

BRIEF NOTES ON THE IMAGINARY SPACE AND THE LITERARY ROMANIAN MYTHOLOGIES¹

Abstract: *The present paper starts from the premise that man, realizing that the world is nothing but an endless passage, if a writer, creates imaginary spaces, spaces of security, as they are called by the thematic critics, spaces in which his spirit feels fulfilled, spaces in which he is no longer the burden of any limits. Thus, the main objective of this paper is to follow the characteristics of these spaces of literature (better said, spaces imagined by literature), as well as the literary Romanian mythologies, in the wider context of Romanian literature.*

Keywords: *space, time, mythology.*

Un poet simbolist, Maurice Maeterlinck, spunea că, dacă astrele ar fi imobile, timpul și spațiul n-ar exista... Mișcarea, dar, creează timpul și spațiul – două concepte fără de care tot ce există, pentru că există, și, cum spunea filosoful grec, tot ceea ce nu există pentru că nu există, două concepte, repet, sau două puncte de reper, fără de care omul n-ar mai fi ceea ce este. Sau, mai bine spus, n-ar mai fi ceea ce el a reușit să fie. Biblia ne dă o sugestie cum și în câte zile Dumnezeu a creat din haos lumea cu tot ceea ce există și la urmă, a creat, după chipul său, omul pe care l-a pus stăpân peste lucruri și viețuitoare. Fiind vorba despre zile cosmice, nu putem ști cu exactitate cât a durat în realitate procesul creației. Deducem, doar, că după ce a creat toate acestea, adică în a șaptea zi a universului, Dumnezeu s-a odihnit și a contemplat creația sa. Și-a acordat, altfel spus, un moment estetic în care să observe și să judece creația pe care tocmai o săvârșise... A contemplat, dar, spațiul (lumea pe care o crease), dar n-a contemplat timpul pentru că, fiind etern, Dumnezeu, nu are noțiunea de timp. Eternitatea suprimă timpul sau îl dilată atât de mult încât el își pierde dimensiunea. Numai omul are sentimentul timpului și, mai ales, are sentimentul trecerii lui inexorabile și, prin aceasta, omul are sentimentul condiției sale de existență (cel mai profund, cel mai greu și cel mai insuportabil). Omul află că nu este etern și că viața lui este doar o scurtă trecere. El nu vede timpul, pentru că timpul nu are corp, dar îl simte când se uită în jurul său și observă că toate vin și trec și că, în fond, lumea nu-i decât o nesfârșită trecere...

Cum judecă literatura această trecere și petrecere? Fabulând. Ficționând, imaginând spații paradisiace în care omul este mereu tânăr și existența lui este eternă sau, dimpotrivă, imaginând spații mici, sufocante, în care omul trăiește în cutia de chibrit a unui bloc modern, singur într-o lume agitată și străină. Nu-i rămâne decât să-și organizeze viața în funcție de aceste date noi, departe de miracolul naturii și foarte departe de splendorile creației divine realizate în prima dimineață a lumii. Îi mai rămâne, totuși, ceva în această singurătate grea, dacă este scriitor sau este un spirit religios. Dacă este scriitor (bun scriitor) poate crea, el însuși, lumi imaginare, spații în care spiritul său se simte împlinit, poate crea *spații de securitate*, cum le spun criticii tematiști de felul lui Jean-Pierre Richard. Acelea în care omul se simte apărat și, totodată, împlinit... Dacă este un spirit credincios și nu pune la îndoială ceea ce îi promit Evangheliile, omul se gândește cu nădejde la viața de dincolo și la raiul din care a fost izgonit. Acolo spațiul nu are timp și timpul n-are durată, iar omul nu mai este povara niciunei limite... Omul este, în sfârșit, liber și etern. Desigur: liber și etern în reveriile sale și în credința sa nestrămutată...

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Cum literatura nu-i, în fond, decât o lungă *reverie scrisă*, să vedem ce ne promite ea în privința spațiului și timpului. Las, deocamdată, timpul deoparte, am să spun ceva doar despre *spațiile literaturii*, mai precis, despre spațiile imaginate de literatură, *spațiile de securitate*, cum am văzut că le spun criticii literari interesați de imaginarul poetic. Căci mai ales poeții au acest dar de a crea spații imagine sau, cum li se mai zice, *țări imaginare*... Nu numai poeții, desigur, dar mai ales ei. Istoria acestor *țări ficționale* începe de departe, de la primele epopei ale lumii. Ce-i *Ithaca* în care vrea să se întoarcă rătăcitorul Ulise (simbolul *spiritului voiajor*) dacă nu o *patrie imaginară*, simbolul unui univers intim, al spațiului securizant pe care el l-a părăsit, prin răzbunarea zeilor, timp de 20 de ani? E lumea lui și centrul existenței sale: cu Penelopa care îl așteaptă, cu fiul său, Telemah, pe care l-a lăsat copil și este acum un bărbat tânăr, cu părinții și cu dușmanii săi, peștorii, care îi toacă averea și vor să-i ia nevasta...

Facem un salt de câteva milenii și ajungem la *Moartea lui Ivan Ilici*. Spațiul s-a redus teribil pentru eroul lui Tolstoi, din tot universul n-a mai rămas decât o găurică în care este împins de o forță necunoscută să intre și el, eroul agonizant, ajuns la capătul puterilor sale, refuză să intre. Unde-i vasta stepă, unde-s munții magnifici, dar orașele grandioase și arogante, dar imensitatea și frumusețea cerului de deasupra? Toate s-au dus, a rămas doar găurica în fața căreia eroul lui Tolstoi se luptă să nu intre, dar nu se poate împotrivi prea mult timp. Timpul implacabil (fatalitatea în care credeau vechii greci și cred încă oamenii simpli!) îl împinge în îngusta fisură a spațiului. Atât i-a mai rămas, aceasta-i unica poartă care se deschide spre alt univers, necunoscut pentru om... Spațiul securizat? Nu, evident, ci ce-a mai rămas pentru om în ultima clipă a existenței sale. Un spațiu imaginar și acesta, lipsit de grandoare, tragic și, într-un anumit sens, derizoriu... Dar, pentru că în preajma lui stă moartea, spațiul - derizoriu (meschina găurică) capătă, nu prin el însuși, ci prin funcția lui simbolică, o notă tragică. Este meritul literaturii și este în puterea literaturii de a înnobilă aceste spații meschine, negative, după cum, tot literatura poate crea locuri imagine în care individul se simte ca în prima dimineață a universului, adică, pur, puternic, frumos, în bună relație cu natura și cu sentimentul că se bucură de grația divină.

Să revin la literatura română. Am studiat într-o carte publicată acum 31 de ani (*Dimineața poezilor*) spațiile imagine ale primilor noștri versificatori, de la Văcărești și Conachi la Alecsandri și ce-am observat? Am observat, întâi, că voind să definească arta de a iubi, ei au inventat arta de a scrie, adică poezia. Iar iubirea și poezia lor au peisaje predilecte cum ar fi *colina* sau *vâlcea*, *ruinele*, *codrul*, *peisajul hibernal* și *lunca* (la Alecsandri), ori *locurile râpoase*, *stâncile monumentale*, dar și *șesul ars* de soare și bătut de crivățul pustietor sau, în alt palier al imaginarului, cabinetul în care se simte aroma ceaiului sorbit încet, în timp ce poetul (tot Alecsandri) începe să-și compună, fără grabă, pastelurile sale. Acestea sunt spațiile imagine ale poezilor români din prima jumătate a secolului al XIX-lea, atunci când clasicismul stă încă în aceeași încăpăre a spiritului liric cu preromantismul și romantismul, iar poeții descoperă specificul național și vor să construiască o țară imaginară cu datele geografiei, florei și faunei noastre. Reușesc. Dar, pentru ca țara imaginară să aibă contur și vizibilitate, mai trebuie așteptat puțin, și anume până apare un poet tânăr din nord, care, vorba altui poet (din secolul al XX-lea), să dea un nume tuturor lucrurilor care există în spațiul carpatodunărean.

Acesta este, evident, Eminescu. El a reușit să creeze, în poemele sale, un spațiu miraculos pe care românii l-au asumat în conștientul și inconștientul lor colectiv, în gândirea și în sensibilitatea lor, o țară imaginară – cum am zis de atâtea ori până acum – cu care cititorii poeziei sale se identifică și pe care o poartă cu ei oriunde ar fi. De aceea

Eminescu a fost socotit un poet național și este socotit și azi în același fel, în ciuda celor care-i neagă geniul și forța de a reprezenta miturile spiritualității noastre. Mi-am pus întrebarea care este, dincolo de acest spațiu imaginar global, luminat de miturile romantismului, spațiul securizant, inconfundabil și ireductibil eminescian, și am descoperit că ceea ce exprimă mai bine reveriile sale este *codrul tainic*. Aici are loc ceremonia iubirii, cu nota ei melancolică și cu dimensiunea ei cosmică. În *Cezara*, Eminescu inventează alt spațiu al seducției și împlinirii erotice, *insula lui Euthanasius*, izolată de lume, armonioasă, cu o natură paradisiacă, loc ideal pentru amorul văzut ca o divină alcătuire și ca o divină întoarcere a cuplului uman la starea edenică din care a fost izgonit...

Secolul al XX-lea, adică modernitatea, a schimbat datele imaginarului poetic și, ipso facto, formele de relief ale spațiului de securitate. Bacovia aduce fantasma târgului păcătos și introduce în poezie *camera* ca loc de refugiu în fața urgiei de afară (căldura ticăloasă sau grozăvia de nămeți). Natura nu mai este spațiul predilect nici la poezii de după el, iar când apare (la Blaga și, în genere, la expresioniști), natura este plină de mituri și devine subiect de meditație metafizică în care bucuriile spiritului, când sunt, sunt însoțite de angoasele, puternice, ale spiritului liric. Arghezi aduce în poem spațiul reclusiunii (*Flori de mucigai*) și universul mic (universul boabelor și fărâmelor). Geniul lui acoperă totul, ca și în poezia lui Eminescu, fără a avea predilecție pentru liniștea agrestă și peisajele calme. În aventura lui amestecă și pe Dumnezeu, comunicându-i frecvent și fără smerenie îndoielile, neliniștile sale. Văzând cât de nesigure sunt fantasmalele sale și cât de seducătoare și savante sunt ambiguitățile limbajului său liric, putem spune că spațiul de securitate al poeziei argheziene este fixat în inima insecurității, a îndoielii și a aproximației. Țara lui imaginară este un vast ținut în care toate se întâlnesc (de la peisajele rugăciunii la peisajele urâtului, grotescului, oribilului) și își cer dreptul la expresie, dreptul de a fi reprezentate sau, cum se spune cu o formulă veche în critica literară, dreptul de a fi cântate. Ele sunt mereu vegheate de un spirit liric pregătit să întâmpine toate ipostazele realului, ca o armonică uriașă manipulată de o mână experimentată și imprevizibilă.

