». Pour ce qui est du motif de la nuit, il contribue à créer la tonalité qui caractérise le récit fantastique et qui n'est décidément pas romantique dans le sens que l'esprit romantique attribue au décor. La nuit est phénoménologique, duelle. Elle associe ou dissocie, ce qu'il y a l'entre-deux du «*crépuscule* ». Les romantiques y méditent et y trouvent la ressource de leur création poétique. L'univers nocturne est peuplé de paradoxes - l'invisible, les formes mouvantes, source d'inspiration pour les écrivains. L'expérience nocturne se révèle ambiguë, parce qu'elle ne peut être appréhendée par une logique rationnelle. La dynamique de la nuit et du rêve devient ainsi autre.

La nuit et la Bible

De la Genèse au dernier chapitre de l'Apocalypse, il y a la lumière et la nuit avec ses ténèbres «*Dieu sépara la lumière et les ténèbres. Dieu appela la lumière jour et les ténèbres nuit*« . Ainsi, la nuit devient laïl. La nuit est mystèrieuse, réservée, un autre monde dans un autre temps - jour et nuit, lumière et l'obscurité, de la première parole.

Au commencement était l'obscurité sans limite et sans mouvement "*Les cieux racontent la gloire de Dieu / le firmament proclame l'œuvre de ses mains. Le jour en prodigue au jour le récit / la nuit en donne connaissance à la nuit.*"- Psaume 19 (1-3).

La nuit on parle du secret, c'est le temps de se cacher ou de s'enfuir. La nuit est le temps de la trahison, qui entraîne les secrets, le temps de la veille. "*Ce fut là une nuit de veille pour le Seigneur /quand il les fit sortir du pays d'Egypte. Cette nuit-là appartient au*

Seigneur / c'est une veille pour tous les fils d'Israël, d'âge en âge."- Exode 12 (42). Entre jour et nuit, il y a des temps imprécis - l'aube et le crépuscule.

Hypostases nocturnes musicales - *L'imaginaire de Claude Debussy*

Le thème de l'eau a été le thème profond de l'imaginaire debussyste.   La prédilection de Claude Debussy pour la fluidité, aux trajectoires intemporelles, pour l'insaisissable matière informe et changeante ou poétique de l'instant en fuite, «*engendrait lui-même la substance sonore, ainsi que l'eau d'une source semble engendrée par son jaillissement* » - André Souris.

La nature et en particulier l'eau, ont nourri l'imagination de Debussy dans nombre de ses œuvres. Sa vision de l'élément liquide n'est pas simplement descriptive, elle recèle des aspects symbolique, oniriques. *Ondine* - pour qui sait la voir, elle surgit, mi – corps, ruisselante, tentatrice du scintillement calme des vagues qui la bercent.

Ondine est aussi inspiré par Rackham, équivalent aquatique du ballet aérien de «*Les fées sont d'exquises danseuses*». Scherzo fondé sur le personnage central de l'*Ondine* de La Motte-Fouqué, qui fut publiée avec des illustrations d'Arthur Rackham en 1912, ce prélude est un tel panache qu'il pourrait presque s'agir d'un arrangement de Ravel. Après un bref prélude pentatonique, suggérant peut-être de lointaines cloches d'église, il s'essaie à une tarentelle à la petite harmonie, fredonne une chanson populaire aux bassons et cordes graves, et se balance langoureusement sur une sorte de habanera aux flûtes et violons. L'exubérant finale, rappelle à la fois la tarentelle et la chanson populaire.

Les fées sont d'exquises danseuses repose aussi sur une source visuelle imprimée, l'illustration réalisée par Arthur Rackham pour *Peter Pan in Kensington Gardens de Barrie*, publié en 1907 et offert à *Chouchou*, la fille de Debussy, à la Noël de 1912.   Le dessin de Rackham s'articule autour d'une toile d'araignée et la musique de Debussy lui ressemble - apparemment légère, mais puissamment construite. Au milieu de prestes cabrioles, les fées trouvent le temps de se lancer dans une valse.

La lune

La terrasse des audiences du clair de lune nous replonge dans l'univers tout en atmosphère d'Images. Debussy s'inspira d'un article - *Le Temps* - Décembre 1912 - consacré à la cérémonie durant laquelle *George V* fut couronné empereur des Indes. C'est l'un des grands miracles pianistiques de Debussy. La magie, à un niveau toutefois moins majestueux, imprègne aussi *Ondine*. L'inspiration, une nouvelle fois, a pu naître des illustrations de Rackham pour l'Undine de De La Motte Fouqué, paru en 1912. Mais il ne faut pas non plus manquer d'y voir une riposte à l'«*Ondine*» ravélienne - *Gaspard de la nuit*, 1909. Peut-être Debussy, qui se méfiait de la prolixité et du brio technique, se dit-il: «*Je peux faire une aussi belle naïade que vous, en moins de notes.*»

Clair de lune – *Debussy*

C'est une création qui tente de capturer l'esprit de *Clair de lune* -contemplatif, souvent mélancolique - en évoquant un jardin baigné du Clair de lune. Lorsque Debussy revint au *Clair de lune* en 1891, il réécrivit complètement sa mélodie. Il n'est pas difficile de comprendre pourquoi - sur le plan métrique, cette première version, qui date de la fin de l'année 1882, est beaucoup plus carrée que celle qui suivit - les reprises internes allaient devenir une caractéristique de son style ultérieur, poussant un critique à le traiter de «bègue».

Nuit d'étoiles - piano lyrique, collant souvent à la ligne du chant, l'expression de l'univers nocturne poétique. Arpèges   répétés évoquant   l'accompagnement d'une guitare ou mandoline

Nuit d'étoiles, sous tes voiles,   Je revois à notre fontaine
 sous ta brise et tes parfums,   tes regards bleus comme les cieux;
   triste lyre qui soupire,   cette rose, c'est ton haleine
je rêve aux amours défunts.   et ces étoiles sont tes yeux.

Clair de Lune - *Gabriel Fauré*

Fauré composa ce que beaucoup considèrent comme la quintessence de la mélodie française. Le poème - qui inaugure Les *Fêtes galantes* de Verlaine, 1869 - est un parfait joyau, tout comme la musique. Debussy avait déjà mis ce texte en musique - 1881 - il en ressortit un menuet charmant comme du Massenet. Une seconde version, issue des *Fêtes galantes* (1891), le montrera en maître abouti, au summum de sa forme.

