

MINISTRY OF EDUCATION AND SCIENTIFIC RESEARCH



UNIVERSITY OF PITEȘTI
FACULTY OF LETTERS

AGENCE UNIVERSITAIRE DE LA FRANCOPHONIE

ALLIANCE FRANÇAISE DE PITEȘTI

CENTRE DE RECHERCHE SUR L'IMAGINAIRE. TEXTE, DISCOURS,
COMMUNICATION. *IMAGINES*

CENTRUL DE STUDII LITERARE, LINGVISTICE ȘI
DIDACTICE CONTEMPORANE (CSLLDC)

ALBANIAN SOCIETY FOR THE STUDY OF ENGLISH

LANGUAGE AND LITERATURE
EUROPEAN LANDMARKS OF IDENTITY

LANGUE ET LITTÉRATURE
**REPÈRES IDENTITAIRES EN CONTEXTE
EUROPÉEN**

LIMBA ȘI LITERATURA
REPERE IDENTITARE ÎN CONTEXT EUROPEAN

SELECTED PAPERS OF THE 12th INTERNATIONAL
CONFERENCE OF THE FACULTY OF LETTERS

Pitești, 12-14 June 2015

No. 16/2015

University of Pitești Press

DIRECTOR / DIRECTEUR DE PUBLICATION: Ștefan G. I. NARU

EDITOR-IN-CHIEF / RÉDACTEUR EN CHEF: Liliana SOARE

ASSOCIATE EDITORS-IN-CHIEF / RÉDACTEURS EN CHEF

ADJOINTS: Valentina STÎNGĂ, Liliana VOICULESCU

SCIENTIFIC COMMITTEE / COMITÉ SCIENTIFIQUE

Liliana AGACHE, “I. Iordan – Al. Rosetti” Institute of Linguistics, Bucharest, Romania

Ștefan BARMER, University of Vienna, Austria

Grigore BRÂNCUȘ, The Romanian Academy, University of Bucharest, Romania

Didi-Ionel CENUSER, “Lucian Blaga” University, Sibiu, Romania

Gheorghe CHIVU, The Romanian Academy, University of Bucharest, Romania

Francis CLAUDON, Paris XII University, France

Luc COLLÈS, The Catholic University of Leuven, Belgium

Jean-Louis COURRIOL, “Jean Moulin” University, “Lyon 3”, Lyon 3, France

Dan DOBRE, University of Bucharest, Romania

Cécile FOLSCHWEILLER, INALCO, Paris, France

Daniela FRUMUȘANI, University of Bucharest, Romania

Alexandru GAFTON, “Alexandru Ioan Cuza” University of Iași, Romania

Ravil GARİPOV, Bachkire State Pedagogical University, Russia

Ștefan G. I. NARU, University of Pitești, Romania

Corina-Amelia GEORGESCU, University of Pitești, Romania

Yvonne GOGA, “Babeș-Bolyai” University, Romania

Brian IMHOFF, Texas A&M University, USA

Andrei IONESCU, University of Bucharest, Romania

Andres KRISTOL, Neuchâtel University, Switzerland

Lucie LEQUIN, Concordia University, Canada

Milena MILANOVIC, The Institute of Foreign Languages FLS, Belgrade, Serbia

Mihaela MITU, University of Pitești, Romania

Alexandrina MUSTĂŢEA, University of Pitești, Romania

Nasser RASHIDI, Shariz University, Iran

Cristiana TEODORESCU, University of Craiova, Romania

Crina Magdalena ZĂRNESCU, University of Pitești, Romania

PEER-REVIEW COMMITTEE / COMITÉ DE LECTURE

Marinela BURADA, “Transilvania” University of Braşov, Romania
Diana CÂMPAN, ”1 Decembrie 1918” University, Alba Iulia, Romania
Rodica-Gabriela CHIRA, “1 Decembrie 1918” University, Alba Iulia, Romania
George CONSTATINESCU, University of Craiova, Romania
Simona Diana CONSTANTINOVICI, West University, Timișoara, Romania
Oliviu FELECAN, North University of Baia Mare, România
Mihaela Dana GHEORGHE, “Transilvania” University of Braşov, Romania
Luminița HOARĂ-CRĂUȚĂ, „Al. I. Cuza” University, Iași, Romania
Adrian IANCU, “Lucian Blaga” University, Sibiu, Romania
Gina Măciuc, “Eftimie Mironescu” University, Suceava, Romania
Ileana MIHAILĂ, “University of Bucharest, Romania
Ioan MILIC, “Al. I. Cuza” University, Iași, Romania
Cristinel MUNTEANU, “C. Brâncoveanu” University, Pitești, Romania
Steluța STAN, “Dunărea de Jos” University, Galați, Romania
Dumitru TUCAN, West University, Timișoara, Romania
George Bogdan ȚĂRA, West University, Timișoara, Romania

EDITORIAL COMMITTEE / COMITÉ DE RÉDACTION

Diana-Adriana LEFTER
Lavinia GEAMBEI
Paula PÎRVU
Marina TOMESCU

The conference took place under the high patronage of the Agence Universitaire de la Francophonie, and the proceedings were published with its financial assistance.

La conférence s’est déroulée sous le haut patronage de l’Agence Universitaire de la Francophonie, qui a financé la parution des actes.

ISSN 2344-4894
ISSN-L 1843-1577
University of Pitești Press
Târgu din Vale Street, 1, 110040, Pitești, Romania
Tel.: +40 (0)248 218804, int. 149,150

CONTENTS

KEY SPEAKERS / SESSION PLÉNIÈRE

Carmen ANDREI

Identité et alterité dans la traduction littéraire. De l'incommensurable des visions culturelles du monde..... **7**

ROMANIAN LANGUAGE / LANGUE ROUMAINE

Lucian Dumitru B ICEANU

Sorin Stati's Contributions in the Field of "Cultural" Linguistics: Stories about the Word..... **16**

Iuliana-Valentina BOBOAC

A Hermeneutical Understanding of Moxa's Universal Chronicle **21**

Liuba BOTEZATU

Romanian Syntax Between Reality And Fiction..... **26**

Beatrice Diana BURCEA

Deixis and Voice in the Romanian Postmodern Poetry..... **33**

Gabriela CR CIUN

Alexandru A. Philippide and the Poetics of Negativity..... **41**

Florentina Gisela CUMPENA U

The Interjections Ei!, Ia!, Iata!, Uite! and their Pragmatic Values in Romanian.. **50**

Adina-Elena DUMITRU

Allusion – A Strategy of Persuasion..... **54**

Andreea DAMIAN

The Typology of the Symbol in Minulescian Poetry..... **58**

Elena Lavinia DIACONESCU (GIURGIU)

The Dimension of the Artistic Images in Odobescu's Poems **64**

Elena -Andreea DINA

Figurative Dimensions in Grigore Alexandrescu's Romantic Poetry..... **70**

Itefan G IT NARU

Gh. N. Dragomirescu, du langage au style..... **74**

Raluca Maria GÎJG (T N SESCU)

A Terminological Perspective on the Concept of Violence..... **80**

Anca MARTINAS

Functions and Contextual Meaning of Animal Phraseological Units Signifying "Never". "La pa tele cailor" in the Romanian Journalistic Discourse **86**

Anda-Elena MOLDOVAN

L' tre et le paraître dans les comédies de Caragiale..... **91**

Andreea-Sabina NAPEU

The Standardization of the Romanian Literary Language in the Romanian Grammar of Ion Heliade R dulescu..... **95**

| | |
|---|------------|
| Margareta ONOFREI | |
| <i>Arghezian Symbolic Paratext.....</i> | 99 |
| Elena -Andreea POPA | |
| <i>French Influence in Grigore Alexandrescu's Work.....</i> | 102 |
| Olimpia VARGA | |
| <i>Folk Language in Marin Sorescu's Work.....</i> | 106 |

ROMANIAN LITERATURE / LITTÉRATURE ROUMAINE

| | |
|--|------------|
| Teodora-Georgiana AMZA | |
| <i>Vision of Feminity in the Novels of Hortensia Papadat-Bengescu.....</i> | 110 |
| Lucian Dumitru B ICEANU | |
| <i>A Theory about the Second Person Prose: the Relation Narrative -You- Alter- Ego/Alterity.....</i> | 117 |
| Ariana B LA A | |
| <i>The Image of Childhood in the Works of Mihail Sadoveanu.....</i> | 123 |
| Lavinia B NIC | |
| <i>Radu Ionescu - a Milestone in the Evolution of How Poetry and Criticism Are Seen in Romanian Literature.....</i> | 131 |
| Alina BUZATU | |
| <i>Text(s), Genre(s), Context(s): the Sociocognitive Perspective.....</i> | 135 |
| Maria CHIVEREANU | |
| <i>Image and Representation in the Romanian Folk Tale.....</i> | 141 |
| Anamaria CIOBOTARU (PEFTI I-DOBRE) | |
| <i>Obsessive Metaphors of the Immediate Unreality in Max Blecher's Prose.....</i> | 145 |
| Lavinia-Ileana GEAMBEI | |
| <i>Elements de l'imaginaire communiste dans le roman « Pupa Russa ».....</i> | 149 |
| Ancu a GURBAN-DINU | |
| <i>Ontological Aspects of the Communion in Dorel Vi an's "Psalms": the Vertical and the Horizontal of The Cross.....</i> | 159 |
| Nicoleta HRISTU (HURMUZACHE) | |
| <i>The Fragmentation and Reconstructions of the Ego in Max Blecher's Prose.....</i> | 168 |
| Simona LIUTIEV | |
| <i>La maladie comme stigmat de la décadence dans le cycle de la famille Hallipa.....</i> | 174 |
| Aurelia Mihaela N STASE | |
| <i>The Imagistic Support of Sincerity in Geo Bogza's Poetry.....</i> | 182 |
| Cosmina Andreea RO U | |
| <i>Expressive Means of Achieving Floral Avatar in Dimitrie Anghel's Poetry.....</i> | 185 |
| Mihaela STANCIU (VRAJA) | |
| <i>The Image of the Mother in Hortensia Papadat-Bengescu's Prose.....</i> | 189 |
| Dorina Nela TRIFU | |
| <i>Le rapport entre la littérature et le film chez Rodica Ojog-Bra oveanu.....</i> | 195 |
| Maria VOINEA | |
| <i>Nature and Myth in the Work of Calistrat Hoga</i> | 201 |

**COMPARATIVE LITERATURE, COMMUNICATION AND
CULTURAL STUDIES / LITTÉRATURE COMPAREE.
COMMUNICATION ET ETUDES CULTURELLES**

| | |
|--|------------|
| Odette ARHIP, Cristian ARHIP | |
| <i>Historical and Artistic Identity in Romanian Pamphlets.....</i> | 206 |
| Violeta BERCARU ONEA | |
| <i>Relations intégratives pour quatre fonctions du langage poétique.....</i> | 210 |
| Gabriela BOANGIU | |
| <i>The Symbolic Imaginary of the Romanian Crosses (Troîțe).....</i> | 215 |
| Cosmina-Alina COSMA | |
| <i>Relazioni romeno-italiane nei periodici di Cluj.....</i> | 221 |
| M d lina CUCEANU ȚIBRIAN | |
| <i>La Citoyenneté européenne active et la préservation de l'identité nationale</i> | 229 |
| Carmen DOMINTE | |
| <i>Auctorial Image and Representation as Forms of Identity in Renaissance Time.</i> | 237 |
| Cristina IRIDON, Diana PRESAD | |
| <i>Petronius' Satyricon and Its Cinematographic Transposition.....</i> | 246 |
| Ilie MOISUC | |
| <i>Mikhaïl Bakhtine : les visages du dialogisme.....</i> | 253 |
| Dan–Niculae PODARU | |
| <i>Changing Fashion.....</i> | 260 |

**ROMANIAN AND FOREIGN LANGUAGES DIDACTICS /
DIDACTIQUE DES ROUMAINE ET LANGUES ÉTRANGÈRES**

| | |
|--|------------|
| Georgiana DUMITRU | |
| <i>Reflecting on the Experience - a Requirement of Actual Teaching</i> | |
| <i>Professionalism.....</i> | 268 |
| Loredana Eugenia IVAN | |
| <i>The Initiation of the Reader-Student in Discovering Self-Identity by Studying the</i> | |
| <i>Literary Text (Secondary Education).....</i> | 273 |
| Adriana LAZ R | |
| <i>Modern Fiction for Primary and Pre-Primary Children – the Album and the</i> | |
| <i>Comic Books - a Methodological Approach.....</i> | 278 |
| Ilie MOISUC | |
| <i>Enseigner la littérature : representations et qualite de l'acte didactique.....</i> | 283 |
| Ruxandra-Viorela STAN | |
| <i>Place and Role of the Fairy Tale in Alternative Pedagogy.....</i> | 289 |

IDENTITÉ ET ALTERITÉ DANS LA TRADUCTION LITTÉRAIRE. DE L'INCOMMENSURABLE DES VISIONS CULTURELLES DU MONDE

Carmen ANDREI*

Abstract: *This article starts from two ideas I illustrate by means of numerous examples I comment on: 1. there are socio-cultural gaps in the vocabulary, grammar and semantics of any language, which are real challenges for the translator, and 2. there are immanent cultural visions, mirroring identity and alterity, which are incommensurate between the source and target language, forcing the translator to make clear and immediate choices. In these situations does the translator prove his responsibility as cultural mediator. I attempt to show that different does not mean untranslatable, as by means of practice, skill, empathy, adaptations, equivalence, compensation, and especially linguistic hospitality, one may reach a "good" translation.*

Keywords: *identity, alterity, cultural translation.*

Le traducteur littéraire – un médiateur interculturel

Anthony Pym proposait dans *Pour une éthique du traducteur* une éthique centrée sur le traducteur et non pas sur la / les traduction(s). Sa théorie était que le traducteur est un communicateur entre cultures, qu'il devait faciliter la coopération interculturelle. S'il sait d'avance *pourquoi* et *pour qui* il faut traduire, alors il sait habituellement *comment* traduire. Le traducteur est un intermédiaire dans les pratiques de coopération culturelle, et non un négociateur. L'originalité de l'étude de Pym consiste dans l'introduction de la notion d'*interculturalité* du traducteur, remarquablement étayée et argumentée : « Le traducteur est interculturel dans le sens où l'espace du traduire – le travail du traducteur – se situe dans les intersections qui tissent les cultures et non dans le sein d'une culture unique. » (Pym, 1997 : 14). Une raison pratique lui sert d'appui : la connaissance des langues et des cultures étrangères requiert, de la part du traducteur, un certain déplacement à la fois subjectif et social vers les positions intermédiaires (*ibidem* : 38-39). Une éthique du contenu chercherait à distinguer ce qu'il faut et ce qu'il ne faut pas traduire (blasphèmes, langage sexiste, etc.). Mais qu'est-ce que le *political correctness* ? A. Pym est *pour* la traduction, pour *tout* traduire pour faciliter la coopération. Le traducteur n'est pas membre d'une seule culture confessionnelle ou nationale. Il se trouve dans plusieurs cultures à la fois, dans un espace interculturel, au carrefour des cultures. Tout comme le marin dont la responsabilité commence lorsqu'il lève les voiles, la responsabilité du traducteur commence dès qu'il décide de traduire ou de ne pas traduire (*ibidem* : 99).

Je rappelle les débuts de la traductologie dans les années 1960 lorsque le courant bermanien prônait l'approche de l'Autre, donc on était pour une éthique positive de la traduction, un élan d'ouverture, de dialogue, de décentrement, de métissage (Andrei, 2014 : 41-60). La finalité éthique de la traduction pourrait être de servir les attentes de l'Autre : « l'acte éthique consiste à reconnaître et à recevoir l'Autre en tant qu'Autre » quels que soient sa provenance et le contenu de ses propos (Berman, 1999 : 74). À l'opposé de la vision éthique de la traduction, Catford, affirme

* Université „Dunrea de Jos” de Galați; Carmen.Andrei@ugal.ro

justement qu'il n'y aura jamais d'équivalence culturelle parfaite, « correcte » entre le texte de départ et le texte d'arrivée, ce qui prouve que le traducteur se trouve devant le cas de figure appelé *intraduisibilité culturelle*.

La traduction littérale à l'état pur est, elle aussi, réductrice, voire fautive. Une traduction véritable, à égale distance de la paraphrase et de l'imitation, ne fait l'économie de l'épreuve de l'étranger, elle sera selon la formule consacrée par Antoine Berman « l'auberge du lointain », titre de l'un de ses importants ouvrages. Il faut sentir l'étranger, mais pas l'étrangeté, rendre accessible une œuvre étrangère tout en respectant son caractère étranger. A. Berman se disait pour la traduction *ethnocentrique* qui adapte, fait des équivalences de sorte que le texte d'arrivée soit compréhensible par le lecteur tout en laissant se manifester le « parfum » de l'original. Quant à la traduction *hypertextuelle*, elle exhibe les rapports qui se tissent entre les textes émanant des cultures différentes et pour autant enrichissantes les unes pour les autres.

Par conséquent, la question de la médiation (inter)culturelle en amène une autre, celle de l'*ethnocentrisme*, qui « ramène tout à sa propre culture, à ses normes et valeurs, et considère ce qui est situé en dehors de celle-ci – l'Étranger – comme négatif ou tout juste bon à être annexé, adapté, pour accroître la richesse de cette culture » (Berman, 1999 : 29). À l'objection formulée par Catford et Nord qui donnent comme truisme le postulat selon lequel « il n'y aura jamais un code de traduction commun à toutes les cultures », François Ost répond de manière polémique :

Toute la pratique de la traduction repose sur ce chiasme qui suppose à la fois suffisamment de « mêmété » pour que des équivalents soient proposés au-delà du gouffre des langues et des cultures, et suffisamment d'« étrangeté » pour que la langue d'accueil soit capable de se réorganiser sous le choc de cette interprétation nouvelle (Ost, 2009 : 288).

Pour Henri Meschonnic, une éthique et une politique du traduire, voire « une éthique politique du traduire » sont une *utopie*. Cela montre avec évidence à la fois un idéal et « une prophétie du langage » (Meschonnic, 2007 : 15). L'éthique est vue comme une question de comportement, avec soi et les autres, c'est encore « un agir » et un « faire de la valeur ». Selon ce grand théoricien et praticien de la traduction, cette éthique, qui est nécessairement nominaliste, montre que le rapport à soi et aux autres, à la pensée, passe et repasse par le langage (une éthique du langage comprend le passage incessant du *je* au *tu* par un *il* absent (*ibidem* : 19-20). Donc éthique et langage sont indissociables. En bref, « l'éthique du traduire, c'est de traduire la subjectivation maximale d'un système de discours que fait un poème » (*ibidem* : 35).

De l'altérité et de l'ipséité dans les visions culturelles du monde

Les premières théories de la traduction se fondaient sur *ou / ou*, les théoriciens prêchaient le mouvement culturel vers l'intérieur ou vers l'extérieur, il n'y avait pas de neutralité possible. Un herméneute allemand, théologien protestant du début du XIX^e siècle, Friedrich Schleiermacher, affirmait que la meilleure stratégie à adopter serait de faire voyager le lecteur, de traduire de telle sorte que le lecteur sente l'étrangeté du texte étranger : « Ou bien le traducteur laisse l'écrivain le plus tranquille possible et fait que le lecteur aille à sa rencontre, ou bien il laisse le lecteur le plus tranquille possible et fait que l'écrivain aille à sa rencontre » défendait-il.

L'exemple le plus flagrant de méprise culturelle qui a engendré une suite de méprises linguistiques est la première traduction de la *Poétique* et de la *Rhétorique* d'Aristote par Averroès qui ne connaissait pas le grec (il savait un peu de syriaque), et l'a faite par l'intermédiaire d'une traduction arabe du X^e siècle. Le texte d'Aristote sert comme arguments des références à la dramaturgie grecque et des exemples poétiques qu'Averroès a tentés d'adapter à la tradition littéraire arabe. L'effet a été désastreux : le traducteur n'a pas su comment faire passer en arabe des notions culturelles d'extrême importance comme la *comédie* et la *tragédie* puisque ces genres manquaient dans la littérature arabe (à lire le beau récit de J. L. Borgès à son sujet (Eco, 2007 : 193-196).

Au XIX^e siècle, la conception de Wilhelm von Humboldt a posé les fondements de la théorie des visions culturelles du monde : une langue n'est pas faite seulement de mots, chaque langue renferme une *vision* immanente, propre du monde, « tout le système linguistique renferme une analyse du monde extérieur qui lui est propre et qui diffère de celle des autres langues », une *Weltanschauung* et une *Weltansicht* à la fois (Oustinoff, 2003 : 14). Favoriser la forme, être pour l'étranger au détriment de l'étrangeté. L'approche est épistémologique et philosophique à la fois : la langue n'est pas un *ergon* (gr. « ouvrage fait »), mais une *energeia* (gr. « activité en train de se faire »). La théorie du langage montre depuis plus d'un siècle que « toute société dépend de sa représentation du langage, comme toute représentation du langage contient, qu'elle le montre ou le cache, sa représentation de la société » (Meschonnic, *op. cit.* : 178). Cette conception sera reprise par Benjamin Lee Whorf.

L'hypothèse whorfienne est la suivante : deux personnes ne partageant pas la même langue habiteraient deux mondes différents et non un même monde étiqueté de façon différente (Larose, 1989 : 44). L'exemple devenu célèbre est la symbolique sociale de *brown shoes / black shoes*, qui ne tient pas compte du « découpage » culturel /sémantique des couleurs¹. Robert Larose renverse la perspective et met en avant l'arrière-plan socio-culturel : il admet le recours à des modifications superstructurelles, macrostructurelles et microstructurelles dans une traduction qui a des vecteurs socioculturels par un principe de nécessité (*ibidem* : 289).

La notion d'imperméabilité des civilisations est résolue avec / par *les universaux du langage*. Un argument en faveur du traduisible sont les notions anthropologiques (mère, père, enfant, sœur, frère), les éléments primordiaux, cosmogoniques (le soleil, la terre), écologiques (le vent, la pluie), objets et d'autres phénomènes météorologiques. Il y a également des universaux biologiques (la nourriture, la respiration, le sommeil) et psychologiques. Dans la même logique des universaux, il existe aussi des *universaux de cultures* : le feu, l'inceste, les tabous, ce qui mène à la saisie d'un minimum invariant de significations dénotatives (*ibidem* : 68).

Mais comment combler les trous référentiels ? L'exemple classique de trou référentiel reste le finnois *sauna* décliné par rapport à l'*angl. bath / bathroom* dans les traits inhérents suivants :

¹ D'où viennent des mots-visions différent(e)s : le mot composé tout banal et pragmatique *casse-vitesse* se décline en : un syntagme ironique « gendarmes couchés », « tapis berlinois » (pour renvoyer à l'origine de la pratique) ; pour les Roumains, ce sont des « bosses », voire des « nénés » argotiques. De même, *home, bathroom, democracy* signifient pour les Français, les Finlandais, les Japonais, tout autre chose. Mais même à l'intérieur d'une même culture : pour un Français, la *neige* est tout simplement la neige, mais pour un skieur français il y a : la poudreuse, la folle, la sèche, les soufflées, la collante, la neige humide, la cartonnée, etc.

| | <i>sauna</i> | bath / bathroom |
|----------------------|--------------|-----------------|
| chambre, bât | + | + |
| immersion eau chaude | + | + |
| se laver le corps | - | + |
| entrer en groupe | + | - |

Donc, faute de combler le vide du dernier trait, l'emprunt néologique est justifié.

Dilemmes et choix dans la traduction du culturel

Une chose est certaine et reconnue à l'unanimité : quand on traduit à partir de sa propre langue, depuis l'élément de sa propre culture, on trahit l'originalité de l'original, sa force, sa portée. La traduction peut gommer sa nouveauté, édulcorer l'effet de transformation qu'elle exerce sur son propre milieu. Dans le cadre d'un nationalisme réciproque, on recommande qu'un Français traduise vers le français, un Roumain, vers le roumain, et toutes les « bonnes » traductions en témoignent. C'est un desideratum que je reconnais quelquefois utopique, formulé comme : « féconder le Propre par la médiation de l'Étranger » (Berman, 1995 : 16).

Lorsque J.-R. Ladmiral affirmait dans un beau paradoxe célèbre déjà que le traducteur est condamné à être libre, et, par voie de conséquence, que c'est éminemment un décideur, il provoquait des débats nécessairement ardu. De surcroît, lorsqu'Umberto Eco donnait les visions du monde mutuellement incommensurables, montrait ainsi qu'il y a des incidents culturels inévitables qui surviennent lors de la traduction d'une langue à l'autre (Eco, 2007 : 42), démonstration que l'on accepte comme cas de figure (pour son roman *Le Nom de la Rose* traduit en tusse), mais non pas comme règle immuable qui bloque l'acte traductif.

Les choses concrètes les plus banales comme les produits alimentaires et ménagers, surtout quand ils sont désignés par procédé métonymique (par la simple marque) s'avèrent des casse-tête pour tout traducteur.

Je donne quelques exemples d'incommensurabilité qui ne signifient cependant pas incompatibilité. Ils peuvent passer pour une invitation à une réflexion approfondie et à une réponse à ce sujet :

- 1) Le mot allemand *Sensucht* qui renvoie à une notion précise de passion ou d'aspiration n'est pas : *fr.* nostalgie, *it.* nostalgia, *angl.* yearning, craving for ou wishfulness ; mais *angl.* spleen ?
- 2) Les français *bois* et *forêt* trouvent leurs « équivalents » linguistiques et partiellement sémantiques dans : *it.* legno, bosco et foresta, *alle.* Holz et Wald, *angl.* timber, wood et forest (Eco, *op. cit.* : 46).
- 3) Le mot italien *nipote* ou *roum.* nepot couvre sémantiquement et linguistiquement une aire que l'anglais et le français segmentent en deux unités : *angl.* nephew / niece et grandchild et *fr.* par neveu / nièce et grand-fils / grand-fille (ibidem : 47-50).
- 4) Les réalités du monde oriental exigent une documentation supplémentaire : en Corée, le chiffre qui porte malheur est le 4¹ ; une femme est au 10^e mois de sa grossesse à la fin de sa gestation et un enfant né en décembre aura 2 ans (non pas 2 mois en février suivant (on compte différemment l'âge) ; si dans un texte littéraire

¹Dans la religion catholique c'est le 13, puisqu'il rappelle la trahison lors de la Cène, mais, au Japon c'est le 4 qui est banni puisqu'il évoque la mort.

on parle de la fête des mères, c'est le 8 mai (le 8 mars chez les Roumains), alors qu'en France cette date est la commémoration d'un événement historique. Une phrase du genre « je vous trouve très beau » ou une toute autre remarque sur le physique de l'interlocuteur, adressée lors d'une prise de contact, est une haute marque de politesse et ne cache aucune arrière-pensée. Connaître le code culturel, c'est décoder correctement en « enchanté de faire votre connaissance ».

- 5) *Fr.* pain, *angl.* bread, *alle.* Brot et *roum.* pâine ne sont pas synonymes dans la culture française, anglaise, allemande et roumaine. Il y a des différences significatives de la fabrication et de la constitution qui ont donné naissance à des expressions idiomatiques particulières : *fr.* casser la croûte (*roum.* = a lua o gust ric), crouton (*roum.* = col , coltuc de pâine)¹. De même, *alle.* Brot n'est pas traduisible par *pain*. Le *Brot* allemand, c'est la michette noire accompagnée le plus souvent de ses charcuteries, tandis que le pain, c'est la baguette blanche agrémentée de son beurre et de son café noir, « lapette » ou « jus de chaussettes » ou avec un « nuage » ou un « soupçon » de lait (c'est un exemple célèbre donné par Walter Benjamin). Les Belges appellent la baguette du pain français, mais ils ont leur pistolet ! En roumain il y a au moins une dizaine d'expressions avec *pâine* qui témoignent de l'importance de cet aliment. Une vision « gastronomique » évidente est dans le *roum.* frig nele (lexie qui privilégie le sens de cuit) est du « pain perdu » en français et « du pain gagné » en hollandais.
- 6) Pour le mot fromage, l'anglais est pauvre (*cheese*), le russe en a au moins deux (*syr* et *tvorog*). Ou encore *angl.* white meat (l'aile et le blanc) / black meat (la cuisse et le pilon). Ces différences dans les structures des lexiques montrent « les émerveillements sur la richesse de certaines langues et la pauvreté d'autres langues, richesse et pauvreté qu'on attribuait à des propriétés mystérieuses du génie des langues et de la mentalité des peuples » (Mounin, 1955 : 84).
- 7) Que comprendre d'un énoncé où l'on nous fait savoir que les jeunes participent à un *ahal* (soirée galante au cours de laquelle ont lieu des joutes oratoires, qui sont de véritables compositions poétiques) habillés en *al ssho* (tissu indigoté ; le mot a une charge sémantique dense renvoyant à la fois à l'esthétique et au rang social élevé) ? La langue touarègue est donc *chaude* (difficile) : Un homme *froid* (pondéré) peut avoir un cœur *frais* (de bons sentiments, de courage, d'amour, de générosité) ;
- 8) Le mot français *esprit* recouvre les sens de : *âme* (« esprit des lois »), *intelligence* (« un grand esprit »), *humour* (« il a beaucoup d'esprit »), *sang-froid* (« présence d'esprit »), quatre sens au moins parfaitement superposables en roumain, tandis que le russe a besoin de quatre mots différents (Etkind, 1982 : 23).

Je me range du côté des spécialistes, qui sont souvent des traducteurs professionnels, qui soulignent cet aspect :

¹ Aliment de base de 98% des Français, la baguette française est devenue un stéréotype culturel dont les Anglais raffolent. Comme la France, l'Italie est une terre de tradition boulangère confirmée dont les spécialités sont exportées et entrées dans la cuisine internationale. En Allemagne, le pain à croûte ou le pain à la vapeur est érigé au rang de terroir gastronomique. Le *bun* américain légèrement sucré est une vraie « religion ». Dans les cultures chinoise et japonaise, basées sur la consommation du riz, le pain européen est un produit chic et exotique, refusé par l'imaginaire traditionnel. La réflexion peut se poursuivre par le *café* dont les modes de préparation, la quantité, l'usage diffèrent en Italie, en France, aux États-Unis, en Angleterre, en Chine, au Japon, etc.

[...] il y a un intime processus de fusion entre un vécu et une manière de l'exprimer, manière imposée par le milieu ambiant. C'est pour cette raison que les nuances autant que les passions ne s'expriment jamais avec autant de justesse que dans cette langue dite maternelle, qui plonge ses multiples racines, ses complexes diverticules [recoins], dans le vécu profond, dans les synapses, dans les « tripes » de celui qui la parle [...] (Wuilmart, 2007 : 128)

Non seulement les cas d'équivalence sémantique partielle valent l'effort d'être cités, mais également les situations où le traducteur se trouve devant un trou lexical. Comment traduire *la parabole du figuier* dans la langue d'un peuple chez qui cet arbre ne porte que des fruits non comestibles et purgatifs ou *la notion d'héritage* dans le fragment du partage du pays de Canaan pour un peuple qui ne la connaît pas ? Comment traduire *lac, rivière, désert, oasis, montagne* pour les peuplades qui n'ont aucune expérience de ces réalités ? Traduire le syntagme touarègue *l'Étoile de la Chamelle* en français par la *Grande Ourse* serait une atteinte grave portée à l'imaginaire d'un peuple qui ne connaît pas la catégorie animale de l'ours¹.

Traduire les couleurs avec les nuances sous-jacentes est un exercice « simple » qui met à l'épreuve non seulement l'acquisition ou la réactualisation d'un vocabulaire spécialisé, mais des perceptions individuelles relevant du bagage culturel. Il est difficile pour un Roumain mais toujours faisable de trouver de fines nuances telles qu'*azur brume*, *blanc cassé*, *cuisse de nymphe* ou *écru* ; pour le rouge : *incarnat*, *turc*, *cinabre*, *cramoisi* et *écarlate* ; *beurre frais*, *bouton d'or*, *queue de vache claire* ou *foncée*, *vert-jaune* pour le jaune, etc. Pourquoi *fr.* beau comme le soleil / un dieu = *roum.* *frumos foc* et pourquoi *fr.* laid comme un pou / camion volé / singe / crapaud = *roum.* *urât foc* ?

Il convient de s'attarder sur le « péché » de nivellement culturel dans la traduction littéraire qui est le rabotage le plus grave. Traduire une langue, les spécialistes l'ont déjà affirmé maintes fois, c'est *aussi* traduire une culture. Chaque langue a sa vision du monde personnelle, unique qui peut être aux antipodes de celle de la langue d'arrivée. Les différences de visions culturelles sont perçues et se manifestent aux niveaux linguistiques et stylistiques : dans la conjugaison, la syntaxe, les connotations, le rythme même de la phrase (Wuilmart, 2007 : 393). Le système linguistique de toute langue envisagé comme matérialisation des relations socio-culturelles existant dans une communauté connaît des éléments spécifiques qui posent des problèmes au moment d'une possible traduction dans une langue étrangère.

Je donne d'autres exemples à l'appui de ma thèse :

- 1) L'approche du temps, la saisie du temps se reflètent dans les nuances des temps verbaux : précision en anglais, simplicité en allemand.
- 2) Dans la poésie arabe – l'arabe est une langue métaphorique comme le chinois -, les poèmes sur la sécheresse² ou sur la beauté de la femme (souvent comparée à une gazelle ou à une chamelle) utilisent des tropes trop connus du lectorat autochtone, élevé dans la tradition des métaphores exiguës, et des perceptions / visions inouïes sur un lectorat non arabophone.

¹ Un autre exemple illustratif : le *roum.* a le mot *strung rea* pour désigner les dents de face qui sont espacées, les Français les appellent simplement « dents du bonheur » et y voit le signe d'une personne financièrement chanceuse dans la vie. Pour un Roumain, chez une femme, c'est le signe d'une pulsion passionnelle.

² Il y a une quinzaine de mots pour décrire la sécheresse comme il y a en Belgique autant pour désigner la pluie.

- 3) Les grandes métaphores symboliques : comment expliquer pourquoi le soleil est-il du masculin en français et du féminin en allemand ? et comment traduire alors un poème où le sexe de l'astre et ses attributs font sens ? ou un poème en turc sur la beauté d'une femme enceinte, qui dit littéralement qu'elle a deux âmes ?
- 4) Comment traduire les éléments culturels dits exotiques ? Que donnerait le fameux poème où Jacques Prévert évoque *le cerisier* pour ses connotations symboliques : « La vie est une cerise / La mort est un noyau / L'amour, un cerisier », donc poétiques, en hindi où les portées de cet arbre sont différents, voire nulles ?

On peut opter pour la dimension d'ouverture, pour *l'étranger*, adapter donc les « ingrédients culturels » à la culture d'arrivée. On traduira *fr.* « on fait un pont pour l'Armistice » par *roum.* « vom avea un week-end prelungit de ziua Armatei », *fr.* « dormir comme un loir », profondément = *roum.* « a trage la aghioase ». Et les exemples de différence(s) de visions socioculturelles existent non seulement dans des phrases banales, mais également dans des expressions idiomatiques. Un poème du Roumain Constantin Ab lu qui commence par *M r i or* (icône culturelle romaine qui annonce le début du printemps) ne sera jamais traduit par le 1^{er} mars¹.

En guise de conclusions

Dans un article dont le titre montre une alternative extrême devant les lacunes socioculturelles et devant les visions culturelles incommensurables (à savoir, soit la stratégie de la *naturalisation* / de la « domestication » – mais attention au rabotage ou au nivellement culturel ! on risque de faire beau ou de défigurer), soit la stratégie de *l'exotisation*, laisser transparaître l'étranger), M. Ballard insiste sur le talent créatif du traducteur littéraire en tant que « peseur de mots » (Ballard, 2006 : 174-175), voire « peseur d'âmes » dira Umberto Eco plus tard.

Le traducteur reste un médiateur culturel par excellence à qui on recommande de la souplesse et de la vigilance dans la conservation de l'intégrité du texte de départ et de sa culture, toutes deux doublées d'un comportement actif et critique dans la formation du jugement et du goût. Dans le transfert du socio-culturel, les difficultés de traduction des termes qui évoquent des réalités spécifiques d'une certaine communauté linguistique sont issues de la méconnaissance des réalités en question. L'emploi figuré de telle ou telle expression porte la marque des conditions locales spécifiques. Le traducteur est obligé de procéder à une compréhension des allusions historiques et de les rendre transparentes. Finalement, le découpage de l'univers et les catégories de la connaissance apparaissent identiques pour tous les hommes.

Dans les exemples donnés j'ai mis en évidence le fait que *l'adaptation* est le procédé le plus approprié pour traduire les réalités socioculturelles spécifiques et que les trous lexicaux posent des problèmes au traducteur obligé de faire preuve d'adresse en toute circonstance, de retransmettre les connotations socio-culturelles au même endroit du texte ou bien *la compensation* (récupérer pertes et connotations en cours de route).

La traduction serait donc une « langue troisième », un corollaire, un palimpseste, fluide dans « la fluidité effective un travail d'acculturation qui naturalise le texte étranger ». Cela est possible si la langue d'arrivée est souple et flexible pour se

¹ En échange, pour le poème du Roumain B. P. Ha deu, *Zbur torul*, j'ai trouvé un « équivalent » pour désigner un ange adolescent qui trouble les songes érotiques des jeunes filles, même s'il vient de la culture nordique, *Le Sylphe*.

laisser modeler, non pas défigurer. Il faut faire des courbettes linguistiques, de la gymnastique, des périphrases et des circonlocutions. « La vision du monde », terme tellement galvaudé, mais bien commode exprime le concept de traits innés qui affleurent le texte et dont l'écrivain n'a pas conscience. Il est importun de demander à un auteur « ce qu'il a voulu dire ». Il orientera le traducteur vers une interprétation précise, souvent réductrice parce que l'auteur est souvent le pire exégète de son texte.

Je défends bec et ongles l'idée que l'éthique de la traduction de l'élément culturel se résume par *recevoir l'Autre en tant qu'Autre*. C'est là un signe d'une traduction responsable. L'éthique du traducteur pourrait se résumer finalement en renvoyant à l'étude de Paul Ricœur : soi-même *comme* [en tant qu'] un autre. À présent, le cœur de l'éthique de la traduction n'est plus la notion de fidélité, mais celle, plus généreuse, d'*hospitalité langagière* : le *hostis* n'est plus « l'hostile », « l'ennemi » au sens étymologique, mais « l'invité » et « l'amphitryon » à la fois (Ost, *op. cit.* : 293).

Je réaffirme également que sans *empathie* envers le texte à traduire, sans capter et entendre sa « voix » il n'y aura jamais de bonne traduction quelles que soient les visions culturelles immanentes. Au XXI^e siècle, la traduction n'a plus rien de la redoutable malédiction babylonienne, le traducteur littéraire est, en reprenant une belle formule consacrée par une professionnelle, est un « marieur empathique des cultures » (Wuilmart, 1990 : 236). Le traducteur devrait cesser de se complaire dans le carcan de sa langue, la traiter comme un organe vivant, porteur de germes enfouis mais susceptibles d'être développés, la considérer comme une terre d'accueil désireuse de récolter d'autres visions du monde.

J'admets l'idée que dans la traduction littéraire il y a des visions culturelles du monde qui sont incommensurables, mais je défends une autre : l'incommensurable n'est pas synonyme d'intraduisible. Les difficultés sont un défi et un pari. Un traducteur adroit réussit à faire passer ses passagers d'une rive culturelle à l'autre sans les noyer.

Bibliographie

- Andrei, Carmen, *Vers la maîtrise de la traduction littéraire. Guide théorique et pratique*, Gala i, Gala i University Press, 2014.
- Ballard, Michel (éd.), *La Traduction à l'université. Recherches et propositions didactiques*, Lille, P.U. de Lille, coll. « Travaux & recherches », 1993.
- Ballard, Michel, « La traduction : entre enrichissement et intégralité », M. Ballard (éd.), *La traduction, contact des langues et de cultures* (2), Arras, P. U. d'Artois, 2006.
- Ballard, Michel, « Les stratégies de traduction des désignateurs de référents culturels », M. Ballard (éd.), *La traduction, contact des langues et de culture* (1), Arras, P. U. d'Artois, 2005.
- Berman, Antoine, *L'Épreuve de l'étranger. Culture et traduction dans l'Allemagne romantique*, Paris, Gallimard, 1984, coll. « Essais », n° CCXXVI, coll. « Tel », 1995.
- Berman, Antoine, *La traduction et la lettre ou l'auberge du lointain*, Paris, Seuil, coll. « L'ordre philosophique », 1999.
- Eco, Umberto, *Dire presque la même chose. Expérience de traduction*, trad. Myriem Bouzaher, Paris, Grasset, 2007.
- Etkind, Efim, *Un art en crise. Essai de poétique de la traduction poétique*, traduit par Wladimir Troubetzkoy avec la collaboration de l'auteur, Lausanne, L'Âge d'Homme, 1982.
- Ladmiral, Jean-René, *Traduire, théorèmes pour la traduction*, Paris, Payot, coll. « Petite bibliothèque Payot », n°. 366, 1979.
- Larose, Robert, *Théories contemporaines de la traduction*, Québec, Presses de l'Université du Québec, 2^e éd., 1989.
- Meschonnic, Henri, *Éthique et politique du traduire*, Paris, Verdier, 2007.
- Mounin, Georges, *Les belles infidèles*, Paris, Les Cahiers du Sud, 1955.
- Ost, François, *Traduire : défense et illustration du multilinguisme*, Paris, Fayard, 2009.

Oustinoff, Michaël, *La traduction*, Paris, PUF, 4^e éd., coll. « Que sais-je ? », 2003.
 Pym, Anthony, *Pour une éthique du traducteur*, Arras, Presses Universitaires d'Artois, 1997.
 Ricœur, Paul, *Sur la traduction*, Paris, Bayard, 2004.
 Wuilmart, Françoise, « Le traducteur littéraire : un médiateur empathique de cultures », *Méta*, 35, n°1 / 1990.
 Wuilmart, Françoise, « La traduction littéraire : source d'enrichissement de la langue d'accueil », *La traductologie dans tous ses états* », Arras, Artois, Presses de l'Université, 2007.
 Wuilmart, Françoise, « Le péché de "nivellement" dans la traduction littéraire », *Méta*, 52, n°2 / 2007.

Cette étude a été financée par le Bureau Europe Centrale et Orientale de l'Agence Universitaire de la Francophonie dans les cadres du projet de soutien des formations francophones de niveau master « Discours spécialisé. Terminologies. Traduction » (2013-2015, Université „Dunărea de Jos” de Galați).

SORIN STATI'S CONTRIBUTIONS IN THE FIELD OF THE "CULTURAL" LINGUISTICS: STORIES ABOUT THE WORD

Lucian Dumitru B ICEANU*

Abstract: Sorin Stati brings a number of contributions in the field of the „cultural” linguistics by two important volumes: *Romanian words. A story of words* (1964), and *The linguistic journey to the land of the Muses* (1967). The papers are under the sign of the keyword - etymology - and are structured and implemented in a poetic manner in which the science of language is combined with „the story of the word”. The volumes analyze and study the emergence, the evolution and the disappearance (in some cases) of the word, in various forms and in different contexts. Building an almost narrative speech, Sorin Stati manages to keep the scientific value of the information presented, bringing another important contribution: to the development of linguistics as a science.

Keywords: linguistics, Sorin Stati, word, “cultural” linguistic.

Stories about different categories of words

Sorin Stati is, undoubtedly, one of the most important and prolific Romanian linguists who managed to make major contributions in the field of structural linguistics: theories about language methodology, mathematical linguistics theories, a careful research of syntax and semantics field (we have discussed this subject in the article „Perspective lingvistice: teoriile lui Sorin Stati privind semantica”) etc. Another branch on which the Romanian linguist focuses his attention is the “cultural” linguistic field, analyzed in two of his volumes: the paper from 1964, *Romanian words. A story of words*, and the paper from 1967, *Linguistic journey in the muses country*. The keyword specific for these two studies is, undoubtedly, *etymology*. Translated from Greek language, the term etymology means "the science of truth, sense". Sorin Stati says that this science "is actually a weapon - weak, at the beginning - to conquer the answer to a question as elementary as disturbing: why each thing has a certain name and not another?" (S. Stati 1967: 16). We must specify that the present paper does not follow a comparative analysis of ideas of Romanian linguist, but a synthetic rendering that reveal a new approach to the linguistics research, which Sorin Stati uses it, one more easy to understand by the reader, specialist or not. For this reason we have not given an increased attention for the purely scientific aspects, but rather for the presentation of the ideas and the original writing, which gives the impression of reading a novel and not a scientific research.

The Romanian linguist believes that "no one needs an explanation of the word ... word" but draws attention to two essential conditions in selecting a word: the adequacy to context of the words and the proper order of spelling the words for a clearer expression of the ideas that we want to convey. The practice of speech, the oral and written communication, is the motor for the proper functioning of the two said conditions. The relationship between *thought* and *language* is fundamental to the human development, in general, and for the vocabulary, in particular. The language "is a

*Alexandru Ioan Cuza University, Ia i, lucianbaiceanu@gmail.com

storehouse of words which you must handle it after some prescriptions". These prescriptions are linguistic rules, which develops in parallel with the social development. Thus, the researcher believes that a "story of words" must investigate three major problems:

- a) how and why words are born;
- b) why they change;
- c) how and why they die.

The answer to these questions is given in the contents of a rigorous study of the word (1964, *Romanian words. A story of words*), structured in two parts: "The Story of the word" and "The words and the life". The vision of presentation of the novel ideas is like a linguistic fairy tale, in which the formal, scientific manner of expressing certain theoretical information is passed through the spectrum of the dramatic game (for every theoretical aspect, for every word it is created a real "story" and all these "stories" are inserted into an encyclopedia: *A story of words*). The direct relationship between semantic and phonetic is the mathematical formula of the word, which is formed by an sound shell (the material aspect, the sounds and the letters) and a meaning, a sense. The evolution of a word is closely linked to the two components mentioned. Therefore, sometimes some sounds disappear, others are added, others turns; and some meanings are lost, and others appear, and others turns. Starting from the definition of the word - "an indivisible whole, being the name of a class of objects, events, actions, relationships characterized by a number of features that distinguish them from all objects, phenomena, actions, relationships expressed by the other classes" Sorin Stati combat the equivalence: *word - class of objects*. The linguist identifies three cases of nonequivalents:

- 1) the same category of objects, events, actions, etc. sometimes it has two or more names: ex. *ceas = ceasornic (watch=clock); z pad = nea = om t, (snow)* etc;
- 2) The same designation is applied to two (rarely more) categories of objects, actions etc. very different from each other: ex. *lac* (întindere de apă stătătoare) – *lac* (de exemplu, de unghii);/ *lake* (stretching standing water) - *lake** (eg. for nails, in Romanian);
- 3) certain categories of objects, actions, qualities etc. have not one word to name but a combination of two or more words: ex. *Floarea-soarelui (Sunflower); gospodărie agricolă colectivă (collective agricultural enterprise)* etc.

The first case is that of *synonyms*, classified into three classes:

- a) relative synonymy, ex. *timp = vreme*; (time).
- b) total synonymy, ex. *a sporovi = a trîncni = a plîrghi*; (*gibber=chatter = gossip*).
- c) contextual synonymy, ex. *a trece = a se scurge*, în contextul: *timpul trece încet*. (*pass = drain* in context: *the time passes slowly*).

The main reason that led to the emergence of synonyms is, according to the researcher, the borrowed of foreign words by contact with populations who spoke all sorts of languages.

The second case is that of *homonyms*, which comprises two types:

- a) total homonymy: ex. *lac* (întindere de apă stătătoare) – *lac* (de exemplu, de unghii) are two identical shapes in all their forms (*lacului, lacuri, lacurile*, etc.) (lake, lakes);
- b) reduced homonymous, ex. *rîs* (de bucurie) -laugh (with joy)- and *rîs* (animal), were similar in the singular form (un *rîs, rîsului* etc.), (laughter, laughter, etc.), but differ in the plural (*rîsuri – rîi*).

The borrowing is in this case one of the reasons for this phenomenon. Usually, an old word, inherited from Latin, add one or more new words, taken from various other languages. There are four similar Romanian words – *mai* : 1) ex. *mai bun*, lat. *magis*; 2) *maiul* (unealt de nivelare), lat. *malleus*; 3) *luna mai*, lat. *maius*; 4) *mai* (ficat), din ungure te.

The third case is that of *jointing words*, which has two manifestations:

- a) voluntary ex. we can say *o sticlă de vin Fetească* (a bottle of wine *Fetească*) or a *Fetească* ;
- b) obligatory (because the reduction occurred from the language from where the word was borrowed), ex. fr. *pain biscuit* (pâine – *pain* - de două ori – *bis* - coapt – *cuit* -) > *biscuit*.

About the “birth” and “journey” of words

In the chapter "How were born the words of the Romanian language" Sorin Stati tries to provide an answer for the first problematic question of the "story of word". Sorin Stati considers that the Romanian vocabulary base is composed of Latin elements. "The Latin prototype" can be recognized in the genetics of the words of the Romanian language. The spoken words of the Roman colonists, called *inherited words*, form the majority of the most important elements of our vocabulary ("the main lexical fund" or "basic vocabulary"). With the inherit terms we call the relations between people, body parts and organ function, the animals and plants important actions of the forces of nature, different notions of home, work, etc. Also, at the "birth" of the words of the Romanian language contributed other influences, such as Slavic, Hungarian, German, Italian, English, etc.

An essential feature of the words is, considered Sorin Stati, that they "travel": first, traveling with the population who use the words, secondly, traveling with the items they naming.

The question How to "invent" a word (1964: 62; 66) receives answers that consist of various concrete examples: for example the term *daltonism* was named like his inventor, Dalton; The word *robot* was invented by the Czech classic writer Karel Capek in 1920, who used it in his play *R.U.R. (Rational - Universal - Robot)* etc.

In order to answer at the question "Why the words are changing?", the researcher talks about a number of different aspects. The first fact is the process of change of the sound shell of words. From Latin to Romanian, at the phonetic aspect, many changes occur at the level of the word: some sounds disappear, others are transformed and others are added. The phonetic changes do not occur suddenly and simultaneously to all the speakers of a language. Another process, who answered to our question is closely linked to the meaning of a word. For example, says Sorin Stati, in the case of the term *-sos-*, considering its old meaning, designate only *salty sauce* (the origin of the word is the expression *aqua salsa = salty water*); today, the meaning of the word has expanded, including any kind of sauce, regardless of taste.

A "biography" of the word

The second part of the study, "The words and the life" (S. Stati 1964: 117; 177), has the point of interest the relation between word and social environment where it was "born", was developed and "died". The words, by their meaning, reflect the reality, in all its richness, our knowledge about reality. The words used by the modern

man to describe objects and phenomena are usually very old, and keeps the specific genetic code of the primitive thinking of their creators. The etymology of a word is the most comprehensive opportunity to learn its "story". Thus, Sorin Stati propose a crossing through history, trace the "story" wire of the Romanian words, their origin being diverse. The first period analyzed is the ancient Rome. The beliefs and the superstitions of people have also led to the emergence of words. The names received by children at birth were chosen by tradition, but they were carriers of meanings. The greco-Latin antiquity is also rich in terms with interesting stories. Also in close connection with Roman antiquity is the issue of the name of the first five days of the week. In the middle of the sixteenth century appears the first newspaper in Venice. The price of a copy was a *-gazet* - (the name of a Venetian coins). The publication was called also *gazette*.

Another area that has contributed to the development of the Romanian vocabulary was that of the science. The arithmetic was defined as the science of numbers since antiquity; in fact her name is based on the Greek noun *arithmos* (number). Chemistry is another area that influenced the emergence of new words such as *-alchimie-* (from the Arabic word *al-kimiya*, which meant philosopher's stone) etc. An amusing example we meet in zoology: the term *-cochet(a)-* (*coquettish*) is a word borrowed from French; the mens who held at their image were compared with some *cocks* (*Coquet*, diminutive from *coq* = *cock*). In parallel with science is put art (music, plastic arts, literature).

The Story of the Word in the "land of the Muses"

An explanation of the "the word ... word" is given to us in the paper from 1967, the theme of the volume being announced from the title: the words from "the country of the Muses". After a careful presentation of the nine Muses (Kleio, Euterpe, Talia, Melpomene, Terpsichore, Erato, Polimnia, Urania, Caliope), the Romanian linguist discusses various words specific for the arts represented by each of the Muses. The volume takes the form of an epic paper, in which the author is the main character and he travels through the world of the old words, finding their "stories".

Stopping at a discussion about "the chosen of the Muses, the poets," Sorin Stati says that a number of Greek words in our language came in forms such as: *poet*, *poem*, *poetry*, *poetic*, and etymologically develops the idea of "*doing*", "*to compose*".

The linguist reminds us about the story that underlies the emergence of two controversial words: *masochism* and *sadism*. With the Austrian novelist Sacher of Masoch (end of the XIX century) we pass from moral pathological to the medical pathological: the perverse eroticism of Masoch's character bears his name - *masochism*. For the second word, *sadism*, we have another famous novelist, the Marquis de Sade (1740-1814), with various novels.

An interesting aspect regarding the diminutives is presented to us in the "The camouflaged diminutive": even though different, the words *opera* (lyric-dramatic genre) and *operetta* ("small or short opera") are connected, the second is the diminutive of the first. Incidentally it is known in this case also who coined the word: Mozart, who introduced the word *-Operette*.

Sorin Stati says that "any artwork can not be discussed other than in words" (S. Stati, 1964: 12); However, in the two volumes that we've reviewed in this article, the linguist demonstrates us, that, in fact, the word itself is an artwork. Presented as a story, having the structure of a novel, the analyzed volumes manage to keep a cargo of high

scientific value, through the theories presented, Sorin Stati bringing another major contribution to the evolution of linguistics as a science.

Bibliography

Biceanu, Lucian, *Perspective lingvistice: teoriile lui Sorin Stati privind semantica*, Academia Român – Filiala Iași, Institutul de Filologie Român „A. Philippide”, Al. Andriescu - 88, volum îngrijit de Gabriela Haja, Iași, Editura Universității „Alexandru Ioan Cuza”, ISBN 978-606-714-035-4, p. 293, 2014.

Frâncu, Constantin, *Geneza limbii române și etnogeneza românilor*, Ediția a II-a revizuită, Casa Editorială Demiurg, Iași, 1999.

Stati, Sorin, *Cuvinte românești. O poveste a vorbelor*, Editura Științifică, București, 1964.

Stati, Sorin, *Concluzii lingvistice în ara muzelor*, Editura Științifică, București, 1967.

A HERMENEUTICAL UNDERSTANDING OF MOXA'S UNIVERSAL CHRONICLE

Iuliana-Valentina BOBOAC *

Abstract: *The Universal Chronicle* written by Mihail Moxa consists of an apparent collision between the monk's Christian vision and his utilization of pagan beliefs. Understanding and analyzing the coherence of these apparently different tracks of theoretical thought are integral to applying a heuristic approach of his work.

Keywords: *beliefs, pagan, Christianity.*

1. Taking into consideration Moxa's religious background, it should not come as a surprise the fact that praising the Lord and His creation occurs so often in the text. What can be regarded with a wonderous eye are the sorcerers, spells, fears, and habits of the people that gave life to the times mentioned under the chronicle's covers.

The compilation of several sources of inspiration that made up *The Universal Chronicle* was completed in 1620 by the Christian Orthodox monk, Mihail Moxa, who signed his manuscript *Moxalie* (meaning *sinner*), according to an old practice among the monks for showing humility.

1.1. The first chapter of the writing is *De începutul lumiei dentiiu*¹, where the monk finds it necessary to explain the undertaking of the difficult historian's role:

(1) "Vom lua acest greu, s -i i cu preget. Ce darurile tale, iale ne r coresc sudorile noastre... Iat i noi, de cât ne iaste puterea, spunem cu adev r." (Moxa, 4v: 99)

The writer's statement is legitimate, who did not state it in order to show off the high effort implied by the proposed approach, but to offer his reader an excuse with respect to errors of translation that he could have done, the excuse being repeated in the text:

(2) "Acestea cum ne fu puterea noi scrisem." (Moxa, 21r:114)

In what concerns the truth of those stated in his writing, the author agrees with the opinion of Lucian of Samosata, whose writings could not have been foreign to him, as he was a monk. The Greek satirist claimed that the historian should be bold, not bought, self-controlled, candid, impassioned for truth: "Istoricul trebuie s fie îndr zneţ, nevândut, st pân pe sine, nepref cut, împ timit de adev r." (Diaconescu, 1986: 340)

1.2. The chronicle's storyline ends when Constantinople is taken by the Turks, after having recorded almost 7millennia, to be more precise, 6998 years, the last chapter being titled *De T[a]rigrad, cum l-au luat turcii*².

In order to make the chronicle coherent, the Romanian linguist Nicolae Iorga implied that Moxa first connected the sources in Slavonic: "a început în dind pe slavone te, înainte de a da o traducere românesc a corpului de cronici, a cronografului în dit de dânsul." (Iorga, 1988: 291)

2. It has been long speculated that an author, as creator of a writing, differs greatly from the person he/she is in everyday life. False. A historical book will always

* University of Pite ti, iuliana_boboaca@yahoo.com

¹ "About the beginning of the first world".

² "Of Tarigrad, how the Turks took it".

reveal more than its writer initially intended, most often – his/ hers traits of character. This happens partly because an author, evoking various historical episodes, can hardly refrain from giving value judgments, especially when he/ she belongs to a system which justifies its mere existence precisely through this practice.

2.1. Our first world history book written in Romanian starts with the Divine Creation, for which the chronicler consulted the Holy Bible:

(3) “Începutul lui Dumnezeu, ce fu făcutoriu des vârt lumiei: | Dentău făcut ceriu fără stele, numai cu cuvântul făcea, și-l frământă Dumnezeu cu frământea lui.”¹ (Moxa, 4v-5r: 99)

For the fourth day the monk uses information from antique astronomy, according to which there are seven main planets: the Sun and the Moon, and the rest of five planets known at that times, which the author counted from the farthest: Saturn, Jupiter, Mars, Venus, and Mercury; Uranus (discovered in 1781), Neptune (1846), and Pluto (1930, considered now a dwarf planet) were yet to be discovered:

(4) “Puse pre Cron mai sus, al doile Zeuș și al treile Aris, al patrul[e] Soarele, de luminează lumiei, al cincile Afrodit, al asele Ermia, și Luna mai jos, și îmblănește nepăsător, după zisa lui Dumnezeu, carea în rândul ei.”² (Moxa, 6r: 100)

The legend of Creation continues describing the rest of the seven days, being sensibly noted by the monk, as the linguist Ioan Bogdan wrote in his study – *Scrisorile alese*. (Bogdan, 1968: 628)

2.2. The storyline runs its course in Troy, where Priam ruled with his lady:

(5) “domniia Priam și avea doamnă, și născu dintr-însă feciori mulți, de-i chema ca vrea.” (Moxa, 21r: 114)

In this chapter, titled *Împărăția Troianilor*³, the wrong translation of the source is notable. Moxa’s assigning the premonitory dream to Priam, when actually his wife, whose name is not recorded (Hecuba), is the one having it:

(6) “păru-i că văzu un taciune aprins înădă trupul mueriei lui și o dăde de o parte vânt, de arse cetatea | toată. și spuse acăstea filosofilor. Ei răspunseră că ar fi mai bine, ce va naște și-l arunci în foc.”⁴ (Moxa, 21v: 114) Obviously, this will not happen, Alexander, being left to chance (in a field), is rescued by shepherds.

The writer often uses memorable phrases to refer at the immutable destiny:

(7) “Ce iaste să fie, nu se poate trece.”⁵ (Moxa, 21v: 115);

(8) “Însă ochiul drept le vede toate. Deci cine ce face, lui face.”⁶ (Moxa, 83v: 164);

(9) “Așa plătește Dumnezeu cui nu ține har de bine ce-i dă.”⁷ (Moxa, 96r: 173);

(10) “Ce pre cine-l ferăște Dumnezeu, în deert cugetăru mintea omenească!”⁸ (Moxa, 99v: 175).

¹ "The beginning of God, who was the perfect maker of the world: First he made the sky without stars, only through the word He made it, and He embellished it with its beauty".

² "He placed Chronos above, Zeus the second, and third Ares, the Sun fourth, that illuminates the world, the fifth Aphrodite, the sixth Hermes, and the Moon below, and each planet moves unforsaken after God's saying, each on its way".

³ "Trojans Emperdom".

⁴ "It seemed to him that he saw a burning ember emerging from his woman's body, and a gust of wind blew it, burning the fortress down. And he said these to the philosophers. They replied <<it would be better if he threw whatever she would give birth to in the fire>>".

⁵ "Whatever is to happen, one cannot avoid".

⁶ "But the righteous eye sees it all. So, whatever someone does, he does it to himself".

⁷ "This is how God pays he, who does not know the good gift he has received".

⁸ "To the one God guards, no harm can come".

2.3. Moxa gives as example the Solomon's teachings from the Bible:

(11) "Ce era adev r pilda lui Solomon: Certarea nebunului fluer iaste!"¹ (Moxa,110r: 182)

About Jesus Christ the monk wrote (this phrase was added by the writer, not translated from his sources) the following:

(12) "Și fu I[su]s Dumnezeu și om, și făcea ciudese mari și multe, și învăța oamenii cu adev r, și mulți crezură întru I[su]s, că vindeca toate boalele dintre oameni."² (37v: 126)

3. Examples of witchcraft are given almost from the beginning, as pagans believed that some people could foretell the future:

(13) "Deci Enea cu câți notase cu nunsul feceră vraje și luară plăzuit, că le zise script să noate de acoloa spre apus..."³ (27v: 118);

(14) "Mir -se de-aciaa împ ratul, pl ti i acéle trei i le ar t vr jitorilor."⁴ (32r: 121)

3.1. Moxa gives up the legend of Romulus and Remus, noting that they were found by a swine herd, whose wife called *Lupa* (meaning female wolf) had given birth to a stillborn. They took in the twins and raised them as their own:

(15) "Iar Dumnezeu-i cruță că-i g si un porcariu, anume Festul, i fèce bine c -i duse acas - i, iar muiarea lui, Lupa, n scuse un cocon mort, c fu voia lu Dumnezeu."⁵ (29v: 119)

3.2. Strange things were found while digging for a church, as happened in *Tulie's* time, or even voices that asked people to found a city could be heard (Eneas did):

(16) "s pând temeliia afund în p mânt, aflar un cap de os, de cureau sânge cum ar | fi t iat atunce, i-i era fața caldă, ca de om viu."⁶ (32r/32v: 121);

(17) "Enia înțelése că se vor mulți pe acolo și auzi glas de-i zise s zideasc acoloa cetate."⁷ (28r: 118)

Predictions were something usual for ancient times:

(18) " i semn un num r toriu de stéle ceasul când va muri, i fu a a."⁸ (40v: 128);

(19) "«Socote te-ți atâta și frâmșeșile!», că-i cuno tea în stéle ce va fi."⁹ (56v: 144)

People of those times believed in signs, rulers included:

(20) "Atunce se întunec soarele i alt semn înc fu, c n scu o muiare o fat , ce nice avea ochi, nice mâni, nic[e] picioare | numai ce avea coad ca de pé te."¹ (75v: 157)

¹ "That it was true the Solomon's teaching: instruction to a fool is like whistling!"; "Fools despise wisdom and instruction" (Solomon, Proverbs, 1:7).

² "And Jesus was God and man, and He did great and many wonders, and He taught people truthfully, and many followed Jesus, because He healed all sicknesses of the people".

³ "So Eneas and the people he spent the night with had made a spell and followed the prediction, as it was suggesting to spend the night from there westward".

⁴ "The emperor was then surprized, payed again for those three and showed them to the wizards".

⁵ "And God spared them for a swine herd found them, on his name Faustus, and he did well taking them home, as his wife, Lupa, gave birth to a stillborn, for it was the will of God".

⁶ "Digging the foundations deep into the ground, they found a skull, and blood was flowing as if it had just been cut off, and his face was warm as a living person's".

⁷ "Eneas had understood that their number would increase and heard a voice saying to build a city there".

⁸ "And a soothsayer predicted the time when he will die, and happened as foretold".

⁹ "Consider for yourself this much and your charms!; for he read her fate in the stars".

3.3. The chronograph's author gladly gives up the absolute knowledge, being a predecessor for the poet George Coșbuc (*Nu cerceta aceste legi, / Că te ti nebun când le-ai telegi...*) or for the philosopher born several centuries away, Lucian Blaga:

(20) "Ce, cum nu poți ajunge naltul ceriului, nice adâncul pământului, nice marginea lumiei, i cum nu se pot număra stétele ceriului, nice năsipul măriei, a nu se poate afla adâncul scripturilor."² (139r: 202)

4. The work that has been the subject of this study was accomplished by the monk's toil to compile several sources of inspiration, who added some more information when he felt appropriate. Although he was an erudite monk, sometimes he made several translation errors, but by his lively manner of outlining the episodes in Romanian, the reader will certainly forgive his confusions. Writing a universal history, he could not have left aside the beliefs, practices, and some of the strange features belonging to the people he described in his chronicle. Bringing God into the light, as well as stating that Christianity is the true belief, cannot be considered anything else but a logical consequence of the author's religious education that has been projected into his writing as well. For example, Saint Constantine the Great, the first christian emperor fought relentlessly against pagans, and thus he was praised by the author:

(21) "i ab tu de surp casele idolilor i astup capi tile unde purta ellinii sfara dracului, i le sfâr i toat spurc ciunea lor. i de chise beséricile cre tine ti, i se l rgi | preste toat lumea ca cu un bucin de aur glasul lui, de la marginea pământului pân în margini, s r sun c tr credința lui H[risto]s."³ (55v/55r: 139)

The author has the distinctive merit of being one of our earliest writers and his efforts of understanding the philosophical chaining of life events can definitely be considered: "un pas spre cultur, spre cultura națională, spre cultura lumii."⁴ (Voiculescu, 1986: 10)

Bibliography

Biblia ortodoxă, [Online], Available at: <http://www.bibliaortodoxa.ro/vechiul-testament/25/Facerea>, [Accessed at 30/07/15].

Bogdan, I., *Scrieri alese*, Editura Academiei Republicii Socialiste România, București, 1968.

Coșbuc, G., *Poezii, II: Cântece de viteză*, București, Editura pentru Literatură, 1969.

Diaconescu, M., *Depășirea timpului*, Editura Eminescu, București, 1986.

Iorga, N., *Despre cronici și cronicari*, Ediție îngrijită de Damaschin Mioc, Editura Științifică și Enciclopedică, București, 1988.

Moxa, M., *Cronica universală*, Ediție critică, însoțită de izvoare, studiu introductiv, note și indici de G. Mihail, Editura Minerva, București, 1989.

Solomon, King, *Proverbs*, [Online], Available at: <https://www.biblegateway.com/passage/?search=Proverbs+1%3A7&version=NKJV>, [Accessed at 30/07/15].

¹ "The sun darkened then and it was yet another sign, a woman gave birth to a girl, who had no eyes, no hands, no legs| she only had a tail, as fish have", interesting thing to call the newlyborn a girl, in that situation.

² "For, as you cannot reach the high sky, or the depths of the earth, or the edge of the world, and as the stars cannot be counted, or the sea sand, thus one cannot find the depths of the Scriptures".

³ "And he destroyed the houses of idols and he covered the temples where the Greeks had put the Devil's sign, and he ended all their filthiness. And he opened the Christian churches, and his voice widened all over the world like a golden trumpet, from one edge of the earth up to the other edges, that echoed to the faith of Christ".

⁴ "a step toward the culture, toward the national culture, toward the world culture".

Voiculescu M., *Gândire aforistic în cultura românească*, Editura Academiei Republicii Socialiste România, București, 1986.

NOTE:

This research has been partially supported by the POSDRU/ 159/ 1.5/ S/ 138963 Project *Sustainable Performance in Doctoral and Post-doctoral Research – PERFORM*”, co-financed by the European Social Fund.

ROMANIAN SYNTAX BETWEEN REALITY AND FICTION

Liuba BOTEZATU*

Abstract: While axiology is a science which deals with study of values in a general way of their interdependence, syntax as an object of study represents, in our interpretation, the science of synthesizing/ordering verbal-communicative values in a space-temporal canvas of a feeling prominence. Investigation, observation and analysis, as the applicative methods in a deep experimental domain, are always requested to circumscribe, in a grammatical way, a newly-added procedure which is valorizing-synthesizing for the same interpretation: human-word-becoming. Or, the true identitary way, reality-fiction, at the level of a being's transcendence into something more than a being, should firstly be that of constructive deliberations; request of the right to life by free will: the eloquent case - Stefan Gaitanaru - the subject of preoccupations anticipates the author's will...

Keywords: syntax, fiction, reality.

Any launching in the world of self-knowledge by a word including the world of grammar, syntax in particular, is dominated by the cardinal advantages of those two phenomenal priorities: reality and fiction. Relation between the general and the concrete configures the relation between the real / fictional private and / abstract. Elucidation of the role of parts of sentence, especially the main parts-is the case of logical placement to the formulation of a question and of course the intuition to determine their response. There is a logical placement to the question who is the subject or who does the action and another one is a logical placement as an answer to the question/questions who are you talking about or what are you talking about in the given example/ the given case. Also one can answer to the question/questions of elucidation the predicate with a naive, simplistic signification: what does the subject do- what does Ion do, and another one is a logical placement in a case of answer to the synthesizing question- what is said about the subject/ about Ion? In the case of the first answer logic is suitable for the plan of reality with reference to a specific name, dependent on the state of the communicational situation. The second answer will be that of the fictitious, placed at the condition of abstraction/synthesizing of things, facts, phenomena with a specific reference to a particular state of placement of fiction. Or, the rigour function of a logical-semantic and functional principle in a language grammar keeps this competence of clarification the situations, meaning that at the normal level, the word „grammar” has the signification of accuracy in a varied sense of understanding.

Vocation and professionalism

Once with the theories of functional and structural syntax, in completeness scholarly: Anatol Ciobanu - Petru Butuc, in the world of philological sciences, the Romanian researcher Stefan Gaitanaru's work is increasingly insistent, in a complex monographic format, including *Romanian Syntax (2012)*, and the new edition of the work *“The Subject and The Subordinate Noun Clause” (2012)*. The interdependence subject-predicate as a grammatical foundation of a sentence characterizes in a fact the

* State University in Comrat, Republic of Moldova, liuba.botezatu@yahoo.com

interdependence of a psycho-intellectual unit of his figure in professional field. So it happens in research at a time, that not the author leads the positioning of an action, but the logic of the interdependence of two or more interested people (researcher-receiver) in culmination of the over-elaborate truth. That is detached also from his confessions in the preface of a work *“The Subject and The Subordinate Noun Clause (2012):”* “The chapter about the subject would have applicative character, but it raised because of a variety of morphological realizations of this syntactical position problem (semi-independent pronoun, compound relative pronoun, names in other cases, not only in Nominative, not determining, etc...) always conferred a theoretical weight of demonstrations (10, p.5).

Therefore, “Not the same case is described in the chapter about the subjunctive subordination, where the author benefited because of existence of some deeper, larger things especially in literature, returning their aim to select and arrange argumentations which are often polemical to ensure understanding of the phenomenon in all its complexity on a consistent line...” (ibidem) to state also “The aspects of novelty constitute as an invitation to further research, which is addressed to those people who, naturally, believe that this issue, with its importance and complexity, is still open”. (ibidem). With the reference to the second edition, “ This work does not absolute the theory of that from Cluj, which says that the Subject subordinates the Predicate, but analyzes the specific noun-verb relation and emphasizes the system of compatibilities from the sentence. According to them, the Subject makes the theme of a sentence (logical definition: thinking leaves him), about which something is said with the help of the predicate (rema). That is why he selects the verb-predicate, ensuring the continuity (compatibility) of semantic marks.” (ibidem). In order to alert that “This work has many bibliographic references...there is no other collection of information, arguments and theories. It is primarily a challenge” (ibidem,p.6) This is it! The work of research should be that of provocation, the final aim of which is to follow continuous, creative performance. They are ofteh used by us, so we have the right to judge about what is on the other side- the autor’s personality – as a formative direct factor. Therefore, in a chapter „*Vocation and professionalism*”, in an outstanding work of *Romanian Syntax*, along with the most promenient, important figures of the nation, we paint with a big pleasure, enjoy the name of a person who is worthy to be tefan G it naru. Anyway, the study of syntax, in general, has to be a challenge to the human intellectual knowledge, the knowledge of his own intellectual formation through a word.

A professor-reseacher’s role should be contagious with investigative force. With the reference to the second chapter (ibidem, p.34): Subject., t. G it naru assumes the responsibility of an analytical approach of depth. In the subchapter, *Semantics (1.1)*, for example, there is approached “the process with the object which dynamizes one of its properties through a verb, the subject is a syntectic function fulfilled by a name (or its equivalent) which designates the object. The verb, through which the subject designates its properties, is not always the predicate. Also it can stimulate the properties of some phenomena which do not imply an agent-topic in a particular case. (ibidem)” In the subchapter *Syntactic (1.2.)* the subject “is a nominal part in a composition of the main clause constituted on the basis of the relation of interdependence. The main system is functional, which with the predicate realizes a minim-organized statement, characterized by communicative autonomy.”(ibidem). It is the approach, through which the same expert returns with the following explanations “When a subject is expressed by a name, but a predicate is expressed by a personal verb, in a personal manner, the interdependence is manifested in the following way: the verb requires the Nominative

Case for the name, but the name implies agreement with the verb in person and number. There is also a morphological considerable variety of both class of substitution dominated by the subject as well as that of dominated by the predicate, as and absolute verbs exist there, without a subject (subjective) and subjects of some words which are not predicates (ibidem, p.34). t. G it naru includes several topics to the classification of the subject by its shape: simple, multiple, complex, partitive, emphatic, developed. So precious, synthesizing explanations appear: "Counterarguments which invalidate this distinction show that noun-nucleus determinants, from developed subject, are analyzed; infinitive subjectives have subjects themselves; the so-called predicative is, as it is interpreted by this book, the independent function of a copulative verb" (ibidem, p.36). The author's contribution to determine further the subject "By way of manifestation", "By the nature of sense", "By the nature of *syntagma* " from "which it is understood that there exists a quantitative subject as well...". The author states that "the syntactic functions would also have quantitative variants through the quantitative subject," (ibidem, p.37) It is of great importance the manner in which in a competent way, one can also talk about *a subject of quality*, an integral/total (n.n.). Referring to a subject of quality we could attach the cycle of Vieru *The mystery which protects me (1983) which means " The hidden mystery in a word" to analysis*". Finally, we should underline that multiple approaches on the topic- "Eloquence of types of subjects in communication", are based on concrete motivations with references to consecrate researchers' work: M. Avram, 1960; Merlan, 2001; S. Stati,1972; Guțu Romalo,1973; Diaconescu,1993; Constantinescu- Dobridoror, 2001 GBLR,2010; ... as a quotidian operation which obliges to bring something additional to the accumulation of a supplementary quantity of knowledge and deliberate transfer of their quality, in the enlightening process.

Measure of self-fullness

If we relate to precious truth, as discovered by the world of science, we certify the reality of an another immense truth, that of attachment of the subconscious to the principle of global axiology through the principle of identity. Otherwise, the measure of fullness of a nation's word/soul can be proven in frames of a possibility of evidence of axiological sintetization of values on the level of universal circuit. For example, in Grigore Vieru's "*The Song of the Morning*" we connect to the operation of analysis *depth-area*, we notice that the interdependence subject-predicate acquires proportions of local and total ascesis. In the case of the local/partial ascesis we observe that the subordinate clause from the first sentence of versification can get baptism of syntactical function prefigured by the main clause, towards the motivational position of the question which is put by the agent of the action: causal, modal, or attributive. In the case of the total ascesis, however, it is also expected that the subordinate clause bending to the predicative field of the main clause, with all referential aspects which are incorporated by it (causal, modal, attributive), to protect its first statute of the subjective sentence which is engaged based on a principle: cause-effect.

The same positioning (partial-total) is attributed to determination af a predicative subordinate clause, especially in a case of the engaged factor of logic, illustrated/demonstrated by P. Butuc eloquently in two his works: *The Engaged Predicate of Romaninan Language* (3) and *Studies of Grammar and History in Romanian Literary Language* (4). The questions which bother us in this context are related to syntactic joints of our language as the analitical-synthesizing part of grammar: How does the entire content of a text answer to the structural understanding of parts of a

sentence? And how do the structural parts of a sentence as syntactic and semantic units answer the whole syntaxologic and semasiological constituted content? If we intend to develop an encipient sentence in a text, we will obtain the two completing parts of a text completely: Fable-morality. And then we ask, what reaction, result will be after the answer of the whole cover of the text in unequivocal fractals with reference “to the actual moment, to modernity” ? “It is very hard to determine the place of employment” of a concept in hystorical circuit of the sciences connected to language without so-called procedure reporting to “the principle of historism to modernity”, (5, p.27) as the final result. In other words, this is just the way where P. Butuc profiles his own figure of a virtual researcher in Romanian grammar (with reference to A. Ciobanu’s integral portrait).

In general, besides the effects of logical-semantic and functional unit in an ethical-aesthetic content, the full text will not resist the *method of emphatic analysis* (1), therefore the principle of general/global axiology(2) in format: *value is respect*. Besides, referring to the problem of our preoccupations, the content interdependence of the subordinate clause: subordination-coordination-regention demonstrate the consubstantial eloquence in t. G it naru’s attitudinal formula who called the book: “The Copulative Verb is the main part of a subjective subordinate clause in construction with the minimal main part (the main clause consisting only of the copulative verb). The verbs: *to be and to mean*, the first one with pronominal subjective, the other one with conjunctive one. Those sentences are built according to some fixed patterns, that implies the presence of a predicative” (*ibidem*). *Structural modalities* in formulation of experienced t. G it naru that are accepted by our practice intervene in the logic of expressiveness of the language according to its measure of widening or narrowing of a functional course of the text, even if the supposed mood, intuitive – felt of a lyrical hero at the moment of meeting of the subjective subordinate conjunctive clause with many aspectual valences: causal, temporal, conditional, is in evidence to an eventual transformational analysis. In a fact, the significance of the subjective subordinate clause in a composite sentence which depends on the general formula of determination of a subject in involvement of the subject of the action, is rather intuited, materialized as the direct answer to a simple question of determination the subject.

After typing the variants of axiological interdependence, we are close to Eminescu’s sonnet “ And if”. At the moment of meeting, in the evening,...have a lover’s eternal feeling, full of yearning and wishes: “And if the branches are knocking at the window/ And the poplars are trembling,/It is like I am thinking of you/And coming close to you./And if the stars are knocking at the lake/ Enlightning it very deep,/So I can facilitate my pain/ Brightening my thought./ And if thick clouds go away/ And the moon appears in a luster,/ It is like I remembered/ About you forevermore. Making contrast, here, of the content of lines in “The Evening on the hill”, written by Eminescu, we capture at a decisive moment that the verbal interjection: Ah! From the end, expresses the state of an emotional explosion of a lyrical hero, who feels the limits of total anesthesia of morality: “*It is such a rich night, who would not give his life for it !?*” Introversion-extraversion, commenting will be the following: Ah!-the verbal interjection (produced by the first person who requires the Imperative Mood-provocative from the second person-another one), to motivate the cause of the effect-“*for such a rich night, Who would not give his life!?*” By reverse, the answer is ready: it is the night that gives me life. The interjection: Ah! expels the effect of the whole fictional field of the text which is stooped on the corporeal interdependence: I (ego of reality) and Another ego (Ego from the virtual world which I aspire for). In a complex content of values, of

course, the primacy belongs to lyrical me as and the unique agent, the activator of the action. It is conceivable that the first four stanzas of the poem "The Evening on the hill" depict only static picture of picturesque void. The explosive status of lyricism, through the interjection *Ah!* erupts from the last phase with dynamic action: *the end crowns the work*. The pictures of nature have the administrative-static character, as we emphasized, at the level of the lyrical me. The action of blending fractals of subjects of quatrains, arises latently, coordinating. The Present Tense, the third person of the predicate-verbs, wearing the objective effects of the action for the lyrical ego, every time put the agent into an action under the provocative influence. The interference subject-object of the action has the effectiveness of the whole through completion in two final stanzas. Besides the motive of the poem "The evening on the hill" is the case of a pastelist poem, if we remember the poems about nature written by V. Alecsandri, who helped the exegete Mihai Cimpoi to detach "*the strong will of synthesis*" of a classic pastelist. (6,paj.10).

It is the positioning which we solidarize with through specification of that poppy "lonely red-faced poppy, sleeps deeply in other world", directly or indirectly, pulls of poetical nature in exposing the extraordinary sensitivity of an electrocuted creator because of the natural energetic fairy in the native country, especially of the song of a nightingale, which makes us feel its own efficiency. It is the model, by which we detach from Eminescu's way to admire the actors' vital spectacle on a stage, through remaining in the world of contemplation for a while after the end of a spectacle, forgetting to state the presence through "stormy applause". We focus on the generic synthesizer: *Heavens, and the earth transforms kisses through golden rys and cheerful songs*, returning to the lyrical ego, compared to V. Alecsandri's figure, being in continuous "showing the face" of a twin sublime (and all other descriptive reversals). In this way we prove that Romanian Syntax in the range sentence-text ranks as the science of correlational interdependence: The Functional Logical-Semantic Principle - The Global Axiological Principle. Fiction itself is connected with reality and emotionality, also belonging to the area of predicativity (at P. Butuc) and the area of subjectivity (t. G it naru), through fabrication and nominating the subject of the action. (n.n.). In this way the interdependence reality-fiction of Romanian Syntax is preceding for the harmonized interrelation of those two key principles of building our spirit in a sintxologic way of phenomenology.

We can say that = in every track: sentence-text, reported to the Functional logical-semantic principle there the general/global axiologic principle (2) works in complete continuity at the level of Co eriu's principle, of *creativity and alterity* (8), as the nodal determinant point of grouting of functional course. Therefore the unity of measure of evidence of axiologic finishing at the level of *A word is* determined/is found, as we approve, in the principle of self-reconstructions-the principle of the sovereign inward (7) of the exegete person in romanian cultural philosophy Mihai Cimpoi, who settled between two principles of the identity interdependence:PLSF/ FLSP-The functional logical-semantic principle and PAG/ GAP-The global axiologic principle. In this bipolar aspect, the interdependence, at the level of this way to live some events, sew the diligent way in the postmodernist/fictional-realistic poem (the motive for which the symbolism of verticality of the lyrical course patronizes by revers) and of young *Silvia Goteanschi*, where the main Gordian knot of self-building and self-representations can be settled successfully only bu his Majesty author-agent of self-formation. All five grafic nuclei of parallelism incline, "at a climax moment" of resolving on the pointe, vis-a-vis to which observation and synthesis are available for the creative-autoanalytical

person: *A cobra waves through my face as I sing/ a flute for it/ like an alluring rope between earth and heaven./ And then I,/let catch eyelid by eyelid, without explanations./And that is all./ Nor the branches swaying in the wind,/will not catch me, not at all,/I will jump./The Evil says/-The mad girl, wants to die easily!/The Angel says:-She wants to talk to God, worthless!//But, nothing,/because I did not yet decide./And so on, until one beautiful day,/Alexander the Great crosses the street, comes/to me,/wonders and says to me below his breath:-I have not seen such a Gordian knot in my life (12,p.28).* There are many multiple forms of interdependence: binary, partial, total, as it is proved by varied textual manifestations that belong to Professor t. G it naru, bringing the light at a moment of position of subjective area in syntax: of the grammatical subject, of the subjective subordinative clause, revealing the creative style on the edge of a word. We offer, in relation to the effects of the general-global principle, reported to reality, which always characterizes us, to find and to develop the axiologic nodal point in the same context of feeling: t. G it naru – Petru Butuc in the individualized interpretation (subjectivity-predicativity). t. G it nru, carrying behind the whole exercise/burden of „Romanian scripts”, that are husked in the inner fire of the registered mentality in the linguistic field. (M. Avram, V.Guțu Romalo, Gh. Constantinescu-Dobridor, C. Dumitriu,...)

On the one hand, there is the eloquence of the principle of historicism (with P. Butuc), on the other hand there is the same principle of historicism, with ponder of gravity, condensed in varied forms of the engaged predicate, being hardly influenced by the school in Prague (F. Saussure, E. Coeriu, R.A. Budagov, A. Ciobanu ...). The regent factor of interdependence (subjectivity-predictivity) arouses interest in this investigational field at the sentence-local and the total level of the text. If at the prosaic level, the enlightening factor of outpouring of the essence in the content is that of the lyrical hero alike “the mystery, hidden in a word”, then at the prosaic level the substitutional supremacy belongs/must belong to the summative subject of a work, the word as the protagonist of the action, the word as “the mystery” of protection of identity. It is done in order to convince that the initial factor of force of the interdependence in a text should always belong to the Word, like the modality separately to have something to say. The identitary way of the truth, at the line of the *transcendence* of a being into something more than a being, should be firstly that of constructive deliberations; the request of the right to life through free will, including the eloquent case – t.G it naru – the subject of the work anticipates the author’s will...

Instead of conclusions

If we realize the fact that the sonority of a word, the sonority of every living on Earth nation’s language, are pertinent for the speech of the ensemble of musical spheres, by the interdependent manifestation we are close to the theoretizations of the German musician Hugo Riemann(1849-1919),who, in relation to the semnification of the term *Syntax*, makes the following remark:

1. Syntax is a science of realization of great musical forms, emphasizing the harmonic evolution inside these forms. Opposed to the synthetic spirit of analysis, etc. combined in an unified and systematic vision, including the elements of microstructure (see: the structure: cell-word-phrase, syntactic nucleus, motive, leitmotif, period...), what serves as a base of conceptualization of forms, and the proper grammatical virtues, may be close to the current structuralist researchers.

2. The actual signification of the term *Syntax* refers to the relations that establish between the sonorous objects, being able to be examined from two perspectives: the abstract and the real ones. The abstract syntax does not refer to the nature of the sonorous objects, it is the base of the formal concept in music; it operates with two coordonative characters: successive and simultaneous. Real syntax depends on the nature of the objects that are correlated and avertising the plurality of appearance, attested by the existing cultures, epochs and styles, being defined as a particular case of abstract syntax.

What was intended to demonstrate in the limits of *here and now*, at the level of the syntaxologic assembly is related with contribution of every national and universal prestigious celebrity at the evidence of the reckless truth through which a soul sings continuance.

Bibliography

- Botezatu, Liuba. *Sintaxa afectiv și metoda analizei emfatice*, în: «
...», conferință Internațională, Comrat, 17 aprilie, 2015.
- Botezatu, Liuba. *The principle of global axiology and the bipolarized adequacy of the unique „DATUM”*. Educational Alternatives, Volume 12, 2014, p. 1137-1162, <http://www.scientific-publications.net/en/article/1000600>.
- Butuc, Petru. *Predicatul angrenat în limba română*, Ed. Iulian, Chișinău, 2004.
- Butuc, Petru. *Studii de gramatică și istorie a limbii române literare*, Chișinău, 2012.
- Butuc, Petru, *Concepții lingvistice-filozofice promovate de Anatol Ciobanu* în *Limba Română*, Nr.2 (224), 2014.
- Cimpoi, Mihai, *Mari scriitori români: medalioane literare*, ed. III-a, Silviu Libris.
- Cimpoi, Mihai, *Nichita Stănescu: logocentrism și ontocentrism - tăcerile și plătirile textului*, *Literatură și Artă*, Nr.15, 2015.
- Coșeriu, E., *Linguistique historique et histoire des langues*, în „Communication & Cognition”, 1992, vol. 25, no. 2-3, p. 191-198.
- Ciobanu, Anatol, *Sintaxa și Semantica*, Chișinău, Ed. Știința, 1987.
- Găitănaru, Tefan, *Subiectul și propoziția subordonată subiectivă*, Pitești, Tiparg, 2012.
- Găitănaru, Tefan, *Sintaxa limbii române*, Editura Tiparg, 2012.
- Goteanschi, Silvia, *Jackspot, moment climax*, în SEMN, Anul XV, NR.2012, p.284.
- Riemann, H., *Musikalische Syntaxis*, 1877.

... / ... , 1979.

DEIXIS AND VOICE IN THE ROMANIAN POSTMODERN POETRY

Beatrice Diana BURCEA*

Abstract: *The present article tackles present problems in the field of pragmatics, namely the deixis phenomenon. Expression of inter-subjectivity, the deixis has the ability to get instituted into the enunciation subject and to structure the enunciation space. In the first part of the study, the theoretical representative positions are being presented in a synthetic manner. The second part presents the deictic projection implications on the post-modern poetic text: the dialogism of the enunciative voices, the reported speech etc.*

Keywords: *deixis, enunciation, voice.*

1. Introduction

Les études sur la subjectivité du langage – Émile Benveniste (1966), Catherine Kerbrat-Orecchioni (1980), Levinson (1983), Jean Cervoni (1987), John Lyons (1995), Mieke Bal (1997) – ont accordé une attention particulière au phénomène du *deixis*. Situé au carrefour de la sémantique et de la pragmatique, il met en lumière la relation entre le langage et le contexte.

Les études spécialisées en *deixis* donne au concept un rôle important dans l'organisation pragmatique du discours. Dans le domaine de l'énonciation, on remarque la relation fondamentale entre l'indicateur et le moment du discours. Dans la poésie postmoderne, les déictiques contribuent à l'institution des voix littéraires. En reconsidérant la subjectivité déictique, le texte postmoderne amplifie la convention de jeu de l'énonciation.

Dans cette étude, nous proposons une double approche – théorique et pratique – sur le *deixis* et la *voix*, mettant l'accent sur plusieurs valences sémantiques.

2. Paradigmes théoriques

Considéré comme l'interférence entre pragmatiques et sémantiques, *le deixis* met à jour la relation entre le langage et le contexte. Oswald Ducrot et Jean-Marie Schaeffer (1996: 89-90) distinguent deux types de pragmatique: d'une part, l'étude de tout pragmatique par rapport à l'énoncé, et, d'autre part, l'étude de tout pragmatique par rapport à la situation du discours.

Le premier type de pragmatique semble se préoccuper de „ceea ce se adaug în afara frazelor limbii” (idem: 90). Le deuxième type de pragmatique étudie le changement dans l'énoncé „prin discursul însuși” (idem: 91). Entre les deux il y a un point similaire: elles étudient la construction du monde par le discours. En ce qui concerne les relations entre la représentation sémantique et pragmatique des choses à été observé que cela entraîne „stabilirea unor relații intersubiective în discurs” (*ibidem*). Dans cette perspective, les linguistiques parlent souvent d'une composante sémantique-pragmatique.

* University of Craiova, diana_burcea@yahoo.com

Prenant la classification du B. Hansson (1974), Françoise Armengaud insiste sur le trois types de pragmatique:

La pragmatique du premier degré est l'étude des symboles indexicaux [...]. La pragmatique du second degré est l'étude de la manière dont la proposition exprimée est reliée à la phrase prononcée [...]. La pragmatique du troisième degré est la théorie des actes de langages (Armengaud 1993: 47).

Dans cette étude, nous avons l'intention d'aborder certains aspects théoriques et pratiques de la pragmatique de premier degré.

La complexité du phénomène a soulevé à la fois l'intérêt des philosophes, des psychologues, des linguistes, sans être en mesure de dire qu'ils ont épuisé la variété des problèmes controversés. Les noms établis pour *déictiques*¹ montrent l'intérêt constant pour l'organisation pragmatique du discours.

En définissant les déictiques, Georges Kleiber a déclaré qu'il y avait deux développements importants à l'origine de la linguistique:

[...] l'abrogation du dogme saussurien langue-discours, avec le cap mis sur les terres de l'énonciation, et l'avènement de la pragmatique par l'élargissement de la sémantique vériconditionnelle aux phrases hébergeant les déictiques (1986: 4).

Les déictiques ont été considérés comme des expressions dont le référent est déterminé uniquement par rapport aux interlocuteurs (Ducrot, Todorov, 1972: 323). Ces mots – pronoms personnels de première et deuxième personnes, les pronoms démonstratifs, les adverbes de temps, adverbes de lieu – ont la qualité d'inclure le monde du locuteur dans le discours de l'autre. Le phénomène a été comprise de différentes manières par les chercheurs.

Les approches théoriques mettent en lumière deux grandes orientations: d'une part, l'orientation américaine (Yehoshua Bar-Hillel) et d'autre part, l'orientation continentale (Émile Benveniste). Les recherches de Ch.S.Peirce² ont réfléchi sur les études de Bar-Hillel. En considérant le signe comme occurrence et non le type, Bar-Hillel définit les déictiques comme "indexical expressions". Cette terminologie est justifiée par le fait que les déictiques impliquent „o asociere existențială a unui semn cu realitatea reprezentat ” (Ionescu-Ruxandoiu, 1999: 84). Dans son article, *Indexical Expressions*, (1954, [2001]), en tenant compte des approches logiques et philosophiques de Russell et Reichenbach, Yehoshua Bar-Hillel propose de considérer le contexte pragmatique, l'acte de l'énonciation. La pensée européenne a été influencée par les études de Benveniste sur la subjectivité du langage. Selon Benveniste, les déictiques sont étroitement liées à l'exercice de la langue. Les indicateurs *je* et *tu* sont actualisés au moment du discours; le langage ne fournit que des signes «vides» par rapport à la réalité:

Limbajul a rezolvat această problemă prin crearea unui ansamblu de semne goale, fără referență în realitate, oricând la îndemână, și care devin pline de înțeles pentru un locutor în momentul în care sunt utilizate în fiecare instanță a discursului său (Benveniste 2000, I: 242).

¹ *Index* (Ch. S. Peirce), *egocentric particular* (B. Russell), *indicator* (N. Goodman), *shifters* (Jakobson), *indexical expression* (Bar-Hillel), *token-reflexive word* (H. Reichenbach).

² C.S.Peirce suggère une distinction entre type / occurrence et symbole / index.

Dans ses recherches sur les déictiques, Émile Benveniste a inclus mots et expressions qui donnent le temps, l'espace, les formes verbales. Il a accordé une attention particulière au rôle des pronoms dans la communication intersubjective. Les formes pronominales réalisent la conversion du langage en discours. Si Benveniste estime déictiques une manifestation du discours dans le langage, Roman Jakobson, cependant, met en évidence la nature particulière de cette classe d'unités grammaticales (traduction française: *embrayeurs*), auxquelles ils attachent leur propre sens général: «Ainsi *je* désigne le destinataire (et *tu* le destinataire) du message auquel il appartient» (Jakobson, 1963: 179).

La thèse de Benveniste sur les formes déictiques comme vide est rejetée par Catherine Kerbrat-Orecchioni. La linguistique estime déictiques:

[...] les unités linguistiques dont le fonctionnement sémantico-référentiel implique une prise en considération de certains des éléments constitutifs de la situation de communication, à savoir le rôle que tiennent dans le procès d'énonciation les actants de l'énoncé, la situation spatio-temporelle du locuteur, et éventuellement de l'allocutaire (1980: 36).

Contrairement aux unités non déictiques possédant, en langue, un *denotatum* relativement stable, les unités déictiques ne possèdent pas, en langue, de *denotatum* spécifiable, même si elles reçoivent bien en discours un référent spécifique (idem: 37). Georges Kleiber aborde polématiquement la question des déictiques, rejetant la théorie française sur leur sens adscriptif. S'ils n'avaient pas de sens, on devrait pouvoir les utiliser n'importe comment. De son point de vue, la thèse d'un sens déictique non conceptuel lui paraît-elle fondamentalement erronée:

La partie descriptive que comportent les déictiques fournit, non pas l'identification particulière du référent visé, mais joue le rôle d'un filtre: elle élimine tel ou tel type de référents possible de la situation d'énonciation (Kleiber 1986: 9).

La complexité du phénomène n'a rien de nouveau pour les chercheurs de différentes régions linguistiques. Dans les études roumaines, *le deixis* est considéré „ansamblul modalităților de expresie care asigură ancorarea mesajului lingvistic (enunț) în situația de comunicare în care este produs” (Gorăscu 2005, II: 635). Il est nécessaire de se référer au contexte déictique. Il implique un *centre déictique*: locuteur, le moment du discours et le lieu où la communication se produit. Les déictiques comme des unités de la langue et du discours permettent l'activité discursive lui-même.

La typologie du *deixis* attire l'attention sur diverses approches. Stephen C. Levinson a effectué une interprétation descriptive du *deixis* imposant ses trois catégories traditionnelles: la personne, le temps et le lieu de l'énonciation. Plus tard, il a ajouté *le deixis* discursive (textuel) et *le deixis* sociale. Dans la ligne d'Émile Benveniste, la classification tripartite, traditionnelles, est également assimilée par Catherine Kerbrat-Orecchioni (1999: 78). Ceci est en accord avec Dieter Wunderlich qui donne la priorité à certains éléments nécessaires qui entrent dans la formulation des conditions de vérité: la personne, le temps et le lieu de l'énonciation. (Wunderlich, 1972: 37).

La recherche roumaine dans ce domaine utilise plusieurs critères de classification. Dans les études spécialisées, outre les trois catégories traditionnelles sont

acceptée le *deixis* discursiv (textuel), sociale et descriptive. (Gor scu 2005, II: 635-655). Il y a aussi des opinions différentes. Liliana Ionescu-Rux ndoiu estime le *deixis* personnel et sociale comme „*deixis de rol*” (1999:106).

Au-delà des controverses inhérentes à un phénomène complexe, le *deixis* reste le facteur fondamental permettant l’organisation pragmatique du discours.

3. Deixis et la voix dans la poésie roumaine postmoderne

Du point de vue d’Émile Benveniste, l’énonciation implique la présence du locuteur, du co-locuteur et de la référence. Dans l’acte de la communication, chaque locuteur peut devenir co-locuteur, la référence étant perçu comme faisant partie de l’énonciation.

Dans son étude, *L’appareil formel de l’énonciation*, Émile Benveniste estime que l’appareil formel de l’énonciation comprend: indices de personne, indices de désignation et temps verbales (1970: 14-15). A partir de cette structure tripartite, nous n’avons souligné dans ce document que certains aspects sur les indices de la personne. Le terme *je* se réfère à celui qui produit l’énonciation. Le terme *tu* se réfère à l’allocuteur. La relation *eu – tu* n’est possible que dans le cadre de l’énonciation. Le linguiste française estime que ces formes pronominales ne se réfèrent pas à la réalité comme elles n’envoient pas aux positions objectives dans le temps et l’espace. Elles visent l’énonciation dans laquelle se produisent. L’énonciation est à chaque fois unique. (Benveniste 2000, I: 242). Les indicateurs *eu* et *tu* sont mis à jour dans l’activité discursive. La troisième personne est considérée par Benveniste non-personne. Elle a la capacité de combiner toute référence d’objet. Par la suite, cette personne est associée à un concept négative parce qu’elle ne se réfère pas nécessairement aux participants du contexte de l’énonciation. Contrairement la première et la deuxième personnes sont considérées comme des membres positifs de la catégorie de personnes (Lyons 1995: 311).

Les remarques d’Émile Benveniste ont eu un impact majeur dans linguistique de l’énonciation. Ainsi celui qui initie un discours assume trois rôles simultanément: le sujet parlant (présence dans le monde), l’énonciateur (centre déictique de l’énonciation) et l’autor (responsable des actes de la parole) (Maingueneau 2008: 167). L’idée que le locuteur n’est pas une notion équivoque a été accentuée par la recherche de Ducrot sur l’énonciation et la polyphonie.

La question de l’ethos, à son tour, a générée l’intérêt des anciens et des modernes. Les considération d’Aristote sur l’ethos se réfère au caractère moral d’image de l’orateur: „caracterul, putem spune, constituie cea mai eficient dintre probe” (Aristotel 2004: 91). On remarque aussi la nature persuasive du discours.

Tiré de la rhétorique argumentative, le concept de l’ethos est évalué à pragmatique littéraire. Oswald Ducrot interprète la notion d’ethos du point de vue pragmatique. Il met en lumière la différence entre «dire» et «dit» de «dire» et «montrer»:

Dans ma terminologie, je dirai que l’ethos est attaché à L, le locuteur en tant que tel: c’est en tant que source de l’énonciation qu’il se voit affublé de certains caractères qui, par contre coup, rendent cette énonciation acceptable ou rebutante (Ducrot, 1984: 201).

Dominique Maingueneau analyse l’ethos par rapport de l’acte de l’énonciation. Il distingue entre *ethos discursif* et *ethos prediscursif*. (Maingueneau , 2007: 238) .

Pour linguiste, les études sur l'ethos ont une importance majeure pour les textes littéraires:

Departea de a fi rezervat oratorilor, ethos-ul este implicat în scriitură în mod constant: textele nu pot fi separate de o anumită voce, de un anumit ton. De când există comentarii despre literatură au existat eforturi de caracterizare a acestei dimensiuni, fie doar în sub forma unor aluzii (Maingueneau 2008: 177).

Dominique Maingueneau continue des commentaires sur l'ethos de Oswald Ducrot. Il les élargit à tout type de discours. La compréhension du texte par rapport de l'énonciation confirme l'idée que le sujet du texte est un sujet linguistique, „persoană ce reiese din discurs” (2008: 175).

Émile Benveniste fait une distinction entre locuteur et énonciateur ce qui a eu des conséquences sur les recherches ultérieures. Les œuvres poétiques postmodernes ont exploité la multiplication de la personne discursive. Ainsi la voix lyrique reçoit une marque distincte. Le jeu énonciatif encourage les poètes expérimenter les projections déictiques. Les voix lyriques sont en concurrence. Parmi les modalités de création du texte poétique postmoderne, il y a une préférence pour jouer conversation réelles ou imaginaires.

L'impact majeur des théories d'Émile Benveniste sur la compréhension de textes littéraires a conduit à de nouvelles orientations, telles que pragmatique. Leur pertinence a généré sources de créativité.

Dans la littérature, le concept de *subjectivité* a établi de nouvelles façons de comprendre le texte. Le deixis et l'ethos enrichissent la typologie de l'ego dans le discours.

Dans la poésie roumaine postmoderne, Liviu Ioan Stoiciu enrichissent la scène de l'énonciation par divers procédés poétique. La perspective polyphonique maintient l'illusion de l'authenticité.

Le poème *Evoe!*¹, par Liviu Ioan Stoiciu (2002: 332-347) exacerbe la distance entre le moment de l'énonciation et l'hypostase lyrique imaginaire. Les grandes séquences épiques présentent l'épopée de l'âme fasciné par l'aventure mythologique. Le jeu imaginaire a été déclenché par le professeur à la retraite passionné de mythologie grecque. La parodie est réalisée en ajustant la figuration mythologique *au temps de la référence*².

L'incipit annonce le jeu de l'imagination. Il est maintenue dans la structure énonciative du texte: „STĂBILĂ, acoperit cu cear, înscris, numai literă / greacă, / stăpânirea pe te în cioc, antic, / jumătate femeie, încremenit: ...mă, copii, izvorul, spunea bătrânul nostru, fum, pensionar, pro- / fesorul, izvorul vieții a / fost în tunică... ... la început domnea / visul, un haos... (îmi a fost cea o pauză, lung ... / [...]) / în fine tot ceea ce îmi pierdeam răbdarea și silabiseam:) păcălă, bre, vezi, e / tot cantonul...(cantonul 248, haltă / CFR...) și desigur am pielea de bou, a lirei / și lustruiam, ostentativ, în fața lui, carapacele ei / de broască țestoasă (acordând apoi corzile, din măruntă / de oaie, prinse în două brațe, de / o vergea de trestie, cu foarte mare atenție...)” (Stoiciu 2002: 332).

En l'absence de verbes performatifs, la projection imaginaire est soutenue par des structures nominales: „(domnea) / visul, un haos...” (*ibidem*). L'imparfaite irréalité

¹ Le texte est inséré au volume *Antologia poeziei generației 80* par Alexandru Mușina (2002)

² Dans la terminologie de Meibauer (1999).

délimite le sujet énonciateur de sa propre image projetée dans le monde intertextuelle. La projection anaphorique exprime la concurrence des voix. L'appel à la fonction phatique et référentielle permet la distinction entre le sujet de l'énonciation et le sujet énoncé.

Tout au long du texte, l'attitude énonciative permet un jeu pragmatique de lecteur. Du spectacle imaginative, nous approchons seulement un fragment significatif pour la projection déictique. Le sujet de l'énonciation met en lumière l'âme depuis l'enfance, fortement influence par des intrusions mythologiques. Dans le texte, les éléments de la référence („câmpia”, „cantonul”) glissent dans le jeu de l'horizon et de l'eau fantastique „care / deformează obiectele (i le transform / în vin, grâu i untdelemn [...])” (idem: 338). Le sujet lyrique est doublé d'autorial ego ce qui assume les insertions métatextuelles: „O IMAGINE A SUFLETULUI meu, din copil ție, este / și câmpia, numai miraj, din jurul cantonului, pe arșiță, / când vezi așa, până la orizon, o linie de plutire, nu / ție cum s'apă, o apă fantastică, limpede, care / deformează obiectele (i le transform / în vin, grâu i untdelemn... este?...)” (*ibidem*). L'autorial ego utilise la fonction phatique pour créer l'illusion du pacte avec le lecteur. Se fondant sur la gratuité essentiellement ludique de la projection imaginative, le sujet lyrique ouvre la perspective de figurations mythologiques : „[...] aici, Triton, / jumătate om, jumătate pește, sun din goarnă, de cochilie i / stărnește furtunile / magnetice iar tatăl s'eu, Poiseidon, tras de cai de mare, în car alb, peste / valuri, înconjurat de delfini, stă / rege, în mână cu tridentul s'eu, numai / cutremur... aici, / corbiile, cu nouă pereche de vâsle (trageau doi, pe / o bancă), au ciocuri de bronz i / cine coboară, pe scări, din ele, / scoate purpură / din scoici...” (*ibidem*).

La projection énonciative est interrompue par les séquences allusives à la réalité: („SALUT, argonauți!”... strigam eu, în fântână, dacă eram / trimis să scot apă, de mama, la prânz”; „[...] în / vis, s'era în sus / cantoniereasa i eu i mai i / strigam: salut, bătăi vouă, zeii de râu, cu trestie pe cap... era o câldură!”; „i, după ce, ai mei / strângeau masa, m'ameam, aia stăteam cu / ochii nicăieri, la orizon, dusă... vedeam iar / ciclopul, cu o / carte, de magie, în buzunar”; „[...] îmi apărei tu, sirenă, cu chip de soră mai mare”) (idem: 339). Les séquences mythologiques („argonauți”, „zei”, „ciclopul”, „sirenă”) favorise le changement de perspective. Elles enrichissent le plan symbolique du sujet énonciateur. Dans ce contexte, l'autorial ego est une voix distincte; la figuration mythologique est fortement minée: „(când venea ea, acasă, / s'ameam, de pe câmp)”; „lâna (de aur?... de unde...)”; „pe berbec (unul, al / picherului, legat de gard, în drum, s'apă în șanț: / pe el călăream eu)”; „să / mă culci (că / dormi pe picioare, bătăi...)”. Le temps de la référence est différent du temps de la communication ce qui permet d'interférence des voix: „strigam eu”; „nu zbura, m'ameam, bătăi”; „salut, bătăi vouă, zeii de râu”; „auzeam, în interiorul meu, un huiet”; „(c / dormi pe picioare, bătăi...)”. Certains éléments de la référence réelle („fântână”, „mama”, „berbecul”, „picherul”, „cantoniereasa”, „ai mei”, „sora mai mare”) se trouvent dans la projection énonciative: („berbecul”, „cantoniereasa”, „sora mai mare”).