I-am lăsat deoparte pe prozatorii moderni. Aceștia - am remarcat o dată, într-un articol despre proza secolului al XX-lea - au trecut de la mitologia alpină - dominantă în secolul anterior - la mitologia câmpiei și la mitologia orașului. Duiliu Zamfirescu, Panait Istrati, Galaction, Preda, Zaharia Stancu, Bănulescu, Fănuș Neagu sunt prozatori ai câmpiei. Spațiul lor de securitate are parfum de ierburi arse de soare și prin el circulă personaje complexe ca Ilie Moromete. Spațiul moromețian este, din acest punct de vedere, elocvent și memorabil. Nu-i, evident, singurul în epica românească din secolul al XX-lea. Sadoveanu este singurul care prelungește spiritul alpin și mitologia alpină în proza de după 1900. Spațiul lui ideal, securizant, este acela din *Zodia Cancerului*, unde toate lucrurile, locurile și oamenii au rămas la legea veche, adică legea existenței naturale, departe de căderile, mistificările, stricăciunile aduse de civilizație. Rebreanu nu are un simț special al naturii și nu face referință la miturile satului. Ion al Glanetașului nu admiră frumusețea pământului, el dorește să intre cât mai repede în posesia lui. Drama lui este socială și aspirația lui este de natură economică, nu estetică, așa cum este adesea la personajele lui Sadoveanu. Hortensia Papadat Bengescu și după ea "proustieni" propriu-zis (Camil Petrescu, Holban) sunt prozatori ai orașului, spațiul în care se mișcă eroii săi este aglomerat și indistinct, ca un bazar în care intri și te pierzi. Aici se petrec multe drame și oamenii trăiesc într-o nesfârșită complicitate și într-o eternă insecuritate a spiritului, ca eroii lui Holban.

Spațiul urban din literatura română este, în genere, lipsit de mituri. El este populat de mahalagii pitorești sau de intelectuali care se luptă cu geloziiile și fantezmele lor, caută să înțeleagă misterul feminității, ca eroul lui G. Călinescu din *Enigma Otiliei*. Doar Mircea Eliade a descris un București năpădit de mituri, ezoteric uneori, alteori (în romanele existențialiste din tinerețe) populat de tineri intelectuali care vor să împace frenezia senzorială cu asceza spiritului și, neputând să le conjuge, au sentimentul tragicului. Și, dacă îl au, se sinucid sau intră în aventuri obscure și sângeroase.

Ce-ar mai fi cu spațiul și cu timpul din literatura română? Ar fi multe de spus, dar mă opresc aici.

DONC¹

***Abstract:** This article outlines the evolution of the conjunction “so” by means of a diachronic approach to the conceptualization of space and time in the old Romanian language. The various stages of the grammaticalization of these concepts are illustrated through representative examples that are meant to observe the evolution and the relations between the layers that the above-mentioned conjunction acquired along time, assuming consecutive, causal, final and conclusive nuances in different proportions function of the communication needs. The instrumentalization and specialized meaning that this conjunction possesses today are related both to the complex elements of the competition between meanings and to those of neglect towards the etymological ancestry.*

***Keywords:** evolution/diachronic process; history of Romanian literary language; philosophy of language; spatiality; temporality.*

0. Kant affirme que le temps est une catégorie subjective, qui n'existe pas dans la réalité première ou divine. D'un tout autre point de vue, et d'une manière un peu plus précise, Marx considère que l'espace et le temps sont des attributs fondamentaux de la matière-mouvement, en dehors de laquelle rien n'existe. Pour Einstein et pour les tenants de la physique moderne, l'espace est un tissu multifonctionnel, dans le maillage duquel est produit le temps, les deux composant un cadre élastique, au sein duquel l'énergie transformée en matière mène son existence ainsi concrétisée. Pour ceux qui ont eu moins à subir les affres de la physique, l'espace et le temps n'existent pas véritablement en tant que modalités conceptuellement élaborées. Par ailleurs, vu qu'il est régi par une perception locale et commune et qu'il s'intéresse moins au cadre large de l'existence universelle, l'être humain réussit à gérer d'une manière ou d'une autre son existence quotidienne au sein de ce tissu complexe et peu compris. C'est pourquoi, lorsqu'il s'agit de ces deux catégories, que d'ailleurs elle utilise fréquemment et pour des besoins immédiats et courants, la langue invente difficilement des modalités de conceptualisation et d'expression ; dans ces situations, ses structures reflètent des modalités de conception de l'espace et du temps presque toujours enlisées dans les métaphores du concret ou dans des formes à contenu conventionnel.

En réalité, il est plus difficile d'appréhender dans la pensée et dans la langue un concept dynamique que ne l'est d'appréhender un concept incompris. Lorsqu'il s'agit de comprendre et de nommer l'espace et le temps, la langue fait état – plus qu'elle ne le fait dans le cas d'autres concepts – de sa défaillance à saisir et à ordonner la réalité, dans sa qualité d'instrument de connaissance, et aussi à rendre par la suite, en tant que forme et créatrice de moyens d'expression, l'aspect de la réalité ainsi saisie, englobée et dévoilée.

Les problèmes auxquels les différentes langues doivent faire face lorsqu'il s'agit de grammaticaliser ces concepts (dont les trop grandes différences concernant la conceptualisation et l'expression du temps et de l'espace dans les langues primitives et dans les langues modernes, les problèmes liés à la concordance des temps, la relation à la modalité et à l'aspect, les fonctions des différents morphèmes désignés à exprimer l'espace et le temps) rendent compte des processus compliqués ayant présidé à l'évolution de ces rapports. Dans ce cas, l'évolution semble signifier davantage les tribulations de la quête et la dynamique de la compréhension humaine, étant donné le

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besoin essentiel de cette dernière, c'est-à-dire la communication ; en d'autres mots, il s'agit ici du rapport entre deux processus rivaux, toujours inégaux, où le besoin de communiquer l'emporte sur le besoin de connaître et, catégoriquement, sur le degré d'évolution de la compréhension humaine.

La langue roumaine participe de ce processus par le biais d'une conjonction dont je me propose de synthétiser l'évolution dans ce qui suit.

1. Normalement, il est possible de concevoir l'espace en tant que point de départ de certains processus. C'est bien de cette manière que se passent les choses dans : «Și fu, deaca săvîrși Isus porîncind ucenicilor săi celor doisprăzece, trecu *de aciia* ca să înveațe și să povestească pren orașale lor » (NTB, *Mt.*, 11, 1) ou dans : «Și fu deaca săvîrși Isus porîncind celor doisprăzece ucenici ai lui, trecu *de acolo* ca să înveațe (...) » (BB).

Le temps peut également être un point de départ, la même séquence pouvant exprimer cette catégorie, tout comme dans l'exemple ci-dessus elle exprimait la catégorie de l'espace : « Cine-ș va împărți fata de la sine și-i va da dzeastrele toate și va lăcui sîngură de sine, nu mai are puteare *de-aciia* să-i facă moarte, daca o va găsi curvind » (LEGI Mold., 96, 17-19); « *De-acii* le împărți limbile pre deregători, numai Ever ce-ș ținu limba cu ceata-ș » (MOXA, 12^v/8-9); « *De-acia* încolo nu ești șerbu, ce fiu » (AI, *Gal.*, 4, 7), « *Deci* nu mai ești rob, ce fiu » (BB).

2. Tel qu'on peut le voir, *de aci*¹ (*d'ici*, mais aussi *donec*), en raison de sa capacité d'exprimer le point de départ, peut renvoyer tant à l'espace qu'au temps, puisque l'élément déictique peut indiquer non seulement l'espace du locuteur ou de l'histoire, mais aussi le temps. Mais de tels usages encouragent d'utiliser la conjonction dans des contextes qui transgressent les limites du domaine exprimant une perspective spatiale sur le point de départ. Si l'on élargit sa sphère et son applicabilité dans le discours, il est possible que cette conjonction puisse être utilisée aussi pour exprimer la succession, la valeur de la séquence équivalant alors à « ensuite » : « sui-se și frînse pîine și gustă pîină la voie, besădui pîină la zori, *deaci* ieși » (CB, FA, 20, 11); « *deaci* svetuiaște (...) să vie » (CB, *Sp. la IP*, 297/1), « *deaci* svetuiaște (...) » (CV 69^v), « *de aciia* sfătuse » (CP, 158/21); « *Deci* notară într-acea dzî, *de-acii* s-au scornit vînt în ponciș și stătură multă vream la o liniște, pîină ce-au dat vînt de treabă » (VS, 402, 31-32)²; « și deade leage rățezarea, *deci* feace Isac » (CB, FA, 7, 8); « *de acia* cerșură împărat » (CB, CP, FA, 13, 21), dans BB : « Și *de acolo*, au cerut împărat », dans NTB : « Și *după aceaia*, cerură craiu » – toutes ces situations imposent à la conjonction *deaci* la valeur temporelle de « apoi » (« ensuite »). Il faut également remarquer un aspect qu'annonçait déjà l'exemple tiré de BB (voir 1.) : c'est-à-dire que, si *deacii* peut emprunter la valeur spatiale de *de acolo* (*de là*), ce dernier peut se contaminer parfois de la valeur temporelle de *deaci*. Cette équivalence indique clairement que, dans de tels cas, le locuteur n'envisage pas la « spatialité » ou la « temporalité » dans leur sens pur et dur et qu'il n'y fait pas référence, mais qu'en échange il se concentre sur des processus, perçus comme points de départ ou comme successions et que, tout en prêtant moins attention au cadre spatio-temporel dans lequel ces processus se déroulent, il considère plutôt leur

¹ Dans ces exemples, la graphie de la séquence respecte le choix des responsables d'éditions. En réalité, on a affaire à une préposition (*de*) suivie d'un adverbe (*ici, aci, ci*). Tel qu'on pourra le voir, parfois il aurait été plus approprié de transcrire *de ci* où *d-ici*, afin d'éviter les confusions et, surtout, afin de mettre en avant le fait qu'on a affaire à une séquence composée.

² Où la première séquence a une valeur spatiale et la deuxième une valeur temporelle, les deux s'actualisant dans la même phrase.

déroulement et le fait qu'ils obéissent à des successions strictes, avec un caractère irréversible¹.

Ce phénomène est probablement le plus visible dans les situations où la langue (et le locuteur) ont besoin d'exprimer ce rapport, c'est-à-dire lorsqu'il s'agit de relater des événements qui interviennent successivement (étant nécessaire qu'ils soient mis dans une telle relation). Dans ces situations, *deaci* apparaît comme une formule narrative qui n'acquerra qu'à peine plus tard, après un usage intensif et par le biais de l'abstraction, une valeur nouvelle : « pentru această ocină am avut gîlceavă mai dina[in]te vreame, c-au datu părinții lor bani de-au plătitu siliștea. *Dici* se-au sculatu Danu și cu Micul și au împresurat locurile noastre și ne-au făcutu pe noi mărț (?) de tot. *Dici* noi am mersu înaintea domnului lui Alixandru vodă la divan și am rămas pe Dan și pe Micul. *Dici* Arbănașul, apucîndu-se, carei scriu mai sus, *dici* Arbănașul nu s-au lăsat, ci iar au mersu la judecată, ci ne-au rămas pe noi de bani, să-i plătim. *Dici* noi n-am avutu cu ce plăti, ci am vîndut ocina aceasta care iaste scrisă mai sus dreptu ughi 18. Și am prinsu și datoria cea veache tot într-acei bani. Iar Arbănașul să fie volnic cu scrisoarea noastră să stăpînească moșia în pace, de acum cu feciorii i cu nepoți[i] lui » (Dî XII, p. 105)².