Les deux compositeurs sont à des univers de distance: Debussy utilise cinq dièses et Fauré cinq bémols, l'irremplaçable couleur de si bémol mineur. Ce *Clair de lune* incarne, dans le cœur et les oreilles de bien des auditeurs, une manière de définition de la mélodie française, occupant une position comparable à celle des mises en musique schubertiennes de *Gretchen am Spinnrade* dans le lied allemand.

Fauré y répond par cet air de tendresse, d'ennui et de détachement qui reflète la perception dix-neuviémiste du XVIIIe siècle. Ce genre de voyage dans le temps n'est pas rare, mais aucun des menuets, sarabandes et bourdons de la mélodie française ne saurait égaler *Clair de lune*. Jankélévitch voit dans l'indifférence feinte de Fauré, une main de fer dans un gant de velours.

L'Imaginaire nocturne de Maurice Ravel

Si *Gaspard de la Nuit* est en effet l'œuvre la plus sombre de Maurice Ravel et un monument, reconnu comme tel, de la littérature pianistique, Marcel Marnat distingue pour lui deux tentations esthétiques et contrastées chez Maurice Ravel : les « œuvres claires ou tout du moins démonstratives», et les œuvres « enténébrées », parmi lesquelles il place évidemment les « *trois Poèmes pour piano* ». Il justifie par ailleurs l'existence des premières par une « nécessité psychique évidente », opposant en cela Maurice Ravel à son aîné Claude Debussy, au tempérament plus unilatéralement saturnien.

Poème de la suspension, poème de latence, le deuxième des trois nocturnes met en mot, et en l'occurrence en musique, le sujet - au sens philosophique/psychanalytique du terme - plus précisément, l'angoisse du sujet absorbé dans un univers d'esthétique clairement morbide. Pierre Brunel écrit - au sujet du *Gibet* - qu'il s'agit de la «*plainte de poète vivant, de poète souffrant* » et que «*l'expression irrépressible du moi fusionne avec le fantastique*» qui consiste avant tout, dans le poème, en une amorce de fantastique grâce à une hyperesthésie des sens.

Poétique musicale - *Ondine*

Chez Ravel en effet la matière musicale consiste dans une « fluidité » réaliste et néanmoins stylisée, une densité onirique de l'écriture qui transporte les sens et évoque un univers sans que l'analyse soit forcément nécessaire. Elle met en scène non tant un thème qu'un discours, une mélodie au sens large du terme –et poétique :il s'agit bien de la « chanson murmurée » d'*Ondine*. Cette mélodie est une incarnation auditive de la prière de l'amoureuse dans le poème d'Aloysius Bertrand. C'est ce qui fait que le scherzando de Debussy en tant qu'indication musicale pour une interprétation de caractère dansant, s'oppose au «*lent*» demandé par Ravel. Car, comme le souligne Pierre Brunel « Ondine est

un nocturne. C'est ce qui justifie (...) le mouvement lent adopté par Ravel (...) Ondine est un nocturne. C'est une berceuse, la berceuse d'un dormeur.» .

Symphonie Fantastique **- Hector Berlioz**

Le 4e mouvement - *Marche au supplice* - c'est justement « *fantastique* « par ses thèmes associés au Romantisme - rêve et inconscient, dans une palette d'expressions contrastée. Le 5e - *Songe d'une nuit du Sabbat* - où il se voit au Sabbat, au milieu des sorciers, bruits, éclats de rire, de joie, parodie burlesque du rituel religieux - *Dies Irae* et Ronde (*Sabbat*). Berlioz découvre son inspiration dans le *Faust* de Goethe (traduction de Gérard de Nerval) et les *Confessions d'un mangeur d'opium anglais* - Thomas de Quincey.

Les compositeurs recherchent avant tout à produire une atmosphère, une couleur, un climat particulier. Ils multiplient les impressions confuses, les nuances subtiles, les harmonies instables, et recèlent ainsi d'une grande puissance de suggestion.

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ENSEIGNER LE ROUMAIN, COMME LANGUE ÉTRANGÈRE, AUX ETUDIANTS ALBANAIS

Cristina Loredana BLOJU•

Abstract: Romanian is the native language for the Romanians both inside and outside Romania, but also the official language of the Romanian state. Certainly, the new economic and social context, such as Romania's accession to the European Union, has awakened a whole new interest shown by some foreign citizens coming from other states, speakers of other languages, to learn our language for a better communication with the Romanian partners they were always in touch with. Yet, for many years, young people come to Romania, animated by the desire to study one of the many specializations of Romanian universities, such as medicine, engineering or music. Our article aims to present the main issues raised by the teaching and learning of the Romanian language as a foreign language, especially in the contest where it is taught to the students coming from Albania. Thus, we can easily discover that the Latin background of the two languages, Romanian and Albanian, sister languages originally, is identical in many elements, and we can say that their Latinization process was a common one, simultaneously pursuing the same mechanism.

Keywords: Romanian, Albanian, foreign language, resemblance, differences.

Introduction

Le roumain est la langue maternelle pour les locuteurs tant de l'intérieur, que de l'extérieur de la Roumanie, mais aussi elle est la langue officielle de l'État roumain. Une fois avec l'adhésion de la Roumanie à l'Union Européenne, en 2007, le roumain a rejoint le groupe des 23 langues officielles de l'UE. A coup sur, le nouveau contexte économique et social a facilité l'apparition de l'intérêt des citoyens des autres États européens, qui parlent d'autres langues, d'apprendre notre langue pour une meilleure communication avec les partenaires roumains avec lesquels ils entrent en contact. Le présent article a pour objectif de passer en revue les principaux problèmes soulevés par l'enseignement et l'apprentissage du roumain à ceux et par ceux pour lesquels le roumain est une langue secondaire ou une langue étrangère.

Il est donc nécessaire de faire la distinction entre langue maternelle, langue secondaire et langue étrangère. En termes généraux, onseréfère à la langue maternelle ou L1 lorsqu'on parle de la langue qu'une personne s'est appropriée depuis sa naissance et qu'ilmaîtrise le mieux. Pour les Roumains, le roumain est donc une langue maternelle. En même temps, pour les personnes appartenant à d'autres ethnies (hongrois, allemand, etc.) résidant en Roumanie, il s'agit d'une langue secondaire ou L2 car elle est le plus souvent apprise ou acquise antérieurement à la langue maternelle et dans un autre contexte que celui familial. Pour les citoyens étrangers qui souhaitent apprendre notre langue, le roumain a le statut d''une langue étrangère. Tant pour ceux qui utilisent le roumain comme langue

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secondaire, que pour ceux qui l'étudient comme langue étrangère, une série de difficultés peut survenir en raison de la flexion extrêmement difficile de la langue romaine et de sa structure grammaticale spécifique.