L'attitude énonciative rétrospective crée fente d'ambiguïté. Le lecteur oscille entre proximité et éloignement du monde possible du texte. Formé dans le jeu pragmatique, l'autorial ego interrompt l'énonciation: „[...] iar / se ciocnesc stâncile (Simplegade), ziceam și amorteam, / tot cu gândul, ăă... la o vână / jitoare, legat / pe plajă, în coarnele unui taur, s'ibatic, nu?...”; „[...] până când, în / sfârșit, îmi apărei tu, sirenă, cu / chip de soră mai mare, Mel i / cu trup de pasăre, s'ameam culci (c / dormi pe picioare, bătăi...) obligatoriu, după / amiază / (h) ” (*ibidem*). La relation avec l'altérité est tendue: „nu / zbura, m'ameam, bătăi”; „(c / dormi pe picioare, bătăi) ”.

Dans la projection imaginaire, l'imparfait („strigam”, „luam”, „fugeam”, „s rea”, „st team”, „vedeam”, „auzeam”, „ziceam”, „amorțeam”, „apăreai”) rend difficile la distinction entre l'énoncé et l'énonciation par des verbes dicendi („strigam”, „ziceam”). Les mêmes verbes maintiennent l'idée d'un référent circulaire. Dans le même temps, ils introduisent le discours direct rapporté: „SALUT, argonauți!”; „nu zbură, m , b iete, pe el”; „salut, b i vou , ze! de râu, cu trestie pe cap...”. L'absence des signes graphiques – dialogue en ligne, des citations – crée l'impression d'un continuum verbale. Il y a aussi une séquence de discours indirect rapporté: „c dormi pe picioare, b ...”. Il semble un locuteur qui prennent l'entière énonciation. La polyphonie permet d'apporter le discours poétique de l'oralité. La concurrence des voix *eu – tu* marque l'interférence dialogique. Dans ce poème, il y a des séquences de discours affectif direct rapporté („era o c ldur ”...). C'est une façon évocatrice. L'alternance des voix, l'insertion mythologique, l'absence de signes graphiques maintiennent l'ambiguïté déictiques énonciative, spatiale, temporelle. En ce qui concerne la représentation, le centre référentiel inclut les déictiques de la personne, du temps et de l'espace. L'interférence des projections – réelles et mythologiques – est abandonnée à la fin du fragment par l'appel à la fonction référentielle: „s / m culci [...] / obligatoriu, dup / amiaz ”.

L'invention poétique, le jeu pragmatique ont un impact significatif sur l'acte énonciatif. La projection déictique est accompagnée par un flux émotionnel. L'imagination poétique est amplifiée et l'aspect prosodique est minimisé.

Le texte de Liviu Ioan Stoiciu reconsidère les éléments poétiques par rapport à la projection déictiques. La dimension énonciative enrichit avec de nouvelles significations l'imagerie poétique.

4. Le deixis est situé à l'interférence entre pragmatique et sémantique. Les études spécialisées parlent de l'existence de deux (Oswald Ducrot et Jean-Marie Schaeffer) ou trois types de pragmatique (Françoise Armengaud).

Dans cette étude, nous avons mis l'accent sur les aspects de la pragmatique du premier degré. Dans la définition de la deixis, on a observé une grande affinité pour les deux directions principales de l'évolution linguistique, à savoir influencé par Ch. S. Peirce et influencé par Émile Benveniste.

Les différents noms – *index*, *egocentric particular*, *indicator*, *shifters*, *indexical expression*, *token-reflexive word* – démontrent la complexité du phénomène. Les déictiques ont un rôle important dans l'organisation pragmatique du discours. En définissant ces unités linguistiques, certains chercheurs ont examiné le contexte pragmatique, l'acte d'énonciation, d'autres ont souligné le lien avec l'exercice du langage.

Du point de vue typologique, il y a six grandes catégories de *deixis*: personnel, spatial, temporel, discursive (textuelles), sociale, «descriptif». Dans la linguistique roumaine il y a les trois catégories traditionnelles, d'autres sont acceptées par certains chercheurs.

Dans l'énonciation, il y a une relation essentielle entre indicateur et le contexte du discours. Comme expression de l'intersubjectivité, les déictiques sont liées à des éléments de la situation de communication: les actants, le temps, et l'espace. Dans la littérature, les déictiques aident à l'identification des voix lyriques. À cet égard, les marques grammaticales de la personne ont un rôle fondamental. En ce qui concerne l'acte d'énonciation, l'ethos a aussi un rôle essentiel. Les textes sont tributaires d'une certaine voix.

La poésie postmoderne abonde en jeux pragmatiques. Dans le texte *Evoe !* par Liviu Ioan Stoiciu l'interférence dialogique est marquée par la concurrence des voix *eu* – *tu*. La polyphonie approche le discours poétique de registre de l'oralité. Locuteur assume toute énonciation par la présence du discours direct rapporté et par la discours indirect rapporté. La projection déictique a réalisée une métamorphose de la subjectivité poétique.

Bibliographie

- Aristotel, *Retorica*, traducere de Maria-Cristina Andrie , IRI, Bucure ti, 2004
 Armengaud, F., *La pragmatique*, Presses Universitaires de France, Paris, 1985
 Bar-Hillel, Y., „Indexical expressions”, în Vlad Alexandrescu (ed.), *Pragmatique et Théorie de l'énonciation. Choix de textes*, pp. 216-232, Editura Universit ții, București, 2001
 Benveniste, É., *Probleme de lingvistic general* , I, traducere de Lucia Magdalena Dumitru, Teora, Bucure ti, 2000
 Ducrot, O., *Le Dire et le Dit*, Minuit, Paris, 1984
 Ducrot, O., Schaeffer, J.-M., *Noul dicționar enciclopedic al științelor limbajului*, Babel, Bucure ti, 1996
 Ducrot, O., Todorov, Tz., *Dictionnaire encyclopédique des sciences du langage*, Editions du Seuil, Paris, 1972
 Gor scu, A. „Deixis”, în Valeria Guțu Romalo (coord.), *Gramatica limbii române*, II, Editura Academiei Române, Bucure ti, 2005
 Ionescu-Rux ndoiu, L., *Conversația. Structuri și strategii*, ediția a II-a (rev zut), ALL, Bucure ti, 1999
 Jakobson, R. *Essais de linguistique générale*, I, Les Editions de Minuit, Paris, 1963
 Kerbrat-Orecchioni, C., *L'énonciation de la subjectivité dans le langage*, Armand Colin, Paris, 1980 [1999]
 Levinson, C. St., *Pragmatics*, University Press, Cambridge, 1983
 Lyons, J. *Introducere în lingvistica teoretic* , traducere de Alexandra Cornilescu și Ioana tef nescu, Editura Științifică, București 1995
 Maingueneau, D., *Discursul Literar*, traducere de Nicoleta Loredana Moro an, Institutul European, Ia i, 2007
 Maingueneau, D., *Lingvistic pentru textul literar*, traducere de Ioana-Crina Coroi și Nicoleta Loredana Moro an, Institutul European, Ia i, 2008
 Manoliu-Manea, M., *Gramatic , pragmasemantic și discurs*, Litera, Bucure ti, 1993

Resurse electronice

- Benveniste, É., „L'appareil formel de l'énonciation”, 1970, *Langages*, 17 : 12-13, <http://www.persee.fr/web/revues/home/prescript/article/lgge>, accesat în 10 iulie 2015.
 Kleiber, G., „Déictiques, embrayeurs, token-réflexives, symboles indexicaux etc.: comment les définir?”, 1986, *L'Information Grammaticale*, 30: 3-32, <http://www.persee.fr/web/revues/home/prescript/article/igram>, accesat în 15 iulie 2015.
 Wunderlich, D. „Pragmatique, situation d'énonciation et deixis”, 1972, *Langages*, 26: 34-58, <http://www.persee.fr/web/revues/home/prescript/article/lgge>, accesat în 17 iulie 2015.

Surse

- Mu ina, A., *Antologia poeziei generației 80*, ediția a II-a, Aula, Bra ov, 2002

ALEXANDRU A. PHILIPPIDE AND THE POETICS OF NEGATIVITY

Gabriela CR CIUN*

Abstract: *The study focuses on the negative structures that pervade Alexandru Philippide's poetry. Starting his lyrism in a romantic tone, Philippide goes through the phases of deconstructing the individual until its modern extinction. The romantic is deconstructed through language techniques, through negative structures which reveal the negation of the soul, a modern theme among modernists.*

Keywords: *Philippide, negativity, modernism.*

Being a modernist poet with works that tend to shine just like Blaga's wonders, Alexandru Philippide appears in front of the critics as a coin with two faces. A lot of his reviewers placed him, especially at the beginning, among the romantics or the neo-romantics. Others placed him among symbolists. Expressionist and classicist influences were also noticed throughout his poetry. This blending of literary attitudes was eventually encapsulated in the hourglass of modernism.

Alexandru Philippide places his works on a descendent trajectory. If the poems from the beginning are ascensional thanks to the creator's great dreams, the later poems will swamp into a negation of the self, where the soul will become unknown to the lyrical ego, being alienated from the host human being.

The debut in poetry with *Aur sterp* established Philippide as being a neo-romantic with eminescian aspirations. The dream of reaching the stars, the attempt of becoming alike with the divinity and the yearning for eternity place the poet in the position of Eminescu's inheritor.

As Luciferus appears in Eminescu's mythos as the poetic genius, the same way (but – fortunately – with no allegorical intentions that are too precise, no autobiographical symbolisms) in Philippide's poetry, the poet's condition is represented through the projections of exile in the absolute. (Balot , 1974:11) (our translation, G. C.)

The attitude that outlines the first of Philippide's works is a positive one, being loaded with optimism and its derivatives: dream, hope, euphoric singing. The lyrical ego's optimism is linguistically expressed through affirmative verbs or through nouns, whose meaning is a positive one, such as: "soare", "vis", "lumin ": " i lumînarea, nar de lumin ./ Soarbe/ Dinspre fereastr umbra nopții oarbe.//” (*Melodie*)

The optimistic attitude that covers the first poems of the volume *Aur sterp*, transcribes a romantic vision, where the lyrical ego dedicates himself to contemplating the nature, running through the onirical space holding hope in his soul.

The optimism of the poet from Ia i is on short term, being gradually diminished until its extinction. Lucidity replaces dream, sense takes the place of hope and the lyrical ego goes through a deconstruction of his anima.

* University of Pite ti, gabrielaacraciun90@yahoo.com

By deconstructing the individual, placing him in the middle of contradictions, Philippide manages to create a hamletian lyrical ego, always oscillating between being and not being, between estranging his own soul and calling it back, between dreaming and staying lucid.

The deconstruction of the self becomes feasible through the usage of various negative structures reflected on a grammatical, lexical and morfo-syntactical level.

The negativity noticeable at formal level stylistically translates a sharp pessimism born from the suffering of a lyrical ego whose dreams become unattainable between the limits of the world surrounding him.

Lucidity answers the poet's need of removing his soul and his dream altogether.

The negativity found in verses within the structure of verbs, pronouns, negative adverbs and even nouns with a negative value, is the way through which the poet outlines and emphasizes the feeling of not belonging to a group, the incapacity of performing something, the refuse to write in the style imposed by the epoch, the society, the wish of being different among the others: "Calling and rejecting the universe, craving for people and rejecting them when they are encountered, is the dialectic of Alexandru Philippide's poetry." (Arion, 1982:13) (our translation, G.C.)

Negativity appears in Philippide's poetry as a way of knowing the self. Searching, finding and estranging the soul are self-knowledge exercises that the modern individual assigns himself. Precisely like a creator, the lyrical ego deconstructs himself, subsequently reconstructing himself for a short-term reunion with the soul.

For Philippide, everything is ephemeral and each thing or concept is doubtful. The modern spirit is meant to dissect enigmas, beliefs, ideas, or to dissect himself in his attempt of self-defining. This is what explains, "Philippide's pleasure of contradicting himself, of showing himself under different faces, cancelling what he had earlier stated"(idem, p. 10) (our translation, G.C.)

In Philippide's poetry, negativity appears the most often under the shape of negating the verb. This frequency is justified, given the fact that the verb phrase is the most important part of a sentence. "The proper verbal negation has the character of a grammatical category specific to the verb" (Dominte, 2003:55) (our translation, G. C.)

The proper verbal negation appears at Philippide as being part of various moods: indicative, conjunctive, optative and imperative.

The negation at the indicative mood frequently appears at present tense. The first-person singular verbs outline the poet's incapacity of living in the decor of a society where he feels absent, as well as a visible indolence for his fellow men and for all the happenings around him: "nu tiu", "nu pot" (*Lied*), "nu pot s plâng", "nu tiu", "nu-mi pas " (*Pastel pusti*), "nu tiu" (*Invoca*), "nu vreau" (*Adîncire*), "nu tiu" (*Sirinx*), "nu-i pot ține minte" (*Prin ni te locuri rele*), "nu te cunosc" (*Peste cîte mii de ani*), "nu mi se pare" (*O întîlnire ciudat*), "nu tiu" (*Cîndva la Stix*), "nu m gîndesc", "nu vreau", "nu las" (*Pe poarta de corn*), "nu m pot prinde", "nu-mi place", (*Monolog în Babilon*), "nu m ascult" (*Priveli te*), "nu mi-i fric " (*Rug ciune de diminea*), "nu cred" (*C l torie i popas*), "nu sînt nebun" (*Clopotele*), "nu fac" (*Împ care*).

The most often encountered negative verb is the verb "a ti" (=to know), a defining verb for the modern poetry, where knowledge represents the most solid dream. At the same time, knowledge is the target of the search that the lyrical ego embarks on. The negation "nu tiu" (=I don't know) highlights the uncertainty, the impotence of understanding the outside and above everything the impotence of understanding himself, of getting to know the self.

Another verb with a high frequency in expressing negation on Philippide's poetical land is the verb "nu pot" (=I can't). The lyrical ego complains himself about the impossibility of feeling, of revealing his feelings to the others: "Nu pot s plîng, c ci sînt surîs de floare" (*Pastel pustiu*), and at the same time about the incapacity of performing something that he used to succeed in: "Nu pot s -l cînt" (*Lied*). The incapacity of singing the song once known ("tiut demult") translates the impossibility of returning to the euphoria of the past. The impotence of performing this song appears as a consequence of losing the collective voice. It is the song of some ("cîntecul câtorva") that he can no longer hum. The only sound he can hear is the articulation of the overwhelming solitude.

The verbal negation also appears at first person, plural, but with limited frequency, this being a sign that empathizing with the others happens rarely, if hardly ever. In the poem *O înfilnire ciudat*, the verbal phrase "nu tim" (=don't know) highlights the human condition, who is not all-knowing: "Cum noi nu tim ce-nseamn ve nicia."

When it appears at second person, the negation takes the shape of a pseudo-declaration: "nu tii..." (*Priveli te*), "nu m -ntrebi" (*Stil*), "nu-ți vine să crezi" (*Marile singur t ți*), "nu umpli" (*Pe poarta de corn*), "nu poți", "nu-i îndupleci (*Monolog în Babilon*), "n-o tii" (*Proclamație*), "nu-ți pasă" (*C ut torul*), "nu-l treci", (*Sirinx*), "nu puteți pricepe" (*Incomunicabilul*), "nu m vei cunoa te" (*Peste cite mii de ani*), "n-ai nici idoli, nici altare" (*Veghe*), "n-o tii" (*Comentarii*). The most often, the interlocutor is the collective or even the self. The individual addresses himself, he addresses his own soul, as being an outsider with no connection to it.

The proper verbal negation also appears in third person, the poet thus transferring the element of the unknown to the world surrounding him and at the same time defining a society lacked of potency and will: "nu poate", "nu sînt ale noastre" (*Sintem f cuți mai mult din noapte*), "nu tie" (*Pe un papirus*), "nu-ncap", "nu se-arat ", "nu vrea" (*Prin ni te locuri rele*), "nu-i ars ", "nu e", "nu izbute te" (*Rîul f r poduri*), "nu-i al meu", "nu înțelege", "[...] nu le/ Îndepline te [...]" (*Incomunicabilul*), "nu-i", "nu-i curge", "nu tie", "nu se tem" (*Monolog în Babilon*), "nu ne-ating", "nu-i gata" (*C l torie i popas*), "nu are-odihn ", "nu-i cel r sfîrît" (*Comentarii*), "nu-s" (*Idol*), "nu-s" (*Pantomim*), "nu-i nevoie" (*Țintirim*), "n-au" (*Pastel pustiu*).

The poet displays a phantomatic world. The lyrical ego often notices the bleakness of the place: "nimeni nu-i" (*Comentarii*), "nu-i f ptur " (*Rîul f r poduri*), "nu e nimeni" (*Umbl noaptea*), "nu-i prezent" (*Schiță pentru autoportret*).

On Philippide's poetical stage senses seem to be faded or even deafened: "nu se poate auzi" (*Marile singur t ți*). Temporality is frozen: "nu cre te ve nicia", "nu scade" (*Izgonirea lui Prometeu*), "vreme nu-i" (*Cîndva la Stix*). The spatial dimensions lose their edge: "Aice nu-i nici cap t, nu-i nici drum!" (*Prohod*), "nu- i afl loc" (*Umbl noaptea*).

Stopping time to flow and removing any spatial boundaries find themselves compressed in the poet's wish of not writing like his contemporaries in the manner and the atmosphere of the epoch embracing them. Cancelling any spatial limits renders the poet's indifference regarding the formal rigor imposed to the poetry of the time. That "nu" inserted among stanzas has a higher mission that that of contradicting, it is a kind of "nu" told straight up to the rigorous society, a no to the common taste, a no headed towards perfection and the idea of beauty, a total no.

The verbal negation in third person also gives poems the character of myth, of superstition: “nu-i bine” in “Nu-i bine s prive ti de multe ori/ Amurgul aiurit de vînt i ciori//” (*Berceuse*), “nu-i voie” in “Nu-i voie s roste ti cuvinte” (*Pe un papirus*), “nu este dat” in “nu este dat nici unui om s tie...” (*O întîlnire ciudat*). Philippide uses myth, as well as Eminescu, but he offers it new dimensions.

Alexandru Philippide also practises proper negation at Indicative mood, at past tense simple. This type of negation has the role of pessimistically concluding the incertitude along and at the end of the search: “N-am cunoscut”(Priveți te), “nu te-am g sit” (*Cîntecul nim nui*), “N-ai auzit?” (*Izgonirea lui Prometeu*), “nu te-ai întors”, “n-au sfîr it de tors” (*Împ care*), “nu le-a cules”, “nu mi-a slujit” (*Adîncire*), “nu l-am cunoscut” (*În vîietul vremii*), “nu s-au l murit”, “n-au început” (*Sear cu fulgere*), “nu l-ai v zut” (*Balada vechii spelunci*), “nu m-am urcat”, “nu te-am cunoscut” (*În marile singur t ți*), “n-am tr it-o”, “nu-i cuno team”(Sîntem f cuți mai mult din noapte), “n-am mai a teptat” (*Prin ni te locuri rele*), “n-am folosit” (*Cîndva la Stix*), “n-au fost rostite”(O, cite lucruri), “n-au ajuns”, “n-am g sit”, “nu l-au p truns” (*Rîul f r poduri*), “n-a izbutit”, “nu l-am crezut” “n-a fost nimic”(Monolog în Babilon), “n-ai apucat” (*Cum zgomotul*). The past tense simple negation confirms the impossibility and the incapacity of performing, of fully knowing, of clarifying, an impossibility already predicted through the present verbs negation. The negation at past tense simple functions here as a denouement negation.

Philippide shows a preference for negativity, embedding it in all the tenses of the indicative mood. Only this way the poet succeeds to include the entire poetic development in the hourglass of negativity. Time passes in a pessimistic manner as the lyrical ego attempts to get to know the outside world and to get to know himself.

The proper verbal negation at Indicative mood appears as being a component of present perfect simple, past perfect and past continuous.

The present perfect simple negation appears like an immediate reaction to the silence of the dreams long time planned, the lyrical ego lamenting the passing of time in in his detriment and the unaccomplishment of the luciferic aim: “nu-mi r spunse” (*O întîlnire ciudat*), “n-avui”(Tainicul țel), “nu-i g sii” (*Pe un papirus*). Therewith, present perfect simple has a descriptive role as well.

This time placed at past continuous tense, negation traces the development of the fruitless road to accomplishment: “nu mai cugetam acum” (*Cel din urm om*), “nu-l l mureau”, “nu pricepeam”, “n-avea” (*O întîlnire ciudat*), “nu tiam” (*M rturisire*), “nu-ndr zneam” (*Scamatorul de pe munte*), “nu te pîndea”, “nu te-a tepta” (*Sirinx*)

Relevant for the past perfect negation, at the indicative mood, are the following excerpts: “nu mai l sase” (*O întîlnire ciudat*), “nu izbutisem” (*Cîntec din anii blestemăți*), “nu- i aflase”, “nu-i d dusem” (*Alai*).

Past perfect tense places the lyrical universe in a time that is “personal, set in the past, in which the reader, held in his own time, cannot penetrate another way than as a listener” (Irimia, 1986:169) (our translation, G.C.)

On Alexandru Philippide’s lyrical land, negation is omnipresent, being found in many different forms within verses.

The poet transposes his present and past in a stencil of action doomed to fail or disappear. Any temporal dimension that appears along the poetic development will get a negative meaning. The present time renders hypotheses and pessimistic conclusions, being formulated as a consequence of losing the hope that governed the poems from the beginning. The present negative verbs are lucid truths of the modern conscience, a conscience that recognises the sign of unaccomplishment and kills the dream on time.

The past tense in Philipide's poetry most often confirms the nonexistence, the unaccomplishment of those imagined, the unfulfillment of those hoped, the incapacity of performing something.

Future tense is not absolved either from the process of negation. The poet projects his lyrical discourse in a pessimist future which is marked by already predicted impossibilities. Future tense negativity appears like a resignation provoked by the desolating feeling of disillusion: "n-au s mai r sar" (*Psalmodie*), "nu ne vom mai întâlni" (*Elegie*), "nu m vei cunoa te" (*Peste cite mii de ani*), "nu voi fi silit i eu", (*Pe un papirus*), "nu-mi va ie i" (*Prin ni te locuri rele*), "nu veți fi în stare" (*Incomunicabilul*).

The poet inserts negativity in the entire temporal circuit of poetry and in all its actional sphere. The modern individual somehow denies belonging to the epoch in which he lives by cancelling temporality through negativity.

At conjunctive mood, the negation of the verb phrase is set at present tense, being mostly preceded by expressions denoting fear, anxiety that something may happen: "s nu se surpe" (*Cîntecul cîtorva*), "s nu te miri" (*N luca p durii*), "s nu aflu" (*În marile singur t fi*), "s nu v d" (*Scamatorul de pe munte*), "s n-o sperii" (*Pe un papirus*), "s nu le strice" (*O, cîte lucruri*), "s nu m sperii" (*Rîul f r poduri*), "s nu-l sape", "s nu-l mistuie" (*Pe poarta de corn*), "s nu mai cread ", "s nu cad " (*Monolog în Babilon*).

In its negative form, the conjunctive mood highlights the lyrical ego's protest against the events surrounding him. At the same time, this mood outlines the possibility of unachievement of an action or unfulfillment of a dream. The lyrical ego's uncertainty, his hesitation, can be read through the negativity printed within the conjunctive mood.

The fear of destruction, of consumption, of chaos can only be expressed through a negation in Romanian language as opposed to English language. A relevant example can be found in the poem *În marile singur t fi*: "Mi-e fric s nu aflu", where the verb conjugated at the Conjunctive mood is negated. In any similar structure, negation will always be inserted. In English language, on the other hand, expressions showing fear or anxiety can be followed by either an affirmative form of the verb or a negative one: "I am afraid I may find out that..." or "I am afraid of not finding out that...".

At the Optative mood, the negation of the verb phrase appears both at present tense and perfect tense: "n-ați putea" (*O întâlnire ciudat*), "n-a putea" (*Cîntec de noapte*), "n-a mai fi" (*Peste cite mii de ani*), "n-ar izbuti" (*Prin ni te locuri rele*), "n-ar putea" (*Umbl noaptea*), "n-ar fi mai bine" (*Monolog în Babilon*), "nu le-ar fi dat" (*Prin ni te locuri rele*).

At negative, the optative mood outlines the lyrical ego's scenarios regarding the impossibility of performing an action or the possibility of failure.

Another predicative mood where the presence of negativity can be felt in the imperative mood: "Nu-l crede" (*Țintirim*), "Nu z bovi" (*Îndemn la drum*), "Nu te gr bi" (*C l torie i popas*). At this point, negativity is inculcated to the reader. It now takes the form of a rhetorical invocation.

Through the negative imperative, the poet attempts to prevent the action from happening. The lyrical ego prevents himself from accepting, believing, hurrying by listening his own soul and the drives coming from it.

The proper verbal negation appears in Philippide's poetry placed in front of the indicative mood, the optative mood and the imperative mood. At conjunctive mood, the negation is inserted between the conjunction "s " and the proper verb.

In the philippidian poetry, negative verbal structures also appear to be dislocated through "the insertion of manner adverbs between the expression of negation and the proper verbal element of synthetic structure, of the manner adverbs (Dominte, 2003:59) (our translation, G. C.)

The continuity adverb "mai" dislocates forms of the present Indicative: "nu mai este" (*Drum în amurg*), "nu mai am" (*Romanță*), "nu mai cere" (*Pantomim*), "eu nu mai sunt" (*Pastel pustiu*), "nu mai tiu", "nu te mai a teapt " (*Izgonirea lui Prometeu*), "nu-mi mai aduc aminte (*Invocație*), "nu mai poți citi" (*Prive ti cum zboar norii*), "nu mai am nevoie", "nu-l mai azvîrle" (*Adîncire*), "n-o mai m sur" (*Miraj*), "nu mai sînt" (*Aud o u*), "nu mai r spunde" (*Viața alături*).

The manner adverb "mai" separates the negation from its verbal element also at past tense simple: "n-a mai poposit" (*Astralis*), "n-ai mai venit" (*Priveli te*), "n-a mai r mas" (*Prohod*), "n-au mai aflat", "nu s-a mai întors" (*C l torie i popas*), "n-am mai a teptat" (*Prin ni te locuri rele*). At the same time, it dislocates past continuous tense at negative form: "nu mai cugetam acum" (*Ceasul greu*), "nu mai era" (*Pe un papirus*), "nu mai catadixeau", (*Monolog în Babilon*), past perfect: "nu mai l sase" (*O înțîlnire ciudat*), "nu se mai pomenise" (*Legend*), and future tense: "nu ne vom mai înțîlni" (*Elegie*), "nu ne vom mai înțîlni" (*Invocație*), "n-o s mai poat " (*Monolog în Babilon*).

The adverb „mai” is also inserted in the negative form of the Conjunctive mood and the Optative mood: s nu mai tii” (*Berceuse*), „s nu-l mai simt” (*Romanță*), „s nu mai cread ”, „n-ar fi mai bine” (*Monolog în Babilon*).

The frequency of the adverb „mai” inside the negative structures on the philippidian lyrical land denotes the persistence of the lyrical ego's feeling of not recognizing himself, of not finding himself. At the same time, the adverb „mai” manages to stop, to cancel what was already said or done, installing a powerful feeling of disappointment and resignation.

Alexandru Philippide also practises the dislocation of the negative structures through the insertion of the continuity adverb "tot": "tot n-ajung" (*Aud o u*), "tot n-au sfîr it" (*Împ care*), "tot nu puteți pricepe" (*Incomunicabilul*). The adverb "tot" amplifies the despair provoked by unaccomplishment, negativity being thus intensified.

By inserting the continuity manner adverbs inside the negative verbal structures, the poet enhances the effect of the lyrical discourse, taking negativity to an extreme point. The lyrical ego denies the connection with his own soul until its cancellation. The lyrical ego estranges his own soul, addressing it eventually through a monologue.

Philippide also places inside the negative formations manner adverbs showing excess, as it is the adverb "prea": "Nici lumea zeilor nu-i prea senin " (*Monolog în Babilon*). By using this adverb within negative structures, the poet creates the missing effect. Harmony misses from the gods' world, not only from the earthlings' world.

In Philippide's poems negation is almost omnipresent, being it in a verbal or a lexical form. At lexical level, there can be found a great deal of words with a negative value or meaning.

Verbs get a negative value through meaning as well, not only through form.: *frînge* (=stops the connection), *s -l ucid*, *s -l omor* (=not to be, not to exist anymore), *doboar* (=defeats, destroys, exterminates), *m despart* (=separate, cancel the union),

opre te (=stops, ends), *alung* (=estranges), *înl tur* (removes, excludes, denies the belonging), *chiop tând* (=being unable to walk properly or staying upright).

The negative pronoun “nimeni” appears very often, indicating absence, an absence the poet is used to, because “Philippide was forced to live a life through <<absence>>, through inadherence to the people’s fate generally, in confinement.” (Arion, 1982:11) (our translation, G.C.)

By employing the pronoun “nimeni”, the poet reveals the modern individual’s condition, who is unlike anything or anyone, who finds no comfort or alleviation in anyone, who lives alone in a universe that no one could ever manage to know entirely.

Solitude, absence, isolation can be sensed in the examples that follow: “Nim nui” (*Cîntecul Nim nui*), “Nimeni” (*Izgonirea lui Prometeu*), “nimeni nu-i” (*Comentarii*), “nu e nimeni” (*Umbl noaptea*), “nimeni [...] nu înțelege” (*Incomunicabilul*).

The poet even entitles one of his poems *Cîntecul Nim nui*, this being a downfallen song, a luciferic one. In the poems from the beginning, among the stanzas, an euphoric, hopeful and wishful song could be heard. That song was a collective one, *Cîntecul cîtorva*.

The trajectory from *Cîntecul cîtorva* i *Cîntecul Nim nui* is the modern conscience’s itinerary, a desolated conscience, eventually impossible to be recognized among some (“câțiva”), ending in the arms of the mute solitude.

Another negative pronoun which appears among the versified experiences is the pronoun “nimic”. The absence of Absența ființialului este completată de absența faptic : “nu-mi pas de nimic” (*Pastel pustiu*), “nimic n-a mai r mas” (*Prohod*), “Îmi voi ciopli statuie din Nimic” (*Cîntecul Nim nui*), “nu s-a sfîr it nimic” (*Izgonirea lui Prometeu*), “nu g seam nimic” (*Ceasul greu*), “nimic în mine nu m -mbie” (*M-atâr n de tine, poezie*), “Nimic aproape” (*Un stol de p s ri negre*), “n-am g sit nimic” (*Rîul f r poduri*), “nimic nu înțelege” (*Incomunicabilul*), “n-a fost nimic” (*Monolog în Babilon*).

The high frequency of the pronoun “nimic” (=nothing) hides the dissatisfaction towards the emptiness of a society but also towards the emptiness of the soul. Solitude is the most pronounced phase of the nothingness.

The negative pronouns “nimic” (=nothing) and “nimeni” (=no one) often begin with capital letters, thus the preponderance of negativity being amplified on the land of Philippide’s poetry.

At lexical level, negativity can also be identifiable in the structure of the adverb “nici”. This adverb has the stylistical role of creating oppositions, of putting negativity in balance. The adverb „nici” appears frequently in Philippide’s poems: “nici cap t”, “nici drum”, “nici scop”, “nici griji”, “nici n dejde” (*Prohod*), “nici idoli, nici altare” (*Veghe*), “nici b ț, nici sac” (*O înfîlnire ciudat*), “nici frig, nici ceață” (*Pe un papirus*).

The negative pronominal adjective “niciun” strengthens the negation, cancelling this way any existence, any identity, bringing solitude in: “nici un farmec”, “nici un pas, nici un ecou” (*Pastel pustiu*), “nici un vers” (Promontoriu), “nici un fluviu” (*Adîncire*), “nici o ru ine”, “nici un înțeles”, “nici un necaz” (*Sirinx*), “nici o f ptur ” (*Pe un papirus*), “nici un om”, “nici un b tina ”, “nici un oaspete”, “nici un ha i ”, “nici un vin” (*Prin ni te locuri rele*), “nici un drum” (*Incomunicabilul*), “nici un muritor” (*Monolog în Babilon*).

Space and time are not a reference point for the philippidian universe, everything developing nowhere (“nic ieri”) and being headed towards never (“niciodată”).

Philippide does not limit negativity, he develops it, operating even inside the structure of the word. We encounter very often the negative prefix “ne-” (*nestins, neatins, nep s toare, nemi cat, nemplinit, nestingherit, necugetat, nebun, nerod, neb gat, nev zut, neizbutit, nepotolit, nenceput, neiscodit, nes rutat, nendur tor, nemplinit, nemi cat, necercetate, nea teptat, nebun, nerod, nedumerire, nemi care, neistovit, nefericiți, nendurător, neașteptat, neputință, nelămuri, nevăzută, nencepută, necugetat, nepotrivire, neșterși, neîndoielnic, neștelese, nepotolită, nedescoperite, nepreg tite, nencrederea*).

In the poet’s lyrical repertoire, there can be found negative prefixes which get a positive value: *necontenit* (=always, without stopping), *nemurire* (=life), *nemrginire* (=imensity), *în ne tire* (continuously), *nemaipomenit* (=extraordinary, great), *negre it* (=sure, absolutely).

If verbal forms, pronouns and adverbs reveal a direct negativity, nouns candrender through their meaning an indirect negativity: *n ruire* (=falling apart, destruction), *dezn dejde* (=lack of hope), *moarte* (=lack of life), *nebuie* (=lack of mental health, lack of sense), *negur* (=unknown), *noapte* (=lack of light, death), *întunecime, întuneric* (=obscurity, lack of knowledge), *haos* (=no order), *golul* (=lack of substance, solitude). Even if in the structure of these words there is no negative prefix, they introduce the effect of negativity at a semantic level. They all induce a lack, a clearly visible absence all along the lyrical discourse.

The poet resorts to all kinds of methods in order to express negativity in his work. In Philippide’s poetry the negative motivation through subordinate sentences is quite frequent: “Nu pot s plîng, c ci sînt suris de floare” (*Pastel pustiu*), “Împrumut m adesea chip de om, /C ci altfel n-ai putea să ne cunoașteți” (*O întâlnire ciudat*), “ i cît de r u îmi va p rea/ C nu l-am cunoscut mai bine” (*În vîietul vremii*), “Prieten, de i te port în suflet,/ Eu înc nu te-am cunoscut în viață” (*În marile singur t fi*), “Cum n-aveam c l uz s m -ndrepte [...]Umblam buimac prin acești munți de trepte” (*Tainicul țel*), “Nu tiu, fiindc nu-i pot ține minte” (*Prin ni te locuri rele*) etc.

Expressing negativity through contrast bestows the lyrism a tensional degree, thus amplifying the opposition: “Ai vrea s plîngi, dar nu-i nevoie, tii” (*Țintirim*), “S mi-l culeg... Dar nu g seam nimic” (*Ceasul greu*), “Tr im acum, dar nu ne vom pricepe” (*Sear cu fulgere*) etc.

Another method Philippide employs, as well as Eminescu, is formulating a statement through negation: “tot ce nu-i prezent – e moarte” (*Schiță pentru un autoportret*), “S fii un înger nu-i nici o ru îne” (*O întâlnire ciudat*), “La rîul crunt pe care nu-l treci decît o dat ” (*Sirinx*).

Introducing a statement through negation is one of Philippide’s preferences, manifested in his entire poetics: “De cite ori nu m-am urcat” meaning “m-am urcat de foarte multe ori” (*În marile singur t fi*), „Eu nu mai sînt decît o amintire” (*Pastel pustiu*) translatable through “eu sunt doar o amintire”. The adverb “nu” is cancelled through the restrictive adverb “decât”. By doubling the negation, the poet introduces statement.

In any of its forms, negativity is almost permanent in Philippide’s poetry. The poet transposes his so characteristic solitude, absence and contradictions in the form and expression of the poetry. The philippidian creation is outlined precisely through the negative structures which hold in themselves all the modern spirit’s experiences and feelings.

Bibliography

- Alexandru Philippide interpretat de...*, Ediție îngrijită de George Gibescu, Editura Eminescu, București, 1972.
- Arion, George, *Alexandru Philippide sau drama unicității*, Editura Eminescu, București, 1982.
- Avram, Horia, *Alexandru Philippide*, Editura Cartea Românească, București, 1984.
- Balot, Nicolae, *Arte poetice ale secolului XX: ipostaze românești și străine*, Editura Minerva, București, 1976.
- Balot, Nicolae, *Introducere în opera lui Al. Philippide*, Editura Minerva, București, 1974.
- Dominte, Constantin, *Negația în limba română*, Editura Fundației România de mâine, București, 2003.
- Gibescu, George, *Alexandru Philippide*, Editura Albatros, București, 1985.
- Irimia, Dumitru, *Structura stilistică a limbii române contemporane*, Editura Științifică și Enciclopedică, București, 1986.
- Munteanu, Ștefan, *Stil și expresivitate poetică*, Editura Științifică, București, 1972.
- Philippide, Alexandru, *Scrisori*, vol I, Editura Minerva, București, 1976.
- Vianu, Tudor, *Studii de stilistică*, Editura didactică și pedagogică, București, 1968.

THE INTERJECTIONS *EI!*, *IA!*, *IATA!*, *UITE!* AND THEIR PRAGMATIC VALUES IN ROMANIAN

Florentina Gisela CUMPENA U*

Abstract: The present paper concentrates mainly on certain interjections that express directive acts in Romanian. The complex analysis of interjections *ei!*, *ia!*, *iata!* and *uite!* constitutes an attempt to present their pragmatic values in different contexts. The multitude of examples taken from literary works emphasize as much as possible various nuances that the above interjections can express in our language.

Keywords: directive acts, interjection, pragmatic value.

Introduction

As a result of a detailed classification of the speech acts that the interjections may express in Romanian, two types can be distinguished: expressive and directive acts.

The interjections *ei!*, *ia!*, *iata!* and *uite!* are included in the category of directive acts because they are based on the fundamental principle, which is that of expressing the speaker's will or desire to make the interlocutor perform a certain action.

I. Phatic interjections that express directive acts

This type of interjections that represent a limited number of elements can act as pragmatic markers in order to render a series of directive acts. They are basically used for general purposes of social interaction rather than to convey information or ask questions.

For instance, the interjection *ei!* may be used to express a directive act, the intentionality of this act consisting in the speaker's will or desire to determine the interlocutor to continue the story. The following examples are relevant in this case:

Farfuridi: tii ce, venerabile neic Zahario, ia s d m noi mai bine c r ile pe fa .

Trahanache: D -le neic , s vedem.

Farfuridi: i-am spus c mi-e fric de tr dare....Ei?

Brânzovenescu: Ei?

Trahanache: Ei?

Farfuridi: Ei? Ni-e fric din partea amicului. (Caragiale, 2009: 97)

L: Mai lu m câte una mica.

M: Da.

L: B iete, dou mici...

(Pauz . Chelnerul aduce paharele cu bere.)

M: EI?

L: Ei!

M: Ei! Ce spunea amicul? (Caragiale, 2010: 63)

* University of Pitesti, necu_gisela@yahoo.com

The interjection *ei!* may be used to express another directive act, that of getting in touch with someone else:

Ei, mo ule, ce mai zici?

Ce s zic nepoate? (Creang , 2009:155)

The interjection *ei!* may be followed by a question in order to elicit information:

Ei! Ce cau i tu prin mahalaua noastr a a de diminea ?

This interjection *ei!* may be used by the speaker in order to address a request to the interlocutor, in such a case, it is followed by a conditional clause. The interjection *ei!* does not present a semantic substitute expressed by a verb in the imperative:

Ei!...dac ai vrea d-ta! (Caragiale, 2010: 117)

II. Presentative interjections that express directive acts

The presentative/ostensive interjections - *ia, iac , iac t , iat , uite*-besides the fact that they are used to introduce objects or persons, having a deictic role, they can also be used to express a directive act, having, in this case, an injunctive value.

The performers of directive acts generally have a fixed pattern. There are certain interjections that are characterized by an imperative content and are built with verbs in the imperative or conjunctive (hortative) moods. In such a case, the meaning of these interjections can be decoded from the context. They can accomplish the directive act, expressing an urge or a request.

Ano, zise el încele din urm alena, ia vino, ezi lâng mine! (Slavici, 2009:153)

The interjection **ia!** for instance may be used to express an order or command addressed by the speaker in order to be accomplished by the interlocutor. In this case, the status of the interlocutors may be identical or different. When it is identical the interjection *ia!* may be used by both partners in the communicational act, and, when it is different (e.g. *manager-employee*), this interjection, followed by a verb in the imperative, should not be used by the person whose status is inferior, in this case, manifesting a lack of respect towards the person whose status is superior. In such a situation, it refers rather to a request, and, other types of interjections also specialized to render directive acts can be used.

When it is about a hierarchical situation, for instance, that of manager-employee, the speaker is the one who has a superior status, being in the position of giving orders, thus, finding himself in an authoritative position; the employee is the one who has an inferior status and should obey the orders given by his superior.

The utterance, **ia, vino aici!**, may be addressed by the speaker (the manager) to his interlocutor (the employee), but, if the status of the two interlocutors is reversed, this phrase is not adequate. When the status is ignored, the speaker's image can be damaged.

In case the interlocutor accepts to execute the order, he should analyse whether it is beneficial for him or not, but, in case of a refusal, he should analyse the consequences that resort from the unfulfilment of the respective action. In such a context, the directive act can be taken to an "attempt".

Ia, las -m -n colo, m tu , nu m sup ra, zise fiul craiului. (Creang , 2009:143)

Ia ad-o-ncoace la mo ul, s-o dr m luiasc ! (Creang , 2009:36)

The speaker uses the presentative interjection *ia!* in order to render a directive act, the intentionality of this act being that of drawing the interlocutor's attention:

-Ia asculta i, m i! (Creang , 2009:173)

This interjection may emphasize as well the speaker's emotional involvement, expressing, besides the directive act, a touch of reproach, too.

-**Ja** ascult , m i Stane, ce m tot fierbi cu diploma ie? Ce va s zic asta? (Caragiale, 2010:117)

In case these presentative interjections are used to introduce objects, persons or events out of the situational context, a directive act is also expressed, thus, the intentionality of the respective act being that of making someone perform a certain action. The presentative interjections *uite!* and *iat !*, that function as performers of directive acts, are semantically substituted to the verb "a privi" in its imperative form.

Within the discourse, the interjections *iat !* i *uite!* are considered equivalents of a sentence and have the role to boost the whole context.

Iat cum st valea.În dreapta este un deal numit Râpoasa. (Slavici, 2009:348)

L-am trimis s -mi aduc plasa cu pe te i uite cât e de sprinte. (Slavici, 2009:110).

In the following utterances, the interjection *uite!* may be followed by a verb in the imperative in order to express an order or command. The verb in the imperative is not placed right after the interjection, but it is separated from it by other parts of speech. The intensity of the directive act is more emphasized when there are verbs in the imperative, instead, when the interjections are used, the degree of intensity is rather diminished.

Uite, pân vin eu, cite te! (Caragiale, 2010:117)

Sometimes, this type of presentative interjections are also accompanied by certain emotional values, followed by verbs in the subjunctive in order to render a request:

- **Uite, frate Popescule, s l s m chestiile de principiu.**

The interjection *uite!* can also be used to express a directive act, the intentionality of the act being that of drawing the interlocutor's attention to an event that represent a trigger stimulus:

Uite, conî , Ionel nu s-astâmp r ! (Caragiale, 2010:110)

Uite, domnule, efectelenenorocite ale repausului duminical! (Caragiale, 2010:245)

In order to draw the interlocutor's attention to a certain type of behavior, the interjection *uite!* is used, followed by a verb in the imperative:

Uite, vezi, sta e cusurul t u-e ti indiscret. (Caragiale, 2010:64)

There are certain interjections that can be characterized by an imperative content and they are followed by a verb in the imperative or subjunctive (hortative). When it refers to this type of interjections, their meaning is decoded from the context.

In conclusion, it can be noticed that the interjections *ei!*, *ia!*, *iata!* and *uite!* are specialized to express various directive acts in Romanian and their role from the pragmatic point of view is extremely important.

Bibliography

- Austin, J., *Quand dire, c'est faire*, în Alexandrescu Vlad (2001). Choix de textes, Pragmatique et Théorie de l'énonciation, Editura Universit ii din Bucure ti, Bucuresti, a. 1962
- Austin, J., *Performatif-Constatatif* în Alexandrescu Vlad (2001), Choix de textes: Pragmatique et Théorie de l'énonciation, Editura Universit ii din Bucure ti, Bucuresti, b.1962
- Ionescu-Rux ndoiu, L., *Conversa ia.Structuri i strategii*, Editura ALL, Bucuresti, 1999
- Iordan, I., *Stilistica limbii române*, Editura Stiintific , Bucuresti, 1975
- Krieb-Stoian, S., *Sensuriimplicite ale interjec iilor de adresare*, în Annales Universitatis Apulensis, series Philologica, 2003
- Magda (Manu), M., *Elemente de pragmalingvistic a românei vorbite regional*, Editura Dual Tech, Bucuresti, 2003

Maingueneau, D., *Pragmatic pentru discursul literar*, Institutul European, Iasi, 2007
 Moeschler, J., *Théorie pragmatique et pragmatique conversationnelle*, Armand Colin, Paris, 1986
 Păduraru, C., Eugeniu Căeriu., *Contribuții la pragmatica lingvistică*, Editura Lumen, Iasi, 2009
 Reboul, A., Moeschler, J., *Pragmatique du discours*, Armand Colin, Paris, 1998
 Récanati, F., *Qu'est-ce qu'un acte locutionnaire?* In AlexandrescuVlad (2001) *Pragmatique et Théorie de l'énonciation. Choix de textes*, Editura Universității din București, București, 1980
 Searle, J., *Les actes de langage. Essai de philosophie de langage*, Hermann, Paris, 1972
 Searle, J., *Une taxinomie des actes illocutoires*, în AlexandrescuVlad (2001) *Pragmatique et Théorie de l'énonciation. Choix de textes*, Editura Universității din București, București, 1975

Sources

Caragiale, I.L., *O noapte furtunoasă*, Editura ErcPress, București, 2009
 Caragiale, I.L., *O scrisoare pierdută*, Editura ErcPress, București, 2009
 Caragiale, I.L., *D-ale carnavalului*, Editura ErcPress, București, 2009
 Caragiale, I.L., *Momente și schițe*, Editura Tedit FZH, București, 2010
 Creanga, I., *Amintiri din copilărie*, Editura ErcPress, București, 2009
 Creanga, I., *Povestiri*, Editura ErcPress, București, 2009
 Preda, M., *Morometii, vol.I,II*, Editura Curtea Veche, București, 2009
 Slavici, I., *Moara cu noroc și alte nuvele*, Editura ErcPress, 2009

ALLUSION – A STRATEGY OF PERSUASION

Adina-Elena DUMITRU^{*}

Abstract: *The present paper approaches the allusion not only as figure of speech, but, in a pragmatic perspective, as a structure with a certain pragmatic value. With a frequent occurrence in the contemporary public discourse, the allusion has power to orient the hearers' opinions towards what the speakers want to induce and, in this respect, it is similar to the metaphor with an argumentative role. Besides, the present paper proposes a configuration of the most frequent figures of speech the allusion combines with and forms it has in contemporary public discourse"*

Keywords: *allusion, persuasion, parody, pastiche.*

1. The present paper proposes a particular approach of allusion, which is not seen as a figure of speech, but, in a pragmatic perspective, as a structure with a certain pragmatic value. Thus, it tries to explain its frequent use in the contemporary public discourse by the power of allusion to orient the hearers' opinions towards what the speakers want to induce.

If we start with defining the allusion and the delimitations it implies, the similarity with the metaphor with an argumentative role can be noticed and these observations are based on examples in contemporary public discourse.

2. Defining the terms which are used is a preliminary and necessary step in studying the pragmatic role of this type of structures.

In the *Dictionary of figures of speech*, the allusion is defined as "a word or a sentence which aims to evoke an event or a character from history, mythology, folklore, by means of a suggested comparison" (Dragomirescu, 1995: *s.v.aluzie*) in order to characterize a situation in a suggestive manner. As the allusion consists in imitating a famous verse, a saying or a proverb, it offers the reader/hearer the opportunity to reconstitute the comparison, by a spontaneous reflection.

In *Language and politics*, Rodica Zafiu noticed/asserted that "in the relatively recent pragmatic studies, the allusion is a privileged case of communication study, because, to a great extent, it is based on a 'contract', on a conversational complicity between the partners in the dialogue, and because it brings just a confirmation of the things which are already known, a reestablishment of the connection and a refresh of memory." (Zafiu, 2007:72). It is also asserted that this figure is based on a deviation from the normal way of understanding, which means interpreting each piece of information in its context of occurrence, in connection with what has already been said and with what is going to be said next. The premises of some pathological forms of abusive and incoherent reading can be found here.

Without the hearer or reader's comprehending the author's intention, an allusion becomes merely a decorative device. Allusion is an economical device, a figure of speech that uses a relatively short space to draw upon the ready stock of ideas, cultural memes or emotion already associated with a topic. Thus, an allusion is understandable only to those with prior knowledge of the covert reference in question, a mark of their cultural literacy.

(Preminger & Brogan, 1993 *apud* <https://en.wikipedia.org/wiki/Allusion>)

^{*} University of Pitesti, adina_elena_dumitru@gmail.com

2. Allusion and metaphor as argumentative strategies share a series of elements which may be the basis for comparing these two figures of speech.

The argumentative force of metaphor derives from the inference that the hearer does on his own, this way he/she accepting easier what the speaker aimed to but without expressing it directly. The pressure of metaphor exerts on the hearer, who is lead to a judgment, to reasoning and, finally, to a conclusion which he/she reaches by his/her own and that is why it seems to belong to him/her, not to the one who stated/performed the metaphor. As "it is always easier to deny what the interlocutor asserts rather than what you inferred by inferential effort" (Roventa Frumusani, 2000: 119), the conclusion is naturally accepted by the hearer.

Similarly to the metaphor with an argumentative role, the allusion presupposes a route which is to be followed by the hearer in order to "discover" the comparison, the elements which represent the basis of associating the two persons or those two situations. This hearer's reflection increases his/her chances to adopt the opinion regarded by the speaker. Moreover, with the allusion, that complicity shared by the partners in the verbal exchange which R. Zafiu discussed about, creates a more solid premise for persuasion/ seduction/ manipulation, because a quasi-identification of speaker and hearer, as a basis for inducing an opinion, is achieved.

Dominique Maingueneau makes a clear distinction between the simple allusion to other sentences and the imitation of an entire text or of a discursive genre. Considering as a starting point the remark that mass media and advertisement established a habitude of allowing famous, well-known sentences or fragments to be seen behind another sentence, Maingueneau shows that the main purpose of such a practice is to attract the reader/hearer, "making him/her perceive two sentences in only one and, thus, to highlight a ludic ethos" (Maingueneau, 2007: 210).

But the allusion is a starting point for a phenomenon of another dimension, the imitation which has the appearance of captivation or subversion.

3. There are a lot of examples in the contemporary public discourse that can prove the frequent use of allusion with an argumentative force, strengthening the similarities to the metaphor. In addition to the similitudes which have been already mentioned above, one more comes to support this comparison; as the metaphor combines with other figures of speech, the allusion also reflects in other figures of speech or it underlies them. Among these combining figures, two seem to be favorite: antonomasia and paronomasia.

-Antonomasia

De potopul românilor care te vor scuipa, cu dispreț, în ochelari, nici de-ai fi Noe n-ai s poți scăpa, fă, domnu' Goe!(<http://m.academiakatavencu.info/social/ceausescu-anviat--adevarat-a-nviat--38397>)

-Paronomasia

premierul Mickey Mao (<http://www.romanialibera.ro/stil-de-viata/monden/foto--cum-este-ironizat-premierul-victor-ponta-pe-internet-381466>)

Catedrala Mânuiirii Neamului (<http://www.academiakatavencu.info/actualitate/oprescusi-catedrala-manuirii-neamului-prost-4967>)

When the speaker considers that the structure is not "clear" or "transparent" enough, when he/she wants to help the interlocutor to infer what he/she aimed to, the element which is regarded in a sarcastic or jus ludic way occurs in the sentence. The same device is present with the explicit metaphor, where both the metaphORIZED and the metaphoric terms can be found in the text. But the argumentative force of the allusion

weakens in this situation, as it happens with the explicit metaphor, too, because the inferential effort of the hearer becomes weaker.

plenul Camerei Defula ilor, pardon, Deputa ilor

(<http://www.academiakatavencu.info/index.php/actualitate/in-cinstea-lui-ponta--bor-lanseaza-azi-sticla-de-mir-la-trei-sferturi-%E2%80%9Cpremier%E2%80%9D-38405>)

Marea Adun tur Națională, adică Parlamentul

(<http://www.academiakatavencu.info/social/ceausescu-a-nviat--adevarat-a-nviat--38397>)

BOR lucreaz , în momentul de fa , la realizarea a 170.000 de iconi e sfin ite, cu imaginea Sfântului Plagiarie (pe numele lui de mirean Victor Ponta), ap r torul loazelor, care vor putea fi achizi ionate, contra cost, de to i elevii ce dau bacul anul acesta.

(<http://www.academiakatavencu.info/index.php/actualitate/in-cinstea-lui-ponta--bor-lanseaza-azi-sticla-de-mir-la-trei-sferturi-%E2%80%9Cpremier%E2%80%9D-38405>)

However, the most interesting form of allusion is the parody or the pastiche, which can evoke:

-a literary fragment

Simul ri 2015. Nu tiu al ii ce cred, dar calculele mele sunt optimiste.

(<http://www.cdep.ro/pls/steno/steno.stenograma?ids=7475&idm=1,003&idl=1>)

"Toate-s vechi i nou toate" - Avem un nou Guvern

(<http://www.cdep.ro/pls/steno/steno.stenograma?ids=7360&idm=1,086&idl=2>)

Cum nu se d ursul scos din bârlog, țăranul de la munte strămutat la oraș, porcul luat din l turi, N stase alungat de lâng rembranzi i Iliescu smuls din politic , tot a a, dr g liță Doamne, nu vrea Ponta să plece de la guveroare ca s mearg la r coare.

(<http://jurnalulbucurestiului.ro/academia-catavencu-ceausescu-a-nviat-adevarat-a-nviat/>)

Ca s nu-l mai tie nefericit i anul sta, Mamița Vrânceanu-Firea-Pandele, v ru' Cazanciuc și cumătrul Nițu i-au promis micului Goe din fruntea guvernului c o s -l duc la Jilava, s -l vaz pe B sescu legat la cu c . Pentru o asemenea vizit îns , e nevoie de o condiție de bază: să-l bage mai întâi pe B sescu la cu c . i, de când micul Goe a b tut din c lcâi i a zis c vrea breaking news la televiziuni, c B se a intrat la zdup al turi de Udrea, cei trei i trep du ii de prin Parchet nu mai prididesc s -i caute nod în papur Marinarului. C a a vrea Marinelul.

(<http://www.academiakatavencu.info/opinii/curat-neconstitutional--da%E2%80%99-agatati-l-cu-ceva--38357>)

-the title of a well-known literary work

C lin (file juridice de poveste) (<http://www.academiakatavencu.info/politic/calin--file-juridice-de-poveste--38410>)

-a proverb, a saying

Usturoi n-au mâncat, gura nu le miroase decât a lavand , sloganurile de alt dat sunt ast zi "aduse la zi". (<http://www.romaniacurata.ro/revirginarea/>)

Ceau escu a-nviat? Adevarat a-nviat! (<http://jurnalulbucurestiului.ro/academia-catavencu-ceausescu-a-nviat-adevarat-a-nviat/>)

-a biblical fragment

Dac interes național nu e, nimic nu e!

(<http://www.academiakatavencu.info/actualitate/revista-tresei--daca-interes-national-nu-e--nimic-nu-e--38415>)

As one of the tendencies in the contemporary political and journalistic language is to make capital out of the colloquial, spoken language aspects, especially out of those which come from the informal, argotic area of the language system, as a consequence of the fact that the speaker is oriented towards an audience as large as

possible, which lacks homogeneity, the allusion also refers rather to proverbs and sayings, that is to the folkloric background.

Furthermore, certain fragments of contemporary discourse which has become famous are parodied or pastiche, because they are well known by this large audience that the speaker aims to reach at.

-sentences which are currently used in public discourse

"Prezum ia de corup ie le taie func ionarilor publici pofta de munc "

(<http://www.cdep.ro/pls/steno/steno.stenograma?ids=7460&idm=1,115&idl=1>)

"Jos mâinile de pe eroul Avram Iancu!"

(<http://www.cdep.ro/pls/steno/steno.stenograma?ids=7475&idm=1,035&idl=1>)

Jos mainile de pe TVR !(<http://www.cotidianul.ro/jos-mainile-de-pe-tvr-260686/>)

Jos mâinile de pe Halep! (<http://www.cotidianul.ro/jos-mainile-de-pe-halep-259495/>)

Ponta, jos mainile de pe ambasadori (<http://www.hotnews.ro/stiri-opinii-18441305-ponta-jos-mainile-ambasadori.htm>)

Jos mainile de pe justitie ! /de pe Ia i/de pe 2 Mai/ de pe colile cu predare în limba român ...

(<http://independent.md/video-protest-jos-mainile-de-pe-scolile-romanesti/#.V2iK9bh97IU>)

procedura dus de doctorul Ponta pe cele mai înalte culmi juridice, teoretice i practice

(<http://www.academiacatavincu.info/politic/calin--file-juridice-de-poveste--38410?c=q2561>)

-fragments of advertisement messages

Pe pu c rii ar trebui s scrie: „aici sunt banii dumneavoastr "

(<http://www.academiacatavincu.info/actualitate/revista-tresei--daca-interes-national-nu-e--nimic-nu-e--38415>)

4. Conclusions

Allusion can be considered not only a figure of speech, but, in a pragmatic perspective, a structure with a certain pragmatic value. Thus, it is frequently used in the contemporary public discourse, as the allusion has power to orient the hearers' opinions towards what the speakers want to induce. In this respect, it is similar to the metaphor with an argumentative role, and its argumentative force depends on a series of factors, among which the hearer's knowledge that is required for understanding the allusion has an important position. The allusion often relates with the parody and pastiche in contemporary public discourse and this phenomenon leads to a type of structures that can be called "suitcase phrases".

Bibliography

Bidu-Vr nceanu,1997– Bidu-Vr nceanu, Angela, C l ra u, Cristina *et alii*, *Dicționar general de științe. Științe ale limbii*, Editura Științifică, București.

Dragomirescu , 1995- Gh. N. Dragomirescu, *Dicționarul figurilor de stil*, Editura Științifică, Bucure ti, 1995

Maingueneau, 2007- D. Maingueneau, *Analiza textelor de comunicare*, Institutul European, Iasi, 2007

Roventă-Frumu ani, 2000- D. Roventă-Frumu ani, *Argumentarea. Modele i strategii*, All, Bucure ti, 2000

Slama-Cazacu, 2000- T. Slama-Cazacu, *Stratageme comunicaționale și manipularea*, Polirom, Ia i, 2000

Zafiu, 2007- R. Zafiu, *Limbai i politic* , Editura Universit ții București, 2007

<https://en.wikipedia.org/wiki/Allusion>, Preminger & Brogan (1993) *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press.

THE TYPOLOGY OF THE SYMBOL IN THE MINULESCIAN POETRY

Andreea DAMIAN*

Abstract: *Being one of the most important symbolist writers, this paper tries to emphasize the types of symbols that Ion Minulescu uses in his poetry, and how these give a distinctive note to his lyrical speech. The interdependence between the form and the message of his creations make him an unique symbolist writer, who goes beyond the limits of what symbolism imposed. The mixture of feelings is organized according to some inner rules that create a typology of a different symbolist writer.*

Keywords: typology, poetry, rhetoricism.

The symbol exceeds its sense as notion, turning into fact. This, in the Kantian philosophy, it suggests a coexisting reality, whether people know it or not.

T. Todorov delimits the symbol from the sign, refusing to accept its inclusion in the general theory of signs or in the semiotics, because the symbol is not just a word (sign), but a fact.

The beginnings of the symbol theorization appear since Aristotle, he associates signs with words and characterize them through a relationship of interdependence: sound- feeling- existing fact. Feelings are the same regardless of the individual, facts are identified in their own image. Aristotle observed that sounds are distinct, they can not be motivated in association with inner feelings, in this way sounds name the feeling without becoming its image.

The conventionalist theory of symbols is accepted by Aristotle, who will mention it several times throughout his work, suggesting the significance given to names. Names become symbols only after they receive the semantic investiture. In *Poetica*, Aristotle also mentions the inability of names to form wider units, to combine.

For Aristotle, the symbol has wider meanings than the word, but one can observe the superficiality regarding the multitude of linguistic and non-linguistic symbols.

Also, Stoics mention the interdependence between signifier, signified and object. The signifier is the Aristotelian sound, the significant represents its image and the object is the real fact.

The two physical entities: the signifier and the object determine Plato's idea, meaning its representation *the lekton*. *The lekton* appears at a first language level and is able to evoke the third term (object); it suggests the reference of sound to things.

There is no mention of a semiotic theory, but the linguistic sign stands out as a distinctive sign. Unlike semantics, logic directs to the non-linguistic symbolism..

At a linguistic level, signs are indirect statements, therefore the logical sign theory cannot be complementary to the theory of the linguistic symbol.

The terminology is exposed differently: the signs are made up of sound- lekton and fact; and the indirect symbols represent the evocation of a lekton by another.

* University of Pitești, damiandreea@yahoo.com

According to the critic of Sextus, the perfect sign has one meaning, but the polysemia of certain signs requires an eclectic approach and not just a purely semiotic one.

The adjacent ideas suggested by a particular symbol are interpreted from a rhetoric point of view: "The rhetoric speaks, in connection with the figure operation about what is not named, naming it" (Todorov Tzvetan, 1983: 41)

The metaphor relates both to the linguistic and to the semiotic level. Aristotle observed this duality and associated the metaphor to the synonymy process. The evolution of rhetorics is synthesized by Quintilian: "We like to do things so that they are suggested, than to tell them open." (Quintilian, 2002: 24)

The rhetoric moves towards semiotics, speaking for the first time about the existence of a motivation in choosing symbol, motivation that appeared with the introduction of the onomatopoeia in the register of the rhetorical figures.

Hermeneutics increases the research area and offers multiple possibilities of interpretation, making clear the difference between direct and indirect.

It brings at the surface the transmitter's desire to influence the perception of the message by the receiver imposing certain positive or negative aspects. The symbolistic is divided into: painting (imitative symbol), writing (hieroglyphic symbol) and language (metaphorical symbol and enigmatic symbol).

The ancient writing is one of ciriological type, with a symbolistic motivated by visible similarities passing then to a symbolic writing characterized by unjustified indirect transposition.

However, in researching the symbol T. Todorov admits that rhetoric is the starting point in classifying the rhetorical figures and the symbol.

There are two traditions of rhetorics: the condillacian type rhetoric and the rhetoric modeled by Du Marsais.

Highlighting the rhetorical figures is different according to each rhetorical style. For Condillac the signified is the key to defining because the feeling or the emotion is a rhetorical expression, and not pure reason. However, this moderate form is not entirely opposed to Du Marsais's emotional rhetoric, both focusing on rhetorical figures, but the first one tends to a thorough description of them.

The premise that to each signifier can be assigned one ideal signified limits the ability of the tropes or expressions to be synonymous without reducing their significance. *The ornamental rhetoric* promoted by Condillac allows the relativism becoming a rhetorical figure that takes the form given by the individual, the more individuals, the more rhetorical figures and as many expressed truths

The structural-functional rhetoric of Du Marsais designates two sides of rhetorical figure: the structural one (the composition) and the functional one (the effects on other party).

Taking into consideration the two aspects imposed by these rhetoricians, it is created a more detailed classification than the previous: linguistic figures and figures of thought.

The linguistic figures are subclassified into tropes and nontropes, tropes can be: expression tropes (related to the signifier) and semnification tropes (related to the signified); nontropes are divided into: diction nontropes, elocution nontropes, style and structure nontropes.

It is noted that these classifications are very mobile, which gives a rich dynamism to the ordering of rhetorical figures according to certain criteria. For modern

retorics, for the successors of the French school, the symbol becomes the central rhetorical figure, the base of symbolism.

Romanian symbolism succeeds in bringing a literary synchronisation with the other European literary currents of the era.

While in France symbolism appears as a manifestation against Parnassianism, this poetic-aesthetic attitude of Parnassian resistance finds followers quite easily. In Romania the emergence of the denial of symbolism is not Parnassianism since almost all Romanian symbolist poets are also Parnassianist poets.

This experience of the differences between European and Romanian events had also been felt in the case of Romanticism, which appears as a social-political manifesto, but also an aesthetic one. Whereas in France Romanticism emerged as an escape from the rigors of classicism. So the Romanian Romanticism is not suppressed by a severe classicism as the classical doctrine does not appear, and both the classical and romantic doctrine manifesto make evidence of structural coexistence.

The symbolist poetry is considered to be a purified poetry, the path to true poetry. Unlike Classicism and Romanticism which promoted radical manifestos, Symbolism knows another kind of promotion through literary cafes and literary salons. Here, the rigor of the classical manifestos is changed by orality, the poetry is created here and the theorization will come much later.

Minulescu is not just the promoter of the theorization of symbolism, but he lives a literary life alongside all his contemporaries. His work is equated with the development of the vast literary trends.

The artistic and creative life of the poet combines with his personal life, these two are generating one another, because his inner feelings are symbolist, he does not write symbolist manifestos but he theorize his daily pure symbolist existence: "a Minulescu mythology is a mythology of the symbolism" (Manu Emil, 1981: 182)

The minulescian lyric abounds in relations with its environment, and the symbolist essence penetrates beyond creation, reaching the daily lives where his home is a true sanctuary of this new trend.

In a relaxed atmosphere rise the first curiosities of the minulescian lyric: the minulescian bohemia becomes a masterpiece of the style which is characterized by a playful-conscious temperament, his poetry belongs to the extremes: he develops an urban romanticism in a modern troubadour manner.

The lyrical discursivity of his works suggests a constant communication between the author and the reader, which allowed some traditional readers to appreciate his modern writings and even to get to know more of this new trend.

The avant-garde poets and the literary currents which they were promoting succeeded in discovering new realms of poetry, offering the potentiality to retrieve a reinvented lyricism from the immobility of the previous one. The minulescian lyric uses these vanguard techniques, but his lyric outlines the urban troubadour concealed with a tender nostalgia, which creates a comic anecdotal character.

However, the minulescian poetry is not based on the intensity of amusement, this arising spontaneously from the discursivity which, by respecting the symbolist criteria (observing the chorus, exposing the ideology), creates a theatrical poetry that will be read in a dramatizing context, pointing out to the mixture between proper bantering and the preciousness of the imposed language, generating convivial poetry without comic aim defined from the beginning.

The rain metaphor from *Acuarel* suggests the beginnings of life, the ancestral pair over which the passing of time has left its mark, this is a deep thought exposed to the reader very cheerfully with great prowess.

The urban landscape represents the changing of decor from a distant paradise into the raining city: „În ora u-n care plou / De trei ori pe s pt mân / Un b trâm i o b trâm / Dou juc rii stricate/ Merg ținându-se de mân !” (*Acuarel*).

The minulescian romances read over time provide multiple perspectives; the sensation of easy reading leads in fact to the lyrical meditation containing also hermetic elements.

Minulescu's poetry offers multiple cues of interpretation, it cannot be precisely framed, ranging from meditation to elegy and to tightly coded verse. His lyric goes beyond symbolism, as Emil Manu says: “only an aesthetic research of symbolism could define the minulescian area of this literature ” (Manu Emil, 1981: 185)

The ease of the minulescian poetry seems to be the result of the symbolist support, its features create an easy rhetoric that abounds in symbols and correspondents, in various decors and chromatic reachness. However the critics appreciate his poetry beyond these boundaries: “some literary historians found even gratuitousness and intellectual game in his romances” (Tomu Mircea, 1966: 105)

The minulescian lyric grows the blurring of emotions, the lyrical meditations with tragic shades, the instinctual detail in a reach chromaticism, with a scenic game resembling to a ritual procession. However, urban Cioculescu, as well as G. C linescu, observe his relaxed attitude regarding the deity: „Eu nu mint/ Eu sunt ca Tine.../ Nu tiu dac -i r u sau bine/ Dar nu cer s fiu iertat/(...)/ Ce fac eu la fel ca Tine,/ Nu-i p cat...”

The idea of a pure poetry appears with symbolism, the essence of purity starts from intuition and not like in Romanticism from truth. Bergsonian influences manifest in the symbolist poetry through the absence of the assimilation of the moral values as goals of the poetry.

The symbolist aesthetic area excludes these notions, considering them *non* or *extra-aesthetic*.

The attempts of theorizing the current existed but did not prove prolific. Even though the modern tendencies of the poets to comment or make notes regarding their creation provides a reach and valuable material for symbolist theory.

The symbolist reaction against Parnassianism is based primarily on the transformation of the poetry in a specific music. So, parnassians saw poetry as a painting, and for the symbolists the painting becomes audible, a sonority with grave accords that resonates with the interior states.

The new modernist concept does not allow expressing the poetic object but suggesting it to a level of a weightless intuitivity.

The creations become lyrical meditations that exceed the rational stepping toward the unutterable and revealing a new lyrical consciousness. So the symbolist figure of style are the encryptions of some intuitive notions.

The plasticization of poetry made by the parnassians revolts the symbolist, who was seeking its musicalisation.

The suggestion, the vague and the ambiguous go beyond the concept of assimilating a semnification reaching the theatricality of the language of the modern poetry. So the language becomes creative, generating poetic experience. On a formal level, symbolist poetry combats the conventionalism of the traditionalists, adhering to the free verse.

The minulescian typology of symbols does not subdue to the rules imposed by this trend, because the poet does not comply absolutely with the symbolism. Minulescu borrows the decor and the sensitivity from the symbolists, a motivation given by Tudor Vianu for this attitude lies in the fact that Minulescu experienced only some symbolist groups, not all of them.

The minulescian symbol is not taken, but adopted, improved and passed through the filter of his own feelings which sometimes creates a distance from the current itself.

Emil Manu supports Tudor Vianu's assertion but also completes it extrapolating Parnassian influences and avant-garde poetics beyond minulescian lyric, reaching the broadening of the themes and enriching the rhetorical style in the first half of the twentieth century in the Romanian poetry.

The symbol manifests sensory-pensive, addressing from a semiotic approach. It depicts two aspects: the formal side that leads to the hidden essence and the obscure side that represents the coding of the concept.

Minulescu is the first symbolist who goes down in the street, the urban universe in which people carry out their daily lives impress the poet. The small lyrical stories make him a lyric character; this urban drama does not depress him, but gives spectacularity to his creation.

The street becomes a metaphorical symbol, and Minulescu was named *poet of the street*, but unlike G. C. Ionescu the decorative objects does not lead his creation, but at a psychological level they create the atmosphere.

The chromatic aspect of his landscapes bring civilization to the fore, they are animated by plastic intensification techniques preserved from Parnassianism in order to complete the melody specific for his creations.

From a thematic point of view the minulescian Parnassianism is one before the symbolism regarding the ambient, the marine landscapes, the watercolours and the pastels: „În port e lini te/ i-n zare-/Tot lini te (dar mult mai mare)/ În larg sirena nu mai țipă/ Și macarelele-au t cut” (*Marin estival*).

The modernity of the minulescian creations is felt especially in the social phenomenon, the avid reading public manifests from the symbolist period till now: “...for Minulescu the public is a theme of literary sociology, Minulescu's work never ceased to exist” (Manu Emil, 1981: 192)

The minulescian lyric does not have a pattern; it is mainly symbolist, romantic in the inner feeling, parnassianist in the pictoriality of the decor and modernist by the means of expression used in a Romanian poetry that was almost capped at the begging of the twentieth century.

Bibliography

- Bote, L., *Simbolismul românesc*, Editura pentru Literatură, București, 1966.
 C. Ionescu, G., *Istoria literaturii române de la origini până în prezent*, Minerva, București, 1982.
 C. Ionescu, M., *Ion Minulescu poetul sau Resursele umorului liric*, in *Ion Minulescu, Versuri*, Editura pentru Literatură, București, 1964.
 Cioculescu, Ș., *Aspecte literare contemporane*, Minerva, București, 1972.
 Davidescu, N., *Aspecte și direcții literare*, Minerva, București, 1975.
 Dănciulescu, S., *Poetica minulesciană*, Scrisul Românesc, Craiova, 1986.
 Densușianu, O., *Manifeste literare, Poezie, Proză, Dramaturgie*, Edition cared for by Lucian Pricop, Coresi, București, 2003.
 Dimitriu, D., *Introducere în opera lui Ion Minulescu*, Minerva, București, 1984.
 Manu, E., *Ion Minulescu în contextul a simbolismului românesc*, Minerva, București, 1981.

Pop, I., *Avangarda în literatura română*, Minerva, București, 1990.
Quintilian, *Institutio oratoria*, Loeb classical library- Harvard University Press, Cambridge, 2002.
Tomu, M., *Cincisprezece poeți*, Editura pentru literatură, București, 1966.
Todorov, T., *Teorii ale simbolului*, Univers, București, 1983.
Vianu, T., *Amintirea lui I. Minulescu*, afterword to *I. Minulescu Versuri*, Minerva, București, 1974.

THE DIMENSION OF THE ARTISTIC IMAGES IN ODOBESCU'S POEMS

Elena Lavinia DIACONESCU (GIURGIU)*

Abstract: This study is focused on the research of the artistic images that can be identified in Alexandru Odobescu's poems. The poems are not so well-known by the public, but they reveal a specific vocabulary, the author's interest in using different figures of speech, but also the interest in describing his country and his feelings about women.

Keywords: figures of speech, love poems, patriotic poems.

Alexandru Odobescu is best known in Romanian literature for *Pseudo-cinegeticos*, his masterpiece. However, the author also wrote poetry, even if he did that for a short period of time when he was a student in Paris. Through this he tried to discover his literary path.

Odobescu's activity as a poet proved to be just an experiment. The critics showed little interest in his poems. In fact, very few critics ever mentioned the titles of Odobescu's poems in their literary analyses. One of them was D. P. Curariu who wrote the book *A. I. Odobescu*, which was published by Youngsters Publishing House (Editura Tineretului) in 1966; D. P. Curariu mentioned two patriotic poems: *Od României* (1852) and *Întoarcerea în țară pe Dunăre* (1855) and six love poems written between 1850 and 1853: *<Eu crez că dulceață>*, dedicated to Cxxxxxa, *<Ca tot codrul s' r' sune>*, dedicated to Axxxxa, *<Multe femei>*, *Moartea unei amante* and two others without a title. It is a curious fact that only three love poems were selected to be included in the first volume dedicated to Odobescu's writings (Publishing House of the Romanian Academy, 1965). The other three poems that D. P. Curariu only mentioned can be found at Romanian Academy Library (Ms. 4935, f. 1-23). For the moment we are going to analyse only those that were published by the Publishing House of the Romanian Academy.

Written in October 1850 in Paris, the poem *<Eu crez că dulceață>* seems to be an exercise of composing some lines. From the beginning one can notice Odobescu's inversion technique, which proves his effort in getting a rhyme and creating the feeling of a romantic atmosphere. The poem is structured in eight stanzas and its topic is focused on describing a beloved woman. Odobescu had used the techniques of literary portrait and description since the early years as a writer; these techniques helped him develop his literary skills. At a closer look at the text, we can observe that the first five stanzas contain a presentation of his lover's mouth, face, eyes, hair and chest and in the last three stanzas the girl is described as a goddess and a beauty of nature.

The first stanza: *Eu crez că dulceață / Decât p-ale tale / De garoafe buze / Nu e de g. sit.* has a particular aspect due to the inversion of lines, but also due to the presence of the verb "to be" at the end of the sentence. The verb being at the end is specific to Latin writings, as Odobescu was preoccupied with the translation from this language. The idea of comparing a part of the human body with a flower (in this case the mouth is like a carnation) is continued in the second stanza with the image of the

* University of Pitesti, lavi_di@yahoo.com

girl's face compared with a hyacinth: *Fața ta îmi pare / Zambila ce micsă / Cu-a z pezii-albeață / Palidu-i ve mânt*.

Each stanza seems to be a photo that describes the features of the beloved one in the deepest details. Therefore the fourth stanza: *Crez c vântulețul / Pe mai dulce und / Decât neagra-ți buclă / Nu poate-adia* is the "photo" which surprises the movement of the woman's hair against the wind.

Odobescu oscillates between black and white, the colours which he considers necessary in describing the perfect woman's portrait. Over the years, when the author wrote *Pseudo-cinegeticos* and inserted in this book the story *Basmul cu Fata de piatră i cu Feciorul de împărat cel cu noroc la vânat*, it was noticed that some elements from his poetic debut were kept in the lines that presented the portrait of the female protagonist: *...ie i acum din stânc / alb , dalb , fat , / vie i frumoas , / blând , r coroaș , / cu chip luminos , / cu trup ml dios*. The literary motives such as white colour, light, graceful body, which are present in these lines, prove that Odobescu uses the same technique of describing feminine beauty. In the sixth stanza of the poem <Eu crez c dulceață> the girl's body is described: *Crez chiar c zeița / Ceea-a frumoșe <i> / Mai puțin mlădioasă / Decât tine-a fi*. Although the resemblance to a deity seems to be the ultimate compliment, the poet continues to eulogize his girlfriend in the last two stanzas, stating that: *Tu îmi pari obiectul / În care Natura / -a pus chiar mândria / A se-mpodobi* and *Tot ce este gale / Tot ce te atrage / În înșafii ființă / S-a împreunat*.

Comparing the words that Odobescu used to the primordial elements, it was noticed that the writer used three of them: soil, air and fire. The words that are related to the lexical field of soil are: *garoafe, zambila, z pezii*; the words *vântulețul, adia, columba* belong to the lexical field of air and *scânteie i foc* are related to fire.

There are plenty of nouns in the poem and they are sometimes linked to adjectives in order to create a stylistic effect that is specific to epithets: *palidu ve mânt, negrilor ochi, dulce und , neagra buclă*. In most of the stanzas there are few verbs. The most frequent verb is the popular form of "to believe" used in the first person, singular: *crez*, which appears at the beginning of five from the eight stanzas. The purpose is to express the writer's deep belief in his girlfriend's beauty. The majority of the verbs are in the indicative mood and the negative form introduced by the word *decât*: *nu e, nu iese, nu poate, nu vars*. There are also a few verbs in the present, the affirmative form: *micsă, îmi pari, atrage*; verbs in the past: *a pus, a împreunat* or verbs that appear in the infinitive mood: *a fi, a-mpodobi*.

The dominant figure of speech is inversion, not only of the parts of speech, but also of the lines. It can be noticed the presence of monorhyme as in folk poetry and the measurement of lines is of six syllables.

<*Ca tot codrul s r sune*>, dedicated to Axxxxa, was written in 1851 and had eight stanzas, each with two lines.

The theme chosen by Odobescu is a classic one and it is related to nature and love. The forest, which is a witness character, represents the terrestrial space where a he and a she can love each other. The beginning and the end are identical due to the repetition of the same lines: *Ca tot codrul s r sune d-ale tale dulci cântări, / i ca eho, plin de tain , s -ți trimiță salutări!*.

The vocabulary is better developed than the previous odobescian poem. There are many words related to the lexical field of the forest: *codru, tufe, fronz , filomele, arborii*. The close terrestrial space of the woods is doubled by the open space of the heights through the words: *vulturul, piscuri, zefiri*. All these are important for the poet because he associates the feelings of love, gratitude, awe, as it comes out of the lines:

Orice sunet al naturei m-a f cut a resimfi, / Când fiori, când mulțumire, ce nu poci a le descri. The voices of the birds (the nightingales and the eagles) are considered to be pleasant to the human hearing: *Toat firea s desmiard , ascultând cântarea lor.* Still, there is nothing more beautiful in the poet's imagination than his sweetheart's voice. He compares this voice with the one of a mermaid: *Dar când glasu-ți de sirenă, înălțându-se treptat, / Printre arborii p durei cu putere-a r sunat, / Îmi zisei c firea-i numai un susur nesimțitor, / Căci c-o not dedeși viață unei lume de amor.* The author mingles three elements and three worlds: aquatic, terrestrial and aerial.

In this poem Odobescu succeeds to create some acoustic images through the following expressions: *codrul s r sune, optea a tufei fronz , v rs gemete d-amor, ascultând cântarea lor, strig tu-i m reș, sunet al naturei, cu putere-a r sunat.*

The epithets are obtained by writing an adjective after a noun: *filomelele duioase, gemete d-amor, vulturul semeș, susur nesimțitor*, but also by writing an adjective before the noun: *dulci cânt ri, misterioase fericiri.* The forest is personified and it is capable of saying hello through its echo. One comparison is only used in the text of this poem in order to show the deepness of the eagle's voice: *Și ca trâmbiță d-arhanghel este strig tu-i m reș.*

Since Odobescu's debut as a writer, he revealed his predilection for using folk forms of some words, such as nouns in genitive that end in *-ei* instead of *-ii*: *p durei, naturei* or folk forms of the verbs: *trimiță, să desmiardă, poci.*

By analyzing the tenses in the stanzas, one can observe the author's tendency of using present simple when he describes the nature, which suggests the durability and the eternity of the open space. Still, when the writer talks about his own feelings and the interaction with the person he loves, present perfect tense is used: *simțit-a; a f cut a r sunat.*

Many main sentences can be identified at a phrase level and they are followed or preceded by temporal clauses introduced by the word „when”: *Când optea a tufei fronz ; când v rs gemete d-amor; Dar când glasu-ți de sirenă ... cu putere-a r sunat.*

The poem <*Ca tot codrul s r sune*> represents a prove of Odobescu's attempts to write under the influence of an easy romanticism. However, „the versification difficulties that the young poet tries to fix by looking for the right rhyme do not indicate poetry as the literary way that Odobescu should follow. (T. Vianu,V. Cădea, 1965, p. 378)

Composed in July 1853 in Paris, the unfinished poem <*Multe femei*> is a specific work to Odobescu's early years, but the poet becomes capable now of more mature judgements over some realities. This aspect is proved by writing the work *C l torie din Paris la Londra* one year before. „The declarations of circumstance addressed to any muse from exile or from the country do not denote anything good in order to make him different from the other lovers of the same age. He had already loved many women (*multe femei*) at 19 years old, the last one always being his first love (*întâiu-mi amor*) and he had already had the chance to know how bitter life was”. (T. Vianu,V. Cădea, 1965, p. 411-412)

Alexandru Odobescu passed through some artistic phases in his short period as a writer of love poems: at the beginning he described the woman he loved, then he remembered the best moments they spent together in a natural environment and in the end he wrote about the moment of betrayal and break up. In the poem <*Multe femei*> it can be identified the motif of langour (*dor*): *am plâns cu dor; un dor nesfâr it.* The author uses some words frequently: the adjective *dulce* is necessary for creating epithets (*mai dulce nume; dulci cânt ri; suspine mai dulci*), the noun *dulceață* appears in the

expressions: *râul dulceții* (metaphor) or *Eu crez c' dulceasă /Decât p-ale tale / De garoafe buze*; these examples prove the writer's difficulties in finding the most suitable words and expressing himself in an original way. In fact everybody knows that Odobescu worked hard to choose his words, as he was not a natural talent.

Although without a great literary value, these three love poems presented above are important for identifying and understanding the origins of the authentic odobescian style. His passion for art and literature represents the basis of his development as a writer. That is the reason why Odobescu had the ability to transform nature, human body and gestures into an artificial painting. „He turns a natural spot into a pastel or a landscape; a town into an architectonic environment; a woman into a portrait.[...] Odobescu's paradox is to create art only through the illusion of life and life through the illusion of art: he is sensual when perceiving art and he is an aesthete when perceiving reality”. (N. Manolescu, 1976, p.47-49)

Odobescu's patriotic poems are better known by the public: *Od României* and *Întoarcerea în țară pe Dunăre* (published in 1855 in *România Literară* Magazine). They proved that the author was a patriot who dreamed about the emancipation of the Romanian people.

The first two stanzas from *Od României* are deeply subjective; the poet carries out an imaginary monologue with his mother country which he cherishes, but at the same time he deplores its destiny. The usage of vocative: *țara mea iubită, mândră Românie, mamă iubitoare* represents a pathetic proof of Odobescu's affection for his country. He creates lines that have a contradictory symbolic value in order to illustrate the increase and decline of a nation; thereby, the Romanian land is crossed by golden rivers: *râuri d-aur sub bolt azurie* (chromatic epithet), but over them the happiness had passed: *Trecut-au fericirea -a' tale s'rbtori, / Cum trec l-al toamnei criv' t'pl' pân-de dalbe flori* (comparison).

The second stanza continues with a rhetorical question: *Când fiii t'îi s-adap cu laptele-ți cel dulce/ Și când cosesc ei spicul ce sânul t'îi aduce/ Se mai gândesc ei oare la sânul legământ / Ce ți-au jurat odată, în timpuri mai ferice:/ „S'apere cu brațul străbunul lor pământ,/ Până și cel din urmă va zace în mormânt”?*. These lines represent a symbolic presentation of a nation in decline; at the same time, the above lines condemn the peaceful present without patriotism and they praise the „happy” past dominated by battles. The noun „grave” is a descendant symbol, its purpose being to show the ultimate sacrifice made by Romanian ancestors. The same idea of sacrifice is perpetuated in the following stanza through the lines : *... românul acel ce-n b' t'lie/ Uita c' copilașii, sârmanii! zac în pat/ Lipsiți de hrana zilei... când țara-i de sc' pat!*

The poet seems to be an orator, because he creates an enthusiastic speech about the life of the people in the past and in the present: *Când se sculau românii, pe loc pierrea du' manul [...] Românii d-acum, îns' , tr'iesc cu umilința!* „The young poet develops a time motif by comparing the ancestral courage with nowadays humiliation: *De vechi f' g' duințe nu va nimeni să știe, Dar țara-i tot aceea, frumoasă , roditoare*” (T. Vianu, V. Căndea, 1965, p. 228). The author identifies the cause of this situation: *Str'ina uneltire revarsă neștiința,/ Ș-a țării neatârănare e numai ca un pai / Luptându-se în viscol cu crivețe de plai*. Odobescu criticizes the foreign poisonous influence not only through some articles, but also through these patriotic poems. Poetry is for him another way of expressing his own artistic and patriotic beliefs. „The originality of this composition written in adolescence comes from the idea of national renaissance through arts” (T. Vianu, V. Căndea, 1965, p. 228).

Od României is an original writing. By analysing this poem, one can notice the author's effort in bringing together different figures of speech, such as: epithets: *râuri d-aur; bolt azurie; lanțuri d-aram ; pulbere d-aur; v l cumplit*; metaphors: *duhul libert ții; a păcii dulce floare; al artelor izvor; focul vieței; steaua nemuririi*; comparisons: *s furi, ca Prometeu, scânteia ce nu piere; ca flac ri v p iezi*; inversions: *adâncă durere; aspr voinicie; ve teji lauri; luminoase sfere; limpedea c tare*; reoccurrences: *tot aceea, tot limpede, tot încânt toare; s-a stins la noi, s-a stins virtutea*.

Among the stanzas which assure the oscillation between the glorious past, the injurious present and the possible future reborn by art, there are some visual images created in order to demonstrate an absolute aspect – the beauty of the country: *Dar țara-i tot aceea, frumoas , roditoare; Tot limpede e cerul, câmpia zâmbitoare, / Și munții cu pâraie, cu piscuri, cu z pezi; / Și nopțile de vară tot sunt încântătoare. / Cu fața-ți argintie, tu, lun ! scânteiezi*.

Odobescu will get to his artistic maturity with a diverse vocabulary as a result of his life and education. In *Od României*, composed at the beginning of his literary career, it can be observed his interest in a certain vocabulary, with specific forms and constructions which defined his style later. The author liked folk words that he used a lot in order to create "a local colour" for his poem: *ferice* (=fericit), *p s* (=necaz), *osmanul* (înv.= turc), *m cel rit* (= m cel rire), *neatârnaire* (înv.= independență politic), *c tare, vecinic* (= ve nic); *v p iezi* (înv. intransitiv), *c tau* (= c utau), *s-așinte* (= s-așintească), *nu va s tie* (= nu va ti), *va s -nfloreasc* (= va înflori). There are some regional phonetic versions: *mum , sântul, atunci, marturi, colo, vieței, cării* (=c rei), *vârtutea, s rbând, iar ș, țălul, orizonul*.

"Composed of 12 stanzas, the poem *Od României* has a clear and logical development." (T. Vianu, V. Căndea, 1965, p. 228) Since his adolescence the writer used to have a specific pattern of writing a phrase with balanced subordinate clauses.

Here is an example:

- I. *Dar țara-i tot aceea, I. frumoas*
2. *roditoare;*

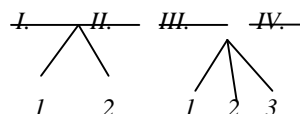
II. *Tot limpede e cerul,*

V.

III. *câmpia zâmbitoare*

- IV. *Și munții* 1. *cu pâraie,*
2. *cu piscuri,*
3. *cu z pezi;*

V. *Și nopțile de vară tot sunt încântătoare .*



The theme of the poem *Întoarcerea în țară pe Dunăre* was presented by many other writers of the time; it referred to young intellectuals who returned home with new patriotic ideals after spending some time abroad. Still, the idea of coming home suggested different feelings to each poet: some of them felt the happiness of finding love, peace or serenity; others felt the sadness generated by solitude and expected death. For Odobescu, coming back home meant rediscovering the environment where he could move and create: *Sunt ferice c -mi v d țara, / Văd curgând Dunărea lin; / Sub cer neted v d cum seara, / Malul e de taine plin*.

The poem begins with two stanzas in which the author expresses his regrets for not having a better voice: *un glas tare, sun tor i versuri pline de dulceți* in order to praise the country. In the following four stanzas he expresses his affection for the beauty of his birthplace: *m-a cerca a le descri; a culege flori i stele/ i a împleti cu ele/ Cununi pentr'a' tale nunți; Viața mea cu bucurie / Mă-a zdrobi-o-n fala ta; Te-a*

urma, mândr i tare/ Pe un tron scâteietor;/ Te a face eu mai mare. These lines contain some verbs in the conditional that indicate at a stylistic level the young intellectual's patriotic ideals. He also condemns those who oppress the people. *Daca toți cât nasc în tine/ Așa dragoste-ar simți, / Poate-ai fi i tu mai bine,/ Poate-atât n-ai suferi./ Îns vai! mulți te apasă/ Mulți din sângele-ți trăiesc/ Și de doru-ți nu le pasă,/ C ci chiar ei te asupresc.*

The other stanzas describe the same emotion produced by the idea of coming home. There are some lines that contain the metaphor of the star, which can have a dual meaning from a symbolic point of view. On one hand, the star indicates Odobescu's destiny as a human being, and on the other hand the star is the source of inspiration and creation for Odobescu, the writer: *Îns inima-mi tresare/ Când gândesc a revedea/ Pe p mânt, câmpia mare,/ i pe ceruri, a mea stea,/ Steaua ceea favorit / Ce gându-mi copil resc/ O închipuia unit / De p mântul românesc.*

Compared to *Od României, Întoarcerea în țară pe Dunăre* does not have to many figures of speech. Some inversions can be noticed: *falnic viitor; întins p mânt; tainic -armonie; nestins amor* and epithets: *dulce mulțumire; tron scâteietor; cer neted; gândiri noroase; eterul luminos; gînga e licuriri*. The dominant lexical field is related to nature: *deal, câmpie, mo ie, p mânt, stea, cerul, Dun rea, malurile*; these words helped the author to create his visual images.

Taking a closer look to Odobescu's vocabulary, it can be observed his interest in using folk words: *preget, fericea* (fericirea), *voi s-apuci* (vrei s-apuci), *voi s-arunc* (vreau s-arunc), *voi s -nec* (vreau s -nec), *a cerca* (a încerca); regional phonetisms: *daca* (Walachian phonetism instead of *dac*) and *sânt* (Moldavian phonetism instead of *sfânt*), reoccurrences: *al t u falnic viitor; ale tale frumuseți; al tău cer; ai tăi munți; a' tale nunți; a' Dun rii talazuri; a mea stea; a mea copil rie; ale slavei m guliri; a mea inim* .

All the ideas presented above demonstrate that Odobescu's work got some specific features in time. Although he wrote a few poems which were not appreciated by the critics, they represented the clear proof of the author's literary interest; the poetry was like an exercise that helped him create a career in literature and promote Romanian literary language.

Bibliography

- Gheție, I., *Baza dialectal a românei literare*, Editura Academiei Republicii Socialiste România, Bucure ti, 1975;
Iordan, I., *Stilistica limbii române*, Editura Științifică, București, 1975;
Irimia, D., *Structura stilistic a limbii române contemporane*, Editura Științifică și Enciclopedică, Bucure ti, 1986;
Iv nescu, G., *Istoria Limbii Române*, Editura Lumina, Ia i, 1980;
Manolescu, N., *Introducere în opera lui A. Odobescu*, Ed. Minerva, Bucure ti, 1976
P curariu, D., *A. Odobescu*, ed. Tineretului, Bucure ti, 1966;
Teodorescu, G. Dem., Ene. V., *Istoria limbii i literaturii române: de la începuturi pân la 1882*, Editura Saeculum, Bucure ti, 2002;
Vianu, T., *Studii de stilistic* , Editura didactic i pedagogic , Bucure ti, 1968;
Vianu, T., Cîndea, V., *Alexandru Odobescu – Opere*, vol. I, ed. Academiei Republicii Socialiste România, Bucure ti, 1965.

FIGURATIVE DIMENSIONS IN GRIGORE ALEXANDRESCU'S ROMANTIC POETRY

Elena -Andreea DINA*

Abstract: *This work tries to emphasize the place of Grigore Alexandrescu in the Romanian literature, by showing his creative characteristics. He is a dual writer because he created Romantic poems but on the other side, he is also a Classical writer, a man of reason who created remarkable fables, epistles and prose. This work focuses on his Romantic side, by trying to reveal his originality and the sources of his work.*

Keywords: *Romanticism, tropes, authenticity.*

Nineteenth-century literature was deeply influenced by socio-historical and cultural context of those times characterized by feudal struggle and the ideal of freedom that animates the souls of Romanians.

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

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

In the case of Grigore Alexandrescu it can be discussed about his creative dualism; although feels love, sadness, hopelessness, Grigore Alexandrescu remains essentially a man of reason, and then a man of sensations, since he can not miss his moralistic nature. Horia Badescu observed this feature in his biographical study where he affirms: "Dynamics sentiment remains, no matter how he talks about heart and soul, one outside, without the serious and internalized support of the self gnomism which is so sincere for the moralist from social poems is here without support, correspondences are pictorial rather than rhythmic tune." (Badescu, 1981:11).

Moreover, in the case of Grigore Alexandrescu, personal conscience is not designed to reveal the ideas and feelings of the writer, but is a collective consciousness that represents the interests and the feelings of people, Grigore Alexandrescu becoming seized as the voice and representative of the ideals and the struggle of the Romanians.

At the figurative level, Grigore Alexandrescu's poem seems simple, as George Călinescu distinguished "a coal poetry bleak metaphor." (Călinescu, 1962:165).

However, at a better view, the figurative exist in his romantic poetry, the primary source being the poetry of Lamartine, whose ideology about life is inspiring, without affecting the authenticity of Romanian poet.

It thus cultivating in Grigore Alexandrescu's lyric the desire of isolation in the rural areas, away from the hectic life of the city because man must have a simple life, mediocre in order to find his happiness.

* University of Pitești, dina.andreea55@yahoo.com

The pessimistic air is felt through the lyrics of the pasoptist poet through meditation, to reliving that have as a source the nostalgia which is so common in his work.

The writer tends to use certain specific romance topics limitless including: "ruins, hallucinating noctambulism, the ghost and its variants (range, shade), desert aquatic or land stellar are preferred [...]. Terrible, fierce, rabid, raging, terrible, monstrous have tropics fundamental values for the poet." (B descu, 1981:21).

One of the basic features of his poetry is the music of Grigore Alexandrescu which was taken from Ossian's poems, giving rise to harmonies.

Grigore Alexandrescu is a poet of images used in the lyrics sound like: „ Adesea pe câmpie / Auz o armonie, / Un ce melodios: / Un glas care se pare / Ascuns în depărtare / Un imn misterios." (*Frumuse ea D- ei*) or lyrics of *Via rustic* ; „ În cugetu-mi mul umit, / Si vind o-nalt putere, / Eu ascultam în t cere / Al multor mii de fiin e / Concertul nem rginit."

Natural phenomena are presented as if coming to life, as evidenced wind force in the poetry *Via câmpeneasc* : „Prin aluni sulfa vântul / Frunza u or cl tina, / Nucii b trâni ca p mântul / D- alungul se desina; / Unda cea armonioas / A unui ascuns izvor / Ca o oapt armonioas / S- auzea în preajma lor."

The poet has the artistic power to give life to rural tranquility in lyrics such as: „Un clopot ce seara se aude la turme / ce st , reîncepe, abia r sunând / Ca glas care moartea e- aproape s - l curme, / Când via a- nceteaz treptat înghe ând / Un greier ce cânt , o iarb , r sun singing, grass, r sura, / Stufaoasa p dure, pierdute c r ri, / Adâncă murmur ce- nvie natura/ Ca geniuri tainici ascunse prin flori." (*Reverie*).

The antithesis is also very often used in poetry, as Grigore Alexandrescu recurses to the theme of ruins, opportunity to put in opposition the glorious past of the Romanian people and the present which seems mediocre and ephemeral. In this regard the poem *Umbra lui Mircea. La Cozia* has in the center, a remarkable figure, representing the past glory of our people: „ Oltule, care-ai fost martur vitejiilor trecute/ i puternici legioane p-a ta margine-ai privit, / Virtu i mari, fapte cumplite i i sunt ie cunoscute, / Cine oar' poate se fie omul care te- a- ngrozit? / Este el, cum îl arat sabia lui i armura/ Cavaler de ai credin ei, sau al Tibrului st pân/ Traian, cinstea a Rome ice se lupt cu Natura, / Uria e al Daciei, sau e Mircea cel B trân? Mircea! Îmi r spunde dealul; Mircea! Oltul repeteaz / Acest sunet, acest nume valurile-l primesc; Unul altuia îl spune; Dun rea se în tiin eaz / i- ale ei spumate unde c tre mare îl pornesc."

For the love poetry, the antithesis is used to put in opposition the false ideals believed by the poet before meeting the love and the other side the true purpose of his life, the fulfillment through love. Such is the case of the following lyrics: „ Dup vara cea bogat / Vine iarna-nt râtat / bate vânt îngrozitor" (*Priete ugul i amorul- Emiliei*)

As a poet of meditation, Grigore Alexandrescu's poetry abounds in rhetorical interrogations used not only in the historical poems in which the poet reflects on the fate of Romanians, but also in love and life. In the poetry *Frumuse ea D-ei* almost an entire stanza is based on this figure: „ De unde vine oare? / Din sferele senine? / Din zefirii ce zbor? / Din iarba ce opte te/ Din plant ace tr ie te/ Din floare? Din izvor?"

On the other side, there are quite frequently used rhetorical exclamations, thus putting out deep feelings as seen in the lyrics: „ A! cât de mult amar , / Via a o s -mi par ! / Minuturile, veacuri o s le socot./ A oric rei zi raz / Noi lacrimi o s vaz / Când pe streine rmuri, strein o s tr iesc!" (*Inima mea e trist*)

Grigore Alexandrescu is a short verse and focused poet, so the ellipse is another stylistic figure underlying the creation of the poem the poet forty-eight, figure

found in *A teptarea*: „Acesta este ceasul...sau cel pu în sose te,/ Dar ea unde s fie?
De ce nu se ive te? (...) / ...Se auzi un sunet... S ascult... mi se pare.../ Nu e nimic: o
frunz în vale a c zut.”

As noted by Horia Badescu, Grigore Alexandrescu is obsessed by the sense of gradation, “visions are flashing, in a dynamic sequence that today we call it- a movie.” (Badescu, 1981: 22). An example is the scene in which the poet gives shape to the picture of death, of apocalypse using short, enunciative sentences in the poetry *Uciga f r voie*: „Apoi deodat în nori se ascunse./ i lipsa ei dete cumplitul semnal:/ În spaima nespus ce-atunci m p trunse/ V zui trecând moartea pe palidu-I cal./ Schelet d-alt lume, cu forme cumplite/ Râjind c tre mine privea neclintit:/ În mâna-I uscat , în unghii ascu ite/ inea o femeie... din capu-I zdrobit,/ Mu ca câteodat , mu ca cu turbare.”

With the process of graduation, the poet can discern a tendency to increase up to gigantic spaces and glorious past, leading in this way to hyperbolization as seen in *Umbra lui Mircea. La Cozia*, where the figure of Mircea appears colossal: „Este el, cum îl arat sabia lui i armura,/ Cavaler al credin ei, sau al Tibrului st pân, /Traian, Gloria Rome ice se lupt cu natura? / Uria e al Daciei, sau e Mircea cel B trân? / << Mircea! >> Îmi r spuse dealul; / << Mircea! >> Olt repeteaz ; / Acest sunet, acest nume, valorile-primesc, / Unul altuia îl spune, Dun rea se-n tiin eaz , / - ale ei spumate unde c tre mare îl pornesc.”

In the lyrics, there are also other figures of speech, one of them being the metaphor, considered by Horia Badescu “non-plastic ‘ which appears in verses such as: „Îmi place a naturii s lbatec mânîe / (...) Cu focul care arde în pieptu- mi sfâ iat” (Suferin a) . In the poem *Nu, a ta moarte...* there also appear metaphors in lyrics: „Fierul cel ro u care- apas / Mâna cruzimii p- un osândit, / Mai adânci urme nici el nu las / Decât amorul astfel sim it.”

Horia Badescu affirms that “not the metaphorical force lacks Alexandrescu very often, but the metaphysical metaphor. On the whole poetic image, his metaphor is likely attributive, not verbal. It captures the qualities and not moving things. It shows, but does not include the dynamics of thought, becoming its relation to the cosmos than designate the size of projections, but rarely the tension and the movement of the interior flux which generates this projection, its underground coordinates.” (Horia Badescu, 1981: 25).

Another feature of this genuine forty-eight poet consists of his power to personify good, suffering or sadness, using specific verbs. Thus, “Pain is a being who suppresses the man helped by the Faith. Sorrow walking on a road and on her steps it comes the Good. Imagination is free to imagine every abstraction how she wants, see, for example, with the yellow and tense pain, sorrow disheveled and apathetic smiled youthful appearance.” (C linescu, 1962: 165) .

There are many epithets in lines such as: „ i negur , i viscol, i cer înt râtat’ (Suferin), „Pace adânc ce mi-ai r pit “(Nu, a ta moarte ...), „N dejdi, via , cînste, sim irile-nfocate ‘(Când dar o s gu ti pacea ...), „ Misterioas limb a silfilor cere ti’ “(Unei necunoscut moldovence) etc.

In addition there are also comparisons as: „ Unde se-nal un fum de sânge,/ Ca bluestem jalnic i necurmat! “(Nu, a ta moarte ...) or, „ Eu lan urile mi le zgudui cu mânîe, Ca robul ce se lupt c- un jug neomenos, / Ca leul ce izbe te a temni ei t rie / i geme furios . “(Când dar o s gu ti pacea ...), etc.

At the lexical level, even the words are used for figuratives as Grigore Alexandrescu uses archaisms which „indirectly creates the impression of old favors

the time returned which the subject reclaims, contributes to the achievement of that true color (of place or time) that Romantics discover and theorize.” (Anghelescu, 1973: 138).

As a feature of the literary language of the century when Grigore Alexandrescu published, he used archaisms in parallel with neologisms, the poet having the creative power of combining the two types of lexical opposites, giving balance and harmony to the poems, thus proving to be an experienced study of language.

In conclusion, the words of Mircea Anghelescu remain memorable: “Under the apparent banality of his style, which may explain the lack of interest of researchers in the what he is regarded, but we can reveal an impressive adequacy of its theoretical principles (the Letter to Voltaire, the prefaces, etc.) with their application throughout the work, a remarkable intuition of the meaning of language development and a valuable contribution to the enrichment stylistic procedures of the Romanian poetry.” (Anghelescu, 1973: 140).

Bibliography

- Alexandrescu, Grigore, *Opere, I*, Bucure ti, Editura Minerva, 1972.
 Anghelescu, Mircea, *Introducere în opera lui Grigore Alexandrescu*, Bucure ti, Editura Minerva, 1973.
 B descu, Horia, *Grigore Alexandrescu- parade m tilor*, Bucure ti, Editura Albatros, 1981.
 C linescu, George,, *Gr. M. Alecsandrescu*, Bucure ti, Editura Pentru literatur , 1962.
 Cornea, Paul, *Originile romantismului românesc*, Bucure ti, Editura Cartea Româneasc , 2008.
 Dragomirescu, Ghe. N., *Dic ionarul figurilor de stil*, Bucure ti, Editura tiin ific , 1995.
 Iva cu, George, *Istoria literaturii române*, Bucure ti, Editura tiin ific , 1969.
 Petra , Irina, *Figuri de stil- Mic dic ionar- antologie pentru elevi*, Bucure ti, Editura Demiurg, 1992
 P curariu, Dimitrie, *Clasicism i Romanticism. Studii de literatur român modern* , Bucure ti, Editura Albatros, 1973.
 Popovici, Dimitrie, *Romantismul românesc*, Bucure ti, Editura Albatros, 1972

GH. N. DRAGOMIRESCU, DU LANGAGE AU STYLE

tefan G IT NARU*

Abstract: *The work Gh. N. Dragomirescu From Language to Style represents the input of Romanian linguistics in the development of European neo-stylistics. The present study edifies both the continuity and the creativity elements which present in the work of the Romanian researcher.*

Keywords: *style, figure of speech, deviance.*

Lorsque paraissait en 1975 *Petite encyclopédie des figures de style*, la situation de la stylistique au niveau européen abandonnait l'état de latence dans laquelle les théories de la communication l'avaient maintenue longtemps. Le père de la stylistique, Charles Bally, avait consigné dans la période de déclin la prolifération des termes stylistiques, née d'une acribie analytique, des termes qu'il avait considérés rébarbatifs et pédants, qui étendaient les zones d'interférence au lieu d'opérer des délimitations claires.

Dès 1964 Roland Barthes avait proposé une résurrection de la rhétorique, considérant l'instrumentaire théorique comme appartenant au structuralisme linguistique. Roman Jakobson lui-même invoquait la nature linguistique de la poésie (la poésie comme langage), montrant que seulement la linguistique pouvait assumer les compétences d'élucider les structures particulières spécifiques à l'ineffable artistique: *Comme la linguistique est la science globale des structures linguistiques, la poétique peut être considérée comme faisant partie intégrante de la linguistique.* (Jakobson, 1963 :210). Il a été considéré un pionnier de la résurrection de la stylistique par l'apport théorique dans le domaine de la poétique, mais surtout par les applications sur la métaphore et la métonymie.