3. La forme que nous abordons ici était prédisposée à acquérir des usages et des valeurs qui transgressent le domaine originaire. Le premier élément, *de*, indiquait le point de départ ou d'éloignement (d'une perspective spatiale, mais pouvant tout aussi bien le faire d'une perspective temporelle), tandis que le deuxième, *eccum hic*, indiquait de manière précise l'endroit respectif. Sans perdre son substrat (le « point de départ ») *deaci* acquiert par l'usage des valeurs qui lui permettent d'exprimer la temporalité (bien sûr, comprise et exprimée de la perspective du point de départ d'un processus). Puisque tout processus et toute l'existence se passent dans l'espace et dans le temps, les deux dimensions peuvent se solidariser dans la conscience du locuteur, ce qui facilite l'adoption d'une modalité commune d'expression, le choix portant sur la dimension dominante, c'est-à-dire sur le temps. Mais les choses ne s'en tiennent pas là, étant donné que cette évidence – que tout se passe dans l'espace et dans le temps – devient inhérente et implicite jusqu'à pouvoir se passer d'une expression spéciale. Ainsi, la forme en discussion se charge-t-elle de la valeur adverbiale d'*ensuite*, exprimant la succession d'événements dans le temps et, tel qu'on le sous-entend bien sûr, dans l'espace. Le locuteur investit la forme d'une valeur temporelle, transgressant la valeur locale qu'avait *de aci(a)* par la superposition **hic** et **nunc** qui intervient dans le discours narratif, heuristique et pédagogique : « Era un om căsătoriu, ce sădi vie și cu gard îngrădi pre ia și săpă în ia teasc și zidi turn și o tocmi lucrătorilor și să duse departe. *Deci* cînd să apropie vreamea rodului, trimise slugile sale cătră lucrători să-i ia rodul ei » (NTB, *Mt.*, 21, 33-34), « Era un om căsătoriu, care sădi vie și cu gard îngrădi pre ea și săpă în ea teasc și zidi turn și o deade pre ea lucrătorilor și să duse departe. Iară cînd să apropie vreamea rodului, trimise slugile sale cătră lucrători să-i ia rodul ei » (BB); « Și viiarii

¹ Tous les exemples de cette catégorie démontrent que le temps est perçu comme dominant, alors que l'espace se subordonne au temps et qu'il en emprunte le caractère irréversible. Vu qu'il s'inscrit dans l'écoulement irréversible du temps, un éventuel retour dans l'espace représente un autre état, et non pas le retour à un état antérieur, ce qui fait que l'espace acquiert à son tour un caractère irréversible.

² Nous avons respecté au pied de la lettre les options de transcription des responsables d'éditions. Dans ce cas, les éditeurs auraient probablement mieux fait de rendre la séquence qui fait l'objet de notre intérêt par *d-ici*, cette graphie étant non seulement la seule appropriée, mais aussi légitime de tous points de vue.

prinsă slugile lui, *deci* pre unu-l bătură, iară pre altu-l omorîră, pre altul cu pietri-l ucisă ră » (NTB, *Mt.*, 21, 35), « Și viiarii, prinzînd slugile lui, pre unul bătură, iară pre altul omorîră, pre altul cu pietri îl uciseră » (BB); « *Deci*, cînd fu la războiu, el întîiu începu a fugi. *De-acii* îndărătnici pre toți a fugi ». (MOXA, 63^v/5-7). Dans beaucoup des situations données en exemple ci-dessus on remarque qu'il est pratiquement impossible d'affirmer avec certitude qu'on a affaire exclusivement à l'attribut « temporalité ». Et pourtant, la communication passe. Cela tient à une réalité essentielle : tout se passe à la fois dans l'espace et dans le temps et, à moins que le locuteur ne focalise pas délibérément son discours sur une catégorie ou une autre, les deux peuvent s'actualiser de manière inhérente.

4. De l'autre côté, en évoluant dans l'espace et dans le temps, les processus entrent dans des relations variées, qui, encore une fois, dépassent le domaine d'origine des moyens d'expression. Ainsi, regardant l'espace et le temps comme des cadres de développement des actions, l'être humain observe qu'au-delà des domaines spatial et temporel où les relations de succession se développent (qui deviennent implicites), les processus peuvent connaître des relations de causalité (d'ici ou/ et/ de ce moment, à cause de, afin de) de finalité (d'ici ou/ et/ de ce moment, à cause de , afin de, ainsi), conclusives (d'ici ou/ et/ de ce moment, à cause de, afin de, ainsi)

Voilà pourquoi, après l'emploi de la conjonction « deaci » comportant les valeurs « de aici », « din acest moment » et « apoi », et lorsque le locuteur commence à l'utiliser dans des communications d'événements passés successivement, à des intervalles relativement brefs, il arrive à l'employer pour souligner l'existence (réelle ou établie par le locuteur) des relations causales et de finalité entre ces processus ou événements. Au début formule employée dans la narration, « deaci » connaîtra un emploi fréquent grâce auquel elle va acquérir la valeur conclusive, en englobant les relations de « causalité » ou/ et de « but ». L'espace et le temps, étant intimement liés à la façon dont les processus de la réalité se passent, dévoileront leur caractère implicite, en dérochant les relations créées. Les exemples suivants ne peuvent pas être séparés de leur nuance spatiale et surtout de leur nuance temporelle mais ce qui est mis en évidence c'est la cause, le but ou la simple conséquence.

4.1. Parfois la temporalité est mise en cause seulement pour exprimer la conséquence, mais le plus souvent, la prémisse est donnée par la raison, le but que l'action vise, la cause ou la modalité à nuance conclusive : « el fugi, de-ș lăsă cununa muncitoriului și se călugări; *deci* dobîndi împărăția de vec[i] » (MOXA, 88^t/8-9); „Și *de acii* au chiebat acel orași Zoar” (PO, *Gen.*, 19, 22); „Iară să va fi mîncat de gadine, adevereadze aceaea, *deci* nu plătească” (PO, *Ex.*, 13, 22); „Iară ei mi-au dzîs să postesc trei luni, să mă curățasc de toată imăciunea și, *de-acii*, să mă spodobască Svîntului Botedz” (VS, 138, 2-3); „*de ce* rogu-vă voi a lua hrană” (CB, FA, 27, 34), „*deaci* vă rog voi, luați-vă hrană” (CP), „*derept aceaia*, rog pre voi să luați bucate” (NTB), „*Pentru aceaea*, rog pre voi să luați de mîncat” (BB); „*de aci* Pavel ieși din mijlocul lor” (CB, FA, 17, 33)¹. En dehors de leur signification spatio-temporelle encore perceptible, ces exemples illustrent la naissance de la valeur consécutive à nuance causale.

Pendant les périodes de transformation et évolution, les sens, les valeurs et les nuances coexistent et offrent encore d'autres modalités syncrétiques d'expression. Le prix de ces beautés combinées de façon kaléidoscopique est représenté par une certaine plurivalence des sens - qui peut donner naissance à un besoin impératif de

¹ Dans le dernier exemple, la valeur modale „ainsi”, „de cette manière” comportant l'infiltration d'une nuance conclusive (sans perte du sens primordial, le sens temporel).

« contextuel ». Même si les valeurs implicites s'estompent, les nouvelles valeurs n'arrivent pas à éliminer celles grâce auxquelles elles se sont constituées et d'où elles ont tiré leur origine. Voilà pourquoi la majorité des exemples suivants ne présentent pas seulement les traces de la valeur sédimentée, mais ils reflètent en effet les processus évolutifs destinés à caractériser la relation langue – pensée.

Ayant une relation entre une forme et une certaine valeur (« de aci » exprimant la spatialité), le locuteur observe la possibilité d'employer la forme pour exprimer une valeur parallèle (la temporalité) afin de mettre en évidence un besoin identique (l'expression du point de départ). Graduellement, par l'usage, le locuteur apprend que la même forme a la capacité de reproduire des valeurs dérivées ou conjointes car, par l'intermédiaire de sa pensée, la valeur spatio-temporelle acquiert des nuances qui renvoient à la cause, au but, à la conséquence, à la conclusion.

La relation entre les capacités et les valences de la forme, les inférences que la pensée extrait de la dynamique des processus de la réalité, auxquelles on pourrait ajouter les besoins d'expression du locuteur (qui utilise la langue comme système économique) peuvent conduire à la naissance – nées de la sève de la valeur étymologique- d'une valeur supérieure¹. Au fur et à mesure que les nouvelles valeurs se développent, leur gestion devient de plus en plus difficile non seulement à cause du fait qu'elles se nourrissent du même tronc mais aussi à cause de la croissance des besoins d'expression nuancée et précise. Ce fait instaure la concurrence entre les valeurs en question et cette concurrence conduira normalement à garder seulement une valeur.

On pourrait observer que le prix de l'expression concise, sans équivoque, de la rapidité de la communication à valeur facilement à reconnaître et clairement exprimée est constitué par le renoncement aux valeurs intermédiaires, aux strates d'où le sens ultime provient et a tiré ses ressources, plus précisément, le renoncement aux processus intuitif-cognitifs qui ont fourni le résultat, le fardeau du volume de la diachronie étant remplacé par la facilité de la surface synchronique. Dans le cas de la conjonction « deci », la valeur la plus synthétique s'est imposée, celle qui englobe toutes les autres – la conclusion – mais la suppression totale des valeurs et des nuances antérieures (cause, but, conséquence) a conduit à la disparition de l'humus étymologique, fait qui a laissé pratiquement la forme sans ses racines, en dérive. Voilà pourquoi, « deci » représente seulement une forme sans contenu assignée par l'usage à des buts communicationnels. Cette situation reste valable aussi pour d'autres éléments de la langue, y compris les éléments du champ lexical.

Les exemples suivants permettent d'observer l'évolution de la conjonction « deci » dans le temps ainsi que les relations entre les strates et les valeurs acquises. Par la suite, les nuances consécutive, causale, finale et conclusive participent ensemble selon des degrés variables et selon les besoins de la communication, à apporter de la potence dans l'acte ou à donner des valences différentes de prégnance aux nuances dont la communication a besoin à un moment donné. Toutes ces valeurs renvoient à la conjonction qui possède encore ses valeurs étymologiques sans qu'une d'entre elles détienne la forme qui la véhicule : « *Deaci mărturisescu voao întru zua de astăzi că* »

¹ Voilà la raison pour laquelle dans les textes parallèles apparaissent des formes d'expression avec „de nouveau”, „quand”, „qui” introduisant des constructions participiales à valeur circonstancielle (temporelle, spatiale, causale, consécutive, conclusive.)

(CB, FA, 20, 26)¹; „*Deaci* (...) nu fuiu protivnicu cereștiei vedeare” (CB, FA, 26, 19)²; „*deci* și fără toată pîrîrea veniui” (CB, FA, 10, 29), „*deci* fără de toată pîrearea” (CP)³; „*Deaci* eu giudecu se nu supărămu cei ce dintru limbi întorcu-se” (CB, FA, 15, 19)⁴; „*deaci* prevegheați” (CB, CV, FA, 20, 31)⁵; „*Deaci* i-am vîndut de [a] mea bunăvoia și cu știrea tuturor vecinilor și de sus și de jos, să-i fie lui moșîia și feciorilor și nep[o]ților și strenepoților lui, să-i fie moșîia în vecia” (DI 100, 5-7); „Eu pre cît voiui iubi, mustru-i și certu-i, *deci* răvneaște și te pocăiaște” (BB, *Apocalips.*, 3, 19); „*Deaci*, vîdzînd boiarinul nemutarea ei, îmvătă de o dezvăscură pînă la brîu și o bătură cu rane” (VS, 290, 29); „*Deaci* ceia ce și-s de o laturi a opta spiță iertăm să fie nuntă” (LUCACI, 177, 9-10); „*Deaci* cîndu va fi unchiul mainte luoat nepoata și va vrea nepotul de se ia muiare pre mătusea ceaea de apoi ce va fi, prentu că e învăluit lucrul, iaste apărătă nunta” (LUCACI, 170, 23-25); „*Deaci*, lepădînd toată răutatea și tot vicleșugul și fățarniciile și zavistiile și toate muzaviriile” (BB, *IPetru*, 2, 1); „*Deaci*, neîndoite fiind aceastea, cuvine-se voi să fiț așăzați și nemică cu obrăznicie să nu faceț” (BB, FA, 19, 36); „*Deaci*, frații miei, încingeți mațili cugetelor voastre” (CB, *IP*, 1, 13)⁶.