Un premier obstacle pour celui qui prend contact avec la langue roumaine, pour la première fois, peut être représentée par le système phonétique de la langue roumaine, car nous y avons des sons (et des lettres) spécifiques à notre langue. Il s'agit de : *ă, î, ș, ț*. Pour certains d'entre eux, des associations peuvent être établies avec d'autres sons appartenant aux langues maternelles des locuteurs natifs afin de lui faciliter, de cette manière, leur apprentissage et leur reconnaissance. Mais pour d'autres apprenants, leur prononciation devient une véritable aventure, parfois drôle, parfois chargée de tension. Ainsi, pour l'apprentissage du son *ă*, onpeutl'associer à l'article indéfinide l'anglais *a* en *an*, alors que pour *ș* și*ț* on peut donner commedes mots anglais tels que : *she, sheat, shine, tsar.*Une situation plus difficile apparait lorsqu'on doit prononcer la lettre *î*, car celui-ci n'a pas de correspondance dans les autres langues européennes. Le défi survient également lorsque l'on prononce les sons - les lettres *p* et *b*, semblables en termes de sonorité.

Morphologiquement, il existe des problèmes pour comprendre l'accord en gendre de l'adjectif avec le nom, dans le cas des locuteurs où cette réalité grammaticale n'existe pas. C'est pourquoi, il arrive qu'ils disent, par exemple, „Soțul este frumoasă." ("Le mari est belle") ou „E frumoasă iepurele?" ("Le lapin est-il beau ?"), seulement parce qu'il n'y a pas un tel type d'accord dans la langue maternelle.

En ce qui concerne la langue roumaine et la langue albanaise, tout au long de notre expérience didactique de l'enseignement du roumain en tant que langue étrangère à des étudiants venant d'Albanie, nous avons remarqué plusieurs analogies étonnantes. Dans notre démarche, nous avons l'intention de nous arrêter sur celles-ci, juste pour souligner que l'évolution des deux langues a eu également des sources communes.

Correspondances phonétiques

En ce qui concerne la langue albanaise et le roumain, après une rupture géographique et culturelle, les deux langues ont connu une évolution phonétique différente, qui les distingue. Ainsi, au *sh* (*ș*) albanais correspond le *s* roumain, comme dans*shigjetë*: "flèche" („săgeată"); *shkallë*: "échelle" („scară"); *shëndét*: "santé" („sănătate"); *short*: "destin" („soartă"); *shtrat*: "couche" („strat"); *ngushtë*: "étroit" („îngust"); *trisht*: "triste" („trist"); *kreshtë*: "crête" („creastă"). Auxsons*ă*ou *î* de notre langue correspond *ë,* à la fois dans le cas des termes provenus du latin (*armë*: „armă"; *pulpë*: „pulpă"; *turmë*:„turmă"), ainsi que dans le cas de termes locaux d'étymologie inconnue (*pungë*: „pungă"). Nous remarquons, également, que les noms féminins qui finissent en *ë/ă* remplacent ces lettres par l'article défini du roumain (*arma* : „arma"; *pulpa*: „pulpa"; *qafa*: „ceafa").

Le groupe de lettres-sons roumain **- ci** est représenté à peu pres,en albanais,   par **q**, comme on peut le constater dans les exemples *qepë*: "onion" - „ceapă" (la diffongance roumaine est récemment intervenue, après l'arrivée des Slaves, de sorte que leslave *pola* donne *polë en* albanais, mais *poală*en romain, tout comme les latinismes qui, une certain temps ont dû être prononcés identiquement, mais qui, en roumain, ont connu le même

processus de diphtongaison: *pemë*: "poème" („poamă") etc.; tandis que *pemë* désigne,en même temps, et *l'arbre*, *l'arbre fruitier*, étant à la fois "arbre" et "fruit").

A la lettre latine **p**, présente à l'interieurdu mot, dans un groupe de consonnes, correspond en roumain **p** et en albanais **f**: *luftë*: "combat" („luptă"); *luftëtar*: "combattant" (luptător"); *kofshë*: "cuisse" („coapsă"). Le groupe **LL** est prononcé comme un **l** dur en albanais, correspondant au rduroumain : *qjell*: "paradis" („cer"); *fill*: "fil".

Il existe évidemment de nombreuses correspondances phonétiques entre les deux langues. Nous pouvons donc dire que l'unité lexicale entre le roumain et l'albanais est tout à fait visible et, de la sorte, facile à reconstituer. Exemple :*qjell*: "paradis" („cer"), *shigjetë*: "flèche" („săgeată",), *shkallë*: "échelle" („scară"); *Mëpëlqenmuzika*: "J'aime la musique" („îmi place muzica"), *verë et pranverë*: "été" et "printemps" („vară" și „primăvară"), *fshat et qytét*: "village et mangeur" („sat" șietate"), *katund et kolibe:* "hameau" et "cabane"(„cătun" și „colibă"). Nous découvrons d'étonnantes coïncidences parmi les noms populaires des mois de l'année. Par exemple, „scurtul" (février / (februarie) apparaît sous la forme *shkurt* ou „cireșar" (juin / iunie) sous la forme *qershor*.

Correspondances lexicales

Les correspondances lexicales entre le roumain et l'albanais que nous avons trouvées au fil de notre expérience d'enseignement du roumain en tant que langue étrangère à des étudiants venant d'Albanie sont extrêmement nombreuses. Ils concernent tous les domaines de la vie sociale et économique, que les relations au niveau de la famille, les objets de la vie quotidienne, les animaux, les plantes et les phénomènes naturels. Nous allons présenter, d'une manière structurée, certains d'entre eux.