Dans les études antiques, la rhétorique visait en même temps *homo loquens* (l'argumentation dans le discours, comme science de l'éloquence) et *homo poeticus*, étendant les techniques de la persuasion sur la sensibilité ludique de l'art. La nouvelle stylistique assume le terme de rhétorique avec la deuxième acception (la loi de la complémentarité), engageant les plus importants linguistes (sémioticiens) comme: Roland Barthes, Jean Cohen, G. Genette et les chercheurs de la Liège, constituée dans le Groupe μ .

Dans cette période, Gh. N. Dragomirescu engagé dans le processus général de résurrection de la rhétorique, s'était proposé dans *Petite encyclopédie des figures de style* de réaliser une recherche moderne pour son temps des faits de style, acceptant la continuité des termes à l'opposé de Novalis qui s'était proposé de choisir entre la rhétorique et la stylistique: *Les figures de style constituent l'objet de premier rang de la stylistique, de la stylistique qu'on peut nommer par manque d'autre terme, stylistique rhétorique.*(p.11)

Comme linguiste et surtout grammairien, le chercheur roumain considère que les faits poétiques peuvent être révélés sous les aspects les plus profonds par les instruments de la linguistique. Il vise même l'introduction de nouvelles figures, comme *l'attribut de l'objet, l'adjectif possessif éthique, le nominatif éthique.* L'apport (le

*University of Pitești, stefan_gaitanaru@yahoo.com

support) de la linguistique est édifié chaque fois dans des chapitres théoriques intitulés d'une manière suggestive: *Le lieu des figures dans la langue et leur importance*, *La source stylistique de la langue au niveau de la grammaire*, *La grammaire et les figures*. En réalité, en explorant chaque niveau de la langue sous l'aspect de l'expressivité, l'auteur aborde aussi les niveaux phonologique et lexical, très bien représentés par les figures. Toutefois, le rôle prioritaire est réservé à la grammaire : *On peut dire qu'en essence les valeurs de la grammaire expressive ne sont que la racine de toutes les figures, au sens que la technique de réaliser les quatre groupes de figures est définie par quelques phénomènes qui constituent l'objet de l'analyse grammaticale.* (p.13) Ainsi, on ignore l'avertissement de Claudel : *Les grands écrivains n'ont pas été faits à supporter les lois des grammairiens, mais qu'ils imposent les siennes et non seulement la volonté, mais aussi leur caprice.* (RG, p. 22)

Ancré dans les recherches de son temps, Gh. N. Dragomirescu reprend l'engagement des deux disputes de la stylistique européenne.

Premièrement, la définition du fait de style par d'autres traits distinctifs que par ceux hérités de la rhétorique de l'Antiquité.

Le style comme écart avait été conçu au début par Paul Valéry et repris dans des recherches soutenues par Ch. Bruneau. Impressionnés par le mirage de cette nouveauté, les chercheurs n'ont pas eu peur des connotations morales des termes, ni de concevoir l'art dans le registre pathologique, proposant des termes comme *abus*, *violation*, *scandale*, *anomalie*, *écart*, *subversion*, *infraction* (Cf. RG, p. 15). Il paraît que quelques définitions vont mieux avec l'avant-gardisme : *La langue poétique est non seulement étrangère au langage soutenu, mais elle lui est totalement opposée. Son essence consiste dans l'écart aux normes du langage.* (Todorov, 1965, cf. RG, note 25, p. 16).

Les représentants du Groupe μ trouvent une solution, en reconsidérant le concept de norme comme quelque chose qui doit être dans l'état normal de choses. Les questions rhétoriques n'ont pas manqué: *Faut-il dénoncer les écrivains comme des turbulents ou les faire rentrer à l'école comme exemple négatif? (...) En fait, pas sans raison, la tradition les considère comme les garants de la belle utilisation de la langue. Ils connaissent le matériel de la langue mieux que quelqu'un d'autre, comme le sculpteur la marbre.* (RG, p.24) Comme Platon qui montrait que l'essence de toute similitude était la différence (l'unité des contraires), les néo-stylisticiens posent au centre de l'acte poétique la corrélation entre l'écart et la norme: *Le producteur de l'effet actualise par un petit geste l'écart et la norme. Une métaphore, par exemple, n'est pas perçue comme métaphore seulement si elle renvoie en même temps au sens propre et au sens figuré.* (RG, p.24)

La solution des spécialistes de Liège est théorique et valable au niveau des métasémèmes et moins aux niveaux extrêmes (métaplasmes, métalogismes). Ainsi, le problème a été éludé.

Gh.N. Dragomirescu en aurait considéré un sophisme inacceptable. Son attitude reste catégorique. Il considère un non-sens la formulation de Larousse, qui demandait *le choix des mots et des constructions qui échappent à la grammaire* (RG; p.12) parce que *le style est l'ensemble des procédés par lesquels un écrivain s'approprie les ressources d'une langue pour exprimer sa pensée.*(GhND, p.12) On considère que *la structure grammaticale est celle qui a généré et génère ces ressources* (*ibidem*), son rôle étant normatif.

Toutes les définitions données aux figures comme écart sont combattues, de Quintilian (*figura sit arte aliqua novata forma dicendi*) à Delacroix (l'ensemble des

infractions à l'ordre ordinaire) (cf. GhND, p.14) Devant ces arguments d'autorité, le stylisticien roumain recourt sous une autre forme au même subterfuge que les chercheurs de Liège: *La figure est un écart (novata forma) du langage usuel (non pas de la grammaire!). L'écart ne se fait pas arbitrairement, mais selon les règles de l'art dont la raison et le modèle se trouvent dans la nature.* (Gh. N. D., p.15) Au lieu de l'écart, c'est la règle de l'intégration du langage poétique dans l'unité de la communication.

À la lumière des recherches actuelles, on peut renoncer à de pareils subterfuges, proposés par Gh. N. Dragomirescu et par le texte de la rhétorique générale.

Le point de début qui entraîne les forces pour le travail sur le langage, la volonté poétique, est dans le modèle informationnel le propre moi qui, au niveau de la connaissance individuelle, dépasse le modèle informationnel du monde externe. Cette chose est mise en évidence, en utilisant d'autres mots, par Gh.N. Dragomirescu décrivant la nécessité de l'auto - réflexivité du créateur dans la poésie: *L'impulse et la finalité du phénomène stylistique se trouve dans la nécessité de l'auto - réflexivité d'une individualité humaine, du moi comme agent de la création. La condition de l'auto - réflexivité est le vécu intense de son essence sui-generis comme étalon de son propre création et l'écart de tout modèle étranger au timbre personnel du moi créateur.* (GhND, p.12)

Faisant la différence entre thèse (la totalité des informations résultés de la connaissance qu'une œuvre véhicule dans son texte) et *esthésie*, comme des vécues implique de la propre sensibilité, on accorde importance à la dernière: *L'auto - réflexivité du moi créateur (pas du tempérament) dans toute fiction, c'est-à-dire dans la matière organisée, dans le but de communiquer avec le monde, constitue le message artistique (poétique) de l'œuvre d'art.* (Ibidem)

Concevoir la langue sur des niveaux est importante dans le choix des figures. Il semble que cela a existé dès toujours, de la rhétorique (stylistique) antique à celle moderne. La diversification des métaboles se conforme à ces principes. Les métalogismes, sans être une innovation du Groupe μ , considérés comme figures de pensée, se réfèrent en fait au niveau textuel de la langue.

La configuration de la langue a connu plusieurs variantes à l'époque moderne. Ainsi, Noam Chomsky impose le niveau phonologique (l'expression sonore), le niveau sémantique (le signifiant de la théorie saussurienne) et syntaxique, le niveau de la combinatoire, non seulement au niveau syntaxique proprement dit, mais à tous les niveaux, comme des relations entre leurs unités: *Ce système de règles peut être analysé en trois composants principaux d'une grammaire générative: des composants syntaxiques, phonologiques, sémantiques.* (Chomsky, 1964 :21)

D'une manière similaire, Ch. Morris aborde le niveau lexical (défini comme la relation entre les mots et leurs référents), le niveau syntaxique (les relations entre les mots) et le niveau pragmatique (la relations entre l'énoncé et le contexte extralinguistique qui l'a généré, mais aussi comme relation entre les mots et leurs utilisateurs).

On rencontre une distribution des figures de styles pour les niveaux de la langue chez Gh. N. Dragomirescu, même si l'auteur opère une autre classification en quatre groupes: figures de répétition, figures d'insistance, figures d'ambiguïté et figures de plasticité. Le premier groupe correspond toutefois à plusieurs critères de classification: les figures de répétition peuvent être classifiées d'une manière plus claire (et plus intéressante), parce que la répétition constitue le genre proximal le plus évident,

la différence spécifique se réalisant par la diversification de la topique (GHND): *Les figures de répétition: phonologiques, lexicales, grammaticales*. (Ibidem)

Cherchant à expliquer la nature des figures, il note: *J'ai trouvé que la technique de la réalisation d'une figure peut être l'expression directe de l'insistance et de la symétrie*. (Ibidem, p. 19)

Les études ultérieures des années 70, caractérisés par l'irruption des linguistes sans le sanctuaire de la poésie (Lortomas, 1994, p. 5) reprennent les idées d'écart et de sélection en termes linguistiques: *on a conservé les concepts d'écart et de choix qui, chers à nos prédécesseurs des années 50, restent et plutôt redeviennent essentiels*. (Ibidem, p. 3)

Au XX^e siècle, les linguistes ont observé que les faits de langue d'un certain niveau se déroulent d'après des règles qui composent un code. Ainsi, il y a un code phonologique, un code sémantique et un code syntaxique. Par exemple, la règle de la différence alternante fonctionne à l'intérieur du code phonologique. L'aspect alternant est imposé par le fait qu'il y a seulement deux classes de phonèmes (des consonnes et des voyelles: il n'y a pas un mot formé seulement de consonnes; celles-ci doivent alterner avec des voyelles); l'aspect de la différence est imposé par le petit nombre de phonèmes d'une langue à la différence du grand nombre des mots. Une telle règle est déterminée aussi contextuellement: dans un énoncé, les mots ne peuvent commencer ou finir de la même façon. La probabilité de l'écart à ce code n'est pas perçue comme une faute, mais comme *abus* (l'exemple des assonances, des allitérations et de la rime): *prin vulturi vântul viu vuia...*

Le code sémantique a au moins deux règles fondamentales: la règle de l'investissement sémantique (une séquence de sons ne peut être utilisée si elle n'a pas été investie sémantiquement par les utilisateurs; cf. Co buc: *frumoase toate i înrulp*) et la règle de la compatibilité (les associations syntagmatiques supposent que les termes engagés aient des restrictions sélectives; on ne peut pas dire, par exemple, *l'avion pâture*).

Parmi les règles du code syntaxique, il y a les règles de la topique et de l'accord.

Il y a trois attitudes envers le code: *écart*, *abus* (excès) et *respect*. Elles fonctionnent dans le langage poétique conformément à la loi de la compensation selon laquelle il faut respecter au moins un code. L'abus est relativement libre. Par exemple, la figure phonologique présente dans le vers de Co buc (*prin vulturi vântul viu vuia*) transgresse le principe de la différence alternante, mais, dans l'économie de la communication, le phénomène semble plutôt un abus. L'emploi du mot *înrlup* transgresse la règle de l'investissement sémantique, mais il y a l'analogie *vulpi/înrlup*, proposée par la rime.

La transgression du code morphologique (la syntaxe des morphèmes) est rencontrée plus fréquemment dans la poésie ancienne (Dosoitei: *Dreptul m va înfrunta-m / i cu sil m-a certa-m ...*).

Parce que l'inversion syntagmatique est permise en roumaine (b iatul înalt/înatul b iat), la transgression de la topique est ressentie comme abus, comme déplacement de l'accent sémantique. On rencontre aussi des écarts topiques, qui sont acceptés: (Cantemir: *Spre aceasta, acela al Senec i mult a folosi poate cuvânt; atuncea îl dinaintea casii în ulițe scotea*). Ainsi, on peut aborder du point de vue pratique les structures du langage figuré, qui permettent à l'auteur de transmettre une partie de soi-même.

Gh.N.Dragomirescu aborde les mêmes aspects, utilisant des concepts comme *insistance* et *symétrie*, sur lesquels il configure en manière inédite les quatre groupes de figures, basés sur une certaine technique de *l'insistance itérative, qui donne naissance aux figures de répétition, d'insistance augmentative et réflexive, qui caractérise les figures d'insistance ou la technique de la réalisation qui peut être l'expression indirecte de l'insistance, c'est-à-dire la suggestion (...) ce que a déterminé le groupement de plusieurs figures du chapitre de l'ambiguïté (...) une série de figures groupées sous le nom des figures de la plasticité* (GH.N.D, p. 19).

2. Aborder théoriquement et avec application le langage marqué stylistiquement par des figures a une vieille tradition et des complications modernes, mais les spécialistes ont observé que *l'esthésie* du langage poétique peut se réaliser aussi en l'absence des figures.

Dans l'analyse de ce problème, on peut constater que *les procédés spécifiques pour la littérature ne sont pas les meilleurs moyens pour assurer une communication rapide et sans équivoque du point de vue du contenu du message.* (RG, p. 23) Cette chose fait référence plutôt au texte scientifique qui ne peut pas se dispenser en totalité du langage naturel, par la contextualisation des figures sédimentées et lexicalisées durant le temps. Mais on ne peut dire non plus que *c'est suffisant de dérégler la langue pour être poète* ou qu'il faut *recourir simultanément à toutes les ressources de la rhétorique pour produire une littérature de qualité* (RG, p. 22). Les écrivains baroques, les précieux et les maniéristes en ont excellé avec des résultats qui n'ont pas atteint le grand art.

On a invoqué le style neutre, le style du langage commun, on a parlé des écrivains *cristallins* (Du Bos) et on a fait la distinction opérée par Roland Barthes entre *écrivains* et *écrivants*. (RG, p. 21).

Les stylisticiens ne sont pas d'accord de créditer le style neutre d'une manière illimitée, par la conviction qu'il *est facile d'observer que l'absence même de la figure peut constituer une figure, qu'un écart peut être même la manque significative d'un écart* (RG, p. 22) selon le modèle du morphème zéro qui reste toutefois morphème.

L'évolution du langage du concret à l'abstrait, du sensoriel à rationnel a donné un pourcentage majeur de lexicalisation des figures et de sédimentation en champs sémantiques: *on peut s'interroger si la figure chassée par la porte n'est rentrée par la fenêtre.* (RG, p. 22). Ainsi naît la difficulté de scientifiques d'éviter les figures du langage naturel, mais aussi des poètes de prouver leur originalité: *Lorsque la métaphore entre dans les traités des savants et la paronomasie dans les traités des psychanalystes, on peut s'attendre à ce que le style littéraire de manière intentionnelle banal ne réussisse à cacher pour beaucoup de temps son originalité.* (RG, p. 22). On peut déduire que *les prétentions de style neutre sont le plus souvent illusoires.* (*Ibidem*).

Essayant d'édifier la place et l'importance des figures dans la langue, Gh. N. Dragomirescu accrédite l'idée des stylisticiens et des créateurs (Dumarsais, Fontanier, Marmontel, Boileau) selon laquelle il y a une certaine disposition des figures, demandée par les styles de la langue (les conversations d'une journée de marché au foire, le texte de l'Enéide, les discours académiques), mais il n'exclue pas l'existence du style neutre: *Il s'agit de ces œuvres qui brillent par la profondeur de la pensée et par l'originalité de la fantesie, qui peuvent se dispenser du style figurée.* (GHND, p : 17) On cite Goethe qui avait consigné dans *Les Maximes* l'existence de la poésie sans figures qui ne peut être placée dans la zone inférieure de l'axiologie esthétique et Blair qui avait considéré que *les passages les plus sublimes et les plus pathétiques des auteurs anciens en vers ou*

en prose étaient presque toujours manquants de figures de style, rédigés dans le style le plus simple. (GHND, p. 17)

La projection en phase primitive du langage et la pénurie de plus en plus acute d'œuvres à degré zéro d'écriture a conduit à l'encadrement dans l'opinion générale des stylisticiens: *La conclusion qui résulte est la suivante: il semble que même lorsqu'on parle et écrit sans figures, ces-ci sont impliquées de manière génétique dans le langage le plus simple.* (GHND, p. 18)

L'étude grammaticale à l'appel de la stylistique a le devoir d'identifier et d'édifier ces procédés-là qui ne se retrouvent plus dans la structure de surface du langage: *même si la stylistique n'a besoin de découvrir les figures intentionnées, elle est toutefois endettée d'aider la grammaire à déterminer celles qui ne sont pas reconnues comme telles.* (Ibidem)

Ayant un tel fondement théorique, *Petite encyclopédie des figures de style*, réalisée par Gh. N. Dragomirescu s'inscrit dans le courant moderne de la stylistique européenne, offrant la preuve que la projection linguistique est la seule pouvant édifier le niveau stylistique comme système de stylèmes, dans les retortes duquel se produisent les grands mystères de l'art des mots.

Bibliographie

- Dragomirescu, Gh., N., *Mic enciclopedie a figurilor de stil*, București, Editura științifică și Enciclopedică, 1975
- Dubois, J., Edeline, Fr., Klinkenberg, J.-M., Minguet, F., Pire, Fr., Trinon, H. (Grupul μ), *Retorica generală*, București, Editura Univers, 1974
- Bally, Ch., *Traité de stylistique française*, Paris, 1951
- Barthes, R., *Essais critiques*, Paris, Éditions du Seuil, 1964
- Jakobson, R., *Essais de linguistique générale, I, Problèmes généraux*, Les éditions de Minuit, 1963
- Cohen, J., *Structure du langage poétique*, Paris, Flammarion, 1966
- Cohen, J., *Théorie de la figure*, Communications, 1970, no. 16, p. 3-26
- Genette, G., *Figuri*, București, Editura Univers, 1978
- Todorov, T., *Les Poètes et le bon usage*, in *Revue d'esthétique*, vol. XVIII, p. 300
- Chomsky, N., *Language and Mind*, New York: Harcourt Brace, 1972
- Larthonas, P., *Qu'est-ce que le style? (Preface)*, Paris, PUF, 1994.

A TERMINOLOGICAL PERSPECTIVE ON THE CONCEPT OF VIOLENCE

Raluca Maria GÎJG (T N SESCO)*

Abstract: *This study aims to be a precise terminological mirror of the concept of violence. We focus on the semantic and structural analysis of the terms that we encounter in the semantic field of this concept.*

Keywords: *semantic field, subconcept, semantic analysis.*

The concept of *violence* comprises a linguistic reality whose features haven't been clearly defined neither by the common language nor the specialized language. Its complexity is established by the multitude of different meanings and images on this concept, depending on the scientific field to which they circumscribe. The fact is that this term is used when "talking about facts associated with harmful phenomena in the society" (Sîrbu, C., Dinc , C., 2009 : 15). Placing this concept in the social area, we will necessarily associate it with a discipline deeply rooted in the reality, social assistance. Whether it is a moderate violence (delinquency, sects activity, kidnapping, actions of recuperators, domestic violence or child abuse) or greater violence (trafficking in drugs and persons, crimes against humanity committed during the armed conflicts), the terms that gravitate around the semantics of this concept will find their place of extreme importance in the hierarchy of the terminology system of social assistance.

Even referring to a single discipline, the concept of *violence* as described above has several meanings which may depend on the situation of specialized communication in which it is used. Its simple use in conjunction with other terms in the field of social assistance do not clearly ensure its mono-referential, unequivocal and precise nature, prerequisites for a word to gain specialized character and be considered within a particular area, this being due to the large semantic area which is difficult to synthesize in one word. The term, as a linguistic expression of the concept, is therefore difficult to use without giving rise to ambiguities, and to avoid polysemitism, the general concept should be broken into subconcepts that will bring as linguistic representation a single term. The relationship between the term and the concept must be unequivocal and precise. The cleavage of this concept into subconcepts ensures precisely this accuracy and this uniqueness of meaning which is essential for the terminological system of social assistance. *Violence*, in general, is defined by MDA as "incontinence of personal reactions or feelings reflected in words and in actions, violation of legal order, deed characterized by brutality and disregard for the rights and will of someone", while *verbal violence*, a subconcept subordinated to the concept of violence in the terminological system of social assistance is defined as "addressing through an offensive, brutal language, and the use of insults, threats, degrading or humiliating words and expressions". Breaking the concept into less substantiated units of meaning impacts on the semantic area. The semantic area is significantly reduced, but this has a positive impact on the mono-referentiality and monosemitism, these newly formed terms becoming more transparent, clear and precise. These terms gain a

* University of Craiova, ralucagijga@yahoo.com

strong conventional nature and an intense specialization. Their extension to common language, even if it exists in the context of secularization of knowledge, is relatively limited, and if it is performed, it presents a high risk to tilt toward the ambiguation of the significance and to lose the specialized semantic load.

The ISO 704 norm mentions the importance that the specialized language must have in the study of a specific science, emphasizing that it must be focused "on the concepts and their representations" which should be indispensable tools of knowledge of the respective domain. Specialized language should really be looked as a true code meant to ensure both communication between specialists and by imposing a strict standardization to achieve uniformity of perception regarding representations of the concept under research within the social assistance field. In the case of the concept of *violence*, the mental construction that provides the connection between the linguistic reality and its definition within the terminological triangle, is one difficult to achieve as according to ISO 704 because this concept represents an abstract entity that enters the area of social phenomena. From this point of view, especially for the legal-administrative language on social assistance, one should establish clear traits of this concept.

From this perspective, it is essential to describe the concept of *violence* both in its intension and in its extension. It can be considered a very general nucleus, around him being organized all other subconcepts which are in a relationship of subordination to the core concept. In terms of intention, *violence* is an absolute term because it can be understood independently of other terms, its contents can be set by individual characteristics that can be considered in isolated contexts. We pointed out above that in order to highlight the specialization of this term, it has been divided in language units with a narrower semantic area. The newly formed terms by this cleavage are relative terms that can not exist independently, they are bound to the nucleus by a semantic subordination relationship. These secondary concepts are expressed typically by terminological collocations, they being mostly compound terms. Characteristic to these collocations is that while the semantic area is restricted, the linguistic form expands. In these collocations, the most important in terms of meaning is the secondary term. It is the one ensuring the monosemantism of the term, erasing any trace of interpretation or polysemantism, which is specific to the specialized language. The term *emotional violence* restrains the act of violence to the emotional sphere. The term has the following structure: adjective + noun. Although the adjective is the secondary term of the terminological collocation, it is the one that emphasizes and clearly shows its meaning. Its semantic area, by restraint, becomes more precise, and possible confusion arising during specialized communication is removed.

Another aspect that we need to discuss is that not all the time in the terminological collocations the core term that is kept is violence. In case of violence committed against minors, the term used is *child maltreatment*. The term violence is replaced by maltreatment, but the meaning is the same. This replacement may be due to the trend of dividing the social assistance discipline into sub-fields. Another fact that we should bring in question is that all forms of abuse and neglect committed against children were not considered violence, but rather education until a few decades ago. Romanian social assistance must therefore fight, at a terminological level too, this traditionalist mentality because "culturally, in Romania the different forms of violence are well tolerated by society" (Neam u, 2003: 697). Imposing these new terms that circumscribe the semantic field of violence is an innovation both at the level of terminology and methods and techniques with which this science is forced to operate.

By analyzing the term of violence in its extension, we will note that it is a general term, i.e. its extension includes several elements revolving around the core term. It is also distributive, that is, everything is true for the core concept is applicable subconcepts resulting from the need for accuracy of the specialized language. The extension of this term is considerably the specialized language of social assistance, displaying some 20 terms that may be associated to the terminological scope of the concept of violence.

If we wanted to represent the terminological board of this concept, we would hit its very general sense which often may print a vague and ambiguous character. If this is acceptable in common language, in specialised language this may raise numerous problems because the terms must be an exact mirror of the linguistic reality it expresses. We can compare this concept with what Angela Bidu-Vrceanu called "supra-assembly" (Bidu-Vrceanu, 1984: 164). The common sign of the supra-assembly /violence/ can be considered as belonging to the semantic metalanguage, its interpretation being very general, consisting of a variety of actions employing brute force. Even the etymology of the term borrowed from French (violence = brutal force), where it came from lat. "Violentia", refers to this semantic feature suggesting the idea of constraint that is defined as the use of superiority over a fellow creature in order to impose a certain behavior. The same seme also indicates the lexical-semantic category the terms of this supra-assembly belong to, namely: noun. This multiplicity of terms that revolve around the concept *violence* provides "the conceptual coherence and hierarchical reporting" (Bidu-Vrceanu, A. 2007: 58) that we must consider when we refer to the social assistance domain.

We can note that this supra-assembly consists of two fields that suggest the idea of intensity / moderate / and / great /. They cannot be defined by components and they group around them other terms that make up together a paradigm. These two main fields must be subject to two distinct analyzes because they present more specific differences.

Of the two fields, the largest and the one that particularly is of interest in social assistance is marked by the seme /moderate/ as it relates to social issues that are the subject of this discipline. Variable semes in this field could be structured as follows: /generation/ with the values /adult/ and /minor/. In other words, we must take into account that violence committed on adults is referred to by a different term of the one committed on children. In case of the value /adult/ we will have a value / general / and one / particular /. Also, for the value / minor / we will present a value where the minor is /victim/ and another where he is /aggressor/. Within the value /victim/ there will also be the value /active/ or /passive/.

The oppositions that make up the board of *moderate violence* could be rendered by the following table:

| Semes common to the field /violence/ + /moderate/ | Variable semes | | | | | |
|---|----------------------|-----------------------|---------------------------------|----------------------------|-------------------------|--------------------------------------|
| | Adult person | | | Minor person | | |
| | Intrafamiliar | | Extra-familiar | Intrafamiliar | | Extra-familiar |
| | General | Particular | Break-in, robbery, murder | Victim Maltreatment | | Aggressor Juvenile delinquency |
| | Domestic violence | physical violence, | | Passive | Active | |
| | | physical violence | | Emotio- nal neglect, | Emotio- nal abuse | |
| emotional violence, | | | | | | |
| economic violence | | | | | | |
| sexual violence, | | | | | | |
| verbal violence | Physical neglect, | Physical abuse, | | | | |
| social violence, | Sexual neglect | Sexual abuse | | | | |
| spiritual violence | | | | | | |

The field of designations of violence crimes that can be correlated with great violence is difficult to fit into a semantic matrix if it meets the semantic criteria of the supra-assembly of violence by the presence of common semes /violence/ +/great/.

First of all, even if in the scholarly literature it is used the sign of / great / due to the polysemy of this adjective, we shall emphasize from the very beginning that in this context is used with a *global* meaning. The seme / violence / will also have a semantic load that will refer to an increased brutally, brutally manifesting their effects both on an individual level, by injuring the person, and on a collective level by the negative effects it will have on the social plan in certain communities. The variable semes, although generally referring to the purpose for which violence is produced, vary from one term to another and illustrate the various representations that violence has in modern society. The definitions of these terms shall be substantial and descriptive to create images as clear as possible on the phenomena under discussion. The conceptboard of this semantic field may have the following composition:

| Common semes /violence/ +/great/+/produced by an organization/ | Variable semes Purpose | | |
|--|--|--|---|
| | To obtain material benefits - human trafficking - drug trafficking - trafficking in minors | To change the form of government -terrorism -war | To create a climate of insecurity -terrorism |

In conclusion, we should note that within the social assistance terminology the term violence is well defined, clear and concise, and this is underlined by the structuration of the concept into subconcepts. These subconcepts are expressed through a vast number of terms which leads to the creation of a true terminological field around the core concept of *violence*. Analyzing this terminological field, one should note that it is trying to present in a fair manner the numerous representations that violence has in the contemporary society, removing any remaining lack of inaccuracy off the specialized language of social assistance.

Bibliography

- Bidu- Vr nceanu, Angela- *Lectura dic ionarelor*, Bucure ti, Editura Metropol, 1993
 Bidu-Vr nceanu, Angela- *Lexic comun, lexic specializat*, Bucure ti, Editura Universit ii din Bucure ti, 2000
 Bidu-Vr nceanu, Angela- *Lexic comun interdisciplinar*, Bucure ti, Editura Universit ii din Bucure ti, 2001
 Bidu- Vr nceanu, Angela- *Lexicul specializat în mi care de la dic ionare la texte*, Bucure ti, Editura Universit ii din Bucure ti, 2007
 Bidu-Vr nceanu, Angela si For scu Narcisa- *Cuvinte i sensuri*, Bucure ti, Editura tiin ific i Enciclopedic , 1988
 Bidu-Vr nceanu, Angela si For scu Narcisa- *Modele de structurare semantic* ,Timi oara , Editura Facla , 1984
 Bidu-Vr nceanu, Angela si For scu Narcisa- *Limba român contemporan . Lexicul*,Bucure ti, Editura Humanitas Educa ional , 2005
 Busuioc, Ileana, *Introduce în terminologie*, Editura Credis, Bucure ti, 2001.

Cabre, M.,T., *La terminologie.Theorie, methodes et applications, Paris*, A Colin, 1998.
Neamtu, George- *Tratat de asistență socială*, Iași, Editura Polirom, 2011
Pitar, Mariana, *Manual de terminologie și terminografie*, Editura Mirton, București, 2009.
Sirbu, C., Dincă, C., *Sindromul mării violente*, Ed. Universitaria, Craiova, 2009.

FUNCTIONS AND CONTEXTUAL MEANING OF ANIMAL PHRASEOLOGICAL UNITS SIGNIFYING "NEVER". "LA PA TELE CAILOR" IN THE ROMANIAN JOURNALISTIC DISCOURSE

Anca MARTINAS*

Abstract: *The purpose of this article is to emphasize the large number of Romanian animal phraseological units that mean "never" and to exemplify the function and contextual meaning of the most frequent one in the contemporary Romanian journalistic: "la pa tele cailor".*

Keywords: *phraseology, function, pragmatic, journalistic, newspapers.*

Considering that the function of phraseological units usually becomes more important than their standard meaning in the journalistic discourse, they usually express unfavourable attitude towards lack of effectiveness, distrust and disagreement in relation to people or situations. As speech acts, they may be complaints, warnings, refusals. In informal style, they are the pragmatic synonyms of "I don't believe it", "rubbish", "nonsense", rejecting a statement. The social context in which these animal phraseological units are used may influence their function and meaning.

The corpus contains online articles published in the period 2005-2015, picked up from the newspapers "Evenimentul Zilei", "Ziarul de Ia i", "Monitorul de Vaslui", zvj.ro.

After defining the basic concepts in the first part of the article, the second part will analyse the pragmatic and functional role of the most frequent animal phraseological units in the contemporary Romanian journalistic.

1. Concepts

The article will further introduce the main concepts: phraseology and phraseological unit.

1.1. Phraseology

Phraseology studies "the constant combination of words or by the stable syntactic groups" (Hristea 1984:139), "the word groups characterised by a preferential selection in the use of a linguistic community". The narrow definition comprises only the groups of words that almost have the functional value of the lexicon, for example "the phrases and the phraseological expressions that highly belong to the organisation of vocabulary" (Groza 2005: 48).

1.2. Phraseological units

There are more synonymous terms for the concept of "phraseological unit", narrower or broader, such as "phraseological groups", "syntagmatic units", "stable phrases", "phraseologisms" ("frazeeologisme"), "multi-word groups" or "fixed expressions".

* Technical University of Civil Engineering, Bucharest, martinasanca@yahoo.com

Liviu Groza prefers the term “phraseological unit” and only in some cases those of “co-location”, “terminological co-location”, “phraseological phrase”, “phraseological expression” to designate a group of words with global meaning (Groza 2005: 49).

Phraseological units are stable combinations of two or more words with unitary meaning, already existing in language and famous in usage, felt as separate units that name only one object, process or phenomenon, one trait or action, etc., opposed to the “free syntactic groups of words” (Hristea 1984:139). Liviu Groza broadly defines the phraseological unit as a “complex linguistic sign, superordinate to words, likely to get one or more functional values in an utterance. The narrow definition refers to “a complex linguistic sign, being descriptive or logically accepted as such by the use of language, also accepted as part of a sentence, and thus as belonging to a lexical-grammatical category, semantically encoded or not, being the object of the organization of vocabulary as a whole or as a part of it” (Groza 2005: 47 - 48).

In order to point out their functional and pragmatic role in the journalistic discourse, the present article will also refer to phraseological units from a pragmatic or sociolinguistic perspective.

Strässler considers idioms to be a functional element of language, „a pragmatic phenomenon, for example something that is judged from the point of view of the language user” (Strässler 1982).

Pragmatic idioms (in some cases also called routines, social formulas or gambits) are the lexical items whose occurrence is required by a particular social situation (S. Gramley and K.M. Patzold 1992: 55).

2. Phraseological units meaning “never”

More than 37 synonymous phraseological units that mean “never” in Romanian are registered in the phraseological dictionaries named DFLR (“The Romanian Phraseological Dictionary”) and DELS (“The Dictionary of Expressions and Phrases”). Besides these, their variants should also be considered.

It is interesting that almost half of these phraseological units contain an animal term: “când o zbură porcul (cu ața)”;

”când lupul și mielul împreună vor paște și leul cu boul împreună vor mânca”;

”când o prinde mână pe te”;

”când o prinde mână pe te în coada de urs o crește”;

”când va crește coada ursului”;

”când o zbură bivoli”;

”când se va împrieteni oarecele cu pisica”;

”când va face broasca pește (nuci)”;

”când o face ursul coadă și prepelița noadă”;

”când se va vedea ursul cu cercei umblând după miei”;

”când o vedea ursul în doi craci, va căra după vaci”;

”când mână colii vor face mână”;

”când s-or roade furnicile pe mântului” (reg.);

”(la anul) când o fâcșă motanul”.

Structurally, the phraseological units mentioned above usually follow the pattern of subordinate temporal clauses. Yet, besides them, there are phrases that mean “never” and do not formally fall into the same category, for example: “la Paște (Paștile) cailor (calului)” and “la vară calului”.

”La vară calului” is an example of a phrase that means “never” only when it contains the animal term in the singular form. When that is in the plural (“La vară cailor” meaning “în perioada de mijloc a verii, când caii sunt loviți de streche”), it becomes semantically different, referring to midsummer.

There are cases when the animal keyword in the standard form (“tomcat”, “pig”, “wolf”, “lamb”, “cat”, “mouse”, “bull”, “bear”, “horse”, “frog”, “pike”) may be substituted in context by other animal terms that are more suggestive in the given situation.

There are also synonymous phraseological units that do not contain a keyword denoting animals. These and the animal phraseological units sometimes cooccur in newspaper articles in order to strengthen the journalist's attitude or to reach the discursive goal: "Când mi-o (va) cre-te iarb -n barb (palm)"; "când mi-o (îmi va) cre-te p r în palm "; "când mi-oi (i-i, i-oi) vedea ceafa"; "când o da din piatr lapte"; "când o face plopul pere (mere) i r chita mic unele (mere dulci)"; "când o face plopul nuci i r chita mere dulci"; "când va (o) face spânul barb "; "când or înflori c p unile iarna"; "când se va lipi cerul de p mânt"; "când s-o întoarce gârla"; "când va da din piatr lapte"; "când o cânta tiuca-n balt "; "când gaur în ap se va putea face" (pop.); "(La anul) când o-nflori bostanul / la anul cu bostanul"; "la anul cu brânz "; "cât e h ul i dud ul"; "cât e cucul"; "pân -i cucul", "la sfântul a teapt ", "la mo ii i verzi", "la anul și la mulți ani".

As it can be noticed in the above phraseological units, they literally denote a situation that is impossible, unreal, even absurd and they perfectly match contexts when the journalist expresses disagreement.

Not all the phraseological units registered in the dictionary are used in the journalistic discourse. The most frequent ones are "la pa tele cailor" and "când o zbură porcul", exemplified below.

3. Functions and Contextual Meaning of Animal Phraseological Units Signifying "Never". "La pa tele cailor" in the Romanian Journalistic Discourse

Phraseological units often occur in headlines or in the pre-textual component named incipit to **draw readers' attention**, building up a bridge between the transmitter and the receiver. The headline should be "clear, informative, concise, free from the figurative opulence and not ambiguous", but, "in practice, the nowadays Romanian journalism supports the rhetoric of the spectacular and the shocking headline, based on multiple lexico-semantic grammatical and figurative artifacts [...], and **"the reader's choice to read or not to read an article depends on the persuasive force of this element"** (Cvasnă-C t nescu 2006:11).

Researchers such as Ch. Fillmore, P. Kay and J. O'Conner (1988: 521-538) have been concerned about the sociolinguistic, pragmatic and psycholinguistic perspectives on idiomaticity.

As Ioana Murar noticed and summarized the studies in the field, sociolinguistic and pragmatic aspects of language use need to be considered when analyzing the role of phraseological units in discourse: the occurrence of idioms is determined by a particular social situation, the social context is important for their correct interpretation and their function sometimes overrides their meaning (Murar 2009: 146).

Liviu Groza considers that the phraseological units meaning "never" can be included into the category of answers. They usually disapprove with something that has been told previously, having the same pragmatic function as "What do you mean? I don't believe a word!" (in the Romanian variant: „Ce tot spui acolo?”, „Fugi de-aici!”) (Groza Liviu, 20011).

In the following part of the article, we will exemplify the most frequent phraseological units in the Romanian journalistic discourse.

They may be used to complain, to warn or disagree, to refuse to believe, so they may perform communicative functions, having the role of speech acts or they may express lack of hope, disappointment or distrust. As they often occur in headlines or incipit, they refer to the situation detailed by the article.

In the following text, the two phraseological units are strengthened by the adverb "never", which is meant to emphasize the ironic value that reveals distrust.

In the newspaper "Ziarul de Ia i", the phraseological unit "când o zbură porcul" keeps its pragmatic role in the ironic context, meaning **"I don't believe you!"**: **„La pastele cailor ..sau... Când o zbură porcu’** . Având în vedere că variantele anterioare pot fi posibile **este mai sigur că .. NICIODAT** " (zvj.ro, 10.01.2012).

In the next example, the allusion to the phraseological unit stands for distrust, although the verb is in its past simple form, as if the action had already taken place. The deictic value of the noun "ziua" cannot change the meaning of impossibility, but it contributed to the ironic and humorous value:

„Ziua când a zburat porcul

România noastră, să fie condusă de niște tineri specialiști, educați, cinstiți și inteligenți, care luptă pentru binele național. Dar așa ceva nu se va putea întâmpla acum, fiindcă ar însemna **sa zboare porcul**, ceea ce n-ar fi prea indicat cînd mai e puțin pînă la Ignat." (ziaruldeiasi.ro, 24.11.2008).

A humorous allusion to the phraseological unit expresses disagreement and reproach regarding the "swine fever" which brought income to some politicians: „ i porcul a strînutat. În zbor" (ziaruldemures.ro, 2.05.2009). The headline is ludic and persuading. The reader feels the distrust implicature, suggested by the initial meaning of the phraseological unit meaning "never".

The next example illustrates the use of the idiom "la pa tele cailor". In the context in which the employees who worked to accomplish the census haven't got their money yet, still waiting for it, the phrase „la pa tele cailor" expresses lack of hope, disappointment, distrust regarding the way the problem is going to be solved. The presence of the quotation mark delimits the intertextual element.

„Banii recenzorilor, la «pastele cailor»!

La mai mult de două săptămîni de la finalizarea Recensămîntului, recenzorii bîrlănești încă nu au primit banii. Se pare că vor mai avea de așteptat, întrucît nici cei care au coordonat numărarea locuințelor și a persoanelor nu știu cînd va aloca Guvernul fondurile necesare." (monitoruldevaslui.ro, 16.11.2011).

A well-defined pattern in the press is the following: the headline contains the phraseological unit that summarizes a crime and also clarifies the position of the journalist. It is followed by the details that disambiguate, such as the identity of the guilty people and how the crime took place.

Depending on how serious a problem is, the animal phraseological unit "la pa tele cailor" may draw attention to a crime or an unfair situation, being the synthesis of a denouncement, and express disappointment caused by the lack of punishment:

Jurnaliști arestați în scandalul ziarului "The Sun"

„Probabil, va fi "judecat", la fel ca Nicolae Popa, **la Pastele Cailor**. Sau **"când o zbură porcul"** – data care, din fericire, pare să se apropie cu pași mari!, www.evz.ro, 31.01.2012).

The animal phraseological unit may sometimes get a function similar to that of "Can you hear that?", "Look!", aimed both to inform and to draw the reader's attention. In order to strengthen the meaning, synonymous animal phraseological units may co-occur, like in the case of the phrases "la pa tele cailor" and „când o zbură porcul".

Although journalists should be objective, idioms may sometimes express the speaker's attitude towards the person or situation, such as "his irritation or anger; they may convey an unfavourable or a contemptuous attitude towards the person or thing

denoted or even a frivolous attitude, a lightly humorous or quietly mocking view of the person or thing referred to (Cowie et al. 1984: xl).

To conclude, the function of phraseological units may be more important than their standard meaning. The same animal phraseological unit may have diverse meanings and functions, depending on context. Thus, "la pa tele cailor" can mean more than "never". As speech acts, the phraseological units meaning "never" may be complaints, warnings, refusals, expressing disagreement and disappointment. The complaint may be serious or humorous, mocking at reality, depending on how it is perceived by the journalist and on his intention.

Bibliography

- Căciulescu, Maria, 2006, *Retică publicistică. De la paratext la text*, Editura Universității din București
- Cowie et al., 1984, *Oxford Dictionary of Current Idiomatic English*, vol. I-II. General Introduction, OUP, Oxford
- Ch. Fillmore, P. Kay and J. O'Conner, "Regularity and idiomaticity in grammatical constructions: the case of 'let alone'", Boston, 1988, 521-538
- Gramley, Stephan, Patzold, Kurt-Michael, 1992, *A Survey of Modern English*, London, Routledge
- Groza, Liviu, 2011, *Probleme de frazeologie. Studii. Articole. Note*, Editura Universității din București
- Hristea, Theodor, 1984, *Introducere în studiul frazeologiei, în Sinteze de limba română*, ed. a III-a, Theodor Hristea (coord.), București, Ed. Albatros, 134-161
- Măruț, Cătălina, 2011, *Dictionar de expresii, locuțiuni și sintagme ale limbii române (DELS)*, București, Corint
- Mile, Tomici, 2009, *Dictionar frazeologic al limbii române (DFLR)*, 65.000 de fraze, București, Saeculum
- Muraru Ioana, "Pragmatic and functional uses of idioms" în *Analele Universității din Craiova. Seria științe Filologice. Lingvistică*, XXXI (1-2), Craiova, 2009, p. 146.
- Strässler, Jürg, *Idioms in English: A pragmatic analysis*, Tübingen, Günter Narr, 1982

L'ÊTRE ET LE PARAÎTRE DANS LES COMÉDIES DE CARAGIALE

Anda-Elena MOLDOVAN*

Abstract: *The article aims to present the role of the contrast between the construction of fictional worlds by the characters and the reality of the text in the actantial roles and in the polyphony of the discourse in I.L. Caragiale's comedies.*

Keywords: *fiction, actantial roles, polyphony.*

1. Réalité et fiction

L'article se propose de présenter le rapport entre la réalité et la fiction dans les comédies de Caragiale. On comprend par réalité les faits présents dans les textes et que le lecteur accepte grâce à la *convention de fictionalité* et par fiction les univers imaginaires construits par quelques personnages à l'intérieur des textes et qui contredisent les informations véhiculées par les textes. (Pavel, Toma, 1992: 202-212) Ce rapport entre la réalité et la fiction crée l'effet de *comique par contraste*. (Popa, Marian, 2010: 7-15)

Les comédies de Caragiale sont des comédies de mœurs qui présentent deux isotopies principales: la vie de famille et la vie politique. Les personnages traitent ces deux aspects soit par accepter le réel, soit par construire des univers fictifs, voire compensatoires dans lesquels leurs intérêts et croyances restent intacts. Le conflit est ontique, entre être/paraître, réalité/fiction. (Tomu, Mircea, 2012: 241) De ce point de vue, les personnages présentent le prédicat de base *mentir* sous les trois formes: active, passive et pronominale, parce que les personnages mentent les autres, sont mentis par les autres ou se mentent à eux-mêmes.

Le réel est transformé à l'aide des procédés comiques comme l'imbroglio, le travesti, le quiproquo, qui confèrent aux pièces une dimension carnavalesque. (Vera, C. lin, 1966 : 43) Le mensonge collectif met en évidence un monde corrompu, incapable de reconnaître les valeurs authentiques, miroir de la société roumaine contemporaine à l'auteur, mais aussi de la société en général, critiquée en utilisant la satire sociale. (Ionesco, Eugène, 2011: 172) À un autre niveau, ce monde devient un univers absurde dans lequel les personnages n'ont pas la capacité de comprendre ce qui se passe. (Polet, Jean-Claude, 2000:479)

Le contraste réalité/fiction a comme corolaire au niveau de la syntaxe narrative la superposition des rôles actantiels différents, même opposés d'agent et de patient sous des multiples variations. L'aperçu du propre intérêt et le cours des événements conduisent à des réorganisations au sein de groupes actantiels. Ainsi, un personnage peut cumuler des rôles actantiels différent/opposés en même temps ou peut changer de rôle actantiel au fil des événements. Les personnages perdent leur consistance, leur contour, devenant des acteurs interchangeables.

Au niveau du discours, l'inconséquence des acteurs se traduit en polyphonie des points de vue. Un même personnage/plusieurs personnages peuvent avoir des points

* University of Pitești, moldovan.anda_elena@yahoo.com

de vue différents/opposés sur la même situation. Au-delà de la pluralité de la perspective, le lecteur/le spectateur a la possibilité d'observer la situation d'une posture privilégiée, grâce à son statut extradiégétique. (Rabatel, Alain, 2003: 19) Comme *destinataire indirect* des interactions (Kerbrat-Orecchioni, Catherine, 1984: 49), le public peut avoir différentes attitudes envers les personnages: attitude critique et distanciée, investissement affectif, investissement pulsionnel. (Jouve, Vincent, 1992:110)

2. Une lettre perdue

La pièce présente la relation adultère entre Zoe Trahanache, l'épouse de Zaharia Trahanache, et Stefan Tipatescu, le meilleur ami du mari trompé, qui forment un ménage à trois. Au-delà de l'aspect familial, les deux hommes sont des hauts responsables politiques. Mêlant vie privée et vie politique, cette relation amoureuse devient le centre d'intérêt de la pièce. Catavencu, un adversaire politique, trouve une lettre d'amour compromettante qui dévoile cette relation et décide d'en profiter. Il montre la lettre au mari trompé, espérant ainsi d'obtenir son support politique pour le fauteuil de député. À sa surprise, Trahanache ne le croit pas, pour lui la lettre étant un faux. Trahanache est incapable d'accepter le réel et se construit un univers parallèle dans lequel sa femme est fidèle, Tipatescu est son meilleur ami et Catavencu est un menteur et un falsificateur. Cette double perspective sur les événements conduit à un double statut actantiel selon le plan de la réalité et de la fiction: Zoe Trahanache est la femme fidèle à son mari et l'amante de tefan Tip tescu, Stefan Tipatescu est le trompeur et l'ami dévoué, Catavencu est le révélateur et le menteur, Zaharia Trahanache est l'homme honorable et le mari trompé.

L'univers fictif de Zaharia Trahanache est mis en danger par l'intervention d'Agamamnon Dandanache, le candidat du centre. Celui-ci a conservé sa carrière politique en utilisant comme Catavencu le chantage comme arme politique, grâce à une lettre d'amour compromettante. Il raconte à Trahanache son histoire avec la lettre d'amour, mais ils ne se comprennent pas. Dandanache confond Trahanahe avec Tipatescu et à cause du quiproquo son discours donne soit plus d'information que nécessaire, soit l'information est insuffisante à la compréhension des faits. Les interventions de Trahanache donnent à Dandanache l'impression que celui-ci a oublié leur discussion, une discussion qu'ils n'ont pas eue en réalité. Le quiproquo avec imbroglio entretient l'illusion de Trahanache et un même temps le double statut actantiel des deux personnages: Trahanache est à ses yeux l'homme honorable, mais pour Dandanache c'est l'homme qui ne comprend pas; Dandanache est à ses yeux est un homme du mérite, mais pour Trahanache c'est une personne confuse.

3. M'sieur Leonidas face à la Réaction

La pièce présente le couple de retraités Leonidas et Efimita, qui remémorent les événements de la révolution de 11 février 1966. C'est l'occasion pour Leonidas de fantasmer sur ce que la république signifie, sur des personnalités historique comme Garibaldi et le pape. (Cazimir, tefan, 1967 : 126-127) L'interprétation erronée du contexte situationnel et d'un article de presse par le couple transfère les théories fantasmagoriques de Leonidas au plan du concret. Les bruits et les feux d'arme qu'ils entendent très près de leur maison sont interprétés comme l'éclatement de la révolution et les deux s'enferment dans leur maison de peur des révolutionnaires.

L'arrivée de leur bonne, Safta, introduit un nouveau point de vue sur les événements, cette fois-ci un point de vue très proche de la réalité. Elle leur dit que les bruits et les feux d'armes étaient pour la fête qui s'est tenue à l'épicier. Son intervention éclaircit la situation, permettant une réinterprétation correcte des événements.

La double perspective sur les événements produit deux grilles de lectures: une en clé du réel, l'autre en clé de la fantaisie. Les bruits et les feux d'armes traduisent une fête/une révolution, les participants sont des fêtards/des révolutionnaires, les retraités sont témoins à une fête/victimes des révolutionnaires (double statut actantiel).

4. Une nuit orageuse

La pièce présente un ménage à trois, formé par le mari trompé, Dumitrache, son épouse Veta et Chiriac, l'homme de confiance du mari. Dumitrache trouve que la plus importante chose au monde est de défendre l'honneur de sa famille. Cet objectif peut paraître bizarre pour quelqu'un qui est trompé, mais il ne voit pas la réalité. Cela détermine un double statut actantiel (un statut dans la réalité et un autre statut dans l'univers fictif de Dumitrache): Dumitrache est défenseur de l'honneur de sa famille et mari trompé, Veta est épouse fidèle et amante de Chiriac, Chiriac est l'homme de confiance de Dumitrache et l'amant de Veta.

L'apparition d'un nouveau personnage, Ric Venturiano, qui courtise Zița, la sœur de Veta, détermine une réorganisation actantielle. Les procédés de quiproquo et imbroglio créent la confusion parmi les personnages. Ainsi, pour Chiriac, Veta est l'amante trompeuse et Ric Venturiano est son amant; pour Dumitrache, Ric Venturiano est le séducteur de sa femme. Cela détermine un triple statut actantiel (un statut dans la réalité, un statut fictionnel dans l'univers de Dumitrache, un statut fictionnel créé par l'apparition de Ric Venturiano pour Dumitrache et Chiriac): Dumitrache est le mari trompé par Veta et Chiriac, le défenseur de l'honneur de sa famille, le mari trompé par Veta et Ric Venturiano; Veta est l'épouse infidèle et l'amante de Chiriac, l'épouse séduite par Ric Venturiano, l'amante infidèle qui trompe Chiriac avec Ric Venturiano.

La fin de la pièce apporte de la lumière sur le rôle de Ric Venturiano. Son image change et il devient pour Dumitrache la chance de Zița et un jeune à l'avenir prometteur, tandis que Chiriac intervient auprès de Dumitrache pour le mariage du nouveau couple. Le triple statut actantiel est remplacé par le double statut actantiel, présent dès le début de la pièce.

5. Histoires de carnaval

La pièce présente deux ménages à trois: le premier est constitué de Nae Girimea-Mița- Cr c nel et le deuxième de Nae Girimea-Didina-Pampon. Une lettre d'amour dévoile la vérité et les victimes de la tromperie veulent se venger. Le travesti carnavalesque conduit à des confusions et Nae réussit à s'échapper à la vigilance de ses persécuteurs, mais le vrai adjuvant de Nae est son valet, Iordache. Lorsque Pampon et Cr c nel sont venus pour punir Nae et qu'ils forcent la porte, Iordache construit un scénario fantasmagorique pour aider son maître s'en sortir: il appelle la police et dénonce un vol. Ainsi, se crée un double statut actantiel (un statut actantiel dans la réalité et un autre statut actantiel dans le scénario de Iordache): Pampon et Cr c nel sont des amants trompés et des voleurs, Nae est celui qui trompe Pampon et Cr c nel et la victime du vol de Pampon et Cr c nel.

Nae adhère au scénario de Iordache et sauve Pampon et Crăciunel de l'arrêt de la police. Avec la complicité de Mița et Didina, Nae donne une nouvelle interprétation à la lettre d'amour compromettante et au contexte situationnel, qui lui deviennent favorables. Il y a une réorganisation actantielle à deux niveaux (en réalité et dans le scénario de Nae): Pampon et Crăciunel sont les amants trompés et les bénéficiaires de la générosité de Nae, Nae est celui qui trompe Pampon et Crăciunel et en même temps le sauveur de Pampon et Crăciunel, Mița et Didina sont les amantes fidèles et les amantes trompeuses en même temps.

6. Conclusions

Les comédies de Caragiale se caractérisent par le contraste entre la réalité et l'univers fictif construit par personnages à l'intérieur du texte, le contraste étant le fondement de la comédie. Ce contraste détermine au niveau de la syntaxe narrative la superposition de rôles actantiels et au niveau du discours la polyphonie des points de vue.

Bibliographie

- Călin, Vera, *Metamorfozele marelui comice*, Editura pentru Literatură, București, 1966
 Cazimir, Ștefan, *Caragiale. Universul comic*, Editura pentru Literatură, București, 1967
 Ionesco, Eugène, *Note și contranote*, Humanitas, București, 2011
 Jouve, Vincent, *Pour une analyse de l'effet –personnage*, Littérature, no 85, 1992, p. 103-111
 Kerbrat-Orecchioni, Catherine, *Pour une approche pragmatique du dialogue théâtral*, Pratiques, no.41, mars 1984, p. 48-62
 Pavel, Toma, *Lumi ficționale*, Editura Minerva, București, 1992
 Popa, Marian, *Comicologia*, Editura Semne, București, 2010
 Polet, Jean-Claude, *Patrimoine littéraire européen, Anthologie en langue française*, Editions De Boeck Université, Bruxelles, 2000
 Rabatel, Alain, *Le problème du point de vue dans le texte de théâtre*, Pratiques, no. 119/120, 2003, p.19
 Tomuș, Mircea, *Pentru un alt Caragiale*, Editura Academiei Române, București, 2012

Acknowledgment:

This work was partially supported by the strategic project PERFORM, POSDRU159/1.5/S/138963, inside POSDRU Romania 2014, co-financed by the European Social Fund-Investing in People.

THE STANDARDIZATION OF THE ROMANIAN LITERARY LANGUAGE IN THE ROMANIAN GRAMMAR OF ION HELIADE R DULESCU

Andreea-Sabina NAPEU*

***Abstract:** Ion Heliade R dulescu was one of the most remarkable personalities in the Romanian culture. He was considered the creator of modern grammar because, during his linguistic activity, he was involved in the process of reinforcing the canons of the Romanian literary language. Moreover, in 1828, he published The Romanian Grammar, a study which included a series of problems related to the standardization of the language. As the standardization had a key role in the evolution of the language, he dealt with problems associated with the spelling, on the one hand, and with the enrichment of the vocabulary, on the other hand. Furthermore, Heliade thought of adopting the model of religious writings, as a basis for the further development and unification of the literary language. His aim was to create a unitary language that could be used in different fields of activity.*

***Keywords:** linguistics, standardization, Romanian grammar.*

1. Ion Heliade R dulescu - an ideologist of the language

Ion Heliade R dulescu (1802-1872) was a remarkable personality in the Romanian culture in the first half of the 19th century. The cultural activity in the Principalities was totally dominated by him; this fact creating a real Heliade moment in our Romanian culture.

The discussions about the development of the language were predominant over the 19th century. The linguists were discussing firstly about the establishment of some spelling rules, then about creating some new dictionaries and new grammar books. All these trials had an important role in the evolution of the language. Ion Heliade R dulescu was a pioneer in this domain and for this reason he laid the bases of a society called *Romanian Academic Society* in 1866, which later (in 1879) became *Romanian Academy (Academia Română)*.

The problem of the standardization of the Romanian language turned into a very important subject at that time due to the fast developing of the Romanian culture. Moreover, the standardization implies an encoding of the language, and the trial that sustain this process became practical by developing grammars, spelling books and normative dictionaries. The first half of the 19th century is characterized by the affirmation of the writers that belong to the Forty-Eighters generation, a seamless generation that was fighting for the accomplishment of a common goal: the unification of the Romanian literary language: "Țălul nostru este realizația dorinței ca românii să aibă o limbă și o literatură comună pentru toți". On this line, the embracement of some unitary canons was compulsory.

The need of using a modern language was formed due to a general opinion according to which the Romanian language was situated, in the 19th century, at a lower

* University of Pitești, sabina.napeu@gmail.com

level of development, in contrast with other Romanic languages. That is to say, the linguists tried to discharge the language of its archaic level of development.

An important role in the unification of the Romanian literary language came to Ion Heliade Rădulescu; he hall-marked the whole process of synchronization of the culture with the century, without giving up on the idea of a national identity. In fact, this aspect was, in other words, the ideal that guided an entire generation - the Forty-Eighters. Ion Heliade Rădulescu focused on the standardization phenomenon, continuing the undertakings of the Transylvanian School. He defined the language cultivation as a personal mission he had in a letter to his Moldavian correspondent, Costache Negruzzi, in 1836: "A cultiva o limbă, va să zică a o curăți de tot ce nu o poate face și înaintea, de tot ce nu este al său și nici nu poate simpatiza cu dânsa" (Macrea, 1970: 136). Furthermore, Heliade's interest for studying the Romanian language is an idea that comes from the Enlightenment period.

The process of unification and standardization of the Romanian language was guided by the language spoken in Walachia and a proper explanation for this is the fact that the literary language had, from its beginnings, a Walachian pattern; furthermore, Ion Heliade Rădulescu assessed the Walachian patterns also in the writing of the Moldavians, in the 19th century. Heliade's linguistic evolution had two stages: the first stage was marked by the elaboration of some theories regarding the standardization and the unification of the literary language, while the second stage displayed the writer's excessive predilection for italianism.

2. Linguistic approaches in the *Romanian Grammar*

Ion Heliade Rădulescu's linguistic direction within 1841 is sustained by the publication of the most known normative work in the period, the *Romanian Grammar*; firstly, the study went as a manuscript as far back as 1820, being published in 1828, at Sibiu. It was inspired by the model of the French philologist Charles-Constant Le Tellier. Heliade's *Grammar* imposed as a real linguistic landmark in the age and all the other studies about grammar did not come to the same level. Heliade, a real "language theoretician" (Hane, 1904: 43), created a book that distinguished among others by stating a series of canons in a pertinent way. The appearance of the book was determined especially by educational reasons; moreover, its importance consists of the further developing of the Romanian language. Also, one of the book's objectives was the correction of the language.

Regarding the table of contents, the *Romanian Grammar* is composed of Introduction (Prefață) and five parts, being an integer in which all the author's theories about the modernization of the language are gathered. The Introduction has a key role because it represents a premise, a bridge that makes possible the connection with the further analyses offered in the book. The Introduction includes the main vocabulary aspects: on the one hand, the spelling (which will be developed in the final part of the book), and on the other hand, the problem of the neologism. In addition to this, the Introduction is one of the parts that has helped Heliade to be on the rise in comparison to the other Forty Eighters. Also, the book brings forward the linguistic outlook of Ion Heliade Rădulescu, along with the solutions offered by him in order to solve the language problems.

The standardization of the Romanian language was an essential condition for its evolution, existing a general agreement in the acceptance of the idea that the Romanian literary language is based on the liturgical language of the 18th century. Led

by the faith that the language was one of the main agencies for developing the national unity, Heliade imposed this idea in the respective period, declining all the latinists' trials at that time: "Limba bisericească d rumânului ni te tipă ob te ti, însă în puncia i fa ele sale, c ci se află cuvinte în deosebite noroade rumâne ti, cum i tipă gramaticali, dar cu mult mai clasici și mai regulați decât cei scriși până acum" (Costinescu, 1979: 55).

Another important aspect of the standardization of the language is the progressive replacement of the Cyrillic alphabet with the Latin one. To this effect, Heliade suggests, in the first instance, that the Cyrillic script should be reduced to 29 letters. The criterion that underlies this resolution is a phonetic one: "pentru fie tecare sunet i pentru fie tecare glas câte un semn, adică câte o slovă" (Heliade R dulescu, 1980: 542). The Slavonian letters are considered by Heliade inappropriate: "Literale slavoane sunt haine nepotrivite pentru limba noastră, care î i poate lua din magazia cea mare i bogată a mamei sale veștmintele dorite i pe m sura ei" (Heliade R dulescu, 1973: 16). Apart from the phonetic criterion, Heliade was guided by the idea of national dignity: "Limbi române îi șade mai bine a se înfățișa în veștmintele ei cele vechi care au fost pentru dânsa, a se înfățișa adică scrisă cu litere strămoșești" (*ibidem*, 16). Through this spelling transformation, Heliade becomes the creator of the transition alphabet, a stage that finishes in 1841, when the Latin letters monopolize the writing of all the texts at that time. The spelling is defined as the art of writing correctly: "me te ugiul de a scrie drept i cu judecată zicerile oric rei limbi" (Macrea, *op. cit.* : 138). With the help of the grammar, Heliade encouraged the phonetic writing in the Romanian language.

The problem of the enrichment of the vocabulary, proposed in the *Introduction* of the book, is another interesting aspect which takes part in the process of the language standardization. Concerning vocabulary, Heliade exposed three main problems. Firstly, he talked about the enrichment of vocabulary so that it can be able to easily express the ideas of a modern science which was in progress. Secondly, he proposed the replacement of non-Latin words. Thirdly, he suggested the embracement of some Latin terms in order to express new notions that did not have correspondents in the Romanian vocabulary.

According to Heliade, the enrichment of vocabulary can be made in two ways: on the one hand, by forming words with the help of intrinsic means, and on the other hand, by loaning words from other languages. Heliade relieves the problem of the neologisms due to a cultural necessity, in the sense that, through the enrichment and the arrangement of the old language, it will be created a new language. This new language will be an instrument of communication in all domains: "Acela care cunoaște i tie mai multe lucruri, a acelaia limbă este i mai bogată în vorbe i mai plăcut" (*ibidem*, 552). Heliade makes recommendations about the loanwords from the Romanic languages, that should be done within bounds: "Trebuie să ne împrumutăm, dar trebuie să luăm numai acelea ce ne trebuie i de acolo de unde ne trebuie i cum ne trebuie" (*ibidem*, 553). Moreover, he assesses the embracement of the neologisms: "Vorbele streine trebuie să se înfățișeze în haine românești și cu mască de Rumân înaintea noastră" (*ibidem*, 553).

The *Romanian Grammar* is an important book through its Introduction and its table of contents; this represents a unit of aspects which led to making Heliade's point: the standardization of the Romanian language. The publication consists of three main chapters: etymology, syntax and spelling and deals with ten parts of speech that still exist nowadays in the Romanian language. Besides, the book starts with a definition of the grammar: "Grammatică este un meșteșug prin care învățăm să cunoaștem o limbă a o vorbi i a o scrie întocma după însușirile i firea ei" (*Ibidem*, 73). This

definition highlights the practical outlook about the language. Also, it defines the grammar as a study of the language structure, from different points of view: descriptive, normative and historical. Heliade tries to discover and to set the language rules in an accurate way and this attempt represents, in fact, the apparition of an extraordinary moment in the evolution of the linguistic thinking, which played an important role in the foundation of the Romanian literary language. At a morphological level, Heliade prefers the Walachian canons against the Moldavian ones. Some of the most important issues are linked to verbal forms, auxiliaries or degrees of comparison for adjectives. Both the classifications and the theories proposed by the linguist can be easily recognized in the modern grammar used nowadays, which means that Heliade's purpose was fulfilled. The syntax is made upon the model of Le Tellier's French grammar and it demonstrates the following problems: concord, syntactical relations between clauses and description of the syntax categories. In other words, a first attempt of describing the language syntax begins to form. Heliade's contribution to the language is an important one but, beginning with the year 1841, he abandons this line and strikes to the italianism.

3. Conclusions

The process of reinforcing the modern literary language started due to an imperative need of expression in a new language which will become a communication tool in various domains. Ion Heliade Rdulescu was a pioneer on this line. He had a well-known contribution to the modernization of the language and his philologic activity played an exceeding part in the development of the Romanian literary language, being thankworthy at that time. Moreover, Mihai Eminescu considered him the father of the language, a language that is still spoken nowadays.

The *Romanian Grammar* is a study that has a normative essence and Heliade's role in developing the language is huge and undoubted. He became the creator of the modern grammar, a true adviser in language problems. His linguistic activity influenced the whole process of the language unification and went a long way towards the reinforcing of the Romanian literary canons. That is to say, all his trials were intended upon creating a perfect and correct language.

Bibliography

- Costinescu, Mariana, *Normele limbii literare în gramaticile române ti*, Editura Didactic i Pedagogic , Bucure ti, 1979.
- Hane , Petru, *Desvoltarea limbii literare române în prima jum tate a secolului al XIX-lea*, Tipografia Munca, Bucure ti, 1904.
- Heliade Rdulescu, Ion, *Scrieri lingvistice*, ediție și studiu de Ion Popescu-Sireteanu, Editura Științifică, București, 1973.
- Heliade Rdulescu, Ion, *Gramatica Româneasc* , ediție și studiu de Valeria Guțu-Romalo, Editura Eminescu, Bucure ti, 1980.
- Macrea, D., *Studii de istoria limbii române literare. Secolul al XIX-lea*, volumul 1, Editura Pentru Literatur , Bucure ti, 1969.
- Macrea, D., *Studii de lingvistic român* , Editura Didactic i Pedagogic , Bucure ti, 1970.

ARGHEZIAN SYMBOLIC PARATEXT

Margareta ONOFREI*

Abstract: *This study focuses on presenting the paratextual symbolization for the Arghezian volumes of verse. According to the definition of the paratext, after Gerard Genette, and cognitivist theories, the Arghezian titles constitute distinct categories, the majority of them leading to the lyrical matrix of the author; all of them converge to metatextual aspect of speech, based on the book isotopy. Arghezian context is characterized by the combination of opposites, and that feature is an obvious fact from the paratext.*

Keywords: *paratext, title, book.*

The concept of the *paratext*, introduced by Gerard Genette, includes a set of verbal productions, *"a bound of printed text that actually conducts the reader's perception of the text"* (Genette, 1997: 2). Quoting the respective author, we can say that the paratexts represent *a vestibule* of the book universe, a liminal zone between real and fictional.

Beyond the author's name which operates as an index of a particular style or literary school, the title *"has both a stylistic and a poetic function [...], also occupying a prime position in the text-receiver established report"* (Ibidem:73). The title initially attracts the reader's attention, acquiring a primary significance ulterior compared with the textual experience: *"moniker must be correct so as not shocking, not so exactly, how suggestive"* (Irimia, 1999: 31).

Therefore, paratextuality has as a main component the title which involves an action taken by the writer after the creation process; for decoding it, the reader goes over the reverse process, the action of the decoding the linguistic sign.

From the cognitive perspective, the linguistic knowledge is a type of metaphorical cognition, because, as Eugen Co eriu said, *"language is essentially cognitive activity: activity of knowledge that is done through symbols"* (Co eriu, 2009: 171-172). So the title is a symbol equivalent of a human experiential metaphors overlap area over the immediate revelation to calling to whom preceding the contextualized assembly. The metaphor becomes the territory of reconciliation between thought and imagination, representing both as intellectual issues and as a linguistic act.

To name a thing in terms of an another thing becomes a metaphor of the human experiential specificity. So the Arghezian willingly hipercodated titles send the reader to a general area of knowledge that arises from decoding reported on contextualized title.

This study focuses on presenting the paratextual symbolization for the Arghezian volumes of verse. This approach is difficult because of the ability of regeneration and generalization; Each of the many editorial appearances of the author includes an infinity of contrary or surprising associated sems.

In the same way that Arghezian poetry was impossible to be integrated into a particular literary school, the paratext of his volumes do not follow clear principles, pointing out the diversity. However, there are some defining characteristics of it: poetic intuition of its isotopic matricial symbols (the book, divinity versus humanity, the tree)

* University of Pite ti, onofrei_ada@yahoo.com

and the developing of a vast semantic field of them, dominated by the nominal group combined with the using of the adjectival epithet of the accentuated qualification.

The semantic paradigm of the paratext leans towards formulating metalingual title, being in connection with the matricial symbol of the book - creation. The symbol becomes a metaphor for cognitive Arghezian language, named directly just in playful volumes of *grains* and *grit*, as *My Little Evening Book/ C r tica de sear* and *My Beautiful Book/ Cartea mea frumoas* .

The derivative *little book* tends toward a relatively arbitrary of the linguistic sign, because it implies a partly motivated relationship of its using related to the lexeme *book*. It expresses both the golden age of childhood and the modesty status of a self. The appreciative, recurrent epithet *beautiful* describes the fundamental feature of an act signifying permanent artistic aesthetic.

The semantic field of the book is complemented by specific signs which are used in the metalingual paratexts of the volumes: *Cuvinte potrivite, Alte cuvinte potrivite, Stihuri noi, Stihuri pestrițe, Poeme noi, Silabe, Una sută una poeme, Versuri*. The isotopy of the book is completed with the oximoronic alotomy of the *Flori de mucigai*, through which the particular significance is different, even contrary to general significance of creation. *Beautiful* verses are in an opposite coincidence with the *ugly* lyrics, lexically sustained by the specific linguistic signs. At the experiential level, they represent another facet of the beautiful aesthetics.

The Arghezian semantic paratextual paradigm is dominated by the recurring nouns; in its unarticulated form, it gives speech generality, also representing metaphorical references to the experiences of the self: *M r i șoare, Hore, Făt-Frumos, Frunze, Cadențe, Silabe, Ritmuri, Crengi, Deslușiri*. The proper name gives an indication of the semantic translation of reality to fantasy. The other nouns semantically equate with the matricial, isotopic Arghezian symbol, in relation to the explicitly or implicitly metaphorical art of writing.

The semem *m r i or* aims to coordinate semic node denoting the object of adornment, tied by a thread stitching, red and white, which offers but a sign of the arrival of spring; at the cognitive level, it may be associated with the metaphorical aesthetic plan of the fecundity of creation. *Hora* reveals the artistic side of existence by combining music and literature. This semem may be associated, at significant levels, with rhythmic movements (*Rhythms/ Ritmuri*), semantically linked, by extension, to the sequence of harmonies, called cadence/ *cadențe*. The aesthetic reveals itself to corroborate the arts and supplemented with the signs of the natural artistic transposed from the perspective of self enunciation, which are consistent with another Arghezian matricial symbol, man as a tree: *Frunze/ Leaves, Crengi/ Branches. Syllables* sign accords directly with the internal structure of the matricial symbol of the book, representing an indispensable component of it.

Two of the titles of books, *The Apiary/ Prisaca* and *Noaptea/ The Night*, present individualization through articulation. The first of them is a metaphor for the universe finely organized by particular laws contemplated by self enunciation and elevated to the status of the symbol. The metaphor of the *night*, sign equivalent to *death*, acquires, through articulation, meaning an election of the ego for reconciliation with the world and the threshold smooth transition to another dimension.

Another category is the collocation title. This is usually a nominal group:

1. nominal group with a noun center and an adjectival adjunct: *Agate negre, Cuvinte potrivite, Alte cuvinte potrivite, Stihuri noi, Stihuri pestrițe, Poeme noi,*

Frunzele tale, Cartea mea frumoasă , Animale mici în mari, Iubitele noastre animale;

2. nominal group with a noun center and nouns in the genitive case as adjuncts (*Facerea lumii, Țara piticilor, Prietenii copiilor, Sporturile copiilor*) or nouns in the dative case as adjuncts (*Cântare omului*);
3. nominal group with a noun center and numerals as adjuncts: *1907-Peizaje, apte cântece cu gura-nchis , Una sunt una poezie, Șapte frați.*

Of course, there are exceptions to this classification, such as using exclamatory interjections *Hallelujah! / Aleluia!*, correlated with religious symbolism, which is enriched with semantic expressiveness both laudatory or rhetoric (equivalent synonymous with *Amin* lexeme) or using the non-semantic numeral *XC*; in that case, the ambiguity leading to calling the extreme.

The nouns of the nominal-center group are variations of the same frame: the matrix of creation; all of them converge to metatextual aspect of speech, paratextual already intuited. The isotopy of the book isotope specific is related to *Arghezianism*, revealed to the reader through its particular elements: *cuvinte, agate, stihuri, silabe, cadențe, ritmuri, frunze, crengi*. Their determinations nuance each element, building around it, signifying a possible network disclosed, in particular, every discourse of volumes.

For example, the first Arghezian cycle, never published in full and kept in manuscript, entitled *Black Agates/ Agate negre* shows symbolist-Baudelairian side of his early formation. The semem *agates* contains the sem of treasure and the metatextual one, the sem of creation. At the lexical level, duality is derived from homonymy, the term designating both a variety of semiprecious stone and a typographic font type.

The paratextuality of the collocation for the *Cuvinte potrivite* volume founded a cult of the word as the foundation of creative writing whose arcane lies deeper meanings, disclosed during the reading. Arghezi's words are accompanied by a driver of signification, matching, *meaning crafted*, carefully chosen forced into emotional context or semantic sphere selected from more choice, even unpoetic levels.

The linguistic sign is constituted as an entity to calling a particular signification in the case of each discourse that can be decoded by reference to context. All of these signs is the overall paradigm, macrotextual of writing. Arghezian context is characterized by the combination of opposites, and that feature is an obvious fact from the paratext.

The craft of the Arghezian language arts manifests throughout his lyrical productions, author himself declaring himself a jeweler as carefully in matching each entity in a coherent, unified universe.

Bibliography

- Arghezi, T., *Opere*, Editura Univers Enciclopedic, București, 2000
 Coșeriu, Eugen, *Sincronie, diacronie în istorie*, Editura Enciclopedic , București, 1997
 Coșeriu, Eugen, *Creația metaforică în limbaj*, în *Omul și limbajul și u. Studii de filosofie limbajului, teorie a limbii și lingvistică generală* , Editura Universității Alexandru Ioan Cuza, Iași, 2009
 Coteanu, Ion, *Probleme de lingvistică generală* , vol V, Editura pentru Literatură , București, 1967
 Genette, Gerard, *Paratexts. Thresholds of interpretation*, England, Cambridge University Press, 1997
 Irimia, Dumitru, *Introducere în stilistică* , Iași, Editura Polirom, 1999

FRENCH INFLUENCE IN GRIGORE ALEXANDRESCU'S WORK

Elena -Andreea POPA*

Abstract: *This work tries to emphasize the place of Grigore Alexandrescu in the Romanian literature, by showing his authentic features. He played an important place in the modernization process of the Romanian literary language. His sources of inspiration were represented by the French writers such as: Lamartine, Volney, La Fontaine; moreover many of the French words were adopted by the Romanian language during the XIXth century.*

Keywords: *Romanticism, neologisms, modernization.*

During the nineteenth century, certain historical, social and cultural events occur that demand the synchronization of the Romanian with European literature.

Through scholars studying abroad and bringing innovative ideas takes place a real process of emancipation of the Romanian people on all levels.

The people want the union of the Romanian Principalities, autonomy and the spread of culture among the Romanian people, attempting synchronization on all levels with the West, whose development was a model for our culture.

In the case of Grigore Alexandrescu, the French influence was the main source of his writings, although his work was created through two distinct aesthetic registers, representing the duality of his consciousness.

As a dominant feature, Alexandrescu is a Romantic, both in his elegies and meditations, as well as in letters and fables, even if the latest are characterized by a slower imaginative spirit and formal balance.

The poet is reflective and practical, controlling his emotions lucidly; he sought to discover the profound truth of their own destiny through self-analysis, but the truth of the external world by denouncing the contemporary vices and defects.

Lamartine's influence in the work of Grigore Alexandrescu is emphasized by George C linescu, who affirmed that: "In a part of it, the poetry of Grigore Alexandrescu is the strongest expression of lamartinismului." (C linescu 1962, p. 109), adding that: "The meditation, reverie and harmony in nature, religiosity, prayer, oceans; immensity are visions of the great French poet. Sometimes the vision gets a hazy Ossianic air and the reflection a Ossian Byronic roar." (Ibidem).

One of the most representative Romanian critics, Eugen Simion, emphasizes the dual feature of Grigore Alexandrescu that is also one of Lamartine's characteristic and is given one one hand by an extremely pessimistic view on life, and on the other hand the ideal of a perfect morality, as the critic sustains: "Noboby has observed that this moral innovator has, when it comes to himself, the feeling of a dark fate. The stanza «and to live in pain is my mood» expresses his vision on life".(Simion, 1980, p.141).

Nicolae Manolescu referred to this influence in the following manner: "In what French influence on our language is regarded, it must be admitted that it was a true magic, creating even a strange biographical archetype: it becomes almost compulsory, following the model given by Milly, a voyage and a love in Italy (Asachi,

* University of Pite ti, dina.andreea55@yahoo.com

Alecsandri), or the early death of muse (Bolintineanu, Cârlova).” (Manolescu, 2003, p.26).

The sublimity of nature described through the Romanian poet's stanzas, as in the case of Lamartine and Voltaire's is also charged with political significance, George Călinescu explaining that: “In a historic moment the country was without prestige and without large buildings, only nature filled the chest of the patriots with the feeling of greatness, and opposed to the misery of feudal landowners opposed its imperishable monuments.” (G. Călinescu, 1962, p.112).

If one tries to compare Lamartine's poetical universe with Alexandrescu's one, there are many differences, one of these being represented by the night register that occupies an important place in Alexandrescu's lyrics; on the other hand, Lamartine oscillates between night and morning registers. Regarding this feature it is sustained that: “After all, this poetry of stars is a praise to the universe, but Grigore Alexandrescu does not possess the Franciscan exult of Lamartine. His eye sees better the register of stars and candles”. (Călinescu, 1962, p. 109).

The Moon occupies a central place in Grigore Alexandrescu's lyric, and this kind of praise poetry of stars is common to many French poets such as: Fontenelle, Ronsard with his *Hymne des Astres, du Ciel, de l'Eternity*, Voltaire with his *La Henriade*, etc.

This is also the case of Grigore Alexandrescu's poetry *Răsritul lunii. La Tismana*: “Apoi glob rubinos, nopți dând mi care și via /Se-nal și, dimprejur-i dese umbre depărțând,/Pe-ale stejarilor vârfuri, piramide de verdea /Se opri; apoi privirea-i peste lume aruncând,/Lumină adânci prăpăstii, m-n stirea învechit /Feudal cetăuie, ce de turnuri ocolit /Ce de lună colorat și privit de departe /Părea unul din acele osianice palate(...) Niciodată astă lună ce înnoată în tărâie,/ Ca fanal purtat de valuri pe a mării câmpie.” (*Răsritul lunii. La Tismana*)

Although the theme of ruins has known an old tradition in universal poetry, in the case of Grigore Alexandrescu's poetry evoking the ruins and pessimistic meditation which they cause had entered in our literature through the poetry of the French poet, Volney.

In the spirit of Volney, Alexandrescu exclaimed at seeing the ruins of the royal palace of Târgoviste; all that's left of the old glow of the city, *Adio la Târgoviște*, which then evolves within the meaning of a Lamartinian meditation: “Culcat pe-aste ruine, sub care adâncit /E gloria străbună și umbra de eroi,/În liniște, tăcere, vâd lumea adormit /Ce uită-n timpul nopții neazuri și nevoi./Dar cine se aude și ce este și sunet?/Ce oameni sau ce armii și ce repede pas?/Pământul înlăuntrul tăcerii zboinicescul tunet,/Zgomot de taberi, oaptele, trece, vâjâie-un glas...//Dar unde sunt acestea? S-audus! Au fost pe rîre./Căci armele, vitejii și toate au tăcut/Așa orice mîrire nemicnăcit pierde!/A noastră, a Palmirei și-a Romei a trecut.” (*Adio la Târgoviște*).

Regarding the letter, Grigore Alexandrescu was influenced by Boileau and Voltaire's poetry, without excluding Romanian poet authenticity in support of ideas and especially in presenting morals of life.

Grigore Alexandrescu's letters, written in a classicizing manner, contain elements of the poetic arts that are staging truthful images of the era mores, from a satirical and critical point of view; the goal of the epistles are to demystify the world, but also the illusions that literature can correct manners.

French influence has played a major role in the modernization of the Romanian literary language; one reason being given for the common origin of the two

civilizations, Stefan Munteanu adding the prestige reason given by the French civilization in the early nineteenth century.

Grigore Alexandrescu was not one of the theoreticians of establishing the rules of Romanian language, but his work is an illustration of the modernization process of the Romanian language.

The variety of his work involved the use of various stylistics; he chooses to use spoken language, in order to be closer to the people, and many terms that are used have French origin, although some words were not completely adapted to Romanian language.

In his historical poems, Grigore Alexandrescu uses a superior language, by using neologisms such as: *caden*, *lupt tor*, *orizont*, *a repeta*, *rezultat*, *egoism*, *varietate*, *nobil*, *genera ie*, *glorios* and some French words which were excluded from the Romanian lexicon as *sujet* has become.

In order to emphasize the numerous words of French origin, an example of poem can be *Anul 1840*; in writing this poem Grigore Alexandrescu used various words of Latin and also Slavic origin, but those of French origin emphasize the high character of the vocabulary. In verses such as: "(...) Pu ine-a vrea, iubite, din zilele-mi pierdute,/Zile ce-n ve nicie i-iau repede le zbor;/Pu ine suvenire din ele am pl cute:/A fost numai-n durere varietatea lor!/Dar pe tine, an tân r, te v z cu mul umire!/Pe tine te dore te tot neamul omenesc!/ i eu sunt mic[parte din trista omenire,/ i eu a ta sosire cu lumea o sl vescu!/Când se n scu copilul ce s-a tepta s vie,/Ca s ridice iar i pe omul cel c zut,/Un b trân îl lu în bra e, strigând cu bucurie:/“Sloboade-m[, st[pâne, fiindc l-am v zut.”/Astfel drep ii ar zice, de ar vedea-mplinite/Câte într-al t[u nime ne sunt f g duite./O, an prezis atâtă, m re reformator!/Începi, pref , r stoarn i îmbun t eaz ./Arat semn acelor ce nu voiesc s creaz ./Adu f r z bav o turm -un p stor./A lumii temelie se mi c , se cl te te,/Vechile-i institu ii se terg, s-au ruginit;/(...)Oricare sentimente înalte, generoase,/Ne par ca ni te basne de povestit, frumoase./ i tot entuziasmul izvor de idei mici./Politica adânc st în fanfaronad ./ i tiin a vie ii în egoism cumplit;/De-a omului m[rire nimic nu d dovad ./ i numai despotismul e bine în rit./An nou! A tept minunea- i ca o cereasc lege;/Dac îns p storul ce tu ni l-ai allege/Va fi tot ca p storii de care-avem destui./Atunci... las în starea-i b trâna tiranie,/(...) i ce mai r u ar face o stea, un comet mare,/Care s arz globul -ai lui locuitori?/(...) i tr iesc în durere ca-n elementul meu.(...)”(*Anul 1840*)

Words such as: *drept*>*fr. droit*; *a prezice*>*fr. predire*; *varietate*>*fr.variete*; *sentiment*; *generoase*>*fr. genereux*; *entuziasm*>*fr. enthousiasme*; *tiin* >*fr. science*; *egoism*>*fr. egoism*; *tiranie*>*fr. tyrannie*; *comet*>*fr. comete*; *glob*>*fr. globe*; *element*>*fr. element*, are some of the words that Alexandrescu chooses in order to create his poem.

Aurel Nicolescu, in the work *Observations on language of the Romanian writers*, analyzing a fragment of *Journey diary* observed that: “Among the neologisms presented in his writing, most are of French origin (...). In the process of adapting the lexical system, meaning to frame the words available in the language, most of its neologisms have been used with a form identical to the current one, from this category are the following: expression, figure, shape, imagination, invented, poets, visit.” (Nicolescu, 1971 , 93).

Like his contemporaries, Grigore Alexandrescu belongs to the Romanian writers of the nineteenth century that have actively contributed through their work to the modernization of the Romanian language, where French influence played a decisive role.

Bibliography

- Alecu, Viorel, *Curentele literare în literature română*, București, Editura didactică și pedagogică, 1971.
- Alexandrescu, Grigore, *Opere, I*, București, Editura Minerva, 1972.
- Anghelescu, Mircea, *Introducere în opera lui Grigore Alexandrescu*, București, Editura Minerva, 1973.
- Bădescu, Horia, *Grigore Alexandrescu- parade marelui*, București, Editura Albatros, 1981.
- Călinescu, George, *Gr. M. Alecsandrescu*, București, Editura Pentru literatură, 1962.
- Cornea, Paul, *Originile romantismului românesc*, București, Editura Cartea Românească, 2008.
- Dragomirescu, Ghe. N., *Dicționarul figurilor de stil*, București, Editura științifică, 1995.
- Ivașcu, George, *Istoria literaturii române*, București, Editura științifică, 1969.
- Manolescu, Nicolae, *Poezii romantice*, Chișinău, Editura științifică, 2003.
- Nicolescu, Aurel, *Observații asupra limbii scriitorilor români*, București, Editura Albatros, 1971.
- Petraș, Irina, *Figuri de stil- Mic dicționar- antologie pentru elevi*, București, Editura Demiurg, 1992.
- Păcurariu, Dimitrie, *Clasicism și Romantism. Studii de literatură română modernă*, București, Editura Albatros, 1973.
- Popovici, Dimitrie, *Romantismul românesc*, București, Editura Albatros, 1972.
- Simion, Eugen, *Dimineața poezilor*, București, Editura Cartea Românească, 1980.

FOLK LANGUAGE IN MARIN SORESCU'S WORK

Olimpia VARGA*

Abstract: We wish to discover in Marin Sorescu's lyrics the folk language's humor, the critical spirit, the rich lyrical imagination, the capacity for verbal invention and spontaneity. That's why we'll especially focus on the folk language, the Oltenian idioms conditioned by the social-cultural factor, which leaves a specific mark upon the characters present in the series *La Lilieci* and in the children's volumes.

Keywords: Oltenian idioms, interrogation, interjections

A poet, dramatist, essayist and gifted writer with a exceptional vocation, Marin Sorescu dedicated himself to literary creation with a peasant's "diligence" and "squandering", a peasant who knows its purpose in the world, by writing the poem "Solemn":

"Toate hârtiile mele/ Le-am c rat cu brațul/ Pe un câmp mare,/ Le-am sem nat solemn/ i le-am arat adânc/ Cu plugul./ S v d ce-o s r sar / Din gândurile acestea,/ Din bucurii, din tristețe, din fericire/ Iarna, primăvara, vara și toamna./ Acum mă plimb pe câmpul negru/ Cu mâinile la spate,/ Mai nelini tit cu fiecare zi/ Nu se poate totu i/ Nici o liter s nu fi fost bun "

In his work, Marin Sorescu used artistic expressions and common and folk language, the most current possible to describe existential states, familiarly treated, admitting:

"Sunt (...) pentru poezia care- i pune problemele mari ale omului, f r a se angaja s r spund mecanic la ele. Sunt prin urmare pentru poezia ca instrument de cunoa tere a omului ca om. S dialoghezi despre problemele fundamentale ale tale, ca om: fericire, adev r, existență, moarte (...). A avea curajul să-ți dezvăluie subiectivitatea, sufletul pân în cutele lui cele mai întunecoase, spaimetele și năzuințele cele mai intime". (Sorescu, 1968: 151).

In contrast to poets who have classically featured the most important lyrical themes of poetry – creation, life, death, destiny, love etc – Sorescu, in his stylistically behavior, with his shirt unbuttoned completely and his sleeves rolled up, he debates these subjects as a mystery servant and with a specific humor.

The sad and delicate joke, without clownery of others, is his way of considering life and death. He did not intend and never wanted to make people laugh through the folk language that he used, he wanted to do this through his lyrics.

The folk conception of love is obvious in those "incantations" – in *Descântoteca* – true "comedies" with "him and her" in which the language, dialogues, ironies, fireworks and the reduction to family universe advocates for the integrity of this volume in the prolongation of the series "*La Lilieci*" or even in its center.

If in the folk poetry love is a game, our poet tries to break the rules and makes up a new expression "*de-a v-ați vatelea*" (in which the critic met a Tudor Arghezi line "*De-a v-ați ascunseala*").

* "Ovidius" University of Constanta, olimpia_varga@yahoo.com

The folk language fills Marin Sorescu's lyrics, lyrics in which the parodist "is childish", with fine fantasy and gentle irony which accompanies the moral.

"Calci ca-n str chini, spargi i strici/ Halal veac, halal furnici" (Alt furnic)

The logical relations between objects are in a transposition phase so that overturned logical relations can result.

"Eh, un cal de-a avea,/ S -l sui colea în spinare, / i s -l plimb/ prin lumea mea, / Eu pe jos i el c lare" (Dii)

Children are playing with words as if they are toys and the poet, being childish, creates words or is playing:

"Mi se-ntr-una mi se-ncotro/ Mi te duce mi s-ar culca/ Încotro c ci eu nu pot/ S m mai dezv ț de dulce./ De dulcele, de ulcele/ Dedulcite-n dulcigaie" / (Mi)

or: *"Cucuriguu! mii de zodii/ Cucuriguu-gululu/ 'N cotcodacul de prin rodii/ Cum i-am spus chiar eu lui Lulu." (Coco e te).*

In the poem *"Cântec de-al dracului"* a folk style structure achieved through monorhyme, paired rhyme and anaphora is met:

"Ce spum sub cascăd , / Ce iarn sub z pad , z pada de pe zad / Țineți-o s nu cad / C vine-o avalan / C-o piatr -n ea etan , / Ce viscol e la munte, / Ce ap e sub punte, / Ce gheață e pe ap , / Ce copc ce te scap / Dac te dai pe gheață/ Cu vârsta ta în brață".

The sayings are used in their original form but with different valences:

Adev rul iese la lumin / Extrem de încet/ or

Undelelemnul iese la suprafață/ Numai după ce-a fost înecat" (Adev rul iese la lumin).

as like popular phrases:

"...te înalți după mintea/ care ți-a plecat cu sorcova" (Oriunde, sus)

or when he put his glasses on his nape to see only "With his after mind" (*Precauție*). Sometimes the saying's elements are restructured:

"M-am îmbr cat c-o armur / F cut din pietrele care-au r mas/ Dup ce-a trecut apa" (Precauție)

Some popular phrases are recreated – sewn with white thread:

"Ce-am f cut acum zece ani ... / Ei, asta e un cusur cu ață albă" (Sonetul XXXI) or "Suntem amândoi ni te perde var " (Sonetul XXXII)

The folk language is especially present in the volume *Descântoteca*, in the series *La Liliaci* and in the children's volumes, where we frequently stumble upon apostrophe, interrogation, interjections:

„Moșul ține de cazma, dar o scapă din când în când/ Poc, poc, poc/ Și tocmai atunci – pleosc!" (Halebarda)

In the poem *Cântec de-al dracului* a folk style structure achieved through monorhyme, paired rhyme and anaphora is met:

"Ce spum sub cascăd , / Ce iarn sub z pad , z pada de pe zad / Țineți-o s nu cad / C vine-o avalan / C-o piatr -n ea etan , / Ce viscol e la munte, / Ce ap e sub punte, / Ce gheață e pe apă, / Ce copc ce te scap / Dac te dai pe gheață/ Cu vârsta ta în brață". (Cântec de-al dracului)

We frequently see collocations, which appear in an independent way or in a collage of poetry. The consecrated collocation "Green sheet"(Foaie verde) is the title for a poem in which the communion with nature is expressed in a serious tone with echoes of Eminescu:

"Codrule,/ D -mi o frunz de sus,/ Pentru lumin și pentru tinerețe,/ i pentru viața care nu moare./ Noi ne-am scris sufletul/ Pe frunze ... / Codrule,/ D -mi toate

frunzele tale/ S cânt cu ele. / Sau mai bine cânt tu/ i cu sufletul meu.” (Foaie verde)

The famous metaphors of Miorița: “On a field/ On a mouth of heaven” („Pe-un picior de plai/ Pe-o gură de rai”), are used in many other poems, in their originally form or with small modifications. The poet’s spirit swims daily in the soul’s waters which does not even have a bridge and if he would drown “I’ll clung onto a field/ and I’ll swim towards the heaven mouth” („mă învin de-un plai/ i-not spre gura cea de rai”) (Bridge over the soul- Pod peste suflet); the venerable white sheep, the blessed black sheep, the books which kept, throughout time, our history, our sufferings, our artistic beauties, risen from “the mouth of heaven” („gura de rai”) or they have entered in spring “On a mouth of heaven, always a little crooked...” (Venerable white sheep, blessed black sheep - Prea cinstite oi albe, cuvicioase oi negre).

In the poem “Mi” a phrase appears formed by the combination of the two: “On a foot of heaven” („Pe-un picior de rai”), and the word heaven is the starting point for a word game (as we shall see) as in children’s language: “...picior de rai, / de raie, / De raiale de râiele”.

The folk verse “Fluiere de soc” forms a collage: “R zboincii (...) stau în cojoace de lân / R t ciți pe fluiere de soc” as the Christmas carols’ verse: “S ni se arate.../ Cerul cu stelele i istoria toată ” (Prea cinstite oi albe, cuvicioase oi negre).

A tale phrase – “As threads in four threads” („Ca de fire-n patru fire”) is used in the poem *Descent (Coborâre)* where the poet – as a tale character – lowers himself to the soul with his rope left in the sun, towards that realm “where there’s a waste/ As threads in four threads”(“unde e o risipire/ Ca de fire-n patru fire”).

The stereotypical phrase at the end of tales is used in a love story “taken from life” or “more suitable” “pinched out of life” which needs to end like all other stories:

“ i-am înc lecat pe-o a/ i-oi mai înc leca” (Dimpotriv)

The poem of New Year’s traditions provides the one in love, whose calendar begins with love, the song of the carol: “ Sorcova vesela spun pe cer./ Oprindu-mă în dreptul fiec rei stele/ i întrebând din poart : / Primii sorcova?” (Oriunde)

The sayings are used in their original form but with different valences:

“Adevrul iese la lumin / Extrem de încet/ Untdelemnul iese la suprafață/ Numai după ce-a fost înecat” (Adevrul iese la lumin) or when he says he put his glasses on his nape to see only “With his after mind” (Precauție). Sometimes the saying’s elements are restructured:

“M-am înbrăcat c-o armur / Făcută din pietrele care-au rămas/ După ce-a trecut apa” (Precauție)

Some folk phrases are recreated – sewn with white thread becomes blemish with white thread: “Ce-am făcut acum zece ani ... / Ei, asta e un cusur cu ață albă” (Sonetul XXXI)

When searching for the folk roots of Sorescu’s poems in other series than “La Liliaci”, it is obvious that our poet overturns, metamorphoses, demystifies and twists everything he knows from his elders. But this fact does not undo the affinity with its spiritual fond belonging to the poet’s world, world in which he has his springs as he said so himself, and as the trilogy “La Liliaci” shows.

“M-am adunat/ Din toate izvoarele care s-au pierdut/ Înc înainte de nașterea mea./ Pot da o listă lungă / De gânduri care, venind de sub pământ,/ S-au înfipt în porii sufletului/ Ca sulițele într-o panoplie” (Câte puțin)

Conclusions

As he said so himself, with this book the poet tries a similar experience to the one from *Amintiri* by Ion Creangă, an experience of recovery, meaning aesthetics, and an experience of poetic generalization of the Oltenian idioms: "*Cartea La Lilieci... poate fi luată și ca o încercare de reconstituire a epopeii satului (...) și ca o carte de amintiri din copilărie. Una din ambițiile mele cele mai mari a fost să demonstrez că și graiul oltenesc este tot atât de literar ca și celelalte, pe care oltenii le-au receptat cu bun credință (...)*". (Hinoveanu, 1974: 96-104).

The poet who imprinted in our minds this Romanian hearth through a book, confessed that for him: "...this village is a pole porch within the Romanian village's big home, of which I love to lean my forehead. The Romanian village is the continuer of the old ancient fortresses, in the meaning of keeping a civilization ... for me, *Bulzești*, is the gift which history gave me".

Publishing this controversial book, the poet unveiled through the call for an age of "innocence" not just a structural theme of his creation, he unveiled the supra theme itself. Because he is not just the author of two children's books (*Unde fugim de-acasă* and *Orientul infinitului mic pornind de la nimic*), not just the writer who loves children and who aesthetically recovers the lost infancy's times, but the artist who grants childhood – as an universe and the specific mode to be, to have an attitude towards the world – an existential significance, as Creangă did, a serious meaning and not a philosophical date. These big eyes opened on the world, that wonder with which the poet looks toward his surroundings, that irony, that ingenuous humor, that innocent game suitable for Marin Sorescu are nothing else but reflexes of a prolonged childhood, through which he is universally understood in his essential notes.

If, in its ensemble, "*La Lilieci*" establishes an original lyric monograph of the Oltenian village, the first volume provides a rural childhood monograph, with some general information, specific to village life, thus specific to tradition and national mythos, and some other information specific only to the *Bulzești* village. A speech regarding the world of childhood can be implemented in Marin Sorescu's poetry study.

Bibliography

- Hinoveanu, Ilarie, *Convorbiri cu...[și Marin Sorescu]*, Editura Scrisul Românesc, Craiova, 1974.
Sorescu, Marin, *Postfață*, în volumul *Tinere ea lui Don Quijote*, Editura Tineretului București, 1968.
Sorescu, Marin, *La Lilieci*, vol.1, *Poeme*, Editura Eminescu, București, 1973.
Sorescu, Marin, *Poezii*, Editura Scrisul românesc, Craiova, 1990.

VISION OF FEMINITY IN THE NOVELS OF HORTENSIA PAPADAT-BENGESCU

Teodora-Georgiana AMZA*

Abstract: *In the interwar period, as well as afterwards, Hortensia Papadat-Bengescu was generally considered an antifeminist, but the articles she published in the magazines of those times, as well as her works bring forth the woman and her role in society, justifying therefore the special interest given to women. Even if the writer didn't assume this role with an exacerbated militancy, when she creates her characters she keeps the leading role for a woman to the detriment of a man, as he is rather the element that completes her image. In her prose, the feminine mystery derives of motives such as sickness, solitude, the search for happiness and love, the woman's condition in society. In what regards Hortensia Papadat Bengescu, we notice that she doesn't write in favour of women, and neither does she try to portray them favourably; however, for us, the concept of feminine literature starts taking shape in connection to her works.*

Keywords: *femininity, vision, solitude.*

Hortensia Papadat-Bengescu can be considered a singular destiny in the Romanian prose: firstly, as the sole writer amongst the forefront prose men in the Romanian literature, secondly, as literary course configured later on, when the writer was 43 years old (the literary debut in 1919 with the short stories volume "Ape adânci" - "Deep Waters") and, thirdly, as evolution of the epic vision.

Referring to this last aspect, Eugen Lovinescu, the critic who played the role of a mentor for the author, considered that her work portrays at an individual level the meaning of the evolution of prose as global phenomenon within the Romanian cultural space: "within the course of the literature of Hortensia Papadat-Bengescu we can see the course of the Romanian literature itself, within its evolution path from subjective to objective". (Lovinescu, 1929: 23)

The "Sbur torul" literary club critic explained this work path with the author fulfilling two norms: "dominating the temper by means of reflection" and "submitting to the obscure fatality of the literary genius allowing the creation". By enumerating other fundamental characteristics, as well, of the writer's work, as the "modernism of the intellectualism", of language, of an "accurate and interlinked psychologism", Lovinescu welcomes the "signs of a civilized literature" within the rural and nationalist context of the era".

Another great critic in Romanian literature, Tudor Vianu granted Hortensia Papadat-Bengescu, alongside Liviu Rebreanu, "the statute of founder of the new novel" (Vianu, 1988: 226), for the concepts she put into circulation, for the depth of her analyses, the art of the characterisations she made, the techniques she used, that can be found in abundance in the writings subsequent to her period and played the role of a model.

The critics of the age received the novelty of Hortensia Papadat-Bengescu's writing by seizing coincidence of a feminine impressionism with the deep analysis, traits that E. Lovinescu synthesises as: "The literature of Hortensia Papadat-Bengescu escapes to any formula. It is neither the creation of an architect imagination, nor

* University of Pitești, teodora_745@yahoo.com

sentimental creation. I suspect, nevertheless, that it shall become a creation of psychological analysis.”(*ibidem*)

The characters in the novels are women on which the writer practices elaborate explorations, women of all ages, of the most diversified conditions and appearances, but each of them carrying a complex spiritual universe, complicated or unsuspected, representing the main topic. The writer explores with responsiveness and courage the depth of the feminine mystery. The language of its novels uncovers the almost obsessive concern for certain themes, connected to the sensibility of the woman's spirit. She approaches in her novels, from all points of view, the love, eroticism, family, the rise, snobbery, failure. The last of the themes, failure, includes the whole of all the other themes, especially in the author's vision on woman.

Her intent is obviously controversial and subtly indicates a reflection on the women's chance for self-affirmation in a petty, unscrupulous world, false values absorbing and suffocating aspirations. Valences of femininity in the modern prose, reaching ordinariness, lead to disequilibrium, to breakdown, defeat, failure. All these are interconnected in the novel “Roots” („R d cini”), where we find in the foreground Aneta Pascu, Nory Baldovin and Dia Baldovin, three maniacs, exposed to failure. Here, the human decline is even better exposed, stylistically translated through the metaphor of disease. The sanatorium, the hospital, the consulting room become locations of choice for many of the events seized not only in the novel “Roots” („R d cini”), but also in “A Concert of Bach's Music” („Concert din muzic de Bach”) or “The Hidden Road” („Drumul ascuns”), becoming spaces for dwelling for the real or would-be diseased characters. The Rim family opens their new residence at the same time exclusivist consulting room, destined for the feminine social elite in Bucharest. “The consultation room, very spacious, was fit up with all the comfort. The tables' and cabinets' crystal, the various tools were shining: there was an entire range of sofas with complex springs. Lina handled one to lift and extend exactly like an operating table.” (Bengescu, 1972: 5). The image described shows that the author lays accent on the characters' morbid manifestations, drawing up genuine clinical observation sheets registering the declines of the physical body almost voluptuously. The psychic does not remain outside the general alteration of the being.

Many of the characters in the author's novels are physicians, nurses, nursing aids, midwives (Lina, Rim, Walter, Pejan, Mari etc.). Lenora from “The Dishevelled Maidens” („Fecioarele despletite”) marries Doctor Walter after divorcing the gentleman farmer Hallipa. The new residence in Borodin palace is described as the actual luxury clinic it really is, as it has become as an annex to the palace. Lenora, the ex owner of Prundeni, becomes an instrument of failure as the jaws of death grasp her life. As the cancer swipes the essence of her femininity and exuberant being, she shall languish in agonizing humiliation in the palace turned from home into hospital and tomb.

The domain of the pathological unfolds with diversity and complexity. Physical pathology and psychical pathology. From this point of view, the feminine characters are inventoried and exposed as in a giant insectarium of abjection, degradation, falseness and immorality. The sketch of this gallery is seized by Constantin Ciopraga: “Pragmatically, almost, she investigated a vast gallery of female characters, portraying “The Dishevelled Maidens”, demimondaines, extravagant women or bearing neurotic stigmas, snobbish, enigmatic, defeated appearances or denaturated specimens, woman between sexual frenzy or frigidity; a series of characters succeed in her novels acting with the blind power of the instinct (Mika-Lé) or cultivating an abstract love (Dia Baldovin), vulgar women (Mo ica Mari) or eye candy women (Coca Aimeé)”. Within

this landscape, only one character seems to escape the tendency: Elena Dr g nescu, but here as well appear many deviations from what should have been a model.

Coming to an end in the process time, alternation of the angle, deviation from the initial path of the characters, search for unconscious loops are the means by which the writer faces us with discontinuous characters, indefinite from a typological point of view, untypical, lacking the aspect of an active and functional social behaviour. Involving positions and placements in the high society, Hallipa, Dr g nescu, Rim, Walter, Marcian hold titles, professions, attributions merely enunciated, without ever forming into aspects of opposition or refuges, to complete them or give them balance. Their knowledge is often mediated by the optic of a witness character, as Mini, playing the role of an "informant" of the reader, but who also comments on the situation, by himself or with another character. This method made G. C linescu state that: "Almost all the work does not exist by actions, but as a genuine work of a woman by making news circulate. The heroines pay visits to one another and gossip, giving birth to the literature of bedroom secrets, of scandals and calumnious rumours". The prose woman makes no concession to typologies, is permanently preoccupied by the evolution of a femininity marked by age aggregation and disaggregation, as well as by social ones: "Delayed, therefore, from making aggressive ravages, the decay was latent, the afflictions suppressed, but a morbid discomfort incarcerating the entire body was replacing them. That condemned body did not feel as such neither the energies of a pain capable or relieving it through death, nor the hope for healing. The episodes of the fight between body and distress were stalled, the attack powers reduced to infirmity, the resistance was missing as well."(*ibidem* 183-184).

If in the traditional novel, the woman identifies with the love itself, and the couple relationship is based only on true feelings, the writer's prose modifies completely the vision on love. The signs of the pathological prove it, either by exacerbated instinctive manifestations (Lenora, Mika-Lé, Sia), phantasmagorical erotic mania (Aneta Pascu), or by Elena's frigid coldness or the sexual uncertainty manifested by Nory Baldovin. The rhetoric of the interwar novel disapproves the direct approach of such subjects and the allusive language of the characters makes transparent references to themes inaccessible for the respective period. But Hortensia Papadat-Bengescu breaks the boundaries and stands outside the patterns of the era.

Another theme is the family, as the main apparent structure of the world in the Hallipa cycle, although inside each of these families an irreversible degradation process is created, whose initiative devolved upon a member of this micro group: Elena Dr g nescu, Ada Razu, professor Rim or Doctor Walter. Despite an authentic net involving the characters either through their blood connections, or by human relations, the solitude is their main state. Seizing her characters in this solitude, the writer is preoccupied with deciphering their inner mechanisms. The evocative power of the images used by the author subsists in the capacity of reviving a certain aspect, but also in that of creating a perspective of deeper meanings. The widest forms of the family decline are revealed here. Victor Marcian is an international career musician, cousin of prince Maxen iu. His encounter with Elena Dr g nescu is premeditated by Ada Razu, Maxen iu's wife, interested to ensure this way her way in Elena's house, occasioned by the concert she was to host in her guest halls. For Elena, meeting Marcian produces a deviation from the trajectory established by her in compliance with her aristocratic ideals, that of a perfect woman, whose flawless image is to be perceived by anyone around her as role model. Elena elaborates a wrought image for herself, repressing any outbreak from the obscurity of the human being and her impeccable appearance

enforces respect to those around her. In spite of this severe program, Elena still has weaknesses and Marcian's apparition provokes an outbreak from the pattern: "She was not used to the phenomena of the sensitivity, she tolerated them innocently and visibly, without the control of the "self-consciousness". Active, cerebral, annoyingly fair and rigid, Elena becomes disagreeable with her aristocratic air, the snobbery she displayed and through her excess 'of qualities'".