5. Comme dans la plupart des cas, dans cette situation aussi, l’instauration de la concurrence entre les sens conduira au passage d’une forme chargée de valeur vers une valeur chargée de forme. Le résultat de la victoire d’une valeur sera l’élimination des autres et la suppression du seul fondement viable de la forme – la forme donnée par l’ascendance étymologique – processus qui aura comme conséquence directe et inévitable son instrumentalisation et sa spécialisation – qui représente la diminution par perte et élimination, car la décomposition de la réalité complexe et sa privation de relation avec l’origine la laisse sans âme.

Pendant la période de l’ancien roumain littéraire, l’appropriation de l’évolution à l’étymologie, la connivence des relations, des valeurs et des formes a offert de la profondeur et du charme à la langue, en mettant en œuvre les capacités grâce auxquelles elle évolue, en apportant de la compréhension et de la connaissance.

SIGLE

AI = *Apostolul Iorga*, în Nicolae Iorga, *Cîteva documente de cea mai veche limbă românească. (Sec. al XV-lea și al XVI-lea)*, publicat în AA XXVIII (1905-1906), p. 99-115 (vezi ed. CB)

BB = *Biblia 1688*, ediție întocmită de V. Arvinte, I. Caproșu, Al. Gafton, Laura Manea, N.A. Ursu, 2. vol., Iași, 2001, 2002

CB = *Codicele Bratului*, ediție de text de Al. Gafton, Iași, 2003

CP = *Texte de limbă din secolul XVI* reproduse în facsimile îngrijite de I. Bianu, membru al Academiei Române. *IV. Lucrul Apostolesc. Apostolul tipărit de diaconul Coresi la Brașov în anul 1563*, București, 1930 (vezi ed. CB)

CV = *Codicele Voronețean*, ediție critică, studiu filologic și studiu lingvistic de Mariana Costinescu, București, 1981 (vezi ed. CB)

Dî = *Documente și însemnări românești din secolul al XVI-lea*, text stabilit și indice de Gheorghe Chivu, Magdalena Georgescu, Magdalena Ioniță, Alexandru Mareș și Alexandra Roman-Moraru, Introducere de Alexandru Mareș, București, 1979

¹ Dans CV et CP *deaci*, dans NTB et BB „*pentru aceaea*”.

² Dans CP apparaît *deci*, et dans CV *deaci*. „*Unde*, craiu Agrippu, nu fuiu neîngăduitoriu arătării cerești” (NTB), „*Pentru aceaea*, împărate Agrippu, nu m-am făcut neascultatoriu cereștii vederi” (BB).

³ Dans NTB „*Derept aceaia*, fără îndoire veniui”, dans BB „*Pentru aceaea* și fără price am venit”.

⁴ Dans NTB „*derept aceaia*”, dans BB „*pentru aceaea*”.

⁵ Chez Coresi apparaît *derept aceia*. Dans NTB „*derept aceaea*”, dans BB „*pentru aceaea*”.

⁶ Dans NTB et BB *pentru-aceaia*.

LEGI Mold., = *Carte românească de învățătură 1646*, ediție critică, (coord. Andrei Rădulescu), București, 1961

LUCACI = *Pravila ritorului Lucaci*, Text stabilit, studiu introductiv și indice de I. Rizescu, București, 1971

MOXA = Mihail Moxa, *Cronica universală*, ediție critică însoțită de izvoare, studiu introductiv, note și indici de G. Mihăilă, București, 1989

NTB = *Noul Testament*, tipărit pentru prima dată în limba română la 1648 de către Simion Ștefan, mitropolitul Transilvaniei, reeditat după 350 de ani cu binecuvântarea înalt prea sfințitului Andrei, arhiepiscopul Alba Iuliei, Alba Iulia, 1998

PO = *Palia de la Orăștie* (1582) I. *Textul*, ediție de V. Arvinte, I. Caproșu, Al. Gafton, S. Guia, Editura Universității „Alexandru Ioan Cuza”, Iași, 2005

VS = Dosoftei, *Viața și petrecerea svinților, Iași, 1682-1686*, text îngrijit, notă asupra ediției și glosar de Rodica Frențiu, Cluj, 2002.

SECOND LANGUAGE ACQUISITION AND THE ROLE OF CORRECTIVE EVIDENCE¹

Abstract: *The study investigated the role of negative feedback in facilitating language acquisition. Specifically it studied whether or not negative feedback can help trigger grammatical reorganization. Data were collected from 196 intermediate level Iranian students of English. A pre-test/ post-test procedure using a parallel design was used to assess the effect of two different types of instruction. Statistical analyses (two one-way ANOVAs and five two-sample t-tests were conducted on the scores the participants received on their tests.*

Results showed that the participants who received negative feedback performed significantly better than those who received no negative feedback. This finding lends support to the argument of White's (1970) learning paradigm concerning the difference between concept formation and concept identification and also to Bley-Vroman's (1986) hypothesis model that argues that the only data to force the required organization of L2 system is negative evidence.

Keywords: *second language acquisition, error correction, TEFL, negative feedback.*

Introduction

Any theory of language learning has to acknowledge the role that input plays in the process of learning, but the form and type that it needs to take for learning to occur is still a controversial issue. Those who hold up to a nativist position of acquisition support the idea that positive evidence is all that is required for acquisition to happen (Chomsky, 1968) while the interactionists see positive evidence as insufficient and propose a role for both positive and negative evidence (Labov, 1969). The former believe that human knowledge develops from structures, processes and ideas that are in the mind at the birth whereas the latter hold the idea that social context of language and other persons with whom a person interacts influence language acquisition.

Positive Evidence vs. Negative Evidence

Positive evidence is the input or models that learners receive about the target language in a natural linguistic environment. It can be provided as authentic input, like what occurs in naturalistic conventions, or as modified input, like what occurs in foreigner talk discourse or teacher talk (Chaudron, 1988; Sokolov and Snow, 1994). It may consist of descriptive information about a form or an utterance. It comprises actually occurring sequences, i.e., sentences of the language. Various options exist for positive evidence including plentiful exemplars of the target feature without any pre-planned device to draw attention to it. In contrast, negative evidence provides information about what is not possible in the target language (Lightbown & White, 1987; Long, 1996; White, 1990). It may consist of direct and indirect information about the impossibility and ungrammaticality of a form or an utterance. It may include explicit grammatical explanation (i.e. overt error correction) or implicit feedback such as confirmation check and recast.

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L1 Acquisition and Negative Evidence

According to Pinker (1989), Grimshaw & Pinker (1989) and Beck & Eubank (1991), for the negative evidence to be incorporated into a theory of language, not only must it be shown to exist, and to be both useful too and used by the learners, but also it must be shown that acquisition cannot occur without it.

Pinker (1989) points out that by far none of the studies have succeeded in showing that negative evidence is both equally and unambiguously available for all learners of a language. Moreover, a variety of documented sources indicate that children tend either to confuse or to ignore altogether the caretakers' attempts at correction (Wexler & Culicover, 1980; Moulton & Robinson, 1981; Brown & Hanlon, 1970).

The lack of reliable and sufficient studies on the effect of negative evidence on children language acquisition motivates the argument that children must be endowed with certain 'principles' which allow them to advance the knowledge of ungrammaticality, and which prevent them from making incorrect hypotheses. The common claim is that for the knowledge system of an L1 to grow, the child only needs exposure to instances of that particular language. In other words, the child learns the language through contextualized utterances within the primary linguistic data (in Schwartz's term) in his/her immediate language environment. It is, indeed, the particular form of innate linguistic knowledge (the particular form of UG) that helps the native speakers to come to know which utterances are and which utterances are not allowed in their language.

Almost all L1 learning theories assume that in L1 acquisition negative evidence does not seem to have any place in acquisition and that one can succeed in learning his/her native tongue without it. Pinker (1989) mentions that even the malformed utterances produced by children should not be considered as violations of UG, but just language particular variations which are specifically allowed by UG.

The conclusion to be drawn, to our present knowledge, is that within the 'Principles and Parameters' paradigm, L1 acquisition is assumed to proceed on the basis of naturalistic positive evidence interacting with innate principles of UG. The input data merely trigger the properties of UG and cause UG parameters to be set; however, it does not hold a change-making role in the properties of such parameters.

SLA and Negative Evidence

If one takes the position that second language acquisition, similar to first language acquisition, takes place within the constraints of universal grammar, a question of interest is whether the input within the positive evidence has the same role in acquisition; i.e. it interacts with innate principles of universal grammar. In other words, can properties of UG only be triggered by positive L2 input or else?

It is still widely debated theoretically if external efforts to 'teach' L2 knowledge can truly influence learners' developing L2 competence. Within this debate, some theorists (Krashen, 1985, 1999; Schwartz, 1993; Paradis, 1994; Young-Scholton, 1999) hold that true linguistic competence is not affected by instruction, and that the only kind of information available, or at least usable, for both L1 and L2 acquisition is positive evidence.

Conversely, according to some other theorists, the idea that developing L1 grammar never finds itself in need of negative evidence for generalization does not necessarily extend to SLA. White (1987, 1990) argues that learners of L2 may adopt parameter settings which generate language that is wider than L2. Whenever this happens, L2 utterances will simply confirm the inappropriately adopted parameter

setting and UG cannot fully interact with adopted parameter setting. The only evidence, thus, to help reset L2 parameters in such circumstances should be something other than positive input. Bley-Vroman (1986) and White (1987) argue that the only data to force the required organization of L2 system is negative evidence. It has been argued that without such data, the L2 acquirer will be stuck with an incorrect system (incorrect when it is looked from L1 point of view).

It appears that the most efficient way to get the L2 acquirers to create closer approximations of the right hypotheses (right with respect to L1) is to supplement Primary Linguistic Data with negative data. Thus, negative data would seem to work efficiently in limiting the hypotheses that L2 acquirers make, so that they will be able to capture all the linguistic facts including what is possible and what is not. The more information the L2 acquirer has to work with, the greater the chance that the right hypothesis will eventually be created.

L2 learners sometimes make incorrect generalizations (in many cases based on their mother tongue) that cannot be disconfirmed by positive evidence only. Error correction – a form of negative evidence - is most common in L2 learning situations.