Animaux et plantes

Langue roumaine	*Langue albanaise*
cal (cheval)	*kalë*
peşte, peşti (poisson, -s)	*peshk*, pl. *peshq*
pulpă (un gigot)	*pulpë*
turmă (troupeau)	*turmë*
corb (corbeau)	*korb*
creastă (crête)	*kreshtë*
mărăcine (églantier)	*mërqinje*
mesteacăn (bouleau)	*mashkull*
şes (plaine)	*shesh*

Objets

Langue roumaine	*Langue albanaise*
faşă (bandage)	*fashë*
mânecă (manche)	*mëngë*
roată (roue)	*rrotë*
scânteie (étincelle)	*shkëndije*
scară (échelle)	*shkallë*

cruce (croix)	*kryq*
perete (mur)	*paret*
fluier (sifflet)	*fyell*
săpăligă (pioche)	*grep, -i*

Vie sociale

Langue roumaine	*Langue albanaise*
moarte (mort)	*mort*
cimitir (cimetière)	*qimitér*
sănătate (santé)	*shëndét*
ştiinţă (science)	*shkencë*
pace (paix)	*paqe*
lege (lois)	*ligj*
judecată (jugement)	*gjyukatë*
faţă (visage)	*faqe*
oştire"-,,oştirea (armée)	*ushtrí-ushtria*
săgeată (flèche)	*shigjetë*
săgetător (,,arcaş") (archer)	*shigjetàr*
secol (siècle)	*shekull*
centru (centre)	*qendër*
stână (berger)	*stan, -i*
vatră (cheminée)	vatër

Verbes

Langue roumaine	*Langue albanaise*
aschimba (changer)	*shkëmbej*
a murmura	*mërmërij*
ascrie (écrire)	*shkruaj*
atrăda (trahir)	*tradhtí*
trădător (traître)	*tradhtár*
aţineminte (om cuminte) (se souvenir – homme raisonnable)	*luajmendsh (mbajmend)*
a-şiadunaminţile (se secouer)	*njeri me mend*

Adverbes

Langue roumaine	*Langue albanaise*
acuma (Ce cautăacuma?) (maintenant)	*akóma (Ç'kërkonakoma?)*
singur (expresia: singurcuc) (seul)	*kuk*
omînvîrstăşiramolit (un homme âgé et rampant)	*ghiujbătrîn (*undeghiuj*înseamnă*bunic*)*
aumplecuvîrf, a îndesacevaînceva (avemexpresia: plin (umplut) ras) (remplir avec le dsessus)	*rras*

a cădeaşicăzut (a rezultatexpresia: a cădeaîntr-o rână) (tomber)	bieşirënë

Nous constatons facilement que certains adverbes de l'albanais ont conduit à la formation d'expressions adverbiales en roumain.

Dan Alexe, dans son étude *Despre legăturile românei cu albaneza* (p. 8) explique certains toponymes roumains à l'aide des éléments appartenant à l'albanais. Ainsi, de nombreux noms de localités de l'espace montagnard composées à l'aide du mot *Gură* (Gura Humorului, Gura Motrului, etc.) nous envoient clairement à une liaison avec le terme d'origine albanaise: gurë-gura, "pierre". *Nemira*, le nom d'un massif des *Carpates orientales*, correspond au toponyme *Bjeshkët e Nemura*, "Les Sommets maudits" (*pisc* est présenté dans les dictionnaires roumains sans étymologie connue, *bjeshkë*a comme équivalent en albanais la traduction "clairière alpine "). De même, le nom des montagnes des *Carpates* mène inévitablement à une association avec la langue albanaise par le mot *karpë* = "piatră" (pierre), ce qui suggère, en même temps, une interprétation plausible du nom des Daces *carpi*. Toujours en albanais, on donne l'une des plus claires interprétations du nom *burri* - l'une des plus puissantes tribus daces, dont la forteresse, *Burri-dava*, était située près de Rîmnicu-Vîlcea (Pârvan, Vasile, 1992, p. 223). Le terme *burr* envoie maintenant à l'albanis*burrë*:„om, bărbat" (homme).

Dans l'un des dialectes albanais le mot *fort* est associé au roumain*foarte*, étant utilisé dans les mêmes circonstances qu'en roumain. C'est ainsi que tout autour la ville Scutari on dit *mir fort*ou *fort i mir* avec la signification de "foarte bine" (*très bien)*. L'ancien consul austro-hongrois à Janina, Julius Pisko, avait remarqué, il y a plus d'un siècle, la caractérisation d'une rivière : *asht fort i rebt*avec l'équivalent, *este foarte repede* (il est très rapide). (Pisko 1896, p. 33)

En outre, *shumë* est un adverbe en albanais qui peut indiquer une quantité ou qui signifie simplement "mult" (beaucoup). On peut facilement reconnaître l'ancien équivalent roumain*sumă*. Dans le roman de Kadare, il y a des affirmationstelles que : *Ështëshumëlar?* / - „Este foarte departe?" (Est-ce loin ?) / - *Besojnjëorë me karrocë.* / - "Cred că o oră cu căruţa." (Je pense une heure avec le chariot.) (Kadare 1990, p. 43)

Correspondances morpho-syntaxiques

Dans certaines situations, nous remarquons que le rapport entre le singulier et le pluriel conduit à un renversement entre l'albanais et le roumain. Par exemple : le sg.*Kryq*, pl. Kryqe - sg. "cruce", pl. "cruci" (croix). En même temps, le *kryq* albanais peut également avoir la valeur d'un adverbe, signifiant „încruce", „încrucişat" (en croix). C'est ce que l'on retrouve dans certaines expressions monténégrines : „li se făcu calea cruci" (au niveau des contes de fées).

Comme le dit Grigore Brâncuş dans *Atlasul dialectic al limbii albaneze, elemente comune cu româna* (p.10), la langue albanaise a un marquage excessif du pluriel. Ainsi, le nom *gysh* - "bunic" (grand-père), rend le pluriel dans *-e, -a, - ër, -re* ;*gisht* - "deget" (doigt) dans *-a, - ënj, -inj, -ri, - ër, -ra, -re, -e*. Des mots tels que *prift* - "preot" (prêtre), *përrua* - "*pârâu* " (ruisseau), *gardh* - "*gard* " (clôture) ont également d'innombrables formes de

pluriel. Tout comme en roumain, l'opposition de nombre conduit parfois à des changements du radical : *dash-desh* -"*berbece*" (bélier), *djalë-djem-* "băiat" (garçon), *yll-yje-* "stea" (étoile), *thelb-thalb* - "miez, sâmbure" (noyau), *calé-kuaj-* "cal" (cheval).

La forme de passé composé des verbes de mouvement est formée à l'aide de *kam* (am), ce qui conduit à une étonnante analogie avec notre langue. Par exemple : o*kamshkuar*– "am mers" (je suis allé), *kamdalë* - "am*ieşit* " (je suis sorti).

L'Atlas rassemble un nombre impressionnant de mots communs des deux langues, ce qui confirme qu'ils ont un fond commun transmis à travers le substrat. Ce que nous avons d'ailleurs constatétout au long de notre pratique didactique au niveau des groupes d'étudiant étrangers, comprenant des étudiants albanais, pendant l'enseignement de la langue roumaine en tant que langue étrangère.