In return, Ada Razu integrated perfectly in the category of snobs and newly enriched. She is characterised by an extraordinary ambition to gain access to the aristocracy. Parentless, but owner of a considerable fortune, Ada Razu – "the queen of flour" marries the death-marked prince Maxen iu. The physical Portrait of Ada Razu is simply grotesque: a devil-like dried gipsy, with lips as red as the frozen blood and with a pair of ardent eyes beneath the leather bonnet she was embellished with, edging even more her chin. Her black hands, with flax-like fingers, wore rings with stones as big as a "tunic button". In spite of the fragility her body inspired, Ada Razu was a champion tennis player, dance champion and a very good horse rider, adhering easily to any social event. Full of energy and unscrupulous, Ada knew how to make her way into life. From time to time she was taking her husband out of the house, to show the world he was still alive.

Temperamental and changeable, Ada Razu lays eyes on the handsome suburb "don Juan", Lic , the distant relative of Elena Dr g nescu, the ex fiancé of her husband. Without thinking twice, she will introduce Lic into her house, under the pretext that he shall take care of the prince's thoroughbred horses. Knowing that Lic is the uncle of the arrogant Elena Dr g nescu, Ada Razu plans how to gain access to her snobbish society. With a great amount of ruse, she succeeds to convince the great musician Victor Marcian, cousin of Maxen iu to take part to the concert organized by Elena Dr g nescu. As a sign of gratitude, Elena Dr g nescu resumes the relations with Ada, her old school colleague, although she doesn't have a good opinion of her. The death of prince Maxen iu gives back to Ada the right of "free pass" in the fashionable society which, in fact, she had never left.

The heroines of the novels of Hortensia Papadat-Bengescu often come from broken families which are in the centre of the action or in the background, and the relationships within the families can be classified into two categories: matrimonial or filial. Broken couples built on materialism, enrichment and mistrust that can be found in her novels: "A Concert of Bach's Music" („Concert din muzic de Bach"), "The Dishevelled Maidens" („Fecioarele despletite"), "The Hidden Road" („Drumul ascuns") or "Roots" („R d cini") which are revealed in their deepest dissolution. On the other side, the filial relations are the most labyrinth-like relations ever encountered in the literature. The mothers portrayed in the novels are almost completely deprived of motherly love, they manifest openly their repulsion towards their own sin, as Doctor Rim, Lenora or Elena Dr g nescu-Hallipa, who is hardly concerned with her son's emotions, Ghighi, and sacrifices him for the return to the ground, to the roots. Her ambition to make him a good landlord shall bring the boy on the verge of depression and determine him to hang himself. It is here also that the accent is laid on the situation of orphan or bastard child. Orphans are usually the "illegitimate daughters" seeking for a protector male or woman. Born out of momentary incestuous liaisons, they represent the shameful secret of good families, carefully hidden, but testifying for past mistakes. Girls disowned by parents bear in their behaviour or appearance the signs of the grotesque giving life to them. Their entire existence lies under the sign of the existential failure even from their birth, because of their obscure origin (Nory Baldovin, Sia, Mika-

Lé). The bastards are the twins of evil destroying the happiness and apparent harmony of the domestic couples. In society, they are spiritually and even physically (Sia) malformed individuals, solitary, detested by the other members of the clan.

The novel "A Concert of Bach's Music" brings in the foreground a social class seeking to be acknowledged as having a certain image, fighting to enforce it, especially as behind the sumptuous façades of the houses it lives in, scenes and facts take place that violate the norms of the class. In order to reflect these two contradictory aspects, essence and appearance, the author resorts to differentiated techniques: group conventions corresponds to the auctorial, summarising and precise analysis, "as a code of mandatory manners and as a pure supra-individual exteriority", the original authenticity, the individual; wishes and sentiments, still alive and animated corresponds to the multiplicity of voices, "the alternation of angles and reflectors". Usually, one sees into Elena's world by means of the author's comment, whereas in Maxeniu's or Rim's inner universe the approaches are diverse: there is either self-analysis, interior monologues, even if the character's way of thinking seems narrated by someone else trying to keep its authenticity although it is not translating it accurately, either reflectors through the voice of other characters.

In Hallipa cycle, only in "The Dishevelled Maidens" we have this unique reflector, Mini, a marginal character in terms of action, but who reflects it through his consciousness doubled by an equal sensitiveness. In the other novels, the investigation technique is changed. In "A Concert of Bach's Music" the unique reflector disappears, the perspectives are multiplied and alternating, but in the same time the author intervenes from outside of the characters, as instance expressing the outer point of view. Nicolae Manolescu explains this hybrid method by appeal to the novel's substance, who's object is "the psychological and social mechanism of a fresh class" (Manolescu, 1981: 24), searching for its façade, the ostensive and impenetrable image. But its members did not come yet to dissimulate perfectly the essential outbreaks, the process takes generations, "the masks don't cover impeccably the faces and the rule of the class game is always attacked from inside by the chaotic outbreaks, by the rebellions and desires not complying with the code". These two conceptions are revealed through adequate techniques: the personal desires and feelings are communicated by alternating the angles and reflectors, group conventions, by analysis.

The novel "The Hidden Road" marks the stage of the class installing within the boundaries of an equitable conventionalism, which doesn't allow for the freedom of expressing a driven spiritual content. From the technique point of view, this novel recurs to omniscient classic analysis.

For the feminine characters in the novels of Hortensia Papadat-Bengescu, an important role is played by stating one's personality on a social and cultural level. This aspiration is stressed in several directions: in the profession, in the public life, in art. Nevertheless, for the many, the social success is more important than the professional one. In the Hallipa cycle, the superiority of the landowner aristocracy is underlined, even if it's an imposture on the uncivilized middle class. The reflex of the social rise is the snobbism, a mask of miming the refinement, the good taste and keeping the appearances of impeccable virtue. Almost all the feminine characters pay the price with their lives for this masqued ball. The peak of the refinement is the classic music culture, thus the concert is the event allowing for an incursion in the lives of those attending to it, it's a conventional event whose monopole, the planner, Elena Drăgănescu, does not want to lose because its success implies her confirmation as a leader inside the class.

In the end of the novel, in spite of all obstacles, from which the most threatening was the death of Sia, the concert shall take place as a way of erasing the unpleasant reminder of the accident menacing to compromise the façade, the order dictated by the courtesy and the conventions. A world is therefore represented which, in order to survive, “must golden its emblem”, always and unceasingly. Approaching the snobbism and the life in Bucharest, the novelist reflected in her work a newly-formed middle class society, dispersing either socially, or biologically. The moral and spiritual degradation of the society appears to Hortensia Papadat-Bengescu as result of an inner consumption, by hereditary causes, as suggested here and there. The logical explanation is the lifestyle the characters adopt, the limited and cruel horizon of their preoccupations, the permanent obsession of preserving their social position, wherefrom the social rivalry of the couples. Death and disease bear symbolic significations, as almost all feminine characters are deprived of humanity, reaching the threshold of disequilibrium, of the failure and unaccomplished self.

Of significance is not only the vision of Hortensia Papadat-Bengescu on the idea of womanhood, but also her image, as reflected in the consciousness of her contemporaries and of the posterity, innovative ways of personating the creative femininity, transcending the condition of the common existence and rising through literature, through her work.

The novels reflect the author's image, aspirations, obsessions, author who, in the process of time, in the arbitrary memory of the descendants, becomes an “everlasting young Hortensia Papadat-Bengescu, goddess from a Greek frieze”. This is why, while other feminine figures “have vague shapes and cannot compete with their novelist projections, granting their requital, bring them in the foreground and give a consistence, a complexity and a beauty greater than those of the masculine character”, the great lady of the Romanian literature transcends her condition, at the confluence between life and creation, becoming a prototype of femininity in this small island of time between the two great wars the humankind fought. (Pârvulescu, 2007: 316).

Consequently, this fascinating journey in the universe of women, setting off from myth, cumulated an entire series of stories and truths, images and personifications, managing to reveal as such multiple aspects of the woman, the one remaining forever, between reality and fiction, the most controversial and inciting character in the history of life and the world of art.

Bibliography

- Ciobanu, Valeriu, *Hortensia Papadat-Bengescu*, Editura pentru literatură, București, 1965.
 Ciopraga, Constantin, *Hortensia Papadat-Bengescu*, Editura Cartea Românească, București, 1973.
 Cristescu, Maria- Luiza, *Hortensia Papadat-Bengescu- portret de romancier*, colecția Contemporanul nostru, Editura Albatros, București, 1976.
 Holban, Ioan, *Hortensia Papadat-Bengescu*, Editura Albatros, București, 1985.
 Lovinescu, Eugen, *Hortensia Papadat-Bengescu*, în „Critice”, vol. VII, Editura Ancora, București, 1929.
 Lovinescu, Eugen, *Hortensia Papadat-Bengescu*, în „Istoria literaturii române contemporane”, vol. IV, Editura Ancora, București, 1927.
 Mincu, Marin, *Romanul Hortensiei Papadat-Bengescu*, în vol. Critice II, Editura Cartea românească, București, 1971.
 Muina, Tania, *Ipostaze ale feminității în romanele Virginiei Woolf și ale Hortensiei Papadat-Bengescu*, Editura Muzeul Literaturii Române, București, 2013.
 Papadat- Bengescu, Hortensia, *Concert din muzică de Bach*, Editura Minerva, București, 1982.
 Petrescu, Camil, *Mărturie pentru marea europeană*, în „Tiparnia literară”, II, 1930, nr. 2-3.

Protopopescu, Alexandru, *Hortensia Papadat-Bengescu - Înjosirea romanului*, în vol. „Romanul mitologic românesc”, Editura Eminescu, București, 1978.
Vianu, Tudor, *Hortensia Papadat-Bengescu*, în vol. „Arta prozatorilor români”, II, Editura pentru literatură, București, 1966.
Zăciu, Mircea, *Hortensia Papadat-Bengescu*, în vol. *Masca geniului*, Editura pentru literatură, București, 1966.

A THEORY ABOUT THE SECOND PERSON PROSE: THE RELATION NARRATIVE -YOU- ALTER-EGO/ALTERITY

Lucian Dumitru B ICEANU*

Abstract: *Second-person literature represents a literary phenomenon that has been growing more and more lately. In short stories and novels we find various examples of texts in which the narrative perspective no longer falls under the traditional formula (text written in the first person or third person). The use of the second person pronoun (YOU) in the narrative text aroused lot of controversy: on the linguistic level and on the theory of literature level. Another approach to the interpretation of this narrative-YOU address we can find in psychology and philosophy, turning to analyze some key-terms: the relationship I- alter ego and the identity-alterity relation. Therefore, we propose an analysis of the second person prose from a different perspective, that of psychology and philosophy, to crystallize a concrete theories on this innovative and surprising form of literature.*

Keywords: *second person prose, narrative-YOU, alterity, alter-ego.*

Jonathan Culler wrote in *Problems in The Theory of Fiction* that the metaphor 'person' should not be seen as an analytical tool, but as an integral element of creation and realization of fiction itself: „rather, as Jonathan Culler suggests, the metaphors of "person" should be seen not as analytical tools but as integral to the making and reading of fiction itself (Culler, 1984: 6)“(Schofield, 1998). Opposite to the structuralist terminology 'point of view', *the person* becomes an indispensable concept of fiction, integrated and decanted in the fiction, source of subjectivity. Thus, when we discuss about the *person*, should no longer limit the examination to shape, but also to utility, the *person* being the nucleus from which is born the narrative perspective or composition of narrative perspective through which is produced, later, fiction. Furthermore, by reference to the three models of narrative-person (first person, second person and third person), Dennis Schofield believes that the smoothest, special by her atypical character, it is the second person, being the one that refuses to establish a stable model of subjectivity, permanent putting in parallel the two other traditional forms: “I regard the "second person" as a special case of narrative "person" that, at its most fluid, can produce an experience of reading quite unlike that of reading traditional "first-" and "third-person" narrative. Essentially, this unique experience comes about because Protean-"you" neglects to constitute the stable modes of subjectivity that readers expect to find within narrative textuality.”(D. Schofield, 1998: 13).

Starting from the ideas outlined by the Australian researcher, we present four different perspectives of second person prose :

1. The first relationship that can be established is that in which a narrator speaks of himself using the second person, keeping a certain distance in relation to his acts and thoughts. In this case the relationship is very simple to illustrate: an *I* converts, disguising himself, in a *YOU*. We do not have only a simple case of first person disguise, but the multiplication of subjectivity through intersubjectivity. This type is called *standard form* (Richardson, 1991: 311). Mathematically we propose the following formula: $I = YOU \quad HE$. This

*Alexandru Ioan Cuza University, Iasi, lucianbaiceanu@gmail.com

category includes many examples, from the famous novel by Michel Butor, *La modification*, to an example from the Romanian literature, Mihai Zamfir *Late education*.

2. Another type of relationship is one in which a narrator talks about a *YOU* which is another character. In this case we can not talk about an disguise of an *I*, but a disguise of an *HE* (the character), which is in a direct relationship with the narrator, being somehow aware of the words of the narrator: thus *HE* becomes a *YOU*. This category is called *autotelic form* (Richardson, 1991: 311). Mathematically we propose the following formula: $EU \rightarrow YOU = HE$. In the Romanian literature, a good example is the novel *Ce ne spunem când ne vorbim* (*What do we say to us when we speak to us*) by Chris Simion.
3. A third form of relationship is the one in which the *YOU* is not a participant of the narrated events, but even the reader. In this case we are talking about a narration built almost like a speech, the whole text is addressed to an interlocutor, the reader. The *YOU* is not not an *I* or a *HE*, because the whole speech is directly focused on reader. Called *autotelic form* (Richardson, 1991: 311), it has mathematically the following formula: $I \rightarrow YOU = HE$. A well known example is the novel of Italo Calvino, *If on a winter's night a traveler*. In the Romanian literature, we find a good example in the novel *O sut de ani de zile la Poarta Orientului* (*A hundreds of years of days at the East Gate*) by Ioan Grosan.
4. The fourth form refers to a rhetoric situation in which the addressing does not refer to a particular person. *YOU* can simultaneously be an *I*, a *HE* or retain his value. Called *subjunctive form* (Richardson, 1991: 311), the mathematical formula which would define it is: $I = YOU = HE$. Although it is the rarest category, we find an example in the Romanian literature: the novel *The God of love* by Felix Aderca.

The narrator is represented by the formula of a *narrative-YOU*, the nature of his identity being just one of the problems that brings the new type of fiction. Another unknown is the question: *Who says the story?*. This "shape-shifting quality" (D. Schofield, 1998: 11) is a source of constant ambiguity, a textual mystery that permanent inciting the reader. Hence, the high dynamic quality of a text written at the second person.

Directing their attention to the first category of second person prose (standard), the most common, many theorists have created a myth: that all the texts written at the second person always hide the mask of the *I* in the pronoun *YOU*. In other words, the narrative-*YOU* is nothing but an alter ego and the entire second person prose is a textual construction at the first person, hidden under the mask of the second person. As we already shown, there is indeed a category of second person prose in which the *YOU* is the mask of an *I*, but it is not the only form of text narrated at the second person prose. Also, when we talk about that, we can not put equality between the prose written at first-person and the second person prose. This is the reason why, in this article we have chosen to talk about the relationship established between the *narrative-YOU* and the concept of *alter ego* and *alterity*. We use both concepts (alter ego and alterity) to show the significant difference between them and how it manifests in relation with the *narrative-YOU*.

The claim that the second person prose built through the pronoun *YOU* an alter ego of the *I* is half true. As we demonstrated in other articles (cc: bibliography), in the *YOU* pronoun, not only hides the intention to disguise the ideas of an *I*, but also the

desire to transform the text into a speech in which is involved also the reader, and in which the subjectivity is multiplied, realizing what Dennis Schofield called *intersubjectivity*. This is why we believe that the most appropriate term to describe the pronoun *YOU* is the concept of alterity, analyzed and discussed both in psychology and in philosophy. The alterity includes in its essence also the concept of alter-ego, but leads the idea to another level, to integration in his scheme to both the *I* and the *Other*.

Jean Baudrillard and Marc Guillaume, in *Figures of alterity*, agree that all the texts submitted to *Another (l'autre)* are „un soi de travaliu, de doliu paradoxal, în forma reneg rii, în fața unei componente care, în altul, ar fi dispărut sau e pe cale de dispariție”(Guillaume, 2002: 6) / "a kind of labor, a paradoxically grieving, in the form of denial, in the face of a component which, in the other, it have disappeared or is disappearing"(Guillaume, 2002: 6), a component that researchers call "radical alterity": „în fiecare altul (*autre*) exist Cel lalt (*autrui*) - ceea ce nu este eu, ceea ce este diferit de mine, dar pe care-l pot înțelege, chiar asimila - i exist de asemenea o alteritate radical, inasimilabil, incomprehensibil i chiar inimaginabil”/“in each *Another (autre)* exist the *Other (autrui)* - which is not *I*, which is different from me, but which I can understand, even assimilate - and there is also a radical alterity, which can not be assimilated, even incomprehensible and unimaginable "(Guillaume, 2002: 6). And the second person prose represents a text which is addressed to *Another*, represented by the *YOU* pronoun. Who is the *other (autrui)* in the *YOU* pronoun? The answer is very simple: the reader, who is different from the *I*, that is behind the *narrative-YOU*. In this idea stands the difference between the prose at the first person and the second person prose. If in the first case we are talking about narrative subjectivity, in the the second case we are talking about a multiplication of subjectivity, about *intersubjectivity*. The transition from *Autre(another)* to *Autrui(other)* is "a huge faustian labor" (Guillaume, 2002: 11), but it seems that in the second person prose it becomes much easier to understand and achieve, the literature space becoming a direct insertion of the reader in text.

Marc Guillaume considers the fiction of *The Other*, done by literature, a product of a exacerbated freedom and he sees it lacking of veritable because of lack of object. The researcher proposal is to build a "mixed fiction" as producing of alterity: „ceva care este construit plecând de la un real i care este umplut apoi cu o cantitate de imaginar, de ficțiune”/ "something that is built starting from a real and which is then filled with an amount of imaginary, of fiction"(Guillaume, 2002: 35). The example that the author gives is the one of the mixed fiction, of geographical origin, where the actual geography may be reproduced through fiction, achieving an alterity: „nu e vorba de a inventa, de a propune un Maroc complet imaginar, de exemplu. Dar nu e vorba nici de a lua o poziție etnografică și de a dezvolta descrieri minuțioase ale realului. Ceea ce e interesant e a vedea în ce fel se deformează la un moment dat realul, tocmai în c utare de alteritate”/“is not about inventing, to propose a completely imaginary Maroc, e.g. But, also, it's not about to take a ethnographic position and to develop meticulous descriptions of reality. What is interesting is to see how the reality is deformed at a given moment, precisely in search of alterity”(Guillaume, 2002: 35). Thus, the mixed fiction would be an intermediate species between a real and an imagined product. A mixed fiction is, also, the second person prose: the real element preserved and incorporated into the text is the reader. Whatever the type of the second person prose that we talk about, the reader mark will be felt in the *narrative-YOU*.

The alterity is understood by Edgardo D. Carosella as a desired change, as a stage in the individual evolution, as a model: "être soi, c'est à la fois devenir autre et

s'approprier cette altérité nouvelle; cette appropriation d'une altérité nouvelle est la capacité d'évoluer dans son identité"(Carosella, 2010: 33). In the second person prose, the *narrative-YOU* contains a sum of all external models, specific to readers, which can set up an internal *I* attributed to the original idea proposed by the author. The most compact formula which can characterize the alterity is very well illustrated in the following sentence: „Incorporer l'autre pour construire sa propre identité"(Carosella, 2010: 191). This is the process that is realized in the text at second person: the *I* is not enough to narrate and becoming the *narrative-YOU* can simultaneously incorporate the reader, the author and the narrator, by multiplying the subjectivity and producing a complex textual identity.

For Martin Buber, the organization of the world stands under the sign of the double: „pentru om lumea este dublă după cum și atitudinea lui este dublă.”/“for humans the world is doubled as also his attitude is double.” (Buber, 1992: 29). The researcher sees the *I-You* relationship as a couple that forms a "fundamental word", together with other fundamental words such as "I-That" where *That* can be replaced by *She* or *He*. The conclusion of these relationships is that *I* can exist only in relation to his double: „Când este rostit *TU*, este rostit în același timp *EU* din perechea verbală *EU-TU*; Când este rostit *Acela*, este rostit în același timp *EU* din perechea verbală *EU-Acela*.”/“When is pronounced *YOU*, it is pronounced at the same time *I* from the verbal pair *I-You*; When *That* is pronounced, it is pronounced at the same time the *I* from the verbal pair *I-That*.”(Buber, 1992: 30). However, only the relationship between *I* and *YOU* can form a whole, an equivalence: „Cuvântul fundamental *EU-TU* poate fi rostit numai cu întreaga ființă. Cuvântul fundamental *EU-Acela* nu poate fi niciodată rostit cu întreaga ființă.”/“The fundamental word *I-You* can only be spoken with the whole being. The fundamental word *I-THAT* can never be spoke with the whole being.”(Buber, 1992: 30). In the second person prose, the used person often hide the mask of an *I*, being a mask which nevertheless maintains an umbilical cord attached to the *I*. In contrast, in the first person prose, the report is split, the *I* cut the contact with the whole being, expressing only a partial projection. Consider therefore that the second person prose is superior at the level of reflection of the character's psychology, just by sketching an *I* completed by the alterity, an *I* unchained by censorship, which feels free to say everything, because of anonymity conferred by the second person pronoun.

Martin Buber believes that „*TU* nu reprezintă un lucru ca obiect, ci ci acolo unde există un lucru vorbim despre *Acela*. *TU*-ul există doar în relație. Astfel, lumea experienței reflectă legătura *EU-ACELA*, pe când lumea relației e reprezentată de legătura dintre *EU* și *TU*”/“the *YOU* doesn't represent a thing like an object, because there where it is one thing we talk about *THAT*. The *YOU* only exists in relationship. Thus, the world of experience reflects the *I-THAT* connection, while the world of relationship is the link between *I* and *YOU*”(Buber, 1992: 32). We believe, however, that in the second person prose the pronoun is a hook which binds both the *I* and the *THAT*. The perfect example is the four type of second person prose, the one in which the narrative-*YOU* is indefinite and placed under the mathematical report $I = YOU = HE$.

The *I-You* relationship overlaps not only forms of alterity, but also make direct reference to the relations between *I* in front of another person, as *YOU* of mine, understood by Martin Buber as an element that establishes a reciprocity with the *I*. In this case, the *YOU* „umple orizontul întreg; nu pentru că n-ar mai exista nimic în afară de el: ci pentru că toate celelalte țin în lumina lui”/“B”fills the whole horizon; not because there would be nothing out of him but because all the other live in his

light"(Buber, 1992: 35). *Mutatis mutandis*, this relationship finds place in two specific forms of second person prose: the case where we talk about the address to the reader and the case where the *YOU* is used as an address to another character. In both cases we are talking about reciprocity and relationship. The *I* is not canceled, it is melted in the *YOU*, became superior person, whose presence depends the entire narrative structure.

In the case of intervention to the reader, the *YOU* encompasses the totality, the undefined infinite, the *I* (the emitter) is certainly the author. So, it succeeds a spectral multiplication of subjectivity, the perception and the comprehension of the text being dependent by the permanent relationship between *I* (the text) - *YOU* (the reader) or *I* (the text producer, the author) - *YOU* (the reader, the receiver). In the second case, when the second person is used in the dialogue between two characters, the action being carried out, also, by the discursive interaction, the *I-YOU* relationship is equally present: both courts are principal, concrete generators of action and of discourse.

Martin Buber believes that "the *You* can not be experienced." (Buber, 1992: 37), it can only be approached, integrated into the *I*, but never lived. The choice to use the second person pronoun in prose is dictated by the wish to bring the reader closer to text, shock him, contrary him. Whatever the type of second person prose, the *YOU* has, among other objectives, that to produce a shock of reading which can approach the reader to the text or irritated him. Either way, the text achieves its goal. Martin Buber believes that between *I* and *You* there is no pre-knowledge and there is no need it. But is there a pre-knowledge between text and reader? The structuralist theory speaks of the absence of a original first reading, the reading being always *a second act*: there is no reading, just rereading. The theory is developed also by Matei Calinescu, who focus the attention on the fact that a literary theme and a subject of a text no longer have how to be original, and, also, even if this first condition would be achieved, we talk often about the texts that we do not ever read them, but about which we have heard, about we were told or have read something about them. It is through these arguments is suspended the - *first*- characteristic of a reading. But what happens in a second person prose? We still speak about a pre-knowledge of the subject or of the text? It will be a reread? Our opinion is that the second person addressing breaks the wire of textual expectations and lead to the existence of a first reading: the text is addressed to me, the reader, named in text – *YOU*. Our opinion is strengthened by another idea proposed by Martin Buber: "the present is born only because that *YOU* becomes present"(Buber, 1992: 39). Therefore, the readings obtained the characteristic of first reading, the text becoming a speech that is produced when the the reader discover it with the physical eye and with the mind's eye. Furthermore, this kind of text can be refused by the reader, rejected and considered outrageous. What distinguishes the second person prose from other types of writing is, therefore, the fact that it forms a reciprocity between *I* and *You* (as the reader, character and alter ego), a relationship that requires the existence of a prime-reading, a reading of the present.

The personal pronoun *YOU* used in the second person prose must be often put in relation with the concept of alter-ego, but is connected to another more comprehensive concept: the alterity. Called a form of alterity, the *narrative-YOU* becomes an unique pronoun, met under the same form, but in different narrative scheme, in all four categories of second person prose. However, we must specify that the psychological and philosophical theory of looking at and interpreting the *narrative-YOU* is just a variant which must be next to the linguistic and literary interpretations. Thus, we considered that is required a careful discussion of this interpretative aspect of the second person prose, topic often discussed, in our opinion, incorrectly, which led

many theorists to interpret the text as a variant of first-person prose, canceling all this spectacular form of manifestation of this narrative construct. Also, we would like to specify that this article discusses the subject of second person prose only from the theoretical perspective, following that in a future article to accomplish a study case on novels from all four categories of second person prose.

Bibliography

- Baudrillard, Jean, Guillaume, Marc, *Figuri ale alterit ții*, traducere de Ciprian Mihali, Editura Paralela 45, Bucure ti, 2002.
- Baudrillard, Jean - *Cel lalt prin sine însuși*, Editura Casa c rții de știință, 1997, Cluj-Napoca.
- B iceanu, Lucian, *The Second Person Prose avant Butor: Felix Aderca - The God of Love*, în volumul *Communication, Context, Interdisciplinarity - 3rd Edition*, ISSN: 2069 - 3389, Editat de The Alpha Institute for Multicultural Studies, publicat de „Petru Maior” University Press, Tîrgu-Mure , 2014, p.494. (<http://www.upm.ro/ccci3/?pag=CCI-03/vol03-Lit>).
<http://www.upm.ro/ccci3/CCI-03/Lit/Lit%2003%2063.pdf>
- B iceanu, Lucian, *The Second Person Prose: From Michel Butor to Mihai Zamfir*, în Management Intercultural Volumul XVI, Nr. 2 (31), 2014, p.393.
http://www.mi.bxb.ro/Articol/MI_31_49.pdf
- Buber, Martin, *Eu i tu*, traducere din limba german și prefață de Ștefan Augustin Doinaș, Editura Humanitas, Bucure ti, 1992.
- Carosella, Edgardo D., Pradeu, Thomas, *L' Identité, la part de l'Autre. Immunologie et philosophie*, Ofile Jacob, Paris, 2010.
- Culler, Jonathan, 1984, *Problems in the Theory of Fiction*, *Diacritics* 14 (1): 2-11.
- Richardson, Brian, 1994, *I etcetera: On the Poetics and Ideology of Multipersoned Narratives*, în *Style*, 28 (3): 312-28.
- *1991, *The Poetics and Politics of Second Person Narrative*, în *Genre* 24 (3): 309-30.
- Schofield, Dennis: 1998, *The Second Person: A Point of View? The Function of the Second-Person Pronoun in Narrative Prose Fiction*, Deakin University, Geelong, Australia,
<http://members.westnet.com.au/emmas/2p/index2.htm>).

THE IMAGE OF CHILDHOOD IN THE WORKS OF MIHAIL SADOVEANU

Ariana B LA A*

Abstract: *The aim of this study is to reflect a synthetic view of the child's world and childhood in the works of Mihail Sadoveanu, one of our great classics. Beyond sobriety, force, and manifest intelligence, beyond the grandeur of the historical novels he wrote, the children books of Mihail Sadoveanu never cease to amaze us with their playful style, full of subtleties, and concern for detail. His literary world is truly amazing. A world of harmony between child and nature, composed of pure images and sensations, unaltered by conventional vision.*

Keywords: Mihail Sadoveanu, image, childhood.

Over time, both Romanian and foreign writers enriched children's literature with works that have entered the history of literature under the name of "children's books".

Through their creations, the Romanian writers and the foreign writers help us each time to find the living childhood in us, that world that was permanent, sustainable, and unwavering.

About Sadoveanu, G. C linescu said that "he is a great storyteller, with an enormous capacity to speak authentically, resembling the one of Creang 's and Caragiale's, more inventive than the first one, and more poetically than the second one, although, he didn't have the artistic balance of Caragiale." (C linescu, 1941: 561)

The era in which Sadoveanu writes is the one of the Realistic novel, as well as the Modern one. Zola, Flaubert, Gogol, Kafka, T. Mann were already there. Thus, Sadoveanu is perceived by the literary criticism of that time as a realist with a Romantic vision, and a Romantic who shapes details as well as a Realist, a contemplative.

But the originality of his work is given by his capability to merge with the world he described. The charm in his stories relies in the mystery to be relieved, to whom we, as the readers, can reach gradually, through repeated readings, discovering their musicality, their emotional dominance, their balance status and their meaning.

For Sadoveanu, as well as for Creang , the return to childhood represents the meeting with the age of innocence, that becomes a moral refuge in hard times. On the one hand, he relives the moving moments of his childhood, in writings like *Mister Trandafir*, *The Apprenticeship Years*, and on the other hand, he portrays child characters that become role models due to their capacity to face life's hardships (*The Wonderful Grove*, *A Gloomy Man*, *Little Boy*, *At Mestec nei*).

The most persistent memories are linked to schoolyears and the teacher Busuioc (the story *Mister Trandafir*). Sadoveanu recalls the memories as a letter addressed to a friend. He combines the description of the childhood places with the image of his beloved teacher, with the story about the minister's visit, introducing the dialogue in the key-moments. In the same way as Creang , Sadoveanu uses oral expressions, Moldavian dialect specific terms: barrels (poloboace), apostle (apostol), to sift (iscodi), to tease (a d sc li). The expressiveness of the text increases with the using of comparisons and metaphores that accentuates the image of children's games.

* University of Craiova, ariana.balasa@yahoo.com

When reading *The Wonderful Grove*, *At Mestec nei*, *A Gloomy Man*, we can identify the traits of the child character realized by Sadoveanu. "I Praise our Lord for having a childhood", Sadoveanu wrote in *The Apprenticeship Years*, and thus, we understand how that marvelous pages of children's literature appeared.

Although he wrote a good deal of his reference works in prose renewal period, in the light of modernization brought by Liviu Rebreanu, Camil Petrescu, Hortensia Papadat-Bengescu etc., Sadoveanu remained in the area of short stories, stories and novels available for teaching reading (either by Romantic texts or Realistic ones).

Structurally, Sadoveanu has a certain sensibility towards the show of the world, and an outstanding reception capability. His available material seems inexhaustible. This explains his impressive pace of books composition – which is rather a result of his receptivity and his conception of literature than of his creative imagination. From the beginning, contemplation was an important element in making his prose formula. Sadoveanu is a contemplative, not an observer. He looks from a distance, out of a cosmic perspective in which things become components of a great all, moments in a continuous flow.

This receptivity, together with the perception of infinite diversity inevitably develop the feeling of time, which, from the registration of the unceasing change of objects's shape, becomes a reason for philosophizing. It is right here where we can find Sadoveanu's lyricism source, and its expression varies from sentimentalism, to lamentation, and meditation.

When looking translates from the landscape to the people, the receptivity keeps its high tone, his writings are inspired by the exact intuition of different types, taken from all steps of our society. (Maioreescu, 1967: 474)

The Realist character (even Impressionist) of this prose is seriously mitigated by the intervention of some factors: by the perspective we already discussed, by his contemplative attitude, by the feeling of time. There are a multitude of characters in his prose, but very few of them are memorable, and none of them is properly a great literary hero. The facts, the events are as well many, but few of them are to be remembered by their own consistency.

In most of Sadoveanu's writings, a writer with a good narrative school, we can feel the presence of a storyteller. His characteristics: the narrative "focusing" of the whole discourse, the oral and archaic style, the emotional tone exposure, the popular expressions, the stories within a story, these make up all reasons for a vivid and captivating reading.

Mihail Sadoveanu's art as a storyteller consists in combining the epic with the lyrical, the story with his poetic genius.

The childhood theme can be found especially in the stories *A Gloomy Man*, *At Mestec nei*, *Mister Trandafir*, *Little Boy*, *Through Eyelashes*, and *The Wonderful Grove*.

The place where these events occurred is the Moldavian Valley, crossed by the Siret, a river comparable to the seas. There is still an affective persistency of unforgettable familiar sights, "thus they belong to childhood." (C linescu, 1964: 294)

The past, the Moldavian Valley and the autumn are the three important sources of inspiration, and the most recurrent expression is that of melancholy, which gives a special charm to the writings of Sadoveanu.

Memories of childhood adventures revive "the faces past", as it's the teacher's face, Mister Trandafir, whose prototype was Sadoveanu's teacher from Pa cani. The

writer described him in two portrait sketches named *Mister Busuioc* and *Again About my Teacher*.

The autobiographical notes can be detached as well from his authorial discourse formula. Being written as a letter, the story imposes, right from the beginning, some evocative accents: "I was thinking at the time when I wandered these places with you..." (Sadoveanu, 1978: 41)

A simple physical portrait, but a memorable one, follows immediately: "...tall, well built, with a short black mustache, as always, kindly smiling, scowling sometimes, inspiring us a boundless respect." (*ibidem*: 43)

The last details of the physical portrait make a direct move towards the shaping of the moral portrait, suggesting the key reading: the emphasis on human qualities. Short (respecting proportions and the rules of a story), the details that made such an impression upon the writer impress the reader as well: everything the teacher said entered in our memory for the entire life (even though all four of the primary classes were "piled in a long room").

Several times, in order to emphasize his generosity, the author compared the teacher with an apostle.

Over the course of the narration, the author discloses two of his own sources of inspiration (Neculce and Creangă). At a time, recounted with great emotion ("There was a great calm around us, in that spring, and far away, to the Siret, we could hear a whistle song. The twilight shadows came upon us, the storyteller remained silent, and we were speechless..."), the teacher reads them the story of Harap-Alb. (*ibidem*: 44)

There's a break, followed by late memories, when the teacher, at an old age, suggested to his ex student the near end, in a poetical manner: "I'm going to meet with Harap-Alb and Creangă." (*ibidem*, 45)

This formula had a great influence upon the writer, and so, when he comes home, later on, after the death of his teacher, he writes: "Mister Trandafir wasn't happy, nor sad or old anymore." (*ibidem*)

Reprising his childhood memories, the author reproduces again the portrait of the protagonist, but this time, in a dynamic, even cinematographic way: "When smiling, his short mustache revealed some long teeth, with a great gap in the middle. When he was trying to show us how to recite heroic poetry, he was talking very loud, and he was raising his right arm." (*ibidem*: 47)

Following this, there is a particular sequence in the economy of the story: the visit of two foreign guests, who want to have a talk with the teacher, to see the school, and even to attend the class.

The meeting shows some other details, dense touches of color on the teacher's portrait: in his entire career, the schoolmaster did his job with passion, showing love for his students, and not because he was scared or for a check up. By introducing in the scene two objective characters, the narrator tries to convince us that the enthusiastic impressions of the children, and their loving memories weren't just some emotions or sheer inventions in their memory.

Written as a letter, the story acquires more credibility, as a sincere and confessional discourse. By adding certain elements of the memorialistic prose, the writer manages to create an attractive fictional universe, in which the reader can go through very easily.

The child characters created by Sadoveanu are, most of the time, motherless, raised up by loving grandparents, and thus, they are forced to overcome life's difficulties much too soon (s. *A Gloomy Man*).

Despite its shortness, catching only a single episode (meeting a child who, sadly, drives the sheep to pasture), the writing shows an unexpected complexity, which can hardly be distinguished at a superficial reading. *A Gloomy Man* was initially considered a sketch, but we can rather talk about a story, a species particularly developed by Sadoveanu.

The aforementioned complexity is given by the alternation between timelines (present–past), and between story modes (narrative–evocation), as well as by the writer’s ability to illustrate the harmony or the contrast of moods, the moods of the main character, and nature’s moods; another aspect of this complexity is the extraordinary psychological depth of the child character.

Undisputed master of winter images, Mihail Sadoveanu captures, like an Impressionist painter, the vernal landscape: “the ground was dried, the cornel trees were beginning to flourish... The violets dribbled through the dead leaves.” (Sadoveanu, 1979: 70)

This is the framework in which the meeting between the narrator and the youngest child of Dumitru Oni or takes place, and the youngest is described as follows: “He was a pale and tiny kid, and he was dragging, on the moist ground, the heavy boots of his older brother. He raises his sad eyes, wrapped in a gray shadow, towards me... He said hello with a soft voice, in which I could depict an early suffering...” (*ibidem*)

Calling this “halt kid”, who had just entered in the “eighth spring of his life” a “lad”, the author tries to get close to him, to make him a dialogue partner.

The narrator’s attitude changes gradually, and what initially seemed like an ordinary conversation between a wayfarer and a child, who was grazing sheep outside the village, becomes a profound dialogue about responsibility and pain, about life and death.

Although the early experience of his mother’s death forced him to grow up, his childish soul begins to stir every time he remembers his mother; you could feel his “tearful voice.” (*ibidem*: 72)

Between the plan of the events and the evoking plan, the narrator places a curtain, that is, another landscape: “the grove with its hazel wood, the flourished cornel trees and the violets, woken up by the singing birds. This picture is in high contrast with the mood of the characters, while the Siret, whirling, big and turbid...” seems to suggest exactly the child’s worries, troubles, and pain. (*ibidem*: 74)

Unsurpassed creator of atmosphere, Mihail Sadoveanu continues the storyline with an evocation of his own childhood, presenting the portrait of the child’s mother, Irina, whose eyes, “drowning in a smoky wave”, were the eyes of Nicul e as well: “Now, our Irina was dead... leaving her warm soul and her rich mind to the child. The memory of our Irina will only live through the pale child.” (*ibidem*: 75)

Imagining the child’s separation from his mother, on the dying bed, the writer uses once again the elements of nature, whose purpose is to emphasize the tragedy of the situation: “Her tenderness and her wisdom seemed to belong now to my small traveler companion, in those lonely nights of suffering, when both of us were conferring in tears, and outside, the stormy winter raged with despair.” (*ibidem*)

Returning to the grove, where the child sees himself vaguely, “in a fog light” (an extraordinary suggestion of the clear-obscure) brings a change in the atmosphere. His state of mind is filled with joy, due to the revival of his sheep. He smiles for the first time, and his smile casts the narrator back to the past, reviving for a moment “the face that flourished, and charmed, with a single smile and a look, the fleeting hour of his life.” (*ibidem*: 76)

Although is mostly fiction, the work of Sadoveanu on childhood is based on many autobiographical elements. We will find again this characteristic in the stories *At Mestec nei* and *Through Eyelashes*.

Using the same narrative technique as in *Mister Trandafir*, addressing an imaginary friend, Sadoveanu recalls two distinct emotional moments, that have a common bond: two characters deprived of the maternal love much too soon.

At Mestec nei shows a touching moment from the life of Iliuță, a seven years old child, delicate and sickly, raised by his grandparents. The storytelling takes place from the perspective of the grown man, narrating with emotion and tenderness an episode of his childhood: a vacation spent in Mestec nei, at an old woman called Mrg rinta, "who breast fed me for almost two and a half years, for I, dear, didn't have a mother, like you." (Sadoveanu, 1978: 77)

The reason for this particular travel is the boy's recovering after a long illness. The road carriage gives the narrator the opportunity to describe, in his unmistakable style, a late winter landscape: "The forests looked bare and brown, the mountains blue... and a silvery light, endless and sweet. Up in the sky, the mist and the clouds rised a gentle light, of pink-rose. I immediately knew the smooth side of the village, with its birch trees lined on the ridge, like an iron bar, unflinching in the red sunset." (*ibidem*: 79)

After the touching description of his encounter with the old woman, Mrg rinta, it follows a series of events occurred in the company of Irinuța, the daughter of Mrg rinta: the exploration of the village's surroundings, the involvement in domestic activities, the games played on the ice slide. The narrator shows a special attention to a funny, and, on the same time, weird event for the child raised in the city: the manner in which the geese hatch their eggs, and take care of their offspring: "Although I didn't really understand what that is and what is about to happen, this incident caused me such great joy, that I was waiting for the geese to come to the door, to knock, and to ask if they could come in. I would have jumped immediately to let them in." (*ibidem*: 83)

With a linear construction, *At Mestec nei* could be a really captivating reading for the children, and for the adults, longing for the beautiful moments from their childhood.

Through Eylashes constitutes a change in the narrative register. Although it begins in the same epistolary style, with the characteristics of a confession, made to a close person, the evocation begins with a visit to the native village. The reason for this visit is to solve certain problems related to the division of property between the relatives on the mother's side.

The narrator is struck by the reviewing of the childhood places, and this triggers his memories and the change in the timeline: "And in one night, as I was laying on the porch, the past had come back to me, with such an unusual force that I started to think without interruption about the one that had no tomb anymore..." (Sadoveanu, 1979: 46) The evocation of the mother is full of tenderness ("I remember my mother young and beautiful, tall, red-cheeked, with dark, gentle eyes", *ibidem*: 48), but as far as his recollection go, we can depict some feelings of spite and late reactions of indignation. The childhood he describes is an unhappy one, marked by the violent reactions of his father and his relatives towards his sick mother, events that had a great influence upon the child's evolution: "My father would twist his mustache in great anger, and he was looking daggers at us, screaming, and I will always remember those eyes, mad with rage, popped out of their sockets." (*ibidem*: 49)

The story ends as the narrative returns to the present timeline, on the porch of the grandparents' house, the connection to his only beautiful memories from childhood. The finale image has a strong emotional touch: "I closed my eyelids, and I felt how my dead mother's dark eyes were opening inside me, starring at me." (*ibidem*: 61)

A series of biographical details reveal, as well, the spiritual warm, and the understanding the writer manifests towards children. Before being written, *The Wonderful Grove* was secretly narrated to one of his little girls.

The Wonderful Grove (from the volume *Through Eyelashes*), is a masterpiece when it comes to the shaping of the child character. Through all the nine chapters, we make this wonderful journey alongside Lizuca, in which the real elements combine with the fantastic ones, and thus, making us think, in some extent, about Dorothy's journey, from Kansas (s. *The Wizard of Oz*, Frank Baum).

Lizuca's physical and moral portrait is shaped gradually, starting with the observations of her stepmother, Missis Mia Vasilian, in the presence of some guests ("If the poor child didn't have a proper education, you can only blame it on the grandparents. She came from there with the gestures and the habits of a peasant... I can't put a single piece of embroidery on her, or a ribbon, for that matter. Could you imagine that at her age – she is six years old – she can't do a proper bow?"), (Sadoveanu, 1978: 8) until her actual appearance, in the first chapter: "She was a small girl, but, in the same time, robust and well-rounded. Her blue canvas dress was crooked, and hanging inappropriately on her little body. Her booties were full of dust, and the laces were untied... Her hair was cut very short, boyish... Her little nose was in great need of a handkerchief... Her mouth was a little too big, and her cheeks too red... The young lady wasn't pretty or delicate at all. Only her brown eyes, shadowed by black eyelashes had something like a small flower of light." (*ibidem*: 10) The portrait suggests the environment in which the little girl was raised, deprived of the maternal affection, neglected by a stepmother who was too busy with the visits of her friends, from the so-called high society of the town. Her lack of education is emphasized by her behaviour around the house: She doesn't show any shyness towards the noble gathering, she doesn't say hello, she thrust two fingers in the jam. In the house, Lizuca is struggling with loneliness, she is being hit, and treated harshly by the maid servant, and her only friend is Patrocle, the little dog, an old brown badger, with human eyes.

Tired of loneliness, Lizuca starts to decipher the mysteries of life, and gets the courage to leave the parental home. She embarks on a journey to her grandparents' house, in the company of Patrocle: "And both of them emerged... starting on a long road, and full of adventures." (*ibidem*: 16)

Using the quest motif, which we generally know from fairytales, Sadoveanu analyzes the child's traits at this age. Not having enough knowledge to understand the real world, Lizuca can't make the difference between reality and fantasy. She assigns human qualities to all the living creatures she meets along the way: "Lizuca knew that these willows were humans and beasts, wise men of old ages. She was looking at them shyly, and listened to their sighs and whisperers." (*ibidem*: 18) Her imaginary talk with the sun-flower depicts all the suffering she endured in her stepmother's house. By walking in the grove, Lizuca enters another world. The writer himself prepares the readers for what it follows: "It seemed like they entered in the land of a fairytale." (*ibidem*: 19)

Describing her walk through the grove, Sadoveanu blends the epic tale with descriptions of nature. G. Ibrileanu said that "Sadoveanu is a gifted painter of the nature. He knows how to play with words, how to put in words the pictorial aspect of

things.” The images are portrayed through the eyes of the six years old girl, gaining exaggerated proportions: “Very high wattles were raising from the right to the left... Lizuca had never seen the moon so close, and it was so big... Some kind of restlessness sneaks in her soul...” The little girl plucks up courage, and she nestles with Patrocle in an old osier hollow, imagining that the flowers are asleep. She goes to sleep, and in her dream, the elements of the surrounding reality combine with the memories from the world of stories, that her mother and her grandmother have told her (“My mother used to say that without stories, this life would be dull and sad”): the seven dwarfs and a beautiful lady, Statu-Palm, Sfarm -Piatr, Strâmb -Lemne, and two old people, resembling her grandparents.

When she wakes up, Lizuca is in her grandparents’ house, and she can hear the voice of her stepmother outside, who had come to take her home. Although the grandparents are present only at the beginning of the story, in the presentation of the stepmother, when they refuse to let Lizuca go back, the image that the readers form is that of simple and honest people, who lead a modest life, caring about little Lizuca, and loving her. She stays with them, determined to never return to the parents’ house: “And when I see my father, I will convince them that I would rather die than go back there again.” (*ibidem*: 40)

The story of the little Lizuca, the majestic descriptions of the grove and its living creatures, awaken the imagination of the little readers, and takes them to a world of wonders, close to their warm and innocent souls. Here, we can recognize the stylistic mastery of Sadoveanu, who knows how to emphasize the characteristics of this age: the interest and love for the small creatures and nature, the curiosity and the desire to grasp the mysteries of the unknown through the medium of fantastic elements, known from the fairytales.

Many literary critics consider *The Wonderful Grove* to be a brilliant combination between reality and poetry. Beyond the story of little Lizuca, there is a monumental illustration of the feeling of merger, of community with nature, of human tenderness towards nature and the trust in a certain goodwill shared by all the beasts of the field. Garabet Ibrăileanu compares this feeling of community with nature with the one from *Miorița*.

For the child described by Sadoveanu, the nature is a familiar place, where he feels protected. Often, the nature is recording the personal tragedies and events that took place in the interval of a lifetime, or during a period when memory could be operated, and it returns these memories back to us. Nature constitutes the exciting element, or the bridge that allows the writer or the characters to slide with imagination towards a past that usually lies there, hidden, in the depths of its own memories.

The impulse of nature, of natural factors like: the wind, the warm spring sun, or the tender autumn sun, the moon light, the birds song, the smell of flowers or the smell of hay, the murmur of springs, the snowfall, regularly stay (in an implicit or in an explicit manner) at the origins of most of these forays into the writer’s (or the characters’) past.

From a psychoanalytic perspective, we can identify in this profound nostalgia of the past a more pronounced form of nostalgia, for childhood and its universe, a nostalgia for the pure forms of life. And Sadoveanu’s Realism lies precisely in his familiarity with the things of nature, and the past, while his Romantic view lies in his profound nostalgia for the familiar things, for the community with nature.

The fact that his passion for nature, with all that it implies, followed the narrator, as well as the one for stories, since childhood, could be easily observed, and in

a fun way, in the autobiographical prose, called *My Mother Was a Well Known Mischievous*, which marks the encounter with a destiny that would dominate his entire life. A hunting episode makes his personality split, separating from the civilized part of his human being, in order to live the primary emotions of the archaic human being. The perception of the writer is a cosmic one. The revelation of greatness which amazes the soul and shows willingness towards contemplation is purely sensorial. The reality and the dream merge like a mirage, real, changed in the invasion of light, in the twilight or in the whitish morning haze.

In the low haze of the Siret, in a complete wonder, the young hunter's sensations, still a child, resemble the ones of discoverer, who finds strange lands, with no connection to the previous life. People, beasts, birds and all living creatures, who are searching for each other suggest a vital entity. The native space, the place you feel like home, is an universal center.

So, Sadoveanu wrote both for the child that tries to discover the mysteries of the universe, as for the grown man, that finds himself living hard times, and he looks for consolation, and maybe, for some answers, in the happy moments of childhood.

Bibliography

- Bratu, Savin, *Mihail Sadoveanu, o biografie a operei*, Bucure ti, 1963
 C linescu, G., *Istoria literaturii române – de la origini până în prezent*, Editura Funda iei Regale pentru Literatur i art , Bucure ti, 1941
 Ciopraga, C., *Mihail Sadoveanu*, Bucure ti, Editura Tineretului, 1966
 Maiorescu, T., *Critice*, Bucure ti, Editura pentru literatur , 1967
 Manolescu, N., *Sadoveanu sau Utopia c r ii*, Bucure ti, Editura Eminescu, 1976
 Ralea, M., *Valori*, Editura pentru Literatur i art Carol II, Bucure ti, 1935
 Sadoveanu, M., *Dumbrava minunat* , Bucure ti, Editura Ion Creang , 1978
 Sadoveanu, M., *Domnu Trandafir*, Bucure ti, Editura Ion Creang , 1978
 Sadoveanu, M., *La Mestec nei*, Bucure ti, Editura Ion Creang , 1978
 Sadoveanu, M., *Nuvele. Povestiri*, Bucure ti, Editura Lucman, 2000
 Sadoveanu, M., *Un om nec jît*, Bucure ti, Editura Tineretului, 1979
 Vianu, T., *Arta prozatorilor români*, Bucure ti, Editura Eminescu, 1973

RADU IONESCU - A MILESTONE IN THE EVOLUTION OF HOW POETRY AND CRITICISM ARE SEEN IN ROMANIAN LITERATURE

Lavinia B NIC *

Abstract: *The evolution of Romanian literary theory and criticism roughly fits the great development stages of modern Romanian literature, effectively contributing to its ideological and aesthetic orientation, and to its advance. Therefore, I do not think it is too much to say when one claims that Romanian literary theory and criticism were born together with modern Romanian literature. Our first literary critics were well educated, well-read, and often translated without mentioning the original author. The studies of Radu Ionescu will try to prove that the purpose of literary works is to reveal and nurture the idea of beauty, while that of criticism is to contribute to its understanding and advancement.*

Keywords: *Superior criticism, aesthetic value, philosophical perspective.*

The arrival of critical thinking in Romania, the process of its taking shape in the early decades of the 19th century can be explained by the influence of the Enlightenment, which, once it arrived here, inspired consciences to take a critical view of society and envisage a world free of theology and dogmatism. After the impetus of the Enlightenment followed the idea of social and cultural progress, the idea of *the better, the more beautiful* made its way into all fields of thought, and the first field where it was applied here was literature. But since at the beginning of the 19th century the breadth of literature included all written cultural expressions, the viewpoint was more closely linked to language and linguistic articulation. In a first phase, literary criticism became a matter of language criticism.

In the times of the 1848 generation, culture and literature acquired a strongly militant character, thus resulting in scarce attention given to the aesthetic, while social issues took precedence (see Ion Heliade Radulescu's famous call to his contemporaries, "Write as much as you can, as best as you can".) In its beginning stage, the direction of development of Romanian criticism went from culture to language and only at the end toward literature. Following the example of Western literary criticism, Romanian critical thinking started to feel the need for analysis, to compare and amend literary output. The abundance of writings demanded criticism apt to clear the way and give appropriate guidance.

As Tudor Vianu remarked, Romanian culture was at that time caught in a confusion of values and was struggling with a fuzzy distinction between art and science. European literary ideologues (Voltaire, Rousseau, La Harpe, Marmontel, Levizac) had laid the foundation of Romanian literary theory and criticism.

Raised under the wing of Alexandru Odobescu, Radu Ionescu was a thinker on poetry and the fine arts. He was the instrument that brought about the aesthetic development stage of Romanian literature. Being familiar with the works of Hegel, and in the spirit of his *Aesthetics*, Radu Ionescu defined beauty in opposition to science and by reference to truth (which Titu Maiorescu would also do later).

* University of Pitesti, lavinia_banica@yahoo.com

His *Principiile critice* (Principles of Criticism) is a true leap in the quality of thought, brilliantly foreboding the position later to be taken by T. Maiorescu. With his limpid style and familiarity with leading notions of contemporary philosophy and aesthetics, Radu Ionescu sought to explain artistic expression and the principles on which art criticism should be based. He would say that art is a fruit of inspiration, not of reflection (see T. Maiorescu - the object of poetry is a feeling, a passion, and not an intellectual thought.) Speaking about the purpose of art, R. Ionescu discusses the theory of art as imitation, which he rejects, stating that art does not merely reproduce images of reality, but transforms them, and brings them closer to the type of ideal beauty.

The concept of impersonal catharsis is seen by R. Ionescu even since 1861 as the end purpose of art. He is our first theoretician to speak of a superior criticism, also pointing out its principles. While making an admirable apology of criticism, R. Ionescu also delves on literary criticism, which covers all creations of the spirit. He is the one who gave, before Maiorescu, a fruitful definition of criticism.

A consistently Hegelian thinker, R. Ionescu grants poetry unlimited powers: it is and has always been humanity's teacher. His discourse on poetry is carried further in his *Despre poezie și frumoasele arte* (On Poetry and the Fine Arts), a study published a year before *Principles of Criticism*.

Writing at a time when political writing is strikingly more valuable than poetry (a stilted poetry, even though sometimes interesting or ground-breaking through its themes), Ionescu has not secured his place in the history of Romanian culture thanks to his excellent political journalism, but by virtue of a series of highly interesting articles on literary theory and criticism, as well as by his poems - that are more than modest - published in his youth. In these fields of work, Ionescu is distinguished by his merits of being a forerunner, first of all of Maiorescu, in the latter's establishment of a program and a direction of criticism. The writer had a very unusual, at the time, knowledge of literature, philosophy, and aesthetics: he translated works by Poe, was familiar with - and competently discussed - Classical poetry, Hugo's Romantic poetics, but also the realist poetics in Balzac's novels; he quoted and used Hegel's Lectures on Aesthetics; he showed a deep knowledge of Plato, of Descartes, but also of contemporary thinkers (Proudhon, Pierre Leroux).

Ionescu was therefore a spirit of serious intellectual upbringing, and well-versed on the latest trends of thought - including in philosophy. Following the pronouncements of T. Vianu, later criticism mostly retained the Hegelian component of his aesthetic thinking. His quoting and use of Hegel's philosophy is indisputable and significant: but even more significant is how the Hegelian perspective (whose educational component is generally removed) is connected to the older Platonic dominant of the 1848 Romantic thought (this clarification does not refer to the study of sources, since Hegel is an acknowledged source, but a more precise definition of post-1848 thinking in relation to, on the one hand, the thinking of the 1848 generation, and with that of Junimea's generation, on the other).

In his 1855 preface to G. Sion's edition of D. Bolintineanu's Poems, which included his *Epistolă amicului G. Sion* (Epistle to My Friend G. Sion), Ionescu elaborates the theory of the "ideal beauty" to which poetry takes us, because "our life is a long exile [...]. Our weary soul sometimes wills to fly [...] to once again see the ideal, its heavenly realm." What is discussed here is not the Hegelian idea (since to Hegel the Idea is lived in nature as in an "otherness of itself"), but the isolated Platonic idea (as in *Timaios*), in a cosmic home from which we are exiled. A non-Platonic interpretation of Hegel also appears in *Principles of Criticism*, where it is stated: "In fine arts,

imagination, according to what kind of beauty lies before it, creates forms to represent ideas.” The interpretation of Hegel through Plato and Neoplatonism reveals the tendency of Romanian culture to assimilate Hegelian thought without escaping the limits of the Platonic cosmological model, which held sway over it during the age of the 1848 revolution.

A précis of aesthetics, his *Principles of Criticism* clearly does not show a very rigorous way of thinking, because the author constantly conflates two notions which would have normally required distinction (the “principles of art” and “principles of criticism”), thus always shifting from criticism to its subject. But what is interesting is the view of later critics, related in meaning to that of the English term “criticism”, that unifies history, criticism and art theory through the two methods with which it scrutinizes its subject: the historical method (which would lead, by analyzing historical types, to “establishing a set of absolute principles in any art”), and the theoretical method, that “deduces” principles from the “idea of beauty.”

Fusing Hegel with Plato, Ionescu is searching for principles at the intersection of history with the absolute of the idea. What gives originality to this system of thought is its author’s great confidence in the value of criticism. While equated with the free development of human reason, criticism plays for Ionescu the role that poetry played, for Cezar Bolliac (and for the Romantic thinkers) in the evolution of humanity: “Criticism is the highest form of reason, and it proves intellectual freedom”; it “must have an ideal that is above all things which exist” and “toward which it raises and against which it measures the production of the human genius,” having to “rise itself to absolute principles.” Identified with the principle of self-knowledge (“know thyself”) and with thought in general, criticism becomes, in a fine comment to Descartes (“I think, therefore I am”), the guarantee of existence (in the words of Descartes, “humankind searches for itself, feels for itself”).

Radu Ionescu differentiates two critical methods, charged with the task of finding the principles underlying any artistic creation: the historical method, based on analysis, and which “by studying the rules of masterpieces lays down absolute principles in any art,” and another method, which reaches the idea of beauty by deriving its principles from there. But the best method is the one that unites the other two: “The true superior criticism is that which, in addition to the dedicated study of various artistic works, and in addition to developing the taste needed to appraise them, would also join them with philosophical thought, in order to look into the principles of art and understand beauty in itself.” Study, taste, philosophy - these are the basic elements of superior criticism. In a word, criticism paves the way for civilization; the degree of civilization of a nation can be seen in the way it encourages the development of arts and letters.

Although he envisaged a synthesis between the historical and aesthetic methods to achieve the true superior criticism, R. Ionescu’s article is overly theoretical. The difference between him and Maiorescu consists precisely in the fact that the latter grounds his statements in examples, and also in the fact that along with theoretical notions Maiorescu introduces a kind of criticism that is applied to contemporaneous Romanian poetry. While Maiorescu enforces a conduct, a program, Radu Ionescu has none.

Through the value he assigned to criticism Radu Ionescu is indeed a forerunner of Maiorescu and a theoretician whose thought defines the development of Romanian spirituality, even if in practice his criticism is modest, mainly summarizing, especially afflicted by the hollow rhetoric of his long-winded sentences.

As to his views on the novel - *Don Juanii de Bucure ti* (*The Don Juans of Bucharest*) -, after Heliade had repudiated the novel R. Ionescu considered it as a defining work for that age. Beauty does not disappear, but shows itself under different forms: "The novel can tell us all, can describe all." Also, here appears the idea of the *empty forms* - the (political, social and cultural) forms that were imported, but that, since they have no roots here, cannot work well.

The view that now takes shape in Romanian criticism is that the work of art is not created as the author pleases, but according to certain rules, and that it progresses as humanity tends toward perfection. These discussions have further helped to clarify the notion of *national literature* and that of *artistic work*. Originality is a fundamental requirement of artistic value. By understanding the contemporary flow of ideas, the first Romanian theoreticians established here the classical principles on which artistic works are founded, adding to these local Romantic elements. Criticism becomes a means of selection and enforcement of values. The studies of R. Ionescu will try to prove that the purpose of the artistic work is to reveal and nurture the idea of beauty, while that of criticism is to contribute to its understanding and advancement. The definitive synthesis of the era would be later elaborated by T. Maiorescu.

Bibliography

- Cornea, P., *De la Alexandrescu la Eminescu* [From Alexandrescu to Eminescu], Ed. Academiei, Bucure ti, 1966
- Hanță, A., *Idei i forme literare pân la Titu Maiorescu* [Ideas and Literary Forms before Titu Maiorescu], Ed. Minerva, Bucure ti, 1985
- Marino, A., *Introducere în critica literar* [Introduction to Literary Criticism], Ed. Academiei, Bucure ti, 1968
- Mihăilescu, Fl., *Conceptul de critic literar în România* [The Concept of Literary Criticism in Romania], Ed. Minerva, 1976
- Vianu, T., *Influența lui Hegel în cultura român* [The Influence of Hegel in Romanian Culture], în *Scriitori români* [Romanian Writers], vol. II, Ed. Minerva, Bucure ti, 1970

TEXT(S), GENRE(S), CONTEXT(S): THE SOCIOCOGNITIVE PERSPECTIVE

Alina BUZATU*

Abstract: *The focal point of my paper is genre, a concept relevant for all discursive knowledge and practice. Highly praised in some aesthetic mentalities and equally repudiated in others, genre is one of the first conditioned reflexes when we utter the word literature; the archeology of this concept prove the cultural resistance of the tripartite system, dislocated only in the XXth century and replaced with a more flexible and appropriate taxonomy (i.e. narrative / descriptive / argumentative / dialogal / explicative etc.). Nowadays theorists agree that genres play a decisive role in the intricate ceremonial of presupposing, organizing and managing all discursive activities, not only when making literary artefacts. Scientific articles or gossip, TV news or medical anamnesis, they all are governed by generic laws. Genres give identity to human discourses, affirm their duration, institute the enunciative contract, build expectations, schedule semiosis, adjust the comprehension process, condition memorization etc. Based on these premises, my sociocognitive approach aims to examine, on one hand, (1) the (multimodal) mental models involved in the production and comprehension of the socially shared discourse and how these mental models are "translated" into linguistic procedures, strategies and techniques and, on the other hand, (2) the relation between knowledge, ideologies, norms, values and the apprehension of genres in different epistemic communities.*

Keywords: *genre; sociocognitivism; mental model.*

Preamble

The recent case of Charlie Hebdo and the huge turmoil around it the confront us - in the most insufferable way - with the sad reality that, after centuries of metacritical reflection and thousands of erudite tomes, we still have to clarify our ideas upon the nature and the function of the fictional artefacts, if our common aim is a successful cultural negotiation. We deal with fictionality and factuality for ages; yet, old questions about their semiotic quality – some with plethoric answers – seem to become urgent matters on intellectual agendas. How do we circumscribe the territories of fiction? Does the populations living within their borders speak a language understood by others? If not, where does the short circuits occur? And, the most important, can we find better solutions for the societal malfunctions derived from these ruptures?

Another problem is the visibility and the intelligibility of the answers formulated by theorists and cultural data analysts. Fiction is problematized in elitist circles, but what about the less gifted, the profane minds? Common sense and epistemology tell us that we should open old theoretical survival kits, find tools, melt and remould them in a multidisciplinary crucible. One such reliable tool is genre.

The (re)constitution of a concept: *genre*. From Russian Formalism to sociocognitivism

The semantic extension of a concept so resistant and diachronically stratified as *genre* test our metacritical competences. In its diachronical zig-zag route, *genre* crossed

* Ovidius University of Constanța, alina.p.buzatu@gmail.com

cultural and literary events, borrowed meaning from them and collected so many pragmasemantic traits, that its reconstitution cannot be perceived now at a first glance. If we fly over its territory, we cannot distinguish the landforms. If we zoom in, focusing specific objects, we lose the integral contour. As every other concept, its internal structure is not a simple sum of its parts, but a co-incidence, the accumulation of multiplicities: "(t)he concept is (...), at the same time, absolute and relative; relative to its own components, to other concepts, to the plane which it is delimited from, to the problems they are trying to solve; but absolute by the condensation it operates, by the place it occupies at this level, by the conditions associated to the problem." (Deleuze, Guattari, 1980: 49)

Its archeological structure comes with many complications. Genre is indeed on of the oldest taxonomies in humanities – constantly invoked or equally repudiated. By virtue of traditions, some researchers and (old) school teachers praise it and place it in the head of their critical interpretations. Others treat it with scepticism or contempt, considering it an atavism. Somehow both parties take genre for granted; we *seem* to know instinctively the genre of a given text, but if we are asked to convert instinct to reason and explain our choice, the arguments are too often fallible. It is also true that when we are taught literature, we are induced the (false) impression that genres are recipes, lists of ingredients in variable quantities; the more we read, the more we understand that authors (many of them canonized) have the bad habit of disregarding the recipe. Bottom line, it is not easy to discuss the genre in other terms than those of reified definitions, as it is equally not easy to efface or get rid of it.

It is important to revisit the genre even if we only consider it a zero degree of intelligibility when opening the investigation process of a text. An elementary theoretical exigency tells us to articulate the genre with the concepts belonging to the same plan, to which it interacts dialogically. The word *genre* convokes other contiguous words: literature, text, discourse etc.; their relations are ambivalent, a love/hate dispute with no previsible end. It would be of course futile, if not hilarious, to construe the word / the idea of *literature*; we appeal to the more appropriate Jakobsonian term, *literarity* (i.e. the capacity of a discursive sequence to be understood as literature under specified circumstances) in order to analyze the semantic substance of genre.

Basically, literarity can be understood in two ways (Genette, 1991: 134). The first way is the *essentialist* one, which claims that certain texts have a sort of literary aura that accompanies them in all circumstances, for all ages and communities of readers. This type of thinking gives birth to a work of art / literature as an object cut off from nature (framed apart), with the function of not having any function at all, perceived by disinterest and detachment. These works that become legitimized through an essentialist criterion distill the common language and enter the territory of literature by cancelling the usual functions of language based on a paradoxical agreement of mutual irresponsibility (the famous *willing suspension of disbelief*), on whose behalf speakers accept that statements that change are neither true nor false, or rather they are both true and false at the same time. These sublimations of discourse are intransitive, separated from the world and anchored in a pseudo-reference or a denotation without denotate. In this perspective, genre is a poor coat – thin and even transparent for this altère autarchic worlds. If fiction is at stake (and not diction), genre is a mode of representation, a register, noble or vulgar. For centuries, genres - from Aristotle,

Horace, Diomedes¹, continuing with the Renaissance poets, Boileau and Abbot Batteux to the German Romantics - meant a number of representative prescriptions written as part of the intricate ceremony of literary investiture.

The second way to define literarity is the *conditionalist* one, which is dominated by formal criteria (or *rematic*, a term that Genette finds more appropriate). Becoming a sign prevails over the laws of imagination. It is the merit of the 20th century to break away with the resistant Aristotelian tradition whereby the nature of literary was equated with sets of themes and privileged images for centuries, all wrapped in transparent language. From this perspective, genre is equated with diction. The conditionalist works are those literary entities which assert their existence *in/as* discourse. After sixty years of formalism, structuralism, semiotics, discourse analysis and numberless avatars, the genre earned not only its syntactic dimension, but also remoulded its pragmasemantic quality. At present, the conditionalist approaches outnumber the essentialists ones. Maybe the formal definitions are more comfortable, because they are fed by the substance of linguistics and seem to have a guaranteed rationality. For instance, Russian formalists consider genres as a kind of building blocks, linguistic prefabricated patterns which can lead to (or better said, can counterfeit) a literary object. Their ideas were sublimated in structuralism (narratology, in particular) and semiotics, which also exalted the constructive processes. Their models are extremely useful today to the teaching practice, but should be taken *cum grano salis*, as they suffer from an obvious mechanistic pattern and many times fail to judge the aesthetic value.

Somewhere along the formalist triumphant route, unfortunately for the illusions of conditionalist theories, theorists began to say it louder and louder that no method specifically builds literarity; in other words, there is no necessary connection between the choice of strategies, techniques, representation methods and the quality of being literary / fictional². This aporetic moment is solved by resizing the concept of genre in the vast field of discourse. For Mikhail Bakhtin (that Bakhtin separated from formalism), literary genres are only a particular secondary case of *discourse genres*, caught in the network of *interdiscourse*, a dialogic space regulated by norms. The idea that the text is produced under a system of rules which build the unity of a whole enunciation sociolinguistically circumscribed, first asserted by Bakhtin, comes to us today mainly via Foucault. The Bakhtin solution is perpetuated in the 1970s³ and it is

¹ At the end of the 4th century, Diomedes rebooted 'genre' (*genera*) the three Plato modes: *genus imitativum* (dramatic), *genus ennarativum* (narrative), *genus commune* (mixt). This is the model that has brought some benefits, but also has unbearable side effects, which persisted, sometimes without any remedy, until early 20th century. This triad epic / lyric / dramatic manages, to ascend to the 20th century, with some obstinacy worthy of a better cause, even if it resulted from an erroneous interpretation and misuse extension of the 'modal' categories identified by Aristotle, or in intellectual laziness (Genette, 1991: 79).

² For example, in the very case of narrative which seemed the best 'tamed', Gérard Genette has shown that there is no exclusively narrative content, because the only specificity of narrative is its unique mode of organization (identifiable, it is well known, in representation exogenous to literature).

³ Thus, Todorov, who reads the formalists and Bakhtin, and launches them on the French market of ideas, distinguishes between the 'genre model' and the 'empiric genre'. Subsequently, generations of theoreticians such as K. Viëtor, K. W. Hempfer, A. Fowler, A. Kibédi Varga, J. M. Schaeffer, J. Fontanille, J.M. Adam, F. Rastier, D. Maingueneau, P. Meijer, J.-M. Caluwe, A. Petitjean *et alii* illuminate the different nuances of the concept of genre. Thus, A. Kibédi Varga

the solid ground of the sociocognitive approach. Guided by the same premises, the linguists of text - J.-M. Adam, F. Rastier or D. Maingueneau - replaced the label *genre* with *textual type*. For them, *types* are forms of global and abstract textual organization, therefore stable, unchanging and recurrent, grounded on some cognitive universals, and manifested in variable ways, in different historical and cultural scenographies. J.-M. Adam *inter alii* identifies five textual types: narrative, descriptive, argumentative, dialogic, explicative.

After 1980, the genre made a paradigmatic leap, redefining itself in the terms of cognitivism. When revisiting Darwin, the cognitivists also reread Brunetière and Wittgenstein, from the latter retaining the idea of *family resemblance*. They keep the presumption of the living in imagining the relationships that a text has with a genre, with the difference that they rewrite them under the form of the ratio between genotype and phenotype. *L'air de la famille* or the shared DNA means, in their own form, the identification of some general-anthropological structures that update typology such as lyric, epic, dramatic, fantastic, etc. Texts resemble one another; some glorify their kinship, others behave like irreverent children or even kill their genitors. For the cognitivists, genre is a cognitive architecture that groups sets of procedures; the genre 'falls' into a text as a structure of intentions organized in hierarchies depending on the importance, or in other words, like the steps of an algorithm or a list of tasks. Each procedure becomes self-representational, autopoietic, which means that it carries in itself its own instructions for deciphering and use, and it is an intelligent agent, because it carries over cultural beliefs.

For classical philologist, the cognitivist formulations, though pertinent, are still exotic. Which are the active cognitive processes while reading a text? Can we attach different conceptual maps to different types of texts? Can these cartographies contain semantic layers - like, let's say, Google Maps? etc.)

The sociocognitive approach of genre is possibly the most integrative theory, a sort of Theory of Everything. In this true inter/multidisciplinary endeavour, concepts coming from other scientific fields (psychology, sociology etc.) collaborate and coalesce with the linguistic notions, being spared of the accusations of local border traffic addressed to many such exchanges. Teun Van Dijk, the guru of this approach, speaks about *discursive genres*; they function the same as their correlates (or should we say, subordinates), literary genres. In school we are taught to deconstruct a novel, to decant the narrative parts from descriptive or dialogal passages. It is truly amazing that few people realize that the similar process is always active in the background of our mind¹. We understand the structures and the categories of a discursive situation, we

suggests that we should speak of *generic categories* - provisions of the human spirit itself, then of *actual genres* - the short story, the novel, the novella, etc. and of *subgenres*, presented as historical and thematic subdivisions: the Italian or the English sonnet etc. J. M. Schaeffer talks about *genre schemes*, required both by the authorial voice and by the reader alike. Returning to Aristotle, Genette proposes to distinguish *modes*, pragmatic transhistorical and relatively constant categories, three in number: fictional (the Aristotle diegesis), the dramatic mode (mimesis), and the lyric or poetic mode. The concept of *genre* is reserved to empirical categories of texts, set after observing historical data according to certain criteria. The relations with the modes are complex, but cannot be reduced to a simple inclusion / as to subgenres, they from the thematic or historical specifications of genres.

¹ Other prominent scholars, Gilles Fauconnier and Mark Turner, focus on what they call conceptual blending, a mental process with a decisive role in the way we live and think. Almost invisibly to consciousness, conceptual blending choreographs vast networks of meaning, framing

identify participants, ascribe roles, measure the variations of style and register because our private (yet discrete) encyclopedias contain the genre rules and conventions.

For Teun van Dijk, the missing link in understanding the genre is *context*. Our ability to discern discursive genres are mediated by contexts, which act as *mental models*. In his studies, he limits the term *context* to those properties of the communicative situation that are *relevant* for discourse. Let me remind that *relevant* means subjective, not objective – those relevant properties of the social situations are a subjective selection: "(c)ontexts are not objective, but subjective. They are not a relevant selection of "objective" social properties of the situation, but a subjective definition of such a situation. This is perfectly compatible with the notion of relevance, because this notion is also inherently relative: something is (ir)relevant *for someone*. In other words, a context is what is defined to be relevant in the social situation by the participants themselves." (Van Dijk, 2009: 15)

Yet again, *contexts* / *mental models* / *situational models* (or whatever their name may be) do not influence discourse in a direct way. The theorist warns us against a widespread determinist phallacy: people assume that gender, race, age, status etc. influence the way they/we speak. This does not happen (not in a *direct* way), simply because the social properties of a situation are not cognitive phenomena; they are phenomena of different kind, of different levels of analysis and description. For a better understanding of this idea, Van Dijk uses an argument *per contrario*: if such a direct influence between social situations and discourse were to exist, all people in the same social situation would probably speak in the same way, which they obviously don't.

It is also true that contexts do not entirely contain personal elements. Due to socialization, language users acquire various kinds of shared knowledge and beliefs, they are *vectors of their cultural models*: "Models constitute the unique interface that combines the personal and the unique, on the one hand, with the social and the shared, on the other hand. And what is true for mental models is also true for the discourses that are controlled by them: both are unique and personal, as well as social and intersubjective." (Van Dijk, 2009: 17)

Instead of conclusions

Genres are – we learn from the sociocognitive perspective – part of the hidden codes of the programs run silently by our minds. Genres manage and organize *all our discourse activities*, give them identity, affirm their duration, institute the enunciative contract, build expectations, schedule semiosis, adjust the comprehension process, condition memorization and, essentially, help us collaborate culturally.

Bibliography

Damasio, A.R., *Descartes' Error. Emotions, Reason, and the Human Brain*, London, Penguin, 2005.
Deleuze, G., Guattari, F., *Mille plateaux. Capitalisme et schizophrénie 2*, Paris, Minuit, 1980.

our worlds. The two neuroscientists underline that this is an unnoticed, "silent" phenomenon in present-day life. It might seem strange that the systematicity and intricacy of some of our most basic and common mental abilities could go unrecognized for so long. Perhaps the forming of these important mechanisms early in life makes them invisible to consciousness. Even more interestingly, it may be apart of the evolutionary adaptiveness of these mechanisms that they should be invisible to consciousness, just as the backstage labor involved in putting on a play works best if it is unnoticed. (Fauconnier, Turner: 2002)

- Fauconnier, G., Turner, M., *The Way We Think. Conceptual Blending and the Mind's Hidden Complexities*, New York, Basic Books, 2002.
- Genette, G., *Fiction et diction*, Paris, Seuil, 1991.
- Iser, W., *The Fictive and the Imaginary: Charting Literary Anthropology*, Baltimore, The Johns Hopkins University Press, 1993.
- Stockwell, P. (ed.), *Cognitive Poetics: An Introduction*, London / New York, Routledge, 2002.
- Patai, D., Corral, W.(ed.), *Theory's Empire. An Anthology of Dissent*, New York, Columbia University Press, 2005.
- Van Dijk, T. A., *Discourse and Context. A sociocognitive approach*, Cambridge, Cambridge University Press, 2008.
- Van Dijk, T. A., *Society and Discourse. How Social Contexts Influence Text and Talk*, Cambridge, Cambridge University Press, 2009.

IMAGE AND REPRESENTATION IN THE ROMANIAN FOLK TALE

Maria CHIVEREANU^{*}

Abstract: *The present work aims to define and identify the concept of image as it appears in the Romanian folk tales. It shows some of the images which outline the Romanian collective consciousness on life and world. For an overview, there will be exploited mythical images whose symbolism indicates universality of the folk tale. Interpretation of the images can be correlated with symbolism of motifs. Therefore, the short analysis of images in the Romanian folk tales demonstrates the narrator's ingenuity to combine bright landscapes with shadowy forests, in order to capture the reader's attention, using the suggestive power of images.*

Keywords: *image, representation, folk tales.*

According to the linguistic norm, the term image designates "a sensory reflection of an object in the human mind in the form of sensations, perceptions or representations" (DEX, 1996: 475). It may also mean "an artistic reflection of reality through sounds, words, colors, in music, literature, and fine arts" (Ibidem).

Imagination seems to fascinate in relationship with literature. According to Jean Burgos "everything seems to go by itself or almost by itself, at least as long as we do not agree with the most modest thorough analysis of this fascination, whether it be to keep it intact, taking shelter behind all too persistent poetic mystery or to reject it from the outset, resorting to any attenuating explanatory system, to the extent to which it becomes reductive" (Burgos, 1988: 27).

What really matters within the meaning analyzed by specialists is the image as expression of a reality hitherto un-lived. In relation to a text, imagination works by the word that conveys more than in the beginning. Therefore, "the meaning of the word *image* in discourse overlaps with a plurality of meanings or facets that make it resound, while leaving around a reality that would never have come to exist without it; reality from language, but probably not only language whose background merges reality with the poetic act, be it writing or reading" (Burgos, *op. cit.*: 28).

G. Bachelard is not investigating but recording the nature of the image. He is "not indifferent to the mechanism of images creating from each other, to their organization in constellations activated by their composing elements, while making the written text dynamic- a mechanism whose study is an essential task for the poet" (Ibidem: 61). Also in his opinion, "the explosion defining images, like any manifestation of a vital dynamism cannot be compatible with any way of structuring, regardless of its level" (Ibidem: 65).

A suitable definition of the term *image* should be sought neither in theoreticians, poetry practitioners nor analysts only interested in its chemical reality. Therefore, Jung proposes the following definition: "When talking about the image, I do not understand its simple mental copy of the external object, but an immediate representation well described by the poetic language, an imaginative phenomenon which maintains only indirect relations with the perception of objects; rather the product of imaginative activity of consciousness, it has a more or less sudden manifestation, like

^{*} University of Pitești, mchivereanu@yahoo.com

a vision or hallucination without having a pathological character, i.e. without ever being part of the chemical picture of any disease" (Burgos, *op. cit.*: 166).

For Jung, however, the image is mainly an immediate representation, allowing its detachment from what is called a metaphor. Furthermore, the author points out that the imaginative phenomenon different from metaphor derives from the imaginary activity of the subconscious.

To understand how to organize text space schemes, Burgos makes an analogy between the poetic and mythical, bringing a series of arguments also pertaining to Eliade. The author resumes a special kind of suggestion that the myth has in relation to time: "it might be said that myths keep us out of the profane, chronological time while making us enter a qualitatively different, sacred time, both absolute and indefinitely recoverable" (Eliade, 1978: 18).

It was highlighted that our subconscious is not only mythological, but its contents can mirror the destinies of life and living matter. Mircea Eliade points out that "the only real human contact with cosmic sacredness is carried out subconsciously, be it its dreams and imaginary life or creations that spring from the subconscious" (Eliade *apud* Burgos, 1988: 179).

Making a careful analysis of the mythologist's research, Burgos believes that "the perfect history that the myth recounts will reveal a certain arrangement of different adventures to its final conclusion; but also any ritual will extract its meaning from here, because symbolically repeating the original event will become possible by improving the contents hitherto insubstantial" (Burgos, 1988: 181). The religion historian's research aim to add some cosmic values to individual values, implying symbolic content that myths live on.

In terms of mythical image origin, some researchers found out it has no meaning and can be sought in individual experience or social life, in the subconscious or in history. Moreover, it was stated that "while the myth sets up as a tool that uses common language structures to comply with in its development - condition of its existence as a story - mythical images, on the contrary, cause continued disintegration of these structures due to their symbolic nature, diversity and alternation" (*Ibidem*: 186).

Symbolic images can be understood as metamorphosis of concrete representation through a permanently abstract meaning. From this perspective, the symbol is a representation that causes a concrete meaning. Similar to mythical images, symbolic images indicate universality of the folk tale: the image of the rescuer hero who dies and resurrects or the image of the hero in love.

Furthermore, it must be highlighted that motifs' symbolism in folk tales can be correlated with interpretation of images during the day and night (Durand, 2000: 118). In daytime (solar) one can integrate images such as: the charmed bird of the palace, of the bright castle, of daytime landscapes, of golden-haired children. These images found in the texts of folk tales highlight the power of collective mind.

The image of the charmed bird is represented as a bird with magical forces, having a royal rank. Ispirescu's text highlights this aspect. Furthermore, it sings only at the sight of the shepherd, a character with an exceptional destiny: "everyone was surprised at the beauty of that bird in thousands and thousands of colours; its feathers shine like mirrors in the sun; the church tower does no longer fall down; the bird makes its nest in the tower" (Ispirescu, 2010: 23).

The image of the castle is the centre of the ideal space. Penetration into that space is possible only after passing different tests, involving dangerous places, usually a dark forest or a deep abyss. The beauty of the palace dominates the architectural image.

The dragon, fairy or king's palace, are made of bronze, silver or gold „Aurul cu care erau polei i stâlpii i ciubucele de pe lâng strea în lic rea de- i lua ochii” (*Ibidem*).

The image of the golden-haired children surprises beauty in the superlative. Ispirescu's folk tale *În ir'te m rg ritari* is eloquent in this respect. The superlative character is shown through an adverbial phrase „doi fe i- logofe i cu totul de aur” (*Ibidem*: 46), “cu totul i cu totul de aur” (*Ibidem*: 50).

The image of the wise occurs frequently in the Romanian folk tales, especially in those in which the hero is the smart girl or the wise king. The term *wise* can be replaced by the synonym *old man*. In popular mentality the king is wise, having the status of leader: “Acel împ rat mare i puternic b tuse pe to i împ ra ii de pimpregiurul lui i-i supuse... ; Toat împ r ia se f lea c o s aib un împ rat în elept i procopsit ca Solomon împ ratul” (*Ibidem*: 14).

The nocturnal register is made up of chromatic images: *green* “is assimilated with calm, rest and maternal profundity” (Durand, 2000: 219), while black, white and bright red have a destructive role. Among the elements making up the nocturnal register, there are shadowy forests populated with negative characters such as dragons or giants; Muma P durii, wasteland, mountains.

The image of the forest develops a variety of interpretations. According to G. Durand the forest is “centre of intimacy” (*Ibidem*: 240). In the folk tale the forest is thought of as an intermediate space between the here and the beyond; it is represented as a large and opaque space: “Aceast cas este înconjurat de o p dure deas i înalt , unde stau toate fiarele cele mai s lbatice din lume...” (Ispirescu, 2010: 10), “Când ajunser acas la porc, care era într-o p dure mare” (*Ibidem*: 9); “trecu prin ni te p duri mari cu bu tenii ca butia” (*Ibidem*).

The correlation between forest and Muma P durii aims to highlight the relationship between space and characters. The character takes on attributes of the environment he lives in and can sometimes undergo metamorphosis.

The image of the wasteland belongs to the nocturnal register, especially by the existence of the hole. It is those holes that separate the sacred space from the profane. The space in the folk tales allows the religious man to understand how human beings go beyond the spiritual realm.

The metamorphosed human being in the folk tale goes beyond the sacred space by passing tests of initiation. The profane space is obliterated while achieving spiritual eternity. In this regard, it is noteworthy F t- Frumos's search for eternal youth.

Reaching the wasteland, the hero parts with his soldiers and explores the place, which is assimilated to a new level in his initiation: “Dup ce trecu afar de împ r ia tat lui s u i ajunse în pustietate, F t – Frumos î i împ r i avu ia pe la osta i i, luându- i ziua bun , îi trimise înapoi” (*Ibidem*: 8).

The image of the mountain, which became stereotype in the Romanian folk tales is a space inaccessible to mortals: “ i mergând lupul a a, ajunse la grani a iadului, unde se bat mun ii în capete ca berbecii...” (Pop – Reteganul, 1986: 112); “La mun ii ce se bat în capete este ap vie i ap moart ” (Ispirescu, 2010: 29). The image of the mountain is stylistically presented by means of descriptive metaphors: , “mun i de cremene din care â neau fl c ri de foc; glodurile, col ii de munte care erau tot de cremene” (*Ibidem*: 12).

The brief analysis of images in the Romanian folk tales shows the narrator's ingenuity in combining bright landscapes with shadowy forests, with a view to capture the reader's attention, using the suggestive power of images.

Bibliography

- Bachelard, G., *Poetica spațiului*, Pitești, Editura Paralela 45, 2003
Burgos, J., *Pentru o poezie a imaginarului*, București, Editura Univers, 1988
Coteanu, I. (coord), *Dictionarul explicativ al limbii române, Ediția a II-a*, București, Editura Univers Enciclopedic, 1996
Durand, G., *Structurile antropologice ale imaginarului*, București, Editura Univers, 1977
Eliade, M., *Aspecte ale mitului*, București, Editura Univers, 1978
Ispirescu, P., *Basmele românilor*, București, Editura Curtea Veche Publishing, 2010
Pop – Reteganul, I., *Basmele românilor*, București, Editura Curtea Veche Publishing, 2010.

OBSESSIVE METAPHORS OF THE IMMEDIATE UNREALITY IN MAX BLECHER' S PROSE

Anamaria CIOBOTARU (PEFTITI-DOBRE)*

Abstract: *This aproach has a starting point in Charles Mauron' s statement in his Des métaphores obsédantes au mythe personnel. The obsessive metaphors in Max Blecher' s novel – Adventures in Immediate Unreality are cinema, wax status exhibition, theatre, and many other spaces which give us the idea of artificiality. The paper underlines the idea of how these spaces become an alternative to real life. Max Blecher suggests a way that investigates, rediscovers life, and radiates beauty from suffering.*

Keywords: *Obsessive Metaphors, Immediate Reality, Artificiality, Mimesis.*

The metaphors of *the immediate unreality*, exclusively of this type are the cinema and the panopticon. To these, the fair, the sculpture workshop and the theatre are added, in order to satisfy the narrator's declared need of artificiality, as he is impressed by "every imitation" (Blecher, 2009: 58).

The narrator-character's own belief: "after all there is no clear distinction between our real person and our various imaginary inner characters" (*Ibidem*: 54) clearly leads to the idea that Blecher's character lives as many lives in their corresponding realities as the imaginary stances projected himself.

Once these spaces become conscious as well as assumed by the character, the transfer of the existential state and experimenting other realities will begin. "It sometimes occurs to me, that I get so thoroughly absorbed by the film, that I suddenly imagine myself walking round the parks on the screen, or leaning against the railings of the Italian terraces, where Francisca Bertini was pathetically performing, her hair let loose and her arms waving like scarves", (*Ibidem*: 54) or "I believe that if ever the instinct of any goal in life were born in me and if this drive had to be connected with something truly profound, essential and unchangeable within myself, then my body would have to become a wax statue in a panopticon and my life an endless contemplation of the windows of the panorama" (*Ibidem*: 56).

Thus, the films, the theatre and the fair create a parallel reality, enriched from the aesthetic viewpoint and also enlarging it to an overdimension through the artificial element.

The decadent adage: "the world does not exist, all I can see is all that there is" can, to some extent, be identified in this first excerpt from Blecher, as well as on those to follow. The decadents' schopenhauerian manner of looking at *the world as a representation*, still with specific connotations, can also be deciphered in Blecher's text, as the narrator-character seems to have the same outlook, namely not seeing what it is, but what he sees is what really is. This decadent postulate, when properly integrated, can help us interpret Blecher's text. However, in his case one does not encounter either the decadents' pessimism, who were influenced by Schopenhauer's will theory, or discouragement as a result of it. What brings Blecher's texts close to those of the decadents is the excellence of imagery, almost paintlike, found in his work.

* "Ovidius" University of Constanța, ana_c0@yahoo.com

The presence of parallel realities so minutely created by Blecher makes us think of Aristotle's theory of imitation, which, according to the Greek philosopher, is no more than man's capacity of creating fictitious worlds, having their own order of things. These "spectacular" and "decorative" worlds invented by Blecher work according to a simple rule: "in life one should act in a false and ornamental way" (Ibidem:53).

The Blecher cinema hall in *Adventures of the Immediate Reality*, "long and dark, like a sunk submarine", where the front doors were covered with crystal mirrors reflecting a part of the street", offering "a free performance to anyone in the hall", creating the image of an "amazing screen on which the street appeared in a greenish, dreamlike light, with people and carriages moving as if moonstruck in its waves" (Ibidem) reminds of the character, Gavrilesco, in Mircea Eliade's story *With the Gypsy Girls*, who enters a sort of immediate unreality in order to discover his own true identity.

Gavrilescu experiments passing through the three stages that are between the two worlds, symbolically represented in the text by the three gypsy women.

The first of these stages is the Chikay-Bardo state, representing the state of consciousness which a dead man has between the two moments: of death and of reincarnation. While being in the Chikay state, the dead man experiences the contact with the dazzling light, which is a reflection of Buddha. If the soul recognizes the light and is not scared, then it is given the chance to come out of Samsara, to transcend the phenomenal world and to enter Nirvana (the ether). Hence Gavrilesco's tragedy of life is an illusion. If the man who has such an experience does not recognize the light, he falls into the second state, chanyd, in which he meets his own repressions.

Gavrilescu is one who does not recognize the three deities (the three gypsy women), because, if he had recognized them, he would have entered a pre-Nirvana state. Failure to recognize leads to the fall into the third state – sidpa, in which the deceased gets into a new reincarnation which he chooses himself. Gavrilesco will remember Hildegard.

Experiencing death is also one of the recurrent themes in Eliade's prose. Adrian from *In Dionysus Court* experiences the encounter with the dazzling light (the first chikay state), which he does not lose, as it happens with Gavrilesco, the character in *With the Gypsy Girls*. However, he will lose the second state, chanyd, because he looks back.

Of the three states that the dead person's soul has to pass through, the second one is the most frightening, because the soul experiences fear, being afraid to confront its own repressions. Here occurs the tyranny of the forms to which the soul is subjected.

The scene in which Gavrilesco meets his own image in the labyrinth is a symbolic one. He does not recognize his own illusions: his own feelings (the Greek woman), his own intellect (the Jewish woman), and his own inertial form (the Gypsy woman). Both Gavrilesco and Adrian from *In Dionysus Court* lose this second state of consciousness, thus failing to enter the pre-Nirvana state.

The moment when Blecher's character identifies himself with the film characters could be an equivalent of *falling in sidpa*, since he simply chooses a desirable identity. These kinds of choices and searches of the character will also continue in the other novels of Blecher. André Gide's writings were definitely known to Blecher, as the two authors were contemporaries. The attempts of Blecher's characters to build their inner self beyond any dependent relationship, overcoming the constraints and determinations imposed by the illness state, remind of the will showed by Gide's character, Theseus. The burning of the cinema does not mean giving up the search; on

the contrary, it constitutes a reason for a new attempt to find another identity in the *immediate unreality*.

The wax panopticon replaces those in the film, the narrator identifying himself until becoming one with them, being convinced that this represents: "the only authentic thing in the world, they were forging live themselves ostentatiously, being part of the real air of the world, through their strange and artificial immobility" (*Ibidem*: 56).

The dismal perspective of the world, like a place with wax figures, where the unimaginable terror of the world is expressed, is also present with George Bacovia. "Lonely I was watching through spy glasses/ Lost in the deserted museum.../ And in the world of spy glasses/ I was trapped in dismal thoughts-/ Wax bodies all around me/ With hideous and sad eyes" (Bacovia, 1976: 56).

The wax figures viewed by Blecher's character "an Austrian archduke with pale and sad complexion", whose face "infinitely more tragic than any true death... a woman wearing black lace garments, with a pale, shining face... and blue eyes, as clear as glass" (Blecher, 2009: 56-57) do not induce in Blecher character the same effect that the wax figures have on Bacovia's lyrical ego: "And then I ran, totally seized with fright/ From the somber, terrifying museum" (Bacovia, 1976: 56), on the contrary, Blecher's character is convinced that: "in the panopticon and only there, there is no contradiction between what I was doing and what is happening" (Blecher, 2009: 56).

The nostalgia for the panopticon will be felt like a permanent state by Blecher's character, the panorama of the fair will satisfy, at a certain point in his life, this need for the artificiality: "in the panorama of the fair, I identify the common place of all these waves of nostalgia, spread throughout the world, which being put together makes up its particular own essence" (*Ibidem*). His admiration for one of his childhood friends – Paul, will also be driven by the same obsession of the narrator-character for the imitation of existence, an occurrence which this time is present in the image of the variety show in town: "I still loved Paul for the secret life he was leading, beyond his daily activities, of which I could only get echoes, being whispered with stupefaction by the great people around me. Paul would spend all the money he was earning on women, at the variety show" (*Ibidem*). Thus, humankind is desirable in the context in which one relates with its perfect replicas. Life is mirrored in a distorted way within all these spaces, intending to capture the essence of life.

The attraction for all these places will somehow end the moment when, being inside the theatre, the narrator-character experiences a strange meeting with another character, who seems the very personification of the disease he will suffer from. Not accidentally, this experience was followed by an attempt to suicide and the first attack felt as "losing a great amount of my own self" (*Ibidem*:112).

At the end of the novel *Adventures in the Immediate Unreality* the narrator-character experiences the first conscious crisis on the one hand, and on the other hand, he clearly expresses his wish to get rid of the inner self which was given to him: "it would be great if I could replace that little joyous dummy! In the middle of the books and balls, surrounded by clean objects, placed properly on a blue sheet of paper. Knock! Knock! Knock! How nice, how good it feels in the window! Knock! Knock! Knock! Red, green, blue; balls, books and paints. Knock! Knock! Knock! What a beautiful autumn day!" (*Ibidem*:113-114)... This is also the point when the narrator, in a kirkegaardian manner, becomes aware that he is not meant to be other than what he is, nothing else: "There is actually a category of things in the world to which I have never been meant to belong, uncaring and mechanical dummies, strong boys who never have a headache. Around me, through the trees, in the sunlight a vivid and abundant stream

was flowing, full of life and purity. I was meant to stay at its verge for ever, soiled by darkness and by weakness from fainting fits,” (*Ibidem*:115) or: “for the first time I felt my head tightly squeezed in my skull. A terrible and painful imprisonment.” (*Ibidem*:122).

The immediate effect of being aware of his state is that his inner self becomes free to imagine the outer world according to his own perceptions. So, the illusion that he has, imagining the view of a huge bunch of red dahlias instead of the scarf on the bedside table, relates with Karl Jesper’s theory, according to which secondary illusions can be interpreted as being influenced by the person’s background or current situation: “Those red dahlias, so beautiful.../ -Which dahlias?/ - What do you mean..., which dahlias? I got up and rushed to the shelf. Thrown over a pile of books, lay a red scarf” (*Ibidem*:119).

According to Jesper’s theory, Blecher’s character seems to have two options: either he falls into desperation, or he takes a step towards what the German philosopher called Transcendence. Therefore, by choosing the second option the character confronts his own limitless freedom – his own state of being, finally experiencing the authentic being. The character experiments what is beyond the space and time of our world.

Also, the end of the text highlights two major problems that Blecher will develop in his following novels: the character’s “nausea” and awareness of his own death. “Nausea” brings Blecher’s character close to Antoine Roquentin, Jean Paul Sartre’s character from the famous novel by the same name, due to the fact that both heroes experience this feeling, as a result of their own state of being. In addition, Blecher is heideggerian, as the end of the *Adventures in the Immediate Unreality* triggers a long line of interrogations about death – seen from the perspective of someone being in his full life: “when my hand is trying to write this strange, incomprehensible and utterly simple thing, it seems to me for a moment, similar to a convict who is aware for a second, unlike everybody else around him of the death awaiting him (and wishes his turmoil were different from all the other turmoil in the world, succeeding in turning him free), that out of all this, something warm and intimate, a new and authentic fact will emerge, which will clearly bring me down to my essence, like to a name, and will resound in me like a unique, unprecedented tone, which will be that of the meaning of my life” (*Ibidem*:128).

Bibliography

Primary sources

Blecher, Max, *The Lit up Burrow. A Sanatorium Diary*, Art Publishing House, Bucharest, 2009

Blecher, Max, *Adventures in Immediate Unreality*, Art Publishing House, Bucharest, 2009

Blecher, Max, *Scarred Hearts*, Art Publishing House, Bucharest, 2009

Secondary sources

Bacovia George, *Panorama in Bacovia, Lead, Yellow Sparks*, Anthology, chronology, prefaces, notes and bibliography by Adriana Mitescu, Bucharest, Albatros Publishing House, 1976

Eliade Mircea, *With the Gypsies Girls and the Other Stories*, Bucharest, Literature Publishing House, 1968

Gide Andre, *Theseus in autumn file*, Bucharest, Univers Publishing House, 1970

Sartre Jean Paul, *The Words. Nausea*, Bucharest, RAO Publishing House, 2005

The work of **Anamaria Pefti i - Dobre (Ciobotaru)** was supported by the project "Sustainable performance in doctoral and post-doctoral research - PERFORM" co-funded from the European Social Fund through the Development of Human Resources Operational Programme 2007-2013, contract no. POSDRU/159/1.5/S/138963.

ELEMENTS DE L'IMAGINAIRE COMMUNISTE DANS LE ROMAN « PUPA RUSSA »

Lavinia-Ileana GEAMBEI*

Abstract: *Gheorghe Craciun's novel, Pupa Russa, appeared in Bucharest, Humanitas, 2004, is often characterized by brutal realism, doubled or even competed by the craft of textualism. Although the writer confesses that he did not propose by Pupa Russa to write a political novel or to be social panorama of a historical period (Romanian communism), the leading character of the book, Leontina Guran, the Russian doll depicting the hybrid nature of the hermaphrodite takes shape in the intimate relationship with the rural reality where she spends her childhood and Romanian communist regime in Gheorghiu-Dej's time and Ceausescu's „golden age”. Leontina Guran is impressed by the portrait of the Comrade and becomes UCY secretary (Union of Communist Youth) and activist. Her history is accompanied and fragmented by the birth and malignancy of communism, its failure in autism, according to the author's memory. Gheorghe Craciun's novel constructs a carnivalesque imaginary which overturns the official ideology values. Pupa Russa aims at the most important myths of the communist vocabulary and imaginary: the revolution, the new man, the bourgeoisie criticism, anti-capitalism, anti-intellectualism and collectivist character. The model built in the novel merges popular imaginary with fantasies, the utopia of a political regime without connection to reality, obsessed with rationality and organization. Starting from these premises, the present paper aims to trace and illustrate how Gheorghe Craciun constructs the communist imaginary in his novel.*

Keywords: *communist imaginary, language, utopia.*

Le roman de Gheorghe Craciun, *Pupa Russa*, paru à Bucarest, aux éditions Humanitas, en 2004, est un livre caractérisé par un réalisme parfois brutal, doublé – voire concurrencé – par l'artisan du textualisme, l'écrivain devenant ainsi un vrai « *magister ludi*, aussi bien sur les grandes surfaces des scènes romanesques, qu'au niveau de la trame sonore des mots » (Pop, 2007: 857).

Bien que l'écrivain reconnaisse qu'il ne s'est pas proposé, avec *Pupa Russa*, d'écrire « un roman politique ou d'être le panorama social d'une époque historique (le communisme roumain) » (Craciun, 2007 : 473), le personnage central du livre, Leontina Guran, *La poupée russe*, se dessine dans sa relation intime avec l'évocation du milieu rural où elle passe son enfance et avec les réalités du régime communiste roumain de la période de Gheorghe Gheorghiu-Dej et celles de « l'époque d'or » de Nicolae Ceausescu. Par l'intermédiaire de la présentation de l'histoire de Leontina, c'est le caractère tentaculaire du système communiste qui nous est présenté. Dans la création de Leontina, le personnage dans lequel on devine la nature hybride de l'androgynie, l'écrivain est parti de l'idée du bovarysme de la femme en tant que « sécrétion d'un monde fondamentalement malade » (Craciun, 2006 : 25), comme il l'affirme dans le Journal au roman *Pupa Russa*, journal tenu entre 1993 et 2000, et par l'intermédiaire duquel nous pénétrons dans le laboratoire de création de Gheorghe Craciun, apprenant ainsi ses recherches, ses inquiétudes, ses interrogations et ses certitudes, l'effort créateur. L'existence d'un « produit » de la société communiste est une certitude pour l'écrivain qui ne trouve pas encore la force ou le courage d'écrire ce « roman détestable », comme il l'appelait à l'époque :

* Université de Pitesti, geambeilavinia@yahoo.com

De toute façon, il y a une chose dont je suis sûr : il y a une Emma Bovary de la province roumaine de ces dernières cinquante années, il y a cette poupée du sort, qui fait des efforts désespérés pour changer continuellement de dessous, de robes et d'identités, ayant toujours le sentiment d'un échec perpétuel et l'illusion d'un salut minimum, il y a cette femme précaire, frivole, instable, vivante, effrayée par le fait que son simulacre de vie lui file entre les doigts, écrasée finalement par l'avalanche de ses propres trahisons auxquelles elle s'est sentie obligée par la sensation claire que l'amour doit être autre chose, comme dans les films occidentaux. Il y a ce prototype féminin du trompeur trompé, que le communisme a produit (Craciun, 2006: 26).

Cette confession de l'auteur démontre le fait que Leontina n'est pas un personnage typique dans le sens des personnages qui appartiennent à l'esthétique réaliste (de Balzac ou de Flaubert, par exemple), mais comme le montre Caius Dobrescu, dans la préface à la deuxième édition du roman, « une fiction statistique, un modèle théorique, une sorte de « portrait-robot », mettant en évidence les lignes de force de l'expérience, des mentalités et des fantasmes collectifs, qui font qu'un personnage ayant de telles caractéristiques personnelles et biographiques est ressenti comme représentatif » (Dobrescu, 2007 : 7).

Donc, l'histoire de Leontina Guran, la petite fille impressionnée par le portrait du Camarade, devenue secrétaire de l'UTC – Uniunea Tineretului Comuniste (Union de la Jeunesse Communiste) et activiste de l'UTC, est accompagnée et entrecoupée par l'histoire de la naissance et de l'acutisation du communisme, tout cela ayant comme base la mémoire auctoriale. Partant de l'idée que la mémoire de Proust est un espace imaginaire, constitué par le texte, une valeur conditionnée syntaxiquement et non pas sensoriellement, l'écrivain, qui va arriver à déclarer, dans le discours romanesque-même, de manière flaubertienne, « Leontina c'est moi-même »¹ (p. 391), imagine le roman comme un livre « de la mémoire », un discours destiné à sa propre mémoire :

Si j'arrive à commencer vraiment *La poupée russe*, m'arrêtant à l'enfance de Leontina, je ne dois pas agir de la même manière. Vu le fait que j'ai vécu dans un monde pauvre, mensonger, dominé par la peur et les interdictions, mesquin et philistin. Oui, pouvoir reconstituer le philistinisme du monde communiste seulement de mes propres souvenirs, comme dans un puzzle avec des pièces inappropriées (Craciun, 2006: 14).

Comme on le sait, l'imaginaire collectif se nourrit d'un réservoir de souvenirs profondément inscrits dans la mémoire sociale.

Le roman de Gheorghe Craciun construit un imaginaire carnavalesque qui renverse les valeurs de l'idéologie officielle. *Pupa Russa* vise les mythes les plus importants qui peuplent le vocabulaire et l'imaginaire communiste, tels que la révolution, l'homme nouveau, la critique de la bourgeoisie, l'anticapitalisme, le caractère collectiviste. Dans le modèle construit dans le roman, l'imaginaire populaire épouse les fantasmes, l'utopie d'un régime politique sans adhérence à la réalité, qui est obsédé de rationaliser et d'organiser.

Leontina Guran, le personnage de Gheorghe Craciun, est créé lui-même à partir de stéréotypes sociaux négatifs. Comme le montre toujours Caius Dobrescu,

¹ Nous précisons que toutes les citations qui apparaissent dans notre travail, et qui sont extraites du roman *Pupa Russa*, font partie de la deuxième édition, augmentée, notée dans la Bibliographie.

l'image du personnage se précise en fonction de l'allergie populaire au discours communiste de la « promotion des femmes dans des postes de direction ». [...] Leontina est précédée d'un modèle abstrait de la « demande », négatif cette fois, démonisé, celui de la « pute du parti », personnage immanquable du panoptique qui codifie imaginativement la société de l'Ancien Régime (Dobrescu, *op.cit.* : 8).

Leontina est, évidemment, l'adolescente pleine de sensualité, qui ne recule pas devant les rituels obscènes qui se déroulent dans le grenier du foyer du lycée de la ville de S.[ighisoara], les scènes de lesbianisme non plus, celle qui vit une histoire d'amour avec le professeur de microbiologie Hora iu M lina , ensuite celle qui a plusieurs aventures érotiques pendant la faculté et après, même avec Paraschiv, l'officier chargé de la surveiller. Leontina est donc un « produit » des inerties et des déterminations mécaniques de la mentalité collective :

une femme athlétique, ayant un sens aigu de l'indépendance, est, nécessairement, une « pute », donc une « délatrice », donc avare et rusée, donc prête à se prostituer pour une place au chaud dans l'appareil de propagande du parti, mais, évidemment, suffisamment inintelligente pour se vendre pour des privilèges assez menus (*Ibidem* : 8).