In a number of experimental studies, attempts have been made to control fairly precisely the kind of input available to L2 learners, and to determine whether negative evidence or naturalistic positive evidence can lead to parameter resetting in L2 classroom (Trahery & White, 1993; White, 1991a, 1991b). In these studies experimental groups get a particular input, whereas the control groups do not. Thus, it allows one to determine precisely what the effects of different kinds of input are. For example, White (1991a, 1991b) indicates that francophone learners of English incorrectly assume that English, like French, allows raising of the main verb over an adverb. This is one of properties associated with the verb raising parameter proposed by Pollock (1989). The lack of verb raising in English brings about a learnability problem for French learners of English concerning adverb placement. White argues that these learners have adopted the L1 parameter setting. The errors are such that negative evidence will be required to eliminate them because SVAO order is non-occurring in English. Results show the only the group that received negative evidence on adverb placement revealed knowledge of the impossibility of SVAO order in English. White also compared the short-term and long-term effects of explicit input and concluded that negative evidence has short-term effect rather than long-term effect. Schwartz & Gubala-Ryzak (1993) argue that linguistic behavior of the subjects in Whit's study show that verb movement parameter was never implicated. Negative evidence does not lead to parameter resetting, and apparent positive effects of negative evidence suggest that a different type of learning might have been involved rather than acquisition via UG. They maintain that negative evidence White's subjects received only resulted in a superficial pattern-matching state. Furthermore, the absence of any long-term effect indicates that negative evidence did not result in the restructuring of the interlanguage grammar. In her later article, however, Schwartz (1993) appears to grant a more important role for negative evidence. In the conclusion, she states that in order to achieve a native-like linguistic behavior, learned linguistic knowledge needs to be created to supplement competence in certain specific areas.

Carroll & Swain (1993) investigated the effects of various types of negative feedback on the acquisition of English dative alteration by 100 adult Spanish-speaking learners of English as an L2. The results of their studies indicated that all of the groups that received negative feedback performed significantly better than the control group. Their study also found that the group that had been given explicit rules performed

significantly better than all other groups. Based on these findings Carroll & Swain concluded that their study lends empirical support to the claim that negative feedback can help adult L2 learners learn abstract linguistic generalizations.

Carroll, Roberage & Swain (1992) also show limited positive effects of negative feedback. In another study, Traherly & White (1993) looked at whether an input flood of positive evidence alone is sufficient to lead to parameter resetting. They show that supplying positive evidence in the L2 classroom does not trigger the appropriate L2 value of the parameter. The results suggested that positive evidence could not serve to preempt L1 parameter setting in this case.

There is still no consensus on how teachers can best react to their students' errors or at what stage in the course of SLA such feedback should be given. Krashen (1984), for instance, has argued for a very minor role for formal grammar teaching and error correction, because, from his theoretical perspective, the conscious learning targeted by this type of instruction serves only as a Monitor. He favors delaying feedback on errors until learners pass the elementary stages of learning, and offers intensive practice as a long-range cure for the immediate errors. Others, however, see a more positive role for error correction as a means of promoting competence. Using Burt and Kiparsky's (1972) global and local taxonomy, Henrickson (1978) attempted to control for error gravity, but his treatments resulted in insignificant reduction of errors. Bailystock (1981) proposed that explicit grammar and error correction would play an important role in the development of target language competence. The conscious type of learning, or the attention to the outer form of language – what was later called consciousness-raising by Scharwood-Smith (1980, as cited in Rutherford & Sharwood-Smith, 1985) states that “instructional strategies which draw the attention of the learner to specially structural regularities of the language, as distinct from the message content, will under certain conditions significantly increase the rate of acquisition over and above the rate expected from learners acquiring the language under natural circumstances where attention to form may be minimal and sporadic.” (p. 275)

The literature on negative feedback is not very large. Often the studies would have concentrated on another aspect of feedback, and the evidence on the negative feedback has been obtained subsidiary to the main findings. In one experiment, Lalanda (1982) found that students who used error code when revising their compositions made significantly better gains than a group whose compositions were corrected directly by the teacher. In a similar study, Smeke (1984) found that overt correction of student writing tended to have significant effects on the quality of compositions and on student attitude toward writing. The findings of these studies supported Corder (1981) and Brumfit's (1980) hypothesis that if learners are forced to approach error correction as a problem solving activity, they will retain feedback. Brumfit also identified six different methods of providing feedback on student errors, ranging from locating an error by using error code to simply asking students to revise their performance without any feedback at all. In a similar study, Robb. *et al* (1986) reported four methods of providing feedback on written errors. These methods differ in the degree of salience provided to the writer in the revision process. Robb and his associates came up with the result that EFL learners would assimilate only a small proportion of corrective feedback into their grammatical system.

The role of negative evidence (negative feedback in instructed SLA) in facilitating SLA is a significant issue in SLA research. The main question this paper attempts to grapple with is whether or not negative feedback can help trigger

grammatical reorganization. The data reported here are from my MA dissertation I conducted some years ago at Esfahan University.

Earlier studies of negative feedback indicated that it was ineffective with second language learners. However, recent studies indicate that negative feedback can provide the learners with information and data that promote their language acquisition. Oliver (2000) lists the age-related studies of negative evidence with different age groups and in classroom context. In this study, Oliver collected data from 30 classrooms (20 adult and 10 child ESL classes) and 32 native speaker-nonnative speaker dyads (16 adult and 16 child dyads). She found no significant differences in the use of negative evidence in either context (teacher-fronted or pair-work tasks). In each case, learners were consistently and frequently provided with negative evidence, and they used the feedback in subsequent opportunities to produce language. There was significant difference in the patterns of interaction when it came to age, however. For example, adults provided negative evidence more often than children; children were much more tolerant of non-native like pronunciation in the L2 and thus did not provide negative evidence.

Methodology

Subjects: The informants whose data are reported here comprise two groups of 30 selected from four original groups of 56, 45, 40 and 55. They were all native speakers of Persian with a median age of 23, studying English as a general course in four classes at the University of Yazd. In order to select a homogeneous group sample a test of proficiency (TOEFL) was given to all students. 132 of the subjects were rated at the intermediate level of proficiency, from which 120 freshers were selected and formed into four groups of 30. Two of the groups formed the experimental and the control groups. The participation of the remaining groups was to help to measure the correlational equivalence between the pretest and the post-test.

Testing Materials: Two multiple-choice tests of 40 items were prepared to serve the pretest and the post-test. The pretest included four grammatical features of English; tense, relative clause, preposition and WH-question. The post-test was parallel in nature to the pretest, i.e. it included the same four grammatical features. The correlational equivalence measure indicated the reliability of the two tests (74%).

Teaching materials: Two manuals were prepared to be given to the subjects. The manual for the control group contained the stem of each 40 questions with the correct answer inserted, thus providing only the positive evidence. The manual for the experimental group included every part of that of the control group plus the incorrect forms of each item. The incorrect forms were used to serve as the negative evidence.

Procedure: The experiment consisted of three correlative phases: a pretest, a period of remedial instruction and a post-test. 196 students in four classes of 56, 45, 40 and 55 were taken through a test of proficiency which was conducted by English Department at the University of Yazd. 120 from the 196 participants, who were rated at the intermediate level, were then selected for the purposes of the experiment.

A pretest/post-test procedure using a parallel design was used to assess the effect of two different types of instruction. The pretest was given to the 56 and 55 member classes from each of which 30 students, who had been rated at the intermediate level, were selected as the experimental and control groups. The pretest was basically used as an elicitation procedure through which syntactic errors were pinpointed. It is to be noted that only the main subjects' scores were calculated although 111 students were taken through the pretest and were provided with the manuals.

After the administration of the pretest, the instruction period began. A week after a week from the pretest, the subjects were taken through the post-test. The insertion of a week interval could, on the one hand, increase the likelihood of the learned language items, and reduce the possible influence of other instruction materials in other courses, on the other hand.

In order to determine whether any effects measured at the post-test would disappear immediately or endure in the memory, the post-test was administered once more a week after the first. The administration of the second post-test was not announced in advance.

Scoring Procedure: As it was decided to be hard on the predictions of the study, the raw scores were first submitted to two one-way ANOVA's with the acceptance level at .05. The result showed a statistical significance of difference among the means. The raw scores were then submitted to five two-sample t-tests. The first two-sample t-tests revealed no significant difference between the experimental and the control groups ($df = 57$, $t=0.36$, $p=0.72$). Thus, the informants could be considered to be almost at the same performance level prior to the treatment. The second two-sample t-test showed a significant effect for the instruction (positive evidence and negative evidence together) aimed by the study ($df = 57$, $t=3.46$, $p=0.009$). The third two-sample t-test also showed a significant remaining effect for the instructed used ($df=57$, $t=2.53$, $p=0.014$). The fourth and fifth two-sample t-tests were used to compare the means of the control group's and experimental group's scores on the pretest and the first post-test. It revealed that both groups scored higher after their treatments (for the control group, $df=57$, $t=5.37$, $p=0.000$; for the experimental group, $df=57$, $t=2.19$, $p=0.033$).

Discussion

An important issue concerning language growth is that part of the knowledge that tells learners what kinds of sentences are not possible in the language. It has been argued that the development of such knowledge is necessary to improve one's linguistic repertoire. In fact, it is the way that hypothesis testing works in accumulating knowledge. In other words, the learner needs to be armed with the knowledge that helps him differentiate phenomena of one class from other phenomena not in that class.

In her learning paradigm, White (1970) distinguishes between concept formation and concept identification. Concept formation involves learning to categorize individual things as instances of one common type, which in turn, involves identifying salient properties of the category. Concept identification involves recognizing what concept is to performing some mental task. In other words, along side the knowledge to differentiate phenomena, one also acquires knowledge to identify concepts which lead to problem solving. With respect to the operation of hypothesis-testing model, we can think of a positive/negative dichotomy for input enhancement. As it was explained earlier, the learner output which was the distracters chosen by the subjects on the pretest has functioned as the negative evidence. This negative evidence along with the positive evidence has improved the process of concept formation in the learners.

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TIMES OF LITERATURE AND POLITICAL IDEOLOGY IN THE POST-WAR ROMANIAN EDUCATION SYSTEM¹

Abstract: *The politico-ideological control over literary creation and over the way in which literature was reflected in the education system was not established in the immediate aftermath of 23rd August 1944. This process evolved through several stages. By 1948, Romanian journalism recorded a number of attacks against some of the great inter-war creators (Tudor Arghezi, Liviu Rebreanu etc.), initiated and supported by second-value writers. A new law on education was promulgated in 1948, formalizing the politicization of the education system. The first document that stated the existing regime of literature in the Romanian school appeared in 1950 under the name of Provisory Theses on the History of Romanian Literature. It was not until 1950 that the first specialized curriculum for high school was developed, and, along with it, there appeared schoolbooks that would represent the educational existence support of this subject for more than a decade.*

Keywords: *education system, curriculum, political ideology, Romanian literature.*

The existence of Romanian literature after the Second World War has been determined, with various measures and in rather different ways, by the political ideology imposed in our country and in other countries of Eastern Europe, following the division of the post-war world into circles of influence. The political and ideological conditions affected literary creation in itself, as well as the institutional regime of the spiritual field: cultural publications, the cultural pages of the information press, public discourse, the writers' fellowship organization (The Writers' Society became, starting from 1949, the Writers' Union), the entire education system, from the pre-school cycle to university studies.

The subordination of all such literary subsistence ways towards political doctrine, which would severely mark Romanian society until 1989, has not taken place immediately after the 23rd August 1944, as stated by some post-communist studies or comments which address this phenomenon. Romanian literature, as it has been written, disseminated or educationally institutionalized during the period marked by the communist ideology, cannot be described by using general statements or through hasty words focused more on their incriminatory function than on their role to clarify facts.