Conclusions

Les présents articles'est proposé dès le début de passer en revue les analogies rencontrées tout au long d'une activité didactique et qui, à coup sûr, approchent étonnamment les deux langues, le roumain et l'albanais. Les similitudes sont si grandes de sorte que l'on peut aisément affirmerque ces deux langues, bien qu'apparemment très éloignées, elles sont, en réalité, très liées. Certainement, lefond latin originel des deux langues sœurs se révèlent, ainsi, être le même. Et cette découverte rencontrée chez d'innombrables linguistes mène à la conclusion que le processus de leur latinisation était simultané, suivant presque le même mécanisme dans leur évolution. *Comment explique-t-on que les noms de certaines localités, même dans les montagnes où on prétend se tenir depuis des siècles, sont d'origine étrangère et surtout d'origine slave ? Comment explique-t-on, en un mot, beaucoup de choses inexpliquées avec la théorie simpliste de nos historiens ?* (notre traduction, Panu, George, 1910, p.10)

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THE RELATIONSHIP BETWEEN READING AND FANTASY, BETWEEN READING AND DIDACTIC GAME THROUGH PRACTICE IN SECONDARY EDUCATION

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Abstract: The culture is important in setting up human person's identity, in intellectual, emotional, spiritual and self-development.
Keywords: fantasy, didactic game, imaginary text

George Dorsey said: "Play is the beginning of knowledge" (Dorsey, 2013, p.194). Playing is a dimension of the human being that wants to become a constant in the instructive-educational process and learning by playing is an ideal that becomes, in the context of innovative approaches to the teaching –learning- evaluation process, ever more tangible.

Taking into account one of the most important didactic criteria - the degree of guidance or non-direction of learning - researchers Neal, 1988; Werstsch, 1991; Barca, 1995; Potolea, 1989, set out the following strategies that can implement the didactic game:

-"Heuristic strategies, in which the student is the one who seeks, explores, assuming the risk of trial and error. These strategies are specific to open-ended situations: learning by discovery, problem-solving, inductive-experimental learning, heuristic conversation learning, interactive learning, learning by project design.

-"Creative strategies aiming at the development of spontaneity, originality and creative thinking."

Moreover, it is particularly important the classification made by Ioan Cerghit regarding the impulse factor of learning:

"External strategies – the activation of learning are triggered from the inside, being practiced by the teacher or imposed by him.
- Internal strategies - those of self-management/self-management of learning, strategies that resume the idea that the more experience the student gains , the more able he is to apply his own strategies" (Cerghit, 2006, p. 169)

The analysis and interpretation of literary texts is based on "the authentic experience of emotion and the revelation of beauty, renewed in the heart of every reader" (Parfene, 1999, p. 77). The reader- students enter the imaginary universe of literary texts gradually, beginning with the fifth grade, learning the first notions of literary theory, getting used to the methods of analysis and interpretation of the literary phenomenon, becoming aware of the specificity and role of literature, as well as the charm they can capitalize on them.

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The study of the literary texts or recommended passages is done differently, taking into account their structure and the aims we pursue. This analysis goes through different stages, from the presentation of a text, made by an initial reading, to the analysis and interpretation of the literary text. Students are acquainted with a wide range of texts during the secondary school: "literary texts (narrative, descriptive, dialogues), non-literary texts, scientific texts, teaching texts and argumentative texts" (Pamfil, 2008, p.273).

Students learn to make the difference among these texts, perceive them, use them and produce texts of different types. By "perceive" we mean "to receive, to let get inside, to be affected, to record, to obtain, referring to the student's reaction to the literary text, to what he retains from the text according to his own personality" (Manguel, 2001, p. 167).

The student's reaction to the text depends on how the teacher prepares and mobilizes for reading techniques. Looking at him from the perspective of modern scholars, "the reader is at the same time submerged in the literary text and always beyond it" (Eco, 2004, p. 49).

In the opinion of the researchers, there is a preparatory moment before this stage for the pupils to get used to the literary text, "a moment which consists of a conversation that brings the literary text closer to the students, awakening their motivation and curiosity" (Mialaret, 1981, p.263).

The preparation for the study of the literary text has the aim "to warn the students about the perceiving of the text, to create the favorable conditions to perceive it using a few elements" (Cornea, 2008, p.179).

The first stage includes thematic and affective training, which means establishing links between the content of the literary text and the pupils' life experience. It can be achieved using didactic games, such as: their holiday adventures - for the literary text "Memories from childhood" by Ion Creanga; their little passion for birds and animals - for the literary texts "Puiul"/"The Baby Quail" by Ioan Alexandru Bratescu-Voinesti and "Caprioara"/The Deer" by Emil Garleanu; their school experience - for the texts written by Nicolae Iorga, Mircea Eliade, Ion Creangă, Mihail Sadoveanu or B. Şt. Delavrancea.

These ones can be considered the perspective of the connections between the real universe of the pupil's childhood and the imaginary universe of those readings. This exercise leads to the stimulation of creativity, motivation and interest in the literary work, thus students being able to create their own essays in order to present, for example, the similarities and differences between their childhood and the characters' childhood ; making comparisons between the literary texts that capture the theme of the "insatiable passion of reading" found in the fragments written by Nicolae Iorga, The First Teaching; the fragments of Lucian Blaga, the Chronicle and the Song of the Ages; the fragments by Mircea Eliade, The First Teaching and their memories of how they learned to write and read or fragments about their passion for reading.

We can begin to understand the literary texts inspired by the historical past analyzing them from a historical perspective, resorting to our history by "updating knowledge to create the atmosphere we need to unfold the lesson and to clarify things which are unknown to students in texts such as historical legends" (Eftenie, 2008. p.174).

Another stage may be the perspective of framing fragments of text within the work they belong to. This can be done by the teacher "through brief informative explanations, by

telling the students the content elements, by establishing the theme or by dialogue with the students who have read the whole work" (Goia, 2008, p. 150).

Students' thematic and emotional preparation can also include understanding the text from the perspective of literary theory. The activation of literary theory knowledge and the explanation of the new information in order to sensitize pupils' receptivity can be achieved by a preparatory dialogue, in the form of didactic play, either.

According to Alina Pamfil, alongside these stages, the didactic scenario can pursue: strategies that follow and take into account the pre-reading stage, a particularly important moment in the initial design of the meaning of the literary text, using questions that will design a moment of dialogue with open answers: "Starting from the title of the text or its motto, can we make out the meaning?". After the first reading, techniques can be applied to take advantage of the students' emotional reactions to the text. These are ideas for starting to analyze and interpret the text: "What personal memories did the   reading of the text bring into your mind?", "What events of the text have taken you by surprise?"