Cet être dilemmatique, multiforme, finit tragiquement. Après qu'elle s'installe dans la maison du docteur Hristu Darvari, avec qui elle a une petite fille, Berta, Leontina a des névroses répétées, sentant sa vie menacée par la routine et l'usure, arrivant pour la deuxième fois dans le sanatorium du docteur Minea, où elle connaît plusieurs personnes qui complotent contre Ceau escu et auxquelles elle se rallie. Après sa sortie du sanatorium, sa relation avec Darvari devient toujours plus fragile et Leontina décide de retourner dans les bras d'un activiste du parti, Dorin Marte , planifiant sa « fuite » en Amérique, d'après l'exemple de la « marraine ». Mais à l'hôtel où elle s'installe avec Berta, pour attendre Dorin Marte , Leontina est frappée dans la tête et tuée par une personne dont l'identité lui est inconnue : « Nimeni nu v zuse nimic. Tot ce se tie e c înainta de gestul crimei în aerul acelei incinte meschine de hotel s-a auzit o voce care uiera aceste cuvinte: "Na, curva dracului, s te saturi!" » (p. 401). [Personne n'avait rien vu. Tout ce que l'on sait, c'est qu'avant le geste criminel, dans l'air de cette enceinte mesquine de l'hôtel on a entendu une voix qui sifflait ces mots : " Voilà, espèce de pute du diable, voilà pour que ça te serve de leçon"] (notre traduction, L.I.G). Cette fin ambiguë est interprétée par Caius Dobrescu toujours en rapport avec l'imaginaire collectif :

Le meurtre final de Leontina, par un agent inconnu, qui devient ainsi une instance impersonnelle, frise le sacrifice rituel et ouvre la perspective d'un déclenchement des forces régénératives de l'imaginaire collectif. [...] le sacrifice suggère la volonté collective de la société roumaine sortie du communisme d'oublier sa profonde, son essentielle lâcheté, de refouler sa propre conscience de la culpabilité, de sa propre misère morale. Mais, presque inévitablement, le symbolisme de la mort entraîne celui de la résurrection : le personnage de Leontina transmet aussi la sensation du courage aveugle d'être, de survivre dans n'importe quelles conditions, *malgré* toutes les conditions » (Dobrescu, *op.cit.* : 14).

Le personnage qui essaie de se connaître en se rapportant à son nom, lorsqu'elle était enfant, apprend que son nom lui a été donné par sa marraine Leontina, « enfuie au-delà de la frontière ». On introduit ainsi une image qui est en rapport avec la mentalité collective du communisme, celle du transfuge, que les autres regardent à la fois avec méfiance, mais avec envie et méchanceté aussi. L'Amérique où la marraine s'était enfuie crée des confusions dans la tête de l'enfant, parce qu'il y a deux images différentes de l'Amérique qui se superposent, de sorte que cette hétéro-image, qui tient de l'imagologie, devient une sorte de monnaie à deux faces. D'une part, il y a l'image officielle, celle cultivée par les communistes, celle créée dans la presse, apprise à l'école et acceptée docilement par tous, celle qui tient du mythe de l'anticapitalisme : « Despre America înv ase apoi la coal i America era o ar pe care trebuia s o ur ti. O ar de bancheri bandi i poli i ti capitali ti c l i. A a spunea tovar a înv toare când le citea din ziar la ora de compunere » (p. 24). [De l'Amérique elle avait appris ensuite à l'école et l'Amérique était un pays qu'il fallait haïr. Un pays de banquiers bandits policiers capitalistes bourreaux. C'est ainsi que leur disait la camarade maîtresse lorsqu'elle leur lisait du journal pendant la classe de rédaction] (notre traduction, L.I.G.). (On observe comment l'écrivain, préoccupé par la réalité linguistique, choisit l'abolition de la ponctuation quand il construit des images imposées par le communisme). D'autres part, l'Amérique de l'imaginaire populaire représente une image opposée, qui a une fonction compensatoire, car cette Amérique signifie un lieu du bien, de l'élégance, de l'abondance, c'est-à-dire tout ce qui leur manquait, aux Roumains, à ceux qui vivent dans un milieu affecté par les décompositions : « De i în ara asta na a ei n-o ducea r u deloc. "Are de toate acolo, ma in , magazine, mâncare, pantofi cu toc înalt, bluze de nailon, trai pe v trai! ". A a spunea p rin ii ei, mai ales mama » (p. 24). [Bien que dans ce pays sa marraine ne vécût pas mal du tout. "Elle a tout ce qu'elle veut là-bas, voiture, magasins, nourriture, chaussures à haut talon, blouses en nylon, la belle vie !" C'est ainsi que disaient ses parents, surtout sa mère] (notre traduction, L.I.G.). Pour Leontina, comme en fait pour toute la communauté, « c'était comme si deux réalités totalement différentes avaient eu le même nom » (p. 24).

L'imaginaire communiste est refait surtout dans les fragments écrits avec des caractères différents par rapport au reste du discours romanesque, introduits de temps en temps, et qui représentent des textes-rédactions scolaires, des résumés parodiques de la langue de bois des médias communistes, des (pseudo)articles de journal, des fragments de la rhétorique des divers « organes » du pouvoir dictatorial. Tout cela refait le discours totalitaire, dogmatique, fondamentalement faux, proposant un monde de simulacres, spectacle verbal tragi-comique, derrière lequel se cache le drame collectif. La liaison étroite entre le vécu immédiat et le vécu verbal, à travers ce discours, devenu une forme de manipulation de la société, de mutilation de l'être, démontre, pourtant, une prise de conscience de la part du personnage et de la communauté en général, de la farce grotesque à laquelle oblige le discours.

Le premier fragment d'un tel discours est celui qui surprend, sur une note amèrement ironique, avec des renvois au discours dogmatique de l'époque, mais aussi avec les ambiguïtés truculentes de l'humour populaire, l'installation du communisme. Comme on le sait bien, le communisme insiste sur l'amplification de la xénophobie et sur la responsabilisation des « étrangers » pour les échecs de la Roumanie. Comme il apparaît dans le fragment mentionné, dans l'imaginaire social communiste, s'impose, par exemple, l'image du roi « étranger », comblé de richesses, qui ne s'identifie en rien

avec le roumanisme, en opposition avec le dirigeant prosoviétique du gouvernement. Et tout cela, bien évidemment, dans un vrai spectacle linguistique « carnavalesque » :

Iar regele avea mo ii întinse, cote e cu p uni, tablouri în ulei, avioane i cai, lacuri cu pe te gras, castele, b rci cu motor, butoaie cu vin, fabrici i bani de aur în care- i rupei din ii. [...] Purta costume engleze ti, c l torea cu ma ina, nu se sp la pe din i decât diminea a i seara. Nu cânta la caval, nu cosea, nu grebla, nu mânca semin e pe an . El nu lovea cu pumnul în mas . [...] Regele era o hien i un acal. Petru Groza era un b rbat elegant, cu p l rie de fetru. El inea în mân hârtia cu abdicarea i a tepta semn tura. Fuma o igar de foi (p. 27-28). [Et le roi avait des domaines étendus, des volières pour les paons, des tableaux à huile sur toile, des avions et des chevaux, des étangs avec de gros poissons, des châteaux, des bateaux à moteur, des tonneaux de vin, des fabriques et des pièces de monnaie en or à s'y casser les dents. [...] Il portait des costumes anglais, il voyageait en voiture, il ne brossait ses dents que le matin et le soir. Il ne jouait pas de la flûte champêtre, il ne cousait pas, il ne ratissait pas, il ne mangeait pas des graines de citrouille ou de tournesol au bord du fossé. Il ne tapait pas du poing sur la table. [...] Le roi était une hyène et un chacal. Petru Groza était un homme élégant, à chapeau en feutre. Il tenait dans sa main la lettre d'abdication du roi et il en attendait la signature. Il fumait un cigare] (notre traduction, L.I.G.).

La radiographie du monde communiste roumain à la limite du subliminal et du verbal est faite parfois dans des phrases rythmées : « Produc ia stârpea corup ia. Înftuirea dep ea închipuirea. R ul era t iat din r d cin . Binele era pus în c r i pe prima pagin » (p. 28). [La production extirpait la corruption. La réalisation dépassait l'imagination. Le Mal à la racine était coupé. Le Bien sur la première page des livres était noté] (notre traduction, L.I.G.). L'imaginaire communiste comprend aussi, comme on peut le voir toujours dans le même fragment, les figures des militants et des dignitaires communistes qui avait pris progressivement le contrôle de la vie spirituelle et politique de Roumanie : « Dar clasa muncitoare lua puterea i o strânga la piept. Începea un veac nou, cu pu c rii i canale, viaducte i arest ri, cu P tr canu i Luca, Chi inevski i Stoica, Apostol i R utu » (p. 28). [Mais la classe travailleuse prenait le pouvoir et le serrait contre sa poitrine. Un nouveau siècle commençait, avec des prisons et des canaux, des viaducs et des arrestations, avec P tra cu et Luca, Chi inevschi et Stoica, Apostol et R utu] (notre traduction, L.I.G.).

Le culte de la personnalité a eu pendant le communisme un important rôle de manipulation au niveau imagologique. Par l'excès d'image et d'hommages à l'adresse du dirigeant, l'imaginaire collectif est soumis à une agression systématique. Pour l'enfant Leontina, le tableau du *camarade* devient obsédant, ce tableau omniprésent, « dans la salle de classe et dans les couloirs, dans la salle des professeurs, et dans le livre de roumain » (p. 43). Le ridicule et le grotesque de cette situation sont suggérés par la référence à des espaces totalement inadéquats pour la présence du tableau, des espaces qui entrent dans la composition de l'imaginaire communiste du village, c'est-à-dire le magasin universel et le bar, qui, à leur tour, contiennent des objets spécifiques à la période communiste, liés à la manie des constructions, présentés tous dans une ample énumération : « ... aceea i fotografie trona i deasupra raftului cu cuie, lac te, cle ti, ciocane, potcoave, colaci de sârm , pânze de bomfaier, uruburi i piroane din înc perea magazinului mixt al satului, i deasupra raftului cu sticle de tescovin i sec ric de la bufet » (p. 43). [...la même photographie trônait aussi au-dessus du rayon de clous, cadenas, tenailles, marteaux, fers à cheval, bobines de fil de fer, lames de scie à métaux,

vis et gros clous de la salle du magasin universel, et aussi au-dessus du rayon de bouteilles d'eau-de-vie de marc et d'anisette du bar] (notre traduction, L.I.G.). La manière dont on voulait construire l'image ineffable du *camarade* est présentée dans le texte sur un ton amèrement ironique, où l'on rappelle d'autres éléments du vocabulaire et de l'imaginaire communiste :

Pe obrazul lui cre teau lumina i lini tea i t cerea i un fel de a teptare i ceva care venea din cer, o lumin pe care n-o po i vedea decât sus de tot, deasupra caselor, deasupra pomilor, o lumin pe care ai putea s-o vezi dac ai fi undeva foarte sus, pe o schel , pe o macara, pe o sond . tia toate cuvintele astea, cu toate c nu v zuse niciodat în realitate o schel , o macara, o sond , le tia din cartea de citire, dintr-o poezie, dintr-un desen (p. 44). [Sur sa joue poussaient la lumière et le calme et silence et une sorte d'attente et quelque chose qui venait du ciel, une lumière que l'on ne peut voir que très haut, au-dessus des maisons, au-dessus des arbres fruitiers, une lumière que l'on pourrait voir si l'on était quelque part très haut, sur un échafaudage, sur une grue, sur une sonde. Il savait tous ces mots bien qu'il n'ait jamais vu en réalité un échafaudage, une grue, une sonde, il les savait du livre de lecture, d'une poésie, d'un dessin (notre traduction, L.I.G.).

On fait allusion ici à une autre réalité de la période communiste, la manipulation par la littérature devenue objet de propagande, en fait une pseudo-littérature. En plus, Leontina, l'élève du primaire, qui a assimilé solidement cette littérature proleto-cultiste, « promène » souvent dans sa mémoire des vers de ce genre : « Brazii, schela de i ei/ Mun-i înal i, iar peste ei/ Soarele m re s-arat ./ sta-i chipul rii, iat ! » (p. 45). [Les sapins, l'exploitation pétrolière/Hautes montagnes, et au-dessus d'elles/ Le soleil grandiose se montre./Voilà, c'est le visage du pays !] (notre traduction, L.I.G.).

Cela arrive surtout pendant les moments d'angoisse, par exemple lorsque Leontina et d'autres camarades de jeu sont enquêtés par l'adjudant de police à cause d'une distraction innocente. Pendant qu'ils jouaient, les enfants avaient trouvé à la lisière d'une forêt un parachute abandonné et enterré, ce qui a eu de graves conséquences. Le père de Leontina a été accusé d'avoir comploté avec les partisans des montagnes et, à cause de cela, emprisonné. Pendant que les enfants sont interrogés par l'adjudant Iovi , Leontina, en regardant le portrait du camarade, « médite » à l'idée de peuple, tel qu'il lui a été présenté à l'école. L'image du peuple est présentée de nouveau en clef amèrement ironique, grâce à la variation des perspectives et du régime temporel : « Qui étaient-ils ? Des enfants. Les enfants et le policier, les gens menus et le grand homme, c'est-à-dire – c'est ce que l'on leur a appris à l'école – un peuple. Moi et toi, vous et nous, eux, *le peuple*. » (p. 55). Leontina ressent dès l'âge de l'enfance le dogmatisme rigide et l'opacité du régime communiste. C'est pourquoi de très nombreux éléments qui reconstruisent l'imaginaire communiste de la période de Dej sont insérés dans un fragment qui contient des éléments du folklore des enfants :

Un, doi, trei, patru, *an-tan-tiki-tan*, cinci, ase, apte, o sut , *Sever-c pitan*, i zece mii de plutonieri, o sut de mii de copii, sute de mii de solda i, milioane de muncitori, *anga-rache-banga-rache, treci la loc*, puncte i numere, mar uri i aplauze, cântece i ova ii, târn coape, ciocane, baroase, nicovale i seceri, tractoare i buldozere, turn torii de font i galerii, pu c rii i combine, strunguri i n voade de pescuit, camioane i betoniere, cofraje, c r mizi, chintale de soia i vagoane de grâu, avioane i îngr minte, asfalt, petrol,

plumb, piuli e i sem n tori, pu ti i tunuri, apine i hidrocentrale, furnale i turnuri de ap . Prin zloat i furtun , prin ploaie i noroi, în focul luptei! *Leonte i Didina se plimb cu ma ina./ Ma ina face poc./ Treci, boule, la loc!* (p. 55). [Un, deux, trois, quatre, *an-tan-tiki-tan*, cinq, six, sept, cent, Sévère-capitaine, et dix mille adjudants, cent mille enfants, des centaines de milliers de soldats, des millions d'ouvriers, *anga-rache-banga-rache*, va à ta place, des points et des nombres, des marches et des applaudissements, des chansons et des ovations, des pioches, des marteaux, des casse-pierres, des enclumes et des faucilles, des tracteurs et des bulldozers, des fonderies de fonte et des galeries, des prisons et des moissonneuses-batteuses, des tours et des filets de pêche, des camions et des bétonnières, des coffrages, des briques, des quintaux de soja et des wagons de blé, des avions et des engrais, de l'asphalte, du pétrole, du plomb, des écrous et des semoirs, des fusils et des canons, des pics de flotteur et des hydrocentrales, des fourneaux et des tours d'eau. Par la giboulée et l'orage, par la pluie et la boue, au coeur de la lutte ! *Leonte et Didina se promènent en voiture./ La voiture fait poc./Espèce de bête va à ta place !*] (notre traduction, L.I.G.).

Le mythe de *l'homme nouveau* et de *la vie nouvelle* construit pendant le communisme est présenté dans une rédaction scolaire sur le thème « mon village bien aimé », dans un vrai spectacle verbal, bondé de clichés de l'époque de Dej, à côté du registre familier, qui laisse transparaître le drame collectif et l'absurde de ce régime :

Locuitorii satului nostru p esc voio i sub îndrumarea partidului. Ei f uresc o via nou . [...] De strângerea leg turilor cu masele se ocup mili ianul cu cizme de piele i uniform albastr , înv torul cu ceas Raketa la mân , trimisul de la centru, care e mereu încruntat pentru c are mari r spunderi, muncitorul cu basc i muncitorul cu apc , primarul i un soldat neobosit. To i muncesc neobosit. [...] La noi în sat, Gheorghe Tican i Vasile Dobre sunt primii care au intrat în gospod ria colectiv cu tot ce.au avut, adic cu mâinile goale, dar asta nu e important. Noi tim c ei sunt însufle i i de hot rârea suprem de a nu se l sa, chiar dac unii chiaburi i unele cozi de topor mârâie i- i ascund prin diferite gropi grâul i porumbul sau vacile i bivoli ele prin tot felul de p duri. (p. 63-65). [Les habitants de notre village marchent avec joie sous la direction du parti. Ils créent une vie nouvelle. [...] Le policier aux bottes de cuir et en uniforme bleue, le maître d'école qui porte une montre Raketa au poigné, l'envoyé du centre, qui est toujours sombre parce qu'il a de grosses responsabilités, l'ouvrier au basque et l'ouvrier à la casquette, le maire et un soldat infatigable, ils sont tous chargés de rendre plus étroits les rapports avec les masses. [...] Dans notre village, Gheorghe Tican et Vasile Dobre sont les premiers qui se sont inscrits dans la coopérative agricole avec tout ce qu'ils possédaient, c'est-à-dire les mains vides, mais ce n'est pas important. Nous savons qu'ils sont animés par la décision suprême de ne pas renoncer, même si certains paysans cossus et certains délateurs vocifèrent et cachent dans diverses fosses leur blé et leur maïs ou leurs vaches et leurs bufflonnes dans toute sorte de forêts.] (notre traduction, L.I.G.).

L'histoire politique et l'anecdotique se lient organiquement entre eux. Dans une autre rédaction scolaire sur le thème « ma patrie », c'est la saveur du langage qui impressionne, le détournement ironique de l'information, les vulgarismes contextualisés de manière raffinée-ironique :

Tovarul apare la tribună și face cu mâna, fotografia lui și trage pe mâini
 muniile de azbest și declanșează, stâlpii de înaltă tensiune stau drept, bine, e
 sublim. Printre corcoduși și curmali, printre arbori de pâine și cozi ordonate la
 zăhărește pe cartelă zăbăte cântecul. E energic, e invincibil, e pizdos (p. 83). [Le
 camarade apparaît à la tribune et il salue les gens de la main, le photographe
 met ses gants d'asbeste et déclenche, les poteaux à haute tension restent debout,
 c'est bien, c'est sublime. Parmi les mirabelliers et les dattiers, parmi les arbres
 à pain et les queues ordonnées pour le sucre rationnalisé la chanson se fait
 entendre. Elle est énergique, elle est invincible, elle a du culot] (notre
 traduction, L.I.G.).

En même temps que la transformation de la République populaire en
 République Socialiste de Roumanie, avec l'installation du nouveau régime
 communiste, celui de Ceausescu, une démocratisation relative, qui se reflète dans
 l'imaginaire collectif, s'annonce. Les nouveaux éléments de la vie, qui sont entrés par
 la suite dans le vocabulaire et l'imaginaire communiste sous Ceaușescu, sont présentés
 dans une très ample énumération d'un fragment évocateur inséré dans la narration
 proprement-dite:

Bate vântul schimbării. Vântul acesta cântă cuvinte noi, nume noi: muzică
rock, tehnologie, import, hidrocentrală, *blue jeans*, Beatles, Havana Club, *twist*,
 tranzistor [...]. Curgeau împreună cu ea scaune tapitate cu șperț, semințe de
 dovleac și floarea-soarelui, bretele elastice, aspiratoare Electro Argeș, nasturi
 de os, reșouri [...], aparate de ras electrice din RDG, grafice de prezență, vitrine
 frigorifice, hidrobiciclete (p. 115). [Le vent du changement soufflait. Et ce vent
 chantait des mots nouveaux, des noms nouveaux : musique *rock*, technologie,
 importation, hydrocentrale, *blue jeans*, Beatles, Havana Club, *Twist*, transistor
 [...]. Et avec lui coulaient des chaises tapissées avec dossier, des graines de
 citrouille et de tournesol, des bretelles élastiques, des aspirateurs Electro Argeș,
 des boutons en os, des réchauds [...], des rasoirs électriques de RDA, des
 graphiques de présence, des vitrines frigorifiques, des vélos d'eau] (notre
 traduction, L.I.G.).

La définition de la nouvelle société communiste roumaine est donnée par un
 personnage très intéressant, qui peut être considéré un alter ego de l'écrivain, surtout
 qu'il emprunte certains aspects de sa biographie – il était depuis plusieurs années
 professeur navetteur de roumain -, mais surtout beaucoup de ses idées. Dans une
 discussion avec Leontina, qui a eu lieu un soir autour d'une bouteille de vodka, le
 professeur Dan Iacomir lui parle avec cynisme de l'idéal, du monde absurde, de la
 dualité de l'être humain, en chacun existant et le criminel et le saint, comme le montre
 aussi la littérature de Dostoïevski, qu'il lui recommande à la place « des paperasses qui
 puent le mensonge d'une lieue ». A la suite de cette discussion, Leontina, l'activiste du
 parti, vit des moments d'angoisse, de remord, mais elle trouve sa consolation en accusant
 le système, le communisme qui a annihilé l'idée d'individu et de liberté, en les
 transformant tous en opportunistes :

Cine-o făcea de plăcere, sta era sistemul și gata! Toți fierbeau în același cazan.
 Toți erau niște crotițe oarbe. Toți niște oricei cumini, obișnuiți să fugă repede,
 la aprinderea becului, exact în locul unde strălucea alb și pur mult visată
 bucată de brânză. Toți aceeași tocană, o apăsă-i un pământ. Nu cunoștea ea
 poezia? *Partidul e-n toate, e-n cele ce sunt/ în cele ce maine vor râde la
 soare...* (p. 271). [Qui le faisait par plaisir ?! Tel était le système et un point

c'est tout ! Ils bouillaient tous dans la même marmite. Ils étaient tous des taupes aveugles. Tous de petites souris sages, habituées à s'enfuir vite, lorsqu'on allume la lumière, exactement à l'endroit où luisait, blanc et pur, le morceau de fromage. Tous un même ragoût, tous pétris de la même terre. Ne connaissait-elle pas la poésie ? *Le parti est en tout, il est en ce qui existe/Et en ce qui demain rira au soleil...*] (notre traduction, L.I.G.).

De ce point de vue, des commentateurs de l'œuvre reprochent à Leontina Guran, le personnage de Gheorghe Crăciun, de vivre une expérience spéciale du compromis étique, de souffrir de passivité, de conformisme, c'est-à-dire de la philosophie sommaire de l'homme commun, majoritaire dans la société roumaine du communisme. Soumettant le roman à une telle grille de lecture, Ion Pop considère que, peut-être, « l'idée plus subtile qui est à la base du roman *Pupa Russa* est approximable à ce niveau de la confrontation/symbiose, voire osmose sur certaines parcelles, entre les strates du vécu élémentaire, presque exclusivement organiques, « naturelles », du monde et de ses langages, et les inerties multiples et vite accaparatrices de l'univers totalitaire, qui mise précisément sur le manque de réaction supérieurement réalisé à l'action, elle aussi systématique, de réduction de l'homme à la condition de roue dentée dans un gigantesque mécanisme uniformisant » (Pop, *op.cit.*, p. 856).

Du point de vue de la sémantique du discours, qui démontre l'action de régénération du langage artistique, Gheorghe Crăciun, celui de *Pupa Russa*, peut être rapproché de Ion D. Sârbu, celui de *Adieu, l'Europe !*. L'ironie est présente dans les deux romans, elle dynamite le cliché linguistique, le vidant de sens. Le personnage narrateur du roman de Ion D. Sârbu considère que le procédé adéquat à cet univers faussé, dans le cas de l'expansion des « mots morts », est la palinodie :

Palinodia este genul literar cel mai apropiat de spiritul Isarlıkului nostru pieziș
 i ho esc: l ud m ca s ascundem o scârb , înjur m ca s ferim o dragoste,
 cânt m gloria i speran ele când suntem mai la p mânt, omagiem trecutul (care
 e singurul viitor ce ne-a mai r mas) exact când ne îngroze te de moarte
 prezentul sta ce nu se mai termin (Sârbu, I, 1992: 134). [La palinodie est le
 genre littéraire le plus proche de l'esprit de notre Hisarlık faux et malin : nous
 louons pour cacher un dégoût, nous jurons pour protéger un amour, nous
 chantons la gloire et les espoirs lorsque nous sommes presque à terre, nous
 rendons hommage au passé (qui est le seul avenir qui nous reste) exactement au
 moment où ce présent qui ne finit plus nous effraie terriblement] (notre
 traduction, L.I.G.).

Le narrateur de *Pupa Russa*, parlant des mots qui dominaient le vocabulaire et l'imaginaire communiste : *parti, patrie, Ceau escu, peuple*, les caractérisent comme étant « atteints de la maladie d'Alzheimer et du mal de Pott, de l'émeute paysanne de 1907 et de la révolution permanente de l'épluchement de l'intelligence de son sens » (p. 337). Par exemple, « Cuvântul POPOR înghi ea nes tul pan i zgur rân i cartofi fier i oase de pe te i tob de orici. Era b tut cu barosul în pagina de ziar în creierul de gelatin al copiilor de gr dini în stâncile de granit ale defileului patriotic » (p. 337). [Le mot PEUPLE avalait insatiable des copeaux et de la scorie de la poussière et des pommes de terre bouillies des arêtes de poisson et de la charcuterie. Il était enfoncé avec le casse-pierres dans la Une du journal dans le cerveau de gélatine des enfants de l'école maternelle dans les rochers de granit du défilé patriotique] (notre traduction, L.I.G.).

Pour conclure, dans le roman *Pupa Russa*, en même temps que la dissection du phénomène social régressif, Gheorghe Crăciun fore les substrats du langage, mettant en relief le processus de sa dégradation, minant surtout la langue de bois de l'époque totalitariste, le lexique mortifié, chargé de slogans et de formules optimisantes. En reconstituant le discours dogmatique, luisant et aliéné de l'époque, au-delà duquel, comme nous l'avons déjà affirmé, est mis en évidence le drame collectif, Gheorghe Crăciun reconstruit tout l'imaginaire communiste, qui se régénère par la mémoire, les expériences, les fantasmes, les perceptions, les vécus affectifs, par lesquels est configuré un monde complexe, tout cela étant attribué à la protagoniste Leontina.

Bibliographie

Crăciun, Gheorghe, *Trupul tău măi mult. Fals jurnal la „Pupa Russa” (1993-2000)*, Paralela 45, Pitești, 2006.

Crăciun, Gheorghe, *Pupa Russa*, ediția a II-a, augmentată, prefată de Caius Dobrescu, postfață de Carmen Mușat, Grupul Editorial Art, București, 2007.

Dobrescu, Caius, *Un Bertrand Russell de respirație wagneriană*, în vol. Gheorghe Crăciun, *Pupa Russa*, ediția citată.

Pop, Ion, în *Dicționar analitic de opere literare românești*, N-Z, ediție definitivă, coord. Ion Pop, Casa Culturală de Artă, Cluj-Napoca, 2007.

Sârbu, D. Ion, *Adio, Europa!*, vol. I, Editura Cartea Românească, București, 1992.

ONTOLOGICAL ASPECTS OF THE COMMUNION IN DOREL VI AN'S "PSALMS": THE VERTICAL AND THE HORIZONTAL OF THE CROSS

Ancu a GURBAN-DINU*

Moto: „ i-atunci, atuncea îmi dau
seama/ ce la-ndemân -i Taina/ cum c
Iubirii/ îi e de-ajuns iubirea/”. (Dorel
Vi an, *Psalm 154* [D -mi, Doamne,
ochii înapoi – Un alt cântec despre
iubire])

Abstract: In the present article, our aim is to analyze the ontological aspects of the communion in Dorel Vi an's "Psalms", on the one hand, on the vertical of the Cross, through the perspective of man's relationship to God, as he is created "after God's image" (meaning that he has freely, through creation, received reason, judgement and feelings) and is called to "the likeness to him" (meaning the holiness he can achieve with the help of the divine grace) and, on the other, the horizontal of the Cross, through the perspective of his relationship with his peers, those who share the Creators own face.

Keywords: God, prayer, psalm.

The well-known Romanian intellectual Dorel Vi an¹ made his debut in 1995 with poems in the magazine *Steaua*. He has up to now published the following books of poems: *De vorb cu Domnul* (Timi oara, Popa's Art, 1997), *Vremea cire elor amare...* (Cluj-Napoca, Napoca Star, 1998), *Voi veni cu fluxul* (Timi oara, Popa's Art, 1998), *P cate...* (Cluj-Napoca, Cartimpex, 2000); *Psalmi* (Cluj-Napoca, Dacia, 2002). The latest volume was reedited in 2010, in a special bilingual Romanian-Spanish edition *Psalmi/Salmos*² (translator Christian T ma , Ia i, Ars Longa), în 2011 (Cluj-Napoca, Dacia XXI) and in 2013, in a special bilingual Romanian-French edition *Psalmi/Psaumes*³ (translator Christian T ma , Ia i, Ars Longa). Dorel Vi an's *Psalms* (< gr. μ = songs accompanied by musical instruments; religious hymns) are not only translated into Spanish and French, but some also into Greek (twelve of them). The poet has also received requests to have his psalms translated into Hebrew.

Neglected by Romanian critics, he was among the twelve finalists of the 2010 international competition of mystic poetry "Fernando Rielo" with the volume *Salmos* (*Psalmi*). The Romanian poet's talent is worthy of appreciation as only one more Romanian had ever taken part in this competition twenty-seven years before: at the festival's 3rd edition, in 1983, Marin Sorescu won the "Fernando Rielo" World Prize with the volume *El Ecuador y los Polos* (*Ecuadorul i polii*).

* University of Bucharest, Romania; ancuta_202000@yahoo.fr

¹ Available at: <http://www.eugenivoda.ro/ro/emisiuni/arte/dorel-visan> (consulted on 15.07.2015)

² Available at: <http://www.amosnews.ro/arhiva/lansare-carte-psalmi-dorel-visan-editie-bilingva-romana-spaniola-24-05-2010> (consulted on 15.07.2015)

³ Available at: <http://jurnalul.ro/cultura/carte/psalmii-lui-dorel-visan-la-paris-653112.html> (consulted on 15.07.2015)

Next we will focus upon his poetic experience and more precisely on his psalms, because this is, unfortunately, very scarcely known by the Romanian public and, paradoxically, quite familiar to the European one.

Dorel Vi an, the Psalmist

Dorel Vi an started writing his first psalms in Hungary, after which, having been abandoned by the muse of divine inspiration for three years, he did not write any more. The revelation came upon him when he visited the Recea Monastery and had a prophetic discussion with father Ioan. Here is his own confession:

I started writing psalms when I was in Hungary. I was working there on an international drama project, I wrote my first three psalms and I was emptied by inspiration. I did not have any more inspiration. Whatever I tried to write I was imitating someone else, David, Arghezi, so I stopped writing. I came back to Romania in a few months and stopped writing for three years. Then I went to Recea Monastery, near Târgu-Mure . There I had a discussion with a priest, father Ioan, who told me only that I would have a revelation. All I knew about him was that he was a special person. When leaving, I entered the bookshop near the monastery gates and found a book by Ernest Bernea about Christian love. As I was browsing the pages of the book I was engulfed by an idea about what to write, what the psalms should contain. Each had to contain something from within humanity, about pain, tears, sorrow, joy, alienation. I started writing and within three years I had finished the rest up to fifty, but I numbered them from David, from 150 onwards¹ (our trans.).

The Metropolitan Bartolomeu Anania explains in “Introduction to the Psalms” that both the Greek translation and the Hebrew one are made up of 151 psalms:

The Book of Psalms is made up of 150 poems. The number had been established before the *Septuaginta* appeared: it contains an 151st psalm that bears the note “outside of the count”. The same number of Psalms is in the *Vulgata*; the Blessed Jerome translated them first after the *Septuaginta* [...], but the total is identical in the latter translation after the Hebrew text (Bartolomeu, A., 2011: 902) (our trans.).

In the volume *The Psalms* we notice that the count starts from number 151 – as a sequel to those written by King David – from a “song of probation” (*R spunde-mi, Doamne, dac po i*) and end with number 200, in an “Revelation” (*Ferice de cel care cite te...*). This count is perfectly legitimate as any devoted soul, like the psalmist David, has the right to open his soul in front of God and confess in writing what this commitment means for him. And what can be more beautiful than this?

The Titles and Subtitles of the Psalms

With regards to the psalms’ titles, we notice that it is picked-up in the first verse and, sometimes, in the next verses, with the exception of the psalms: 151 (*R spunde-mi, Doamne, dac po i* – *Un cântec al încerc rii*), 157 (*Durerea adev rului împu inat*), 158 (*Am socotit i eu, P rinte* – *Un cântec despre z d rnicie*), 171

¹ Available at: <http://jurnalspiritual.eu/actorul-dorel-visan-acolo-unde-am-copilarit-eu-dumnezeu-facea-parte-din-familie/> (consulted on 15.07.2015)

(*Doamne, m tem pentru Tine... – O cântare a singur t ii*), 187 (it is the only psalm untitled), 191 (*Domnul este sc pareă mea – Întâiul jertfelnic*), 197 (*D -mi, Doamne, bucuria de-a fi plâns – O cântare a lacrimilor*). Concerning the subtitles of the psalms, we can group them as follows:

The psalms of the chant: “of probation”: 151 (*R spunde-mi, Doamne, dac po i – Un cântec al încerc rii*); “of freedom”: 153 (*Doamne, adu- i aminte de mine – Un cântec de laud pentru libertate*); 156 (*Cu silnicia m îmbrac... – Un nou cântec pentru libertate*); “of love”: 154 (*D -mi, Doamne, ochii înapoi – Un alt cântec despre iubire*)¹; “of weakness”: 155 (*Sunt pui c zut din cuib... – O cântare a neputin ei*); “of uselessness”: 158 (*Am socotit i eu, P rinte – Un cântec despre z d rnicie*); “of inquiries”: 161 (*Oare ce sunt eu, Doamne (?) – O cântare a întreb rilor*)², 173 (*Doamne, ne-ai f cut oglind gata spart ... – A doua cântare a întreb rilor*), 198 (*Acoperi i de acelea i stele – A treia cântare a întreb rilor*); “of those who pray”: 166 (*Eu bat în Tine ca-ntr-o poart – O cântare despre cei care se roag*); “of death”: 167 (*Unde m caut ochii t i orbi – Un cântec despre moarte*); “of fickleness”: 168 (*Strigat-am c tre Tine – O cântare a nestatorniciei*); “of the soul”: 170 (*A da oricât, P rinte... – O cântare a sufletului*), 179 (*Înver unat lupt m macin , Doamne – Un cântec al casei sufletului*); “of loneliness”: 171 (*Doamne, m tem pentru Tine... – O cântare a singur t ii*); „of the year 2000”: 172 (*Doamne, nu mai am putere nici s strig... – Un cântec al anului 2000*); “of the woman-mother”: 174 (*N-am decât vise, Doamne – O cântare a femeii-mame*); “of passing”: 175 (*Doamne, ce repede soart m mân – O cântare a trecerii*); “of harassment”: 178 (*Opre te-Te, Doamne, din castele Tale ninsori – O cântare a pustiirii*); “of repentance”: 186 (*Doamne, sunt lud nevrednic – O cântare a c in ei i un strig t*); “of wandering”: 189 (*Doamne, nu mai tim drumul de întoarcere – O cântare a r t cirilor*); “of good and bad luck”: 194 (*Norocul, cât mi l-ai l sat... – O cântare despre noroc i nenoroc*); “of tears”: 197 (*D -mi, Doamne, bucuria de-a fi plâns – O cântare a lacrimilor*).

The psalms of prayer: 159 (*Ajut -m , P rinte – Întâia rug ciune*), 160 (*Doamne, cu fa a plâns ... – A doua rug ciune*), 164 (*Doamne, m îngrozesc de semnele Cerului... – A treia rug ciune*), 169 (*Doamne, nu m l sa de batjocur – A patra rug ciune*), 177 (*Încearc -m , Doamne, prin foc – A cincea rug ciune*), 181 (*Doamne, dac ai t cut... – A aptea rug ciune*), 193 (*Am cercetat inima mea, P rinte – A opta rug ciune*), 196 (*Doamne, scoate-mi inima de piatr – A noua rug ciune*). After a first reading we might think that a 6th prayer is missing, but, after a closer inspection, we find it hidden inside the 9th (as 9 is a reversed 6).

The psalms of Jeremiah’s wail: 185 (*Mâhnit mi-e inima, Doamne – Întâia plângere*), 188 (*Vai mie, vai ie – A doua plângere*), 190 (*Doamne, p catul e mare – A treia plângere*), 195 (*Sunt prad -n voia vremii, Doamne – A patra plângere*), 199 (*Ia-m p rta , P rinte, la Lucrarea Ta... – A cincea plângere*).

The psalms of the scriptural referrals: Song of Solomon: 162 (*Asemeni Elenei în veci... – O alt Cântare a cânt rilor*), 184 [*Domnul i-a adus aminte de mine... – Imn p gân (ad ugiri la Cântarea Cânt rilor)*]; The parables of our Saviour Jesus Christ: 163 (*Când c r ile vie îi le-ntorci – O alt pild a Mântuitorului*); The Psalms of the Saint Prophet David: 165 (*Azi-noapte glasul m-a strigat din nou – Un*

¹ Available at: <http://www.dailymotion.com/video/x2gy2i1> [Psalm 154 (*D -mi, Doamne, ochii înapoi – Un alt cântec despre iubire*)] (consulted on 15.07.2015)

² Available at: <http://www.dailymotion.com/video/x2gxm32> [Psalm 161 (*Oare ce sunt eu, Doamne (?) – O cântare a întreb rilor*)] (consulted on 15.07.2015)

Cuvânt înainte la Cartea Psalmilor); The Ghetsimani Garden: 183 (*Tat , m cere r coarea – Noul Ghetsimani*); The Sacrificial: 191 (*Domnul este sc pareă mea – Întâiul jertfelnic*); The Annunciation: 192 (*Din nou speran ele învie – Bun vestire*); Revelation: 200 (*Ferice de cel care cite te... – Apocalips*). Exempt from this classification are those psalms which do not have a subtitle: 152 (*Doamne, de-o ve nicie*), 176 (*Mi-e tot mai greu, P rinte*), 180 (*Scap -m , Doamne, de ve minte*), 182 (*Doamne, când m-ai zidit*) i 157 (*Durerea adev rului împu inat*).

We conclude that the titles and the subtitles of the psalms include within a divine message which is made up of, as we will discover, both man's inmost relationship with God as well as the honest and pure disclosure of man's soul.

The Scriptural and Literary Mottoes of the Psalms

Some psalms – 179, 184 and 191 – have a scriptural motto, a fact which proves the psalmist's passion for the Life giving Word: I Corinthians 3:7: “[...] neither he who plants nor he who waters is anything, but only God who gives the growth”; Revelation 21:2: “And I saw the holy city, new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband”; Exodus 17:6: “Behold, I will stand before you there on the rock at Horeb, and you shall strike the rock, and water shall come out of it, and the people will drink”.

Other psalms – 180, 192 and 194 – have a literary motto, a fact which attests the psalmist's propensity for the word which creates an artistic meaning: Pascal, *Pensées* (« La grandeur de l'homme est grande en ce qu'il se connaît misérable »); Tudor Arghezi, *Sarcin sacr* („Sunt greu cum era grea Fecioara/Din Duhul Sfânt, i-s chinuit i trist”); Honoré de Balzac, *Talismanul miraculos (La Peau de chagrin)*: („[...] bagajul celui care umblă dup noroc trebuie să fie cât mai ușor”)*.

Ways of Addressing to God

Dorel Vi an addresses to God in different manners, a fact which proves the unique connection which he has with Him in the history of his own salvation. Related to this aspect we can identify two categories of psalms:

The psalms of the avowal of God: „Doamne” – 151, 152, 153, 154, 155, 157, 158, 160, 161, 163, 164, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 184, 185, 186, 187, 189, 190, 191, 192, 193, 195, 196, 197, 198, 199; „Domnul” – 165, 184; „Mângâietorul” – 186; „Elohim” – 188. Dorel Vi an addresses God as a transcendental Being, the Creator of the entire Universe. We can in this case talk about a dialogue on the *vertical* between God and the psalmist.

The psalms of the recognition of the twofold paternity (God the Father and God the Child): „Tat Ceresc” – 152, 184, 185, 193; „P rinte” – 153, 154, 155, 156, 158, 159, 163, 164, 168, 169, 170, 171, 172, 175, 179, 180, 185, 186, 191, 193, 194, 195, 198, 199, 200; „Cerescule Tat ” – 153, 156, 164, 168, 169, 175; „Cerescule P rinte” – 163; „Tat ” – 183, 192, 195; „P rinte ceresc” – 190; „Copil” – 152, 192. Dorel Vi an perceives God in three hypostases accessible to human comprehension: “Child”, “Father” and “Parent”. Through these the psalmist undertakes a *horizontal* dialogue with Him. Thus the consciously received paternal Godly love helps the psalmist live inside love.

* « [...] que léger soit le bagage de qui poursuit la fortune ».

**The Hypostases of God or “Who do people say that the Son of Man is?”
(Matthew 16:13)**

Although he can not know God as He is, through divine attributes, the psalmist notices the presence, the work and the transcendence of God in the world. As His characteristics can never exhaust His Being, we will focus on the following three:

Natural characteristics: spirituality: „Nici când de în lîmea Ta m - nfrico ez/” – 191; „C ci Tu singur e ti curat cu inima/” – 195; omnipresence or omnipaceness: „De ce zide ti spre a surpa, P rinte./ Când e ti puternic i de necuprins (?)/” – 185; almightiness: „Doamne! E ti atotputernic i e ti mare/” – 151; „Atunci i i simt m rirea/ i-atunci cred c Tu, singur, ajungi des vîr irea./” – 154; „Ce mare i puternic e ti, Doamne,/ c pier înainte de a ajunge în calea Ta.../ [...] iar privind m re ia Lucr rilor Tale/ sunt prizonier ca marea când se închide scoica./” – 161; „Prin buzele celor ce se-ntîlnesc/ În marea Ta minune/ La timp de rug ciune./” – 166; „Tu e ti piatra stîncii mele/” – 172; „E ti mare, Doamne,/ i mare este t ria Ta/” – 173; „Stîncă mea i sc pareă mea, Doamne./” – 173; „De ce zide ti spre a surpa, P rinte./ Când e ti puternic i de necuprins (?)/” – 185; „Judec -m , P rinte, numai întru puterea Ta/” – 186; „Vino, Doamne, i alung prin Atotputernicia Ta/” – 186; „[...] de în l imea Ta m -nfrico ez/” – 191; „[...] ca s pot puterea i m rirea s i-o cânt/ – 192; „S m sor mereu Atotputernicia Ta/ Cu neputin a mea,/C ci de la Tine vine toat puterea,/ – 193;

Intellectual characteristics: total knowledge: „ca s plesneasc întru Taina na terii/ pe care numai Tu o cuno ti.../” – 160; „i priceperea Ta este f r hotare./” – 173; „Umbra Ta cutremur toare/ Atoate tiutoare/” – 178; total wisdom: „M adap din înv turile Tale./” – 196;

Moral characteristics: righteousness: „Am n d jduit în dreptatea Ta,/” – 158; „Judec ile drept ii Tale s p zesc,/” – 195; „C ci Tu e ti foc i-i arzi pe cei nevrednici/” – 195; truth: „S află adev rurile Tale i s -i fiu pe plac.../” – 177; „Deschide-mi buzele/ Doar spre lauda adev rului T u/” – 186; mercy: „[...] îndurarea Ta e în toate...” – 153; „C ci a Ta este mila i judecata...” – 164; „Dar eu voi cânta mereu îndurarea Ta/” – 168; kindness: „Domnul i-a adus aminte de strig tele mele/ i mi-a trimis ajutor din preaplinul Lui/” – 184; „C ci Tu e ti limanul învifora ilor/” – 195; love: „Iubirea Lui mi-o d mie./ Ea este mare cât calea soarelui de la r s rit la asfin it/” – 184; „Când iubirea i-o pui cuminec tur /” – 184; „[...] cercetezi i vindeci neputin ele mele./” – 186;

Hypostases of the Psalmist in front of God

As in the hypostasis of a psalmist one can find the soul of any man searching for God, we can uncover six “faces” he takes in front of the divine:

The Amonisher. He reproaches to God all the troubles he receives: „La grea- ncercare m-ai pus, Doamne./ Grea cruce mi-ai sortit s car/ Cu suli prea aprig în coaste m-ai str puns/ N-ar fi nimic, de-a fi alesul T u, m car.../” – 151; „De ce, Doamne, când m cred mai în putere/ La i un gr unte de greutate pe inima mea/” – 180; „Tu m supraviețuiești de la distan .../ i îmi trînteai în talgerul opus câte-un necaz.../ [...] Mi-ai dr mult amar i fericire.../Mi-ai ars pe acela i rug p cate i hazard.../” – 194; He considers to have been humiliated by God the Father Who sacrificed His Son on the Cross so that he can be saved: „Ce pild m iastr / i la ce umilin m-ai supus/ când l-ai urcat pe cruce pe Iisus/ ca s m mîntuiasc ./” – 154; He quarrels with God because He lets him persevere in his malice and pride: „De ce m la i, P rinte,/ s st rui în netrebnicie/ i jertfa ce era menit / s tearg r ul lumii/ s-o judec cu trufie./” – 154;

He does not understand why God pretends not to hear his wailing and crying: „Zadarnic în neputin m vaiet i strig c tre Tine,/c ci nu în eleg de ce Te prefaci c nu m auzi (?)” – 155; He asks Him not to bring back memories of his youth’s sins: „Doamne, nu-mi tot pomeni/ de p catele tinere ilor mele/ i nu-mi tot pomeni de ne tiin a mea,” – 155; He confesses to feel when He leaves him: „simt cum Te lepezi i m p r se ti/ i cum iubirea urii-i las rândul...” – 156; He reproaches Him not to listen to his prayer and to let him persevere in sin: „Cu buze f r de viclenie m-am rugat/ c tre Tine, Doamne, dar nu m-ai ascultat.” – 158; „Eu bat în Tine ca-ntr-o poart / i sim urile-mi/ boc nesc în lemn/ i nop i de-a rând-u-a tept/ S -mi faci un semn” – 166; „Strigat-am c tre Tine./ Dar nu m bagi în seam /” – 168; „De ce nu-mi r spunzi, când Te chem (?)/ De ce nu m prinzi/ Când mâna i-o-ntind?/ De ce Te fere ti/ i m la i în restri ti/ i m la i în p cat/ i-n credin a neghioab c nici nu exi ti?/” – 171; He reproaches Him to have laid inside him the seeds of many sins: „Mi-ai pus în suflet, Doamne,/ Putere de n pârc / [...] / Mi-ai pus în suflet, Doamne,/ Triste ea, o risipit turm / [...] / Mi-ai pus în suflet, Doamne/ Durerea, ca slujb de vecernie/ [...] / Mi-ai pus în suflet, Doamne./ Minciuna, ca s m lumineze/” – 170; He asks Him why can He not erase sin: „Oare de ce nu po i s -mi tergi p catul/ i m obligi s fac i eu ce-a f cut altul...” – 198.

The Prayer. He prays on his knees looking towards God: „ i nu mai tiu, genunchiul umil/ Îl plec spre Tine/” – 152; „Îmi rumeg gândul i urâtul vie ii/ i în genunchi îmi duc tânjale/” – 182; „Stau în genunchi pe prundi / i nu tiu, m rog/ Ori plâng amar/” – 183; He prays to God to receive freedom, piety and righteousness: „Las -m liber, Cerescule Tat / S -mi caut umilin a-n mândrie.../ Las -m liber s m încaier cu mine/ [...] / De teapt în mine Dreptatea/ [...] / i s -mi câ tig... Libertatea... (!)/” – 153; He asks from Him light, body and soul cleansing and salvation: „ i seara s cinez/ i numai cu lumina/ s m îndestulez./ S -mi fie masa un altar curat/ ca tot ce-i pur/ i simplu/ i-n om nevinovat./ i toate s -ncol easc / în trupul meu/ i inima/ floare de mac s -mi fie/ i-un cântec pentru Ve nicie./” – 159; He asks for Him for patience: „Rabd -m , Doamne, s pot n d jdui/ i învesele te-mi inima...” – 160; He asks for Him not to petrify his heart and not to pretend when he is crying: „Doamne, nu-mi împietri inima/ i nu mi-o face tocil învârtitoare/ [...] / S pot s nu mai fiu f arnic, P rinte,/ Atunci când plâng./” – 163; He asks for Him to listen to his wailing: „Pleac - i urechea la strig tul meu/ C ci sufletul mi s-a s turat de f arnici/” – 168; He asks for Him not to despise him: „Doamne, ridic -Te – c rbuni aprin i/ i nu m lasa de batjocur /” – 169; He asks for Him for forgiveness: „Cur e te p catul meu, c mult este,/ S -mi fie sufletul alb” – 169; „Doamne, suspin întru m rturisirea/ P catelor mele,/ Plâng întru rug ciune c tre Tine/” – 193; „Ridic -mi poverile, Doamne,/ Ridic -mi samarul p catelor mele/” – 199; He asks for Him to receive tests: „Încearc -m , Doamne, prin foc/” – 177; He asks for Him to loneliness so that he can understand himself: „De ce nu m la i gol în lume/ Ca s m pot în elege singur/” – 180; He asks for Him to abolish evil and hatred from his path: „Alung r ul i pizma din calea mea/ i lacrima mea va fi luminat / Iar numele T u sl vit în veci./” – 181; He asks for Him to dismiss the troubles of his life: „Vino, Doamne, i alung prin Atotputernicia Ta/ Strigarea i încercarea/ i pârciunea i spurc ciunea/” – 186; He asks for Him to enlighten his entire being: „Iar mie lumineaz -mi cele dinl untru/ i toate m dularele, cu voin a ta,/ D -mi puterea cre tin / [...] / Înva -m , Mângâietorule, s tiu ierta/” – 186; He asks for Him to strengthen his faith and his deference to the commandments: „Înt re te, Doamne, Credin a mea/” – 193; „Înt re te-m întru poruncile Tale/” – 196; He asks for Him to wisdom: „D -mi în elepciune i putere/ S sârguiesc la fapta

cre tineasc / i via a cea îmbun t it .../” – 193; He asks for Him to be kept away from fervours: „P ze te-m de patima cea întunecat /” – 196;

The Solitary. He cries to God about his loneliness: „Sunt singur, Doamne/ Dar înc nu atât de singur/” – 152; „Caut spre mine când Te strig, Doamne,/ c ci sunt p r sit i s rac/” – 155; „ i rabd -m , de câte ori sunt singur,/ S m întorc spre Tine./” – 171; „Dac mi-ai dat ceva s fiu bogat,/ A fost doar bog ia lacrimilor în singur tate./” – 174; „ i plânge cu lacrimile Tale Dumnezeie ti/ Peste oaza pustiului meu./” – 178; „Când m p r se ti, m strâng în mine/” – 182;

The Sinner. He asks for God to admit to him his own viciousness: „Slug netrebnic i f r faim / [...]/ Rabd -m , Doamne, pentru dragostea/ i ura ce le nutresc pentru Tine/” – 152; „Rupe un l star de virtute din Tine/ i altoie te-l în trupul meu/ Ce colc ie de p cate.../” – 153; „Doamne, am p r sit Legea Ta/ i pe mincinosul Baal l-am crezut./ – 164; „Cuvintele gre elilor mele sunt departe/ De mântuirea mea, P rinte,/” – 169; „Arunc -mi o zdrean din ve mântul ceresc,/ S acop r goliciunea sufletului meu/ De care mi-e ru ine/” – 171; „ i repede buruiana cea rea/ A prins r d cin în sufletul meu.../” – 175; „Îmi într urâtul în mine,/” – 176; „Doamne, sunt lud nevrednic / [...]/ Judec -m , P rinte, numai întru puterea Ta/ Acum când cercetezi i vindeci neputin ele mele./” – 186; „ i-n trupul meu plin de p cat/” – 192; „Ia, un c zut în adâncul patimilor nenum rate,/ [...]/ M osândesc numai pe mine de p cat/” – 195; He considers himself to lack a noble soul: „Cât de m runt/ i ce meschin sunt, Doamne,/” – 154; He is aware of the fact that freedom has allowed him to sin: „Când libertatea p catelor mele/ din paji tea-nflorit / spre mla tini îmi întoarce turma/ i pân la ceruri gura mi-o înal / i limba-mi încearc ascunse inuturi/ c zut -n minciun în lene i-n furturi/” – 156; He carries his cross in good faith: „ i c rându-mi crucea înainte/” – 158; He asks for forgiveness: „Doamne, p catul e mare,/ C nu ne mai ajung genunchii/ S ne rug m de iertare.../” – 190; „Nu m lua în seam , Doamne,/ Când m buric i strig ca un smintit/ C nu te pot vedea/” – 191; „Nu mai tresar c e ti sau nu mai e ti/”^{1 2} – 192;

The Humbled. He shares his piety with God: „Doamne, cu fa a plâns / m întorc smerit spre L ca urile Tale/” – 160; „Oare ce sunt eu, Doamne, s - i aminte ti de mine (?)/ oare ce sunt eu, Doamne, ca s m cercetezi (?)/” – 161; „Mi-e tot mai greu, P rinte,/” – 176; „Azi îmi m rturisesc f r delegea/” – 177;

The Grateful. He thanks God for all the beneficences he receives: „ i pa ii mi se poticnesc pe calea drept / ce duce c tre Tine,/ în alt parte caut i str bat/c r rile ce le-ai zidit în mine.../” – 156; „iar Tu neclinit, aproape de mine, continui *Lucrarea*,/ cu vântul m ba i/ i cu ploaia m speli ca pe-un prunc,/ cu o mân pe drum m îndrep i/ i cu alta-mi întuneci c rarea.../” – 161; „ i numele T u va fi sl vit în veac,/” – 177; „*Dar eu tiu c cei ce Te caut pe Tine/ Nu duc lips de niciun bine...*” – 180; „Doamne, Bun tatea î i are s la în inima mea/ i tiu c numai prin ea/ Calc urmele Tale întru dreptate./” – 181; „Domnul i-a adus aminte de strig tele mele/ i mi-a trimis ajutor din preaplinul Lui/ S -mi învioreze sufletul/ Iubirea Lui mi-o d mie./” – 184; „Triste ile i chinul/ Dispar ca fumul de t mâie,/ Din nou speran ele în mine-nvie./” – 192;

¹ Arghezi, T., 1980: 45 [„Pari când a fi, pari când c nu mai e ti;/” – *Psalm (Te dr muiesc în zgomot i-n t cere)*]

² *Ibidem*: 50 [E ti ca un gând, i e ti i nici nu e ti,/” – *Psalm (Pentru c n-a putut s te-n eleag)*]

The Hypostases of the Psalmist in front of His Kin

As a man of love, the psalmist asks from God, on the one hand, to hold good against enemies (persons who are not aware of themselves or of the divine) and, on the other, to show love for those like him (persons who are aware of themselves or of the divine) by making acts of bodily and soul beneficence.

Being aware of the existence of one's enemies: „Mi-ai dat du mani s -mi sfâ ie-al meu gât./” – 151; „c ci sunt p r sit i s rac/ iar du manii mei sunt f r de num r.../ Sunt pui c zut din cuib în iarba ud / zadarnic trupu-mi firav se zbate i asud / când m pândesc din tufe, cobe glasuri de iud ./” – 155; „f -m s nu fiu ru inat i de râsul vr jma ilor mei./ C ci n-am stat pe scaun în adunarea de ert ciunii/ i nu m-am cârd it cu cei ce viclenesc./” – 155; „Departa de netrebnici/ s m apere, Doamne,/ de ur i de r i” – 157; „Am p zit c i aspre s m despart / de r ii acestei lumi i de vr jma i./” – 158; „Întunec , Doamne, lumina ochilor/ vr jma ilor mei ce nu mai seac / s nu fiu de batjocura lor/ [...] Încurc -le, Doamne, c r rile/ b tute de talpa minciunii de arte/ s nu m vad când m risipesc/ i m simt într-o mie-nzecit de locuri./” – 160; „Cei care m-au v zut m-au crezut prost/ i m-au batjocorit.../” – 169; „Scap -m cu mâna Ta/ De oamenii lumii acesteia/ Care se îndestuleaz / Lingând din palma str inului./” – 172; „Le-am împrumutat dragoste în p tr ri/ i ei mi-au întors ur în cupele lor – / Le-am întins bine/ i ei mi-au m surat r u./ I-am înv at s zboare/ i ei mi-au smuls aripile/” – 181; „P rinte, inima mi se întoarce-n mine/ Când v d cum du manul prinde putere/ Când v d pe cei cu care m-am iubit/ Tr dându-m cu suflutul deschis/” – 185; „S nu se bucure du manii mei/ i s rîd de mine./” – 186; „Îmb rb teaz -mi inima, P rinte,/ Prin Tine s -l zdrobesc/ Pe cel prigonitor i pe vr jma .../” – 191;

Experiencing love for the kindred souls: „Mai bine vorba./ În sabie s-o schimb,/ i cu iertarea s -lucid/” – 163; „Surori ale mele i fra i/Înv a i s nu respira i/ i aburul gurii voastre coclite de ur / Se va preface-n ofrand i fum de t mâi/” – 167; „Eu, care-am plâns deasupra/ Celui b tut de soart / i-am suspinat al turi/ Cu orice sl b nog./” – 168; „M-am smerit înaintea oamenilor./ Dar ei nu m-au în eles./” – 169; „Poftindu-l drept oaspete pe omul spân/ L-am a ezat la mas i... s-a f cut st pân./” – 179; „Dar pe bolnav l-am cercetat/ Pe cel str in l-am a ezat la mas / i mor ii-n cinste mi i-am îngropat/ L-am înv at pe cel ne tiutor./ Am dat un sfat celui în îndoial / i pe-ntrista i i-am mângâiat./ [...] i cana mi-am întins-o celui însetat.../ [...] i am t cut i am iertat.../” – 195;

Conclusions

After a thorough analysis of the volume *Psalmi/Salmos*, we have come to the conclusion that Dorel Vi an is, undoubtedly, a mystic, authentic and original vision imbued with sacrament, reminding of: Saint John of the Cross, Angelus Silesius, Mihai Eminescu, Alexandru Macedonski, Tudor Arghezi, Vasile Voiculescu, Nichifor Crainic, Aron Cotru , Ion Barbu, Lucian Blaga, Daniil (Sandu) Tudor, B. Fundoianu, Traian Dorz, tefan Augustin Doina , Nichita St nescu, Ioan Alexandru, Paul Aretzu, Marta Petreu, Aura Christi etc.

Consequently, Dorel Vi an gets to know God cataphatically, by admitting his almightiness and greatness. This cataphatism is a contrast to apophatism because, no matter how hard one might try to discover Him, God remains, after all, unknowable and incomprehensible. However, the psalmist understood the message of the supreme divinity – Love – „ i-atunci, atuncea îmi dau seama/ ce la-ndemân -i Taina:/ cum c Iubirii/ îi e de-ajuns Iubirea./” (*Psalm 154 [D -mi, Doamne, ochii înapoi – Un alt*

cântec despre iubire]) –, that hides in the vertical and the horizontal of the Cross. This is, in fact, the key to the reading of Dorel Vișan's psalms.

Bibliography

- ***, *Biblia sau Sfânta Scriptur*, tipărit cu binecuvântarea Preafericitului Părinte Daniel, Patriarhul Bisericii Ortodoxe Române, cu aprobarea Sfântului Sinod, Editura Institutului Biblic și de Misiune Ortodoxă, București, 2008
- ***, *The Holy Bible*, The Classic Reference Edition, English Standard Version (ESV), Containing the Old and New Testaments, Crossway Bibles, Wheaton, Illinois, 2011
- Arghezi, T., *Versuri*, vol. I, ediție și postfață de G. Pienescu, prefață de Ion Caraion, Cartea Românească, București, 1980
- Bartolomeu, A., „Introducere la Psalmi”, în *Biblia cu ilustrații*, vol. III: Cartea a doua Paralipomena, Cărțile Ezdra și Neemia, Cartea Esterei, Iov, Psalmii, Litera Internațional, București, 2011, pp. 901-908
- Milca, A., „Vișan, Dorel”, în Eugen S. (coord. gen.), *Dicționarul general al literaturii române*, vol. VII (–Z), Academia Română, Editura Univers Enciclopedic, București, 2009, p. 341
- Pop-Bistrițeanul, I., „Mai înainte”, în Dorel V., *Psalmi/Salmos*, Ars Longa, Iași, 2010, pp. 6-11
- Tuchil, C., „Chipul singurătății”, în Dorel V., *Cuțitor de destine: Pușcă Roth în dialog cu Dorel Vișan*, Ars Longa, Iași, 2008, pp. 139-146
- Vișan, D., *Cuțitor de destine: Pușcă Roth în dialog cu Dorel Vișan*, biografie artistică și postfață de Costin Tuchil, Ars Longa, Iași, 2008
- Vișan, D., *Psalmi/Salmos*, traducere în limba spaniolă de Christian Torma, cuvânt-înainte de dr. Irineu Pop-Bistrițeanul, episcop-vicar, „Dă-mi, Doamne, bucuria de-a fi plâns” de Romulus Vulpescu, Ars Longa, Iași, 2010
- Vulpescu, R., „Dă-mi, Doamne, bucuria de-a fi plâns”, în Dorel V., *Psalmi/Salmos*, Ars Longa, Iași, 2010, pp. 202-211
- Vulpescu, R., „Dorel Vișan [prezentare]”, în *Astra blăjean*, an XIV, nr. 2, iun. 2010, p. 33
- Electronic Sources**
- <http://jurnalul.ro/cultura/carte/psalmii-lui-dorel-visan-la-paris-653112.html> (consulted on 15.07.2015)
- <http://jurnalul.ro/cultura/carte/solaritatea-psalmilor-scara-la-cer-557773.html> (consulted on 15.07.2015)
- <http://jurnalspiritual.eu/actorul-dorel-visan-acolo-unde-am-copilarit-eu-dumnezeu-facea-parte-din-familie/> (consulted on 15.07.2015)
- <http://www.amosnews.ro/arhiva/lansare-carte-psalmi-dorel-visan-editie-bilingva-romana-spaniola-24-05-2010> (consulted on 15.07.2015)
- <http://www.dailymotion.com/video/x2gy2i1> [*Psalm 154 (Dă-mi, Doamne, ochii înapoi – Un alt cântec despre iubire)*] (consulted on 15.07.2015)
- <http://www.dailymotion.com/video/x2gxm32> [*Psalm 161 (Oare ce sunt eu, Doamne (?)) – O cântare a întrebărilor*] (consulted on 15.07.2015)
- <http://www.eugenivoda.ro/ro/emisiuni/arte/dorel-visan> (consulted on 15.07.2015)

THE FRAGMENTATION AND RECONSTRUCTIONS OF THE EGO IN MAX BLECHER'S PROSE

Nicoleta HRISTU (HURMUZACHE)*

Abstract: The present work intends to reveal the identity hypostases of the author Max Blecher fictionally transposed in his novels, appealing to Jaques Lacan's grid of psycho-analytical interpretation. The analytical step is sustained by the graphic representation of the tridimensional figure, Moebius' band, in order to approach the theme of the contraries, in the case of the mentioned writer – the division of the human psychic in superego and the ID. The fragmentation of the ego has as its leaving point the schizoid sequence of the human being in « the abstract character » and « my real character », but also the escape of the character in the cursed areas (the park of the city, the bank of the river) and the well intended ones (the royal throne, the attic of the house, the castle from Berk and the garden) which cause the double personality. From the perspective of the reconstruction of the ego, the previously shown dihotomy proves to be a false opposition, because the multiple facets of the ego co-exist due to their continuity and remake the complete and complex personality, the way the writing has.

Keywords: Moebius' band, psychoanalytic, schizoid.

The act of reading entails that convention between writer and reader which stimulates the propulsion in the universe of ideas, an invasion of the actant in the literary intimacy of the actor, of the authorial presence. Simona Sora discusses this concept of *literary intimacy* in her critical essay, *Reg sirea intimit ii* [Recapturing intimacy], tackling the two inherent components of this affective topos: *imaginary intimacy* and *reading intimacy*. As she claims, it triggers

a double antagonist movement, on the one hand, one of internalisation, of descent into the depths of the discovered self, and simultaneously, one of exteriorisation, of exposure of the inside, insisting on the lived body, on corporeality, on the secret of intimacy [Simona Sora, 2008: 13].

This theory of psychic matter applied on literature reminded us of writer Max Blecher, who frames, in an exclusivist manner, "the bizarre adventure of being a man" [Max Blecher, 2014 : 40], as confessed by the narrator-character of his debut novel, *Întâmpl ri în irealitatea imediat* [*Adventures in Immediate Unreality*]. The novelist provides an unsettling, metaphysical prose, a novel artistic experiment of "the writing of the self" [Carmen Mu at, 1998 : 45], "a problematic and spectacular case of reception" [Ada Br vescu 2011 : 3], a ludic and lucid "against biography" [Doris Mironescu, 2011 : 3], with defining notes of existentialism and surrealism.

As the central theme of his novels is ontological crisis, a true metaphorical obsession of a soul tormented by disease, we have proposed an analytical approach to the textualist hermeneutics, in view of identifying the author's identity hypostases. The ontological matter has an obvious psychoanalytical sub-layer, which is the reason why we have resorted to Jacques Lacan's interpretation grid, thus placing Blecher's works under a lens able to reveal the congruence of the instances of human psyche. An exegete of Sigmund Freud, individualised by his philosophical, anthropological and

*Dun rea de Jos University of Galati, hristu7nicoleta@yahoo.com

linguistic system of thinking, Jacques Lacan discusses the psychology of the ego as pertaining to discourse, in the sense that the subconscious is structured like a language.

Referring to the ego-superego-id triad, the human psyche will be further represented graphically by using Möbius strip specific to topology. Lacan resorts to this three-dimensional figure in order to illustrate the paradigm of opposites, which eventually proves to be a false dichotomy. Therefore, at the centre of the imaginary triangle, we will place the Ego, as centre of conscience, but also comprising a subconscious component. The empirical, biographical Ego is the writer Max Blecher, but this hypostasis has no identity, because, in reality, it is the other, the small other (*autre* in small initial letter), which is the peer, the projection of the Ego. This apparent inadvertence of identity is assumed through the presence of the reflected image; in our case, the mirror is the artistic product, i.e., the book. This explains the placement of the alter-ego at the level of the narrative discourse, under the guise of the narrator and characters. The next step is to place the terms superego and id on the sides of the triangle, in view of completing the profile of the human psyche. Having outlined the theoretical background, we shall further apply these concepts on the universe of Blecher's novels.

Let us remind of the schizoid sequentiality of the being in the incipit of the novel *Întâmplări în irealitatea imediată* [Adventures in Immediate Unreality], where the homodiegetic narrator focuses on a fixed point, as a fad, as critic Nicolae Manolescu states.

When I gaze for a long while at a fixed point on the wall, I happen sometimes to forget who I am and where I am. I feel the lack of identity from afar, as if I had become, just for a moment, a complete stranger. This abstract character and my real person dispute my conviction with equal forces. [Max Blecher, 2014 : 19]

The abstract character - real person duality is a split of the one who finds himself in a fragile zone, between sleep and wake, in that *doreveille* which determines the suspension of the Ego. In the terms of oneirist Robert Moss, this is the image of the *active dreamer*, a privileged dreamer to whom the world reveals and speaks differently. It is, a short-term revelation, sufficient, nonetheless, to induce identity confusion. This brings us back to identity multiplication nourished by the wilful trance of the individual, perceived by the narrator through the two-dimensional image of a stereoscopic sight, which, by operator error, creates over imposing. Thus, the Superego is the abstract character, whereas the Id is the real person, both representations finding applicability in the fictional universe. The deconstruction of the Ego entails soul confusion, inasmuch as the necessity of plunging in the deepest areas of the psyche. The super-ego is placed by Jacques Lacan in the symbolic plane of speaking, being at the same time the law and the destruction thereof. It has "a meaningless, blind character of sheer imperative and mere tyranny" [Dylan Evans, 2005 : 289]. The super-ego is the Other, the great Other (*Autre* with capital initial) which denotes alterity, a locus in which speaking takes shape. Therefore, this illusory embodiment of the imaginary orders to subject to rejoice, and the imperative will to rejoice fully assumes "the supreme being into evil" [*Ibidem*].

The id represents the complex of unknown forces of the human psyche defined in linguistic terms by Jacques Lacan. This is construed as an unconscious origin of speaking, something symbolic, beyond the imaginary Ego, the super-ego. Lacan reformulates the theory of the German psychiatrist Georg Groddeck, "Man is spoken by something" [*Ibidem*, p.280] and comes to the conclusion that "man is lived by something/ someone" [*Ibidem*]. Thus, going back to the identity scheme, we observe

that the Ego self-deceives through reflection, the super-ego rejoices and saddens at the same time, whereas the id speaks, tacitly or deliberately confesses the ontological experiences that shatter its being.

The sequence of the dissolution of the ego in Blecher's novel is just an impulse to break out from an immediate reality, a secondary, artificial, kitschy, prefabricated reality which proves much more authentic than day-by-day reality. The protagonist wishes to be assimilated by this "curious underreality", in Eugene Ionescu's view, but the experience is only lived in childhood and in the moments of self-imposed, intransigent lucidity. The symbolic space explored by the hero belongs to corporeality, which possesses a *physical inwardness* which claims prevalence through the act of evading from himself, in search for regaining inner balance. Nicolae Manolescu speaks of an affectivity topos: "The eye shut inside wakes up, but not towards the narrator's experiences, but towards his chimeras" [Nicolae Manolescu, 1998 : 559]. Access to this temporary freedom is granted through an attack on the being, through euphoric states caused by *damned spaces* and *benevolent spaces*. In his study dedicated to Blecher, *Prin ni te locuri rele* [In some evil spaces], the literary critic makes an apology of the space, describing places that are apparently antagonistic and, in fact, similar, as they are, at the same time, "infernal and paradisiac, closed, secret places, overloaded with obsolete objects forgotten under thick layers of dust, and connected with a certain mystery in the narrator's imagination" [*Ibidem.*, p. 569].

Let us begin the inventory of the places considered evil discovered in childhood, the town's park, the river banks near the oil factory, and the unknown, closed rooms. These "invisible traps" [Max Blecher, 2014 : 20] call out the being from its depths and, once the threshold is reached, the identity crisis is unavoidable and the super-ego holds prevalence.

The small clearing in the town's park represents that *somewhere in the world* to which nobody has access because no one dares to walk the path at whose end there is this stark, desolate, wild scenery, with dusty, sunburnt leaves. The sullen, heavy, canicular air liquefies, turns opalescent and contaminates the new-comer, giving him "a bizarre sense of uselessness" [*Ibidem.*, p. 21]. The strangeness of the place is all the more evident through the distorted echo of the trumpets that bring forth sadness. This halt of the wanderer accentuates the solitude, the definitive and irrevocable imprint of the id.

The periphery of the Blecherian town conceals a grotesque playground through olfactory and tactile aggression of the rancid, mildew and humid environment. In the hollow riverbanks, the refuse of an oil factory were collected, sunflower seeds husks which, in time, had made a flank which children used as a corridor to go down to the water. A delirious scenery, of a paranoid, imbruting, typically surrealist fantastic calls forth and chases away at the same time. Here is an aestheticizing form of the foul-beautiful imaginary: "the rain had sculpted long streaks of fine cracks like arabesques, but hideous as some unhealed wounds [...] rags of the flesh of the clay [...] horrible scars" [Max Blecher, 2014 : 21]. The olfactory sense induces the hypersensitivity of the character, creating an identity split. The aggressive "jelly-like stench of decomposing" [*Ibidem*] and the "pleasant, warm, domestic" [*Ibidem*] smell determine the sensorial transformation of the being, through "a pleasant, intoxicating faint" [*Ibidem*, p. 22] continued with a rush towards a small cave, as terminus point of the induced rapture. The corporal shudder fights the blood fury, and the return to reality takes place in a quiet, intimate space, which, this time, gives prevalence to the id. The expulsion of the ego and the bringing of the super-ego to the surface last just a moment but the

inconsistency of this moment throws the being into sadness even more, to stigmatise the id under the aegis of the tragic.

The hermeticism of the rooms induces a sure, sudden crisis – the welcoming, reassuring atmosphere gives the sense of beatitude. The tyranny of things is defeated. The object is bereft of the material and turns into immaterial, with an inert, suspended image. Levelling takes place – the being assumes the status of the object which has just gained its freedom. The moment of vital lust is felt as “a hovering outside any world, pleasant and painful at the same time” [*Ibidem.*, p. 23].

Coincidentally or not, we can see that childhood is under the sign of the damned spaces, anticipating Pott’s disease. As a paradox of human existence, the grown-up years are marked by this implacable malady, which also affects Emil, the protagonist of the novel *Inimi cicatrizate* [*Scarred Hearts*], the character-narrator of the posthumous work *Vizuina luminat* [*The Lighted Den*], but also the novelist Max Blecher himself. In this situation, the hero can only save himself through a break out, but not to the damned but to the benevolent spaces.

The cinema hall, the panopticon, the fair, Weber house, the den of the window, the attic, the royal throne cabaret, the Elseneur villa, the wall at the outskirts of the town, the garden in the dream – all illustrate the immediate unreality recovered by the character by merging the being and the matter in a much more painful form. Let us provide a few examples of these defining spaces for the abstract character and real person and super-ego and id oscillations.

Grandpa Weber’s house resembles the image of a panopticon, with its dusty rooms stuffed with anachronic objects. The hero’s favourite place is the attic with a window to the roof, which gives him a panoramic view of the “grey and amorphous” [*Ibidem.*, p. 56] town. The protagonist experiences the sensation of inner balance which defines *normal life* of immediate unreality, but for that the metamorphosis into a birdman is necessary. The fear of being accidentally shot down is inculcated in his body like a gangrenous pain which he wishes he could extirpate. The facing his fears is achieved by making some banal, exact, exaggerated gestures: “to read, to eat or to sleep” [Max Blecher, 2014 : 57], which give a sensation of “indefinite, undermined” [*Ibidem*] due to the inconsistency and fragility of the matter. It is here a subtle slide from super-ego to id, a constant oscillation between up and down, unreality and reality.

Another welcoming space is the town cabaret which gives forth a certain mystery to the character, his steps walking through a maze of rooms with many doors, long corridors which lead to the attic, halls with small rooms and a stair to the stage, with a doorway to the basement stuffed with used objects which guard the prompter’s cage and the royal throne. This “solemn armchair” [*Ibidem.*, p.70] gives “the most pleasant sentiment of solitude” [*Ibidem*], as the hero knows that he is far from the world, in a place in which the deafening silence stirs happiness, beatitude. The objects’ chaos builds walls for this centre of the world – “it was the common place for all my dreams” [*Ibidem*]. The infectious nostalgia of this hiding makes him come back to this place every day, as in a ritual climaxing with the supreme happiness of solitude, a recurrent exercise of the definitive settlement of the super-ego to the detriment of the id by breaking out into unreality. However, “these daily trips” [*Ibidem.*, p. 71] end as oddly as they began: with the meeting of a sick woman in the cinema cabin, which saddens him. And again the super-ego is abandoned, allowing the id to assimilate all the sadness of the world “beyond the skin” [*Ibidem.*, p. 231].

Going beyond the local universe of the *Adventures*, we will find the same welcoming spaces in the following novels, even though the affective register is more

nuanced – solitude persists, but suffering is postponed by the moment of balance, of the serene peace. It is possible that the exercises of *Adventures* left behind the definitive imprint of pain, and now the character is in search for happiness, as the super-ego has fulfilled its duty as a tyrant and redeemer of emotions. Thus, in Berk town, on the shores of the ocean, a town which accumulates the entire human melancholy, the pain, suffering and atrocities induced by the scarred hearts infiltrate into the soul like a germ. The deliverance from the burden of the sanatorium, a wax works museum of mannequins of “hags and cotton” [*Ibidem.*, p. 135], and from the shell of the plaster which gave him the paradoxical sensation of “existing and yet not being fully alive” [*Ibidem.*, p. 125] takes place at Elseneur villa. He takes a difficult, arid road, “with dunes as tall as house” [*Ibidem.*, p.185], and the wilderness of the places brings temporary peace to Emanuel, the protagonist of the novel. The character looks in admiration at the paintings in the villa’s drawing room and recognises himself in the face of the old man “retired from the world, in an unknown room, calm, alone, amidst old, obsolete pieces of furniture” [*Ibidem.*, p. 189]. This desert, silent, mortuary setting possesses all the attributes of a miracle: “the day had completely changed its appearance, as if it was part of another year and another season, of another reality” [*Ibidem.*].

Emanuel doubles himself, feeling his being as a stranger, yet safe, far from the madding crowd of the town he left: “It’s like he switched his identity” [*Ibidem.*]. The existential fragility of the real person is made aware and analysed with cool, sharp lucidity, become a river flowing through the veins, the contingent reality being wilfully expelled by the *doreveille* state of the super-ego: “how inconsistent was the whole reality of the days flowing through him like a still river whose flow he felt through him when he remained inert, with his eyes shut” [Max Blecher, 2014: 191].

Last but not least, there is also the garden, the corner of paradise, which appears in the premonitory dream as a space of eternal rest. Placed at the edge of a village of Berk, this mythicized space is placed into timelessness. It hides behind “a belt of trees, surrounded by thick and tall walls” [*Ibidem.*, p. 250] and has an old, rusty iron gate covered in wild ivy. It is the privileged place for sheltering sensitive souls. The terrace covered in flowers, the water basin with an artesian well, the monumental stairway with large stairs adorned with bizarre plants, the statues embowered in green – all outline the archetypal space seen in the dream. But this topos will be also abandoned, bringing with it unhappiness, the unfortunate death of the horse, and everything crumbled in memories and regrets.

Describing this Eden in which the character feels the closest to the essence of things, when unreality is ready to take over reality completely, when the super-ego fully rejoices the oneiric vision of the scenery, the id violently reacts and strongly claims that it *is alive*, as Lacan mentioned in his theory.

Reaching the end of this demonstration, we can affirm for certain that the super-ego and the id are not antonymous, just like life and dream are not clearly differentiated in the mind of the protagonist. If every symbolic place is sufficient in itself to trigger the split of the being in the abstract character and the real person, in super-ego and id, the inconsistency of these identitary hypostases has been proved for the most part, as the ego lives through dream and dreams though living: “It is the same thing to live or a dream an adventure” [*Ibidem.*, p. 241].

We cannot equate the identities of the super-ego and the id, but we can observe their contiguity. Assimilated by the ego at the centre of the Möbius strip, the two

recompose the complete and complex personality of the author, as outlined by the writing.

Let us conclude by asserting that, in Max Blecher's case, there is no antagonism of the identitary hypostases. Placing them on the sides of Möbius's triangle, we have emphasised the presence of the super-ego and the id as an extension of one another. Thus, resorting to deconstruction, we have reached the depths of human conscious, and through the reconstruction of the human psyche, we have outlined the being in its completeness, which eventually proves to be "an opening towards a closed world" [Constantin Noica, 2010 : 201].

Bibliography

- Blecher, M., *Întâmplări în irealitatea imediată*, Aius, Craiova, 2014
Brăvescu, A., *Un caz de receptare problematică și spectaculos*, Tracus Arte, București, 2011
Evans, D., *Dicționar introductiv de psihanaliză lacaniană*, Paralela 45, Pitești, 2005
Manolescu, N., *Arca lui Noe*, 1001 GRAMAR, București, 1998
Mironescu, D., *Viața lui M. Blecher. Împotriva biografiei*, Timpul, Iași, 2011
Mușat, C., *Perspective asupra romanului românesc postmodern și alte ficțiuni teoretice*, Paralela 45, Pitești, 1998
Noica, C., *Spre un model neoclasic de gândire*, Academia Românească, București, 2010
Sora, S., *Regina sirea intimității*, Cartea Românească, București, 2008.

LA MALADIE COMME STIGMATE DE LA DÉCADENCE DANS LE CYCLE DE LA FAMILLE HALLIPA

Simona LIUTIEV*

Abstract: *The richest medical terminology penetrates Romanian literature with Hortensia Papadat Bengescu's novels, each physical suffering being first of all a moral suffering, somehow anticipating the New Age theories. The last novel, "The Foreigner", renders the most serious of all the diseases, that is the historical one. In a world doomed to extinction by all the physical, moral, social, esthetic expressions, the perpetuation of the species resides only two generations, the individuals are no longer productive and prepare themselves to ascend to a higher level, maybe that of life after death. All five novels of Hallipa's cycle begin under the auspices of sickness and death, a leitmotiv continuously and obsessively reiterated, leitmotiv that leads to the disappearing of the entire generation. None of the characters who vanished arouses remorse, on the contrary, they live the anguish of personal deliverance and that of others. It is an incredible yet authentic universe, because sickness is the only way to ascend to being. Life as it is.*

Keywords: *Sickness, Hortensiei Papadat Bengescu, Hallipa.*

Pro ou contre la corporalité dans la littérature. Le corps-matrice de la zone littéraire humaniste entre deux guerres

La récupération de l'intimité, de la désinhibition se produit officiellement dans l'écriture roumaine le 12 décembre 1932, sur Lipscani, suite au procès littéraire à propos du livre de D.H. Lawrence, *L'Amant de Lady Chatterley*. À cette occasion, Felix Aderca (juré avec L. Rebreanu, Camil Petrescu et Ion Petrovici) énumère trois catégories de pudibonds qui ne doivent pas faire partie des écrivains ou critiques littéraires. Après 1933 suit un *boom* littéraire de ce point de vue qui dépêchera la connexion de notre littérature à celle européenne. L'accent est déplacé sur l'intime, le privé, l'autonomie interne des personnages» (Pompiliu Constantinescu, 1928, no. 2). La perturbation des états anatomiques a été mise au début sur le nouvel ordre installé après la guerre, à propos de laquelle Mihail Sebastian ne se décidait pas si «c'était une perturbation pathologique d'un état éternellement normal ou c'était une autre vie avec de nouvelles lois, de nouvelles fonctions, de nouveaux besoins, une température propre ou une circulation du sang rythmée autrement?» (Mihail Sebastian, 1927, p. 1). Si pour Mihail Dragomirescu le roman moderne apporte sur le premier plan le corps et «la pornographie ensemble avec l'analyse» (Mihail Dragomirescu, 1936, pp. 4-5), pour Mircea Eliade, «la biologie signifie liberté, variété, aventure, risque, improvisation, initiative; elle signifie un million de formes et de faits» (Mircea Eliade, 1934, p. 1), en concluant que la suppression de la biologie fait les gens se ressembler, les neutralise.

La maladie est une forme de manifestation/ un aspect propre à la vie, soit qu'on la possède dès le stade embryonnaire, soit qu'on l'attire ou l'acquiert au fil du temps, soit que ce soit une probabilité, un auspice sous la menace duquel on vit, soit qu'on l'accepte ou la refuse, elle appartient à l'homme qui vit, c'est «une appréhension naturelle» (Hortensia Papadat Bengescu dans Dan Petra incu, 1935, p. 9), et lorsque l'homme est l'essence de la vie et de la littérature, pourquoi la maladie ne pourrait-elle

* Université de Pite ti, greenserene13@yahoo.com

pas être littérature ? Malgré l'obsessif leitmotiv, l'auteur a utilisé des pathologies, pas comme des parties divisées, mais avec leur liaison «le corps émotionnel» pour imiter la réalité, ce qui lui a garanti l'approbation entre les modèles littéraires. Pendant toute cette période la critique a conclu que «les états pathologiques forment le secteur préféré de l'écrivaine» (Vladimir Streinu, 1968, pp. 189-190), provoquant des opinions discordantes sur l'idée de beau/laid, spécificité, authenticité/objectivité masquée, naturalisme mécaniste, refus idéologiquement justifié ou générant des interprétations forcées féministes, ethno-littéraires, socio-économiques, politiques, idéologiques, jusqu'à celles de précurseur de modernité, le résultat étant cependant un des plus rares faits littéraires, c'est-à-dire que la «littérature de Mme Bengescu a été critiquée et appréciée par presque toute l'unanimité des jeunes critiques roumains» (Perpessicius, 1989, pp. 264-265).

Cependant, à cause de l'intertextualité, peu voit l'hyper-textualité et personne n'a le courage de donner encore une interprétation par rapport aux théories New Age (flux magnétique, exotérisme, fond ouvert de l'être), qui apportent en premier plan la spiritualité, de sorte que les maladies ont longtemps avant la manifestation, une période d'installation psycho-spirituelle (voir dr. Dumitru Constantin Dulcan, Serghei Lazarev, Anatol Basarab, Louise Hay), elles semblent et peuvent être «une forme d'autodestruction commandée» (Carmen Georgeta Ardelean, 2013, p. 94). Par conséquent, on peut facilement assembler une anamnèse de chaque maladie, avec sa fiche clinique, et même psychologique et spirituelle, en vertu de la trinité humaine constituante: corps, âme, esprit. Notre critique mentionne et salue l'objet principal de l'étude de l'observation psychologique (cachée dans une souffrance physique) à travers le cycle de la famille Hallipa, celle «maison de sentiments» avec des noms tels que «le corps spirituel», esprit du corps, «âme éthique/ psychologique» (Nicolae Manolescu, 2000, p. 316), ces deux dimensions de l'être, soit qu'on les regarde d'une manière illimitée cartésienne, soit d'une manière non séparée, représentent un des aspects qui font la différence par rapport aux naturalistes (voir le grand changement nietzschéen - le corps est l'âme, pas l'inverse). Hortensia Papadat-Bengescu est la première écrivaine roumaine qui parle de la logique des sentiments, plus précisément de la relation affection-intelligence, la soi-disant intelligence émotionnelle, «la logique affective» (Th. Ribot, <http://www.persee.fr>).

La maladie – personnage ou leitmotiv?

De nombreuses études ont comme point de repère l'évolution du concept de pathologie (du corps et de l'intimité), mais la plupart se résume aux parallélismes, influences, modelés, fonctions sociales ou culturelles, l'histoire de la corporalité avec ses changements de paradigme au passé, autrement dit, même si l'inadéquation de certaines théories dans l'interprétation littéraire est déjà prouvée. La première écrivaine qui traite du physique et ses ressources par rapport à la chronobiologie, neurobiologie (flux magnétique), Hortensia Papadat Bengescu choisit de chercher dans ce monde, comme un cri de désespoir de l'humanité perdue, «le signal tragique d'une impasse de l'être» (Florin Mih ilescu, 1975, p. 230); la maladie (c'est-à-dire la psychologie de la maladie) reste la seule liaison avec le monde, développée en chronotropes selon la disponibilité psychique et sociale du personnage, le roman et la médecine la prolongent plus que sa propre nature (dirait Proust). Plus le personnage essaie de vivre corps uni à l'âme, plus l'échec est dramatique. Mais, en traitant un tel sujet à l'époque, à Hortensia Papadat Bengescu est arrivé ce que Cioran appelait «des problèmes une fois traités,

t'isolent dans la vie et t'abolissent» (Emil Cioran, 1989, p. 39). C'est une sorte de «résurrection baroque» (Carmen Georgeta Ardelean, 2013, p. 124) cette prédilection pour le grotesque, cette passion pour les souffrances physiques, pour les impulsions animalières, pour la chair, un œuvre qui «a plus à voir avec la vie qu'avec les classifications grammaticales» (Simona Sora, 2008, p. 95).

De même, chez Hortensia Papadat Bengescu, la destruction a quelque chose de cathartique en elle, tous portent le stigmate de la maladie avant même la conception, «des malades à prédestination» (Pompiliu Constantinescu, 1957, p.77), le supplice de la maladie, ce «privilege de classe de la souffrance» (G. C. Ionescu, 1985, p. 739), est offert à tous ceux qui souffrent déjà d'un «colossal déficit d'existence» (Andreia Roman, p. 100), cela leur donne un but, une préoccupation, ils sont punis *ab initio*, avant de faire leur connaissance, on parle même d'une noblesse de la maladie, de la préoccupation de mourir bien/beau, de réintégration de la personnalité frustrée consciemment en route vers la mort, l'agonie physique dans laquelle «les héros s'assoient confortablement comme dans une chambre de mort» (Perpessicius P, 1989, p. 270), un «problème d'échecs sans vie» (Mihail Sebastian, 1985, p. 109), la maladie-état de grâce (chez Maxentiu), une forme déviante de narcissisme qui donne sens à la vie, un bonheur inexplicable (chez Aneta Pascu), le corps n'est qu'un «réceptacle fade des phénomènes physiologiques qui décomposent lentement les chairs du personnage» (Carmen Georgeta Ardelean, 2013, p. 124). Le corps sensible perd le support matériel, les corps rejettent la solution de l'harmonisation. (Simona Sora, 2008, p. 95).

Dans ce cycle, les hommes sont présentés comme une succession de phénomènes physiologiques et spirituels, ayant comme date limite la mort dans «une étude complète du désaccord de la santé» (Liviu Petrescu, 1965, p. 96). Par rapport à l'univers dévoilé par la maladie, l'homme est libre. La liberté ne peut être acquise que par la libération de l'aspect métaphysique. Aucun personnage décédé ne laisse la place aux regrets ou aux remords, mais attire au moins l'élimination des fardeaux des consanguins. Selon le principe «Seulement les morts ne sont pas malades», les décédés se libèrent et libèrent les autres des fardeaux portés longtemps, parfois intolérables par le physique ou psychique. Ainsi, on suit la ligne de Socrate et Pythagore: «Pendant que nous vivons, nous serions le plus proche de la connaissance autant de fois que nous n'aurons aucune liaison et mélange avec le corps» (Platon, 1994, p. 46). Les autres sont pathétiques, faibles, incapables de supporter les contraintes. Par conséquent les grandes maladies seront étudiées indépendamment de la médecine curative et dépendamment de la psychologie du personnage, «le corps spirituel» étant la liaison, la théorie qui garantit «l'authenticité unificatrice» (Simona Sora, 2008, p. 95). Malgré le nouveau individualisme et les préoccupations excessives pour le corps dans notre société, une corporalité littéraire est encore évitée parce que «écrire sur le corps signifie toujours écrire sur son propre corps, cela implique l'exégète aussi d'une manière tangible» (Simona Sora, 2008, p. 95). Cela peut être un obstacle ou un perturbateur, mais c'est une constante de la prose du début du XXème siècle, et «la maladie a une double fonction, sociale et culturelle» (Odile Marcel, 1993, p. 19). Pour que le malade devienne personnage sa maladie devrait recevoir un nom car «en tout cas le moral et la dégénérescence vont de pair» (C-tin Ciopraga, 1973, p. 155).

À l'époque, après la parution des théories de Freud, l'intérêt pour la vie spirituelle devient une mode et une occasion de fierté, une preuve de plus pour le sérieux de la profession de romancier. Les vrais personnages du livre sont des anomalies qui «donnent à l'être le mystère et la monumentalité de la nature elle-même» (Radu Petrescu, 1982, p. 148). Rebreanu se demandait si Mme Bengescu n'est pas plus proche

du vrai visage de la vie, car ni même Dostoïevski n'a pas analysé un tel cumul de maladies et déviations pour un seul personnage, ce qui garantit au cycle de la famille Hallipa, une place dans le top «des plus tristes livres de la littérature de l'époque entre les deux guerres» (Tudor Vianu, 1986, p. 174).

L'anamnese des maladies

On peut même faire une radiographie des maladies dans les romans, une «pathologie en progrès» (Andreia Roman, *op. cit.*, p. 104), à laquelle on a même proposé une fonction métaphorique révélatrice des différents types de relations humaines à travers la chronique, à partir d'une simple diversion, à un renversement du rapport normalité/pathologie, aux comportements anormaux excessifs et exclusifs, jusqu'à la plus grave maladie (dans le roman reconstitué *L'étrangère*) de l'histoire elle-même.

Soit qu'on parle «des maladies personnalisées» (Cezar Petrescu, 1961, p. 24) ou du facteur héréditaire, qui «se traduit par la maladie» (Paul Cornea, 1982), dans le cycle de la famille Hallipa il n'y a pas de bons ou de mauvais gens, il y a des gens qui sont soit sains, soit malades, on peut même parler d'une normalité du pathologique. Seulement sous le sceau de l'hérédité, cette dégradation biologique est pertinente pour le social (des *body-bizz* de ces substituts d'intimidation sociale). Il n'y a aucun malade avec des filiations saines, comme si on suivait la purification des racines de la vie. Ne doute pas que tout ce que tu vis, sens, penses à propos de la lecture est authentique, car c'est le seul moment où l'homme est authentique. Sans doute, les destins étant tellement vrais, nous ne pouvons que nous immerger dans leur complexité, vivre leurs états, être sympathétiques ou au moins empathiques car, vraiment, «UNE DES RARES ROUTES D'ACCÈS VERS L'ÊTRE RESTE LA MALADIE» (Thomas Mann dans Perpessicius, *op. cit.*, pp. 264-265). Par l'intermédiaire des œuvres de Hortensia Papadat Bengescu entre dans la littérature roumaine la plus riche terminologie médicale, l'homme physiologique est présenté avec une compétence peu technique, du point de vue d'un biologiste et d'un clinicien, qui sait que toute souffrance du corps est à l'avance une maladie de l'âme.

Cette étude clinique de diverses maladies n'est pas du tout gratuite, c'est un refus critique, car les perturbations de la civilisation sont réverbérées dans ces troubles individuels. Quels que soient les points de vue critiques, le fait est que personne n'a détecté plus finement, avec une compréhension plus profonde les états des malades, dans un monde destiné à disparaître par tout ce qui s'exprime physiquement, socialement, moralement, esthétiquement. Leur filiation ne dépasse pas deux générations, ils ne sont pas de créateurs, la destruction attire après soi, conformément à la règle de la cyclicité, une nouvelle étape, supérieure, pourquoi pas de la vie après la mort, beaucoup mieux que tout ce qu'ils ont vécu et ils ont essayé dans cette vie créée par l'écrivaine. Si on était habitué à voir le héros puni par la maladie, la mort ou un autre trouble, à la fin, les romans du cycle de la famille Hallipa commencent sous cet auspice et mènent, avec chaque couple détruit, à la chute inévitable de l'entière génération, mais sans le fardeau de la tristesse, comme une libération. Ceux qui n'aiment pas ce sujet, qui refusent de penser comme les enfants «sont corps et âme», reçoivent une réponse de Nietzsche «les contempteurs du corps sont ceux pour lesquels il n'y a pas d'avenir dans le monde. Les hypocrites, les inconscients, les infantiles. Je ne

voudrais pas qu'ils changent leur doctrine, mais seulement qu'ils nient leur corps, quelque chose qui puisse les rendre muets» (Friedrich Nietzsche, 1994, p. 89).

La physiologie, avec ses caprices, fait entretenir dans tous les cas, une permanence psychique aussi. La maladie, toujours autre, toujours grave, jamais guérie, source d'angoisses, occasion d'auto-observation et la psychologie de la maladie, sont presque les principales liaisons avec le monde. Hortensia Papadat-Bengescu enregistre toute la misère physiologique des corps qui appellent du secours. La feuille d'observation fait que les vrais personnages du livre deviennent les anomalies (n'importe quel type), un catalogue d'absurdités au bout desquelles le personnage, médusé par elles, entre dans un état de mécanicité, de somnolence, de paralysie, une réduction de mécanisme typique pour toute la littérature naturaliste qui lui suit jusqu'à nos jours. La mobilité réduite de l'esprit et du corps, gagnée par la somnolence, la bêtise et la paralysie transposées par le romancier en matière épique, donne à l'être »la monumentalité et le mystère de la nature elle-même» (Radu Petrescu, 1982, p. 148). On véhicule l'idée qu'on pouvait vivre entre ces hommes auxquels le malheur leur fait surgir «le morceau d'humanité d'eux-mêmes» (Ov. S. Crohm Iniceanu, 1967, p. 449).

Chaque personnage, à sa façon, aspire tragiquement à une vie commune, qui est refusée par leur normalité, soit psychologique, soit physiologique. L'homme de Hortensia Papadat Bengescu se définit par rapport à un univers social. Les Hallipa, Dr g nescu, Valter sont montés, mais ils ont grimpé aussi sur l'échelle sociale et ils ont eu des rayures, s'il faut paraphraser le critique Ovid. S. Crohm Iniceanu. Autrement dit, leur essai de dominer cet univers social a comme résultat une falsification psychique et la maladie n'est autre chose que „la solution” trouvée par l'auteur pour la «réintégration» de la personnalité frustrante dans son chemin conscient vers la mort. On véhicule (par Nory) même l'idée d'un privilège de classe de la souffrance. Par rapport à l'univers créé par la maladie, l'homme est libre. La liberté ou l'illusion de la liberté ne pouvait pas être obtenue que par la libération de l'abstract. Comme il y a deux types de cette libération, on aura aussi deux types de maladies et de malades. Certains, plus «chanceux», qui connaissent une libération absolue de l'univers. Il s'agit ici des maladies incurables, comme la phtisie de Maxențiu. Dans l'autre cas, la maladie est seulement un signe de faiblesse, d'impossibilité psychique à supporter encore la contrainte sociale, une modalité d'évasion pathétique. Lenora, Dr g nescu sont les représentants les plus importants pour lesquels l'hôpital Walter est un lieu de refuge. Le seul sentiment humain ressenti toujours par les malades se traduit par la pitié pour eux-mêmes.

Quand l'écrivaine s'est mis le problème des possibilités de se libérer et quand elle a cherché une solution de réintégration des personnages, le choix de la maladie ou de la mort comme réponse est tragique, parce que, dans son chemin conscient vers la mort, la maladie ne peut pas être une solution, «au plus» une vague mystique de la purification morale par la souffrance» (*Ibidem*). L'échappement ne peut plus venir ni même au moins de la part des docteurs. Le malade doit les rares retours caméléonesques (en fait, les angoisses d'avant la mort) à son propre psychique, qui fait ses derniers efforts. Les médecins sont, dans le cycle Hallipa, «des grands malades imaginés par l'écrivaine» (Roxana Sorescu, 1979, p. 208). Soit qu'ils sont imposteurs en médecine (dr. Rim, les médecins jumeaux bactériologiques Hallipa, le professeur G.), soit qu'ils sont des cliniciens éminents dans son domaine par l'excellence ambiguë-psychiatrie (dr. Walter i Cojan), soit qu'ils ont une spécialisation claire (dr. R ut-T. B. C. et dr. Caroinfectieuses), ils accomplissent leur propre guérison. Les uns résolvent leurs propres complexes d'infériorité (Rim i Caro), les autres ceux de frustration.

La radiographie des maladies dans les romans

Avec la série de cinq romans du cycle (*Les vierges aux cheveux détachés*, *Concert de musique de Bach*, *La route cachée*, *Racines*, *L'étrangère*) prend naissance une fresque de la société roumaine, regardée au niveau de la classe dominante, la bourgeoisie, dans laquelle on suit spécialement la désagrégation physique et morale d'un monde au début du déclin, un tronc malade pour lequel la maladie a une fonction métaphorique. On décrit toujours des hommes malades: rongés par la tuberculose, le cancer, les maladies de coeur, les maladies de l'appareil génital, les anomalies psychiques des plus variées, des destins touchés par un amour malade et la malédiction du sang, cumul de maladies et de déviations morales, un univers qui «se dégrade toujours soit socialement, soit biologiquement» (Ion Negoitescu, 2002, p. 300). Le cycle Hallipa est une monographie des maladies, névroses, passions, processus moraux et états de coeur.

Dans *Les vierges aux cheveux détachés* se trouvent, à peine nées, toutes les relations fondamentales entre les personnages, relations qui se dérouleront dans les romans ultérieurs du cycle: le snobisme dans ses formes de manifestations sociales et artistiques, la maladie comme réflexe du déséquilibre de l'âme et la guérison des complexes par le sacrifice psychique d'un homme proche. Par exemple, Lenora doit sacrifier Doru pour sa guérison du complexe de l'adultère. Ultérieurement, Lina va sacrifier Sia par la même raison. «Le cycle entier se trouve sous le signe d'un érotisme qui paraît diriger les choses avec une force inépuisable» (Nicolae Manolescu, *op. cit.*, p. 316) et elle commence sous le signe du déclin. *Les vierges aux cheveux détachés* est le roman des conséquences de la naissance illégitime de certains enfants, conséquences ressenties différemment par les deux adultérines, Lenora et Lina qui tracent le destin de leurs enfants.

Dans *Concert de musique de Bach* on étudie «l'amour» dans toutes les formes manifestations sociales, mais l'écrivaine ignore son rôle curatif. On étudie la réaction d'un type humain qui passe par de différentes relations successives ou simultanées. Chaque personnage passe tour à tour au premier plan. Dans chaque famille apparaît un élément de dissolution avec le rôle social d'amant: Marcian, Sia Petrescu, Lic Trubadurul. Le concert est le symbole de cette solide alliance qui est la famille. «Le tribut a été payé par la mort de Sia, mais les individus se montreront encore une fois respectueux envers le firmament de la famille qu'on ne doit pas salir» (*Ibidem*, p. 331) dans l'hypnose collective dans laquelle tous sont pris à l'enterrement.

La route cachée est le plus «objectivé tableau de la série des écrits de Hortensia Papadat-Bengescu» (Pompiliu Constantinescu, 1977, p. 78). L'action se transfère de la maison de Elena vers le sanatorium congelé de Walter. Il continue la série des secrets infamants désavoués. Les héros cachent sous le masque officiel des drames honteux. Personne n'est sincère avec l'autre, ce qui imprime les relations d'hypocrisie. Derrière un mécanisme social moderne, fourmillent les instincts primaires ignobles. «Claustre et ténébreux, ce monde est amené à la disparition par tout ce qu'il entreprend, par tout ce qu'il exprime physiquement, socialement, moralement et esthétiquement.» (Marin Manu B descu, *op. cit.*, p. 104).

Si dans les romans antérieurs toutes les actions étaient pour une vie décente, ici les ambitions sont «de bien mourir» (Al. Piru, 1981, p. 331). *La route cachée* suit minutieusement la fin lente de Lenora et le roman est dédié tout premièrement au ménage Walter-Lenora, par excellence protocolaire. Thomas Mann disait: «pour beaucoup de gens la vie commenceraient de la même façon, ils s'égarent par nécessité

parce que pour eux il ne s'agit pas de vrais chemins» (Thomas Mann, dans Perpersicius, *op. cit.*, p. 271).

Par *Racines*, Hortensia Papadat-Bengescu propose une pure utopie. «Les racines malades ou faibles constituent pour les héros du roman la cause d'un final sombre, les raisons de sa décadence étant, à la fois pathologiques, psychiques ou sociales». (C-tin Ciopraga, *op. cit.*, p. 174) Dans *Racines* tous sont malades, et l'intérêt pour le décodage des comportements anormaux devient dans ce roman excessif et exclusif. La féministe Nory du premier roman, mène une guerre tacite avec tout le monde, sa conduite n'étant autre chose que le signe d'une hérédité hybride d'enfant créée au feu d'une grande combustion, c'est-à-dire bâtard; tandis que sa soeur, Dia Baldovin, a un caractère passif et suit le chemin de sa classe. «C'est ici une curieuse légitimation de la vie devant l'art» (Ion Negoitescu, *op. cit.*, p. 302). Nory est une femme de trente ans, pour laquelle la vie sexuelle est encore seulement imaginée. La critique l'a cataloguée frigide, mais Vladimir Streinu dit que c'est «une femme conformée defectueusement, la déviation de sa nature est d'ordre physiologique» (Vladimir Streinu, 1968, p. 191). Roxana Sorescu voyait dans *Racines* «la monographie complète de la jalousie» (Roxana Sorescu, *op. cit.*, p. 175) mais, *Racines* reste «le roman des crises intimes des femmes» (G. C linescu, 1985, p. 742).

Des maladies comme la frigidité, la libido, la ménopause, l'hémophilie, l'anémie, la sénilité, l'érotomanie, la mythomanie, la schizophrénie, la syphilis, l'homosexualité, le souffle asystolique, la malaria, la paralysie, l'androgynisme, la crise d'adolescence, la jalousie, même le péché de l'inceste, sont traitées dans ce roman, en se rencontrant en conglomérat parfois même trois diagnostics dans la feuille clinique d'un seul personnage. Même l'installation du cancer est présentée comme forme commandée d'autodestruction. La galerie des malades s'enrichit avec un personnage mémorable, Aneta Pascu et avec le dégénéré Ghighi Dr g nescu.

Dans *Racines* il y a trop de femmes seules, parce que la frustration est une expression de la solitude érotique spécialement. On peut expliquer les racines par les «harpons que chaque personnage essaye d'infliger dans l'âme de l'autre, dans lequel il doit se fixer et duquel il veut extraire la sève vitale» (Roxana Sorescu, *op. cit.*, p. 193). Après être condamnés dans des milliers de pages, les personnages sont conduits vers leur fin implacable.

Le roman *L'Étrangère*, pendant la période de sa récente reconstitution, a été perçu même par la coordinatrice Gabriela Om t, comme un roman-synthèse, dans lequel «l'écrivaine veut résumer et finir le destin des personnages du cycle épique entier» (Eugen Simion, 2012, p. LVIII). Tour à tour, les personnages délivrent par la mort l'espace épique «le roman semble conçu comme une cérémonie d'adieu, toutes les personnages meurent, tour à tour dans cette vaste construction baroque» (*Ibidem*, p. LXXIII), laissant place aux réflexions /méditations de l'auteur, elles réussissent à définir une complication de l'esprit dans le monde des sensations, l'espace favori d'analyse de l'écrivaine, qui les disciplinent finalement sous le contrôle de la ration, laissant apparaître seulement de faibles soupçons qu'il refuse d'élucider.

Je finis l'étude par la confession de croyance de l'auteur dans l'interview accordé à I. Valerian: «Je considère que le roman proprement-dit signifie la réalisation de la vie, donc de la vérité, par conséquence, comme quelque chose de rigoureux et grave. Je ne soumets personne, mais je ne couvre pas. Parce que je me suis proposé la vérité. J'ai l'impression que dans les faits les plus habituels on peut trouver beaucoup de caractère et de relief dans les caractères les plus usuels» (I .Valerian, 1967, p. 145).