Leaving aside all accusing comments (rather numerous in Romanian public sphere, especially during the first years after the regime shift from December 1989), no matter how justified in their attempt to put the communist system on trial, documents (press, laws, decrees, speeches, congresses, conferences etc.) constitute the first source which should be taken into account and used while trying to understand and present these phenomena with full objectivity.

The quantity of texts focused on presenting and „analyzing” the communist regime in post-war Romania is spectacular, starting with those scattered over the cultural or information press, continuing with Eugen Negrici's books², for example, and ending with the “Tismăneanu Report”. Displaying an arguable selection of materials and often presenting phenomena with a rather emotional than scientific approach,

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*This work was supported by CNCISIS –UEFISCSU, project number PNII – IDEI code 949/2008

² Eugen Negrici, *Iluziile literaturii române (The Illusions of Romanian Literature)*, Cartea Românească Publishing House, Bucharest, 2008.

employing in most cases a tendentious tone, many such texts build an image which is either partial, or serving a certain thesis. The serious works which analyze this period are few and have a more confined circulation.

The pioneering merit for such attempts to present the stage of Romanian literature based upon a large number of documents belongs to Ana Selejan, with a PhD thesis elaborated under Eugen Simion's scientific coordination, in 1992.¹

An impressive paper (of approximately 2500 pages) of this kind, which uses in several occasions an ironic discourse, is "Istoria literaturii române de azi pe mâine"², by Marian Popa. Notwithstanding the objections which could be formulated, this study has a remarkable documentary basis and succeeds in creating a realistic „picture” of Romanian cultural phenomena during the period under analysis. Nevertheless, the fatally limited number of copies makes it difficult for this paper to be distributed and for information to be disseminated in the media interested in acquiring deeper knowledge on this literary age.

Finally, it is important to mention a remarkable work³ elaborated under Academician Eugen Simion's coordination by a research collective from The "G. Călinescu" Institute of History and Literary Theory under the Romanian Academy and by a team of university professors from the Faculty of Letters Galati, which exclusively and exhaustively refers to Romanian press starting from 23 August 1944 to the end of 1944. The credibility of this work resides in its rendering of raw facts (articles, literary chronicles, conference documents, congresses, colloquies, decisions and legal document published by Romanian gazettes from that period), with limited comments on the „cold” presentation of the texts.

Such works show that the instauration of ideological authority on Romanian literature has been achieved in stages which are rather different through their content, with stresses or relaxations which differently configure literary creation in its own, as well as the existence of literature in the educational area.

Between 1944 and 1948, for example, Romanian literary creation does not face official ideological constraints which would make it deviate from the direction taken during the period between the two World Wars. There are attempts to compromise some of the inter-war authors, but these are set off by two more important causes.

First of all, this is related to the European context which justifies the sanctioning of those writers (and, obviously, not only of writers) who had collaborated or sided in one way or the other with the Fascist regimes or parties and had contributed in various manners to the propagation of an ideology which turned out to be flawed. Italy, Germany, France and other European countries went through this process. Romania makes no exception and obeys the rule enforced by the allied powers. Given these circumstances, the "cleaning" process taking place immediately after the conclusion of the truce originates in and resembles from this point of view other actions undertaken in the European space and it is more in debt to this context than to

¹ Ana Selejan, *Trădarea intelectualilor (Betrayal of the Intellectuals)*, Transpres Publishing House, Sibiu, 1992, 214 p.

² Marian Popa, *Istoria literaturii române de azi pe mâine (History of Romanian Literature pro tempore)*, Fundația Luceafărul Publishing House, Bucharest, 2001, 2 volumes, 2504 p.

³ *** *Cronologia vieții literare românești, Perioada postbelică (A Chronology of Romanian Literary Life, Post-war Period)*, 1944-1948, coordinator Acad. Eugen Simion, Muzeul Literaturii Române Publishing House, Bucharest, 2010, 3 volumes.

communism, about the instauration of which we cannot discuss yet when referring to the beginning of this time frame.

An undisputable proof on the validity of this finding is the fact that the first attacks against Romanian writers which took place in the second half of 1944 are reported by a newspaper which cannot be suspected of communist orientation: we are referring to the newspaper “Dreptatea” („Justice”), journalistic voice of the National Peasants’ Party, which initiates under a column called “Perna cu ace” („The Cushion with Needles”) inaugurated in the issue from 2nd September 1944 under the signature of Oscar Lemnaru a campaign aimed to expose writers and cultural personalities who had in one way or the other connections with the Fascist doctrine or movement. The programme of this column is formulated clearly and with strong journalistic tempestuousness starting with this first article: “Prin fața acestui reflector vor trece, ca la poliție, răufăcătorii, toți acei care, sprijiniți pe confuzia de odinioară, au răspândit, prin fluviul negru al cernelii, ura, minciuna, impostura. Vor veni să dea socoteală unei opinii publice dezmeticite, la toate câte le-au spus, câte le-au insinuat și câte le-au făcut [...]. Vom scotoci toate ascunzișurile presei și tiparului, vom cotrobăi prin toate hrubele întunecate în care zac uneltele de lucru ale unei generații de imbecili și le vom așeza la locul de onoare în muzeul acuzator al momentului de astăzi.”¹

This column or other pages of the newspaper “Dreptatea” (“Justice”) denounced during several months the direct or only ideological collaboration of Constantin Noica, Mircea Eliade, Nichifor Crainic, Emil Cioran, Liviu Rebreanu² and others.

The second element generating the attack directions against some important writers of the inter-war modernism has to be searched for in the very specificity of literary life here or in any other cultural space, where the competition of values is not always fair, and the occasions for reordering hierarchies are fully exploited, especially during periods of political and cultural confusion determined by regime shifts. In this context, envy, frustrations, resentfulness and complexes are regularly factors which determine the tendency to eliminate or compromise real values. This is how we can explain as a case in point the articles denouncing the poet Tudor Arghezi, published by Miron Radu Paraschivescu, the first one dating from the beginning of 1945³, Aurel Baranga’s article against Ion Barbu, whom he considers to in his “fourth” period of creation a “legionary poet”⁴.

¹ *** *Cronologia vieții literare românești*, Perioada postbelică (*A Chronology of Romanian Literary Life, Post-war Period*), 1944-1948, coordinator Acad. Eugen Simion, Muzeul Literaturii Române Publishing House, Bucharest, 2010, vol. I; „Villains will pass in front of this mirror as if they were in front of an executioner, all those who spread through the black river of ink hatred, lie and imposture, supported by the former confusion. They will come to account for all said, insinuated and done in front of a public opinion that had its consciousness regained [...]. We will comb all press and print hidings, we will ferret about all dark caves where the working tools of a generation of imbeciles lay up and we will put them in their seat of honour, in the accusing museum of today’s time.”

² Nicolae Carandino, *La mormântul lui Liviu Rebreanu (Before Liviu Rebreanu’s Grave)*, „Dreptatea” („Justice”), 4th September 1944.

³ Miron Radu Paraschivescu, *Un impostor: d. Tudor Arghezi (An Impostor: Mr. Tudor Arghezi)*, „România liberă” („Free Romania), 21st February 1945.

⁴ Aurel Baranga, *Cele patru năpârliri ale lui Ion Barbu (The four skin throwings of Ion Barbu)*, „România liberă” („Free Romania), 2nd March 1945

Paralleling these phenomena, writers with left political and ideological orientation claim, out of conviction or opportunism, the need of a new literature, which would serve times under unequivocal change and promote the model of the Soviet literature in the Romanian space.

The examples presented could be multiplied, the above mentioned “Cronologie a vieții literare românești” offers them in a high number, but it should be noted in this regard that none of the tendencies they reflect is generated by political power. The phenomenon triggered by this factor starts to happen right after the King’s abdication and after the enunciation of the Popular Republic, with a higher intensity in 1948 and 1949. The sad memory article published against Arghezi by Sorin Toma in 1948¹, following a political command, could be considered to be the start of an explicit policy of the new regime, which aims to erase inter-war values, to silence esthetical criteria when assessing literary works and to reinterpret Romanian literature history based upon the Marxist – Leninist – Stalinist doctrine.

Starting with 1948, Romanian literature actually passes under the subordination and direct control of the Romanian Workers’ Party, and its existence with regard to creation, as well as at the level of its institutions, is placed under the authority of the Soviet model.

The Education Reform, legislated through Decree no. 175 of 3rd August 1948, makes political control on the Romanian education system official and declares as explicit purpose the development of young generations under the communist spirit.

The consequences of this document are extremely severe and affect the vital structural elements of the institutional existence of literature. Some personalities from the philological and philosophic higher education system are removed from the universities: George Călinescu, Lucian Blaga, Alexandru Piru etc. The same approach also affects the pre-university education system, which excludes numerous teachers with extensive philological knowledge on the grounds they are not appropriate from a political and ideological point of view.

Curriculum documents also undergo most severe transformations. In 1950 several consecutive leaflets publish “Tezele provizorii de Istorie a literaturii române” (“Provisory Theses on the History of Romanian Literature), which are in fact a first school curriculum elaborated according to “scientific principles”², reconfiguring the Romanian literature scenery according to the “class struggle” criterion. „Literatura reflectă viața materială a oamenilor. Și, cum istoria omenirii este istoria luptei de clasă, fără îndoială că și literatura (orală și scrisă) neînfațizează imaginile acestui lucru. [...] Dar în societatea împărțită în clase antagonice nu poate fi vorba de existența unei literaturi unitare. În cadrul aceleiași culturi naționale apar două literaturi, două culturi: una care reprezintă și apără interesele clasei reacționare, dușmane mersului înainte al societății, cealaltă care reprezintă și apără interesele clasei revoluționare, progresiste, ce impinge dezvoltarea societății pe o treaptă superioară”³.

¹ Sorin Toma, *Poezia putrefacției și putrefacția poeziei. Răsfoind volumele lui Tudor Arghezi (The Poetry of Rottenness and Rotting Poetry. Browsing through Tudor Arghezi's volumes)*, „Scânteia”, 5th, 7th, 9th and 10th January 1948.

² Eugen Campus, *Pe marginea tezelor provizorii de istorie a literaturii române (Annotating the Provisory Theses on the History of Romanian Literature)*, „Viața românească” („Romanian Life”), no. 11, November 1950

³ Teze provizorii de Istorie a literaturii române (Provisory Theses on the History of Romanian Literature), Ministerul Învățământului Public (Ministry of Public Education), IXth grade, I, page 7, „Literature reflects people’s material life. And, given that the history of mankind is the history of

From this perspective, the curriculum proposes a severely tarnished image of Romanian literature. Essential moments in its development („Junimea”, „Sburătorul” etc.) have been silenced. The same happens with great writers and literary critics, no matter the period of their „reactionary” attitude: Titu Maiorescu, Lucian Blaga, Eugen Lovinescu, Tudor Arghezi, Hortensia Papadat-Bengescu and others are names which will either remain unknown to several scholarly generations developed during this period, or be associated to infamous affirmations (“exponent of the bourgeois-landlord ideology”, “against the interests of the working class” etc.). In their place, the curriculum proposes and imposes writers from the „Contemporary current”, starting with the critic Constantin Dobrogeanu-Gherea, “who has been barely mentioned by bourgeois manuals”¹, and continuing with Ionescu Raicu-Rion, A. Bacalbaşa, Sofia Nădejde, C. Mille, Paul Bujor, Ion Păun-Pincio etc. Moreover, Th. Neculuţă and A. Toma are writers excessively promoted by the communist cultural propaganda during the entire sixth decade.