Strategies meant to Link First Expectations to The First Reading Results:

"Did the reading of the text disappoint you, challenge you, respond to your expectations or exceed them? ». Understanding the literary text can be traced through the following reading techniques: "Predictive Reading - Sequential Scrolling Strategy of Epic Text; reading map - strategy of sequential scrolling of the lyrical text or applied to descriptive sequences of narrative text ». Understanding the literal level of the text is accomplished using strategies such as: "explanation, description of text sequences, simple text layout, text summary, text-based questionnaire" (Pamfil, 2008, p.144).

A strategy developed by F. Myszor and J. Baker, called "the uttering of the unspoken narrative for the epic text" (Starobinski, 1985, p.39), can be applied as a didactic game because it targets tasks such as: "write down what the characters of the text think, but do not say"; "tell what the other characters think of the hero"; "express what the reader should think", etc. Another strategy entitled "Text Against the Text" was formalized by R. Scholes (1985) and implies: extensions of the literary text (for example: "Imagine the life of Vitoria Lipan after justice has been done") or rewriting some fragments, for example: "rewrite the description of the Polish Army in the short story "Sobieski and the Romanians" by Costache Negruzzi, adding some new details) (Șchiopu, 2009, p.263)

Another author's query strategy, structured by IL Beck, L. Kucan, RL Hamilton, and MG McKeown, involves the following tasks, focusing on the text's insights, for example: "What do the following phrases mean: 'the words grow roots' or 'the fourth joy at home' in the novel" Popa Tanda"/ Priest Tanda ,by Ioan Slavici.

In conclusion, Romanian language and literature is neither a science nor an object, but a state of soul, a connection between mind and feeling, an art of both the initiator and the one who perceives it and integrates it dynamically within their own beings. Thus, learning by playing (and the game itself) is one of the most important pedagogical methods for children's training and education. Using this method, it becomes possible to acquire new knowledge and skills, making a special contribution not only to the development of students' way of thinking, imagination, memory and use of language, but also to drawing their own personality traits.

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L`IMPORTANCE DE DEVELOPPEMENT DU LANGAGE PENDANT LA PRESCOLARITE

Ruxandra-Viorela STAN[*]

Abstract: Communication between people is generally done using the language, which is a form of human activity, and these features are done gradually in the family, from the infancy, without a scientific or methodological guidance. In the kindergarten, under the influence of the educational process in which the child takes part, it takes place a rapid assimilation of the various aspects of the language, thus developing new functions and forms of language. In the collectivity, the child speaks more with other children, shares his impressions, feelings, desires, and gradually moves from the situational language (specific to the pre-school age) to the contextual language of communication, which has a predominant role, and as the child explores the surrounding world, it goes more and more beyond the limits of the experience, coming off the influence of the present moment.

Keywords: language, preschooler, communication

La communication entre les hommes, généralement, se réalise à l`aide du langage, qui est une forme d`activité humaine, et ses caractéristiques se réalisent peu à peu, du petit âge, en famille, sans un guidage méthodique ou scientifique (Jurcău, E., Jurcău, N.1999, p. 24.).

Pendant l`enseignement préscolaire, sous l`influence du processus instructif-éducatif a lieu une assimilation rapide des divers aspects de la langue, en développant ainsi des nouveaux fonctions et formes du langage. Dans la collectivité, l`enfant parle plus avec d`autres enfants, partage des impressions, des sentiments, des désirs et ainsi il passe peu à peu au langage situationnel (spécifique à l'âge préscolaire), au langage contextuel de communication, qui a un lieu prépondérant, et pendant que l`enfant explore le monde environnant, il dépasse de plus en plus les limites de son expérience, en s`éloignant de l`influence du moment présent.

En maternelle, en réalisant le passage parmi les quatre âges, les enfants acquièrent un riche bagage de connaissances et le discours devient claire, expressive et correcte, en assurant le développement intense de la pensée.

Ainsi, toute expérience instructive- éducative de maternelle atteste la possibilité et l`importance de la cultivation du langage oral.

La période préscolaire laisse les profondes traces sur la personnalité, sensibilité, mobilité et flexibilité psychique, c`est la période quand les influences laissent les traces les plus durables et quand on constitue les prémisses de la personnalité, on pose les bases de MOI cognitif, affectif -motivationnel et volitif – caractériel.

Le langage oral et lie avec le développement de la pensée per des exercices de prononciation et d`expression. L`accent principal tombe sur l`activité de communication, sur

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le dialogue libre, sur la formation des compétences d`expression ordonnée des pensées et l`assimilation graduelle de la structure grammaticale de la langue.

Pour favoriser l'éducation de la conduite verbale des préscolaires est nécessaire à faire l`activité éducative de la manière que les enfants soient stimulés de participer activement pendant les activités, tant de point de vue verbal que mental.

Pour former une conduite verbale correcte aux enfants on doit (Jurcău, E., Jurcău, N., 1999, p. 24)
- Développer et enrichir le vocabulaire
- Apprendre correctement les mots
- Former la compétence de verbaliser les propres expériences
- Développer la capacite de relater des évènements liés des moments vécus.
- Cultiver la compétence de parler correctement, d`utiliser des expressions, constructions linguistiques originales teintés.

Tenant compte de tous ces aspects, l`éducateur doit savoir les objectifs poursuivis pendant l`apprentissage du contenu instructif – éducatif à cet âge, la quantité des informations transmis et le dosage conformément avec l'âge des enfants.

Le rôle du langage dans le développement général des préscolaires

Le langage représente une des plus importantes aptitudes acquises par le préscolaire, en élément clé dans l`assimilation d`une bonne éducation dans l`école et, puis, au milieu universitaire. L`assimilation du langage est une activité, un processus qui implique un effort prolongée d`une personne. La technique de réception (langage impressif) et d`expression (langage expressif) de la communication est une des capacités humaines les plus compliquées, pour l`assimilation desquelles on a besoin de beaucoup du temps.

Le développement du langage inclut les aspects suivants : l`évolution de point de vue phonétique, lexical, grammatical et sémantique. On sait que les préscolaires sont des partenaires excellents de conversation – ils posent beaucoup de questions et ils aiment raconter toujours. Cette caractéristique aide beaucoup les parents et les enseignants dans les activités de développement du vocabulaire et des compétences de communication des enfants.

Un étude récent Mother - child bookreading in low - income families: Correlates and outcomes during the first three years of life. Child Development réalisé par Raikes, H., Pan, B.A., Luze, G., Tamis-LeMonda, C.S., Brooks-Gunn, J., Constantine, J., Tarullo, L.B., Raikes, H.A., & Rodriguez, E.T. (2006) a évidence les effets de la lecture par les mamans pendant les premières 3 années de vie des enfants. Les parents sont encouragés de lire des contes aux enfants pour favoriser le développement du langage et des habilitées cognitives.