Bibliographie

- Ardelean, C. G., *Hortensia Papadat Bengescu, la grande européenne de la littérature roumaine. Plaidoyers*, Ed. Eikon, Cluj-Napoca, 2013
- Bengescu, H. P., dans Dan Petra incu, *Avec l'écrivaine H.P.B sur le roman Le fiancé et sur la création*, reproduit dans „Vremea”, année VIII, n. 389, 26 mai 1935
- Călinescu, G., *Histoire de la littérature roumaine des origines à nos jours*, Ed. II, Ed Minerva, București, 1985
- Ciopraga, C., *Hortensia Papadat Bengescu*, Ed. Cartea Românească, București, 1973
- Ciopraga, C., *Personnalités de la littérature roumaine*, Ed. Junimea, Iași, 1973
- Cioran, E., *Au bord du désespoir*, Ed. Humanitas, București, 1989
- Constantinescu, P., *Pages choisies*, E.S.P.L.A, București, 1957
- Pompiliu, C., *Considérations sur le roman roumain*, dans «Kalende», année I, n. 2, 1928
- Cornea, P., *La sociologie du roman*, Ed. Minerva, București, 1982
- Crohm Iniceanu, Ov. S., *La littérature roumaine entre les deux guerres mondiales*, vol. I, E.P.L., București, 1967
- Dragomirescu, M., *Le problème du roman roumain. Nous traversons une crise de roman?* interview dans „Da și nu”, année I, n. 4, 5 juin 1936
- Eliade, M., *Le roman océanographique*, dans „Vitrina literară”, année II, n. 6, 1934
- Manolescu, N., *L'arche de Noé*, Ed. 100+1 Gramar, București, 2000
- Marcel, O., *Thomas Mann et le XXe siècle. La maladie européenne*, Presses Universitaires de France, Paris, 1993
- Mihăilescu, F., *Introduction dans l'œuvre de Hortensia Papadat Bengescu*, Ed. Minerva, București, 1975
- Negoșescu, I., *L'histoire de la littérature roumaine, (1800-1945)*, IIe édition, Ed. Dacia, Cluj-Napoca, 2002
- Nietzsche, F., *Ainsi parlait Zarathoustra. Un livre pour tous et personne*, Ed. Humanitas, București, 1994
- Perpessiciu, P., *Ecrivains roumains*, vol. III, B.P.T, Ed. Minerva, București, 1989
- Petrescu, C., *La ville patriarcale*, E.P.L, București, 1961
- Petrescu, L., *Réalité et romanesque*, Ed. Tineretului, București, 1965
- Petrescu, R., *Météorologie de la lecture*, Ed. Cartea Românească, București, 1982
- Piru, Al., *Histoire de la littérature roumaine dès le début jusqu'à nos jours*, Ed. Univers, București, 1981
- Platon, *Phaidon /ou De l'âme: dialogue étique*, trad. Petru Creția, Ed Humanitas, București, 1994
- Ribot, Th., *La psychologie des sentiments*, <http://www.persee.fr>
- Roman, A., *Hortensia Papadat Bengescu. La vocation et les styles de la modernité*, Ed. Paralela 45, Pitești
- Sebastian, M., *Considérations sur le roman moderne. Panlyrisme*, dans „Cuvântul”, année III, n. 895, 14 oct. 1927
- Sebastian, M., *Hortensia Papadat Bengescu - La route cachée*, dans Nae Antonescu, *Revue littéraire dirigées par Liviu Rebreanu*, Ed. Minerva, București, 1985
- Simion, E., *Etude introductive à Hortensia Papadat Bengescu. Oeuvres*, texte établi et notes par Gabriela Omăt, L'Académie Roumaine, Fundația Națională pentru Știință și Artă, București, 2012,
- Sora, S., *La récupération de l'intimité*, Ed. Cartea Românească, București, 2008
- Sorescu, R., *Interprétations. Hortensia Papadat Bengescu ou une version du roman psychologique*, Ed. Cartea Românească, București, 1979
- Streinu, V., *Pages de critique littéraire- Marginalia. Essais*, vol.II, E.P.L, București, 1968,
- Valerian, I., *Les écrivains de ce siècle, en parlant avec Hortensia Papadat Bengescu*, E.P.L, București, 1967
- Vianu, T., *Les écrivains roumains du XXe siècle*, Ed. Minerva, București, 1986

THE IMAGISTIC SUPPORT OF SINCERITY IN GEO BOGZA'S POETRY

Aurelia Mihaela N STASE¹

Abstract: *Geo Bogza, a representative poet of the Romanian avant-garde, contributed to the renewal of the Romanian poetry by lyrics full of complex meanings and symbols. The contemporary poet makes his mark like a rebel against the traditional ideas since the first phase of the rebellions creation. In the ostentation and moralizing period the poet of creative exasperation proves to be a craftsman in the overlap of legendary and historical vital plan.*

Keywords: *effects, imagery concept, words, exasperation, dream*

Ioana Maria, a simple love story, with many romantic walks in the streets, turns into a solemn, magnificent story. It is a poem that has "the vigor, realism and energy of Mayakovsky's poems" (Constantinescu, Cadran, nr. 3:1939).

Ioana Maria is the poem of youth that the poet relives and remembers, a poem of longing, of love and unfulfilled destiny. The poem is built around the core symbol of the ship. With the help of calendar reportage, the poet turns from the wet February evening when the love story begins to a spring morning, bitter and sad. *Ioana Maria* is a poem of remembrance, of reliving, of absence and separation, of removal, of unfulfilled longing and love.

"*Ioana Maria* we were only two ships / that meet in the morning / and on top of the fleeting waves / see and greet each other." (*Ioana Maria* XVII)

Ioana Maria is the seductive heroine who embodies both life joy and despair. In addition to this, there is the obsession of unrepeatable things:

"*Ioana Maria* there are happenings / Taking place in the world once / And that morning autumn / when you were holding two roses / and we were climbing the stairs of the city / will never happen again." (*Ioana Maria* XVI)

Speech does not have the scale of the gesturing of the previous volumes retaining only the solemn side. The crucial event between the two heroes is carried out on a February evening: "It was an evening of February / the beginning of a fantastic story [...] / when I went for the first time alongside you" (*Ioana Maria* II)

Resembling the first poems, *Ioana Maria* is a poem of youth tormented by despair. As in the menacing phase, the poet still felt the sublime taste of nights filled with insomnia: "*Ioana Maria*,... those nights were nights / when I wanted the city with all the people / sleeping between its walls to blow" (*Ioana Maria* IV)

On bitter nights thinking about the beauty of his beloved made him feel again "as seventeen" and stay awake till "dawn". One poetic image that emerges throughout the poem is "the red flower" that *Ioana Maria* holds in her hand. Augmenting femininity, beauty and tenderness of the female character, both the red flower, the lilac and the rose, considered symbols of love, are to be found alongside *Ioana Maria* throughout the entire poem, such as the couple in love traverses the city:

"Often with a flower in hand" (*Ioana Maria* IX)

"And that flower in her hand was red" (*Ioana Maria* II)

"And you were holding a large bouquet of roses (*Ioana Maria* V)

¹The Technological High-School of Topoloveni, nastaseaura@yahoo.com

"And you were holding a rose" (Ioana Maria VII)

The flowers that Ioana Maria had in her hand at the beginning of this story of love symbolize happiness, love and eternity. The two young lovers wanted a strong steady relationship. This beautiful love story continues one May morning, when the grass receives those "two convalescent lovers" who stood quietly by the lake. Shrouded by the scents of rose petals that she had in her hand, Ioana Maria looked thoughtfully:

"It was a spring morning / you looked in front of you thoughtfully / and ate one after another the rose petals. (Ioana Maria VII)

In terms of symbology, the rose petals "express the beauty and they signal the achievement of perfection, the flawless perfection, the cup of life, the soul, the heart, the love [...] the heavenly Salvation [...] the image of the soul. It is a symbol of resurrection and immortality [...] of regeneration and initiation [...] of love, especially love that gives, pure love" (Chevalier, J. Gherbrant, A: 1994:176). In the sacred texts, the rose was most of the times associated with green and in the Golden Ass by Apuleius, it was the flower of goddess Isis.

The poet describes in a journalistic manner, the natural environment where moments of tenderness consume between the two young people: the city is full of darkness and has wide quiet streets with statues, poor forests on the outskirts, the lake and the sea filled with ships. Contrary to serene and quiet love, the natural setting was dreary, tired and wet:

"The city, that night, was gloomy" (Ioana Maria II)

"The city was then covered with snow / streets were white and soft" (Ioana Maria III)

"Ioana Maria there are murky mornings / when something bad must have happened in the world / tired and dirty clouds covering the sky / and the birds passing through wet" (Ioana Maria V)

The forests on the outskirts, the lake, the grass, the harbor, the streets, are constituents of the landscape:

"Forests on the outskirts / where we used to walk sometimes" (Ioana Maria VIII)

We sat quietly on the lake bank "in tall and tender grass" (Ioana Maria VI)

"And stood on the steps of the port" (Ioana Maria XVI)

The idea "the poet subtly implies and which constitutes the lyricism underpinning this poem is the uniqueness of moments:" (Pop. I, Steaua nr 1:1968).

"She will never be again / the rain pouring down the forest[...]

And the day I told you ...shall never repeat again[...]" (Ioana Maria XVI)

The innocent love story between the two young people takes a magnificent solemn size. The honest beloved one, who is seventeen, Ioana Maria, is seen as a *mysterious star*:

"It is an unknown and alone star / not seen by all people / I solely in the whole world / know that it is your star" (Ioana Maria X) or she is compared to a *ship* taking him overseas:

"You were beautiful Ioana Maria / Like a ship brought by wind from remote unknown islands" (Ioana Maria XII)

Even the usual scenery seems fantastic to the lovers. Beyond the hill that they never walked on was another realm of life:

"They were poor forests as on the outskirts / but my longing for you was great / and we saw them fantastic." (Ioana Maria VIII)

Geo Bogza chose the 'hill' as an element separating ordinary daily life from life ennobled with pure love. The hill with its gently-sloping lines marks the beginning of this emergency and a distinction between the sacred beyond our world and the profane world. With the coming of autumn, the evenings became the saddest evenings of the world. Sadness and melancholy given by long heavy autumn rain foretell the separation for a long time.

The name "Ioana Maria", used 50 times throughout the poem, generates a powerful repetitive effect, Ioana Maria embodies the ideal of beauty, tenderness and feminine elegance:

Everything that happens with the character "Ioana Maria" is unique, unrepeatable, and this impression is reinforced by the expression "once" and the adverb "never":

Solemnity is necessary and it reaches a peak by using the noun "grandeur" and the verbs "wake up" and "rising". Throughout the poem it is presented the cyclical nature where the girl integrates. The love story begins in a wet evening in February ("Ioana Maria is a wet February evening", Ioana Maria II), continues into a spring morning in May, and ends in an autumn evening:

"It was a spring morning" (Ioana Maria VII)

"the tall tender grass / at the beginning of March (Ioana Maria VI)

"That fall, Ioana Maria, / I knew the saddest evenings of the world." (Ioana Maria XIII)

A strong syllogistic effect is achieved by using the adjective "pale" in its proper sense, as well as alluding to the mood:

The fleeting happiness is suggested by the noun "boat". The beauty of the lovers' meetings lasted just a bitter and sad moment, "Ioana Maria we were only two ships / who meet one morning [...]" (Ioana Maria XVII)

Ioana Maria cycle consists of seventeen poems grouped under three subheadings: *Ioana Maria is an old boat* (I, II, III, IV, V); *The forests on the outskirts* (VI, VII, VIII, IX, X, XI), and *The seas take us far away* (XII, XIII, XIV, XV, XVI, XVII). The volume consists of 473 nouns (37% of the total number of words in the poem), 262 verbs (representing a rate of 37%), a total of 185 pronouns (representing a rate of 15%), a number of 13 numbers (representing a 1%), 133 adjectives (representing 10%), 25 temporal indices (representing a rate of 2%), 11 spatial indices (representing a rate of 1%), a total of 36 modal indices (representing a rate 3%). (see Annex no.3)

The poet uses mostly verbs in the first person singular in the past tense. The first person singular pronoun that accompanies verbs emphasizes the involvement of self in this love story.

Bibliography

Chevalier, Jean; Gherbrant, Alain, *Dic ionar de simboluri*, Artemis, Bucure ti 1994
Constantinescu, Miron, *Noul realism românesc*, Cadran nr. 3:1939
Pop, Ion, *Geo Bogza, poet al revoltei*, *Steaua* XIX, nr. 1:1968

EXPRESSIVE MEANS OF ACHIEVING FLORAL AVATAR IN DIMITRIE ANGHEL'S POETRY

Cosmina Andreea RO U¹

Abstract: *Dimitrie Anghel is remarkable in Romanian symbolism for his special approach of the flower universe, especially for his frequent identification with the floral element considered to be the avatar of the poetic. The escape in the garden – as a space of withdrawal in ideality – is achieved through dream, in a symbolic way, abundant in expressive images. A representation of an identity discourse, the dream suggests the space of human being originating retrieval through continuous metamorphoses, a space of the human souls' transmigration.*

Keywords: *symbol, flower, imaginary.*

In his diversity, the symbolist poetry's theme expresses a nonconformist and an inadequate attitude, an incompatibility with a prosaic, mercantile and philistine world. The symbolist poets reveal the *spleen*, the solitude the neurosis sustained by a full props specific to Symbolism, which fades the immediate support of these states arising from the poets' objection of the world.

The loneliness motif descends from Romanticism and is enriched with the melancholy of silence, with undecided and uncertain gestures, with heavy sadness especially in Dimitrie Anghel's poetry in which we can see his refuge in the garden.

Love, as a literary theme, is not framed in the context of nature by the symbolists, although the poets will find a connection in communicating their feelings through their predilection for fragrances and music. The intimate side of love poetry is underlined by the presence of the objects in the literary works of Al. Macedonski and then cultivated by D. Anghel, N. Davidescu, Ion Pillat, Ion Minulescu. It appears here the chamber, the paintings, the buffets and the library.

A well known floral universe we can see in D. Anghel's volume: "In the Garden" ("În gr din "), where the flowers remind us of the dead, of the love constancy, and the garden is an idealistic refuge of man's frustrated consciousness. Named by Mihai Mo andrei "the gardener of our spirituality flowers" (M. Mo andrei, 1938: 8), Dimitrie Anghel is framed in the autochthonous Symbolism (Lucia Bote Marino, 1966: 329).

Dimitrie Anghel is remarkable in Romanian Symbolism context through his special approach of the flower universe. He considers the chosen flowers' garden as a space of withdrawal in ideality and he frequently identifies himself with the floral element which he transforms in an avatar – interpreted exclusively as a metamorphosis, devoid of any negative connotation. D. Anghel's imaginary is symbolically, conventionally and analogous represented through the reality transfiguration after the poet's terror in front of the constraining reality and the common concreteness.

The escape is achieved by means of flowers' fragrance using the poet's emotional memory (as M. Proust does) which explain his predilection for the world of flowers in a page of prose in "The Story of the Troubled" – "Povestea celor nec jiti" (Iulian Boldea, 2011: 19):

¹ University of Pite ti, racosmina@yahoo.com

Eu mi-alesesem lumea florilor, c ci în lumea lor mi-am petrecut copil ria. Mi-aduceam aminte de gr dina minunat unde am tr it, de murmurul sonor al ipotului, de fream tul arborilor, de toat risipa de petale de o împr tie necurmat vântul. Imi aminteam simpatiile pe care le aveam pentru unele flori i antipatiile nejudicate pentru altele. Pentru mine miresmele erau gândurile lor tainice, felul lor de a vorbi, i eu a putea ghici pe întuneric, noapte, când e mai puternic mirosul lor, ce floare anume mi-l trimite, i mai târziu toate amintirile acestea s-au rede teptat i m-au chinuit, i asemuirea str lucirii lor am c utat-o în cuvinte, în alc tuirea minunat a petalelor ce formeaz o roz , ori un crin, am c utat s-o redau în strofe. (D. Anghel, 1989: 97).

The poet is so close to nature that he frequently identifies himself with its elements – usually with the aristocratic spirit of the white lily and, at a certain point, with the oak through an allegory – “The Oak and the Mistletoe” (“Stejarul i vâscul”), dedicated to a critic. The oak is the symbol of steadfastness and persistence over time, of power, of masculinity, of immortality and it was dedicated to Hera in ancient times; the Dryads were oak nymphs. The oak’s heavy wood was compared to incorruptibility. Associated to the potential to live long, it symbolizes power and eternal life.

However, the floral avatar motif is significant in a text whose title is intriguing and seems to anticipate it: “Metamorphosis” (“Metamorfoz ”), a poetry from the volume named “Fantasies” (“Fantazii”, 1909) and also in the poetry named “In the Garden” (“În gr din ”) from the homonymous volume (1905). Instead, in the “Death of Narcissus” (“Moartea lui Narcis”) the poet finds his human avatar.

I, now, submit “Metamorphosis” (“Metamorfoz ”) for analysis (Anghel, 1989: 51). In this text, the imaginary transposition is achieved by an impersonal verb used to imply the detachment desire “ i se f cea c f r voie tr iam acum o viaă nouă” (p. 51). A modal phrase – “f r voie” is added to this in order to emphasize the irresistible force of floral narcosis, followed by apocope – “f r’ de veste”.

The dream motif involves the escape from the real space, the refuge in a permitted, deliberate way by placing, in the first verse, the verb in mai-mult-ca-perfect “l sasem s m-adoarm crinii...” (p. 51) – assuming some causative idea for what is to come through the intervention of the olfactory: “sear dulce” in which the lily’s fragrance emphasizes its narcotic power.

The parallel, imaginary universe fancied by the poet in which everything is possible is represented by a nominal group “o viaă nouă”. We easily identify here the floral avatar by the chosen flower – that is superior and aristocratic. It is a symbol of purity, perfection, mercy and majesty in most cultures; the lily, once symbolized light and male principle, it is the flower of glory and death also. The flower description focuses on an interesting visual contrasting image: the pure, superlative white – emphasised at a morphematic level by tmesis: “atât de alb eram subt lun ” – “abia scriam o umbr ” (p. 51), promoting, at the same time, the desire to be eternal according to the *scripta manent* dictum and the inability to detach from the previous life’s calling – writing.

The dream begins in the first verse with the expression of desire (“voind”) and it is enhanced by repeating a verb in gerund in the beginning of the second stanza: “Visând tr iam cu ei acuma” (p. 51) – suggesting the anchoring in the present moment and the inclusion in the vegetable kingdom through the comparison: “ i eu un crin ca dân ii”. We identify the lily’s preciousness in the final verse of the first quatrain which contains both an epithet and a metaphor: “Îmi întindeam voios potirul s prind o lacrim de rou ” (p. 51).

In the dark, calm atmosphere, under the guardianship star of the night and reverie (“subt lun ”), playfulness comes through a personified epithet: “m-alinta galnic vântul” (p. 51), and also the reconciliation with itself: “tihn se f cuse-n mine i cald inima i bun ” (p. 51).

The metamorphoses idea is reiterated – “sub alt form , s -mpodobesc i eu p mântul” (p. 51) – as an aesthetification, utility, attractiveness way, forgetting the overwhelming feeling of rejection, of loneliness, of futility.

The temporal coordination, by reference to context, is achieved by a relative adverb, “when”, introducing the following indication: “o mân pal [...] / S-a-ntins vr jma s m frâng ” (p. 52). Instinctively, such an inferior human being: “the pale hand” (“mân pal ”) – in visual contrast with its shadow (“umbra sa”) – descends above the lily (representing a part of the whole – “gr mad ”) anticipating the thanatic: “Ca subt imboldul unei forțe necunoscute i fatale, / S-a-ntins vr jma s m frâng ”. The mild extinction (“Muream tihnit de-a doua oar în lini tea od ii tale”, p. 52) is achieved in a favourable and comfortable environment (“cu fața calmă între perne”, p. 52) in which the poet had taken refuge – his lover’s chamber. As in dream and as in reality, the soul’s extinction involves the detachment of flesh/body and its subsequent materialization in “another perfect and eternal form” – “alt form des vâr it i etern ” (p. 52) preserving the notable essence at a lexical-semantic level by synecdoche.

The superior man is searching for the perfect form to identify to until merger and which form to reflect his essence of his aspiring to the transcendent - “Eu ca o pulbere de aur m-am ridicat u or subt lun ” (p. 52). The identification is often made by explicit comparisons and metaphors. The reiteration of the process, of the agony is achieved through the repetition of the indicative verb – “muream” (“I was dying”) – thet gives a durative note reflecting the manner of experiencing, of feeling the agony. We can easily observe the abundance of the indicative verbs in the first person singular in each verse of the first two stanzas – they constitute the poetic marks.

The semantic context of the stylistic figures, especially of the comparisons and personifications, includes specific elements of Dimitrie Anghel’s Symbolism: nature (“m-alinta galnic vântul”, “alb ca o z pad ”), the vegetal element (“Eram i eu un crin ca dân ii”), the human element (“f cându-ți brațele cunun ”), the abstract element (“Muream tihnit”, “mi cându- i umbra... / Ca subt imboldul unei forțe”), the intertwining of the human and the vegetal elements until identification (“Eu ca o pulbere de aur”).

The common element of the comparisons that have vegetal elements imply the idea of *purity* by colour (the adjective *alb* – *white*, the noun *z pad* – *snow* – which emphasize by contrast the night’s chromatic) to which the human being embodied in lily is associated to. In comparisons the noun is predominant and it is also part of another stylistic figure, which is a metaphor: “Eu |crinul| ca o pulbere de aur”.

There are obvious, at the prosody level, the equal measure of the syllables – 18 syllables, the cross rhyme and the iambic rhythm. The phonological level has the apocope – “f r’ de veste” and the paronomasia – “fatale – tale” (p. 52), alongside of the usual flow that gives the poetry an elegiac tone.

In an extensive analysis of Dimitrie Anghel’s style, G. C linescu wrote down:

Simbolist, în fond, Dimitrie Anghel este mai autentic decât alții, cu toate acele contrasturi i amestecuri ce constituie o personalitate. [...] Pentru c Anghel i-a intitulat o culegere de versuri Fantazii, a r mas un fel de cli eu critic c poetul este fantezist. Fantazia lui Anghel e fabulosul alegoric, îns din ea a derivat i un imagism. (G. C linescu, 2003: 608, 610).

Thus, the dream represents the immersion in the continuous metamorphoses space, a souls' transmigration space, a metempsychosis space, but, especially a space of human being retrieval of originary self. The returning to real space through ritual extinction of the lily requires openness to new metamorphoses but it also has the significance of trauma because of the ideality and originating painful rupture. The anchoring in the past, in the archetypal times, is performed by Dimitrie Anghel using the symbols with mythological reference: Vestals, Hera, Oedipus, Narcissus, Midas etc.

Through connections (*correspondances*) the author manages to fully express the relation between the poetic – representing the micro and the world – as a macrocosmic universe which are interpreted by symbols at the receptiveness level.

Bibliography

- Anghel, D., *Versuri și proză*, Ed. Albatros, București, 1989;
 Boldea, I., *De la modernism la postmodernism*, Ed. Universității „Petru Maior”, Târgu-Mureș, 2011;
 Bordeianu, M., *Versificația românească*, Ed. Junimea, Iași, 1974;
 Bote Marino, L., *Simbolismul românesc*, Ed. pentru Literatură, București, 1966;
 Călinescu, G., *Istoria literaturii române*, Ed. Semne, București, 2003;
 Coteanu, I., *Stilistica funcțională a limbii române*, Ed. Academiei, București, 1973;
 Moșandrei, M., *Dimitrie Anghel, poet al florilor*, Universul literar, Anul XLVII, Nr. 44, 17 Decembrie 1938.

THE IMAGE OF THE MOTHER IN HORTENSIA PAPADAT-BENGESCU'S PROSE

Mihaela STANCIU VRAJA*

Abstract: *Although in men's literature mothers are memorable characters, in the feminine one they are far from being given the same status, at least in the works of Hortensia Papadat-Bengescu, a reference writer of Romanian literature. The author caused the critique to record the existence of the feminine literature and, thanks to her, a mental pattern of the works written by women was formed. Going back to the mothers in Hortensia Papadat-Bengescu's prose, we notice that they are not seen in a positive light, nor are they marked by the biological custom of maternity, but they are rather governed by various obsessions, among which that of the bastard is worth mentioning. Therefore, children are unwanted not only by society, but also by their own mothers, who prove to be downright miserable and odious – mothers that lack the maternal instinct.*

Keywords: *image of the mother, maternity, feminine literature.*

In Hortensia Papadat-Bengescu's short prose the mother-character is almost non-existent. The children-characters haven't caught the author's interest too much either; when in her short prose she briefly talks about "the human baby", his portrait is not necessarily sketched in a positive way, as it appears to be a burdening image rather than a pleasant one:

Generally, she didn't love children. Of all the creatures, the human baby seemed to her to be the ugliest. Powerless, dirty, whimpered, he presented the inferiority of the mature human being. On their dirty cheek, on their filthy fingers, she could see all the stains that would later be imprinted on the inside of their soul. The baby bird, the puppies, the lambs, even the little green frogs are more beautiful, more sturdy. No one carries them, no one waists his or her life caring for their helplessness.¹ (*Femeia în fața oglinzei – The Woman in front of the Mirror*).

Still, there are also situations in which the author smiles remembering her own childhood – a happy one too –, when she makes use of the image of a little boy playing on the beach:

Only one little child was left – who was playing with the ball. He was tiny, very tiny, he might have been four years old – it was a little boy. [...] His face was fat, rosy, round, childish and naughty, bold and naïve; he had a small mouth with ends that would voluntarily rise or that would go down, ready for a cry. He was playing with a ball, pushing it with his foot, throwing it, and it was hard for him to throw it with his small hands, concentrated to catch it. [...] It took my breath away and my soul was running also. What a heart throb all of a sudden! (*Marea – The Sea*).

*Technical University of Civil Engineering Bucharest, e-mail: mihsta2@gmail.com

¹ All the excerpts from the author's works are taken from the volumes *Opere (Works)*, vol. I, edition and notes by Eugenia Tudor Anton, foreword by Constantin Ciopraga, Minerva, București, 1972, *Opere (Works)*, vol. II, edition and notes by Eugenia Tudor Anton, Minerva, București, 1975, *Opere (Works)*, vol. III, edition and notes by Eugenia Tudor Anton, Minerva, București, 1979, and *Opere (Works)*, vol. IV, anthology and notes by Eugenia Tudor Anton, selected text by Viviana Ierănescu, Minerva, București, 1980.

We can also see the same image of the beautiful child in the prose *Vision* (*Viziune*): "I like beautiful children!... Just now the child was playing by himself; now, next to him, kneeling on the sand, a white shadow was leaning down. [...] When the glitter of the ray that envelops it became more vivid, the one that was caressing the child seemed to resemble me [...]"¹

An entirely atypical and unique image for all the bengescian prose results in the character Mrs. DaVoineamian from *The Dragon* (*Balaurul*), who opposes the other mothers in the author's novels. She experiences a dramatic situation when her little girl Mioara (The Little Lamb) dies on a refugee train and the people in the wagon decide to throw her body out of the train for fear they might be contaminated:

Laura would avoid the mother with dexterity, as if she were some peril. She felt she couldn't be touched yet. It was like a bad bruise. Slower, much slower, that shaken mechanism would straighten its pieces. She was still standing on the edge of the chair of the mind, staggering, ready to freak out. (*Balaurul – The Dragon*).

Mrs. Damian inscribes in the category of a unique mother in Hortensia Papadat-Bengescu's works, the mother that loves her child and is hurting for him. The tragedy of the child's death combines with that of his little brother Dorel's death, leading to suicide, a gesture seen by the character as an act of salvation:

Hostile towards everyone, maybe she wanted to keep only him; she would wait for him as if he were the only one she could finally talk to, in front of who she could come out of the sinister grip and free her mind of all troubles. He was not only the beloved little brother – he was the one that was supposed to execute judgment, to lift the curse, to bring the acceptance of the ill fate in the house of hatred; he was the ally with the support of whom Mrs. Damian could give up her hostility towards the close ones. Dorel was Mioara's godfather! Dorel had the right to forgive! And Dorel had died. (*Balaurul – The Dragon*).

The path of the mothers from Hortensia Papadat-Bengescu's novels is a sinuous one, since the feminine character experiences tangled situations, morally doubtful; the roles rapidly follow one another, from mothers with illegitimate children to women that marry and remarry, and then they become mistresses-wives in love with or just eager for fortunes. No matter the masks they wear,

Hortensia Papadat-Bengescu's characters impress right from the start in two apparently contradictory ways: by their unity and by their variety. Especially for the period of the first works, the unity was ensured by the quasi-singularity of the perspective. Most of the times the story-teller identifies with the author herself. The external realities were fully related to one single conscience. (Mih. Ilescu, F., 1975: 54)

In Hortensia Papadat-Bengescu's view, the woman is seen as a sick animal that experiences cyclic situations (birth, menstruation, miscarriage). The author herself had a failed intimate life, which probably led to the apparition of some errors in the evaluation of life, of people, of love and understanding. Therefore, the woman with desires is looked at almost as if she were a prostitute. The keystone in the path of the women from the bengescian prose is represented by maternity and miscarriage, with the suitable extensions: midwives, gynecologists, bastard children.

¹ The text was published in *Viața Românească*, Year VII, No. 1, the 1st of January 1913, p. 44, and it was not introduced by the author in the volume *Ape adânci* (*Deep Waters*).

The woman in the bengescian novel is negatively marked by her biological aspects of maternity, living in promiscuous conditions, suffering from the lack of control on her sexual life or being tormented by the obsession of the bastard, of the unwanted child in society. As a matter of fact, the condition of the mother is annulled because the women in Hortensia Papadat-Bengescu's novels deny their maternity, thus becoming miserable, terrible, almost odious mothers.

It's only natural for the questions to arise: "Why are these mothers like this? Why don't these mothers live with the regret of not having children, but rather with the regret of having them?" This regret is probably due to a biographical detail: Hortensia Papadat-Bengescu, mother of five children, cannot find allies in the feminine characters because they don't believe that "every wife must one day become a mother" (Adler, L., 2003: 97).

Another type of mother present in the author's novels is represented by the woman that brings into the world a child outside a marriage – a woman seen by society as a *disheveled maiden*. This is the case of Ancuța, daughter of Priest Cristea, who "had no idea about Christ... He would mechanically mutter the Gospels, which had no meaning for him. He only knew the dogmas of priestly conduct for the gain of his domesticities." (*Balaurul – The Dragon*). The child she gives birth to doesn't live much time, and then she is forced by her parents to marry a German surgeon-assistant. Pregnant again, Ancuța feels as if bad spirits are coming over her:

For some time, Ancuța's pace had slowed down, her waist became larger and she had fallen to disgrace with the priest's blessing. [...] Laura could not comprehend, she could not understand that way of living, one that roughens the hands, abases the body, decreasing her value and her defense. She could not attain the knowledge of what promiscuity means; she could not weigh well enough the brutal sufferings of Ancuța's life, in which all her virtue could barely save the soul... She knew that Ancuța loves faithfully, profoundly, to the point of suffering and death... (*Balaurul – The Dragon*)

Ancuța is not moved by the death of any of her children, but when she finds out that her lover died on the battle-front "she stands still... It was terrible! The stillness is the most desperate form of pain. How could she shake her to stop the pain from thickening inside of her?" (*Balaurul – The Dragon*).

Another type of mother who refuses this role is that of "kind Lina"; living in fear of losing her condition as the wife of "Professor Rim", stumpy Lina sacrifices her own daughter (Sia) refusing to hospitalize her when her life is in danger after an abortion. She had also refused to raise her, developing a true hatred towards her. Still, she brings her into her home as a nurse for Rim, her husband. Lina's portrait is the least attractive:

Her shape as a nice whisk, her short and thick neck, her short and large bosom, her plump waist, her ugly face, of course, with her small and shortsighted eyes, colorless, with deteriorated skin, a good nose, a little flattened at the top, and the wide mouth hiding some teeth that were not visible, although durable when cracking peanuts – this whole was not just as imposing.

In the end, the woman who didn't know how to be a good mother will become a bad person:

Kind Lina, by a terrible overthrow of values, becomes evil. The wickedness of the kind ones, fresh, tireless, thoughtless, always susceptible, always aggressive. Like someone trapped in an unknown house, mistrustfully trying to open the doors and

the windows, with the eyes of an assassin; lurking at the corners ready to strike, with confused, intemperate movements, groping in the dark – that's how Lina's wickedness was like. (*Fecioarele despletite – The Disheveled Maidens*).

The image of the mother is generally sketched, as we have noticed, in relation to the daughter: Mrs. Damian – Mioara's mother, Lina Rim – Sia's mother, then "the Madame Midwife", the mother of a little girl. "Madame Midwife" is a widow who doesn't allow herself to be troubled by her social status at all. Dressed "with her white apron, with the head kerchief tied in her own personal way, as she always wears it and as it looked good on her...", she never misses an opportunity that could remind her she was funny and a widow" (*Balaurul – The Dragon*). There are also situations in which the image of the mother is shaped in relation to a son. The feminine character illustrated by Elena Drăgănescu Hallipa doesn't succeed in being a good mother this time either; she is doing more harm than good to her son, Ghighi, not out of wickedness, but out of a selfishness she doesn't even notice. Elena experiences a frantically joy at the general rehearsal of the concert:

She hadn't noticed the precise succession of the items on the programme, nor the assistants' behavior during the breaks. A rustling of silk and delight enveloped her in its satisfactory signification. It was the soft throb of the ladies reverberated by the taffeta and crepe of China dresses. [...] The applauses gave her an impression similar to the blade of a sea wave that is formed somewhere unexpected and that breaks against your shoulders that bend under the joy's threat. [...] As in the auditorium there was a murmur of admiration, Elena looks around, surprised that the others are joyful too. She knew she hadn't overthrown anything out of the shells in which the melody would accumulate for her alone (*Concert din muzic de Bach – A Concert of Bach's Music*).

Because her son commits suicide, Elena bears the guilt all her life, even if at some time she had considered that "it's a crime to give birth to a baby that has the vulgarity and the slyness of the father inside". Elena Drăgănescu Hallipa had had a shaky relationship with her mother, but she didn't consider herself a good mother, which at some point makes her manage her flaws:

How clumsy she had been and still was in her role as a mother! [...] Maybe not so much as a wife, a lover, a daughter. [...] The man she had been in love with in her youth years, Prince Maxențiu, she had thrown far away, to her luck. [...] She had kept Drăgănescu, her husband, kilometers of cold, compressed air away. [...] She had loved her mother so little that one could say she hated her [...]. She had loved her father with distinction and measure, but now she loathed him. [...] She liked her sister Aimée and she couldn't tolerate Mika-Lé. [...]

After Ghighi's suicide, Elena is "cramped, frozen, left in the cold so many times because of the pain, of the humiliation, of the defeat. Also, it is only natural for the question to arise: why are there such children? The author regards her own childhood nostalgically and affectionately:

I stopped here for a long time during my childhood. It's the era that shows the clearest expression of the decisive nature and conditions of my literary formation. I thought it was what was required of me... Whenever I look at my picture from back then, I feel sorry for the terrible burden of thought and soul that I placed on this poor child. (Papadat-Bengescu, H., 1937: 6)

To her parents she dedicates fragments that are full of gratitude:

[...] The only daughter of a brave soldier, General Dumitru Bengescu, and of a devoted and gentle Moldavian mother, drawing her roots from the elders of Ia i, with teacher studies. Both of them intellectuals, they encouraged my predisposition towards study, taking care, at the same time, of the formation of my nature... My mother was the kindest being; she patiently taught me the letters, then reading in our sweet language, as well as in French, for she used to say: 'If you don't start learning a new language in your early years, you'll find it more difficult later'... Although very busy, my father still found time to talk to me about the Romanian and French writers and poets he knew, encouraging my inclination towards literary composition..." (Baltazar, C., 1962: 63).

Hortensia Papadat-Bengescu will write too and when she comes to publish her first book, *Deep Waters (Ape adânci)*, she dedicates it to her father, not necessarily because she felt in debt with him, but rather because she regarded the image of the father as a happy island in her life:

Much later, when my first book was published, my father confessed to me his secret desire, which was now fulfilled; he confessed this with a joy mixed with a moving deception (in his voice, in pauses between words) – opposed to my empty thoughts. But I do not know if his torment was greater than mine, because of the same strange bashfulness. It would have been impossible for me not to dedicate to him – who I cherished so highly – this first book. (Papadat-Bengescu, H., 1937: 5)

The only trace of reproach noticeable in the memories she has of her parents is that they had resisted letting her go on with her studies:

[...] Yes, my sweet and educated parents had decidedly refused to let me continue my studies at universities, in the country or (as I had the opportunity) abroad. I was their only child, mother was suffering from the heart and her weapons were enormous; she wouldn't confess the pain of seeing me leave abroad, but she would suffer from heart attacks, serious ones (for this reason, no doubt), and father was pensive. (Baltazar, C., 1962: 72-73).

Still, the children-characters from the author's novels are not inspired from her own childhood; so, we are witnessing the image of the bastard-children: "the hideous Mika-Lé" who troubles Lenora's memories and causes her neurotic states (she sets the bed on fire, she tears the lace of her house gown) because she doesn't find the courage to confess her sin. Another bastard is "the feminist Nory", conceived by the landlord Baldovin with bailiff Vasiliu's daughter, Cornelia. Nory is contemptuous towards her own mother and, although she militates for women's rights, she lacks femininity, assuming a manly behavior: "Here she would perorate, there she would inspect, she liked to stir, to impose her will on others, to always be among many people, or even be indispensable; to change place, to see, to hear, to be seen and to be listened to." (*R d cini – Roots*) Precisely because she's a bastard child Nory sums up many negative traits (pride, sarcasm, distrust, harshness, doubt) in contrast with those of Dia, Baldovin's legitimate daughter. Unable to bear being told what to do or depending on someone else, Nory Baldovin juggles between two professions:

After obtaining her degree in Letters, she discovered she doesn't like being a teacher: '– You make others dull and they make you dull'. Then she studies Law; she wasn't planning to plead, but she couldn't bear being deceived by others. '– Better them than me!' Lucky as she was, she easily found an opening on both diplomas towards social cooperatives, where her initiative and organizing skills, her talent to improvise speeches had served her wonderfully. (*R d cini – Roots*)

With her soul emptied of any kind of feelings, Nory Baldovin is not capable of resurrecting biographical episodes; as their reception regards quantity, and not quality, she can take an account of them, but she can't feel them: "For them to be memories, they lacked something essential, namely *the feeling*, no matter what that was: cheerful, sad, comical, endearing... They were just *photographical frames under the eyes of a neutral beholder*" (*R d cini – Roots*).

In the same way, the relationship mother-child is scanty because the bengescian feminine character doesn't usually see the child as an ideal; sometimes, the author creates contempt scenes for her feminine characters that she doesn't look at in a positive light; mothers are wretched, devoid of maternal instinct, and neither their children, bastards or legitimate, fit in the category of exemplary children.

Bibliography

- Mih ilesco, Florin, *Introduce în opera Hortensiei Papadat-Bengescu*, Minerva, Bucure ti, 1975.
- Adler, Laure, *Secrete de alcov. Istoria cuplului între 1830 i 1930*, translated by Narcisa erb nescu, Corint, Bucure ti, 2003.
- Baltazar, Camil, *Contemporan cu ei: amintiri si portrete*, Editra pentru Literatur , Bucure ti, 1962.
- Papadat-Bengescu, Hortensia, "Autobiografie", in *Adev rul literar i artistic*, Year XVIII, No. 866, the 11th of July 1937 and No. 867, the 18th of July 1937.
- Papadat-Bengescu, Hortensia, *Opere*, vol. I, edition and notes by Eugenia Tudor Anton, foreword by Constantin Ciopraga, Minerva, Bucure ti, 1972.
- Papadat-Bengescu, Hortensia, *Opere*, vol. II, edition and notes by Eugenia Tudor Anton, Minerva, Bucure ti, 1975.
- Papadat-Bengescu, Hortensia, *Opere*, vol. III, edition and notes by Eugenia Tudor Anton, Minerva, Bucure ti, 1979.
- Papadat-Bengescu, Hortensia, *Opere*, vol. IV, anthology and notes by Eugenia Tudor Anton, selected text by Viviana erb nescu, Minerva, Bucure ti, 1980.

LE RAPPORT ENTRE LA LITTÉRATURE ET LE FILM CHEZ RODICA OJOG-BRA OVEANU

Dorina Nela TRIFU*

Abstract: My research will have two distinct parts. My first aim is to produce a book study on the novel "The man at the other end" by Rodica Ojog-Bra oveanu, the second purpose being to produce a film chronicle for the adaptation of the above-mentioned novel screened under the name "Blackmail". The study will show why the book is worth reading, analyzing all the strengths that have made the novel to be turned into a film. In addition, I will try a dissociation of the report literature, film, highlighting the clear distinction between literary and cinematic images. It will be interesting to see how the film helps to represent the fictional universe of the world of books. Both film and literature are some syncretic arts that contribute to the development of each other. In conclusion, my study will be a trans-disciplinary one, the report will address real - fictional work of art, with the two meanings mentioned: from literarity (literary aspect) to the cinema in order to illustrate the same point.

Keywords: literary chronicle, blackmail, cinema.

Introduction

Mon étude fait la distinction entre le roman *Omul de la cap tul firului* (*L'Homme du bout du fil*), paru en 1973, et la mise en scène du même sujet dans le film *antaj* (*Chantage*), en 1981, les deux étant réalisés par Rodica Ojog-Bra oveanu. Mon étude démontre les raisons pour lesquelles le livre mérite d'être lu. Il est intéressant d'observer la façon dont le film aide à la représentation de l'univers fictionnel du monde des livres. La littérature et le film sont des arts sincrétiques, qui contribuent réciproquement l'un au développement de l'autre. Le même sujet est illustré par le même auteur dans un roman et dans un film.

Le roman *L'Homme au bout du fil*

L'auteur dédie ce roman policier à ceux qui ont lutté sur «le front invisible du contre-espionnage» (Ojog-Bra oveanu, Rodica, 2014 : 5). Ce livre suit la règle fondamentale d'un roman policier: au début il se produit un crime, puis on commence le plan de l'enquête. C'est à dire que l'ordre chronologique, donc logique, n'est plus respecté.

L'assassinat de l'ingénieur Mihai Pascu déclenche des événements du passé, révélés par l'enquête. Donc, l'enquête a le point de départ suivant: quelqu'un délivre de faux diplômes, puis leurs possesseurs sont embauchés comme ingénieurs, mais après quelque temps ils seront victimes du chantage, et, s'ils en refusent, ils seront tués. Après l'ingénieur Mihai Pascu, il s'ensuit un autre, dans la personne de l'ingénieur Mihail, puis on croit que Marie Dumitrescu s'est suicidée. Il s'agit d'un enquêteur inédit, Minerva Tutovan, qui est prête à éliminer les fausses pistes, pour trouver le meurtrier.

Pour Minerva Tutovan, l'enquête est une pièce en deux actes: la découverte de ceux qui détenaient des faux diplômes, puis la découverte de ceux qui pratiquaient du

* Université de Bucarest, nsddorina@yahoo.com

chantage. Ce sont les deux de l'enquête, qui suppose parcourir quelques pas fondamentaux: prendre en filature de trois suspects Necula, Dinc , Luca, puis leurs enquête; le dépassement de fausses pistes; sur la piste du professeur qui donnait des répétitions en facilitant la délivrance de faux diplômes; le déguisement de Minerva et de Dobrescu; la découverte de l'identité des personnes qui possédaient de faux diplômes. À la fin de l'histoire, le coupable est la personne la plus inattendue, le docteur Vlase. Conan Doyle a construit Sherlock Holmes comme s'il était acteur, avec tous les détails, tous les tics et manies, et non pas comme un personnage. Tout ce qui s'était passé, le personnage des romans *Un étude en rouge* ou *Le signe des quatre* ou *Le chien de Baskerville* ou le conte *Le problème final* a été mis en scène dans le film *Sherlock Holmes contre Moriarty*. On croit que Minerva, personnage de Rodica Ojog-Bra oveanu est construit de la même manière, son portrait fécond résultant de la série de romans où elle est au centre de l'action.

Le suspens, le trait dominant des romans de Rodica Ojog-Bra oveanu, la tension maximale, répétée dans des courts intervalles dans ce roman, peuvent être illustrés par quelques séquences. Quand Minerva les file dans un bar, ils partent tous – Necula, Dinc , Luca - pour donner un coup de fil, en secret, sans que les autres le sachent. Puis, ils traversent, d'une manière suspecte, pendant la nuit, au cimetière de leur son ami défunt, Tase, qui leur avait légué un héritage, à condition de le dépenser en buvant ensemble jusqu'au dernier sou. De nouveau, le lecteur se demande que cherchent les trois pendant la nuit, en allant du bar au cimetière. Quelle liaison il y a entre Dora, l'amoureuse du défunt Pascu, et ces trois hommes qui nient l'existence d'une relation avec cette femme ? Même l'agent de police, comme instance intratextuelle, même le lecteur, comme instance extratextuelle, ne peuvent comprendre d'aucune manière pour quelle raison le certificat de Pascu est caché dans le cadre du tableau de Luca, le personnage qui nie aussi qu'il ait connu Pascu. Pourquoi les trois ont donné un coup en secret de fil à Dora l'un après l'autre? Qu'est ce qu'ils ont parlé avec elle? Puis Minerva se plonge dans ses pensées, en se demandant ce que cherche la signature de Pascu dans le livre de Monsieur Dinc . Les titres des chapitres, qui prennent la forme des questions déroutantes, destinées en même temps à guider la pensée du lecteur et qui donnent l'apparence de l'innocence du narrateur, qui, quoiqu'il soit omniscient, laisse cependant faire semblant qu'il dévoilerait lui-même les détails au parcours, ont la même fonction incitante. Ainsi, le neuvième chapitre s'appelle symboliquement «Qu'est ce que Luca chercherait dans la rue Ilanelor?» (Ojog-Bra oveanu, Rodica, *op.cit.* : 101) (notre traduction, D.N.T).

Un épisode important pour l'enquête dévoile que Necula ment qu'il ne connaissait Dora Ioachim. Il vient de se trahir, en racontant qu'il avait reçu d'elle une bouteille de whisky. Minerva observe des événements simultanés bizarres: tandis que Dora s'enfuit inopinément de chez elle, Necula manque le spectacle. Elle reproche à son suspect de lui avoir toujours menti:

Tu m'as menti de notre première entrevue, tu m'as caché toujours quelque chose; c'est cette quelque chose-là qui m'intéresse!// Le figurant prit la tête entre ses mains. Ses paroles éclatèrent incohérentes, dans un éclat de rire: / - Je ne peux... je ne peux pas vous le dire. (*ibidem* : 135) (notre traduction, D.N.T).

Par sa réponse, Necula maintient un atmosphère de suspicion.

Un autre détail frappe dans le quatorzième chapitre, intitulé *Minerva consulte le miroir* (*ibidem* : 151) où, en tant qu'espionne, elle se déguise pour prendre des cours privés du professeur soupçonné. Elle voit qu'une femme est cachée dans la maison du

professeur. Les personnages sont dynamiques. «Le roman policier vit; il met en scène des personnages poussés par des passions, soumis à des épreuves, dominés par le destin.» (Narcejac Thomas, 1975 : 239). À la fin de l'histoire, après avoir épuisé toutes les variantes possibles à propos de cette femme et de son rôle, le lecteur goûte la surprise, en apprenant qu'elle était la fille débile du celui-ci. Donc, elle n'avait aucune liaison avec le crime, comme on a été tenté de croire.

Un autre élément qui éblouit est que la maison d'ingénieur Maria Dumitrescu semble avec celle de Mihail, les deux étants morts. Ce sont certaines questions qui attirent l'attention: Quelle en était la raison? Quelle était la relation entre ces deux? Une chose mystérieuse se passe tandis que Minerva inspecte le logis de Marie Dumitrescu: quelqu'un vole la breloque qui représentait un doigt opalin, mais le commandant observe son absence.

Au centre du roman, l'auteur crée des situations pleines de mystère qui font le lecteur adhérer au coupable suggéré, puis le narrateur démontre que c'étaient de fausses pistes, avec la fonction d'amplifier le mystère et elles contreviennent à la situation finale qui présente le vrai meurtrier.

Le film *Chantage*

Rodica Ojog-Braoveanu a mis en scène avec Geo Saizescu son roman *L'Homme du bout du fil* après neuf ans de sa parution, dans le film *Chantage*. C'est une production de la Maison de Films *Un*, réalisée par le Centre de Production Cinématographique de Bucarest. Ce film a des acteurs célèbres dans les rôles principaux: Sebastian Papaiani, Amza Pellea, la participation extraordinaire de Tamara Buciuceanu Botez et Dem Rdulescu. La colonne sonore a été bien réalisée par l'ingénieur Mihail Oranu, la musique – par Temistocle Popa; les décors ont été changés par Mircea Ribinschi; Lidia Lulumea a assuré les costumes; Margareta Anescu s'est occupé du montage. Ce film est parmi les premiers du genre chez nous:

On a à ajouter encore que, en commençant des années '50 du siècle passé, le cinéma et la télévision ont accordé une attention spéciale au genre policier. Par leur nature éminemment visuelle, il est difficile pour ces milieux de présenter des procédés mentaux, qui devraient, bien sûr, être transposés dans une action physique, perceptible du point de vue visuel et/ ou auditif. Une modalité est la transposition de ces mécanismes de pensée en dialogue (des questions, des communications, de l'échange des opinions etc.). D'autre part, il est d'autant plus facile de cacher aux yeux certaines parties de l'histoire de l'élucidation. Pour le spectateur, l'image d'un détectif qui ne fait que *réfléchir sur les choses*, constitue une information plus que suffisante. Mais le film de ce genre rate le codage de l'histoire de l'élucidation. C'est pourquoi les films policiers vraiment bons peuvent être comptés sur les doigts, d'autant plus que dans le film la tendance de présenter, à côté de l'histoire de l'élucidation, l'histoire entière de l'infraction, s'est généralisée. (Zeca, Daniela, 2005 : 139) (notre traduction, D.N.T).

Dans le film mis en scène par l'auteur du roman lui-même, la tenue des acteurs est importante. Le rôle de Dobrescu est joué par une personne attirante, tandis que le rôle de Minerva revient à une personne très sérieuse et sobre. Nicula devient suspect par sa tenue, sa bande noire portée autour de la tête en attirant l'attention. Dans une colonne sonore d'une calme tonalité, en usant du genre classique de la musique, Minerva pose des questions directes, exactes. Elle demande des détails, pour en extraire

rapidement la conclusion juste que Necula est le menteur parfait. Les éléments qui restent surprenants dans le film sont la rapidité avec laquelle les gestes se succèdent, le froncement de l'un des suspects ou les regards tensionnés, la mise de la main sur le visage signifiant la crainte de ne pas être découvert. Bref, les acteurs entrent bien dans la peau des personnages, comme c'est le cas de Necula, qui semble un carotteur, mais une personne vivace qui n'a rien à craindre.

Le film a aussi d'autres modalités de maintenir le suspense. Par exemple, la scène du début est dure: un inconnu met un revolver au front d'un autre inconnu et le menace. En plus, la voix du téléphone est chuchotée pour rendre le public plus attentif, en annonçant que dans le message transmis il y a quelque chose de grave, secret et codifié. Au-delà de toute expression écrite, ce sont les images qui parlent. Quand il quitte sa place du restaurant, l'un des amis regarde avec peur autour, comme s'il avait voulu ne pas être surpris au téléphone. La tension croît en intensité et on est plus attentif à ce qui va se passer, parce que l'homme court avec peur, mais de l'ombre, dans une grave colonne sonore, on entrevoit quelqu'un avec un pistolet. Dans la pensée du public naissent et restent les questions: Pourquoi cette personne s'enfuit? Qui est la personne qui détient un pistolet? Se produira-t-il un crime? Quel serait le mobile du crime?

Après ces questions tendues, le metteur en scène sait relâcher le public, en lui offrant l'illusion des indices graves. C'est pourquoi madame C t noiu dévoile à Minerva et au colonel le contenu de l'appel téléphonique entre l'ingénieur Pascu, défunt au moment du témoignage, et un inconnu qui lui avait reproché d'avoir été un *ingénieur fabriqué*.

Monsieur Pascu, dit-il, tu n'es pas le seul ingénieur que j'aie fabriqué. Je suis intéressé par les travaux de l'ingénieur John, mais il en garde le secret, il en garde le secret, il en garde le secret ! Donnez un coup de fil demain à 575757 et demandez si on met en vente un piano Goldenberg. C'est un mot de passe! (le film *Chantage*) (notre traduction, D.N.T).

dit l'actrice avec une voix grave, fait qui accentue qu'il s'agissait d'un mot de passe. Le comique est généré par cette alternance tragi-comique, car après cet instant de tension au maximum, une scène comique suit, lorsque madame C t noiu récite des vers au poste de police pour se vanter de sa mémoire admirable. Les agents de police n'en sont guère enchantés et ils ne savent pas quel moyen trouver pour l'interrompre.

L'association entre la littérature et le film

Les deux, la littérature et le film, sont des arts séparés, mais leur association est bénéfique pour les deux. Il a été intéressant pour nous de suivre le même sujet dans un roman policier à suspense et dans un film policier. Nous croyons que l'écrivain a rédigé cette œuvre littéraire avec l'intention de la mettre en scène. La raison pourrait être qu'un bon film détermine le public à faire appel à la source primaire - le livre. On sait tous que Rodica Ojog-Braoveanu avait écrit plusieurs romans policiers en suivant les conseils de Cosma Braoveanu, son époux. Il l'avait stimulée d'écrire des romans de ce genre pour rester dans la mémoire du public roumain récent, mais aussi dans la mémoire de la postérité. Nous considérons qu'elle a atteint cet objectif, parce que le livre et le film sont bien réalisés, considération pour laquelle l'auteur reste dans notre mémoire. Il y a trente-trois ans, respectivement quarante-deux années, ni la littérature policière ni le film policier n'étaient bien représentés en Roumanie. Donc, Madame a su où mettre

l'accent pour que certains critiques la considèrent un précurseur dans le domaine du policier.

Il y avait schématiquement des tentatives de policier dans la littérature roumaine à l'époque de Liviu Rebreanu, avec le roman *Les Deux*. George Arion, Horia Tecuceanu, Haralamb Zinc, Cornel Călugăruș sunt des successeurs. Rodica Ojog-Braoveanu a été passionnée du genre policier, mais elle a contribué à son développement, tout en respectant les clichés proposés par le roman policier de l'étranger, avec de nombreux représentants, en commençant par Arthur Conan Doyle (1859-1930) pour finir avec Agathe Christie (1890-1976). Rodica Ojog-Braoveanu (1939-2002) a, au contraire, respecté dans ses romans policiers la mentalité et la géographie roumaine; elle a peint l'espace urbain, symbolique, Bucarest, le topos représentatif, devenu *locus mundi*, mais un monde avec des infracteurs, des meurtriers, des espions, des brigands, des imposteurs.

Dans l'un de ses chapitres d'un livre de théorie de la littérature, le critique Gabriela Duda, en parlant du genre épique, mentionne le polymorphisme du roman, tout en y incluant une multitude d'espèces comme le roman picaresque, le roman historique, le roman psychologique, le roman-parabole, le Bildungsroman, le roman épistolaire, le roman des mœurs, le roman-fresque, à côté du roman policier, le roman d'espionnage, le thriller contemporaine, avec les représentants principaux, en démontrant:

[...] la capacité de l'espèce de renaître de ses cendres, lorsque toutes les formes littéraires semblaient épuisées, la capacité que la nouvelle ou le conte, plus liés au modèle narratif originaire, retiennent beaucoup moins et qui représente, au fond, sa condition de survivance. On écrit encore des romans et probablement on en écrira encore, tant que le besoin des gens de lire des *story* existera. Tout cela même dans les conditions de prolifération de séries télévisées, qui sont une réplique du roman-feuilleton du siècle antérieur, dans une époque technologique en pleine affirmation. (Duda, Gabriela, 2006 : 195) (notre traduction, D.N.T).

Un nouveau type de roman qui se développe chez nous en même temps que l'art cinématographique est le roman policier, qui est centré sur la découverte des inculpés à la suite d'une enquête. La police occupe la place centrale comme personnage collectif, elle a le rôle de rédempteur.

Il y a un rapport entre la littérature policière et le film chez Rodica Ojog-Braoveanu, fait remarqué par la critique littéraire. Dans l'interprétation de Roger Caillois, le roman policier «semble un film projeté à l'inverse» (Caillois, Roger, 1942:141) à cause du manque du principe chronologique dans le déroulement des faits.

Les images cinétiques, auditives et visuelles du roman sont rendues dans le film par la musique de fond à grave tonalité ayant deux raisons: pour maintenir le suspense et pour anticiper les choses graves qui vont se passer. Bien sûr, le film *Chantage* est plus attirant par rapport au livre, parce que dans le film il est plus facile de comprendre l'information, il est plus clair la relation entre les personnages.

Les policiers sur écran ne représentent pas de genre différent des autres, spécifique au septième art. Les mises en scène sont faites à l'aide des scénarios inspirés des romans, mais dans les rares cas, ils sont inspirés de la réalité. [...] Donc il est normal qu'entre les policiers peints dans les romans et leur image vivante, de film il n'y ait pas de différences essentielles. On affirme cela si on se réfère à leur façon d'agir, qui doit rester la même. (Iftinescu, Paul, 1995 : 262) (notre traduction, D.N.T).

Un sujet policier attribue au lecteur le rôle d'enquêteur, à la différence de la personne qui regarde un film à suspens qui devient le victime des images dures et mystérieuses. On trouve cette idée chez Daniela Zeca, par l'opinion insérée dans son livre, de Jean Douchet:

A l'inverse du héros dont il suit les aventures, le spectateur d'un film à suspens est incapable de s'enfuir. Plongé dans son fauteuil, non seulement qu'il goûte l'angoisse du personnage qu'il observait, mais il assume son angoisse, comme victime de sa propre fascination. Quoi qu'il ressente une indisposition viscérale, son caractère douloureux lui procure, même par sa durée, une sensation de plaisir. (Jean Douchet, *apud* Zeca, Daniela, *op.cit.* : 160) (notre traduction, D.N.T).

Une lecture de qualité du roman *L'Homme du bout du fil* supposerait un plus d'imagination. Regarder un film est une activité préférée, facile et plus plaisante par comparaison à la lecture du livre.

Quelques conclusions

Le sujet du film est plus facile à retenir que le sujet du livre. Le public commun préfère le film au détriment du livre, mais un homme de lettres est intéressé d'abord par la lecture, il fait appel tant à la littérature, mais aussi au film pour bien comprendre la logique de l'action dans ce genre policier.

Un parallèle entre littérature policière et film met en évidence les avantages des deux arts séparés, mais aussi le bénéfice de leurs interaction: la littérature développe l'imagination, le film à suspens du genre policier est facile à suivre, mais la conjugaison des deux nous aide à bien comprendre les raisons de l'écrivain par le transfert du mot écrit à l'image du cinéma.

Bréf, la correspondance entre littérature policière et film, entre *L'Homme du bout du fil* et *Chantage* est étroite chez Rodica Ojog-Bra ovanu. En grandes lignes, le film respecte aussi les détails du livre, les noms des personnages, leur fonction, le paysage et l'atmosphère.

Bibliographie

- Caillois, R., *Puissance du roman*, Edition Sagittaire, Marseille, 1942.
Duda, G., *Introducere în teoria literaturii. Ediția a II-a*, București, Editura All, 2006.
Cornea, P., *Introducere în TEORIA LECTURII*, Polirom, Iași, 1988.
Narcejac, T., *Une machine à lire: Le roman policier*, Bibliothèque Médiations, Dönel/Gonthier, 1975.
Ojog-Bra ovanu, R., *Omul de la capătul firului*, Editura Minerva, București, 2014.
Teftescu, P., *Afaceri criminale celebre*, Editura All, București, 1995.
Zeca, D., *Melonul domnului comisar: Repere într-o nouă poezie a romanului polițist clasic*, Editura Curtea Veche, 2005.

Ressources Électroniques

Filmul *antaj*, pe site-ul <https://www.youtube.com/watch?v=VubeX6tfewA>, accesat în 11 iunie 2015.

NATURE AND MYTH IN THE WORK OF CALISTRAT HOGA

Maria VOINEA*

Abstract: *The present work has been carried out based on the desire to return to Calistrat Hoga's work, an authentic one, of a unique style in the Romanian literature, rediscovering, thus, a writer risking to fall in undeserved obscurity. Therefore, the present study aims at revealing the ways Calistrat Hoga used in managing to turn memorialistic literature into great art. The fine sense of beauty and artistic virtuosity in the field of figurative speech, on the one hand, and the eternal, majestic thrill of nature and its projection in the universal culture, up to the great myths of humanity, on the other hand, joined to this purpose. This work underlines, once again, the fact that Hoga's work depicts a world open to anyone wanting to know it, he himself being the guide, in a real space and in mythical times.*

Keywords: *hyperbole, myth, nature.*

Calistrat Hoga is known to have promoted the memorialistic literature, perhaps in the most vivid way, by writing down all his travel experiences, identifying himself with each part of the explored nature. Being fond of hiking, he writes down, at each step and in detail, everything he hears and sees, intensely enjoying the satisfaction of discovering "virgin" nature. He is, according to Vladimir Streinu, the writer that remained in everybody's conscious as the author of the two travel volumes that he wrote, as he himself confessed, "far from the fine literature", "aiming at shoving the travel literature from the objective, didactic and almost geographic path it has followed so far to the subjective path, that this kind of literature should take, as far as I know" (Hoga, C., 1912, *Preface*).

Hoga's work can be considered as a very hard tried one, with a sinuous path along time, determined by circumstances and events that led to delaying the editorial debut of the writer. Initially, his travel memories and impressions appeared only in serial-story columns, in various publications of that time (e.g., *Arhiva (The Archive)*, in Ia i), where the writer worked as a contributor and, only posthumously, they were published in a single volume. Unfortunately, although the writer wished and tried to unite them in a single volume, during his lifetime, he didn't succeed, first, because of the unacceptable printing mistakes, then, because the World War broke out and of a fire to the book deposit of the magazine *Via a româneasc (The Romanian Life)*.

As if all these were not enough in order to prove the tumultuous evolution of Hoga's work, critical considerations on it appeared very soon, sometimes expressing contradictory opinions of critics (G. C. Ilinescu, Vladimir Streinu, Octav Botez, Erban Cioculescu, Tudor Vianu etc.). However, all these critical interpretations are supported by a profound, objective analysis and outline the idea of a mixture of languages and styles (classic, romantic, modern, popular) that confer uniqueness to Hoga's literary style.

In the book written in the memory of her father, *Daddy. Memories of the life of Calistrat Hoga*, Sidonia Hoga, the youngest daughter of the writer born in Tecuci, confirms his passion for mountain travels. Underlining the importance of these travels,

* University of Pitești, marica_voinea@yahoo.com

Hoga himself considers that “any trip made by other means than on foot, is [...] a trip made on somebody else’s foot; being carried by a train couch, the wheels of a carriage or the feet of a horse is travelling sitting and seeing only what it is allowed by these handy means, not what the traveller would want” (Hoga, C., 1988: 7).

Since he has always been interested in and attracted by nature, with its sublimity and grandeur, Hoga defined himself as the “incorrigible lover of nature’s great landscapes” (*ibidem*: 92), the image of the writer as a traveller remaining memorable, from all the perspectives he was known for (writer, teacher, traveller): “I don’t know how others will be like; as for me, I know this, that I lose track of time when I abandon myself to my wild instincts, that is when, invaded by the unbridled love of solitude, I disappear from people and I merge, drawn by it, with the unknown nature, like a leaf driven by the fickleness of the wind” (*ibidem*: 162).

At a first literary analysis, the theme of Hoga’s work appears to be the travel, and the central literary motif of his work is the traveller, delicate observer of nature. But, analyzing more profoundly Hoga’s work, it is observed that its main theme is nature and the travel becomes a reason, for the writer-traveller, to discover everything sublime and magnificent in nature.

Octav Botez emphasized the indissoluble connection between the Moldavian writer and the nature, that “he feels through every pore” and whose charm possesses him, outlining, at the same time, the complex talents of the memorialist, those of a painter, of a poet of nature, but also of a story-teller, “of creator of vivid situations and types” (Botez, O., 1915: 72-74).

Indeed, Calistrat Hoga lives intensely the Moldavia’s nature “with its majestic aspects”, managing, in an objective way, with an infinite artistic talent, to achieve in the pages of his travel chronicle true paintings depicting, in well-defined colours, both “Neam mountains with their spectacular centuries-old forests, with their wild densities”, and “sunrises, sunsets, afternoons, storms and moonlit nights” (*ibidem*). To this regard, the following passage is eloquent: “We were now on the heights of H 1 uca. In the distance, the huge sun rising was burning in the fire waves of the dawn, and the sun, like a distinct huge eyebrow of gold, was rising from behind the dark wavy line of the aerial mountains. The shadows were piling in the sunset still in twilight and they jumped quickly in the chaos of other worlds. From the valleys, sleeping mist began to rise, awoken by the first sunrays of the morning; here and there, from the depths, grey columns of smoke were heading towards the sky, melting their heads in the clear bright horizon” (*ibidem*: 56-57).

Besides this objective vision, the writer’s romantic vision on nature is also remarkable, “pouring melancholy and dreams into the soul” (*ibidem*: 17). Constantin Ciopraga emphasized the fact that Hoga presents the forest both “in a pictorial way, as an expression of vitality”, but also “ethically, like an image of total freedom” (Ciopraga, C., 1970: 458-461): “the forests have souls and, into their soul, the love of a mother for all the creatures sheltering in their protective shadow” (*ibidem*: 199). In the following passage, for example, the forest is truly alive:

The grey standing fir-trees, with smooth bare trunks, rose still and straight up to dizzying heights; and from the vault penetrated by the black-green shadow, made up of their branches embraced above all, drops of blue sky sifted in the stillness of the forest, like through a fine sieve; and fickle flakes of golden light were falling over me from everywhere. [...]. The little black redstarts, red-green collared, slipped quietly in silent and fast spirals up the tree trunks; black and red squirrels, with bushy long tails, calculated, from a tall branch, their jump to

the tree nearby; woodpeckers with steel beaks knocked trees and the large forest sounded hollow... Over the high crown of fir-trees the wind slipped like an invisible river and, hitting their sharp leaves, sent far into the distance plaintive long sounds of organ. From all parts, solemn silence, from all over holy silence...(Hoga , C., *op.cit.*: 168).

Emphasizing the lyrical force of Hoga 's work, Octav Botez finds suitable to compare his talent, in terms of travel literature, with that of Mihail Sadoveanu, in another kind of literature: "if in the short stories of Sadoveanu, the writer gives life to the nature of Moldavia, with its mild aspects, silver waters, looping on large plains, with wheat fields swaying in the sun, in Hoga 's pages, the same nature with its majestic aspects is depicted [...]" (Botez, O., *op.cit.*: 72-74).

Referring to the same lyrical talent of Hoga , Garabet Ibr ănescu stated that the nature lover "put in his pages only light and life, only sun and joy – he put all the mountain's mysteries and the blue Moldavian sky, the murmuring springs [...]" (*Opera lui C. Hoga (C. Hoga 's Work)*, in *Via a românească (The Romanian Life)*, Ia i, no.2, 1922), and Liviu Rebreanu is convinced that Hoga is the only Romanian writer who had the gift to include, in his work, "nature and all its life [...] the great life where sky, man, insect, flower, rock have the same life, in a divine harmony" (*Însemn ări id ări de seam ă privind Societatea Scriitorilor Români (Notes and Reports on The Romanian Writers Union)*, 1922: 63-64).

According to Hoga 's vision, nature is sublime regardless of its state. Be it calm, or undertaking apocalyptic storms, it offers to the traveller an original nondirected show. For example, a storm in the mountains, with dreadful roars, becomes a real flood. Thus, "nature unleashed in all its fullness reminds, in Hoga 's works, of the Homeric epic grandeur", as George Iva cu stated, in the magazine *Însemn ări ie ăne (Notes from Ia i)* (II, vol. IV, no. 17-18, 15 sept. 1937):

And, within the four borders of the infinity, the blind space was flickering alternating brief intervals of darkness and blue light under the quick glimpses of the heavenly fire... The air and the sky were boiling under the staggering thunders, and the frightened land vibrated helpless, down to its deepest foundations, under the burst of thunders deafening into the darkness, like huge bombs of flames, and crumbling, as if blowing into dust, the brave crests of cliffs of the bravest mountains... (*ibidem*: 225-226).

Trying to temporally frame Hoga 's work into literature, Eugen Lovinescu, in volume IV of *Istoria literaturii române contemporane (The History of Contemporary Romanian Literature)*, thinks that it "floats over the race and time...", dating "at least three thousands years ago, since the age of Homeric epic poems" or even "from the age of great Indian epic". The same literary critic characterizes the writer traveller "on mountain roads" as "a bard of the world, when the sun was a real divinity and its rise a universal transfiguration, when all nature's phenomena were concrete expressions of a heavenly force, when human and divine were mingled, when everything was a myth [...]" (Lovinescu, E., *op.cit.*).

Calistrat Hoga 's work abounds in figures of speech and artistic images whose chaining leads to real representations of "living" nature and a multitude of sensations (colour, sound, smell), revealing the traveller's direct contact with the matter. He was said to be "a stylist of a rare virtuosity", with a very rich vocabulary, which "he masters with rare certainty" (O. Botez, *op.cit.*: 81). It is to be noted, however, that the main artistic device used by Hoga is hyperbola. The reader permanently feels the

writer's tendency to exaggerate the characteristics of things, places, natural phenomena, but also of people he meets, as well as the situations and feelings he lives.

Hoga's writings are peppered with mythological references, entitling the reader, but also the literary criticism, to compare this work with the great epics of universal literature. For example, the storm, that actually evokes the clash of titans at the beginning of the world, "the wolf hunger", making the traveller "jump" from "heterogeneous polenta" or the mushrooms scattered on the huge towel, resembling to "a flock of tired sheep, resting, on the yellowish and dusty road [...]" (Hoga, C., *op.cit.*: 174; 193) create stylistic registers and effects similar to those of epics. That is why, it was spoken about Hoga's "homerism", that, according to G. C. Ionescu, is of romantic essence, such as that of Victor Hugo, "with the same exaggerations, fantastic realisms and monstrosities" (*Istoria literaturii române de la origini până în prezent (The History of Romanian Literature from its origins till present day)*, 1941: 593-596).

In the same study, C. Ionescu notices the same legend aura surrounding Hoga's work, in which we can easily identify the mixture of real and fantastic, as well as the constant reference to mythology.

Surely, whoever reads Hoga shares Dumitru Micu's opinion, referring to the image of a fabulous world achieved "through exaggeration", by "amplifying the proportions of reality", a world that is somewhere between reality and fairytale (Calistrat Hoga, in *Istoria literaturii române (The History of Contemporary Romanian Literature)*, vol.2 [1900-1918], 1965: 4-18). For example, the travellers find that the two dogs coming towards them are two ferocious beasts, while the shepherd chasing them away seems to have in his hand a "heavy endless long mace" (*ibidem*: 231). The similarities between the characters Hoga meets in his travels and the fantastic characters from fairytales or from Romanian mythology are obvious. Thus, Ovidiu Papadima, in number 8 of the magazine *Revista Fundațiilor Regale (Royal Foundations Magazine)*, published in August, 1942, makes a comparison between the world depicted by Hoga, in his work, and the fairytale world, noticing, rightfully, the resemblance of the writer's travel companions, on the way to Târlău, Huși and Sgribincea, with Pătrășcuț-Lungilă, from *Povestea lui Harap-Alb (The Story of Harap-Alb)*, by Creangă. The comparison of Ion Rusu with the hero Sfârșit-Piatră or of the hideous old woman from the forest with Muma Pădurii is also right.

Besides this mythical vision, the writer's references to the Romanian folklore are also obvious, entitling the literary criticism to talk about Hoga's animism, seen by Ovidiu Papadima as a sign of the Romanian peasant's respect to the tiniest element of the world, in which he does not see a piece of divinity, but simply a soul" (*ibidem*: 425).

Vladimir Streinu, in number 3 of *Revista Fundațiilor Regale (Royal Foundations Magazine)*, published in March, 1941, emphasized the importance of the education and professional training of Hoga, revealed by the fact that, in addition to the aspect of common man, "with the soul of the primitive man", and the aspect of intellectual, able to analyze the architectural style of the monasteries he visits, the writer appears, in his own work, as a "literate with knowledge of mythology", the "humanist reminiscence" seeming to occupy the forefront of his literature.

About his writing style, Hoga himself confessed, in *Prefa la (Preface)* for 1912-edition of his book *Pe drumuri de munte (On Mountain Roads)*: "[...] I have never done and I have no intention to ever write easy literature for high society, I rendered people and things just as they are in their great wilderness", considering himself, thus, uninterested by the expectations of a certain "subtle aesthete X" or of a "sensitive decadent Y".

Keeping alive the attention of critics on the writings of Hoga which are not voluminous but impressive, gives the impression of a work at least interesting, which, such as its author, seems not to find its peace. Considering that, during his lifetime, “his work has not found its place”, in 1922, Liviu Rebreanu proposes, as a sign of appreciation, the award of the first literary prize of the Romanian Writers Union, being, at the same time, “*pleased to have made an act of piety towards a great and still to be valued writer of our country.*” (Rebreanu, L., *op.cit.*: 64)

Bibliography

- Botez, O., *Romanian Life*, 1915, X, no. 10-11-12, (Oct.-Nov.-Dec);
 C linescu, G., *The History of Romanian Literature from its origins till present day*, Foundation for Literature and Art, Bucure ti, 1941;
 Ciopraga, C., *Romanian Literature between 1900 and 1918*, Junimea Publishing House, Ia i, 1970;
 Hoga , C., *On Mountain Roads*, Minerva Publishing House, Bucure ti, 1988;
 Hoga , S. C., *Daddy. Memories of the life of Calistrat Hoga* , Crigarux Publishing House, Piatra Neam , 2000;
 Iva cu, G.: *Notes from Ia i*, 1937, II, no.17-18, vol.IV;
 Lovinescu, E., *The History of Contemporary Romanian Literature*, vol. IV, Ancora Publishing House, Bucure ti, 1928;
 Micu, D., *Calistrat Hoga : The History of Romanian Literature*, vol.2 [1900-1918], Didactical and Pedagogical Publishing House, Bucure ti, 1965;
 Papadima, O., *Royal Foundations Magazine*, August 1942, IX, no.8;
 Rebreanu, L., *Notes and Reports on The Romanian Writers Union*, Bucure ti, 1922;
 Streinu, V., *Royal Foundations Magazine*, March 1941, no. 3.

HISTORICAL AND ARTISTIC IDENTITY IN ROMANIAN PAMPHLETS

Odette ARHIP^{*}
Cristian ARHIP^{*}

Abstract: *Having its origin in Antiquity (Aristophanes, ancient orators), the pamphlet is a border- genre. Paradoxically, it is not acknowledged even by the authors of journalism textbooks as belonging to their specific field. The pamphlet pictures the meddling of literature, social context and individual thinking. The present contribution focuses on different kinds of definitions in the world literature and Romanian literature as well, trying to outline this specific manner of writing. The principal aims of this paper is to highlight the means used to render also the identity of the epoch from a historical, social and political point of view. The journalistic pamphlets have definitely literary bonds especially when Tudor Arghezi or N. D. Cocea are representatives. Their authors act for the new literary and political Romanian consciousness at the end of the 19th century and the beginning of the 20th century. One of the main intents is to discuss upon text and pre-text (several empiric events re-designed in the discourse). The authors personalities and visions are reflected in vocabulary, figures of speech and the syntactic topics. Due to these two already mentioned writers, the pamphlet is devoted to a literary genre, winning the right of being a constant presence in the Romanian literature. It has also preserved its artistic actuality re-emerging with new valences and it has an irrefutable documentary value.*

Keywords: *pamphlet, identity, epoch, style, feature.*

Difficulties to define the literary genre of the pamphlet

The first pamphlet-savour appeared in diverse historical periods of Romanian literature being considered minor gossips, forms of defamation or misleading accusation (D. Cantemir, Heliade-R dulescu, N. B. Icescu, Cezar Bolliac, M. Kog Iniceanu, C. Negruzzi, N. T. Or anu, etc.). We owe the modern pamphlet with moral and social function, revealing the truth, to Paul-Louis Courier (1824). The first Romanian pamphlet as a whole text came out in journalist writings (Munteanu, 1999: 12). Each critic and each writer offered different definitions. However, etymology is clear – as Voltaire stated first, the others also agree with the Greek root *phégo*, meaning “to burn”. It reflects upon the warlike and polemic human nature.

In Romanian literature, the pamphlet remains a hybrid form combining features of two functional styles: literature and journalism or even philosophy. The constancy of this literary specie does not help to determine its autonomy. It observes the principle of trans-textuality (Genette, 1982). Even Romanian literature may offer meaningful examples of poem-pamphlet, novel-pamphlet, literary tablets and essay-pamphlet like all the other foreign literatures. The critics’ point of view is quite different as they notice a theatrical implication and ludic attitude (Ghitoi, 2005, 57). From the point of view of pragmatic semantics, pamphlet aims at one of the fundamental functions of language: debate and an encounter of subjectiveness (Ducrot, *apud* Munteanu, *op. cit.*: 117). The pamphlet rejects lies covered by euphemisms, general

^{*} Ecological University of Bucharest, Romania, arodette@live.com.

^{*} “Gr. T. Popa” University of Medicine and Pharmacy, Iasi, Romania.

terms or „cuvinte care servesc ca v l pentru aparen e mai ageabile” (Dumistr cel, 2011: 45). The pamphleteers are militants for various causes.

Theatrical implication in Romanian pamphlet

Tudor Arghezi is one of the most important Romanian writer approaching all kinds of literary genres. He also excelled in pamphlets involving a theatrical aspect, which is not a common feature. Many times he uses interesting and subtle linguistic tools of the stagecraft. Probably one of the best examples is a pamphlet dedicated to Ion Kalinderu, member of the Romanian Academy: „Sunt figuri care joac , în viu, rolul statuilor sau al palatelor – i pentru care sim i o suferin când, în timpul unei absen e, au disp rut. Golul acesta este, f r pricin studen easc ” (Arghezi, 2003: 1344). Satire exists in similes, but mostly in gesture-suggestions. They expose the mediocrity of the character. The false pretensions are also criticized due to motions and signs which are obviously covered by masks: „Preten iile i ifosul, la cei care nu au statutul s le poarte, trebuie lovite peste nas. Sunt m ti pe care e milostiv s le la i s zac pe unii ochi...” (*Ibidem*).

Being aware of the use of the second person as an antique legacy of rhetoric, we highlight another consequence. It involves a direct approach and the reader becomes a spectator. This is the case of N. D. Cocea’s pamphlets. He was a writer of the beginning of the 20th century, deeply engaged in leftist political actions. An artistic sample is the text pointing to the most respected person in that epoch, Titu Maiorescu. The cultural and political personality, a national symbol of progress and balance, is depicted in a burlesque manner. Maiorescu became a character in Cocea’s stage-act. He is slow, over ritualistic, and even the deafness, understandable at his age, turns to irony. Cocea wishes to point out his individualism, but his grounds are mainly political ones. This picture of a mechanical reason speaking like a barrel organ is fortunately dimmed by the presence of Mrs. Maiorescu, always next to her husband.

Tudor Arghezi impresses deeply with his histrionism being able to change his language any time. He appeals for phonetic comic connotations, a proof that his text must be better heard, not read. One good example is the portrait of a dramatic author in that epoch, I. Locusteanu. First of all, he mocked at his name replacing letters and imposing L custeanu, a patronymic very closed to the Romanian noun for *hopper* – a waster insect affecting crops. The victim is depicted with a streak of irony discovered in embarrassing alliteration and cacophonies: „Iat un om cam cumsecade, negustor cu parale, cu cavou construit din vreme, cu case în Bucure ti” (Arghezi, 2003: 771). The sentence seems to be a phonetic whip with a clear dysphoric effect upon the public.

Next to others, of course, both mentioned authors seem to be familiar with few concepts related to modern times: “total theatre”, “pure theatre” (Ubersfeld, 1999: 89).

Fabulous in pamphlets

Under the influence of folklore and fairy stories, Romanian pamphleteers uses standard beginning-formulae like “Once upon a time” in order to overpass time and space. Another solid explanation is linked to ethos. There is also an anthropological explanation as the essence and artistry of human being prevail in “fabulation man” (Eco, 2002).

The pamphlet „Povestea prin ilor sa i/ The fairy tale of the Saxon princes”, written by Arghezi, ironizes a reality by narrating the story of a king with 22 spoiled,

invalid children. The main function of fabulous dimension is the ancient desire to change the world into a better one. The realm of “Cultural Lice”, omnipresent in Romanian society, especially at the political level, must disappear according to the wish of the author and of the people (Arhezi, 1979, 144). At the same time, the readers can realize the act of creation and a kind of mise en abyme of the author. The biography is sublimed and reality is transcended (Sasu, 1976, 246).

Traditionally, the mentality of Romanian people do not perceive a very clear difference between good and evil, preferring an intermediate area – the fabulous and traditional realm of “not so bad”. Rhetoric questions, simile and hyperbola emphasize the criticized aspects – *The Man with Black Eyes* (*Ibidem*: 132). The onomatology resembles the one in fairy stories – each character receives long, pertinent names frequently including alliteration “Konon Ar mescul Donici B c oanul”. The stiff name connotes an archaic creature which is depicted by fairy-hyperbola of an ogre – “Kanon, the Bishop”: „...uria c rnos al c rui nume sun atât de gros” (*Ibidem*: 34). Other names are provided with onomatopoeic sonority: *Grigore Trancu Ia i* (Arghezi, 2005: 1416).

The force of imagination diminishes the vulgar, too strong expressions or the cliché. Tudor Arghezi and N. D. Cocea use irony and satire mainly in order to bring out new stylistic bonds in which the novelty of ideas, themes and rules of the society is highlighted. They borrow from the traditional fairy stories the verbal magic and enchantments: „Pe planul întâi nori de aur, la dreapta pilaf cu zah r, la stânga un pârau cu lapte, i, paralel, un altul cu cafea. Banane atârâ din azur pîn în gur ...” (*Ibidem*: 101). This succulent landscape proves to be only a theatrical façade for mediocrity and stupidity. The world is reinterpreted according to personal parameters.

Sometimes the authors like to play the part of heroes. This is N. D. Cocea’s case who defended the cause of Romanian army before the WWII. Romania was supposed to buy gas-mask made by the business-man Malaxa and the German Emil Ochs. The journalistic campaign lead by Cocea in his magazine *Facla* foiled those plans. The Romanian poet Ion Vinea, using the nickname *the observer*, helped Cocea and wrote most of the pamphlets against the devilish intent. Romania army received good and efficient masks made in Poland.¹ Corruption/evil was defeated.

The usual fairy tales use storms, high winds and other surprising forces of nature in order to attend to Good. The pamphleteers dispose verbal storms, punishing tornadoes of words which demolish infamous persons; naturalism might be noticed in many phrases: „...se caut adânc între fese sau în nas i scot cu dou degete, elegant, fiin a procreat de insul lor, un vierme lung, melancolic i moale, pe care i-l arunc ca un fir de fidea puturos” (Arghezi, 2004: 921).

Taxonomy in pamphlets

All the pamphleteers demolish idols and personalities. These Romanian authors uses either gigantic images through hyperbola or tinny representations for depicting the gutter-world. The latter, a kind of Lilliput-pamphlet, consists of small, insignificant people, objects, facts. This is a more original and not so common way to approach a satiric broadsheet.

The authors, Tudor Arghezi and N. D. Cocea, see the world as an elvish sight in novels, poems, etc. or as a dwarfish, ugly, evil place in pamphlets. All the characters

¹ <http://www.dailycotcodac.ro/2013/10/santajul-de-presa-marii-ziaristi-si-marile-lor-portofele-2/>
read on 15.08.2015.

might be included in a kind of Uriah Heep paradigm: stutters, earless, idiots, softheads, all the infamous persons are present in the political fair-ground. The political world is parallel to the normal one. „...mi un g inarii cu diplom i ghiozdane” (Arghezi, *op. cit.*: 1342).

Sometimes, the characters in pamphlets became ancient heroes not with overpowers, but having mocked capacities. For example, this is the case of the great Romanian historian Nicolae Iorga facing a cartooned appearance. He is compared to Noah lacking the biblical wisdom and coming out not on the volcanic land of Mount Ararat, but on the mud of two commercial streets in Bucharest – Calea Grivi ei and Matache M celaru (Arghezi, 2004: 1054). A giant is turned into a midget aiming at readers' surprise. Other foreign worthy personalities (Louis XVI of France, Nicholas II of Russia) become ridiculous and hammer-heads: „nenorocit f ptur omeneasc , o paia încoronat f r voin i f r cap” (Cocea, 1949: 63); „biet cretin, abrutizat de alcool” (*Ibidem*). In other cases, the charcater falls into another category, ironically more fit for satirical comments. For example, in Arghezi's pamphlets, the nickname of the historian Nicolae Iorga, *the cock/coco ul*, becomes *the turkey/curcanul*: „Pseudonimul Coco nu-i mai era de ajuns marelui curcan, care s-a v zut obligat s cheltuiasc i cântec personal” (Arghezi, 1972: 254).

Arghezi enriched taxonomy by adding a new kind of journalistic publication. In 1928, he issued a tinny satirical magazine called *Bilete de papagal/ Parrot's Cards*. This title refers to an ancient form of fortune-telling. It was first of all a daily leftwing newspaper, and afterwards a literary magazine. The first issues were entirely written by Arghezi, and after that he asked his fellow-writers to do the same thing: Otilia Cazimir, Ionel Teodoreanu, Felix Aderca, George Topârceanu, Urmuz. This small-sized magazine, containing many pamphlets, appeared until 1945.

These are three innovative features of the pamphlet in Romanian literature.

Bibliography

- Arghezi, T., *Opere*, III, Editura Funda iei Na ionale pentru tiin i Art i Editura Univers enciclopedic, Bucure ti, 2003
- Arghezi, T., *Opere*, V, Editura Funda iei Na ionale pentru tiin i Art , Bucure ti, 2004
- Cocea, N. D., *Pamflete antidinastice*, Editura de Stat, Bucure ti, 1949
- Dumistr cel, S., *Eufemismul subversiv de legitimare*, in *Ipostaze ale varia iei lingvistice . pragmatic i stilistic* , Editura Universit ii Bucure ti, Bucure ti, 2011
- Eco, U., *Marginalii i note la Numele trandafirului*, Editura Trei, Bucure ti, 2002.
- Genette, G., *Palimpsestes*, Seuil, Paris, 1982
- Ghi oi, A., *Caragiale publicist*, Editura Tritonic, Bucure ti, 2005
- Mihuleac, C., *Pamfletul i tablet. Journalism sau literature?* Editura Universit ii „Al. I. Cuza”, Ia i, 2009
- Munteanu, C., *Pamfletul ca discurs literar*, Editura Minerva, Bucure ti, 1999
- Sasu, A., *Retorica literar româneasc* , Editura Minerva, Bucure ti, 1976
- Übersfel, A., *Termenii cheie ai analizei teatrului*, Editura Institutul European, Ia i, 1999

RELATIONS INTEGRATIVES POUR QUATRE FONCTIONS DU LANGAGE POETIQUE

Violeta BERCARU ONEA *

Abstract: *The dynamics of metaphorism in modernity entails a free development presented under the shape of an increasing field followed by a diminishing one, a phenomenon which configures four functions of the poetical language: the Intransitive with a hermetic metaphor integrating a Reflexivity with a revelatory/vivid metaphor up to an Indirect Transitive function bearing a metaphor included in the sequence, the latter integrating a Direct Transitivity which cultivates a zero metaphor or the anti-symbol. An extension of the grammar on the stylistic level, generating the double intention of transitivity as functions of the poetical language in modern poetry, as well as the idea of neutralisation of opposites in terms of linguistics entailing the stylistic level, that of synthesis and the dichotomy of a distributive/integrative relationship between similar/dissimilar units of language or functions, are the landmarks of this study.*

Keywords: *metaphorism, demetaphorisation, function.*

Ce qu'on observe c'est la double intention de la transitivité dans la poésie moderne engendrée par l'extension de la grammaire au niveau stylistique et fondée sur le procédé des relations intégratives du point de vue linguistique/ stylistique qui met en évidence l'idée de *synhèse combinatoire, opposition, neutralisation*. D'ici résulte un éclaircissement de ce que représente la fluence progressive de la sémiose, dont le contenu est illustré par le phénomène complexe et lent, en étapes, de la dépoétisation dans la poésie moderne. Lié enfin de compte, aussi, au processus de la démétaphorisation qui, on se rappelle, tend vers le point zéro tandis que le métaphorisme, particulièrement celui révélateur, tendait vers l'infini. On a pu mesurer la distance entre réflexivité intransitive et la transitivité directe, phénomène qui ouvre la porte pour mesurer la distance entre plusieurs poètes se trouvant dans l'esprit de ce repérage stylistique linguistique -Mallarmé ou Valéry par rapport à Jacques Prévert par exemple, entre Bacovia, N. St nescu et les poètes réalistes aujourd'hui, un autre exemple – et, ce qui paraît plus intéressant, pour appliquer cette grille aux interprétations traditionnelles.

La fonction poétique, telle qu'elle a été configurée par Jakobson, retourne une manière enrichie par l'idée que la poéticité comme invariant universel paradigmatique et sélectif s'appuie non seulement sur les formes révélatrices, mais aussi sur ce processus de dépoétisation lente influencé par des opérateurs de changement linguistique liants internes (A. M. Houdebine, 2010) comme le trope implicatif (C. K. Orecchioni, 1986) interposant entre réflexivité et transitivité qui devient directe, une transitivité indirecte, d'où la double intention de la transitivité stylistique. Utilisant le modèle formel, linguistique, aussi, de la transitivité grammaticale du verbe. Système dans lequel le rôle du complément indirect et direct est remplacé par le trope implicatif et, respectivement, par la cohérence sémantique ou par l'antisymbole. La récurrence de la métaphore crée une transitivité indirecte, phénomène qui apparaît dans l'histoire et qui, se chargeant en opérateur de changement linguistique liant interne, entraîne celle directe. De même après Michel Riffaterre, la métaphore est une matrice structurale

*University of Bucharest, violetabercaru@yahoo.com

(1978) qui influence le texte comme entier. En tant que matrice, on considère qu'elle engendre une fonction intermédiaire capable de flexibiliser la fonction poétique réflexive correspondante à la métaphore révélatrice (L. Blaga, 1937)/vive (P. Ricoeur, 1975) avec la fonction référentielle correspondante à antisymbole. L'opposition réflexivité/transitivité connaît un processus de neutralisation, qui est la transitivity indirecte à valeur intégrative pour la transitivity directe.

D'autre part, Paul Ricoeur qui considère que la sémantique du discours ne se réduit pas à la sémiotique des unités lexicales (1975), trouve une connection avec la théorie de Benveniste qui décèle une manière nuancée la notion de discours par rapport à celle de signe ou de mot. Benveniste montre que les unités de la langue, par rapport au discours, se trouvent dans une différence de niveau, dans la synthèse qui constitue l'architecture proprement-dite du langage. Plus clairement, les mots comme signes, configurent un puzzle dépourvu de signification littéraire, ceux-ci prenant forme littéraire seulement dans la cohésion de la phrase, et cette dernière dans l'architecture du langage, la liaison étant représentée par la notion de *niveau*, qui remplit le rôle d'*opérateur* (1966). l'opérateur nommé niveau assure la progression de la signification, en général, qui n'est pas linéaire. Paul Ricoeur, à son tour, montre que la progression n'est pas linéaire parce qu'elle est fondée sur des propriétés nouvelles qui apparaissent à la suite de la connexion de certaines unités ayant un statut différent : *Tandis que les unités du même statut ont des relations distributives, les éléments de niveau différent entretiennent des relations intégratives.* (P. Ricoeur, *Métaphore vive*, 1984 : 112)

De la sorte la fabrication du poème comme univers autonome peut être définie aussi par la configuration d'une dimension de correspondance, de la dénotation avec la connotation à travers l'implication, capable d'établir des relations intégratives. Traditionnellement antinomiques ou alternantes, par correspondance, degré d'inclination de l'un envers l'autre, elles peuvent former et donner naissance à une signification beaucoup plus riche. Dans la mesure dans laquelle la tension métaphorique peut s'imprégner de réel et, d'autre part, le langage poétique perd de l'intensité de l'imaginaire, la dénotation et la connotation anéantissent la linéarité et entrent dans une correspondance, le concret et l'abstrait quittent l'alternance pour entrer en synthèse, par un degré d'inclination de l'un envers l'autre, ce qui en résulte étant une nouvelle contingence, une nouvelle possibilité de combinaison dans la poésie moderne, une correspondance des champs sémantiques-poétiques. Le cas étant celui de Jacques Prévert et de Nichita Stănescu qui cultivent la métaphore incluse dans la séquence ou le trope implicatif. On considère ce phénomène de la dépoétisation graduelle de la métaphore en faveur de la poésie, en liaison avec le concept de *néomodernisme* (I. B. Lefter, 2000) présent dans le livre *Recapitularea modernității (La révision de la modernité)* - et l'auteur d'encadrer Nichita Stănescu dans le courant néomoderniste-phénomène qui met en évidence autant plus l'anéantissement de la figure en général en faveur du réel, le culte de l'antisymbole spécifique pour les postmodernistes. Comme notre thèse focalise sur la liaison étroite entre métaphore/discours – démétaphorisation du discours, la double intention de la transitivity poétique indirecte et directe apparaît comme phénomène complexe de la modernité, dans le cadre plus général de l'autotélisme du langage poétique dans la modernité. L'intransitivity poétique de type mallarméen et la réflexivité profonde d'un poète comme Lucian Blaga restent loin, de type différent mais, également, à l'intérieur de ce que représente l'autotélisme du langage poétique dans la modernité. En somme, quatre fonctions du langage poétique, l'intransitivity, la réflexivité, la transitivity indirecte et la transitivity directe. Si le théoricien Tudor Vianu définissait en 1941 dans *Artă prozatorilor români (l'art des*

prosateurs roumains) deux fonctions du langage poétique – la réflexivité et la transitivité – on focalise de nos jours sur quatre, compte tenant de la transitivisation graduelle fondée sur la démétaphorisation graduelle du discours poétique dans un monde où les liaisons avec le transcendant lui ont été arrachées et anéanties, et, également sur l'idée de correspondance pour les fonctions qui, à travers l'influence de la figure sur le discours comme entier, est capable d'engendrer des relations intégratives de ces fonctions.

Résultats escomptés.

La dynamique du métaphorisme à travers la modernité entraîne une sémiose libre qui présente un champ ascendant suivi d'un autre descendant, sémiose qui configure quatre fonctions du langage poétique, de *l'intransitivité à métaphore hermétique* qui intègre une *réflexivité à métaphore révélatrice/vive* jusqu'à la *transitivité indirecte à trope implicatif*, qui également intègre une *transitivité directe*, celle-ci cultivant la *métaphore zéro* ou bien *antisymbole*.

Les relations intégratives des fonctions du langage poétique sont fondées sur la neutralisation, l'équivalence, la synthèse combinatoire apportée par l'influence du métaphorisme ou de la démétaphorisation dans le discours, et pour cela on prend en considération le fait que:

Les énoncés différents et successifs deviennent équivalents à travers la métaphore comme matrice structurale, créant le principe de la simultanété et de la convergence, c'est à dire la structuration d'une densité lyrique qui s'appuie sur la métaphore (M. Riffaterre, 1978).

Paul Ricoeur considérait la sémantique du discours comme ne pouvant pas être réduite à la sémiotique des unités lexicales (Ricoeur, 1975).

La notion stylistique – linguistique de *fonction*, du point de vue de la linguistique glossématique et mathématique représente

le quantum variable y nommée fonction du quantum variable x, si pour chaque valeur du quantum x correspond une valeur uniquement déterminée du quantum y. (Solomon Marcus, 1966: 63, *apud* Maria Manoliu Manea, 1973: 245)

Autrement dit, la valeur uniquement déterminée c'est le trope qui est présente dans la valeur de matrice structurale du texte.

La notion stylistique-linguistique *opposition* désigne la relation entre deux termes qui ont des traits communs – la base de l'opposition – et des traits réels différents, la caractéristique de l'opposition (Ecole de Prague) et qui peuvent entrer, de même, dans un rapport de neutralisation (E. Coeriu, 1964 *apud* Maria Manoliu Manea, 1973 : 248)

La neutralisation renvoie au principe de la synthèse combinatoire (la TI) et, autre part à l'opposition isolée (la TD), par rapport à RI, dans laquelle

TI c'est la transitivité indirecte

RI c'est la réflexivité intransitive

TD c'est la transitivité directe

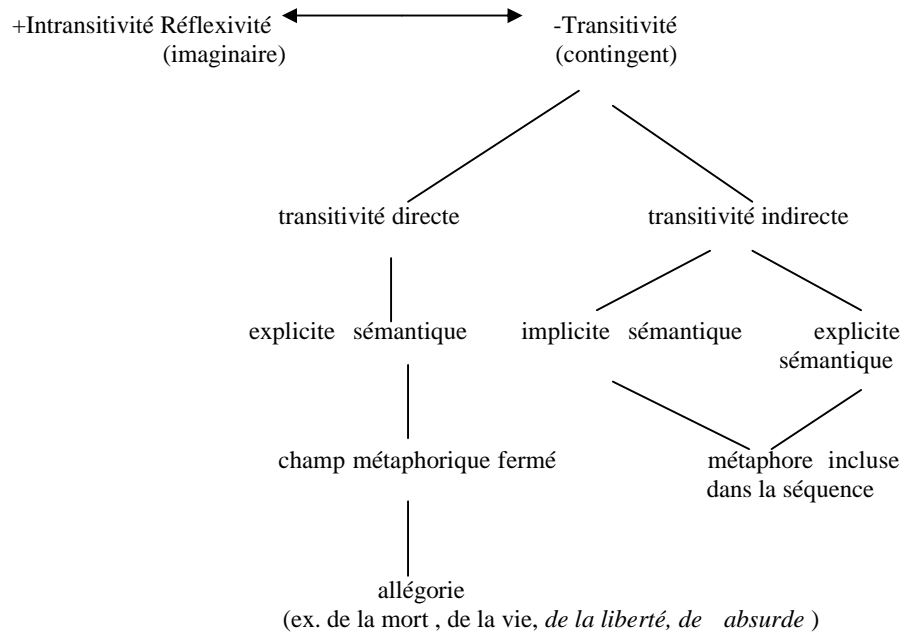
Dans son livre *Structuralismul lingvistic (Le structuralisme linguistique)*, Maria Manoliu Manea parle de la neutralisation, après Hjelmslev, Emilio Alarcos Llorach, A. Reformatzki, Sanchez Ruiperez, Eugen Coeriu, Em. Vasiliu, P. Diaconescu, Maria Manoliu, Liliana Ionescu Ruxandoiu, auteurs qui définissent ce phénomène linguistique comme – *une forme de suspension de l'opposition à travers la fusion, le synchétisme et l'implication* (Maria Manoliu Manea, *op.cit*, 1973:136). On a

trouvé chez le linguiste Cesare Segre, dans ses conférences des années soixantes, idée de *synthèse* dans le processus linguistique-stylistique.

G. Genette, dans son livre *Figures*, parle du blocage de la dénotation qui métamorphose en connotation (1966) dans le langage poétique, en donnant un exemple de Mallarmé, – *angelus bleu* qui puisse être aussi bien un *angelus paisible*.

âncrage indirect, après C. K. Orecchioni, qui dévoile le niveau profond de implicite linguistique qui, à travers le trope implicitatif, transgresse dans implicite sémantique-poétique.

A tous ces principes qui rendent possible la correspondance pour quatre fonctions du langage poétique, s'ajoute: Ce phénomène de la flexibilisation qui se rapporte, il paraît, au relativisme moderne, mais du point de vue stylistique-linguistique à travers opposition-neutralisation qui crée une nouvelle fonction, nous donne la possibilité d'observer la transitivity graduelle, par son corollaire de la métaphore incluse dans la séquence, suivie une radicalisation de la transitivity dans la postmodernité – la TD- à travers le champ métaphorique fermé et le fonctionnement de la poéticité par la cohérence de plus sémantique, champ nouvel à l'intérieur duquel se développe antisymbole, l'allégorie, le langage primitif même. Cohérence qui configure un imaginaire linguistique désacralisé, ayant une déviation et une non-isotopie minimes, dépourvu de règles et de proportions, anéantissant le discours oraculaire et le triomphe transfiguratif, en démétaphorisant, parfois faisant usage de l'allégorie. Dans la thèse on a placé ce tableau sous emblème de la prévalence de ce que Gh. Cr ciun a nommé le corps par rapport à la lettre ou anéantissement de la forme artistique élaborée en faveur de l'intensité existentielle. La dépoétisation en faveur de la poésie par transitivity indirecte, la dépoétisation de la poésie en faveur du réel, par transitivity directe.



On peut conclure que sous influence des principes linguistiques de la neutralisation, de opposition, de implicitation, de la synthèse combinatoires, ainsi que sous influence du principe stylistique de l'équivalence, compte tenant aussi du phénomène de la croissance et de la diminution du métaphorisme, apparaît une sémiose libre dans la modernité, fondée sur des relations intégratives capables de flexibiliser les fonctions classiques du langage poétique.

Bibliographie

- Benveniste, mile, *Problèmes de linguistique générale*, Gallimard, Paris, 1966
- Blaga, Lucian, *Geneza metaforei i sensul culturii în Trilogia culturii, Opere*, Editura Minerva, Bucure ti, 1975, Editura Regal pentru Literatur i Art , Bucure ti, 1937
- Cr ciun, Gheorghe, *Pactul somatografic*, ediție îngrijită și prefațată de I. B. Lefter, Editura Paralela 45, Pite ti, 2009
- Genette, Gérard, *Figuri*, selecție, traducere și prefață de Angela Ion și Irina Mavrodin Editura Univers, Bucure ti, 1978, *Figures*, I, II, III, Editions du Seuil, Paris, 1966, 1969, 1972
- Houdebine, Anne, Marie, *Sémiologie actuelle, De imaginaire linguistique à imaginaire culturel*, étude du cercle de Uuniversité Paris Descartes, Faculté des Sciences Humaines et Sociales - Sorbonne, sous la direction Anne-Marie Houdebine, professeure émérite à Université Paris Descartes, Semeion, Hors Série, ISSN-0005, 2010
- Lefter, Ion, Bogdan, *Recapitularea modernit ții*, Editura Paralela 45, Pite ti, 2000
- Manoliu Manea, Maria, *Structuralismul lingvistic*, (lecturi critice), cu o prefață de Iorgu Iordan, Editura Didactic i Pedagogic , Bucure ti, 1973
- Orecchioni, Catherine, Kerbratt, *implicite*, Editions Armand Colin, Paris, 1986,
- Ricoeur, Paul, *Metafora vie*, traducere și prefață de Irina Mavrodin, Editura Univers, Bucure ti, 1984, *La métaphore vive*, Editions du Seuil, Paris, 1975
- Riffaterre, Michel, *Semiotics of Poetry*, Bloomington, London, 1978
- Vianu, Tudor, *Arta prozatorilor români*, Editura Albatros, Bucure ti, 1977, Editura Contemporan , Bucure ti, 1941
- Zafiu, Rodica, *Narațiune și poezie*, Editura ALL, București, 2000

THE SYMBOLIC IMAGINARY OF THE ROMANIAN CROSSES (TROIȚE)

Gabriela BOANGIU*

Abstract: *Romanian Crosses (Troie) impress through colours and archaic significances. They are the elements of an old mentality, but they still alive in the symbolic imaginary of the Romanian people. The study presents the results of a research project “Contemporary evaluation of Romanian Crosses (troie) in Oltenia and in a multiethnic context in Timoc and Voivodina” financed by AFCN (National Administration of the Cultural Fond). The study highlights the way of religious communication supposed by the presence of Crosses in Romanian rituals. Here will be analysed certain symbolical representations specific to Romanian identity. There will be also presented several fragments of interviews with painters of crosses from Oltenia with the goal to highlight the symbolic imaginary of the painters.*

Keywords: *Romanian crosses, identity, collective memory.*

The importance of rationality had brought forward certitudes that later proved to be doubtful, and disarmingly imperfect. A human-like aspect, too much human, which both estranged us in our own world and accustomed – sometimes comfortably damaging – with its own rules and inventions. Initially, we used to consider possible the approaching of the customs of the road side crucifixes and crosses, only in the Romanian identity areas from Oltenia, Timoc and Voivodina, and only as a practice with implications rather social than religious. On the way, the differentiation has been proved to be limitative, on addressing both the used concepts and their applicability. The phenomenon can still be studied *in vivo*, and the field experience has gained the signification of an interior journey as well. The approach, or the research, was one of identification of the cultural landmarks that defeated the time on a pre-established path, meaning that the challenge is still present –that to continue and extend the journey–research in other fields too, including the symbolic imaginary one that accompanies these traditional artefacts. The similarity to the sacred, funerary horizon from nowadays is accomplished through the meaning of the premise-question: “what is the awake world dreaming?”

The social sciences – ethnology, anthropology, sociology etc. – have conferred an ample space for debating the practices of memory, cultural identity, collective memory. In all these equations there is a space for decanting, for noticing the metamorphoses or the functional mutations. How and what do we forget and, especially, how do we remember? If these questions can be generously approached in the broad area of the social concepts, particularised in the theme of our research, they can trigger a dialogue on different levels, in the context of fragmentising our recent present. On one side, the analysed phenomenon belongs to the horizon of the traditional culture, nowadays incorporated mostly into the identifications of the immaterial patrimony, which imply efforts to research, preserve and reevaluate; on the other side, the erecting of roadside crucifixes, as a living cultural phenomenon, encompasses remembering, reaffirmation of the religious identity in the wider and exterior space of the village –

*“C.S. Nicol escu-Plop or” Socio-Human Research Institute of the Romanian Academy, Craiova, boangiu_g@yahoo.com

open for the unknown and for the journeys towards everywhere, sacralisation of the space, commemoration/'non-oblivion'.

We can see the crosses "at graves, at wells, crossroads or deserted places, for purifying the place (...); places where assumed wonders took place, the halting places where one can have a rest, next to the main roads etc." or where there is marked the honoring "of a *civilizing*, *salvation* or *eponym hero's* memory, [fixing] in the collective memory a *remarkable event* of this hero's life (a donation, a fight etc.)" (Vulc nescu, 1972: 144-145). Adela Toplean, analysing representations of death in the antique Greece, said that "through the heroes' cult, *death becomes naturalised*. It enters for the first time into the *polis*, it subjects to, and even generates rules (symbolic living rules). Some exceptional dead, whose remaining has magical-religious powers, would not have probably enjoyed the same glorious existence, outside the city. These dead people are now being called to talk not only about a spiritual continuity, but about political and cultural one too. Briefly, they seem to be the «pretext» for inventing the social memory" (Toplean, 2006: 192-193).

Nevertheless, the individual commemoration or memory gains particular attributes in the Romanian cultural space, "the personal success or failure, regardless their nature, would become edifying pretexts. The burying of a family member, the last will on the deathbed about the commemoration, the taking of an oath for a certain diet, the so-called prophetic dreams, the occasional predictions, the reading of the old laws, the forgiveness in front of the community etc., represented an inalienable side within the endless individual reasons that triggered edification. Once *the pretext of edification* crystallised in the reader's conscience, it would become an impetus of artistic creation" (Vulc nescu, *op. cit.*: 145-146). The roadside crucifixes, the crosses and the entire religious-symbolic arsenal that accompanies them, cannot be reduced to a linear process, finalised through an *artistic creation*, although the aesthetic significance of it is implicit, but only secondary, and more as an ulterior perception.

Grigorescu I. Nicolae, from the village of Polovragi, Gorj County, told us that "the last will of a person, by word of mouth is: «I want a wooden cross when I'll pass away», if anyone listens to the wish..., if not, they will have a marble cross on the other side world"¹. It is impressive that the expression "by word of mouth" is still being used in the quotidian language of the place and the actual context for respecting this type of wish – in the traditional culture, being said that the wooden cross is lighter, but the contemporary alternative of the marble cross is more widely spread used – a practice that is borrowed from the urban area. In Bulgaria, at Pocraina, a Romanian village, Lozana Ivanova Djangelvska told us about the tradition of installing the cross at the dead person's tomb: "They have to install one, otherwise it is a sin to not have one, the dead have no shade, no shelter from the rain, and they face cold and wind on the other side"².