The reassessment of the “literary legacy” generates, on the other hand, a selection compliant to the new ideology. The 1948 Revolution writers, Eminescu, Caragiale, Delavrancea etc. are brought to light with texts susceptible to forced interpretation, of course, viewed from the perspective of „class struggle” and „party spirit”. We hereby quote a large fragment referring to the works of George Coşbuc, significant for the agenda of the entire school curriculum represented by this document: „Mulţi dintre cei care au avut nenorocul să-i cunoască mai întâi pe marii noştri clasici prin prisma deformată a şcolii burgheze au rămas cu această imagine a unui Coşbuc senin, zugrăvind cu un zâmbet copilăresc pe buze scene uniform luminoase din viaţa idilică a satului. Poporul nostru a cunoscut şi a iubit pe un alt Coşbuc. Pe un Coşbuc care îi ura cumplit pe ciocoi şi exprima cu putere revolta şi suferinţa ţărănimii exploatare, pe autorul lui Noi vrem pământ şi al Doinei. Bineînţeles că burghezo-moşierimea avea tot interesul să ascundă acest aspect al operei lui Coşbuc. De aceea lacheii ei culturali s-au străduit mereu să treacă cu vederea legătura dintre poet şi popor, să acopere puternicele accente de revoltă socială din versurile sale, să le bagatelizeze, prezentându-le ca neesenţiale”.²

class struggle, it is without a doubt that literature also (oral and written) displays an images of this aspect. [...] Still, in a society split in antagonistic classes, there can be no homogenous literature. Under the same national culture, there are two forms of literature, two separate cultures: one representing and defending the interests of the reactionary class, an enemy of society’s progress, the other representing and defending the interests of the revolutionary class, oriented towards progress, pushing forward the development of society.”

¹ Eugen Campus, the quoted text.

² Teze provizorii de Istorie a literaturii române (Provisory Theses on the History of Romanian Literature), Ministerul Învăţământului Public (Ministry of Public Education), XIth grade, II, page 31, „Many of those who had the bad luck to get acquainted with our great classics from the deformed perspective of the bourgeois school remained with the image of a serene Coşbuc, painting with a childish smile on his lips constantly bright scenes of the idyllic village life. Our people knew and loved another Coşbuc. A Coşbuc who intensely hated upstarts and passionately expressed the rebellion and suffering of the exploited peasants, the author of We want land and Doina. It is obvious that the bourgeois-landlords had the interest to hide this aspect of Coşbuc’s works. This is why its cultural lackeys always tried to overpass the connection between poet and people, to cover the strong social rebellion aspects from his verses, to diminish their importance by presenting them as unessential.”

These are only some of the comments included in this document which marks the beginning of a decade and a half when the status of literature in the education system document has been entirely built upon the grounds of the communist ideology, having as structuring principle the “class struggle” and the “party spirit”. Obviously, this is not the only one. The curriculum from 1952, the school manuals elaborated during this period, the curriculum from 1958 and many other documents represent elements which, once analyzed, can help rebuild, in all its severity, the real picture of the regime with regard to the institutional existence of Romanian literature during the fifties.

LA FAMILIA EN EL TIEMPO Y ESPACIO EN LA NOVELA DE PÍO BAROJA “EL ÁRBOL DE LA CIENCIA”¹

Abstract: Under the title “The Tree of Knowledge” (1911), Pío Baroja’s novel expresses a very pessimistic time under the influence of Schopenhauer, who was also the face of a noventayochismo and historical particularity of the colonial disaster. Considering the family as the natural and fundamental group unit of society, in this work we try to analyze their role, position and shape in the context of time and space on the novel of Basque writer. The end of the nineteenth century, a time in which the novel developed, and Spain, the spice in which the characters are presented and the contrast between the city (Madrid) and people (Alcolea) serve as a complex prism through which contemplate the family types on the one hand, and family relations, on the other. The aim of our research is to determine the temporal and spatial relationships that concretize the fundamental features of the family and its influence on the main characters in the novel.

Keywords: family, time, space.

1. Introducción

En el presente estudio tratamos de analizar la familia en la novela de Pío Baroja *El árbol de la ciencia*, partiendo de la opinión que la familia influye sobre el desarrollo del protagonista, Andrés Hurtado, en su conducta, actitudes y decisiones, marcándole su vida desde la infancia hasta la muerte. En nuestro análisis elaboramos el espacio narrativo donde se desarrolla el argumento de la novela - Madrid, el campo en los alrededores de Valencia y el pueblo Alcolea del Campo, como también el tiempo que abarca un período histórico alrededor del año 1898. Nuestra meta es explicar la interrelación entre la familia y los hechos históricos y sociales.

A principios del siglo XX en Europa y España la novela moderna se caracteriza por una nueva sensibilidad como consecuencia de la aparición de transcendencia interior y la sensación de vacío, de lo que escribe Kahler utilizando las categorías conceptuales de filosofía existencialista. El teórico alemán escribe sobre la interiorización de la novela moderna a causa de los cambios de la realidad exterior y la influencia de los inventos científicos. Conforme a Kahler, el mundo objetivo penetra en el mundo funcional y el acto creativo llega a ser el protagonista de la narración. Se revela el problema del tiempo subjetivo frente al flujo general de la vida, la desorientación, el abandono, soledad existencial de la criatura humana en un mundo similar a un laberinto, la imposibilidad de acercamiento entre el hombre y el sentido, entre el ser humano y Dios, entre el padre e hijo. (Kahler, 1970: 43-44).

La novela moderna española del inicio del siglo XX tiende al cambio y movilidad total, oponiéndose a las convenciones adoptadas, especialmente a las normas estéticas y poéticas del naturalismo y realismo. Los sistemas ideológicos resultan incapaces de acomodar epistemológicamente la multitud de funciones creadas por las innovadoras maneras de vivir, por ejemplo, por la velocidad que aproxima lo distante (Gullón, 1992: 17), cambiando la percepción de la dimensión temporal. En España, los cambios en la novela son también el reflejo de la ineficacia del gobierno y de la

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*El presente artículo ha sido redactado dentro del proyecto MNTR-RS n°178002 *Lenguas y cultura en tiempo y espacio*

sociedad corrompida por los intereses de la burguesía en la administración de justicia y social de lo que los intelectuales se dan conciencia.

El cambio de la sensibilidad y el contraste entre lo actual y lo pasado se manifiestan como una nueva visión expresada en las novelas de escritores noventayochistas, José Martínez Ruiz, Miguel de Unamuno, Pío Baroja y Ramón del Valle-Inclán.

La obra de Pío Baroja (1872-1956) se considera hoy uno de los pilares de la tradición novelesca moderna en la literatura española. Cultivó preferentemente el género narrativo. Defensor de una novela abierta, considerándola como un fluir en sucesión, compuso sus obras a través de una serie de episodios dispersos, unidos, en mayoría de novelas, por un personaje principal. El mundo de ficción del escritor vasco se caracteriza por un equilibrio entre invención creadora y capacidad de registro de las experiencias personales. Baroja „proyecta en sus ficciones sus vivencias y recuerdos, sus ansias y frustraciones íntimas, su pensamiento e inquietudes intelectuales” (Pedraza Jiménez, Rodríguez Cáceres, 1997: 280)

Según Germán Gullón, en la novela *El árbol de la ciencia* Baroja „se enfrenta a varios de los dilemas que tenía planteados la sociedad española.” (Gullón, 1992: 132) y el escritor vasco sobre su novela dice: „*El árbol de la ciencia* es, entre las novelas de carácter filosófico, la mejor que yo he escrito. Probablemente es el libro más acabado y completo de todos los míos, en el tiempo en que yo estaba en el máximo de energía intelectual. A pesar de su final trágico, no creo que deje un fondo de melancolía. Hay en ella una visión de tiempos pasados, una recapitulación.” (Baroja, 1978: 801)

Extraída de la propia biografía del escritor, la novela representa concepción dolorosa del mundo, análoga a la de los pintores de su época, Zuloaga, Regoyos o su hermano Ricardo Baroja (Fressard, Urrutía, 1995: 38), cuyo lenguaje plástico coincidía con la lectura trágica y regeneracionista del „problema de España” consolidando estilo de la „España negra”. Pío Baroja describe la atmósfera de estancamiento y de decadencia de la clase media y su estilo es el de un observador impersonal que establece exactamente lo que ve con un mínimo de palabras. Según Ortega y Gasset: „Lo mejor y lo peor de la España actual se presenta en Baroja a la intemperie, sin pellejo.” (Ortega y Gasset, 1979: 341) La acción de la novela se desarrolla en España, en la cual la influencia de la cultura era realmente restringida y localizada a cuestiones técnicas, como dice el mismo autor. Al poco comenzar de la novela Andrés Hurtado empieza la carrera de medicina en Madrid, en un ambiente de ficciones, residuo del pragmatismo viejo y sin renovación. El comentario irónico del escritor acerca más precisamente este ambiente cuando dice: „...teníamos aquí grandes hombres que producían la envidia de otros países: Castelar, Cánovas, Echegaray... España entera y Madrid sobre todo, vivía en un ambiente de optimismo absurdo: todo lo español era lo mejor.” (Baroja, 1979: 13). En realidad, el ambiente de inmovilidad con tendencia natural a la mentira representa un fondo pesimista en el cual se mueve el protagonista. „La vida en general, y sobre todo la suya, le parecía una cosa fea, turbia, dolorosa e indomable.” (Baroja, 1979: 33) „De esta impresión última y decisiva ante el conjunto del universo y de la existencia late, gime, trema so la primera página que Baroja escribió lo mismo que so la más reciente. De esa emoción, como de una amarga simiente, ha crecido la abundante literatura de este hombre, selva bronca y agria, áspera y convulsa, llena de angustia y desamparo.” (Ortega y Gasset, 2005: 151)

La novela de Pío Baroja *El árbol de la ciencia* confirma que la familia básica a fines de siglo está en crisis, al igual que toda la sociedad española que pasa por un

período de abulia¹. A causa de la industrialización, los cambios técnicos, económicos y culturales la sociedad entera sufre grandes cambios, influyendo sobre las relaciones dentro de ella. El concepto de la familia está muy presente en la novela demostrándose como una unión problemática o incompleta. La familia como la célula básica de la sociedad tiene un papel muy importante tanto para sus miembros cuanto para la sociedad.

2. El concepto de la familia y sus formas en la novela *El árbol de la ciencia*

Conforme a Saavedra Oviedo la familia es una estructura social básica que consta de padres e hijos. Representa también una institución que dicta valores y pautas de conducta, poniendo a los miembros de la familia en una relación basada en lazos afectivos. La familia, también, tiene el papel de reproducción y siendo orgánicamente unida a la sociedad, la transforma e influye sobre los cambios sustanciales de la misma. Igualmente se puede hablar sobre la inseparabilidad del tiempo y espacio que influyen sobre la forma y función de la familia. Saavedra Oviedo distingue la familia nuclear, como la unidad básica que se compone de esposo, esposa e hijos, luego la familia extensa que se compone de más de una unidad nuclear y se extiende más allá de dos generaciones y finalmente la familia monoparental, que está compuesta por uno de los padres y sus hijos.