Les mères et leurs enfants ont été participants dans un étude d`évaluation du programme Early Head Start, programme fédéral qui aide 62 000 familles avec de salaires réduits en 7 000 de communautés au niveau national. Early Head Start offert des services à la maison ou dans des centres de services pour améliorer le développement des enfants et les habilites des parents.

On a interviewé plus de 1100 femmes avec des enfants âgés de 14, 24 et 36 mois. Unes participent au programme Early Head Start, autres appartiennent au groupe de

contrôle. Les mères ont été questionnées sur la fréquence de lire à leurs enfants, sur les ressources et les problèmes de famille. Les chercheurs expérimentés ont effectué des mesurages standard du vocabulaire et des habilitées cognitives des enfants.

Beaucoup de mères ont rapporté qu`on fait la lecture à leurs enfants à l'âge de 14 mois et le nombre des mères augmente avec l'âge des enfants. La fréquence de la lecture est associée aux résultats cognitifs et de langage de l`enfant de temps en temps. Généralement, tant que la lecture est présente, tant le vocabulaire est plus développé.

Ces découvertes étaient évidentes pour les enfants qui parlent en anglais et en espagnol. Le résultat le plus important est que la lecture a déterminé des habilités de langage qui ont conduit au développement de la capacité de lire des enfants.

C`est à dire, les bébés exposés à la lecture dès le début ont commencé a parler plutôt et ont prouvé intérêt pour les livres, pour la lecture, en développant les habilites cognitives et de vocabulaire. Ces études prouvent l`importance de la lecture pour les petits enfants, avant de connaitre les lettres.

Ces découvertes sont vraiment importantes pour les familles pauvres ou les réalisations cognitives et de langage de l`enfant sont prédisposés à l`échec.

Les programmes qui contribuent à la conscience de l`importance de la lecture faite par les parents ou les enseignants pour un enfant qui provient d`un milieu social vulnérable, peuvent apporter des bénéfices linguistiques importants pendant les premières années de l`école.

Au début, le petit écolier a un vocabulaire composé par 1000 mots et à la fin de cette période, le grand écolier a un vocabulaire composé par 4 000 mots. Le langage est un part très complexe et son apprentissage est difficile et de longue durée. D`un enfant à l`autre on observe des différences définitoires en ce qui concerne l'âge du début du langage, la clarté de la prononciation des mots et la richesse du vocabulaire.

Les enfants commencent à apprendre dès la vie intra-utérine quand ils entendent et répondent à la voix des mères (Guţu, M., 1974, p. 49). La période dans laquelle ils apprennent beaucoup est celle de 2-5 ans. Entre 15 et 18 mois l`enfant comprend généralement plus qu`il peut exprimer en mots. Ce décalage est `habitude suivi d`une explosion de mots entre 18 et 24 mois.

Les enfants sont différents. Jusqu'ŕ l` âge de 3 ans les enfants comprennent plus des mots qu`ils peuvent reproduire, la situation change ŕ l'âge préscolaire, quand le langage se développe en męme temps que la pensée el l`enfant réussit ŕ reproduire approximativement tous les mots connus. Le vocabulaire accumulé et les aptitudes de communication de l`enfant dépend du milieu familial de développement – la stimulation de l`enfant dans les conversations avec les adultes. Le développement de langage pendant la période préscolaire se caractérise par l`évolution de la prononciation et des structures grammaticales, le passage entre le langage situationnel et celui contextuel : la parole est plus claire.

Un enfant avec qui on parle fréquemment gagne rapidement des compétences linguistiques et l`enfant sera capable ŕ s`exprimer plus tard. Un enfant avec qui on parle rarement apprend ŕ parler plus tard que d`autres enfants de męme âge parce qu`il a besoin d`ętre stimulé pour un développement correspondant.

Il y a quelques stages du développement du langage : préverbal, verbal (des mots), des propositions, de l`acquisition des rĕgles et du langage écrit.

Pendant le stage préverbal (0-1 an) les moyens linguistiques de communication sont les cris et les larmes qui représente les premiers signaux de communication. Elles se modulent par rapport ŕ l`état émotionnel de l`enfant et la mĕre apprend connaitre la signification.

La communication entre les parents et enfants se réalisent par le tactile kinesthésique, puis par l`utilisation du sens visuel qui est le premier langage par lequel l`enfant comprend, et le sourire de l`enfant et la premiĕre réponse au dialogue visuel. Ce dialogue change pendant la premiĕre année de vie. La verbalisation de l`enfant croit avant le commencement du langage du bebe.

A 3-4 semaines commence d`apparaitre les premiĕres formes de communication non-verbale (des expressions du visage, sourire, la gesticulation). A 3 mois commence le balbutiement, l`enfant émit des sons vifs, des vocales prolongées. On considĕre cela un bon signe. A 6 mois commence la lalalisation réalisée par une consone et une voyelle «la, la, baba ». Elles reçoivent de plus en plus signification et se lent entre eux en formant des mots.

Le stage verbal commence ŕ l'âge de 9-10-12 mois, avec des variations entre un enfant et un autre (Guţu, M., 1974, p. 49). Après la dixième mois l`enfant se concentre sur des mots, comme des imitations de son (le chat – miau miau, le chien ham-ham) elles ont pour l`enfant le sens des propositions la preuve qu`il comprend plus qu`il exprime. Le vocabulaire croit vers 30-40 mots et reçoit la signification de mot-proposition avant l'âge de 18 mois.

La première moitié de deuxième année de vie, le stade de mot – phrase, du mot qui contient une grande signification informationnelle et qui exprime les attitudes affectives et mentales de l`enfant.  La deuxième moitié de cette année, le stade de pré-phrase, quelques mots posés un après autre, en suivant l`importance affective. L`enfant réussit à formuler des propositions en 2 mots : substantif-substantif (maman, l`eau).

Pendant les années suivants, l`enfant assimile des adjectifs, pronoms, prépositions, les formes de pluriel, il conjugue des verbes. Peu à peu l`enfant apprend à formuler des propositions de plus en plus compliquées, correctes de point de vue grammatical, en conformité avec des règles et adéquates de point de vue situationnel. Pendant la troisième année de vie il perfectionne la structure grammaticale, le stade de la différence des formes grammaticales, spécialement du pronom personnel première personne, ce qui prouve l`existence de la conscience de soi.