¹ Grigorescu I. Nicolae, field informer, 46 years old, village of Polovragi, Gorj County, interview realised by Associate Prof. Gabriela Rusu-P s rin, PhD, University from Craiova, in 2009, during the project *Revalorizarea contemporana a troi elor...*(The contemporary revaluation of the crosses...)

² Lozana Ivanova Djangelvska, 67 years old, the village of Pocraina, Bulgaria, interview realised by Associate Prof. Gabriela Rusu-P s rin, PhD, University from Craiova, in 2009, during the project *Revalorizarea contemporana a troi elor...*(The contemporary revaluation of the crosses...)

The administration of the collective memory and, implicitly of the cultural identity, is organised as a spiral, involving cultural and particular institutional structures, on independent levels: family, community, society.

We underline that “the identity” is understood, in the present thesis, as a “relational manifestation”, surpassing in this way the objectivism/subjectivism alternatives. The identity is not an immutable “given fact”, but it “is constantly built and rebuilt inside the social changes” (Cuche, 2003: 127). Therefore, it is awarded a highly important share to the relational situation and the actor who confers signification, the identification being, consequently, at the same level with the differentiation. The correlation with the collective memory and its practices of re-actualisation is, nevertheless, implicit. Ethnology and anthropology come across new requests in the identification and revaluation of the cultural patrimony, the area of the social application has been extended, involving a continuous reflexive approach and realising an open dialogue with the representatives of the investigated culture. A special attention has to be granted to the configuration of the ethnological field and the problems emerging from its input. The investigation of the roadside crucifixes in Bulgaria and Serbia involved a visual component of the research, doubled by the instant observations, along with those that appeared on the way. The traveller passes especially through an interior space when he steps inside a cemetery; the invasive camera creates a subtly tensioned interception: he deals with the feeling of respect for a sacred space, with the deciphering of a code, with the desire to notice the coherence of a ritual.

The cemetery is as an *imago templi* in which «the eyes of the sky» are open, and caress visually each presence-absence that lies in anonymity, the cross becomes an icon, each detail gains unexpressed valences, which you can feel coming from a sacred horizon: from the mourning cloth that fastens the cross (called “*gulerele-collar*” in the area of Ponoare), tamed by the rain and the wind, to the blackened marks left by the burning candles for commemoration, to the photographs on the crosses, which describe the everyday life, to the traces of the burial ritual – basil, woollen thread, red thread...

The representation of the field research combines the images and the text; the visual discourse that it is added is meant to create closeness to the investigated traditional artefacts, the sensation of presence and of their intrinsic verticality. There are established instant visual correspondences between the stoned crosses from the cemeteries of the Romanians from Bulgaria – the village of Florentin, and the old cemetery from Isverna, where the crosses are covered by the ground, but which can still be discovered if one passes patiently from one side of the village to the other, accompanied by a wise guide, as in our case Mr.Cornel Boteanu, the author of numerous ethnographic and folkloric works, among which we mention *Cântecul zorilor din Plaiul Clo ani – epos funerar mehedin ean*(The song of the dawn from Clo ani field – a funerary epos from Mehedinți) (Boteanu, 2008:45).

The crosses, and moreover the groups of crosses, because the wooden crosses are often accompanied by the new ones – made of marble or metal, allow the unravelling of a coherence for the pious, ritual and creational gesture from the moment it was created. The physical space – the vegetal space, the chaos of forgiveness is counteracted by the function played by the orientation of the icon on the cross – the contour icon, the scratched icon, the painted icon... Jesus Christ, Virgin Mary, Saint Parascheva, Saint George or the Last Supper and the Cherubs met in the iconography of the crosses from Salcia.

The cross is a bridge between the sacredness of the space in different stages: from the indistinct space outside the village to the community space – the church, the

cemetery; therefore, we can meet the roadside crucifix at a crossroads or in a «marked place», we met well-crucifix, the chapel-crucifix, the church yard crucifix. The erection of the church itself is supported by “an element of *stability*, a steadfast fundament: it is the square stone, marked through a *cross* (our note), settled on the place of the future altar; it symbolises the Christian stone endowed with the power to sustain a new world, the restored world of *ecclesia*” (Manolescu, 2002: 90-91). Moreover, Anca Monolescu noticed in her work *Locul c l torului* (The place of the traveller):

Symbolically, the foundation stone assures the function of the principle that “supports”, but also “destines”, confers the last purpose of what will be built on that spot. «The stability» represented by it signifies the certitude of accomplishing a unifying project. The stone – unapparent, but essential – from the basis and the Pantocrator from the vault represent two hypostases of the Logos that symbolically include the sanctuary in the metabolism of the Christed corpus (*Ibidem*: 92).

Therefore, we come to understand why the space of the cemetery can be perceived as *imago templi*.

The profession of crosses-making, specific for the area Pietri -Olt unravels gradually throughout the investigation carried out in the cemetery of the village, the deterioration of the crosses ‘telling’ stories about the construction details. The vegetal ornaments specific for the crosses from this area, is doubled by the real vegetation that already frames organically the funerary monuments of commemoration. The documentary details mention: “as regarding the art of phytomorphic ornamentation, the artists from Pietri u, or those from Salcia excel in it, being more skilful in representing the faces of the saints: «we are better than them at painting saints, and they are better than us at painting flowers » (field information from Ion Musta , Salcia)” (Iordache, Popilian *et alli*, 1970: 164)

The iconography of the roadside crucifixes is surprising even nowadays; it is known that “in Pietri u, a *man’s crucifix* has usually imprinted on it the figure of a male-saint: either Jesus Christ or Saint George. On a *woman’s crucifix* there is the face of a female-saint, usually Pious Paraschiva or The Mother of God. On such a crucifix, it can also appear the crucified Jesus Christ. On a man’s crucifix we can preponderantly meet the crucified Jesus Christ and the ridding Saint George.” Other times, Saint George is replaced by Saint Demeter. On the woman’s crucifix can also be painted two female saints: on the upper side of the crucifix, there is Virgin Mary, and on the lower side, Pious Paraschiva. Saint Mary holding the Baby, appears as an exception on the men’s crucifixes, but the image is accompanied by that of Saint George, in order to show the gender of the deceased (*Ibidem*: 162). Under the circular or four-sided roofs, made of wood or tin, there are hidden fragments of this iconography, the elements contributing to the final image that we can meet *today*, to such extent that the grave preserves only the marks saved by the cross maker: a man or a woman’s crucifix, on the places where the paint is still visible. Thus, the anonymity allows *only* the simple recognition of a Human being. These cases of anonymity – specific for the villages – can be understood as gestures of the serene departure into the belief of resurrection.

The tomb crosses, specific for the area of Pietri , can also be met nowadays in other villages from Dolj (for example Motoci), Olt County. At C lui-Olt, we meet them painted in anti-corrosion paint (minimum of lead) – except for the space of the specific iconography, which is accompanied by wooden crosses, carved by the local artists. The spreading area is certainly wider, being known the fact that “the spreading area of the

wooden crosses encompasses especially the field regions and only a part of the hill region, from the south of Turnu-Severin, Strehaia, Filiași, Bălcești, Drăgăni. Towards the north side, from the mentioned region, in pre-mountain and mountain areas, there can be met especially the stone crosses” (*Ibidem*: 165).

Going upwards to the Counties of Mehedinți and Gorj, one can notice the roadside crucifixes, the commemoration crosses or those from the wells – mixture of spaces and sacred offerings for the use of a *traveller*. And the only thing that we should do is to recollect the *Pure White Traveller* from The song of the Dawn, specific for the area of Mehedinți and Gorj, in order to try to understand the symbolic horizon of the old-times customs. The signs of verticality accompany the graves from Ponoare (the smoke-darkened symbol that still keeps the rhombus representations), or Polovragi, where we can meet the spear – incised or smoke-darkened fir-tree bearing the same marks of the sacred geometry.

The real traveller is permanently greeted by the reaffirmations of the sacred, by simple village constructions, many times anonymous or accompanied by a diptych. The foreign travellers in the Romanian Principalities often mentioned the meeting with such village monuments (Vulcanescu, *op.cit.*: 118-130). Other times, the Romanian village employed photographers or engravers to preserve the memory of such artefacts. Among these, we mention Anton Kaindl, a well-known painter of engravings with subjects from Oltenia (110 engravings signed Anton Kaindl, made in the aqua fortis technique, with subjects almost exclusively from Oltenia). These engravings were purchased in 1970 by the Museum of Art from Craiova, and have a special documentary and patrimonial value. Anton Kaindl was, starting with 1921, the official engraver of the princely court of Ferdinand I and his wife, Queen Mary. Travelling in Romania for almost 30 years, he realised an impressive documentary material through his works, which often represented Romanian crucifixes. His itinerary was especially along Oltenia, and it can be reconstituted through the created images.

Kurt Hielscher takes 5 000 photographs after his journeys in Romania, between 1931 and 1932, among which he publishes only 304 in his album, being impressed with “the love and the natural sense of art [that] the Romanian peasants use to embellish their houses and the last resting place: the crosses from the tombs, wells and roads”, considering them “signs of a deep interiorisation of their naive feelings” (Hielscher, 1997: 32). Hielscher was aware of the documentary value of his work: “for me, it is as if I would preserve my book over the further times, when everything will be ceased to a lent and continuous disappearance” (*Ibidem*: 33).

An aesthetic revalorisation inside the Romanian culture is also proposed by the plastic artist Vasile Buz, a member of the Plastic Artists Union from Romania, the branch from Craiova, preoccupied for over 30 years by the theme of the Romanian crucifixes, which he has exploited in numerous works. Another type of visual discourse is unravelled, mediated by the plastic art, but also accompanied by a rigorous and passionate ethnographic documentation, another bridge towards the collective memory, towards new segments of a public interested in the reserves of the popular culture, revalued by the contemporary art. One of his works caught our attention thorough novelty – a gate-crucifix, by the wooden belfry of a church, the meanings of a Christian horizon, a colourful presence of symbols, reintegrated in the cultural circuit of a world.

The reflexive-subjective component of the research integrated the exploratory mark of this experience: the researcher has become temporary a traveller, who has found support in the Christian sign of the cross, who has discovered the passing through

this world of the Man along with the mark of the wooden cross – his shelter cross, who has wondered with serenity in front of the zigzag-shaped crucifix, carved by the artisan from Călușeni, and who looks over this artist's shoulder towards the village, the same way the anonymous forefathers before that protected silently the community.

Bibliography

- Barth, Frederik, „Les groupes ethniques et leurs frontieres” in Poutignat Ph. and Streiff-Fenart J. (ed.), *Theories de l'ethnecite*, PUF, collection „Le sociologue”, Paris, 1995, p. 203-249 *apud* Cuche, Denis, *No iunea de cultur în tiin ele sociale* (The notion of culture in the social sciences), The European Institute Publishing House, Iași, 2003.
- Cuche, Denis, *No iunea de cultur în tiin ele sociale* (The notion of culture in the social sciences), The European Institute Publishing House, Iași, 2003.
- Hielscher, Kurt, *România* (Romania), Scrisul Românesc Publishing House, Craiova, 1997.
- Iordache, G., N. Nișu, M. Popilian, „Câteva observații asupra cruceritului în lemn din Oltenia” (Few observations on wooden cross-making in Oltenia), 1970, in *Historica*, Romanian Academy Publishing House, Bucharest.
- Manolescu, Anca, *Locul călătorului* (The place of the traveller), Paideia Publishing House, Colecția Spații Imaginate (Imagined Spaces Collection), Bucharest, 2002.
- Panea, Nicolae, *Gramatica funerarului* (The Grammar of the Funerary), „Scrisul Românesc” Publishing House, Craiova, 2003.
- Papahagi, Tache, „*Images d'ethnographie roumaine*”, vol. III – Banat et Olténie, 1934.
- Toplean, Adela, *Pragul și neantul* (The threshold and the nothingness), Polirom Publishing House, Iași, 2006.
- Vulcanescu, Romulus, *Coloana Cerului* (The sky column), Romanian Academy Publishing House, Bucharest, 1972.

RELAZIONI ROMENO-ITALIANE NEI PERIODICI DI CLUJ

Cosmina-Alina COSMA*

Abstract: *The paper, focused on our area of interest, is included in one exposure developed over five volumes. It being included in the scientific plan of the Romance Language and Literature Department from Cluj-Napoca and in collaboration with Dante Alighieri Society, whose funding implies quality co-workers, Studi italo-romeni(1997-2006) intends to be an EICR project, representing the review of a century of researches involved on this camp of activity. Definitely, inside the dialogue between these two cultures, a primordial influence had the manager of this paper, Marian Papahagi, that reintroduced, otherwise, Italian Language as a specialisation to the Faculty of Letters from the same city in which appears the present volume. Also, he contributes with a lot of studies regarding literary italianistic critics or being called director of the Romanian Academy from Rome (on the same year in which appear the first paper with which we are dealing). The intentions of the present volume can be felt even from the title with the aim to facilitate the Romanian-Italian cultural interchanges by emphasizing the importance of Italian culture for us and vice versa. Marian Papahagi affirmed once that is no periodical publication dedicated of this type of reports. However, we have founded Venetian papers which he remembers at a certain time, that represents more than a simple initiative. The other proposals came, simultaneously, from the Italian Departments from Bucharest, Ia i, Craiova, Pite ti Universities or from Italian Cultural Institute from Bucharest, while in Italy should be mentioned Romania Orientale (dir. Luisa Valmarin, Roma, 1998-1999) and Bollettino novità (dir. Bianca Valota-Cavalotti, Milano, s.a).*

Keywords: *Periodicals, latinity, cultural approach.*

Capitolo 1: Gli inizi

Occupando il primo posto nello svolgimento cronologico dei periodici della Cattedra di Lingue e Letterature Romanze di Cluj-Napoca, *Studi italo-romeni* (vol. I-IV, 1997-2006) ricopre un ruolo di primo piano anche in ciò che riguarda la sua qualità, in confronto agli altri quattro volumi tra i quali è incluso, avendo tre di questi lo stesso nome. Certo che nel dialogo tra le due culture, un'influenza originale l'ha avuta anche il direttore di questo periodico, Marian Papahagi, il quale ha reintrodotta, peraltro, Lingua italiana come specialità della Facoltà di Lettere della stessa città a cui appartiene il presente volume, contribuendo con numerosi studi in ciò che riguarda la critica letteraria dell'italianistica ed essendo noto ad un momento come direttore dell'Accademia Romana di Roma (nello stesso anno in cui appare il primo dei periodici di cui ci occupiamo).

Le intenzioni del volume possono essere intuite anche dal titolo, essendo il suo scopo quello di facilitare gli interscambi culturali italo-romeni, tramite la rivelazione dell'importanza della cultura italiana per lo sviluppo della nostra cultura e viceversa. Marian Papahagi afferma che non esiste alcuna pubblicazione periodica dedicata a questi tipi di rapporti. Noi abbiamo trovato, però, i periodici di Venezia, di cui lui ricorda, al tempo, che rappresentano più di una semplice *iniziativa*. Le altre proposte vengono, simultaneamente, da parte delle cattedre di Bucharest, Ia i, Craiova, Pite ti e dall'Istituto Italiano di Cultura di Bucharest, mentre in Italia da menzionare sarebbe

* Università Babe-Bolyai, Facoltà Di Lettere, cosma_cosmina_alina@yahoo.com

Romania Orientale (dir. Luisa Valmarin, Roma, 1998-1999) o *Bollettino novità* (dir. Bianca Valota-Cavalotti, Milano, s.a).

Capitolo 2: Ricevimento sul mercato

2.1. Studi Italo-Romeni vs volumi di grande ampiezza

Comparando questo periodico consistente, come numero di pagine con altri due periodici di stessa struttura: *Quaderni di studi italiani e romeni* (vol. I-VI) e *Anuarul Institutului Italo-Român de Studii Istorice* (vol. I-III, VI-IX), osserviamo lo stesso contenuto tematico, diviso in diverse categorie. Così, *Quaderni* ha parti tematiche divise nelle sezioni come *Scrin* (in cui, di solito, si presenta un autore, ma anche l'impatto che ha sul proprio periodo), *Articoli* (con un numero di pagine ridotto, come dimensione, in confronto alle altre sezioni) o *Varia* (in cui si presentano diversi studi, inquadrati nell'area tematica di ogni volume). Ciò che è rimarchevole è il fatto che questi volumi offrono la possibilità di accedere all'informazione sia in lingua romena, sia in italiano.

Prendendo come esempio il secondo volume della serie degli *Anuari*, osserviamo un'inquadratura diversa dei temi, però organizzata lo stesso: *Studii, Întâlniri* (in cui si passano in rassegna diversi dibattiti), *Teze de doctorat* (con gli estratti dalle ricerche che appartengono ad alcune persone di cultura importanti per questo ambito), *Recenzii* o note di lettura e, alla fine, la sezione *Varia*.

2.2. Studi Italo-Romeni vs i volumi di piccola ampiezza

Anche i volumi che non appaiono in modo costante, ma che hanno come oggetto di studio la relazione tra Romania e Italia, hanno manifestato interesse per noi. Abbiamo preso, così, come punto di riferimento, i lavori della sessione italo-romena del 2008, pubblicati in un volume che porta il nome di *Imagine reflectat. Momente de istorie comparat* e gli studi coordinati di Alexandru Balaci in *Columna*, continuati nella rivista con delle apparizioni sporadiche, intitolata *Siamo di nuovo insieme*. Non insisteremo troppo sul primo volume, che manifesta una tendenza storicista anche dal titolo, ma menzioneremo che questo ci è stato di un reale beneficio, il legame con la storia, dal punto di vista linguistico, essendo che ogni lingua appare come risultato di un corso evolutivo ed essendo questa evoluzione interpretata come frutto di un processo di trasformazione, sempre qualitativo. Perciò, i fenomeni come l'evoluzione del latino volgare nell'idioma romanico o la formazione delle lingue letterarie non si possono capire nella loro complessità, senza tenere conto della storia. Altresì, il legame della Romania con l'Italia si realizza tra l'influenza catalitica, formativa, tra i contesti socio-politici similari (Italia Postbellica, rispettivamente Romania Postcoloniale), ma anche tra la parentela stilistica profonda.

Columna, in cambio, è concretizzata in un volume molto concentrato, che offre una moltitudine di informazioni utili per la nostra sfera di ricerca: si fanno dei parallelismi tra la cultura dei nostri tempi e quello che era nel passato (es. l'articolo *La romanizzazione della Dacia*¹), si mettono in considerazione la presenza romena sul territorio italiano, ma anche la presenza degli italiani in Romania (ex. George L. z. rescu, personalità che ha influenzato la Transilvania, dal punto di vista letterario o Pipò Spano Fiorentino, al quale si offre una parte del territorio della Transilvania, come segno di riconoscimento per i grandi successi contro i turchi) o semplicemente si notano

¹*La romanizzazione della Dacia*, in *Columna. Annuario dell'Accademia di Romania in Roma* (dir. Alexandru Balaci), Redazione delle Pubblicazioni per l'Estero, Roma, 1972.

le idee nel quadro di alcuni incontri tematici (es. il Congresso Mondiale di Latinità, che è stato a Bucharest, nel 1970).

Inferiori, dal punto di vista qualitativo, sono i periodici messi sotto la tutela ASIR¹ e riuniti sotto il titolo *Siamo di nuovo insieme*. Questi contengono dei soggetti vari, divisi in tre categorie: *Evenimente* (in cui si susseguono, di solito, presentazioni di libri, preceduti dal motto intitolato, suggestivamente, *V invit m s citiți*), *Cultur* (con la presentazione dei più importanti atti culturali che avvengono in quel periodo) e *Social* (come è, ad esempio, il Festival di musica balcanica, che in 2012 portava il nome *Dimitrie Cantemir la Carnavalul de la Veneția* (Grosarru, 2012:12).

2.3. Studi Italo-Romeni e lo spazio virtuale

Anche nello spazio virtuale esistono dei periodici che si occupano della relazione romeno-italiana. *Quaderni della Casa Romena di Venezia* (vol.V-IX) o gli *Anuari* (vol.IX-XII), che, sfortunatamente, non hanno la continuità per il presente, sono gestite dall'Istituto Romeno di Cultura e Ricerca Umanistica di Venezia (fondato nel 1930, sotto l'egida di Nicolae Iorga) e si mettono a disposizione i contenuti online². La varietà, almeno nel caso dei *Quaderni*, varia a seconda del materiale ricevuto: nel 2010 abbiamo a che fare con due volumi, da 145 pagine ciascuno, nel 2012 disponiamo di un solo volume e dal 2012 al presente rimaniamo con la speranza che questi quaderni trovino la loro continuità. Comunque, l'idea presente in questi periodici consiste in scelte di una certa tematica, in base alla quale si raccolgono i materiali e si scrive, nel corso di un anno (anche se dopo, come abbiamo osservato anteriormente, questo periodo varia).

Tutte e due le riviste sono indirizzate ad un pubblico specializzato, essendo estremamente organizzate. Incontriamo, così, delle categorie come: studi storici, studi umanistici (divisi, a loro volta, in studi religiosi, sociali o politici), letterari o linguistici, categorizzazione che offre la possibilità di accedere solo all'argomento di interesse corrispondente per ogni ricercatore, senza perdersi nell'amalgama di informazioni di cui dispongono questi periodici. Nel nostro ambito di attività, di un reale beneficio è stato lo studio di Silvia Madineea Pa cu, che pone l'attenzione sulla sostituzione dell'infinito italiano con il congiuntivo, nella lingua romena e dove i verbi di aspetto giocano un ruolo decisivo a questo proposito (es. *Giovanni cominciò a parlare* vs *Giovanni începu s vorbeasc*).

Vincolato a questo istituto, in partenariato con l'Associazione Italiana di Romanistica, appare la rivista *Orizonturi*,³ giornale che, in realtà, non si alza al livello dei periodici anteriormente menzionati, che però punta sulla stessa idea dei *Quaderni* dell'Università di Craiova: il preferire alcune vie di accesso sia in romeno che in italiano, essendo evidente l'estensione dell'informazione in ambi gli spazi culturali.

Con una struttura simile a quella dell'Istituto Romeno di Cultura e Ricerca Umanistica di Venezia si presenta l'Accademia Romena di Roma (1920, Vasile Pârvan)⁴, che, a sua volta, beneficia di due periodici: *Ephemeris Dacoromana* (vol.I-XVI) e *Diplomatariu Italicu* (vol.I-IV). Nel quadro di queste, una analisi online è possibile solo in ciò che riguarda la tabella delle materie, potendo essere consultata, su richiesta, dai desiderosi. Degno di essere menzionato è lo statuto importante che ha la

¹ ASIR (oppure RO.AS.IT.)= l'Associazione dei Romeni d'Italia.

² <http://www.icr.ro/venetia>.

³ www.orizonturiculturale.ro.

⁴ <http://www.accadromania.it>.

biblioteca dell'Accademia, essendo conosciuta come una che dispone di più di 35000 volumi che si occupano di questa area, alcuni di questi volumi essendo disponibili anche sul sito dell'Accademia.

Capitolo 3: La superiorità del volume I nel ciclo *Studi Italo-Romeni*

3.1. Forma

Spostandoci dal profilo tecnologico a quello classico, il periodico che rappresenta la nostra sfera di interesse fa parte di una trattazione svolta nel percorso di cinque volumi. Inclusa nel piano scientifico della Cattedra di Lingue e Letterature Romanze di Cluj-Napoca e in collaborazione con la società Dante Alighieri, da cui il finanziamento comporta anche i collaboratori di alta qualità, il primo volume di *Studi italo-romeni* intende essere un progetto EICR¹, rappresentando il bilancio di un secolo di ricerche sviluppate in questo campo di attività.

Uno dei motivi che ci fanno credere nella superiorità del presente volume è la forma ben delimitata che possiede. Anche se non abbiamo a che fare con un'organizzazione cosiddetta tematica, gli autori presenti nel volume seguono un percorso, a seconda del quale si possono inquadrare in una delle sezioni rispettive: *Premessa* (che riflette le intenzioni del presente volume; questa categoria è inesistente nel caso degli altri quattro volumi, della stessa serie), *Studi e ricerche* (prodotti che appaiono come risultato di alcune ricerche, sessioni, incontri), *Interferenze* (tra un autore e un altro o tra un autore e un altro paese), *Rassegna* (lavori che hanno come scopo la messa in primo piano di alcuni autori), ma anche le sezioni, mai senza importanza, delle categorie *Manoscritto* e *Varia*. È interessante da osservare il fatto che questa delimitazione scade, nel prosieguo, così che nel terzo volume non abbiamo a che fare con alcun tipo di divisione.

3.2. Struttura linguistica

La lingua in cui è scritto il presente volume presenta, rispetto ad altri volumi, un'uniformità, nell'idea in cui non abbiamo delle variazioni linguistiche, ma l'ambito lessicale scelto all'inizio si mantiene con accuratezza, anche nei casi in cui gli autori non sono familiari al lessico italiano. L'esempio che ci sostiene è, propriamente, lo studio di Ion Pop (Pop, 1997: 73), tradotto da Monica Fekete, contributo, peraltro, consistente, per ciò che riguarda il movimento romeno di avanguardia.

Capitolo 4: volume II – di più di somiglianza cromatica

4.1. Interferenze storiche

In ciò che prevede il secondo volume, questo mantiene una struttura simile con il volume I: è sufficiente dare uno sguardo al sommario, dove abbiamo le sezioni *Interferenze*, *Manoscritto*, *Recensioni e note*. All'interno alla sezione *Interferenze*, abbiamo scelto l'articolo *Tra oblio e memoria: alcuni momenti dei rapporti culturali italo-romeni dell'esilio romeno in Italia nel secondo dopoguerra*, in cui Roberto Scagno tiene conto dei rapporti storici, ponendo l'attenzione su tre caratteristiche: naturalezza (che hanno in comune queste due lingue, origini, tradizioni, radici religiosi)², estinzione

¹EICR= Enciclopedia della Relazioni Culturali Italo-Romene.

² Disponiamo, a questo proposito, di una bilancia critica, attraverso i riferimenti bibliografici che il presente articolo mette a disposizione: R. Ortiz *Per una storia della cultura italiana in*

(tratta sia la modernizzazione urbanistica, all'interno del processo di emigrazione-immigrazione, sia il livello *alto*: umanistico-erudito, artistico-letterario, religioso-missionario, politico-diplomatico), tenacità (riguarda il processo di mondializzazione, dovuto al rapporto uomo-cultura, tramite la conservazione, approfondimento, la reintegrazione di questi rapporti).

4.2. Bruno Mazzoni – un'idea innovativa

Categoria *Recensioni e note* propone un articolo interessante¹ riferito alla proiezione di un giornale internazionale che vuole vidimare gli studi romeni. Gli elementi comuni con l'Italia, fino in quel periodo, erano la patria della romanità, quei cinque lettori di cambio tra questi due paesi, il più grande numero di professori attivi in Italia e una comunità scientifica che dimostra il suo interesse per la romanistica.

Gli incontri culturali di Roma, ad esempio, costituiscono un'occasione propizia per discutere gli innumerevoli aspetti riguardo l'evoluzione del lessico romeno contemporaneo (mass media). Possiamo usare, come esempio, il Congresso *Lessico, lessicografia e insegnamento linguistico*, svolto nel 1994, grazie all'incontro avvenuto tra il Dipartimento di Studi Romani dell'Università di Roma e l'Istituto di Linguistica *Sextil Pu cariu* di Cluj-Napoca.

Alla fine di questo congresso, si svolgono due tavole rotonde dove partecipa anche Bruno Mazzoni, con il progetto *Bollettino internazionale di studi romeni*, con l'intenzione di costruire un archivio internazionale concreto di studi romeni. Avendo paura di non classare troppo, sbilanciando così il rapporto finanziario-umano, il lancio della rivista si fa online (1998), realizzandosi, così, l'accesso veloce alle informazioni e ovviando anche ai costi tipografici.

Capitolo 5: Abbassamento qualitativo– conseguenza della mancanza di Marian Papahagi?

5.1. In memoriam Marian Papahagi

Segnato della scomparsa di Marian Papahagi (personalità che porta il più consistente corpus della presenza italiana nell'area transilvana), il volume III ci presenta una serie di articoli dedicati a questo. Sicché, Helga Tepperberg, il capo della cattedra di Lingue e Letterature Romane dell'Università Babe-Bolyai è anche la guida di una discussione riguardo la presenza della cultura italiana sulle terre di Ardeal, in *Omaggi a lui Marian Papahagi*. Un altro articolo rappresentativo potrebbe essere quello scritto da Ion Pop: *Marian Papahagi - Filologie i critic*, però non possiamo abbandonare nemmeno l'iniziativa di Gabriela Molcsan, la quale si propone di riassumere nel 2000 tutti i lavori dell'Accademia Romana, insieme a quelli del Dipartimento di Studi Umanistici di Roma, in un solo volume chiamato „*Il piacere della ricerca*” – *Atti delle giornate di studio in onore di Marian Papahagi*.

5.2. Il rapporto italo-romeno vissuto dall'esterno

5.2.1. Italia e *Peregrinul transilvan*

Anche se modesto, come dimensioni, il contributo dello scrittore di Ardeal, Ion Codru Dr gu anu deve essere considerato come un cardine per il rapporto romeno-

Romania, Istituto per l'Europa Orientale, Bucharest, 1942 o L. Renzi, S. Bianchini, *La Romania nella coscienza intellettuale italiana. XIX-XX secolo*, Unicopli, Milano, 1986.

¹Proposta per un „*Bollettino internazionale di studi romeni*”.

italiano, nel vasto ambito culturale. In *Peregrinul transilvan*, Drăgușanu racconta come nei porti di Napoli incontra delle belle donne vestite simile con le ragazze *ardelene*, *bachiar* i limbajul aduce bine cu cel românesc. Aice auzii chiar expresiile mamă-ta, sor-ta, care nu-s uzitate de ceilalți italieni (Pop, 2001: 22).

All'interno dello stesso articolo (Pop, 2001: passim), Dumitru Pop invoca l'idea della latinità del popolo romeno anche riferendosi agli altri nomi: Alexandru cel Bun (sec. al XV-lea), Petru Șchiopul (sec. al XVI-lea), Radu Mihnea (sec. al XVII-lea) o gli altri ex-boiari e righești, come Constantin Brâncoveanu o il capo della sua cancelleria, Constantin Cantacuzino. Tra i nomi più nuovi, non possiamo non ricordare il nome di Ramiro Ortiz (sec.XX) o Mario Ruffini (sec.XXI).

5.2.2. Romania in *Ricordi rumeni*...

Basata sulle note di viaggio del giornalista italiano Roberto Fava, *Ricordi rumeni. Note di un viaggio in Transilvania e Romania* risulta essere una fonte per etnografi, sociologi, storici e politologi; il periodo è intorno al 1880 e tratta di un episodio pieno di arroventamenti, in cui si sviluppa la lotta tra la civiltà latina (rappresentata dei discendenti di Traiano) e gli oppressi del tempo (quelli perseguitati nazionalmente e socialmente). Oltre questi aspetti comportamentali, i problemi della traduzione oppure i processi rituali che appartengono ai romeni, Roberto Fava osserva anche alcuni aspetti linguistici, osservando la parentela col latino, inclusi gli elementi di comunicazione riguardo i linguaggi culturali oppure gli elementi di toponomastica (da cui sottolinea, attraverso le etimologie latine, le origini che tradiscono i nostri legami millenari con la Civiltà Romana, vedendo anche una rete logica di processi di diffusione).

Capitolo 6: *Aceea i Mărie, cu o altă pîrlărie*¹

6.1. Il rapporto innovazione-conservazione

Il quarto volume, al contrario, non è ben organizzato. Oltre la mancanza di una prefazione (con cui eravamo abituati, nel quadro dei primi tre volumi), siamo introdotti direttamente nel contenuto, senza beneficiare di un sommario tematico o di alcuna delimitazione sistematica. Dall'amalgama di studi presenti (un totale di 12 studi), abbiamo scelto di parlare dell'articolo *Viaggio in diacronia. Al di là dei toponimi, momenti di storia della lingua italiana*, in cui Mariana Istrate sceglie di fare un viaggio immaginario, ideale, occupandosi del periodo precedente all'arrivo dei Latini nella Penisola Italica. I principali problemi affrontati (l'evoluzione del latino volgare nel nuovo idioma romanico, la formazione della lingua letteraria), fanno vedere che esistono delle diversità linguistiche nel substrato latino, piuttosto in ciò che prevedono le condizioni di evoluzione, particolari per ogni lingua. Tuttavia, il latino può spiegare la varietà dialettale, essendo il rigore dei dialetti valutato come una conseguenza delle realtà storiche e linguistiche del passato (es. la Sicilia conservatrice vs l'innovativa Lombardia).

6.3. Claudiu Isopescu – vita e attività

Un apporto importante ci fornisce anche l'articolo di Otilia-Teodora Pop-Damian (Pop, 2006:93-110), mettendo a nostra disposizione la bibliografia intera di

¹ Proverbio romeno, prendendo il senso di *una stessa cosa, con lo stesso contenuto, ma con un'altra forma* e che fa riferimento al quarto volume della serie *Studi italo-romeni*.

Claudiu Isopescu, di cui ho scelto come punti di riferimento i seguenti: *Romanità e italianità in Romania* (Pop, 2006: 98), *Testimonianze italiane della latinità dei Romeni* (Pop, 2006:106), *Il movimento latinista in Romania* (Pop, 2006:106) ed *Elementi italiani della lingua romena* (Pop, 2006:108), l'enumerazione risulta organizzata secondo la loro apparizione.

Capitolo 7: Struttura diversa, contenuto diverso

7.1. Italo Svevo – una crocevia tra passato e futuro

Più voluminoso del volume IV, l'ultimo periodico della nostra lista è atipico non solo perché porta un altro nome in confronto ad altri periodici della stessa serie, ma anche perché inizialmente è stato concepito come un supplemento al quarto volume. Nonché, al livello tematico, *Tutti gli anni di Svevo* (così come è noto) ha una struttura a parte, essendo l'intero volume focalizzato sulla figura di Italo Svevo –il più europeo degli scrittori italiani. Perciò non ci proponiamo di insistere troppo su questo, però vogliamo portare l'attenzione sul fatto che, almeno a livello strutturale, il volume che chiude il ciclo di *Studi* mantiene lo stesso disordine come il periodico per il quale si è voluto il supplemento: se guardiamo al sommario, tra i primi nomi che appaiono c'è quello di Norberto Cacciaglia, che ci presenta¹ il concetto di Bildungsroman su uno dei romanzi di Italo Svevo, la stessa cosa che farà Stefano Lazzarin, con l'articolo *Una vita - crocevia tra passato e futuro*, articolo presente alla fine del volume.

Tutti gli anni di Svevo beneficia anche di una prefazione che spiega i motivi della scelta di questa tematica, ma anche il contenuto del volume: una serie di saggi che hanno come argomento Italo Svevo, che sta balzando tramite la concezione della vita borghese centro-europea² e diventa conosciuto in Romania solo nel XX secolo, tramite articoli di giornali.³

Senz'altro, anche gli altri articoli qui non menzionati rappresentano un piacere per gli studiosi dell'ambito della lingua e letteratura, ma anche un buon punto di partenza per i giovani ricercatori. Mantenendo quest'idea, il quarto volume, questa volta, ci sostiene pienamente: *il ricercatore non deve essere soltanto un bravo linguista, ma deve conoscere anche la storia, la geografia, l'archeologia, l'antropologia, il folklore, la mentalità di un popolo che ha vissuto e occupato una volta un certo territorio*⁴ (Istrate, 2006: 170).

¹ *Senilità*, tra Bildungsromane romanzo indirizzato.

² Il conflitto individuo-società, ma anche la variazione social-psichologica sono riflesse per bene nel suo romanzo di maturità, *La coscienza di Zeno*.

³ Da vedersi, a questo senso, l'articolo *La coscienza romena „alle prese” con Italo Svevo ovvero la fortuna di Italo Svevo in Romania*.

Bibliografia

- Anuauul Institutului Italo-Român de Studii Istorie*, vol. I, Cosma H. (dir.), Ed. Presa Universitar Clujean , Cluj-Napoca, 2004.
- Ibidem*, vol. II, Cosma H.(dir.), Ed. Accent, Cluj-Napoca, 2005.
- Ibidem*, vol. III, 2007.
- Ibidem*, vol. VI, S l cean C.(dir.), Cluj-Napoca- Roma: Ed. Presa Universitar Clujean , 2010.
- Ibidem*, vol. VII, 2011.
- Ibidem*, vol. VIII, 2012.
- Ibidem*, vol. IX, 2013.
- Colymna. Annuario dell'Accademia di Romania in Roma*, Balaci A.(dir.), Redazione delle Pubblicazioni per l'Estero, Roma,1972.
- Imagine reflectat . Momente de istorie comparat . Lucr rile sesiunii italo-române, Cluj-Napoca – Alba-Iulia, 8-9 septembrie 2008*, Mândrescu G. i Altarozzi G.(coord.), Ed. Accent, Cluj-Napoca,2008.
- Quaderni di studi italiani e romeni*, vol. I-VI, Mattioda M., Pîrvu E. (dir.), Edizioni dell'Orso, Alessandria, 2003-2011.
- Siamo di nuovo insieme*, Grosaru M.(coord.), nr.1,2,3,4 (2007), nr.1,2 (2012) , Ed. RO.AS.IT, Bucure ti .
- Studi italo-romeni*,vol.I, Papahagi M. (coord.), Ed. Echinox, Cluj-Napoca, 1997.
- Ibidem* , vol. II, Papahagi M.(coord.), Ed. Echinox, Cluj-Napoca, 1998.
- Ibidem*, vol.III, Cosma H.(dir.), Ed. Presa Universitar Clujean , Cluj-Napoca, 2001.
- Ibidem*, vol. IV, Damian . (dir.), Ed. IDC Press, Cluj-Napoca, 2006.
- Tutti gli anni di Svevo*, (dir. tefan Damian), Ed. IDC Press, Cluj-Napoca, 2004.
- Grosarru, M., „Dimitrie Cantemir la Carnavalul de la Veneția” in Grosaru M. (coord.), *Siamo di nuovo insieme*, nr. 2, Ed. RO.AS.IT, Bucure ti, 2012.
- Istrate, M. ”Viaggio in diacronia. Al di là dei toponimi, momenti di storia della lingua italiana”, in tefan Damian (dir.), *Studi italo-romeni*, vol. IV, Ed. IDC Press, Cluj-Napoca, 2006.

LA CITOYENNETE EUROPEENNE ACTIVE ET LA PRESERVATION DE L'IDENTITE NATIONALE

M d lina CUCEANU ȚIBRIAN*

Abstract: *Citizenship is a complex and multidimensional concept, which consists of legal, cultural, social and political elements which confers citizens certain rights and obligations, a sense of identity and social interaction as well as an expression of belonging to a political community. European citizenship was defined by the Treaty on European Union signed in Maastricht in 1992, representing a major conceptual innovation, constituting, as some theorists rightly states, the first «constitutionalisation» official EU citizenship. Therefore, according to TEU (new art. 17 (eg. Art. 8 TEC)) stipulates that Union citizen is any person holding the nationality of a Member State, under the laws in force in the State. Immitating the concept of national citizenship, union citizenship describes the relationship that unites national citizenship with one of a Member State of the European Union.*

Keywords: *citizenship, identity, national.*

La citoyenneté européenne et la citoyenneté nationale

À partir de l'année 2007, lorsque la Roumanie est devenue un état membre de l'Union Européenne, nous, les roumains, avons essayé de définir et de comprendre le concept de citoyenneté européenne active et l'importance de l'appartenance à l'Union Européenne. L'une des principales craintes concernant l'intégration est qu'on va perdre notre identité nationale et, qu'en adoptant les coutumes des autres européens, on va oublier nos traditions et notre histoire.

La notion de citoyenneté européenne implique le fait que les citoyens de l'Union Européenne bénéficient, en cette qualité, des mêmes droits qui sont accordés traditionnellement à ses citoyens dans l'ordre juridique interne. La citoyenneté européenne est distincte par rapport à celle nationale que, conformément à la formulation du traité d'Amsterdam, «elle complète» [...] et ne remplace pas» (Dascălu, Iancu, 2010: 94-100).

Ainsi, la citoyenneté européenne ne peut se confondre avec la citoyenneté nationale et ne peut l'exclure non plus.

La citoyenneté européenne présente les caractéristiques suivantes (Vâlcu, 2010: 14) :

- *La citoyenneté européenne est distincte de celle nationale, qu'elle complète ... et qu'elle ne remplace pas*, ainsi on peut se permettre d'affirmer que tout citoyen d'un état membre de l'Union Européenne a une double citoyenneté.
- *La citoyenneté européenne ne supprime aucun des droits conférés par la citoyenneté nationale*, mais accorde des droits supplémentaires, qui s'exercent soit au niveau de l'Union Européenne (le droit d'être élu dans le Parlement Européen) soit au niveau des états membres (le droit d'élire et d'être élu dans les élections municipales).
- *La citoyenneté européenne est un corollaire de la nationalité du citoyen de l'état membre*. Le fait d'acquérir la qualité de citoyen de l'Union Européenne

* Université de Pitesti, madalinacuceanu@yahoo.com

dépend essentiellement de la possession de la qualité de citoyen d'un état membre.

Le traité de Lisbonne a relancé le concept de citoyenneté européenne dans l'article 8 qui prévoit que: «toute personne qui a la citoyenneté d'un état membre a la citoyenneté de l'Union. La citoyenneté de l'Union s'ajoute à la citoyenneté nationale et ne la remplace pas».

Le statut du citoyen européen

a) Le droit à la libre circulation et au séjour sur le territoire des états membres

Les prévisions insérées dans le cadre du titre «La citoyenneté de l'Union» dans la deuxième part de TCE servent de repère pour l'étude du statut de citoyen de l'Union.

L'art. 18 (l'ancien article 8A TCE) du Traité sur l'Union Européenne institue *le droit à la libre circulation et le droit de séjour* reconnu à tout citoyen de l'Union se trouvant sur le territoire d'un état membre. La manière de concevoir le texte de l'art.18 de TUE confère la reconnaissance de l'applicabilité de ce droit à toutes les catégories sociales qui ont le droit à circulation et au séjour, respectivement les ouvriers, les personnes qui déroulent une activité indépendante, les personnes à la recherche d'un poste de travail, les destinataires des services, les étudiants et les personnes qui prouvent qu'elles disposent des moyens suffisants pour s'entretenir.

Antérieurement au moment de l'élaboration du Traité de Maastricht, la situation juridique de diverses catégories sociales était réglementée d'une manière distincte par des directives, comme il suit : La Directive du Conseil 90/364/CEE du 28 juin 1990 concernant le droit de séjour; La Directive du Conseil 90/365/CEE du 28 juin 1990 concernant le droit de séjour des personnes salariées et non salariées qui ont cessé leur activité professionnelle et la Directive du Conseil 90/366/CEE du 28 juin 1990 concernant le droit de séjour des personnes qui étudient, qui a été ultérieurement remplacée par la Directive 93/96/CE.

La Directive 2004/38/CE du Parlement Européen et du Conseil du 29 avril 2004 concernant le droit à la libre circulation et au séjour sur le territoire des états membres pour les citoyens de l'Union et les membres de leurs familles, réunit toute la législation existante dans le domaine de la libre circulation, en abrogeant la législation antérieure, y compris les trois directives délivrées en 1990 concernant le droit au séjour. En plus, la Directive 2004/38/CE implémente un droit fondamental de résidence des citoyens qui a le fondement juridique dans le Traité, sans créer un tel droit sur la voie de la législation secondaire (comme dans le Cas de la Directive 90/364/CEE concernant le droit de séjour).

La directive s'applique à tout citoyen de l'Union qui se déplace ou qui a la résidence dans un état membre, différent de celui dont il est ressortissant, ainsi qu'aux membres de sa famille.

Les états membres permettent l'entrée sur leur territoire des citoyens de l'Union qui possèdent des cartes d'identité valables ou des passeports valides, ainsi que des membres de leurs familles qui n'ont pas la citoyenneté d'un état membre et qui détiennent des passeports valides.

b) Le droit de voter et d'être élu pour le Parlement Européen et dans les élections municipales de l'état membre où il habite, dans les mêmes conditions que les citoyens de cet état-là (art. 19.1. et art. 19.2. TCE inclus en TUE; la Directive 93/109/CE du Conseil du 6 décembre 1993 qui établit les normes d'exercice du droit

d'élection et d'être élu pour le Parlement Européen pour les citoyens de l'Union qui ont la résidence dans un état membre où ils ne sont pas de ressortissants et la Directive de 94/80/CE du Conseil du 19 décembre 1994 qui établit les normes pour exercer le droit d'élection et d'être élu aux élections locales pour les citoyens de l'Union qui ont la résidence dans un état membre dont la citoyenneté n'est pas modifiée par la Directive 96/80 du 19 décembre 1994).

Jusqu'à l'élaboration et l'entrée en vigueur du Traité de Maastricht, les citoyens de l'Union qui avaient leur résidence à l'extérieur du pays dont ils étaient les citoyens nationaux n'avaient pas la possibilité de participer aux élections pour le Parlement Européen ou de voter dans le cadre des élections municipales dans l'état de résidence (à l'exception de l'Italie).

Le droit de voter et d'être élu pour le Parlement Européen

Conformément à l'art. 19.2. (l'ancien art. 8B TCE) du Traité sur l'Union Européenne, *«tout citoyen de l'Union ayant la résidence dans un état membre dont il n'est pas le citoyen a le droit de voter et d'être élu aux élections pour le Parlement Européen dans l'état membre où il a la résidences, dans les mêmes conditions que les citoyens de l'état respectif»*.

La norme communautaire de reconnaissance du droit d'élection et d'être élu dans le Parlement Européen est devenue opérationnelle à partir des élections pour le Parlement Européen de juin 1994. Conformément à l'Acte de 20 septembre 1976, «Les élections pour le Parlement Européen» représentent les élections par vote universel direct des représentants dans le Parlement Européen.

Conformément à l'art. 4 alinéa (1) de la Directive 93/109/CE l'électeur communautaire exerce le droit d'élire soit dans l'état membre de résidence, soit dans l'état membre d'origine. Personne ne peut voter plus d'une fois durant les mêmes élections. De même, aucune personne ne peut être un candidat dans plus d'un état membre durant les mêmes élections.

Le droit d'élire. Pour être inscrit sur la liste électorale, l'électeur communautaire a l'obligation d'emmener les mêmes preuves qu'un électeur ressortissant.

Dans ce sens, il a l'obligation de donner une déclaration officielle où on mentionne :

- la citoyenneté et l'adresse sur le territoire électoral de l'état membre de résidence;
 - selon le cas, en quelle collectivité locale ou circonscription de l'état membre d'origine a été inscrit sur la liste électorale la dernière fois;
 - qu'il exercera le droit d'élection uniquement dans l'état membre de résidence.
- De même, l'état membre de résidence peut imposer à l'électeur communautaire de:

- mentionner dans une déclaration qu'il n'est pas déchu du droit d'élire dans l'état membre d'origine;
- présenter un document d'identité valable;
- de mentionner la date à partir de laquelle il est résident dans cet état ou dans un autre état membre.

Le droit d'être élu. À la soumission de la déclaration de candidature, chaque personne éligible du point de vue communautaire a l'obligation d'amener les mêmes preuves qu'un candidat ressortissant. De même, celle-ci donne une déclaration officielle où on doit mentionner:

- la citoyenneté et l'adresse sur le territoire électoral de l'état membre de résidence;
- qu'il n'est pas, simultanément, un candidat aux élections pour le Parlement Européen dans un autre état membre;
- en quelle collectivité locale ou circonscription de l'état membre d'origine il a été inscrit sur la liste électorale la dernière fois, selon le cas.

De même, la personne éligible du point de vue communautaire a l'obligation de présenter en même temps avec la soumission de sa candidature, un certificat délivré par les autorités administratives compétentes de l'état membre d'origine qui certifie qu'elle n'est pas déchue du droit d'être élue ou qu'une telle déchéance n'est pas connue par ces autorités. La candidature de tout citoyen de l'Union aux élections pour le Parlement Européen dans l'état membre de résidence est déclarée inadmissible au cas où ce citoyen ne peut pas présenter le certificat délivré par les autorités administratives compétentes de l'état membre d'origine qui certifie qu'une telle déchéance n'est pas connue par ces autorités.

Le droit de voter et d'être élu dans les élections municipales de l'état membre où il habite, dans les mêmes conditions que les citoyens de cet état-là (art. 19.1. TCE).

Le droit de voter pour les élections municipales dans l'état où ils ont la résidence est reconnu aux citoyens de l'Union, bien qu'ils n'aient pas la nationalité respective.

Malgré tout cela, on confère à l'état de résidence la possibilité d'établir de certaines conditions qui sont liées à la durée du séjour sur le territoire de l'état hôte où les élections sont organisées, en fait, la durée égale à la durée du mandat, afin de pouvoir choisir aussi le double de la durée du mandat, pour être élu (par exemple, en France on sollicite une résidence de 6 ans pour élire et de 12 ans pour être élu, et en Luxembourg on exige 5 ans de résidence pour élire et 10 ans pour être élu).

Dans l'acception de la Directive 94/80/CE «élections locales» signifient les élections manifestées par vote universel direct qui a comme but de désigner les membres de l'assemblée représentative et, selon le cas, conformément à la législation de chaque état membre, le chef et les membres de l'exécutif d'une unité de base de l'administration publique locale.

Les états membres de résidence peuvent décider que tout citoyen de l'Union qui, par l'effet d'une décision de la cour en matière civile ou d'une décision pénale de la cour est déchu du droit d'être élu conformément au droit de l'état membre d'origine, soit exclu de l'exercice de ce droit dans la période des élections locales.

Le droit d'être élu. Les états membres peuvent décider que uniquement leurs ressortissants sont éligibles pour les positions de chef, adjoint, suppléant ou membre du collège directeur de l'exécutif d'une unité de base de l'administration publique locale, si ces personnes sont élues pour exercer ces fonctions durant le mandat. Les états membres peuvent prévoir que détenir la qualité d'élus local est, de même, incompatible avec les fonctions exercées dans d'autres états membres similaires à ceux qui engendrent une incompatibilité dans l'état membre de résidence.

c) Le droit qu'on lui assure la protection par les autorités diplomatiques ou consulaires d'un autre état membre lorsqu'il se trouve sur le territoire d'un pays où son pays n'est pas représenté, dans les mêmes conditions qu'un citoyen du respectif état membre (la Décision 95/553/CE concernant la protection des citoyens de l'Union Européenne par les représentations diplomatiques et consulaires).

Dans ce sens l'art. 1 de la Décision 95/553/CE dispose que tout citoyen de l'Union Européenne a le droit à la protection consulaire de la part de toute

représentation diplomatique ou consulaire d'un état membre si, dans l'endroit où il se trouve, son propre état membre ou un autre état membre qui représente son état membre d'une manière permanente ne détient pas de représentation permanente accessible ou de consulat honorifique accessible et compétent dans de tels problèmes.

Les représentations diplomatiques et consulaires abordées répondent à la sollicitation de protection adressée par la personne respective, à condition que celle-ci prouve par l'intermédiaire d'un passeport ou carte d'identité qu'elle a la citoyenneté d'un état membre de l'Union. Au cas où les documents mentionnés ci-dessus ont été perdus ou volés, on peut accepter n'importe quelle autre preuve de la citoyenneté, éventuellement après l'avoir vérifiée chez les autorités centrales de l'état membre dont le citoyen se déclare la personne respective ou chez la plus proche représentation diplomatique ou consulaire de l'état respectif.

Les représentations diplomatiques et consulaires qui offrent protection traitent la personne qui sollicite l'aide comme un citoyen de l'état membre qu'il représente.

La protection prévue dans l'article 1 inclut:

- assistance en cas de décès;
- assistance en cas d'accidents ou de maladie grave;
- assistance en cas d'arrestation ou de détention ;
- assistance accordée aux victimes des actes de violence;
- l'aide et le rapatriement des citoyens de l'Union se trouvant en difficulté.

On ne peut accorder aucune aide ou avance financière et on ne peut effectuer aucune dépense au bénéfice d'un citoyen de l'Union Européenne sans la permission des autorités compétentes de l'état membre dont la personne respective a la citoyenneté, la permission étant accordée soit par le Ministère des Affaires Etrangères, soit par la plus proche mission diplomatique de celui-ci.

À l'exception du cas où les autorités de l'état membre dont le requérant a la citoyenneté renoncent explicitement à cette exigence, le requérant doit s'engager à rembourser l'entière valeur de l'aide ou de l'avance financière et des frais supportés ainsi que, selon le cas, de payer la taxe consulaire notifiée par les autorités compétentes. L'engagement de remboursement prend la forme de restituer au gouvernement de l'état membre dont il a la citoyenneté tous les coûts supportés en son nom ou n'importe quelle somme qu'on lui a accordée, à laquelle s'ajoutent les taxes afférentes.

Le Gouvernement de l'état membre dont le requérant a la citoyenneté rembourse tous les coûts, à la demande, au Gouvernement de l'état membre qui a accordé l'assistance consulaire.

d) Le droit de s'adresser avec des plaintes au Parlement Européen (art. 21 (l'ancien article 8D de TCE)).

D'une manière concrète, la Commission de pétitions du Parlement créée le 21 janvier 1987 a des attributions concernant l'analyse de l'admissibilité et l'analyse en substance de la pétition. On admet les pétitions qui parviennent à un député, à une commission du Parlement ainsi qu'au Président du Parlement à condition qu'elles soient rédigées en écrit, en l'une des langues officielles de l'Union et signées par chaque requérant tout en indiquant le nom, la qualité, la citoyenneté et le domicile, pour les personnes physiques, respectivement le nom, le siège statutaire, le domaine d'activité pour les personnes juridiques.

Le droit d'adresser des pétitions n'est pas un attribut appartenant éminemment au citoyen de l'Union, ainsi la qualité de présenter des pétitions est reconnue «à chaque citoyen de l'Union et à chaque personne physique ou juridique, ayant la résidence ou le siège statutaire dans un état membre» (art. 194 l'ancien art. 138 D du TCE),

respectivement aux personnes étrangères à l'Union Européenne et qui n'ont pas la résidence dans un état membre, comme par exemple : la formulation d'une pétition ayant comme sujet la protection des droits des étrangers.

Quant au sujet de la pétition, celle-ci doit concerner directement le pétitionnaire (ne suppose un intérêt personnel de celui-ci) et, de même, doit faire partie des «domaines d'activité de l'Union» (Voicu, 2007: 125).

Afin d'établir les faits mentionnés dans la plainte, la Commission pour les pétitions peut procéder à des auditions, à des enquêtes sur place ou peut transmettre la pétition pour information, autorisation ou même attribution à d'autres commissions du Parlement.

Dans ce contexte, la commission peut adopter l'une des positions suivantes:

- déclarer la sollicitation inadmissible et, par conséquent, elle sera classée par l'intermédiaire d'une décision motivée, qui sera communiquée au requérant. La Commission peut suggérer, dans ce cas, à la personne concernée, de s'adresser à d'autres autorités qu'elle indique dans ce sens;

- soumettre le problème à l'analyse du Médiateur;

- déclarer la sollicitation inadmissible et passer à son analyse en substance.

Concernant le dernier aspect, l'activité de la commission est très diversifiée. Ainsi, elle peut solliciter la certification d'une autre commission, au cas où les pétitions visent la modification de certaines prévisions législatives, pour constater les faits. En plus, la commission va se prononcer concernant les requêtes par l'intermédiaire d'un rapport ou «d'une toute autre manière», étant obligée d'informer semestriellement le Parlement concernant ses délibérations.

Une caractéristique importante des pétitions est la publicité. Ainsi, les requêtes enregistrées et les décisions plus importantes concernant la procédure d'analyse sont annoncées en séance publique, étant mentionnées dans le procès-verbal de la séance. Le texte de la pétition et l'autorisation de la commission seront déposés à l'archive du Parlement Européen, où elles pourront être consultées par tout député.

e) Le droit de faire appel à l'Ombudsman européen (le Médiateur Européen) pour l'analyse des cas d'administration défectueuse de la part des institutions et des organismes communautaires (le nouveau art. 21 de TCE introduit par TUE (l'ancien article 8D)).

Les mêmes personnes qui peuvent formuler des pétitions au Parlement Européen peuvent s'adresser avec des plaintes au Médiateur. La plainte peut être adressée soit directement au Médiateur, soit par l'intermédiaire d'un membre du Parlement Européen.

Concernant la compétence *ratione materiae* du Médiateur, son aire d'intervention est limitée par rapport à celle du Parlement Européen, dans le sens que «*Le Médiateur est compétent pour statuer en ce qui est des plaintes ... relatives au cas d'administration défectueuse dans l'activité des institutions et des organismes communautaires...*» tout en excluant ainsi l'implication des états membres, des personnes privées ou des tierce états. Il est certain que le Médiateur ne peut intervenir dans une procédure juridictionnelle.

La plainte doit être introduite dans un délai de 2 ans après la date où le requérant a été informé sur les faits incriminés, mais uniquement après que, préalablement, on a entrepris les démarches administratives auprès des institutions et les organismes impliqués (Vâlcu, *op. cit.* : 25).

Au cas où on considère la plainte admissible dans le sens de l'existence d'une administration défectueuse, le Médiateur peut solliciter des informations aux états

membres respectifs et peut coopérer avec les médiateurs nationaux. Dans ce sens, le Médiateur cherche une solution amiable en vue de l'élimination de l'administration défectueuse et, contrairement, il informe l'institution ou l'organisme respectif, tout en formulant un projet de recommandation. L'institution ou l'organisme respectif doit répondre dans un délai de 3 mois par l'intermédiaire d'un «avis circonstancié». Par rapport à cela, le Médiateur dresse le rapport avec les possibles recommandations qu'il envoie autant à l'institution visée qu'au Parlement Européen.

L'identité nationale

Les centres EUROPE *DIRECT* de Roumanie sont parmi les institutions qui contribuent sensiblement à la promotion et à la sauvegarde de l'identité nationale. Dans les communautés qu'ils desservent, ils ont la mission d'informer les membres de la communauté concernant l'Union Européenne et d'éduquer les jeunes dans le sens de leur éveiller le respect pour l'histoire, la culture et la tradition des roumains.

L'une des plus fortes identités, autant au niveau individuel qu'au niveau du groupe ou de la communauté, reste l'identité nationale. Les données par lesquelles les membres d'une communauté s'identifient avec la nation définissent un ensemble de similarités d'intérêts, de fois ou de normes de vie, partagés par toutes les personnes qui appartiennent à ce groupe-là. L'identité peut devenir stéréotype dans le discours quotidien, bien que l'identité nationale présente des difficultés de conceptualisation (tef nescu, Velicu, 2006: 16-17).

Le problème de l'identité personnelle et collective est fondamentale pour tout essai de comprendre la dynamique du nationalisme. Pour Anthony D. Smith, le nationalisme, en tant qu'idéologie et mouvement, doit être associé avec l'identité nationale, réalité multidimensionnelle, composée d'une langue, des sentiments et d'une certaine symbolistique. Le sociologue anglais délimite entre le modèle occidental et le modèle non occidental de nation. Les composantes du modèle occidental de nation sont le territoire politique, la communauté légale-politique, l'égalité légale-politique des membres, ainsi qu'une culture civique et une idéologie commune. Etant donnée l'influence de l'Occident dans le monde moderne, les composantes des nations d'Apuseni sont restées des éléments vitaux, même dans des formes altérées, dans le cadre des conceptions sur l'identité nationale de la plupart des pays non occidentaux (Smith, 1991: 11).

Ayant comme point de départ la théorie des groupes, une série d'études conçoivent la qualité de membre d'une nation par le sentiment d'appartenance et non par l'identité. La reconnaissance par d'autres de l'appartenance à un groupe est une condition pour la délimitation des frontières entre interne et externe, *nous* et *eux*, des limites qui définissent l'espace d'affirmation du sentiment nationaliste. Connaître l'identité nationale se réfère davantage à l'élucidation et à l'analyse du concept de nation, de ses limites, qu'à la description de l'identité proprement dite. L'identité nationale est une catégorie analytique, utilisée par les théoriciens du nationalisme, sans qu'on accorde assez d'attention à l'analyse de la manière dont les identités sont modelées et reproduites en temps et espaces, par des actes culturels, comme, par exemple, la mémoire collective (Duncan, 2003:64).

L'identité nationale exprime des attitudes, des mentalités et des conduites collectives resaturées de l'appartenance des individus à un état national. Les doctrines modernistes et postmodernistes mettent en discussion l'opportunité de l'état national,

tout en partant de la prémisse de l'intégration des collectivités nationales dans des structures supranationales, telle, par exemple, l'Union Européenne.

L'identité nationale est liée au patriotisme, comme sentiment d'amour et de dévouement envers la patrie et le peuple. Et cela implique, par exemple, que défendre le territoire peut être une expression de la fidélité envers le pays, synonyme avec la défense de l'identité nationale. L'invasion du territoire mène à des conflits, parfois dramatiques par les possibles conséquences.

De même, la lutte pour l'identité nationale a représenté une idée forte, suivie par de différents peuples, dans les moments historiques de leur constitution en tant que nations. Leur lutte ainsi que l'idée pour laquelle ils luttèrent étaient liées à un profond sentiment patriotique.

Le patriotisme comme sentiment d'amour et de dévouement envers la patrie et le peuple n'est pas affecté dans un sens négatif (dans le sens de la diminution ou de son dégradation), par l'option d'un pays d'intégration européenne, au moins pour les suivantes raisons :

- Le principe de la souveraineté nationale n'est pas du tout affecté;
- L'intégration ne représente pas pour un état l'acceptation d'une situation de considération aux standards européens de qualité, avec les pays qui se sont déjà intégrés ;
- L'intégration ouvre pour un pays la possibilité de la participation, dans le cadre de certaines structures, à la résolution de problèmes globaux de l'humanité.

En guise de conclusion, on peut affirmer que, s'intégrer dans un système est un grand avantage, mais garder son identité n'est pas uniquement une obligation, mais l'unique chance de survie de l'individualité.

Bibliographie

La Décision 95/553/CE concernant la protection des citoyens de l'Union Européenne par les représentations diplomatiques et consulaires.

La Directive 2004/38/CE du Parlement Européen et du Conseil du 29 avril 2004 concernant le droit à la libre circulation et séjour sur le territoire des états membres pour les citoyens de l'Union et les membres de leurs familles.

La Directive 94/80/CE du Conseil du 19 décembre 1994 qui établit les normes d'exercice du droit d'élire et d'être élu dans les élections locales pour les citoyens de l'Union qui ont la résidence dans un état membre dont ils ne possèdent pas la citoyenneté modifiée par la Directive 96/80 du 19 décembre 1994.

Dascălu, Andra, Iancu, Daniela, *National and european citizenship*, en *Agora International Journal of Juridical Sciences* no II, 2010, pp. 94-100.

Duncan S.A. Bell, *Mythscapes: Memory, mythology, and National Identity*, en „British Journal of Sociology”, 2003, March, 54 Issue, No. 1, p. 64.

Smith Anthony D., *National Identity*, Penguin Books, London, 1991.

Teftescu, Simona, Velicu, Anca, *National and european ? reprezentații sociale ale identității în societatea românească actuală (National et/ou européen? représentations sociales de l'identité dans la société roumaine actuelle)*, Editura Expert, București 2006.

Vălcu, Elise, Nicoleta, *Introducere în dreptul comunitar material (Introduction au droit communautaire matériel)*, Editura Sitech, Craiova, 2010.

Voicu, Marin, *Introducere în dreptul european (Introduction au droit européen)*, Editura Universul Juridic, București, 2007.

AUCTORIAL IMAGE AND REPRESENTATION AS FORMS OF IDENTITY IN RENAISSANCE TIME

Carmen DOMINTE*

Abstract: *Starting with Dante's "Vita nuova" or with Petrarca's autobiographical writings, a new type of literature began. It was the literature of self-representation, whose most important reference, at the end of Renaissance, was Montaigne's "Essais". The autobiographic text uses the technique of introspection in the same way the self-portrait plays with the limits of visual representation, having a key function within the Renaissance aesthetics as a symbol of cultural authority. Continuing Ghiberti's artistic ideology, Giorgio Vasari, in his "Le vite de' più eccellenti pittori, scultori e architettori", developed a magnificent history of Italian art, introducing as a model of analysis, the allegory of the three artistic stages. The auctorial images and representations, in both literature and painting, could be considered as forms of identity, belonging to the same forma mentis and cultural paradigm, influencing each other on the basis of artistic conscience.*

Keywords: *auctorial representation, identity, Renaissance.*

Auctorial Image and Representation

Before starting it is necessary to pencil down the relationship between the work of art and its author. There could not be imaged such a work without taking into account the auctorial discourse that develops inside the artistic piece. But what is an author? The same question was asked by Michele Foucault in his lecture given in 1969 at the French Society of Philosophy. Although there is no clear answer, for Michele Foucault this relationship functions as a discursive figure generated by the author who places himself between the real person and the fictive locator. The auctorial function that is to be found in any art work may be realised through this dissociation and in the space that was created between the two sides of the author. The auctorial representation as the image of the author in his own work of art, shapes itself in relation with the author and with the art work created by the same author, it could be attributed the value of a formative function. At the first glimpse the auctorial ego presupposes a discourse in the first person but this does not happen all the time. Most of the authors prefer to express their inner personality in different ways, using masks or subterfuges or even elements belonging to other types of discourses, confusing the receiver of their artistic pieces. From one artistic current to another there could be identified different ways of artistic representation of the auctorial image and discourse specific to each art and to each author. The auctorial representations are to be discovered beyond the psychological dimension that is supposed by any type of auctorial discourse of any artistic piece. More than that, the auctorial representation reflects the author's explicit way of self-defining.

The purpose of this study is to analyse the specific manners used by Renaissance painters for self representation both in literature and painting. The analysis will focus on the evolution of the auctorial image as a specific manner of artistic self-representation from embedded to autonomous. Thus, the image of the artist will be interpreted as an artistic identity constructed both pictorially and literally.

* Hyperion University, Bucharest, carmendominte@yahoo.com

The auctorial representation uses a mixture of different approaches that, simultaneously, belong to the visual and textual self-perception and then self-portrayal. The same author has a distinct manner of perceiving himself but his auctorial image is reproduced differently when it takes a visual or a literal form. First of all, the autobiographic text needs what Philippe Lejeune called the *autobiographic pact* based on the formal coincidence between the narrator's name and the author's name. In his opinion, the proper name links the author with his discourse (Lejeune, 1989: 220). Secondly, it shapes itself according to a figure, the space which contains the auctorial image related to the historical and artistic context seen as a *locus* (Marin, 1999: 117). The self-portrait also needs a name, a signature which functions as an identification text, and a manner for introducing the temporal dimension inside the space of the tableau. The auctorial representation may be considered the explicit image of the author displayed in his own work of art, being it literal or visual. The relationship between the two forms of creating the auctorial identity is related to a larger context which develops a history of representing the auctorial self-conscience. As seen in a mirror, the textual and visual representations are nothing but reflections of the auctorial conscience.

According to art history, Renaissance was the period when the auctorial representations developed and diversified. Although Montaigne's *Essais* from 1580 were considered an inaugural work, the self representations, in textual or visual version, were already under the painters' interest. During Renaissance the auctorial representation was related to the social, religious, aesthetic and psychological implications which were involved in the process of transposing the auctorial self in an artistic form. Such a form gave another meaning to the self representations, the meaning of *auctoritas*¹.

The Renaissance artistic revolution imposed the new status of the art and the artist on theoretical and scientific basis, introducing the concept of artistic identity and authority. During Renaissance time, the auctorial representations were better and much more displayed in the visual form than in the textual one. The self-portraits could capture the intensity of the author's introspection with all the aesthetic implications. The author became his own model. He invested himself with the authority based on *studium* (study of the artistic techniques) and *ingenium* (personal talent)². He created an artistic image of his own self in order to be the particular self-portrait that functioned as a symbol not only of his cultural authority but also of his social statute. That was the time when the self-portrait was imposed as the auctorial representation par excellence and as a manner of systematizing the idea of art. The same intensity of introspection was not to be found in the textual version of the auctorial representation, not even in the autobiographies of the late Renaissance³.

The new manner of creating the self image in a textual form started with Petrarca's autobiographical notes and with Dante's *Vita nuova*. Unfortunately, these writings as textual approaches of auctorial representations did not stand for a crucial point concerning their originality of content and of form. The further development of

¹ The term *auctoritas* is used here to express the relationship between the artistic form of representation and the author's ego. This type of relationship is made possible because of the fact that the author perceives his self image as an auctorial self exposed representation in a particular art work.

² Maybe this is the moment when the modern relationship between the author and his work of art is beginning to be sensed.

³ It is the case of the autobiographies written by Cellini and Cardano.

the literary self representation took different aspects, from embedded inscriptions inside the paintings to the personal journals and to the autobiographies that belonged to the late Renaissance. The self-portrait, in general, represents the artist's image about the self. It also stands for the particular facets of his identity that the author intends to make visible (Woodall-Marsden, 1997: 9). The meaning of the term could be related to the Italian word *ritratto* which originally indicated a visual reproduction of any specific item under scrutiny and it was used to designate a person or a place or a building. The Italian term is very close to the meaning generated by the English word *portrayal*. In Renaissance time, the understanding of the word did not carry a precise sense of an "individual's individuality" (*ibidem* 17). It suggested the artistic rendering of any specific object. The autonomy of the author was not recognized as much as it is in modern times. Generally speaking, a portrait represents a likeness made by an artist of a living or once living human being having the purpose to be recognizably the individual portrayed (Brilliant, 1991: 8). The portrait is generated by the oscillation between the art object and the human subject. The intended reference is based on the significance that a representation of an individual may be developed by the author in his attempt of creating an artistic work. The portrait's allusion to a particular individual generates the function of that work of art and constitutes the cause of its coming into being (*ibidem*).

Each cultural context proposed a prevalent formality of the portraits as a code of right behaviour, meant to reflect the constraints imposed by the conventions that govern that society. The same formality was imposed to the self-portrait too¹. The Renaissance portrait is intended to resemble the subject's outward appearance and to reveal some aspects of his/her character or identity. At this point, the resemblance must take into account most of the characteristics of the subject in order to deep into his/her identity². By extension, the self-portrait is first a portrait which was created by the person it portrays, having the same purpose. The portrayal created by the author who also is the subject becomes a reflective surface of the physical aspect and of his character and identity. In a metaphorical sense, the self-portrait becomes a mirror casting the reflections of the soul, providing insight into the character (Brown, 2000: 50). According to the Brown, the physical limitations associated with the painting the self-image which most of the times, was represented by the positioning of the body in relation to the reflective surface and to the medium of depiction (*ibidem* 52). The result was a three-quarter view with both eyes intently focused to one side. That was the most common pictorial representation for (self) portrait in Renaissance.

For a further analysis it is needed to examine the difference between the self-portraiture and the embedded self-portraiture. According to the Renaissance artistic context, the first one, the embedded self-portraiture, represented a single element within a larger context. The focus was not on a particular item but on the event that composed the historical or religious narrative. The image of the author belonged to the narrative in

¹ There could be said that portraits reflect social realities and their imaginary combines the conventions for behaviour and appearance which were appropriate to a certain society at a particular period of time. These conventions were defined by the categories of age, gender, occupation, social status, social class and physical beauty.

² This type of resemblance depends on the memory that can raise the images of the subjects' past perceptions, because memory discovers the identity that hides beneath the surface of a physical aspect. It does not produce but reveal the personal identity by showing the relation between cause and effect among the various perceptions that a particular artistic representation may generate.

the same proportion as other elements. Sometimes the features of the author's representation inside the narrative may be imposed by the nature of the event, by the purpose of the representation or by the time when the event took place. There are other cases when the author might have portrayed himself as a witness or a non-participant character. As opposed to the *participant portrait*¹, the *non-participant portrait* reveals the figure of an individual among other individuals, or among other elements such as buildings, objects, nature. In a narrative in which several images of figures identified as self-portraits could not be said to participate in the narrative, instead they seem to be removed from the action either by their placement or scale or by their inattention to the event (Meller, 1963: 55-67).

During the Quattrocento period, there were several cycles, including Benzo Gozzoli's Chapel, which display large groups of individuals who appear as witnesses at an event whose subject is the focus on the scene and not on themselves or on a particular individual. These grouping of figures were intended to represent very well-known individuals in meaningful relationships to each other (*ibidem*). The origin of the embedded self-portraiture was given by the narrative itself; this kind of self-representation cannot exist outside the context. The other type of self-portraiture is the autonomous one in which the figure of the author, most of the times, can be easily recognized. In this case, the focus is on the subject, there are no other elements included. The autonomous self-portrait is intended to function as a possibility of introspection, as a technique of visual self representation exposing the author's identity. The autonomous type of self-portrait is not the case of the *participant portrait* because there is no event which supposes to integrate the figure of the author and there is no active role that the author has to take. It is only the self-image displayed on a reflective surface. The autonomous self representation becomes an image of an image, the one that the author is conscious about. Both, the embedded self-portrait and the autonomous self-portraiture represent created likenesses of the artist's self intended to express the author's identity but also designed specifically for the affirmation of the artist rather than of his patron because now is the time when the artist's autonomy begin to affirm more and more (Woodall-Marsden, 1997: 5).

Visual Auctorial Representation

The embedded self-portraits could be considered the precursors of the autonomous self representation and even more than that.

The image of the artist as a possibility of expressing the auctorial identity began to concern several writers even from 14th century. Among them there could be mentioned Filippo Villani, the author of *Le vite d'uomini illustri Fiorentini*, dated about 1382-96. In his work, he stated that artists too could bring distinction to their cities as well as to themselves. A bit later, Leon Battista Alberti, in his *De pictura* from 1435, made clear that the contemporary practice, meaning the Renaissance practice, consists of including portraits in the history of paintings as representations of the important artists. Even Giorgio Vasari, in his *Le vite de' più eccellenti pittori, scultori e architettori*, specified that the Italian Renaissance painters used to place their patrons and sometimes themselves or their peers or assistants in narrative paintings. Thus, the image of the artist started to be reproduced and recognized as such, laying the basis for

¹ The *participant portrait* implies a central figure who is supposed to take an active role in a scene.

the autonomous representations. In Quattrocento period, the place where the embedded portraiture and self-portraiture were mostly to be found were the chapels and not the domestic or private spaces of the painters or of their patrons. At that time, the chapel became an important *locus*, a place that belonged to historic families, who developed their own identity and who passed through generations their heritage. In such a chapel, one of the most important artists of the Italian Renaissance, Tommaso di ser Giovanni di Monte Cassai, called Massaccio, placed his self-image in a narrative painting entitled *The Tribute Money*, dated 1426-27 and displayed in the Brancacci chapel whose patron was, at that time, Felice Brancacci.



Massaccio: *The Tribute Money*

Source: www.artble.com

<http://www.google.ro/search?q=massaccio+the+tribute+money&espv=2&biw=1280&bih=675&tbn=isch&tbo=u&source=univ&sa=X&ved=0CIsB>



Massaccio: *The Tribute Money*-detail

The narrative presents the story of Peter and the tax collector. The event is divided in three main parts: the central part, which is the most important one because it correlates the other two, is marked by the image of Christ who was asked by the tax collector to pay a tribute for the Temple; on the left side it is Peter who was getting a coin from the mouth of a fish and on the right side, the same Peter is paying the taxes. Among other witnesses of the event, there could be seen the author's image. His appearance was very accurate, looking absolutely alive¹, but the focus was not intended to be on him but on Christ and the event itself. Most of the embedded self-portraits, belonging to Quattrocento period, are introduced into the narrative settings together with the images of other contemporaries as recognizable witnesses of the event. Later, the image of the artist was extracted from such narrative paintings and placed in a more autonomous position. The idea of autonomous self representation is evident in a work by Pietro Perugino, who painted his self image in 1500, in Sala delle Udienze inside the Collegio de Cambio in Perugia. His self-portrait appeared on a fresco that was included in a fictively autonomous panel. The author's name was written explicitly on an inscription under the self-portrait. The artist's image was hung between two lunettes, each featuring a pair of personifications. The four allegories that were impersonated were Fortitude and Temperance for one side and Prudence and Justice for the other. Placed in a symmetrical position, the lunettes contain their own inscriptions: *Fortezza e Temperanza sopra sei eroi antichi* and *Prudenza e Giustizia sopra sei savi antichi*. Floating above the six classical heroes displayed for each lunette, the allegories were represented sitting while the heroes were placed in a standing position in front of a foreground of a beautiful landscape.

¹ According to Vasari's history, the image representing Massaccio was very similar to the figure of one of the apostles, presumably St. Thomas. This was also Massaccio's name-saint.



Fortitude and Temperance



Prudence and Justice

Source: settemuse.it

<http://www.google.ro/search?q=perugino+pietro+images&espv=2&biw=1280&bih=675&tbn=isch&tbo=u&source=univ&sa=X&ved=0CCEQsAR>

Containing the rectangular panels, the lunettes were intended to serve for the integration of the autonomous self-portrait together with the epigram that was beneath it. The epigram was written in Latin and it was composed by Maturanzio: Petrus Perusinus Egregius/Pictor/Perdita si Fuerat Pingedi/Hic Rettulit Artem/Si Nusquam Imenta Est/Hactenus Ipse Dedit (Pietro Perugino, celebrated painter. If art of painting become lost, he would restore it. If it had never been invented, he alone could bring it to this point). The placement and the wording of this epigram proved that the author was very proud of his accomplishments and he wanted to be remembered as a famous man himself. His artistic identity was related to the historical and artistic context emphasizing the importance of the author's figure. Being surrounded by antique important figures fitting a historicized context, the artist's self-portrait is the only true portrait of a "living person" (Lewis, 2002: 218).

The true autonomous image of an artist did not exist as a genre during the Italian Renaissance. In fact, the self-portraits of the artists did not refer to themselves as artists but as important men, emphasizing their social role more than their image as artists¹. When the intellectual and social status of the visual arts escalated enough, then the artists could portray themselves as practitioners and creators of the autonomous self-portraits, embracing their palettes and brushes (Lewis, 2002: 220). The self representation of Perugino, and later Pintoricchio, could only be related to the concept of autonomous panel portraying the artist who, by the nature of the depiction together with the context, is identified as the artist of the work in which his image appears (Lewis, 2002: 221). Although the artists continued to create embedded self-portraits included within the general imagery, prior to the end of Cinquecento, the artists also represented themselves as gentlemen in autonomous panels that make no claims concerning their creation of another specific work of art.



Perugino's Self Portrait Source: Web Gallery of Art
http://www.wga.hu/html_m/p/perugino/cambio/2selfpo1.html

¹ The image of the artist which is supposed to be recognized as such means directly revealing the artist's identity and autonomy by the display of the tools of his trade around him.

Textual Auctorial Representation

As a literary genre, the autobiography developed at the end of the 18th century, but the term was recorded in different dictionaries beginning with the second part of the 19th century. On a general overview, it could be said that there were few autobiographical writings from the antique period that were conserved, because, at that time, history and autobiography meant the same thing¹. Although Marcus Aurelius preferred to write his *Meditations*, dated from the 2nd century A.D., in an autobiographical nuance, his text did not represent a true autobiography, but a historical writing. Only later, the Renaissance artist, the sculptor Lorenzo Ghiberti, elaborated an autobiographical text which was included at the end of the second book of his *Commentaries* written between 1445 and 1448. This new type of writing was developed by Giorgio Vasari in his huge project *Le vite de' più eccellenti pittori, scultori e architettori* which was partly a historical writing mixed with a memorable collection of the artists' lives and textual portraits. This impressive work was influenced by an aesthetic thinking, meaning the author's aesthetic judgement, and by the principle of an art history, a history that presents the evolution of art in relation to the artists' lives. What is particular for Vasari's work is the fact that he mingled his own life with the life of the artists².

There were two manners according to which Vasari realized the textual portraits. The first one is used for placing the image of the artist in a relevant context which guaranteed the authority that could be sustained by a group or by society. It was the case of artists such as Filippo Lippi, Paolo Uccello, Domenico Ghirlandaio, Agnolo Gaddi, Rafael, etc. The second manner presupposed the representation of the artist's textual portrait as a living image in a more general context. This type of textual framing was based on temporal, spatial and aesthetic coordinates that facilitated the importance of the artistic conscience. This manner was used for the artists as Pietro Perugino, Parmigianino, Pinturicchio, Annibale Carracci, etc. Vasari's work was the moment when the representations of the artists began to be understood as reflections of their artistic conscience which the will of self representation would depend on. Autobiography becomes a distinct genre in the moment when the human being receives its importance, when the autobiographical search becomes an instrument through which the self becomes intelligible for the self, when the awareness of the self could emphasize the conscience of the self. Gusdorf uses the three dimension definition for the autobiography: *l'autos* (the self-consciousness), *le bios* (the organic existence of the self) and *le graphein* (the writing) (Gusdorf, 1990: 10-14). The autobiography stands for the synthesis of the triple dimension concepts which need to inter-relate, in the form of a retrospective prose narrative. But in the beginning, the autobiography took different other shapes, less complex.

Before Cellini's writing, the textual self representations were written by artists who did not focus on their life history meant for the public. Their autobiographical notes corresponded to their aesthetic and artistic studies. None of these early autobiographical writings fit into the form of the autobiography as a mixture of those

¹ This fact could be easily noticed in Herodotus' *Histories*, in Caesar's *Commentaries* or in Xenophon's *Anabasis*.

² In the first edition of his writing, Vasari referred to his life in relation to Michelangelo's, but in the second edition of the same work, he placed many references about his autobiography in many other presentations of most of the artists.

three principles. Analyzing Dürer's travel journal or Pontormo's last three year journal and Leonardo's few autobiographical notes included in his notebooks, all belonging to Renaissance period, it would be impossible not to observe the fact that they are very different from the self-portraits of the same authors. In the visual self representations, these artists used a more contemplative or even melancholic version, while in the textual self representations, they were more objective. They placed themselves in a more neutral position referring more to the art, dreams or exceptional events than to their introspections. The common character of these writings is the realistic way of presenting the context, introducing drawings or artistic illustrations in order to render the whole picture. There are few differences among these autobiographical representations but nothing to link the text to the particular way of self contemplation. In Dürer's writing it could be noticed the very objective style, while in Pontormo's case what shocks is the concision. Leonardo's autobiographic fragment¹ is full of oscillations between a real and a possible version. These textual self representations lacked any form of introspection or self contemplation but they created the opportunity for the autobiography to be later developed. The only purpose of these autobiographical notes was to create the author's history for himself focusing on their aesthetic and artistic legacy rather than on their textual self-portraiture². The first autobiography was Cellini's work, *Vita di Benvenuto Cellini scritta da lui medesimo*, written between 1558 and 1566.

This writing represented an autobiography in the full understanding of the term. Based on a diary, the autobiographical writing was an act of introspection, having a revealing function, within the meaning of discovering the personal self. Although the same oscillation between objective and subjective is to be found, the text was consciously elaborated for the public. In his discourse, the author was addressing not only to the contemporary readers but also to a future audience who might become the real evaluator of his artistic works. Knowing that, Cellini tended to romanticize the real events, presenting his subjective perspective. That is why sometimes the real history seemed a bit improbable, mostly the fragments which presented the traumatic experiences³. Even so the author stuck to the history of his life, not distancing from the truth. Having a moral and social motivation, Cellini approached the discourse of a *uomo virtuoso* who narrated his adventures and described his artistic accomplishments. Revealed from a retrospective perspective, this autobiography focused on an individual life, proving the existence of the author's self consciousness as an artist. These early textual auctorial representations, from the autobiographical notes, very objective and concise, to the subjective version of Cellini's autobiography, represented only the starting point for the subsequent evolution of the genre.

¹ It is needless to mention Leonardo's peculiar handwriting which requires considerable practice to read. He wrote backwards, with his left hand and in rude characters, using no punctuation and, sometimes constraining several short words into a long one.

² All three artists made excellent self-portraits in which the self-contemplation is the main feature and the introspection helps the author to expose his self as his own double.

³ Cellini's autobiographical writing was supposed to have been started with the fragment entitled *Capitolo* which was written during his incarceration inside Sant' Angelo castle.

Conclusion

Being visual or textual, the auctorial representation during Renaissance was understood as a moment when the artistic identity and authority begin to develop. All the self representations, pictorial or literary, represented artistic constructions which were meant to mediate between the creators' artistic self and the Renaissance audience, emphasizing the role of the artist in that particular society and later in history. The visual and the textual forms are considered to be mutually reflective of *visuality* as a shared understanding of how human beings perceive their relationship to the world in both physical and metaphysical terms (Hendrix, 2012: 94). Given in two different forms, visual and textual, the auctorial representation developed the auctorial conscience. Even so the category of the artist together with the idea of the self had a slow evolution over many centuries and it was always in close relation to the contemporary social history. Being recognized as the image of an image, the visual and textual portraiture was cultivated as the *fizione* (illusion) or the *inganno* (deception) just because it was a form of artistic representation (Woodall-Marsden, 1997: 27). In self-portraiture, where author and model represent the same individual, the dialogue took places between the self and the self. The auctorial representation as a form of artistic identity, starting with Renaissance, became a symbol for artistic authority representing first the social and later the historical importance of the artist.

Bibliography

- Brilliant, Richard, *Portraiture*, Reaktion Books, London, 1991
Brown, K., *The Painter's Reflection: Self-Portraiture in Renaissance*, Michigan UP, Michigan, 2000
Gusdorf, Georges, *Auto-bio-graphie*, Lignes de vie 2, Odile Jacob (ed.), Paris, 1990
Hendrix, J., Carman, Ch. (ed.), *Renaissance Theories of Vision*, Ashgate Publishing Ltd., Surrey, 2012
Lejeune, Philippe, *On Autobiography*, translated by Katherine Leary, Minnesota UP, Minnesota, 1989
Lewis, Francis, *The Intellectual Life of the Early Renaissance Artist*, Yale UP, Yale, 2002
Marin, Louis, *L'écriture de soi*, PUF Paris, 1999
Meller, Peter, "Physiognomic Theory in Renaissance Heroic Portraits" in Ida E. Rubin (ed.), *Studies in Western Art: The Renaissance and Mannerism*, Princeton UP, Princeton, 1963
Woodall-Marsden, Joanna, *Portraiture: Facing the Subject*, Manchester UP, Manchester, 1997

PETRONIUS' SATYRICON AND ITS CINEMATOGRAPHIC TRANSPPOSITION

Cristina IRIDON*
Diana PRESAD

Abstract: *Petronius' ancient text, The Satyricon, is a literary masterpiece famous for its imagery and complex significances, despite its fragmentary form. When Frederico Fellini directed Petronius' Satyricon in 1969, he attempted to recreate the burlesque imagery of the Latin novel by means of his distinctive visual style. The aim of our paper is to highlight the modernity of the Latin novel and the originality of Fellini's cinematographic vision which is as memorable as the classical text.*

Keywords: *visual, burlesque, surrealism*

Two great masterpieces remote in time, *The Satyricon* of Petronius and Fellini's *Satyricon*, question human nature revealing its quest for an ideal within a rotten and corrupt society that leaves no chance for spiritual survival.

Although the present analysis is concerned with two works representing different art forms, a series of common elements may justify a comparative approach to these creations. In this sense, it may be worth considering that Fellini depicts the tribulations of the characters that form the first love triangle in Petronius' novel, that is, a tumultuous love affair involving homosexual characters: Encolpius, his boyfriend Giton and Encolpius' rival, Ascyltos. The film also illustrates Petronius' classical ideal of beauty and youth, the Italian director choosing actors such as Martin Potter (Encolpius), Hiram Keller (Ascyltos) and Max Born (Giton), whose appearance incarnates the ancient representation of physical beauty: harmonious features, perfection of proportions, and slim sculptural bodies. For instance, Fellini's Giton is a replica of Petronius' hero, the ancient writer describing him as "a boy about sixteen years of age, curly headed, a minion, handsome" (*Sat.*, XCVII). As to the other characters, the film-maker reinforces the contrast between Encolpius and Ascyltos conceiving the former as an angelic hero and the latter as a diabolical nature, whose malevolent intentions are indicated by his permanent mocking smile (Ascyltos betrays Encolpius' trust and hurts his feelings when he steals Giton and sells him to Vernacchio, the actor; then he competes with Encolpius for Giton, asking the boy to choose between them).

Another significant similarity between the film and the book resides in their fragmentariness. The structure of the novel consisting of small, disconnected and incomplete parts lies at the basis of Fellini's conception of structuring its own film, which displays a sequence of powerfully evocative frescoes whose unifying element is Encolpius, the protagonist. Many of these sequences render key episodes from the novel into outstanding filmic images such as, for instance, the brothel scene. The film-director finds in Petronius' brief, but vivid, description of the brothel a powerful source of inspiration:

* Petroleum and Gas University of Ploiești, cristinairidon@yahoo.com
Petroleum and Gas University of Ploiești, dianapresada@yahoo.com

While Ascyltos was telling me of his bad luck, who should come up again but this same very respectable looking person, in company with a woman not at all bad looking, and, looking at Ascyltos, he requested him to enter the house, assuring him that there was nothing to fear, and, since he was unwilling to take the passive part, he should have the active. The woman, on her part, urged me very persistently to accompany her, so we followed the couple, at last, and were conducted between the rows of name-boards, where we saw, in cells, many persons of each sex amusing themselves in such a manner) that it seemed to me that every one of them must have been drinking *satyrion*. On catching sight of us, they attempted to seduce us with paederastic wantonness, and one wretch, with his clothes girded up, assaulted Ascyltos, and, having thrown him down upon a couch, attempted to gore him from above. I succored the sufferer immediately, however, and having joined forces, we defied the troublesome wretch. (*Sat.*, VIII)

By painting a memorable picture of debauchery, physical deformity, and decrepitude in body and soul, Fellini's vision of the brothel stands out in sharp relief. The rich imagery characterizing the scene (make-up on faces, strange sounds, nude bodies, and figures in close-up) suggests voluptuousness and decadence in a multitude of grotesque forms, bearing the mark of the film director's unique style.

The brothel scene is anticipated by remarkable shots in which the surrealistic placement of colour spots and symbolic objects within the frame attracts the viewer's attention: Brâncuși's monument (*The Gate of the Kiss*) seems to be suspended in the air, being doubled by a red door signalling the entrance to the brothel, while, in the bottom right-hand corner of the frame, two old people (a man and a woman) serve as guides to the realm of carnal pleasures. Symbolically speaking, *The Gate of the Kiss* and the elderly couple may evoke the contrast between art and life, beauty and ugliness, youth and senescence. Equally significant is the fact that the characters, Encolpius and Giton, are outside observers of the world, their wanderings being suggested by the slow movement of the camera first to the right, and then to the left of the frame. As Joanna Paul states, "the camera tracks Encolpio and Giton walking along, rather than through, the city, passing a series of weird and wonderful sights that allows us to look at but never to enter into the scene" (2009: 213).

As in the novel, the characters continue their odyssey together until Giton leaves Encolpius for good preferring Ascyltos' company. Giton's choice is a crucial plot element because it leads to the break-up of the first love triangle. Broken-hearted, Encolpius finds refuge in an art gallery where he encounters Eumolpus, another major character in the book. In contrast to the previous scene showing Encolpius and Giton as spectators of erotic depravity in the brothel, the art gallery bears great significance in both works. By placing Encolpius in an elevated environment, Petronius skilfully shifts from reality to the symbolic level of art, plunging his hero into a fascinating world of mythological representations of unhappy love, the portraits being painted "so skilfully that one could think that they were alive" (*Sat.*, LXXXIII). In keeping with Petronius' vision, Fellini creates impressive images which suggest that art has the power to purify feelings and clean the mind.

As far as Eumolpus is concerned, he plays the role of a lucid commentator on different aspects of the age. Fellini keeps the characteristic features of the ancient hero who, in the novel, is described through the eyes of Encolpius, the narrator:

a white-haired old man entered the picture-gallery; his face was care-worn, and he seemed, I know not why, to give promise of something great, although he bestowed so

little care upon his dress that it was easily apparent that he belonged to that class of literati which the wealthy hold in contempt. (*Sat.*, LXXXVII)

In Eumolpus' speech, the society of the time is condemned from the position of a cynical wanderer, with no fixed roots, who considers poverty a moral virtue and a genuine basis for artistic creation. As he embodies critical consciousness, Fellini prefers using the character's words *ad litteram*, his statements having the value of universal truths: "love or art never yet made anyone rich" or "Poverty is the sister of Genius." (*Sat.*, LXXXVIII)

Resorting to contrasting techniques for character delineation as Petronius did, Fellini portrays Trimalchio, another memorable character in the novel and in the film, as a negative counterpart of Eumolpus in the famous dinner scene which, as in the case of the ancient text, represents a grotesque exposure of moral decay, vain appearances and decadence. Eumolpus symbolizes the genuine poet and thinker, whereas Trimalchio, a former freed slave who became enormously rich, arrogates to himself the status of man of letters feeling entitled to call Eumolpus his "brother and colleague". The comic reaches its peak when his intellectual pretensions are obviously contradicted by errors revealing his poor knowledge about philosophy and literature. The authors' satirical arrows are evident in both works, but they differ according to their artistic views. If in Petronius' book Trimalchio is described as "a bald-headed old fellow" (*Sat.*, XXII), baldness being a distinguishing sign of freed slaves, in Fellini's version the character no longer bears this social stigma as the film-maker's focus is on exaggerating his delusions of grandeur. Thus, Fellini replaces the descriptive details from the text, such as "the scarlet mantle" and the "napkin having a broad purple stripe and a fringe that hung down all around" (*Sat.*, XXXII), with an imperial crown and a golden *fibula* to turn Trimalchio's emperor-like affectations into ridicule.

The two artists' satirical intentions meet again in the hyperbolic scene presenting Trimalchio's dinner. Both of them mock vulgarity, falsehood and ostentatious display of wealth by treating the event in a comic manner which mingles excess with caricature, and the grotesque with the burlesque. Fellini creates a mosaic of remarkable sequences in which the superabundance of food and drink evokes satiety up to nausea. The same focus on insatiable appetite and fleshliness can be noticed in Petronius' description of the dinner:

A tray followed them, upon which was served a wild boar of immense size, wearing a liberty cap upon its head, and from its tusks hung two little baskets of woven palm fibre, one of which contained Syrian dates, the other, Theban. Around it hung little suckling pigs made from pastry, signifying that this was a brood-sow with her pigs at suck. It turned out that these were souvenirs intended to be taken home. When it came to carving the boar, our old friend Carver, who had carved the capons, did not appear, but in his place a great bearded giant, with bands around his legs, and wearing a short hunting cape in which a design was woven. Drawing his hunting-knife, he plunged it fiercely into the boar's side, and some thrushes flew out of the gash. fowlers, ready with their rods, caught them in a moment, as they fluttered around the room and Trimalchio ordered one to each guest, remarking, "Notice what fine acorns this forest-bred boar fed on", and as he spoke, some slaves removed the little baskets from the tusks and divided the Syrian and Theban dates equally among the diners. (*Sat.*, XL)

It should also be noted that both the novel and its cinematographic version intend to parody Plato's *Banquet* if we take into consideration the fact that, instead of

Plato's philosophical debates on beauty and androgyne love, Trimalchio delivers an insubstantial ridiculous speech in the presence of low-status guests, whereas the genuine scholars, Eumolpus and Encolpius, are mute observers of his performance. The key moment of the dinner is the mock funeral which changes the guests' mood as Trimalchio forces them to take part in his imaginary death, an opportunity for the two authors to remarkably make use of the motif of the play within a story/film. The gigantic dimensions of Trimalchio's funeral monument tastelessly decorated with rich bas-reliefs, or the guests' mourning signalled by melodramatic gestures and strident lamentations stand as proof that their art of exaggeration reaches its climax. In Fellini's version, which emphasizes human greed, the custom of offering freedom to slaves becomes a grotesque scene in which the domestic participants struggle hard to grab the valuable objects that their master offers them as gifts.

Other major narrative sequences that Fellini shares with Petronius refer to several important stages of Encolpius' journey, namely the episode presenting his embarkation on Lichas' boat, his traumatic experience of losing virility after having sexual intercourse with a nymphomaniac and particularly the cannibalistic scene that follows Eumolpus' death and the reading of his will. The cinematographic transposition of these events sheds light not only on the ancient writer's critical view of life, but also on the artistic creed of the Italian director who, seeing humanity as degraded to its basic instincts, describes it in baroque and surrealist images that create the atmosphere "of a dream world" (Winkler, 2001: 260).

In order to express his personal vision of the world, Fellini reused Petronius' novel as well as many other old sources. As numerous commentators on his work have stated, such assimilation constitutes "a melange of ancient texts – and images, ideas, people, events" (Winkler, 2001: 207), which the film director "invents, blends, reworks, and borrows" (Dick, 1981: 151). The composite material of the film is mostly based on the following ancient literary works: from Juvenal's *Satires* (3.193 – 196), he borrowed the description of the collapse of the tenement block; Martial's report on "the executions and mutilation on stage in mythological and historical playlets" (Sullivan, 2001: 262) was employed in the mutilation scene performed during Vernacchio's show; and in Martial's *Epigrams* (1.21), he found "the motif of Mucius Scaevola, the Roman hero who defied the besieging Etruscan king Porsenna by burning his right hand in a blazing fire" (Winkler, 2001: 270). Moreover, Fellini drew inspiration from Apuleius' *Metamorphoses* for the battle between Encolpius and the Minotaur in front of a laughing crowd during the Festival of Mirth, this scene being a filmic reinterpretation of Lucius' magical fight against imaginary foes. On the other hand, Fellini made use of historical events that became emblematic images in his film. Thus, "the haunting sequences of the suicides of the handsome upper-class couple in their ornate villa" are related to "the deaths of Thrasea Paetus, the Stoic opponent of Nero, and his wife" (Sullivan, 2001: 262), whereas the image showing "a monstrous effigy of an emperor's head dragged through the streets is based on the death of Vitellius in A.D. 69" (Sullivan, 2001: 262), or it may as well refer to a new political change symbolized by the figure of "Caesar, dignified and soldierly, marching on Rome" (Sullivan, 2001: 263). Another notable sequence refers to the marriage of Lichas to Encolpius, the episode being based on "certain anecdotes about Nero's mock marriages to his freedmen Doryphorus and Pythagoras, pruriently detailed by the imperial biographer Suetonius and also by the historian Tacitus" (Sullivan, 2001: 263). Encolpius' submissive and humble attitude during the matrimonial ritual turns the ceremony itself into ridicule emphasizing the idea of desacralization of matrimony. But, in spite of the

borrowings mentioned above, it is Petronius' text that forms the basis of Fellini's complex and impressive images.

Apart from the similarities between the novel and the film, a series of episodes and several characters underwent adaptations to become part of "a cinematic flight of fantasy" (Paul, 2009: 199). For instance, Eumolpus, who is a prominent figure in the third part of the novel, accompanies Encolpius and Giton on their journey. Instead, Fellini brings Ascyltos to the fore by turning him into Encolpius' permanent companion, while Giton becomes an episodic character who vanishes at some point in the story. Another significant change regards the embarkation scene. In Petronius' novel, Encolpius and Giton board the ship voluntarily and disguise themselves as slaves of Eumolpus so as not to be recognized by Lichas and Tryphaena, whereas in Fellini's film, after being arrested, Encolpius and Ascyltos are forcefully taken to Lichas' ship. The alterations made to the ancient text enabled Fellini to create a new story according to his own vision by combining neo-realism with fantasy and dream. As Solomon argues, the Italian film director offers the viewers "one of the cinema's most provocatively individual approaches to the ancient world" (Solomon, 2001: 274).

Moreover, the female characters that Encolpius encounters on his journey suggest significant differences between the two works. If in the novel it is Circe who plays the part of the nymphomaniac that causes Encolpius' impotence, in the film she is replaced by "Ariadne", who seems to be a kind of carnal reward for the hero after his humiliating fight in a walled arena at the Festival of Mirth. The hero's desperate attempts to escape the Minotaur while the audience is making fun of him, his ignominious defeat as well as the fact that he discovers his impotence while forced to have intercourse with Ariadne in full view of the cheering people reveal Fellini's intention to lay stress on the non-heroic side of the protagonist's adventures, an aspect which is characteristic of the novel, too. To overcome his physical weakness, Encolpius leaves for the Temple of Pleasures, a realm of sensual experience where ritual mingles with symbolism in remarkable images. As the hero's new experiences in the Temple have no curative effect, the last chance for him is to find the sorceress Oenothea, the Earth Mother who stands for the power to resurrect bodily instincts. In contrast to the novel where she is depicted as an ugly old woman that forces the hero into a state of drunkenness to prepare him for the orgiastic ritual, the Italian director transforms her into an unstable figure that connotes the Priapic fire able to regenerate the hero's manliness. These mythological reinterpretations are "free adaptations of Petronius' classic" (Zapponi, 1970: 34) that Fellini employs skilfully to paint his own picture of the world.

Numerous scenes contributing to the complex architecture of the film are worthy of our attention. One of them is "the graffiti-covered wall that opens the film" (Dick, 1981: 146), a memorable image that provides the background for the monologue of Encolpius who is angry and disappointed by Giton's betrayal. The chaotic drawings spread all over the wall may suggest either a blurred reconstruction of the ancient world, which can be perceived only as bits, fragments and unclear inscriptions on ruins, or a glimpse into the new adventures that the future has in store for the hero. Other sequences, such as those presenting Vernacchio's show or the brothel visited by Encolpius and Giton, stand out as they offer Fellini the opportunity to depict, by means of various filmic techniques, a broad picture of the ancient world: manners, beliefs, rituals, customs, social and political attitudes. Masks, thick make-up on faces, lascivious bodies and obscene gestures accompanied by discordant sounds convey the film

director's vision of a past in which the viewer may recognize the signs of vanity of his own time.

The set, which is greatly evocative, should be taken into consideration too. The abstract geometrical forms of an ancient bathroom, which often looks strange due to some symbolic oversized objects, serve as a suggestive environment for Encolpius' confrontation with Ascyrtos over Giton. The contrast between light and dark, and the chromatic variation from neutral grey to vivid colours create a dream-like atmosphere as seen, for example, in the subsequent episode in which Encolpius looks for Vernacchio to claim his right over his young lover, Giton. In these scenes, and in many others, the film director proves to be a skilled painter of an artificial, even unearthly, interior space, populated by "grotesque characters or «freaks»" (Stubbs, 1993: 62) that challenge the viewer's expectations. Such an artistic approach represents, as Stubbs points out, Fellini's particular way of "illustrating his belief that life is «mysterious and ineffable» by «defamiliarizing the material presented and [...] exceeding boundaries»" (1993: 62).

In addition, the exterior world with its bizarre sunsets and landscapes acquires a symbolic value. When associated with Encolpius' arrival at Crotona, the set becomes a vast barren land representing a visual metaphor for sterility and absence of life, which, once again, demonstrates that Fellini's insertion is an ingenious rewriting of the ancient story. Unlike Petronius' dramatic change of set (after Lichas' ship is wrecked because of a terrible storm, the heroes safely reach the shore of Crotona), the film director places his protagonists, Encolpius and Ascyrtos, in a strange, indefinite environment that seems to be a kind of desert or an arid rocky-like stretch of land. Enduring thirst and exhaustion, they struggle hard to cross it while carrying the dying hermaphrodite oracle that they kidnapped from the temple, the entire sequence being in fact another interesting insertion into the ancient storyline. As to the inhabitants of Crotona, the legacy-hunters, Petronius regards them as a product of the acute moral decay of society leading inevitably to biological extinction and spiritual death. In Fellini's film, the people and the space they live in stand not only for the extinction of the pagan world but also for "a progressive dissolution of the modern world" (Zanelli, 1970: 43). Thus, his poignant images constitute the director's particular warning addressed to humanity.

It is also significant to mention that in both works the tragedy of human eschatology leaves room for the grotesque cannibalism in the final scene which, according to J.P. Sullivan, serves as a parody of the Last Supper (2001: 264). Being based on an old belief and ritual, the satire reaches its climax at the end of Encolpius' odyssey, because, after Eumolpus' will is read, the legacy-hunters, with the exception of Encolpius, overcome their disgust and devour pieces of Eumolpus' corpse, hoping to become beneficiaries of his fortune.

Nevertheless, the open ending of Fellini's film suggests that his protagonist, Encolpius, may begin a new journey towards self-knowledge. Leaving Crotona and the fortune hunters behind, he is ready to go out to sea in the company of a group of young people. This optimistic tone is visually emphasized by the immense serene sky and blue sea as well as by the hero's wish to reach a remote green island. The fact that the characters of the film become part of an old story is remarkably conveyed in the final frames which show them as figures in a fresco on the wall of a ruin. As Winkler states, they represent "the last glimpse of his anti-heroes frozen in a framed faded fresco of Pompeian colours." (2001: 213).

In conclusion, by recreating Petronius' world according to his particular view of humanity, Fellini completes "the fragmentary state of our knowledge of antiquity" (Wyke, 1997: 189) and makes us ponder over man, society and history.

References

- Dick, B. F., "Adaptation as Archaeology: *Fellini-Satyricon* 1969, from the 'novel' by Petronius". In A. S. Horton and J. Magretta (eds), *Modern European Filmmakers and the Art of Adaptation*, Ungar, New York, 1981, 145 – 167
- Paul, J., "Fellini – *Satyricon*, Petronius and the Film". In J. Prag and I. Repath (eds.), *Petronius. A Handbook*, Wiley-Blackwell, Publishing, Oxford, UK, 2009, 198 – 217
- Petronius, *Satyricon*, Univers, Bucure ti, 1995
- Solomon, J., *The Ancient World in the Cinema*, Revised and expanded edition, Yale University Press, New Haven, CT and London, 2001
- Stubbs, J. C., "The Fellini Manner: Open Form and Visual Excess", 1993, *Cinema Journal* 32(4), 49–64
- Sullivan J.P., "The Social Ambience of Petronius' *Satyricon* and Fellini *Satyricon*". In M. M. Winkler (ed.), *Classical Myth & Culture in the Cinema*, Oxford University Press, Oxford, 2001, 258 – 272
- Winkler, M. M., *Classical Myth Culture in the Cinema*, Oxford University Press, Oxford, 2001.
- Wyke, M., *Projecting the Past: Ancient Rome, Cinema and History*, Routledge, New York and London, 1997
- Zanelli, D., "Preface". In Zanelli (ed.), *Fellini's Satyricon*, Ballantine Books, New York, 1970.
- Zapponi, B., *The Strange Journey*. In Zanelli (ed.), *Fellini's Satyricon*, Ballantine Books, New York, 1970, 33 – 39.
- Website:**
Petronius <https://www.gutenberg.org/cache/epub/5611/pg5611.html>, consulted on 26 May, 2015.