A l'âge de 3-4 ans, son langage garde caractère situationnel, les communications pendant le jeu sont réduites, il ne comprend bien les indications verbales données par l`adulte.

Pendant les années suivants le langage se développe, maintenant il gagne environ 50 mots par mois. Vers 5 ans on peut voir une modalité psycho – comportementale nouvelle : la formation du langage intérieur qui constituera un point important pour le développement psychique de l`enfant.

Entre 5 et 7 ans le langage obtient une structure plus compacte qu`antérieurement, il est construit d`après des règles grammaticales, on apparait les premières formes de la

pensée logique orientée vers la systématisation et observation des faits. (Guțu, M.,1974, p.54).

A l'âge préscolaire le langage a des nouvelles valences qui permettent à l'enfant de réaliser des relations complexes avec les adultes et avec les autres enfants, d`organiser l`activité psychique, d`accumuler des informations, d`obtenir une expérience sociale.

La communication orale est une méthode cardinale dans le développement de la personnalité des préscolaires. Les enfants doivent obtenir pendant l'âge préscolaire, la capacite de communiquer avec ceux qui les entourent, de s`exprimer intelligiblement leurs impressions, pensées, idées, ceux qui constituera une base plus tard, dans l`activité scolaire et dans la vie sociale. Pour cela on doit parler correctement dans la maternelle.

Dans le processus instructif – éducatif, par l`intermède du langage on réalise la transmission des connaissances, l`élargissement de l`horizon par des nouveaux représentations. En conséquence, le langage peut être regardé par deux points de vue : comme moyen de communication et comme moyen de connaissance.

L`enfant utilise la parole chaque jour, chaque moment de sa vie pour élaborer et communiquer ses pensées, pour formuler des demandes, nécessités, joies et tristesse, pour organiser sa vie et ses activités. Par langage, l`enfant a le moyen pour réaliser la communication avec les autres personnes en formes supérieures, il peut arriver à bien connaitre la réalité objective.

A mesure que l`enfant connait le langage, il peut être éduqué facilement. A l`aide de la parole, par exemple, on contribue à son éducation intellectuelle. En connaissant le monde environnante l`enfant apprend aussi les mots correspondants aux objets ou aux phénomènes avec lesquelles il vient en contact.

Le mot – est un des éléments qui aide l`enfant à connaitre la réalité environnante, à analyser, à comparer, à classifier les objets d`autour de lui et puis, à généraliser.

Les obstacles cognitifs apparus dans la solution des problèmes sont dépassés à l`aide et par l`intermède du mot. Ainsi, on contribue à l`unité entre pensée et langage et enrichit le vocabulaire qui offre des nombreuses possibilités d`expression (Munteanu, A., 1998, p. 72).

Directement ou indirectement les enfants connaissent le monde environnant à l`aide du langage et orientés, dirigés et corrigés par l`enseignant. De cette manière on définit leur profile moral.

Pour formes les traits morales du préscolaires il est important la manière d`exprimer leurs joies, leurs sollicitations, leurs sentiments de douleur, l`encouragement des attitudes positives et le découragement des attitudes négatives, tous exprimés par l`intermède du mot ayant un rôle important dans la formation d`une attitude positive pour ceux qui l`entoure.

La parole devient l`instrument central par lequel les enfants forment les traits définitoires de leurs éducation morale. Par la parole l`enseignant attire l`attention sur la cote esthétique de l`éducation. La beauté de la nature et de la réalité environnante est découverte par les enfants par le mot. Par les contes les enfants font connaissance avec la beauté de la langue et apprennent à s`exprimer utilisant les mots et les expressions préférées.

Cette étape de la préscolarité suppose le développement du langage a tous les niveaux : lexical, grammatical, phonétique et de l`expressivité en apportant une importance remarquable dans la formation psychique de l`enfant.

Pour communiquer avec les autres on utilise comme moyen d`échange les informations, les connaissances, le langage, dans des processus intellectuels et motrices. La mémoire sémantique est utilisée quand par l`intermède d`un perception exacte les mots reçoivent un sens exact, tant que pour l`action de prononciation ou pour écrire deviennent importants les capacités motrices. Le but du développement du langage est d`optimiser les interactions entre les personnes. L`ascension de l`apprentissage se produit parallèlement avec la pensée.

Au moment quand, de point de vue intellectuel, l`enfant atteint un tel niveau de maturité, on peut dire qu`il réussit d`assimiler conscient la langue. Un niveau élevé de perfection de la langue a lieu en même temps avec les étapes de développement de la pensée et avec l`acquisition des premières notions de culture générale (Munteanu, A.,1998, p. 74).

L'étape de l`enseignement préscolaire apporte au vocabulaire de l`enfant un nombre significatif de mots et expressions. En partant de 5-10 mots spécifiques pour un enfant de 1 an, son vocabulaire actif connaitra une évolution impressionnante : a 2 ans – 300-400 mots utilisés, a 3 ans – 800-1000 mots utilisés, a 4 ans – 1600-2000 mots utilisés, a 5 ans – 3000 mots utilisés, a 6 ans – plus de 3500 mots utilisés. L`entrée dans la scolarité suppose un vocabulaire consistent, basé sur des règles d`utilisation correcte des mots en communication.

A mesure que l`enfant connait des mots nouveaux il réussit à développer les premières aptitudes et les capacités de les utiliser dans des situations différentes, et cela contribue à la flexibilité de la pensée. Quand l`éducatrice présente aux enfants le contenu de l`activité dans un langage correct grammaticalement, précis, ils utiliseront à leur tour une expression correcte.

Par autocontrôle et concentration permanente sur la modalité de présenter ses idées, par guidage et correction continue de la part de l`éducatrice, l`enfant arrivera à automatiser l`aptitude de parler clairement, expressivement, correctement et consciemment. Ainsi on développe la capacite d`opérer avec les notions assimilées.

Au milieu préscolaire, la connaissance du monde environnante est facilitée par les activités instructif – éducatives proposées par l`éducatrice et par l`utilisation usuelle du langage. L`enfant développe peu à peu les opérations de la pensée, comprend la réalisation des activités de comparaison, analyse, synthèse à l`aide du langage. Le mot aide le passage de l`étape de perception vers la représentation des objets (Munteanu, A., p. 77).

En conclusion, à la base du développement de l`éducation intellectuelle, esthétique et morale on trouve la langue, son importance contribue à la découverte de la réalité du cadre social et éducationnel des préscolaires. L`expression correcte, la prononciation claire, le vocabulaire riche sont le résultat du rôle important de la communication au cadre de la maternelle.

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