MIKHAÏL BAKHTINE : LES VISAGES DU DIALOGISME

Ilie MOISUC*

Abstract : *In this article we are analyzing some particular meanings of the concept of dialogism in the writings of Mikhail Bakhtin, distinguishing between the specific meanings and values which this concept acquires when it's used for describing the novel's text to a thematic level, to a narrative structure level and to its inherent cultural dimension. Distinguishing between the thematic dialogism, narrative dialogism and cultural-aesthetic dialogism, we prove both the epistemological amplitude of this concept and Mikhail Bakhtin's depth of thought.*

Keywords: *Dialogism, Bakhtin, literary communication.*

Introduction

Le dialogisme est l'une des notions les plus importantes dans le discours scientifique contemporain, surtout dans la sphère des humanités, étant liée à un paradigme qui convient, à la fois, autant à la modernité, qu'à la postmodernité. L'amplitude de l'horizon de récurrence de cette notion se trouve dans un rapport de proportion inverse avec sa clarté et sa précision référentielle ; appliquée à plusieurs champs épistémologiques assez éloignés, tels que la psychologie, la sociologie, la philosophie et la linguistique, cette notion risque de devenir trop vague pour rester fonctionnelle de point de vue épistémologique. Même si le plus souvent, les chercheurs prennent appui sur un consensus en ce qui concerne les valeurs et les significations du dialogisme, pour que la communication scientifique soit vraiment efficace, il nous semble nécessaire d'accompagner cette notion des précisions supplémentaires.

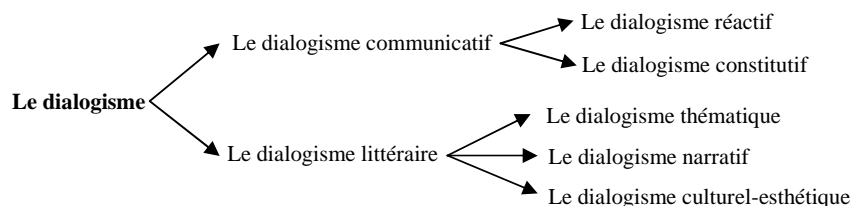
Dans notre recherche doctorale nous avons réalisé une systématisation des champs épistémologiques et des « réalités » auxquels Mikhaïl Bakhtine applique le concept de dialogisme. Nous avons ainsi découvert, malgré la multiplicité déroutante des occurrences de ce terme dans les écrits du penseur russe, une vision cohérente sur le dialogisme. A ce temps-là, nous avons fait une distinction entre *le dialogisme communicatif*, opérant au niveau de la communication et de la compréhension et *le dialogisme littéraire*, visant la dynamique identité-altérité au niveau de la « communication littéraire », nous appuyant sur les écrits le plus connus de Mikhaïl Bakhtine (*La poétique de Dostoïevski* et *Esthétique et théorie du roman*), mais aussi sur des œuvres moins connues, telles que *Le marxisme et la philosophie du langage* et *Esthétique de la création verbale*.

Dans le plan de la communication, nous avons distingué entre un dialogisme réactif, actualisé par la paire message – contre message, et un dialogisme constitutif, qui se manifeste dans le plan de profondeur de la relation réciproquement enrichissante entre l'identité et l'altérité, sur une direction rétrospective – comme évocation-vécu du déjà-dit et sur une direction prospective – comme anticipation-vécu des mots autres à venir.

Dans le plan du discours littéraire narratif, nous avons délimité trois formes de dialogisme, en fonction des niveaux auxquels se place l'analyse : le dialogisme thématique (au niveau de la relation entre les personnages), le dialogisme narratif (dans

* Université „Alexandru Ioan Cuza”, Iași; ilie_moisuc@yahoo.com

l'horizon de la relation entre les instances textuelles appartenant à des niveaux diégétiques différents) et le dialogisme culturel-esthétique (au niveau de la relation de l'auteur avec la tradition et l'espace socio-idéologique où il se situe). Toutes ces distinctions peuvent être représentées par ce schéma (Moisuc, 2012 : 125) :



Parce que le premier niveau épistémologique concerne plutôt la psychologie et/ou la linguistique, nous allons nous occuper des visages du dialogisme au niveau de l'articulation et du fonctionnement du texte littéraire ayant comme point de départ les observations du critique russe à l'égard du « mot à deux voix », l'une des notions associées le plus souvent au dialogisme et à sa variante littéraire qu'est, dans *Problèmes La poétique de Dostoïevski*, la polyphonie. Les objectifs de notre investigation sont d'attirer l'attention sur quelques aspects discutables et/ou confus de la vision de Bakhtine sur la polyphonie et le dialogisme romanesque et de souligner l'importance de la délimitation des nuances et des valeurs de la notion qui nous intéresse, afin d'éviter des confusions ou des simplifications embarrassantes.

Les visages du dialogisme

Le point de départ de notre investigation est la manière dans laquelle Bakhtine décrit les formes du dialogisme dans *Le Double* de Dostoïevski. En parlant du personnage principal, Bakhtine analyse avec beaucoup de subtilité « la crise dramatisée de la conscience de soi » de ce personnage :

L'action ne dépasse pas les limites de la conscience de soi : tous les personnages ne sont que des éléments particuliers de cette conscience. La partition musicale, si on peut dire, est tenue par trois voix nées de la décomposition de la voix et de la conscience de Goliadkine : son 'moi pour moi' incapable de se passer d'autrui, de son approbation ; son 'moi pour les autres' imaginaire (le reflet dans l'autre), c'est-à-dire la seconde voix substitut d'autrui ; et enfin la voix étrangère qui le repousse mais qui toutefois n'est pas représentée réellement à l'extérieur de Goliadkine (Bakhtine, 1970 : 298).

Dans ce cas, on a à faire à une *conscience dialogisée*, le discours intérieur du personnage étant, en fait, construit par l'entrecroisement de plusieurs voix qui reflètent et, en même temps, articulent la position du personnage par rapport aux autres personnages peuplant le monde du texte. La voix et la conscience de Goliadkine ne sont pas autonomes mais fonctionnent animées *du dedans* de l'altérité, réelle ou imaginée.

La première forme de dialogisme (visant ce qui se passe dans la vie et dans la conscience du personnage) appartient à l'univers fictif en tant que monde possible

peuplé avec des « égo expérimentaux »¹ dont les voix s'entrecroisent sur le plan extérieur comme dialogues explicites, mais aussi au niveau de la psyché. Lorsque Bakhtine parle du dialogisme et de la dramatisation de la conscience du protagoniste, il arrive à ce qu'on appelle le *dialogisme constitutif*, « coextensif à des structures profondes du discours » comme le dit Kristeva (1969 : 94), mais aussi coextensif aux structures profondes du psychisme humain. Du point de vue de ce type d'interaction dialogique, la conscience de soi et le discours à soi ne se situent pas *en face de* la conscience de l'autre et du discours d'autrui, sur des positions autonomes, mais se trouvent dans un rapport d'interaction dramatique *par* lequel les consciences et les discours gagneront *ensemble* leur autonomie :

Nous pourrions résumer tout cela de la façon suivante : dans la conscience du héros pénètre la conscience qu'autrui à de lui : l'auto-expression du héros se double ainsi d'un mot d'autrui ; ces deux intrusion 'étrangères' provoquent des phénomènes spécifiques qui déterminent premièrement l'évolution thématique de la conscience de soi : ses cassures, ses faux-fuyants, ses protestations, etc. ; deuxièmement le discours du héros avec ses chevauchements accentuels, sa syntaxe brisée, ses répétitions, ses digressions et ses longueurs (Bakhtine, *op. cit.* : 288).

Au moment où le critique passe du niveau psycho-thématique de la structure *polyphonique* de la conscience de Goliadkine à celui de l'énonciation narrative, il observe, toujours avec justesse, que le narrateur en tant que voix (intra)textuelle est subordonné fonctionnellement à la conscience aliénée du personnage :

Dans cette œuvre, nous ne trouverons pas un seul moment qui sorte de la conscience de soi de Goliadkine, pas un mot, pas une note qui n'aurait déjà fait partie d'un dialogue intérieur avec soi-même ou d'un dialogue avec son double. Le narrateur s'empare des mots et des pensées de Goliadkine, des mots de sa *seconde voix*, renforce les notes moqueuses, railleuses qui s'y trouvent déjà, et décrit, dans ce ton, chaque action, chaque geste chaque moment du héros. Nous avons vu que la seconde voix de Goliadkine pouvait se fondre imperceptiblement avec celle du narrateur : on en recueille l'impression que le *récit est dialogiquement tourné vers Goliadkine lui-même* (...), quoique du point de vue formel le récit soit adressé au lecteur (*Ibidem* : 299).

La deuxième forme de dialogisme prise en compte par Bakhtine n'appartient plus au niveau psycho-thématique, mais au niveau de la textualisation ; elle ne se circonscrit plus à l'*énoncé*, mais à l'*énonciation*. La bivocalité, dans ce cas, ne concerne plus la relation infraconsciente et intratextuelle, mais un rapport dialogique (par accentuation et éthos discursif) entre le discours du narrateur et la voix du personnage. Le narrateur n'a pas, dans ce texte, une position neutre mais évaluative ; c'est pour cela qu'on peut le caractériser comme *sarcastique, ironique, cynique*, ayant, en tout cas, une attitude active à l'égard du héros : « Le récit est parsemé de mots de Goliadkine lui-même [...] Cependant, le narrateur leur imprime une intonation railleuse et en partie réprobatrice, composée de façon à atteindre le héros au plus vif et à le provoquer » (*Ibidem* : 300).

Les effets de cette rencontre polyphonique entre la voix narrative et la voix du personnage ou « entre le récit et le mot du héros » comme le dit Bakhtine lui-même

¹ Cf. la définition du roman proposée par Milan Kundera dans ses *Soixante-treize mots* : « Roman. La grande forme de prose où l'auteur, à travers des ego expérimentaux (personnages), examine jusqu'au bout quelques thèmes de l'existence » (Kundera, 1986 : 175).

(*Ibidem* : 301), sont donc décelables sur le plan de l'élaboration discursive du *texte*, et non pas sur le plan de la construction du *personnage*.

Ainsi, malgré les similarités des relations dialogiques, ces deux phénomènes d'intersection de voix décrites, même s'ils sont complémentaires au niveau de la compréhension du texte dostoïevskien, ne sont pas situables sur un même plan euristique et analytique ; le premier concerne la psychologie du héros et appartient à *l'histoire* (dans le sens que Genette donne à ce terme), tandis que le deuxième appartient à la technique narrative (le narrateur *décrit*, *renforce*, etc.), donc à ce que Genette désigne par *narration*¹.

La distance entre les plans euristiques sur lesquels Bakhtine situe le dialogisme romanesque est encore plus visible lorsqu'il arrive à l'analyse de la bivocalité des structures parodiques ; vers la fin de l'analyse du *Double*, Bakhtine découvre une autre forme d'interaction dialogique :

Mais revenons une dernière fois à la narration dans *Le Double*. A côté de ses rapports avec le discours du héros, nous y remarquons encore une autre orientation. Dans le récit du *Double*, comme dans les lettres de Diévouchkine, se manifestent des éléments de parodie littéraire. (...) La voix du narrateur, dans *Le Double*, stylise la 'langue noble' des *Ames mortes* ; et d'une manière générale, toute la nouvelle est parsemée² de réminiscences parodiques et sémiparodiques de différentes œuvres de Gogol. Il faut remarquer que ces notes parodiques du récit s'enchevêtrent étroitement avec le persiflage de Goliadkine. L'élément parodique et polémique rend plus multivocal et plus discordant le récit qui, de ce fait, se suffit moins encore à lui-même et à son objet (*Ibidem* : 311).

Même si Bakhtine inclut ce phénomène dans la même classe des *mots à deux voix*, à côté de l'interaction polyphonique à l'intérieur de la conscience du protagoniste et à côté de la rencontre tendue entre le mot du narrateur et le mot du personnage, il faut remarquer qu'il s'agit d'un aspect différent du point de vue structurel et fonctionnel, qui vise la relation bivocale entre des perspectives discursives et esthétiques dans l'horizon de la culture, et non plus dans le champ des procédés de l'articulation narrative du texte. A ce niveau socio-idéologique, le discours narratif *et* les personnages deviennent des instruments par lesquels *l'écrivain* entre en dialogue avec la *tradition*.

Vu toutes ces différences de niveaux épistémologiques dans l'analyse de Bakhtine, il nous semble nécessaire de systématiser les phénomènes dont il parle, pour saisir les différentes formes du dialogisme dans le discours romanesque. Selon nous, ce que Bakhtine inclut dans la troisième catégorie du mot romanesque, à savoir *le mot à deux voix* pourrait être reparté dans trois catégories distinctes selon le niveau épistémologique où se situent les aspects pris en considération.

On pourrait ainsi parler d'un *dialogisme thématique* qui décrirait les relations entre les personnages et la structure de leurs discours et de leurs consciences, les rapports interactifs et constitutifs entre le moi et (la parole de) l'autre. *L'autre* doit être compris dans ce cas en double dimension : en tant que personnage proprement dit qui joue le rôle du *tu* (altérité interlocutive) pour le protagoniste, mais aussi en tant que *parole non-liée*, c'est-à-dire en tant que structure discursive hétérogène par rapport au héros, mais en tant que structure qu'on ne peut pas attribuer à un actant précis et qui pourrait être associée à la voix publique, à la *doxa* sociale, aux discours intériorisés par le protagoniste et qui représentent pour lui soit une « parole autoritaire » soit « une

¹ Pour la distinction *histoire-récit-narration*, cf. Genette, 2007 : 13-20.

² On a déjà rencontré ce participe dans la description du discours du narrateur : « Le récit est parsemé de mots de Goliadkine lui-même ».

parole intérieurement persuasive » (Bakhtine, 1978 : 161). Quelle que soit la forme sous laquelle se manifeste *l'autre* au niveau du dialogisme thématique, son rôle est de briser l'unité monologique du personnage (au niveau de son discours et au niveau de sa pensée). A ce niveau analytique on se rapporte au « personnage comme personne », comme « *un autre vivant* » (Jouve, 1992 : 108) et les formes dialogiques récurrentes appartiennent à ce qu'on a appelé le dialogisme communicatif avec ses deux déclinaisons (dialogisme réactif et dialogisme constitutif).

Le deuxième volet fonctionnel du dialogisme romanesque se situe sur le plan de l'énonciation narrative et vise les rapports entre « la parole du récit », comme le dit Bakhtine, et le mot du personnage. Dans ce cas on pourrait parler d'un *dialogisme narratif* où le personnage est, avant tout, une structure discursive et « un point de vue spécial sur le monde » (Bakhtine, 1978 : 153) qui est pris en compte en tant qu'élément structural de l'œuvre. Située au niveau de la poétique du texte, l'interaction dialogique entre narrateur et personnage détermine une configuration syntactique-sémantique et stylistique particulière. Les caractéristiques de cette forme de dialogisme ne peuvent être situées dans le champ du dialogisme communicatif parce qu'il ne s'agit pas d'un rapport entre deux *personnes*, mais d'une relation entre deux *principes constructifs*, deux éléments structuraux du texte narratif.

Enfin, un troisième type de dialogisme romanesque décrit les relations entre l'écrivain et le système idéologique et esthétique où il se manifeste en tant qu'artiste. On pourrait parler, dans ce cas, d'un *dialogisme culturel-esthétique* parce que ce qui compte, en premier lieu, dans ce type d'interaction n'est pas *l'auteur* qui met en forme une œuvre littéraire, mais *l'artiste* qui participe, par son œuvre, au grand dialogue de l'art. Dans les structures parodiques, par exemple, *l'autre* n'est plus le personnage qui contamine le discours du narrateur, mais les autres *textes*, les autres *styles* qui touchent d'une manière ou d'une autre au discours *esthétique* d'un auteur. Dans cette dernière variante du dialogisme romanesque ni la voix du personnage, ni la voix du narrateur ne sont pris en considération pour elles-mêmes mais seulement dans la mesure où elles sont pertinentes pour la détermination/la spécification de la position idéologique et largement culturelle de l'auteur. La valeur instrumentale du narrateur et du personnage dans cet horizon épistémologique est mise en évidence par une isotopie de la subordination fonctionnelle à laquelle appartiennent des verbes comme (*se*) *servir*, *utiliser*, *réfracter*, etc. et les prépositions *par* et *pour* : « Dans *Les Pauvres Gens*, l'auteur *se servait* déjà de la voix de son héros *pour y réfracter* ses propres intentions parodiques » (Bakhtine, 1970 : 310).

Conclusions

Même si dans le plan de la réception de l'œuvre tous ces rapports dialogiques (personnage-personnage, narrateur-personnage, auteur/œuvre-tradition) sont perçus simultanément, il nous a paru nécessaire de les distinguer parce qu'elles se développent sur des niveaux épistémologiques différents et engendrent des effets de lecture variés. Notre systématisation actuelle n'est que le prolongement des analyses bakhtiniennes des rapports dialogiques dans l'œuvre de Dostoïevski. Le fait que Bakhtine n'a pas distingué les divers niveaux auxquels appartenaient les phénomènes discutés ne met pas du tout en doute la validité de ses descriptions et la profondeur et la finesse de ses observations.

Nous considérons nécessaire une telle délimitation des nuances et des fonctions du concept de dialogisme parce qu'elle nous épargne des simplifications abusives et des généralisations discutables de cette notion, simplifications et généralisations qui sont en

fait étrangères à la vision de Bakhtine lui-même. A la fin de notre parcours nous exemplifierons ce type de simplifications, évoquant les positions théoriques de Julia Kristeva et de Tzvetan Todorov.

Ainsi, au moment où l'on distingue, ayant comme point de départ les analyses de Bakhtine, entre dialogisme narratif et culturel esthétique ne peut-on plus accepter la manière réductive de comprendre le dialogisme seulement comme intertextualité, comme le fait Julia Kristeva :

Ainsi le dialogisme bakhtinien désigne l'écriture à la fois comme subjectivité et comme communicativité ou, pour mieux dire comme *intertextualité* ; face à ce dialogisme, la notion de 'personne-sujet de l'écriture' commence à s'estomper pour céder la place à une autre, celle de 'l'ambivalence de l'écriture' (Kristeva, 1969 : 88).

Dans le même contexte polémique, l'option terminologique de Todorov de donner le nom d'intertextualité aux formes littéraires ou largement textuelles (écrites) du dialogisme nous semble tout à fait discutable :

Il n'est pas, et c'est essentiel, d'énoncé sans relation aux autres énoncés. La théorie générale de l'énoncé n'est pour Bakhtine qu'une sorte de détour inévitable, qui doit lui permettre l'étude de cet aspect-là. Le terme qu'il emploie, pour désigner cette relation de chaque énoncé aux autres énoncés, est *dialogisme* ; mais ce terme central est, comme on peut s'y attendre, chargé d'une pluralité de sens parfois embarrassante ; un peu comme j'ai transposé 'métalinguistique' en 'translinguistique', j'emploierai donc ici de préférence, pour le sens le plus inclusif, le terme d'intertextualité, introduit par Julia Kristeva dans sa présentation de Bakhtine, réservant l'appellation *dialogique* pour certains cas particuliers de l'intertextualité, tels l'échange de répliques entre deux interlocuteurs, ou la conception élaborée par Bakhtine de la personnalité humaine (Todorov, 1981 : 95).

Nous ne sommes pas d'accord avec cette substitution terminologique pour deux raisons : i. parce qu'elle élude la dimension interpersonnelle et intersubjective qui caractérise les formes littéraires du dialogisme, pour hypertrophier le côté formel de la rencontre des textes (conséquences stylistiques, sémantiques et syntaxiques, effets, etc.) ; ii. parce que cette substitution détermine une fâcheuse homonymie avec l'intertextualité en tant que notion appartenant au champ spécifique des recherches de théorie littéraire, notion qui, malgré les affinités avec les points de vue bakhtiniens, garde un profil sémantique et fonctionnel particulier.

Selon nous, la richesse et la valeur de la notion de dialogisme sont étroitement liées à ses racines anthropologiques : avant de caractériser la « communication littéraire », le dialogisme décrit d'une manière particulière l'existence et la communication humaines, en tant que rencontre mutuellement enrichissante du moi et de l'autre. Transposée sur le plan du texte littéraire, conçu dans sa double dimension, énoncé et énonciation, cette notion évoque toujours le côté « personnel » de la rencontre des « voix », des « intentions » et des « points de vue », même si cette rencontre est décelable seulement dans ses échos « formels ». L'estompage de « la notion de 'personne-sujet de l'écriture' » en faveur de « 'l'ambivalence de l'écriture' », explicable dans le contexte idéologique des années '70, reste pourtant, éloignée de la vision de Bakhtine. En plus, substituer dialogisme par intertextualité risque d'annuler aussi la dimension axiologique ou, dans les termes de Bakhtine, « évaluative », du dialogisme en tant que rencontre et confrontation des valeurs et des visions sur le monde, pour ne garder que les conséquences « techniques » de cette rencontre.

Bibliographie

- Bakhtine, M., *La poétique de Dostoïevski*, traduction de Isabelle Kolitcheff, préface de Julia Kristeva, Seuil, Paris, 1970.
- Idem*, *Esthétique et théorie du roman*, traduit du russe par Daria Olivier, préface de Michel Aucouturier, Gallimard, Paris, 1978.
- Genette, G., *Discours du récit*, Seuil, Paris, 2007.
- Jouve, V., *L'effet personnage dans le roman*, Presses Universitaires de France, Paris, 1992.
- Kundera, M., *L'art du roman*, Gallimard, Paris, 1986.
- Kristeva, J., *μῆτρος ἔρευνα. Recherches pour une sémanalyse*, Seuil, Paris, 1969.
- Moisuc, I., *Dialogisme et lecture. Polyphonie et sens dans le discours romanesque*, Editions Universitaires Européennes, Berlin, 2012.
- Todorov, T., 1981, *Mikhaïl Bakhtine: le principe dialogique*, suivi de *Ecrits du Cercle du Bakhtine*, Seuil, Paris, 1981

CHANGING FASHION

Dan–Niculae PODARU*

Abstract: *The essay intends to identify and to deepen the study of progressive elements and mutations existent in the logic of contemporary fashion, as well as changes in discourse or path occurring within the fashion phenomenon in the last decades. Taking into account the fact that the fashion domain represents a challenging theme for analysis from the socio-semiotic perspective, as well as from the historic or anthropologic perspective, I believe the object of discussion is topical and obviously of great interest in the academic environment. This essay draws upon the investigations and research conducted on a centre-stage yet general topic, more specifically the realm of fashion and particularly the analysis of gender mutations that are to be seen in contemporary fashion, the research being concluded through the publishing of the volume “Fashion Semiotics – Gender transformation in contemporary fashion” with the University of Bucharest.*

Keywords: *fashion studies, fashion anthropology, gender identity.*

Before anything else, we need to make it clear that this essay draws upon the investigations and research I have conducted lately on a centre-stage yet general topic, more specifically the realm of fashion and particularly the analysis of gender mutations that are to be seen in contemporary fashion.

This paper is actually a possible future topic of research and analysis of the fashion phenomenon, as well as food for thought over the mutations and transformations that fashion induces at the social and cultural levels (more specifically the social uniformisation) or that - why not - the very society may generate in its turn by expressing needs and fostering consumption.

The current dynamics of fashion

Nowadays, fashion is a bivalent phenomenon, both materially and culturally. People use fashion to outline or define their own identity. In conceptual terms, even if we understand that clothing comes with a certain added value that fashion adds to it (*n.b.* a material value), we do need to understand that certain values that are attached to clothing only exist in the imagination and inner beliefs of people (*n.b.* cultural value). (Kawamura, 2006: 11)

Fundamentally, fashion is a phenomenon that draws its energy from renewal and the perpetual movement of shapes, trends, colours, symbolism and – why not – the message that it sends across. In the absence of these elements, more specifically renewal and the movement of factors that define the whole process, as far as I am concerned we are unable to discuss about a fashion phenomenon. Starting from the mid-19th century (which was the historical moment when fashion as we know it today was born), fashion has brought fresh cuts and fresh forms in the foreground, plus some innovating colouring, avant-garde technologies and materials, and the assertion of the individual identities of people.

* University of Bucharest, dan@danpodaru.ro

In the spirit of what was asserted above, the way in which Roland Barthes defines fashion seems to be of relevance to me. This is what he said: “Fashion postulates an *uchrony*, a time that does not exist; in the particular case of fashion, the past is dishonouring and the present is permanently “consumed” by the foreshadowing fashion.” (Barthes apud Baldini, 2005: 33, translation by the author)

The assumption that I am bringing up here refers to the fact that the way in which the universe of fashion currently evolves is deviating from its very internal and natural logic. After a very long while of immobility and lack of innovation in terms of clothing (see the Ancient days and Middle Ages, which are historical landmarks speaking of which specialists never mention fashion, but just dressing, which is exactly why certain types of clothes (*e.g.* the *toga*) survived the centuries), we are today at a time where fashion is defined by a standstill and proposes buyers to recycle some of the old clothing items that used to be fresh and unheard of a long time ago. In order to uphold and illustrate this idea, I will also line up in this essay a set of products that have become classics and that current fashion keeps recycling.

Talking about fashion not being what is used to be anymore because the clothing industry has been deprived of innovation over some extended historical periods, writer Gilles Lipovetsky noted that:

Primitive society is hyperconservative: it excludes the emergence of fashion because fashion goes hand in hand with a relative devaluing of the past. Fashion always implies the attribution of prestige and superiority to new models and by the same token entails a certain downgrading of the old order. Completely centered on respect for the past and the meticulous reproduction of that past, primitive society cannot permit the consecration of novelty and individual fancy, the aesthetic autonomy of fashion. In a relation of strict dependence vis-à-vis its mythic past, primitive society is organized in such a way as to limit and reject the dynamics of change and history. (Lipovetsky, 2002: 18)

Nowadays, as far as I am concerned, contemporary fashion is frozen in an alarming immobility (that becomes conspicuous if you look into fashion at granular level) which forces us to wonder whether fashion is still something up-to-date judging by the mechanisms that validated it back in the past or whether the history of clothing has not entered into a new era, the post-fashioning era, which is governed by another set of rules and is being managed by other internal vectors.

So I wonder: aren't we today witnessing unknowingly the dawn of a new era dominated by a new form of history of the costume, which is actually camouflaged under the appearance of contemporary fashion?

List of uniformisation items

I will shortly review some of the items that have become classics of fashion, according to a personal theory (their lifecycle and the time when they appeared and started to suggest the outset of this suggestion), which – by virtue of their very existence and daily usage – do nothing but validate the afore-mentioned assumption according to which we are at a time when fashion stands still and people are socially uniformed (“levelled off”) in terms of clothing.

We need to clarify here that the descriptions of the products and the chronological periods when they appeared in the foreground of fashion are lined up based on the clues indicated by the prestigious *Dizionario della Moda* coordinated by Guido Vergani and published in 2010:

- *The polo shirt* was launched in 1927;
- The *Blue jeans* were first used as fashion items in the 1940s, in USA;
- The *Converse All-Star* sports shoes were designed around 1918;
- *Perfecto* bikers' jacket appeared in the 1950s;
- *Vans* sports shoes were designed and first marketed in 1966 in California;
- The prototype of the *Ray-Ban Aviator* sun glasses was first launched in 1937 and was first used as a fashion accessory in 1950, while *Wayfarer* became a craze in the early 1960s;
- *Superga 2750* sports shoes were designed and launched in Italy in 1925;
- Moccasin-type "*Car shoe*" for drivers, launched in 1963;
- The actual *Moccasin*, which became a fashion accessory amongst US students back in the 1920s;
- *Stiletto*s, high-heel classic-shape shoes, designed by Andre Perugia, became fashionable in 1940 – 1950;
- The *Cardigan*, a knitted button-tied garment, became fashionable in 1970;
- The *flats*, flat-sole shoes launched in the movie productions of the 1950s;
- The *cotton hoodies*, appeared in the 1930s in US;
- The *trench coat* (taken from the military) in the mid-1940s;
- The *slip-ons* became cool in the late 1940s;
- The (*Hunter*) *rubber boots* – patented in 1955, they originally came in green.
- The *shorts*, short-sleeved trousers, that appeared back in the 1930s and saw their most glorious years in the 1960s – 1970s;
- The *training suit*, invented in 1919
- The *Sperry Top-Sider Boat Shoes*, appeared in 1935 and became quite a fashionable item in the 1960s, they were produced *inter alia* by Timberland and Lumberjack.

(Vergani, 2010: pp. 210 – 1209)

This was just a short review of some of the most iconic accessories, which are no longer indications of an up-to-date *fashionista*, but rather parts of the same uniform that our contemporaries wear in their everyday life, and the list can go on and on.

Mutations and transformations

In order to understand more easily and more clearly the implications that such uniformisation of the clothing habits can generate socially, I consider it necessary to bring up an essential theoretical idea that writer Massimo Baldini highlighted a while ago.

While bringing forth Gabriel Tarde's theories of imitation, Massimo Baldini explains how a costume will prevail in the closed societies, while open societies foster the development of fashion. Closed societies stifle the development of fashion because they are more conservative, more traditional and deprived of dynamism, while open societies are willing to embrace innovation and change, and broker an ongoing give-and-take attitude that encourages fashion. (Baldini, 2005: 28)

By randomly lining up all of those clothing items (and the list is still open), one will note that once fashionable accessories (that used to be new or fresh back in the day)

have turned into classic clothing, since they have been used without interruption for 50 to 100 years without any essential change in terms of style or concept.

Since we understand these new transformations that contemporary fashion has put forth and considering as pertinent those theories according to which fashion and the evolution of clothing (e.g. Gilles Lipovetsky's theory described in his volume *The Empire of Fashion* and other works too) have even democratised society by breaking down the identity divide that separated social classes by means of the aristocratic dress code, it is only too normal to wonder whether this new moment of inertia that is to be found in the realm of the current fashion and clothing could generate a new social gap, a new hierarchy and – why not – a new social dynamics.

The transformations and transgressions of the natural logic of fashion which I can sense and bring up are described below.

First of all, the repetitive promotion of certain clothing items that have become classic, since they have not been renewed over the past dozens of years (and they are therefore in an antithesis to the logic and the internal mechanisms that define fashion), will bring home the normal question whether we can continue talking about fashion these days or whether we should rather envisage a new levelling type of uniform dress, and hence about a new era of costume.

Secondly, as far as I am concerned, back in the day, when everything started, fashion consumers would rather go for a product that exhibited a number of outstanding and original aesthetic or chromatic features, because it was something new that helped them better assert their identity (even if their appearance was sometimes shocking). Nowadays, the fact that people tend to prefer products sold by well-known retailers over really original items that make them stand out is quite conspicuous.

Given the dog-eat-dog competition amongst retailers and the existence of global markets, competing networks showcase their similar clothing supply nowadays more than ever in order to maximise sales and minimise risks. But this phenomenon may induce a trend of uniformisation of the clothing habits of the mass consumers, a reality that does nothing but confirm the assumption of a standstill, of a mutation that fashion is exposed to nowadays. We can even affirm that the logo on the tag is more important than the product or the quality of the product. Consumers buy the products proposed by popular retainers (e.g. Zara, H&M, Mango), that sell well globally, a circumstance that should be considered for purposes whenever analysing the uniformisation phenomenon.

The globalization and uniformisation of the way in which fashion is distributed acquire negative connotations, and for that matter Giorgio Riello noted: "For Poirer, Worth, Chanel, the idea of selling their creations to a heterogeneous clientele within enormous shopping spaces would have been represented truly a desecration." (Riello, 2012: 153, translation by the author)

Another influencer of the fashion uniformisation trend is the price-quality ratio provided by retailers such as the ones mentioned above, and in this context we may note that it is just a limited number of consumers who are really interested in buying generic brand products, which are produced by local manufacturers or artists in limited editions.

In order to continue stocktaking the potential drivers of the situation which is presented in this essay, we also need to consider the uniformisation factor inherent in the extended circulation of fake products right inside the universe of contemporary fashion.

We need to clarify that imitation might be one of the drivers that have actually frozen the aesthetic forms that define contemporary fashion, since the production of

copies propagate a sort of fashion echo that will still be heard and seen even after the originals become outdated. Original products that sell well attract massive waves of imitations that may actually generate the impression that certain fashionable products continue to be trendy for more time than they actually are, suggesting that certain fashion accessories (*e.g.* Ray Ban Aviator and Wayfarer glasses) are used permanently.

In order to outline and understand the level of the imitation and copy phenomenon as accurately as possible, I will quote Ms. Dana Thomas who recounts something that happened to her while she was in Shanghai in 2004, in the lobby of a famous hotel, where forged luxury items (Gucci, Versace, etc) produced from good-quality materials and almost perfectly finished were on sale for quite affordable prices. (Thomas, 2008: pp. 10 – 11)

That sort of anecdote confirms the advanced status and rate of penetration of counterfeit products that are almost impossible to tell from the original products.

Possible effects of clothes becoming too “classic”

Moreover, since the above mentioned characteristics ensure commercial success, the products to which we refer and that have become classic are produced in editions by different brands and become genuine international best-sellers.

For example, the polo T-shirt is sold even nowadays (without any major developments in terms of design and tissues) by both the very first manufacturer who originally launched it, *i.e.* Lacoste, but also by Ralph Lauren, Tommy Hilfiger, Diesel, Armani or Burberry, and the list may continue.

I have realised that the analysis of this very specific example (the polo T-shirt) is applicable without exception to any other clothing item that is specified in the above-mentioned list, while generating the same type of social mutations and transformation, changes in one's identity discourse, gender discourse or age discourse.

This analysis of the example that refers to the polo T-shirt brings up a number of relevant issues, which provide social and semiotic details. Originally, this was a utility product, it was used as a sports outfit (Jean René Lacoste was a tennis player). The polo T-shirt has survived the decades, unchanged to this day, and has come to be a *unisex* and *uniage* clothing item, that both women and men wear, regardless of their age. The polo T-shirt, which is considered to be *casualwear* these days, is manufactured by various designers, just as I mentioned before. Speaking about that, I need to highlight that the target public (in terms of its psycho-social structure), but also the values and philosophy that these brands that are so different from each other would like to send across are fundamentally different (Diesel vs. Burberry). In spite of all that, the polo T-shirt is used in a relatively uniform manner by the fans of these designers, a conclusion which drives home the idea that uniformity also touches upon people's own identities.

Another important detail to mention in the case of the daily usage of the polo T-shirt is that – in the case of developed countries, where the industry and consumption of fashion are well evolved, even if brands and purchasing costs differ – it is not used exclusively in the urban environment, but it is also to be found in the wardrobes of provincial users too.

Considering the uniformity issues that I have identified and presented in the case of the polo T-shirt, I am actually wondering whether the statement of Fred Davis, a sociologist, which was valid and applicable in 1992, when he published his *Fashion, Culture and Identity*, is still valid nowadays:

That the clothes we wear make a statement is itself a statement that in this age of heightened self-consciousness has virtually become a cliché. But what is the nature of the statements we make with our clothes, cosmetics, perfumes, and coiffures, not to mention the other material artifacts with which we surround ourselves? (Davis, 1992: 3)

Starting from what Fred Davis said, we should notice a particular situation and we should wonder what sort of messages/statements a rebellious young man wearing a Diesel Jeans (130 \$) polo T-shirt can send and what would be the message of a mature man wearing the same sort of T-shirt manufactured by, say, Burberry, whose price tag is nearly triple in size (290\$), while both are made of the same *piqué* cotton tissue.

We should also consider that the two manufacturers send identity and social standing messages that appear to be different (Diesel targets the relatively young consumers, and sends a message of freedom and originality, while Burberry targets a more mature and conservative public, suggesting tradition and a British-like poise).

So I wonder whether the fact people having different ages and different social positions share the same values by using a piece of clothing which is so much similar, is not a sort of stereotypical and uniforming discourse? Continuing this logical stream, in addition to all that, we reach the only too natural conclusion according to which it is not the object *per se* and its aesthetical features that will sell the merchandise today, but the way in which archetypal values are being perceived, the underlying philosophies that drive the brands and that brands symbolically send across to consumers.

Besides, we are also finding ourselves in front of a paradoxical situation where the very material a pair of jeans-like trousers is made of and its very cut are almost identical in the case of items that different brands promote. Moreover, for example, due to the trends imposed by the fashion which is preferred during a certain season, the prevailing hue for these trousers is indigo, with some discoloured areas. The way in which certain brands (e.g. Scotch & Soda) have found their place on the market and have managed to announce the uniqueness of their characteristics on such a uniformed market is to print on the tags the information that worn-off/random discolouration areas are done manually and without any industrial tool, which is exactly the sort of nearly imperceptible detail that makes the product stand out against all others.

On the other hand, this sort of example and the mechanism which I described above can be extrapolated to other products on the list presented at the beginning of this essay and to many other products as well.

This is how we arrive to a major conclusion, more specifically that the values of fashion migrate from the actual object and its inherent values to the producer of that clothing item and to the iconic values that are created and sent through the philosophy and marketing policy that are used to promote any brand.

As a consequence, we need to consider yet another potential factor of the current uniformity trend, more specifically the social pressure, the urge to get integrated in a certain social group by means of certain clothing items which the collective conscience endow with magical attributes.

For that matter, we should bring up the position that French semiotician Roland Barthes, a representative of the French structuralism, had about the psychological prospect of using clothing. This is what he said: "In this particular case, the benchmark is no longer represented by style or the spirit of an era, but by the psychology of the individual that wears the clothes: the personal choice of clothes is supposed to reveal the psychological depth of an individual." (Barthes, 2006: 31, translation by the author)

The words of Roland Barthes may only reinforce our belief that fashion should fundamentally represent – at psychological level – a personal choice which is customised to fit a certain culture, education level and social status of every individual. Nowadays, it is exactly this diversifying feature (*i.e.* the individualising psychological decision) that started to wane away *inter alia* under the pressure of the *dress-code* imposed by the professional environment or under the social pressure that one's entourage can put up (in the case of youngsters). Under such circumstance, the individualising psychological feature, the one which should have determined to a certain extent the diverse choice of clothes, slides into the background nowadays, while a number of uniforming psychological trends are becoming obvious.

Conclusions

As a consequence, assuming that the presentation of the elements that I have covered so far is accurate, it becomes obvious that fashion is being crippled by a creative paralysis. There is a huge amount of clothing products that were designed decades ago and that are still around, which fundamentally contradicts the main characteristic of fashion, *i.e.* the ongoing renewal, while breaking away from the past and promoting novelties.

On the other hand, at a fundamental level, but also visually and aesthetically, fashion should bring fresh avant-garde elements in the foreground, while what it actually does is just recycling classic items (*e.g.* the polo T-shirt, the Converse sports shoes, the Ray Ban Aviator sun glasses, etc). Under such circumstances, fashion is no longer designed by putting together colours, novelties, impactful and shocking visual elements, unparalleled creativity and style of the fashion designers, while showcasing the quality and value of the embedded materials and accessories, but by tapping on the symbolic value that buyers attach out of their own will or that were educated to attach to a certain clothing item. Today's fashion preserves and recycles clothing items whose shapes and materials have remained unchanged, that are uniform and that are just being reinterpreted (maybe just chromatically) and included as symbolic elements that support the construction of the visual and identity discourse.

We can say that fashion, strictly as an aesthetic phenomenon and as an unrestricted and ideology-free form of self-expression, is on the brink of extinction. For that matter, writer Tim Edwards believes that fashion used to be an apolitical phenomenon for a quite a long while, while today fashion has become an ideological tool which is employed by race-based social movements, civil rights movements, women activists or gay pride movements or even by the urban guerrillas that young people are putting forth to fight back against some prevailing models which society imposed upon them. (Edwards, 2012: 153-154)

I truly believe that the next evolutions of the fashion phenomenon will come up with other sorts of transgressions and mutations deviating from the natural and fundamental logic of fashion, because fashion is a live phenomenon that is closely interconnected with society, while the contemporary society is at a time where values and traditional beliefs are getting reorganised, a trend that will surely influence the way in which fashion will continue to evolve.

Bibliography

Baldini, M., *L'invenzione della moda - Le teorie gli stilisti la storia*, Armando Editore Milano, 2005

Barthes, R., *Il senso della moda*, Giulio Einaudi editore, Torino, 2006
 Barthes, R. in Baldini, M. (ed.), *Semiotica della moda*, p. 33, Armando Editore, Milano, 2005
 Davis, F., *Fashion, Culture and Identity*, The University Chicago Press SUA, 1992
 Edwards, T., *La moda – Concetti, pratiche, politica*, Giulio Einaudi editore, Torino 2012
 Kawamura, Y., *La Moda*, Ed. Il Mulino, Bologna, 2006
 Lipovetsky, G., *The Empire of Fashion*, Princeton Paper Backs, Chicago, 2002
 Riello, G., *La Moda Una Storia dal Medioevo a oggi*, Editori Laterza, Bari, 2012
 Thomas, D., *Deluxe – Come i grandi marchi hanno spento il lusso*, De Agostini, Novara, 2008

Dictionaries

Vergani, G., *Dizionario della moda*, Baldini Castoldi Dalai Editore, Milano, 2010

REFLECTING ON THE EXPERIENCE - A REQUIREMENT OF ACTUAL TEACHING PROFESSIONALISM

Georgiana DUMITRU*

Abstract: *The contemporary models of professional development based on the role of experience considering it a relevant subject in learning. But experience alone is not enough. Experience has to be adopted in order to obtain a specific improvement. (Skovolt and Jennings, 2004). The key component of these actual concepts concerning experience is the practice of reflection on experience (Strasser and Gruber, 2006; Neufeld, Karno, Nelson, 1996; Rønnestad and Skovholt, 2001). Through reflexive practice over his own activity, the teacher can realize his weak and strong points; he can adjust his own didactic style in order for him to attain his objectives. A teacher must have reflexive teaching skills to support and motivate students to reflect on how they can perform the learning activity in order to improve its, to build appropriate perspective on the group of students, to assess objectively their performance, to determine and analyse scientific educational situations, to train and develop the metacognitive skills. The reflexive approach has been incorporated among pedagogical competences: reflexive teaching appeared as an indispensable competence in teaching and it had a contribution in improving the efficiency of the educational activity. The present article stresses mainly this type of competence associated to the educator's profile of competences and it offers a useful work instrument in his teaching activity.*

Keywords: *quality in education, professionalism, reflexive practice, reflexive teaching, reflexive teacher.*

Introduction

When we imagine and choose our career most of us desire to be recognized as good professionals and the first condition in order for this to be realized *is to be indeed good professionals*. What makes a professional to be really good? An amount of factors, but among these is also the fact that one should be a reflexive practitioner.

What does it mean to be a reflective teacher? To reflect first, during and after teaching, taking into consideration the ways in which the teacher (the set of personal beliefs, knowledge, experiences, attitudes) and the context in which learning takes place (the compulsions generated by the social context) influence his personal learning and that of his students.

Teachers' professionalism is an intrinsic condition for the success of the school actions. The teacher who acts in a professional way must be a practitioner and a reflective researcher; professionalism supposes among other attitudes and aptitudes (self) reflection, exercised competences of investigation and reinterpretation of educational practices with the aim to improve, permanent interest for the quality of his didactic acts.

Many researchers have been interested in the problem of "reflection" within the educational process. They took different approaches of this problem, as a proof being the amount of terms used: "reflective practice", "reflective teaching", "reflective critics", "reflective thinking".

* University of Pitesti, geo_dumitru81@yahoo.co.uk

The teacher's reflective practice represents a cognitive and metacognitive process, in which he deliberately examines educational practices, has as its aim to require a profound understanding of the entire educational process in order to improve it. It supposes adopting some informant and logical decisions and the analysis of the consequences of this decision. (Weir and Tilney, 2004)

Theoretical models of the reflective practice

In the paper "How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process", John Dewey (1933:89) offers a great amount of arguments in order to consolidate the idea of reflective practice in education. The author opposes „reflective action" and „routine action". If the first supposes responsibility, intuition and passion, the second is guided mainly by impulses, tradition and authority: in each schools, explains Dewey, exist one or more predefined ways, taken as they come, to define reality, exist the so called „collective codes" to treat objectives, to solve problems („This is how we do it in our school"). As long as these „codes" are respected without major discrepancies one considers that everything is functioning without problems, even if this fact limits the acknowledgment and experimentation of some alternative points of view. But „educators and quality education cannot limit to the imitation of techniques that functioned in the past, but even more should understand the principles behind these techniques. Shortly, it is proved the fact that when one reflects more, the quality of teaching increases"; „unreflective" teachers tend to accept day by day reality, concentrating on finding those ways that help them finish what they consider according to their culture to be the objectives; but doing only this, they remain the slaves of circumstances".

A more formal and structural approach than „learning by experience" is „learning based on experience" or experiential learning. This is based on a circular model of learning, that is on a succession of many steps that permit keeping continuity in passing from one step to the other. The model elaborated by David Kolb in 1984, in his book "Experiential Learning: Experience as the Source of Learning and Development" is a significant support in understanding this form of learning. Thus, Kolb describe the adults learning process in a circle of four steps: experience, reflection, generalization, application, illustrated in the following figure:

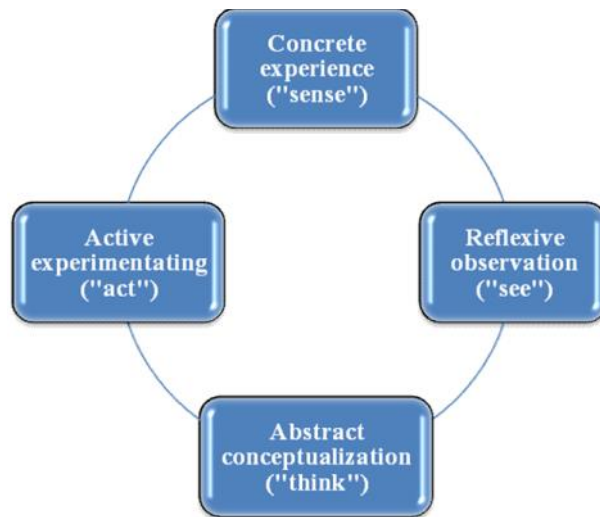


Fig. 1 The circle of learning according to Kolb, 1984

Thus, in his circle, Kolb's model demonstrates us that the efficiency of learning depends in the same measure of action and reflection. Having an experience is in a desirable way followed by a moment of analysis, a kind of "step back" as when we need a certain distance in order to better understand a picture. Now one can observe what happened, one can identify the important facts and errors, one can ask questions (like "Did it work well?" "Why did it function?" "Can we do better?") and one searches for answers. On the basis of this process of reflection one builds theories, experience transforming in this step of conceptualization in structured information.

Another important lesson on reflection in education can be taken from the paper written by Donald Schon: "The reflective practitioner – how professionals think in action (1995). Taking care of the ways in which professionals think when they act, Schon brings in the centre of discussions about reflectivity a famous formula, base for multiple analyses and personal and institutional developments: reflection in action vs. reflection over action. Schon argues that real professionals, indifferently of their area, are reflective practitioners and that all their efficient professional acts can be defined as reflective practices. And thus because they think while they take action and action on the basis of what they think (reflect-in-action), moreover, complementary to this type of "thinking in action", what professionals do requires a "thinking over action" integrated thus in a complex of multilevel reflexive attitude in order to produce an adequate verbal description (of this thinking on thinking in action) and is completely something else to be able to think of the obtained description.

One can separate many elements of a process of reflective practice that we show in the following figure:

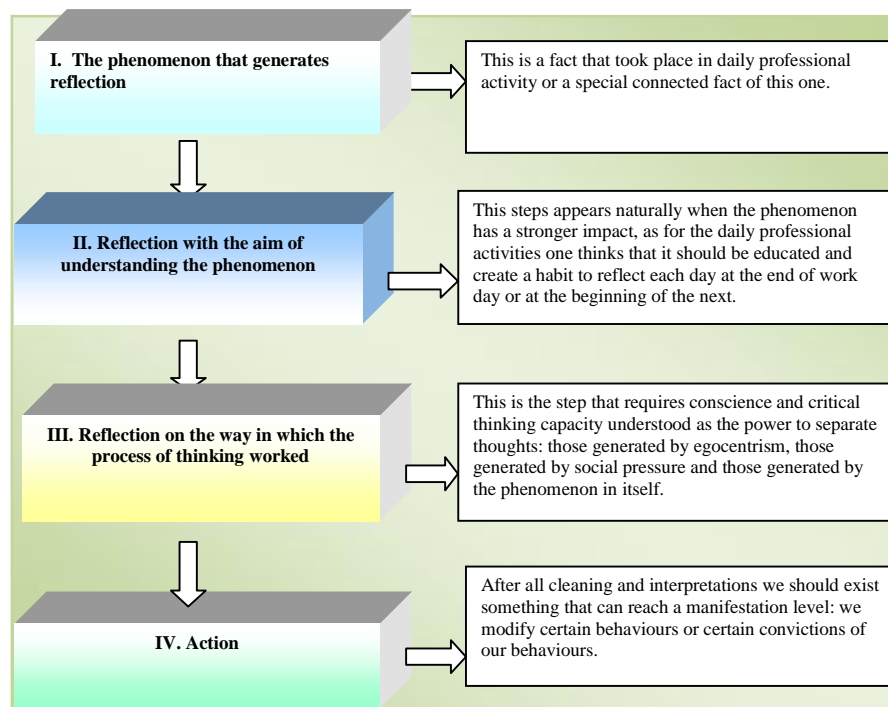


Fig. 2 Steps in the process of reflective process

Reflective practice correlates with other pieces of professionalism: the desire for better, mistrust that one reached the maximum of development, polite scepticism towards the ideas heard from the others and towards the compliments received for teaching activity.

Tools of reflection

For a teacher that desires to be a reflective practitioner an instrument that proves to be helpful and with didactic potential is the diary. The reflective teacher is curious; ask himself questions in all steps of teaching and searches for answers, not only in the pre-learning step, but also in the assessment of evaluating the educational activity and its regulation.

Asking himself questions like: "What is it/does it mean..?", "Why did we get these results/did the students/pupils react in this way....?", "How can one react/explain....?", "What were the strong and the weak points of the didactic strategy/method/means of learning...?", "With what can one correlate the idea/result/conclusion....?", "What consequences has...?" the teacher starts investigate more or less in the direction of finding the *most efficient means of organizing learning experiences*.

Among the *benefits* of a diary we enumerate:

- *It documents the professional evolution;*
- *Keeps at the same place useful examples* for the parents' meeting (real behaviours of children), special homework done by children, ideas that you can

present at professional meetings, ideas that you can use when you prepare a presentation for a conference or an article for a publication;

- It is *a source of inspiration* for things better done in class;
- *Reduces professional stress*. Stress can be generated also by difficult things or by successes.

On the other hand, the diary can be combined with other forms of professional development: pedagogical researches, reflective practice groups, lectures, conferences, courses, etc.

Conclusions

The conclusions of the present article stress out the following aspects: reflective approach of teaching involves exchanges in the way teachers usually perceive teaching and their role in the process of learning; teachers who explore their own teaching through critical reflection develop changes in attitudes and realize that they contribute to their professional growth, as well as to the improvement of support they offer to their students; reflective teaching shows the fact that experience alone is insufficient for professional growth, but experience associated with reflection can be a strong impulse for teachers' development.

In the field of profession, beneficent influences for the reflective teacher are connected to: enlargement of knowledge horizon; intensification of the self-improvement process by receipting positive didactic experience, by taking, adapting its creativity and value it in his own educative practices; reporting new data to his own experience and vice versa, reporting his own teaching experiences to other experiences.

Bibliography

- Dewey, J. (1933). *How we think: A restatement of the relation of reflective thinking to the educative process*. Boston: D. C. Heath & Co., p.89
- Neufeldt, S. A., Karno, M. P. & Nelson, M. L., (1996). *A qualitative study of experts conceptualization of supervisee reflectivity*. *Journal of Counseling Psychology*, 43.
- Pollard, A. (2008). *Reflective Teaching: evidence-informed professional practice* (third edition). London: Continuum International publishing Group.
- Rønnestad, M. H., Skovholt, T. M., (2001). *Learning areas for professional development: Retrospective accounts of senior psychotherapists*. *Professional Psychology: Research and Practice*, 32.
- Schon, D. (1995). *The reflective practitioner – how professionals think in action*. Basic Books, New York
- Skovolt T. M., Jennings, L., (2004). *Master Therapists. Exploring Expertise in Therapy and Counseling*. Boston: Pearson.
- Strasser, J., Gruber, H., (2006). *Learning processes in the professional development of counselors: The role of illness script formation*. (Research Bulletin No. 21). University of Regensburg: Research Bulletins from the Chair of Educational Science III.
- Weir, C., Tilney, K. (2004). *Reflective practice for teachers*. University of NH.
<http://www.iod.unh.edu/EE/presentation/SALT.ppt>

THE INITIATION OF THE READER-STUDENT IN DISCOVERING SELF-IDENTITY BY STUDYING THE LITERARY TEXT (SECONDARY EDUCATION)

Loredana Eugenia IVAN*

***Abstract:** Culture is important in setting up human person's identity, in intellectual, emotional, spiritual and self-development.*

***Keywords:** discovering self-identity, initiation of the reader-student.*

We shall begin this intercession by presenting the historian and literary reviewer Nicolae Iorga's opinion about the individual cultural development "A person's culture is formed, firstly, through reading. That is why, from early childhood, it is important to love books, to read them, to keep them with care as we do with our most valuable possessions" (www.wikipedia.ro)

Cultural competence is an important aim for today's school curriculum, especially for its highly significant role in the building of the individual identity, which is represented by intellectual, affective and moral development. Thus, by reading literature, by the superior understanding of the values in the literary texts, the reader is introduced in the spiritual horizon of the community he/she belongs to and the discovery of one's identity is made through dialogue with the former generations and with contemporary authors. For the student reader, but also for the modern man, reading a book represents an efficient way towards cultural values, offering an essentially important method of professional growth and permanent cultivation.

Reading introduces us and "maintains us inside the intimacy of literary creation, in the modernity of scientific and technical texts, representing an essential method of training, and tends to become an absolutely necessary technique of informing and documentation" (Chiopu, 2009, p.58).

The French psycho-pedagogue Gaston Mialaret notes—"reading is an activity of integrative decrypt of a text, of understanding the studied text, of examination and appreciation for the quality of the text, opportunity for most efficient intellectual actions" (Mialaret, 1981, p.110).

In the context under analysis, the literature class must become "a space of initiation in the reading of the literary text, a space which talks about the actual reading of the text and the text itself and also a space of initiation in culture" (Pamfil, 2008, p.140).

In his recent work "A History of Reading", Alberto Manguel writes an important idea for the present study—"in every literate society, learning to read represents an initiation, a ritual escape from a state of dependence and rudimentary communication" (Manguel 2011, p.89). A person able to read has access, due to books, to collective memory, becoming familiarized with the common past, which is renewed every time by the student-reader through reading. The cultural competence has an approximate determination, respectively a list of attributes, being defined as "the capacity to integrate and rank knowledge and, of course, to use knowledgebase in a

* No. 1 Secondary-school of Mioarele, Arge , ivanloredana92@yahoo.com

productive way” (Moles, 1974, p. 345). It contains the most important basic knowledge in several fields of activity; it incorporates the small encyclopedia presented by obligatory education. Inside the ensemble of basic knowledge we may find “knowledge related to the truths of the respective society; knowledge belonging to the *sapiential heritage*, including proverbs, aphorisms that gather at one place the century-old experience of the collectivity; a list of *revered personalities* forming together a consciousness of the uniqueness and solidarity in the society”(Cornea, 1998, p. 90).

Hereby, we can affirm that, reading the literary texts from the national literature and not only, represents a direct and complex way of forming and delineation of cultural competence and of national identity, because cultural and spiritual messages transmitted by literature are a reflection on human condition, a reflection on the world and the written testimony of an époque.

Culture is widely understood as a system of values, a system of symbols and beliefs, a system preserved and permanently developed by the individuals from a community .These aspects are pursued by the school curriculum, having an important role for the initialization of students’ identity, in their intellectual, personal, affective and moral development.

The school curriculum sets some essential aspects: “In order to form a literary culture and an affective and coherent universe, it is desirable for the student: (a) to understand the significance of Romanian language and literature in the delineation of national identity and the integration in the context of universal culture; (b) to internalize the cultural values, the national and universal values, values disseminated through language and literature, as a premise of self development from intellectual, moral and affective point of view; (c) to structure an axiological coherent system, a foundation for an autonomous and independent personality, dynamically integrated in the society; (d) to develop the skills of receiving the written and oral messages, to develop sensibility and interest for reading literary and non- literary texts; (e) to understand the main modalities of understanding and interpreting literary and non- literary texts”(*National Curriculum, School Program for 5th to 8th grades, The Language and Communication Curricular Area, 2009.*)

Analyzing the school curriculum one can observe the first three objectives that aim to form essential cultural representations, and the next two objectives express the idea of the reading act in terms of *attitudes, motivations and skills*. The Middle School teacher has a great responsibility ,”to bring to the literary class the remote stakes of the curriculum , the literary texts being chosen taking into account their relevancy from cultural, esthetic and congruency to the student’s expectation horizon points of view”(Pamfil, 2008, p. 22).

In the context under analysis, we must refer to several aims of the Middle School curriculum that emphasize “*the initialization of the students in the horizon of major culture through the acknowledgement of well known values of Romanian and universal literature in the lists of suggested texts – creations signed by Mihai Eminescu, Ion Creangă , I.L. Caragiale, George Cosbuc, Ioan Slavici, Tudor Arghezi, Vasile Voiculescu, Mihail Sadoveanu, the Novels about king Arthur, Biblical Parables...*”-“*expressing feelings and attitudes connected to the problems in the text (for example, the student will be capable of identifying the ethic and cultural values in a text, expressing his/her own impressions and preferences)*”.

Sketched from the perspective of these essential requirements, the literature class must become a place of initiation in reading , a place of initiation in the reading techniques and a place of initiation in culture, a place in which the student analyses and

interprets the text itself and the act of reading a literary text. In this way, the literary creation “contributes to the *development of reading competence*, offering support for applying and forming understanding and interpretation strategies, also representing an *aesthetic object recorded in the cultural memory*”(Eftenie, 2008, p. 176).

The shaping force of folk literature represented by doina, incantations, proverbs and sayings (the aphoristic genre)-or the acknowledgements about the social and spiritual existence of the individual from the Biblical Parables signify together forms of folk wisdom, moral and religious beliefs.

Literature represents a significant manifestation on the national culture and a complex way of tracing cultural competence. The books of literature “allow us to speak with our *remote*, through the principle of *un-remoting*”, one of the principles that form the basis of reading (Liiceanu, 2001, p. 172). All these bring before the student “principles, values, themes, styles shared by his fellow men, allowing the student to integrate in a spiritual community, the function of literature having the same value as socio-human subjects”(Manolescu, 2009, p. 94). However, the difference is due to “the complexity of imaginary worlds, that bring passions, emotions, happenings and destinies into the scenery” (Eco, 2004, p.159). The literary text proposes us an imaginary world that addresses our soul and mind, which implies the existence or practice of different ways of reading: a participative reading and a reflexive one. Within *participative reading* the dialogue with our *remote* represents “passionate participation to the intellectual and sensory experience that takes place in the literary text” (Starobinski, 1985, p. 41).

George C linescu, in his work *The History of Romanian Literature* wrote “man in folk poetry is par excellence a social being and the temporary alienation from his close human society brings yearning, a complex and indefinable feeling specific to our language and folk creation: Green leaf from the poplar tree/In the heart of the woods/Lays the bridge of yearning” (1964, p.142). Impulses and advice coming from folk wisdom and life experience are found in proverbs and sayings, representing implied meanings, poetic forms of manifesting folk wisdom discovered by the student reader with help from the teachers.

Literature constitutes a significant manifestation of national culture and a complex form of defining cultural competence. A literary work constitutes a stimulating factor for reading, because it allows the student reader to “integrate in a spiritual community rooted in history” (Pamfil, 2008, p. 24).

Analysis of text constitutes “a didactic strategy through which students learn the way in which they can understand, they can interpret and appreciate the literary text taking into account aesthetic criteria and its particularity”(Goia ,2008, p. 151). Students must “read the literary text according to several methodological criteria, reading criteria with formative-informative value” (Eftenie, 2008, p. 193). These methodological criteria take good account the following guiding principles that teachers must apply: “the principle of simultaneous analysis of the connections between content and expressivity; the principle of differentiated analysis of every text, thinking about its uniqueness (descriptive poetry, social poetry, etc.) ; after analyzing the text, synthesis must follow; the principle of direct contact with the literary text, researched through a permanent dialog/heuristic conversation between students and teacher; the principle of active participation of the students to the analysis of the text’(Conea, 2008, p. 174).

The epic literary text has a decisive shaping force which acts on teenagers and consists of fulfillment commitments that it offers and the accessibility of its discourse.

Even situated in real time and among events, the student has a familiar relationship with the world of the action and the capacity to give it a meaning: "the world presented in every narrative work is a temporal world [...] Time becomes human as it is articulated in a narrative form; the other way around, the story becomes significant as it draws the traits of temporal experience" (Ricoeur, 1999, p. 17) The epic text contains patterns of significant articulation of events, models from the perspective of who we can understand and interpret the real world.

Researchers pointed out the forms of enjoyment that the epic text makes possible:

- "the joy of knowing and researching new territories, that can be realized through an important journey which prolongs and fulfills the limited experience of reality;

"the joy of seeing known truths being confirmed, of finding evasive thoughts or indistinct feelings written with clarity"

"the joy of compensating one's inadequacy in the external world; to forget it by diving in a different universe or to find corrective solutions by consulting these worlds" (Dumortier, Plazanet, 1990, pp. 9-18).

It is essential to discuss here the canonic narrative structure, represented by the short story and called *narrative thinking*. The concept of *narrative thinking* was first introduced by Bruner, and, together with *logical and scientific thinking* represents "two ways in which human beings focus knowledge about the world and organize immediate experience of this world" (Bruner, 1996, p. 50). By the means of logical-scientific thinking, the student transacts and analyzes the information, by the means of narrative thinking the student elaborates meaning and significance.

The theory of narrative thinking merges to "activating cultural competence by focusing on literature and on the development of thinking, the narrative texts being useful during Middle School, at the forefront of literature classes." (Craciun, 2011, p. 185).

Knowledge through literature is a special kind of knowledge, literature belonging to arts, and this is why "the investigation and analysis of the literary phenomenon is made by specific means, which are different from those used in language study, because literature cannot be taught, it is *received*, using as a specific means "*artistic intuition*" (Parfene, 1999, p. 112)

In the last few decades, in the didactics of Romanian language and literature two directions were developed in the field of literary text study: "one focusing on the *discovery of the structure and the hidden meaning of the text*" idea that has resulted in the use of commonplace analysis, and the other direction, developed from receiving theories implies using *the affective reaction of the student reader, using the meaning built by the reader while reading*" (Pamfil, 2008, p. 71).

Bibliography

***National Curriculum, School Program for 5th to 8th grades, The Language and Communication Curricular Area, 2009.

*** <http://www.wikipedia.ro> accesat în 20.05.2015.

Bruner, Jerome, S, *L'education, entrée dans la culture*, Rety, Paris, 1996.

Cornea, Paul, *Introducere în teoria lecturii*, Editura Polirom, București, 1998.

Cornea, Paul, *Interpretare și raționalitate*, Editura Polirom, București, 2008.

Craciun, Corneliu, *Metodica predării limbii și literaturii române în gimnaziu și în liceu*, Ediția a IV-a, Editura Emia, Deva, 2011.

Dumortier, J. L. Plazanet, F., *Pour lire le récit*, De Boeck-Duculot, Paris, 1990.

- Eco, Umberto, *Interpretare și suprainterpretare. O dezbatere cu Richard Rorty, Jonathan Culler, Christine Brooke-Rose, sub îngrijirea lui Stefan Collini*, Trad. Rom. De Stefania Mincu, Ed. Pontica, Constanța, 2004.
- Eftenie, Nicolae, *Metodica studierii limbii și literaturii române*, Editura Paralela 45, Pitești, 2008.
- Goia, Vistian, *Didactica limbii și literaturii române pentru gimnaziu și liceu*. Editura Dacia, Cluj-Napoca, 2008.
- Liiceanu, Gabriel, *Declarație de iubire*, Humanitas, București, 2001.
- Manguel, Alberto, *Istoria lecturii*, Editura Nemira, București, 2011.
- Manolescu, Nicolae, *Lectura pe în elesul tuturor*, Editura Aula, București, 2009.
- Mialaret, G, *Lexique. Education*, Paris, PUF, 1981.
- Moles, Abraham, *Sociodinamica culturii*, Traducere I. Pecher, București, 1974.
- Pamfil, Alina, *Limba și literatura română în gimnaziu. Structuri didactice deschise*, Editura Paralela 45, Pitești, 2008.
- Parfene, Constantin, *Metodica limbii și literaturii române în coală, Ghid teoretico – aplicativ*. Editura Polirom, Iași, 1999.
- Ricoeur, Paul, *De la text la acțiune. Eseuri de hermeneutic II*. Editura Echinocliu, Cluj-Napoca, 1999.
- Starobinski, Jean, *Textul și interpretul*, Ed. Univers, București, 1985.
- Chiopu, Constantin, *Metodica predării literaturii române*, Editura Carminis, Pitești, 2009.

MODERN FICTION FOR PRIMARY AND PRE-PRIMARY CHILDREN – THE ALBUM AND THE COMIC BOOKS - A METHODOLOGICAL APPROACH

Adriana LAZAR^{*}

Abstract: *The album and the comic strips are the first forms of culture a child learns to manipulate with great pleasure. The new syllabus for the preparatory class includes them as instruments for developing the comprehension of a variety of written messages in familiar communicative contexts. The present paper aims to present a pedagogical approach to these modern fiction pieces and help preschool and primary school teachers use them as educational tools to foster children's development of communicative and cultural competence.*

Keywords: *comic strips, album, pedagogical tools*

Children's literature – the best tool to start building early cultural competence in children

In this part of the article we will look at how children's literature can help children acquire a rich and varied culture – this is the grounds on which the examples of educational activities with albums and comic strips will be based in the second part of our paper.

The primary school curricula in Language and Communication states that, at the end of the cycle, pupils should be able to read by themselves and listen to literary texts and whole children's literary works appropriate for their age. This skill is essential to validate the mastery of the Romanian language of the general curricula. During our observations on primary school lessons, we were able to attend Communication in Romanian classes, based on the exploitation of children's literature texts, where the purpose was only to gain knowledge of Romanian language. The pupils had different tasks, producing written, vocabulary exercises but which all referred to language proficiency. However, the literary texts are not always a tool for the mastery of language. Through children's literature, pupils develop other linking skills and knowledge with other pillar form the primary school curricula. Techniques such as *the literary networking, meeting the authors, or reading for pleasure* go beyond mere literary work and allow opening other dimensions. We think that the representations that children get from their readings explain their ability to master literary works more easily. Schools, parents, librarians and book sellers, they are all responsible for plunging children into the fascinating world of books, for accompanying the child in the choice of reading, for the development of their cultural competence.

Children's literature, which is omnipresent as early as preschool education, plays a major role in the development of the child: it allows him/her to dream, to question, to share, etc. Thus, children from an early age should start building a first literary culture through gradually exploring literary texts appropriate for their age and level. Teachers pave the children's way to encounter strong literary works, which are considered the *real classics* of the kindergarten. Later, in primary school, the goals are

^{*} University of Pitești, adriana.lazar@upit.ro

similar but lay stress on reading networking which can be made possible by exposing children to a wider variety of literary works. At the end of primary school, children should be able to explore more rapidly different children's literary works. The key is to allow the literary work to register in each child's memory through its various elements: the characters, the narrative, the text of a strong passage, etc.

The album

The album is one of the first cultural objects a child learns to manipulate. More than one child develops great joy in *reading* the album. This leads the child to explore different themes and imaginary worlds. It seems that the first albums appeared during the XIXth century, but were perceived to publishers as simple collections of images. Later on, brief texts were added and the literary genre of the album was born. At first conceived as a collection of images, it became a story articulating images and texts altogether. During the first half of the XXth century, the word *album* started to designate a book in which images became an essential part of the narrative, along with the text, offering an open and imaginative reading to children.

There are three main types of articulations between the text and the images of an album. Firstly, there are those albums displaying a redundancy between text and images. The story unfolds from the text and the images illustrate the story. It seems that the text and the images can be explored and understood separately. Then, there are albums showing a complementarity between text and images. One cannot be explored without the other as they are both necessary to understanding the story. The text gives meaning to the pictures. Finally, there are albums with a narrative shift between text and images. The story told in the text is different from that described in the images.

Paradoxically, the words are somehow present in the images, in most of the albums; although invisible, they actively participate in its decryption. The text generates mental images which, in their turn, generate words in children's minds. This means that images and text tell the same story – there are two narrators: the textual narrator and the image narrator, interacting to tell the same story. The double narration is used in the case where images intersect the text. The narrator is external to the story and tells it to the child. We can find these features in the images where the book narrator reveals his/her omnipresence with rather wide plans or even giving further details on the story than on the text. On the other hand, the narrator can be placed inside the story. He/she is part of the story, a character addressing the reader.

The authors of this literary genre often play on how they articulate text and image. Some choose to focus the story on the text, while others will favour the images. Those parts where the narrator fails to provide certain information to the reader, either in the text or in the images, are elements that can be found in all types of albums. Indeed, the authors consider certain parts of their story as unimportant for to the thread of the story, and will choose not to give details and leave it to the reader to interpret the passage in a personal manner. There are also implicit passages in the story when something is only suggested to the reader, but not clearly explained. It is again the reader who needs to interpret those passages in a personal way.

Finally, the texts of some albums play with intertextuality and *inter-iconicity*, in the images. Intertextuality refers to the way a text *speaks* about a previous generally known text, and the same can happen with the images. Album characters talk about classic famous characters in children's literature, such as Snow White or The three little pigs.

At the first sight, the album appears quite accessible. However, once you take into account the processes of double narration and the correspondence between the text and the image, one can notice how complex these pieces of children's literature can be. More fragile children can often find it difficult to understand the fictional illustrated stories. Indeed, not all children have the *school* culture of the album, the cultural dimension and the family practice. The linguistic dimension (the reading or listening text) can be a barrier to understanding. The ability to recognise or decode the images is not always available to children and they might not always resonate with the world of the story; there may be no anchorage in their practical experiences and their interpretation field. The characters' feelings might not necessarily be within the children's reach and the thread of the story of the permanence of the characters is not self-evident for the youngest ones. That is why some pedagogical work is necessary to enable them to explore the story with fun and empower children to start building their literary culture, regardless of their family backgrounds.

Methodological ways of exploring the album in class

There are various ways of exploiting albums in class, with children. The most common way would be to tackle the albums as part of a ritual, while the teacher is reading and showing the album to the class. It is neither a decoding, nor a decrypting exercise for children but a moment of collective listening to a story, without pedagogical implications. The goal of this activity is to experience together the pleasure of entering a story, while fully taking into account the text and the specific syntax of the book. An album reading session, in the morning, when children come to school, can serve as a bridge between the family world and the school world. In any case, it is important to save a moment during the school day to read an album to the children. Albums could be placed within the easy reach of the children, in a reading corner of the class for them to leaf through, at any time.

Each album has its own specific features which lead to creating and implementing specific didactic activities in order to achieve various objectives and develop particular skills. The teachers can diversify the approaches. If they start by exploring the images of the album, children can then develop their linguistic and semiotic skills while interpreting the images and discussing on them.

The album networking can also be an excellent way to build a literary culture. The objective of this type of activity is to compare and cross the books and to establish a problematic. For example, the networking of the works of an author refines children's understanding and interpretation of each of the works. The stories they listen to are stored in the children's minds and turn into reference works. Children are imbibed with the linguistic universe of a certain author and better understand his/her writing intentions. These networking activities can be carried out as a project that culminates with meeting the author. Here are the stages that can be followed during the teaching process: album discovery - the children become familiar with the form and the hypertext of the album, the cover, the name of the author, the name of the illustrator, the collection, etc. – when children make assumptions about the story (pre-listening); information about the author that can be searched on the Internet, together with the children, on the author's web page; reading of the album performed by the teacher and then verification of comprehension through questions regarding the text and the images, finding the morale, where appropriate; group work - children work together on questions that could be addressed to the writer, at a later stage; networking the works of

the author; building a poster with titles of albums written by the same author; inviting the author in class for discussion.

Another way to approach albums in classroom, with older children, may include the following stages: teacher's reading and first collective reformulating from children to create a plan of the main ideas; switching from oral to written activities – children write after dictation the reformulated text, following the plan of main ideas; children write the plan on the blackboard, taking into account the chronology of the text; children are invited to imagine a written text, an episode of the story, taking into account the logic of the text and using the dialogue. The teacher can also have children practice vocabulary items, based on the text of the album: names of professions, onomatopoeia; or grammatical structures.

The albums in which the written text is missing and where there are only images to unfold the story are also valuable resources for producing oral messages. Children can be invited to add words to the pictures in the album, exploring one page per day, at the beginning of the school programme.

The comic books

The comic books designed for children represent a unique way of expression, a sort of a play between an interesting story and a well done drawing. They are stories, told in successive images of different shapes, which use of cinema techniques, such as framing and ellipsis. A specific code is used in comic books and they represent a literary form of its own, recognised as the 9th art. These modern creations are attractive, interesting and captivating for any child. The concept is quite simple: an image summarises a story or a scene, and, above that, a few text lines briefly describe the action depicted by the image. As the stories of the comic books are told with the help of the images, they are quite expressive and, therefore, easy to read.

The comic strips tell a story in images that can be read from left to right, in a chronological order: there is a time dimension inferred by the drawing, there are movement, portrait and representation. There is also juxtaposition, or, more precisely, a mixture of text and image.

This particular way of reporting events has long existed but it was not until the twentieth century before the comic strips took the current shape ruled by a set of conventional codes.

Methodological ways of exploring the comic books in class

The comic books help children start building their reading autonomy: they read independently and reading becomes fun and appealing. If children are not used to reading novels or others forms of literature, they generally know and practice themselves reading comic books. For those children who still have difficulty with reading, the comic books represent the easiest form of literature they can practice reading independently.

When used as a source of literary exploitation, the comic books allow a networking approach based on characters, genres (science fiction, adventure), authors and their works, format (strips, gags on a board, short stories, albums deployed on several pages).

Just as a theatre play, the comic book is a privileged tool for the study of the dialogue it uses almost exclusively. Through the techniques it uses, those of framing

and directing of the characters, the comic books are similar to a piece of picture theatre and can become a pedagogical tool to have children practice their diction while dramatising the story described in the comic strips.

The comic books can also represent a starting point in writing projects on at least three levels. One of the didactic activities that can be performed in class would be the extension on an unfinished story. The best example is the suspense in the images and lines in the footer of a page, that is to say - when the hero in the last box on a board is astonished as he/she spots something that the reader has not been able to discover yet, as it is drawn on the next page. The teacher can ask children to write the story from that point on. Another didactic activity could be writing dialogues: children are asked to insert dialogues in the boxes above the images, while taking into account all the visual information provided in the comic strips (attitudes of the characters, scenery, time of the action, etc.)

Finally, and more complex but quite comprehensive, teachers could ask children to write a script. This requires to have studied a script before, where they can find both the text describing the stage direction and also the presence of dialogues, just as they appear in a play.

As the comic book primarily describes a story, it can also be used as a tool for practicing literary interpretation, similarly as analysing a tale.

Conclusions

It is important that all pupils have the opportunity, during their school years, to come across rich literary works and learn to return to those literary texts, later in life. This matter leads us to see how children interact with the literary works, how can we help children start building their cultural competence by using albums and comic strips as valuable pedagogical tools in early education. Since not all children come to school with the same *cultural capital*, exploring children's literature at an early age is quite essential. The educational environment should reduce these inequalities between children. It plays therefore a key role in building this literary culture, but it is not the only player in this process. School partners, such as libraries or book fairs can play a similar role in building that culture. The albums and the comic strips have special features. They can be regarded as useful pedagogical tools to open the children's minds to the world and help them build their literary culture. Many didactic activities based on albums and comic books can be offered to preschool and primary school children.

Bibliography

LaRue, Monique, *Écrire pour les enfants: un délicat dosage pédagogique et de littérature*, Lurelu, vol. 2, no. 4 (hiver 1979), p. 4-6; URI: <http://id.erudit.org/iderudit/13027ac>
Poslaniec Christian, Houyel Christine, Lagarde Hélène, *Comment utiliser les albums en classe, cycle 1, 2, 3*, Retz, Paris, 2000;
Schneider, J.-B., *Lecture d'images. Clés pour le dessin d'humour. Lire, analyser, produire avec les enfants de 9 à 15ans*, Accès éditions, Strasbourg, 2000.

ENSEIGNER LA LITTÉRATURE : REPRESENTATIONS ET QUALITÉ DE L'ACTE DIDACTIQUE

Ilie MOISUC*

Abstract : *This paper aims to sketch a theoretical frame to analyze the relationship between the way in which a teacher represents his own discipline and the quality of his performance as a teacher. Our contribution sits on the interdisciplinary intersection of psychology, didactics and literary theory and is based on the idea that one of the factors that affect the development of the pupils reading ability is the teacher's way of representing his discipline and the it's object, the literature itself. To ignore these representations or not being conscious of their role, may lead to some blockages of the didactic act, altering the quality of the pupils way of relating to the literary text, both in terms of analysis and interpretation.*

Keywords: *representation, teaching, literature.*

Introduction

Le point de départ de ces considérations sur le rapport entre les représentations et la qualité de l'acte didactique se situe dans notre activité d'enseignement universitaire. Au long des années, pendant le séminaire de Théorie de la littérature, nous avons observé une série d'invariants au niveau des réponses fournies par les étudiants aux questions concernant les problèmes générales de la littérature (qu'est-ce que la littérature ?, quelles sont les différences majeures entre les textes littéraires et les textes non littéraires ?, etc.), mais aussi des parcours interprétatifs standardisés, comme si les nouveaux étudiants en Lettres commençaient préalablement munis d'un système d'informations et de compétences qui leur permettent de savoir comment s'y prendre à la littérature. Ce système de connaissances hétérogènes représente ce qu'on appelle d'habitude « la culture littéraire » (Pamfil, 2006 : 19, Crinon, Marin *et alii*, 2006 : 12), le fruit d'une douzaine d'années de confrontation avec le texte littéraire, d'analyses, de commentaires, etc. Malheureusement, ces réponses, quoique souvent similaires, indiquaient parfois des lieux communs trop rigides et assez éloignés de la spécificité fonctionnelle et structurale de la littérature, construits sur des simplifications et des polarisations sans nuances qui, au lieu de familiariser les élèves ou les étudiants avec la spécificité du discours littéraire, transformait la littérature dans un domaine soit trop ennuyant pour s'en occuper, soit accessible seulement aux « initiés », aux passionnés des symboles et des significations « cachées ».

Toutes ces simplifications et toutes ces « idées reçues » s'appuient sur des généralisations abusives qui projettent un ou plusieurs des éléments caractéristiques du discours littéraire (caractère fictionnel, ambiguïté, rythmicité, figuralité, etc.) au niveau de l'unicité même si, le plus souvent, ces éléments sont communs à toutes les pratiques discursives qui utilisent le signe linguistique, et/ou à tous les domaines de l'expression artistique.

Comprendre *pourquoi* et *comment* cette vision réductrice prend forme et oriente les compétences et les performances interprétatives des élèves n'est pourtant assez simple parce que cette problématique ne se situe pas à un niveau explicite de la

* Université „Alexandru Ioan Cuza”, Iași; ilie_moisuc@yahoo.com

pratique didactique, mais au niveau de l'implicite, des préjugés et des sous-entendus. Pendant le gymnase et le lycée, l'étude de la littérature a une valeur « instrumentale », par rapport aux objectifs de l'éducation, situables dans cadre du modèle « communicatif-fonctionnel » (cf. Ilie, 2014 : 21). L'étude « analytique » de la littérature (Pamfil, *op. cit.*, 11) n'est pas, dans ces conditions, un but en soi, mais une étape dans le mouvement didactique visant « la réception des textes littéraires et non littéraires », l'une des compétences générales de l'étude la langue et de la littérature au gymnase et au lycée, même si, parfois, on a l'impression que l'école voudrait transformer les *lecteurs* en *petits théoriciens*, capables à manier une terminologie métatextuelle suffisamment touffue pour impressionner les évaluateurs, mais aussi pour évacuer tout *plaisir* que la rencontre avec le texte littéraire puisse fournir.

Malgré la difficulté de circonscrire l'espace d'émergence de ce faisceau de connaissances et de compétences métatextuelles, nous voudrions proposer une piste de recherche bâtie sur une perspective communicative de l'acte didactique. Le point central de cette piste de recherche serait la notion de « représentation » vue comme manière dans laquelle l'un des participants à l'acte de communication « se représente » des éléments divers de l'interaction communicative¹. Notre hypothèse est que la perspective des élèves sur la littérature et sur l'interprétation du texte littéraire reproduit partiellement, mais aussi substantiellement, la perspective du professeur, perspective dont, le plus souvent, le maître n'est pas conscient, mais qui influence d'une manière considérable l'efficacité et la qualité de l'acte didactique.

L'objectif principal de notre intervention est, donc, l'analyse sommaire de la liaison entre la manière dans laquelle un professeur de langue et littérature (roumaine) conçoit sa propre discipline et les résultats de son activité didactique, surtout au niveau des compétences de lecture et d'interprétation de ses élèves. Cette discussion théorique touchera à quelques points névralgiques de cette liaison, indiquant quelques pièges et quelques lieux vulnérables auxquels tout enseignant responsable devrait prêter attention afin d'éviter des impasses didactiques comme le refus de lire, la lecture mauvaise, la surinterprétation, etc.

La communication didactique : interactions et représentations

Si l'on se situe dans la logique de la « nouvelle communication » dans laquelle « on ne peut pas *ne pas* communiquer, qu'on le veuille ou non » (Watzlawick, Beavin *et alii*, 1972 : 46) et dans laquelle comportement et communication se confondent le plus souvent (*Ibidem* : 16), il va de soi que l'activité didactique implique toutes sortes d'interactions communicatives, dont la description dépasserait les limites de notre démarche. Nous nous bornerons à faire référence au schéma de la communication élaboré par Jean-Blaise Grize dans *Logique naturelle et communications* (Grize, 1996 : 57-70). De ce schéma, nous retiendrons l'importance que l'auteur accorde aux représentations en jeu dans toute interaction communicative et ses observations sur « le postulat des représentations » (*Ibidem* : 63-65). Pour résumer le point de vue de Grize, nous dirons que la communication implique toujours l'élaboration d'une série de représentations qui visent le sujet locuteur, le destinataire et le thème du discours. A ces « représentations élémentaires » (*Ibidem* : 63) s'ajoute une autre série tripartite de

¹ Pour les valeurs épistémologiques de la notion de *représentation*, cf. Bernoussi, Florin, 1995 : 71-78 ; pour une discussion générale sur les représentations en éducation, cf. Cosmovici, Iacob, coord., 1999 : 264-268.

représentations concernant *la relation* (sujet locuteur-thème, sujet locuteur-destinataire, destinataire-thème).

Ce schéma et ces observations nous semblent très utiles pour toute tentative de description « réaliste » de la communication didactique, même si l'adaptation imposerait quelques nuances liées aux particularités socio-discursives et institutionnelles de l'acte didactique. Pour ce qui nous intéresse, à savoir la relation entre les représentations et la qualité de l'interaction didactique, nous limiterons la discussion au professeur en tant que sujet locuteur et en tant que meneur de jeu.

Nous pouvons ainsi discuter des représentations du professeur sur plusieurs directions : la représentation de l'élève dans la tête du professeur, la représentation de la nature de la relation qui unit l'élève et le professeur, l'image que celui-ci se fait de sa propre discipline, du métier de professeur, ou de sa propre personne, etc. Ce faisceau de représentations fonctionnent comme des réponses implicites (ou préalables) à des questions concernant quatre aspects de la communication didactique :

1. *la représentation du soi* : « Qui suis-je ? », « Quelles sont mes valeurs, mes compétences, mes peurs, mes attentes, mes limites, etc. ? », « Comment suis-je en tant que professeur de roumain ? » ;

2. *la représentation du partenaire* : « Quelles sont les valeurs, les compétences, les peurs, les attentes, les limites, etc. de mon (mes) élève(s) ? » ;

3. *la représentation de la relation* (de l'interaction) : « Qu'est-ce qu'enseigner veut dire ? », « Quels sont mes objectifs et mes priorités en tant que professeur ? », « Comment doit-on enseigner le roumain ? » ;

4. *la représentation de l'objet de la communication* : « Qu'est-ce que la littérature ? », « Qu'est-ce que la poésie, le roman, la comédie, etc. ? », « Comment faut-il analyser un poème ? ».

Bornant notre discussion au dernier point, ce ne sont pas les réponses standardisées qu'un enseignant peut donner qui nous intéressent, mais les réponses implicites, dont les professeurs ne sont pas conscients mais qui se traduisent discrètement dans des actions et dans des comportements en classe et, qui, en dernière instance, sont subrepticement transférées dans le comportement des élèves. La représentation de l'objet de la communication étant, dans ce cas, la littérature et/ou le texte littéraire, il faudrait distinguer entre les *connaissances théoriques* sur ces « objets », connaissances facilement formulables en définitions approximatives, et les opinions, les présupposés et les préjugés sur les mêmes « objets », qui forment une sorte de *doxa* métalittéraire où l'on trouve des lieux communs, des idées reçues, des idiosyncrasies et des projections personnelles, organisés comme une « structure de croyances » (Cosmovici, Iacob, coord., *op. cit.* : 264).

Nous l'avons déjà mentionné, cette *doxa* est difficilement décelable et, d'habitude, c'est à ce caractère discret qu'elle puise sa force. Cependant, si l'on cherche à comprendre au moins les mécanismes qui la mettent en marche, on pourrait distinguer deux espaces d'émergence et d'action de ces représentations : l'espace de ce que les théoriciens appellent « l'orientation préalable de la lecture » (Dufays, 1994 : 117) et l'espace d'application des procédés et des procédures d'analyse et d'interprétation.

En ce qui concerne le premier niveau où les représentations du professeur sur la littérature deviennent actives, il faut observer qu'il est lié au mouvement projectif qui caractérise toute activité de lecture et d'interprétation :

L'activité à travers laquelle le lecteur projette ses préconceptions et ses préjugés sur l'œuvre peut se décliner sur au moins trois registres : celui de l'*encyclopédie* à travers laquelle le lecteur investit l'œuvre d'un contenu cognitif, celui de la *sensibilité* affective

qui le conditionnera à sélectionner tels mot plutôt que tels autres en faisant porter sur eux son attention et sa rétention mémorielle, et celui de *la synthèse configuratrice* qui l'amène à projeter sur le texte une forme anticipée de complétude (une *Gestalt*), soit une hypothèse de cohérence d'ensemble et de hiérarchisation des niveaux interprétatifs, rendant compte de l'œuvre saisie comme un tout (Citton, 2007 : 53)¹.

Sur tous ces trois registres, le lecteur active des aspects particuliers de sa représentation sur la littérature au niveau des *hiérarchies personnelles* (auteurs, genres, œuvres, courants, morceaux, etc.) et au niveau de *la pertinence subjective* (*Ibidem* : 49) des aspects à prendre en considération dans la lecture d'un texte littéraire et toutes ces projections que la lecture d'un professeur explicite seront appropriées telles quelles par les élèves.

Quant au deuxième horizon d'émergence des représentations qui nous intéressent, il se situe sur le plan méthodologique de l'analyse et de l'interprétation du texte littéraire et vise les procédures et les protocoles interprétatives auxquelles le lecteur-professeur fait subir les textes à enseigner ; nous pensons autant aux méthodes d'analyse qu'un professeur privilégie (l'analyse stylistique, l'analyse sur les niveaux du texte, l'approche structuraliste ou socio/psychocritique, etc.), qu'aux habitudes herméneutiques générales (découvrir « ce que l'auteur veut dire », « la structure de profondeur du texte », « le sens caché », « la véritable signification », « le symbole qui se cache derrière une image quelconque », etc.), habitudes fondées sur des *à priori* tels que « l'auteur a une intention et le but de l'analyse et de la récupérer », « il y a, dans un texte, une structure de surface, superficielle et trompeuse, et une structure de profondeur où se cache la signification véritable du texte, « le texte dit *toujours* autre chose qu'il nous laisse entendre le niveau dénotatif de l'expression », « le texte est tissu de symboles que l'analyse doit traduire », etc.

Même si de tels *à priori* semblent parfois se trouver au niveau du sens commun (*cf.* Compagnon, 1998), une pratique interprétative qui ne prend une distance critique par rapport à eux risque à aliéner la relation des élèves avec les textes, substituant les fins par les moyens ou transformant « la relation critique » dans un algorithme quasi automatique qui ne tient pas compte des particularités des textes concrets, mais en illustrent des aspects trop généraux, ou pulvérise la signification globale du textes dans des « traductions » aléatoires des images-symboles parsemées dans le texte.

Le professeur, en tant qu'autorité qui façonne la compétence lectorale des élèves, avant tout, par le pouvoir de l'exemple, agissant, devant eux comme un lecteur modèle, doit porter une attention spéciale aux mouvements projectifs que sa lecture étale et aux habitudes analytiques parce que les élèves seront tentés de les interioriser et de les reproduire ensuite.

Prenons, par exemple, le cas d'un professeur qui doit enseigner le poème *Luceafărul* de Mihai Eminescu. La sphère des représentations qu'interviendrons dans sa pratique didactique sera liée à plusieurs aspects dont dépendra la qualité de sa performance devant les élèves. Ces aspects concernent les différents niveaux du système littéraire et le professeur devra les assumer consciemment. Dans ce cas, il devra être conscient de sa représentation par rapport à l'auteur (trop exaltée, trop contestataire, trop impliquée, trop indifférente, etc.), au texte (un chef-d'œuvre toujours surprenant, un texte supralicé, qui a épuisé son potentiel de signification, etc.), aux méthodes d'analyse à utiliser (la lecture allégorique, la lecture « éthique », l'approche stylistique, structuraliste, thématique, etc.), mais aussi aux aspects plus généraux tels que la

¹ C'est Yves Citton qui souligne.

spécificité des genres littéraires (très importante vu le mélange générique du poème), les particularités du discours poétique (le rapport dénotatif-connotatif dans l'articulation et le fonctionnement du texte), le rôle des images poétiques et l'attitude que le lecteur devrait prendre par rapport à elles, etc. Ignorer ou utiliser inconsciemment (qui parfois signifie la même chose) ces représentations peut conduire à des blocages dans l'activité didactique au niveau de la qualité de la relation qu'un élève arrive à établir par rapport au poème étudié.

Imaginons-nous, par exemple, que pour notre professeur, lire des poèmes c'est gaspiller le temps, que les textes littéraires ne lui procurent aucun plaisir, et que le poème d'Eminescu n'est qu'un texte à enseigner aux élèves pour qu'ils puissent en discuter en Baccalauréat. Même si ce système de croyances peut outrager l'image idéalisée du professeur de vocation, capable à insuffler à ses élèves le plaisir de la lecture est lié, il est, pourtant, possible et, oserions-nous le dire, souvent rencontré. Il est facile de continuer l'exercice d'imagination pour penser comment le comportement, l'attitude et les actions du professeur traduiraient/trahiraient sa représentation de la littérature et quels comportements et quelles actions cette représentation générerait de la part des élèves.

Conclusions

Comme l'admettent les spécialistes en instruction, les représentations sont « un facteur déterminant de l'activité éducative » (Cosmovici, Iacob, coord., *op. cit.* : 264). Pourtant, le niveau discret auquel elles agissent fait qu'on les prend rarement en considération dans les études de méthodique et/ou de didactique.

Le but de nos observations est d'attirer l'attention sur l'importance de cet aspect et d'ouvrir le champ d'une investigation à faire. Cette investigation, à laquelle notre intervention pourrait constituer un cadre théorique préliminaire, devrait offrir des réponses précises à des questions ponctuelles comme : « Comment pourrait-on faire sortir à la lumière les représentations qu'un professeur de roumain se fait à l'égard de sa discipline et à l'égard de la littérature ? » et « Comment pourrait-on améliorer les représentations déficitaires, remplaçant les croyances limitatives ou erronées par des croyances enrichissantes ? ». En ce qui nous concerne, nous voudrions fermer la discussion soulignant deux mots qui nous semblent très importants dans ce contexte : *lucidité* (le consigne antique « connais toi-même ! » doit nourrir les efforts du professeur de devenir de plus en plus conscient de ce qu'il *est* et de ce qu'il *fait* en tant que professeur) et *responsabilité* (le professeur doit se souvenir toujours que les messages qu'il transmet et qui se nourrissent de ses représentations sont des semences qui se transformeront en fruits dans la vie de ses élèves, et que la qualité de ces fruits dépend de la qualité de la semence).

Bibliographie

- Bernoussi, M, Florin, A., « La notion de représentation : de la psychologie générale à la psychologie sociale et la psychologie du développement » en *Enfance*, n° 1/1995, p. 71-87.
- Crinon, J., Marin, B. *et alii*, *Enseigner la littérature au cycle 3*, Nathan, Paris, 2006.
- Citton, Y., *Lire, interpréter, actualiser. Pourquoi les études littéraires ?*, Editions Amsterdam, Paris, 2007.
- Compagnon, A., *Le Démon de la théorie. Littérature et sens commun*, Seuil, Paris, 1998.
- Cosmovici, A., Iacob, L. (coord.), *Psihologie colar*, Editura Polirom, Iași, 1999.
- Grize, J.-B., *Logique naturelle et communications*, Presses Universitaires de France, Paris, 1996.
- Ilie, E., *Didactica limbii și literaturii*, Editura Polirom, Iași, 2014.
- Pamfil, A., *Limba și literatura română în gimnaziu. Structuri didactice deschise*, ediția III-a, Editura Paralela 45, Pitești, 2006.
- Watzlawick, P., Beavin, J. H. *et alii*, *Une logique de la communication*, Traduit de l'américain par Janine Morche, Seuil, Paris, 1972.

PLACE AND ROLE OF THE FAIRY TALE IN ALTERNATIVE PEDAGOGY

Ruxandra-Viorela STAN*

Abstract. *The role and the importance of the fairy tales in children's education have been well-known for a long time. They bring their very important contribution for children to help them develop their interest for the process of knowledge, also develop their affective processes, form their will and character, namely, develop the children's personality. By their content, the fairy tales and the stories provide children with the necessary knowledge for the most different aspects of life and fields of activity, they also accustom them with the environment (the animals, the plants, the physical phenomena). On the other hand, by the example of their heroes, the fairy tale educates its auditors (and his readers as well) to grow their fundamental moral virtues such as love for truth, good and beauty, honour, courage and dignity.*

Keywords: *fairy tales, training, personality*

Fairy tales, stories, and narratives have always represented an efficient instructional-educational means both in kindergartens and in schools. They contribute to broaden the children's sphere of knowledge, to develop their psychic processes (such as thinking, memory, imagination, and attention), to enrich their language in all its aspects, and the children's moral and aesthetic education (Androiu Ioan, 1986: 234).

Throughout practicing the pre-school education (and of the primary one), the activities called stories are grouped into: the nursery teacher's story (and the primary teacher's) and the retelling of the story (*Ibidem*, 235). Although the fairy tale "maintains" a monotypic structure (Vrabie Gheorghe, 1975: 167), it succeeds to find the method and to give life and reliability as well to the events within each variant. The instructional-educational valences of the fairy tale are highlighted through the variety of themes approached by the fairy tales, both by the popular and the cult ones. Among the most frequent themes from the fairy tales we mention: the fight between the good and evil, the cult of truth, the cult of justice, the cult of lie, the ambition to broaden the sphere of knowledge regarding the world (real and imaginary), its aspiration to immortality, to happiness, to the accomplishment of the world harmony, to the coexistence of people, to the cult of dignity and of the human greatness, etc., sufficient intelligence in comparison with elder brothers, enough to find rescue solutions in the exceptional situations they seldom have to face¹ (C linescu G, 1969:5) .

The fairy tale, as work which specifically reflects the conception of a community, firstly had an educational purpose, following essentially to point „how life on earth must be disposed" (Propp V. I., 1970: 306).

Through their content, the narratives provide children with knowledge related to the most different aspects of life and fields of activity, making them become aware of

* University of Pitesti, ruxxy_j@yahoo.com

¹ „Prâslea chooses a place to hide by the tree, beat two spikes in the ground and stood between them, so that one in front of him and the other behind him, so that whenever he was sleepy and might doze, to strike with his beard in the hub in front of him and if he leans his head at the back, to hit his back head in the spike at his back" (Petre Ispirescu, *Mighty Prâslea and the Golden Apples*, Grammar Publishing House, Bucharest, 2005).

the surrounding nature (of the animal world, the vegetal world, the world of the physical phenomena) (Andrei Al, 1973: 47). Without being conscious, the child under the school age and the young school child remake, generation after generation, the way of this hero from the fairy tale and suddenly joins the ranks of grown ups. His story has a happy ending, but, through the serious reality of the deeds which lead him to ignorance and immaturity, he evolves to the superior age of the grown up. Sole and helpless, nevertheless dreaming to grow up and to become stout quickly, he „*understands*” and learns without realizing, by continuing the development of the fairy tale, that he himself shall have to face proofs which shall test his wisdom, courage, audacity, power not to reveal a secret, to impose himself a laws of behaviour, to obey the commands of the grown ups, not to judge from appearances and not to deceive himself (Andrei Al, *op. cit.*: 48).

Through the variety, richness and novelty of the ideas comprised in fairy tales, these contribute to the more profound knowledge of life. The child’s whole psychic activity is exercised throughout the listening process of a narrative. The child comes out of passivity and carefully follows the tales, memorizes, compares and analyses the supplied material, makes certain casual links, settles some connections between facts and characters. „Thus, the child’s way of thinking is vividly stimulated and makes possible for him to understand the significance of the heroes’ deeds” (Stoica Cornelia, Vasilescu Eugenia, 1994: 56). Children accept with equal pleasure both Perrault’s narratives or of Grimm’s brothers, and the Romanian fairy tales, with specific equivalents, dominated by Prince Charming and Ileana-Cosânzeana.

Taking advantage of the fairy tales in the instructional-educational process from the first stages of education has registered a long and fruitful learning experience as proof of the fact that this literary genre is the children’s favourite.

From a methodological point of view, the most frequent methods to take advantage of fairy tales are grouped – at kindergarten and in the first primary classes – based on the story method, respectively in the nursery teacher’s (primary teacher’s) stories and in the children’s as well in which there are involved also methods of creativity starting from the basic text of a fairy tale or another.

The nursery teacher’s narratives are activities for oral presentation of certain narratives, stories, and fairy tales. These are organized either with all the children during the mandatory activities or outside them during the time allotted for games and funny activities, or with the entire group, or with less numerous groups of children.

The nursery teacher must choose and plan the accessible stories, with moral content, with narrative elements to maintain the interest and the children’s attention vivid. Taking into account that listening and the perception of a story supposes an intensive effort for children, it is recommended that the respective activity to take place before the other activities, so that they can follow the ideas in their logical concatenation with attention. Another important task which belongs to the teacher is to carefully study the text of the story before presenting it to children, eventually to arrange it, to adjust it to the children’s possibilities of understanding and of learning.

The children’s narratives. The types and the narrative character of the narratives in accordance with the material based on which the degree of the children’s creative participation is also accomplished, are the following (Stoica Cornelia, Vasilescu Eugenia, *op.cit.*: 59):

- a) narrative based on the nursery teacher’s model;
- b) narrative based on a given beginning;
- c) narrative based on a plan (drawn up with the help of the images or verbally);

d) narrative based on a given theme (suggested by a picture or by a toy).

a) The narratives based on the nursery teacher's model

The most efficient model, for the work at the beginning, is constituted by the narratives based on the nursery teacher's model. Offering as model the narratives with events from personal life, with events from home or from kindergarten, the nursery teacher updates similar impressions from children's life, specific events they lived and awakens them the desire to narrate them. The model provided by the nursery teacher serves the children as an example, having, as it is known, a beginning, a plot and a conclusion. Therefore, the nursery teacher intuitively teaches the children to conceive a narrative.

b) The children's narratives based on a given beginning

Thus, the beginning provided by the nursery teacher must be conceived so that it can awaken the children a vivid interest, to stimulate their imagination. The main condition they must meet at the beginning of the narrative is that to suggest the subject, to mark the perspective of its development. The nursery teacher must draw up a certain frame of the work development: the conflict (broadly) and the main character (the characters) with its characteristic features.

c) The children's narratives based on a given plan

The children's stories based on a plan communicated with the help of the pictures are known under the name of picture based narratives. It is made with the help of the pictures, in which the children reproduce the contents of a story they know. The children find themselves in the situation to imagine, to create short stories based on the already presented plan. This plan is given through a number of 3 – 5 (or more) pictures which are unknown to the children, which represent successive moments of a narrative. These reveal to children main characters and main characters of the action. The story activities following a verbal drawn up plan represent a superior form in comparison with the picture based stories. They mark the transition to the free stories of the children and constitute a preliminary exercise for the composition lessons from school. The narratives based on a verbal plan are more difficult and request more independence and imagination from children.

d) The children's narratives based on a given theme

This type of narratives for children are organised both for the upper preschool group and for the preparatory class based on the syllabus. The theme of the narratives can be suggested by scenes or toys – which by their real content offers the children the possibility to take advantage of the mentions, impressions and of their own experience and stimulates their creation. Based on the nature of the scene, the children's narratives can limit strictly to its contents or to exceed it. Other methodical methods in which the practical application of the fairy tale is engaged in instructional-educational activities, in didactical games, in additional activities and in extra didactic activities are represented by:

- the image based reading,
- the conversation or dialogue (about the plot and the characters),
- the conversation or debate regarding the content and the expression form of the narrative/fairy tale,
- games-exercise,
- literary meetings (meetings with the characters, etc.),
- literary contests (recognise the character, etc.), and so on., which implicitly are assessment forms, assessment of the fairy tale characteristic. Despite a rich experience in the kindergarten and in the primary school regarding the practical application and the

attribute of the fairy tale by children, at present, due to its real-imaginary content which include a perennial universe, but superseded, the fairy tale tends to be considered an obsolete literary genre; that is why, approaching the cult fairy tale, certain modern writers renew it approaching it by the science-fiction literature, by adventures and other genres. Despite all this, in the syllabus and in the current (alternative) textbooks, the place and the role of the fairy tale, as well as of the literature was generally restricted in the stage of the non-literary texts extension which are connected to the programmatic needs, to the adjustment to the specific reality. Promoting the realistic-scientific spirit lead to diminish the attention for the role of the imaginary in education. Revealing this present characteristic of the contents which must be learnt in school, the Romanian researcher tefan Popenici expresses his opinion that ignoring the child's need for imaginary throws him in a cruel reality for which he does not have the „key defence” for the necessary defence. It should be noted that, in comparison with a reality of which complexity cannot be comprised, the child assures imaginary answers to the problems he has and he raises, also behavioural solutions based on the appropriation of the human values promoted in the fictional literary texts.

The application of the imaginary in the literature – tefan Popenici suggests - equates with the configuration of the universe from the archaic chaos (Popenici tefan, 2001: 176). By conceiving the universe, man offered himself an essential frame of the reality that he explained to himself based on which he built his natural environment with the world and the habits, as well; by adopting, inside the solutions offered by the fairy tale the solving of the problems with which man faces even imaginarily, by the application the fight and the victory of good over evil – essential dimension of the fairy tale – the child morally structures his existence in accordance with the most important values of the world (the Good, the Beautiful, the Truth, the Justice, the Compassion) and builds himself as a constructive optimistic personality. In this way, by the contribution of the artistic image from literature in general, from the fairy tale in particular where the child is formed as future grown up adjusted and integrated in nature and society and can be a good citizen. tefan Popenici sees in the fairy tale a real „didactic support” for the civic and moral education so necessary to the democratic society in continuous change (Popenici tefan, *op.cit.*: 178).

The fairy tale can continuously fulfil its primordial function, that to represent the reality not only for the dimension „as it is”, but also on the dimension of „how it must be”, the function of narrative model of the human behaviour in relation to the nature and society.

We continue to present **tefan Popenici** reasoning concerning the actualization of the fairy tale (of the imaginary) in education generally in the civic and moral education in particular. The civic education is an integrated field in the curriculum of the political education as necessary segment, imposed following the profound changes of the society. The informational era provoked the training of certain new realities in the economic, social and politic plan and in the plan of the cultural structures. The necessity of the nation's rewriting which defines the citizen of the new socio-politic reality is given by the difference instituted among the characteristics of the contemporaneous society and the anomic cultural structures. In this new context, the education has the purpose to attune its paradigms to the new requests and conditions the individual must fulfil, especially in the field of ethics and civism. We approach here one of the main themes of the hereby research: in order to recompose the story of education of the new millennium, we must have something to tell. Which are the stories, the narratives which can create a new narrative context for the public education in which the fundamental

values of the civic culture must be found? The civic education refers to the acquirement and practicing of the civic virtues, of a desirable behaviour from a moral point of view. The moral dimension is focused on the civic education, the philosophers of the Greek classicism being those who set up a direct connection between the public life and the ethic dimension of the social existence and between the political area and the field of ethics. The previous definition can be completed: The civic education also supposes the introduction and the training of the young in the ethic, politic and legal universe of the public life. The civic education offers to the pupils the necessary knowledge, values and aptitudes for an active presence in society. It is a field of the public education found in connection with the spiritual, ethic, social and cultural development of the pupils, being the segment responsible to the greatest possible extent for the formation of the social capital and by its dynamic. What type of educative narrative does the fairy tale provide? Which are the models and the traces which can be used in this field? As we mention, the fairy tales has an original educational-initiatic functionality, being narrative forms of dynamic presentation of the universal values which exceed the immediate context. The texts can be used in the civic education in the five ways of presentation, in the sense of rewriting the narrative capital or the stories to which the human individual relates to its actions. The fairy tale represents a productive and dynamic model to draw up the educational supports from the field of the ethic-civic education.

The civic education supposes, in the present context of the social and dynamic development, the support, and the transmission of certain fundamental values which can be translated in a desirable ethic code at the level of the contemporary imaginary of education. The narratives of the fairy tales offer the model of a natural educative trace, which practically applies the necessity of the man to relate to or to imitate the models, the examples which offer him the landmarks of desirable behaviours. The imitation of the documents granted to the model constitute, nevertheless, a model of experimentation of the exceptional events lived by the character which exercise the attraction on the reader. The exemplary model can be structured and conceived lying on narratives which can contrive and send the desirable ethic code to which the pupils shall relate to. These values being part of the ethic code follows to be transposed in behaviours or behavioural models which are initially presented in an attractive non-coercive form, in a game in which the individual's imagination is actively engaged (Popenici tefan, *op.cit.*:179).

School cannot miss the values, but can be situated outside the social dynamic by building certain parallel models which address to certain inexistent realities or can register failures which can be more serious than the ones from the past. The fairy tale offers the possibility to the teachers to highlight the fact that, throughout life, man faces certain challenges which impose choices.

Bibliography

- Androi, I., *Basmul în vol. Elemente de teorie literar pentru elevi*, Editura Dacia, Cluj – Napoca, 1986
- Barbu, H., Mateia , Al, *Pedagogia pre colar* , Manual, E.D.P.R.A., 1994
- C linescu, G., *Estetica basmului*, E.S.P.L.A, Bucure ti, 1969
- Popenici, ., *Pedagogia alternativ , Imaginarul educa ional*, Editura Polirom, Ia i, 2001
- Propp, V.I., *Morfologia basmului*, Editura Univers, Bucure ti, 1970
- Rodari, G., *Gramatica fanteziei. Introducere în arta de a inventa pove ti*, Editura Didactic i Pedagogic , Bucure ti, 1980
- Stoica, C., Vasilescu, E., *Literatura pentru copii*, Manual, E.D.P.-R.A, 1994
- Vrabie, Gh., *Structura poetic a basmului*, Editura Academiei Române, Bucure ti, 1975.