En España, a finales del siglo XIX, la familia sufre importantes cambios debido a las circunstancias presentes. Entre otras, un despegue productivo industrial, las inversiones extranjeras, el importe de costumbres y modas. Ocurren, igualmente, la rápida traducción y divulgación de los clásicos del feminismo, la profusión de estudios antropológicos describiendo peculiaridades del matrimonio, familia y noviazgo en otras culturas, las críticas del movimiento anarquista español a la situación de la mujer y a la familia burguesa, como también el intenso debate sobre la orientación jurídica del matrimonio y la familia, cuyo punto culminante se produciría con motivo de la Ley de Matrimonio Civil de 1870. (Iglesias de Ussel, Flaquer, 1995: 58). Es obvio que la cuestión de la familia está estrechamente vinculada con la sociedad y la cuestión femenina. A finales del siglo XIX en España los signos de cambio en la imagen de la mujer española se limitaban a estratos muy selectos de una sociedad moralista y tradicional. La máxima aspiración de las tenues corrientes feministas que existían fueron reivindicaciones elementales, como el derecho al trabajo o a la educación, alejadas todavía de demandas de igualdad o derechos legales. La mujer española pertenecía a un colectivo anclado en el pasado por unos códigos, Civil (1889), Penal (1870) y de Comercio (1885) que garantizaban la subordinación femenina limitando su autonomía personal y laboral, por una tasa de analfabetismo del 81 % y por una Iglesia represora y omnipotente. (Melían Pérez, 2005: 20)

Una contribución importante a la posición de la mujer y su emancipación en el siglo XIX dieron Emilia Pardo Bazán, Concepción Arenal, pero también las mujeres como Carmen Baroja, Zenobia Camprubí y Elena Fortún.

¹ Ángel Ganivet introduce este término en su obra *Idearium español*. Ver: Ganivet, A. (1977) *Idearium español. El porvenir de España*, Espasa-Calpe, Madrid, p. 132.

2.1. Familia monoparental en la novela *El árbol de la ciencia*

Conforme a Jaksic, el crecer y cambios en desarrollo que acompañan al niño en el camino hacia la adolescencia llevan consigo numerosos problemas. Si el niño crece solo junto a uno de los padres estos problemas aún aumentan y representan causantes potenciales de algunos trastornos en diferentes esferas de la personalidad. (Jaksic, 2004: 44) Siendo el protagonista de la novela *El árbol de la ciencia* personaje que proviene de una familia monoparental nos centramos en analizar su persona con el fin de descubrir si existe algún trastorno o consecuencia en cuanto a su desarrollo intelectual, emocional o social.

La imagen de la familia del protagonista, Andrés Hurtado, es compleja y desequilibrada. Baroja hila relaciones entre el protagonista y su padre y hermanos, haciendo círculos alrededor del protagonista, sumergiéndose profundamente en el fondo de su alma. El desentendimiento entre Andrés y su padre es profundo e irreparable por lo que el protagonista siente un gran vacío en el alma y una inclinación a la tristeza. El sentimiento de abandono y pérdida provocan el desprestigio del padre en Andrés porque „en casi todos los momentos de su vida experimentaba la sensación de sentirse solo y abandonado.” (Baroja, 1979: 15) Andrés busca su espacio, su lugar en el universo, se ocupa en cuestiones existencialistas y coge una actitud observadora y crítica frente a su padre y hermanos. „Se sentía aislado de la familia, sin madre, muy solo, y la soledad le hizo reconcentrado y triste (...) prefería meterse en su cuarto y leer novelas.” (Baroja, 1979: 18). Aquí deberíamos también tomar en consideración que el papel del padre tiene gran importancia en el desarrollo psicológico del hijo. El padre frecuentemente resuelve los vínculos simbióticos entre el hijo y la madre y ayuda la individuación del niño (Abelin, 1975: 293-302). Eso también lo afirma y Freud cuando dice que „en infancia prematura no existe semejante necesidad que sea tan fuerte como la necesidad de protección paternal” (Freud, 1953: 72) Precisamente Andrés Hurtado ha sufrido por una doble necesidad, la de la presencia de su madre y la del amor y comprensión de su padre, lo que era fundamental para el desarrollo de su personalidad por lo que tendría dificultades en resolver las cuestiones existenciales.

Otro modelo de la familia monoparental es la familia de Lulú. A pesar de escasa descripción es obvio que la familia vive en malas condiciones, en aquellas casas madrileñas con patio de vecindad y galerías llenas de puertas. Doña Leonarda, la viuda, tiene dificultades en enfrentarse con la realidad y se siente débil para emprender cualquier acción. Consciente de que sus dos hijas tienen que salir adelante ve el matrimonio como solución de sus problemas. En vez de demostrar amor sincero y desinteresado y de dar una educación apropiada su actitud se limita en el control y la vigilancia de sus hijas.

Las dos familias, la de Andrés y de Lulú, carecen de manifestaciones de amor profundo y sincero, de diálogo, apoyo y comprensión. Los padres son incapaces para jugar su papel verdadero. La familia se presenta en un espacio en el que el ser humano más con sus defectos que con bondades está inmerso en un mundo en proceso de cambio general. El concepto de la felicidad no está presente explícitamente y se confunde con los valores materiales. Sin embargo, las familias de los dos personajes llegaron a ser monoparentales por consecuencia de la muerte de uno de los padres de modo que aquí no podemos hablar de la destrucción de la familia por razones sociales o desentendimiento personal.

2.2. La familia nuclear

Teóricamente, una ideal familia nuclear representa apoyo y soporte básico para sus miembros y es portadora de un ideal de democracia y libertad. (Saavedra Oviedo, 2008) En la novela de Baroja aparecen más de dos modelos de la familia básica o nuclear. La primera es la familia de José, llamado Pepinito y su mujer Dorotea e hija Consuelo, en el pueblo de Alcolea del Campo. Su vida común está hundida en la típica sordidez de la vida de los pueblos españoles. Por ausencia del amor y comunicación la familia es inestable lo que contribuye que Dorotea fácilmente entre en relación sexual con Andrés, lo que indica el cambio de la actitud femenina frente al matrimonio pero también la insatisfacción con la vida que lleva.

El matrimonio de Andrés y Lulú representa al principio un modelo ideal de la familia nuclear. El protagonista con mucho entusiasmo trata de formar una vida tranquila por lo que se empeña en arreglar la casa para formar un hogar aislado de la vecindad. Durante un periodo el protagonista vive feliz y contento con la vida matrimonial. Pero en el momento cuando se enfrenta con el deseo de Lulú en tener hijos el protagonista vive en una angustia continua. El embarazo cambia la personalidad de su mujer y también la relación entre los cónyuges. En vez de sentirse feliz por formar una familia nuclear Andrés siente que en su vida se abre un abismo que le produce vértigo. El pesimismo e inacción del protagonista, su incompatibilidad con la vida que le rodea y la muerte de Lulú lo llevan al suicidio.

2.1. La familia extensa

Baroja presenta la familia de Manolo el Chafandín la cual simbólicamente representa la clase social baja de los suburbios de Madrid del 98. La familia en la que viven tres generaciones bajo un techo, en la que destacan la explotación de la mujer que manutiene toda la familia, la irresponsabilidad del hombre y una madre hundida en alcoholismo. Doña Venancia expresa la mentalidad de la clase obrera, acostumbrada a trabajar y servir a la gente rica sin opinar y juzgar los hechos negativos.

3. La familia en tiempo y espacio:

En la novela *El árbol de la ciencia* el tiempo se revela e intensifica en el espacio y consigue una forma visual. En la narración se distinguen dos tipos de la temporalidad: la interna y la externa, respectivamente. (Cueto Pérez, 1985: 31).

Al hablar de la temporalidad externa deducimos que el tiempo en el que se realiza la acción de la escritura se coloca en el fin del siglo XIX. La temporalidad externa se manifiesta en la situación socio-económica de España, un ambiente de afirmación burguesa y de lucha de los intelectuales jóvenes de origen pequeño burgués, es decir en la verdadera división de España entre los que piensan dentro del sistema y los que se le oponen. Profundamente ligada a este ambiente se presenta la familia en sus diversas formas.

En cuanto al tiempo interno, según María Cueto, la novela encierra unos diecisiete o diecinueve años. El punto de partida del texto narrativo es el momento cuando el protagonista Andrés Hurtado empieza con sus estudios universitarios y finaliza con su muerte. La novela es una estructura total y acabada y está dividida en siete partes, de las cuales cada una abarca un periodo de la vida del protagonista

respetando el tiempo cronológico. La trama está organizada por medio de sucesión lineal de escenas sueltas, vinculadas por la presencia del protagonista.

Escrito en tercera persona, el texto contiene la fórmula existencial y en el mismo comienzo su construcción permite al lector su propia reconstrucción para el mejor entendimiento. Igualmente la narración tiene tres niveles paralelos: el tiempo de la formación del personaje principal, el periodo de la presencia del pensamiento de Kant y Schopenhauer en su ideología y el tiempo del desastre del 1898.

El tiempo de la formación representa elementos autobiográficos, destacando la falta de la contribución de la familia en la decisión del protagonista sobre su futura carrera. Durante este periodo, sintiéndose solo en su familia el estudiante comienza con el razonamiento de Kant sobre la cuestión de la realidad llegando a una concepción pesimista sobre el destino del hombre, como también la interpretación de Schopenhauer que en un mundo de crueldad universal en todas las formas de vida, la familia, la justicia, la libertad y los demás ideales son ilusiones. „La vida aparece como una cosa oscura y ciega, potente y jugosa, sin justicia, sin bondad, sin fin” (Baroja, 1979: 134). El sentimiento de abandono está presente en casi todas etapas de su vida, provocado por la falta de la presencia de la madre que le produce un gran vacío en el alma y una inclinación a la tristeza.

Hablando del tiempo del desastre de 1898, podemos decir que ése producía un tipo de confusión en la familia. La guerra de España no se interpretaba unánimemente en la sociedad. Cada uno de los miembros tenía una opinión diferente sobre el asunto por lo que fue muy difícil establecer el diálogo. En aquel tiempo tan complejo en España gobernaban la ignorancia, el desinterés y la falta de informaciones sobre lo que de verdad ocurría. Los periódicos traían cálculos completamente falsos. La criada de Dorotea expresa la *vox populi* explicando la actitud de la mayoría de los españoles frente a la guerra con los Estados Unidos:

*Parece mentira que por unos mulatos
Estemos pasando tan malos ratos;
A Cuba se llevan la flor de la España,
y aquí no se queda más que la morralla* (Baroja, 1979: 194).

En el tiempo del desastre lo que más le duele a Hurtado-Baroja no es la derrota, sino la actitud indiferente de españoles ante los acontecimientos. El desastre es producto de una ceguera y de un optimismo absurdo, carente de fundamento. (Pedraza Jiménez, Rodríguez Cáceres: 2000: 451) El tiempo del desastre en vez de unir a la familia la lleva a la inactividad y una voluntad desorientada.

Consciente del estado de la sociedad, Andrés se empeña a terminar la carrera, a trabajar, a cuidar a su hermano, a ayudar la gente, a formar una familia pero finalmente se siente débil y sin suficiente voluntad para seguir adelante. Ninguna de las familias en la novela da paso para cambiar la situación. El autor ve la historia de la humanidad compuesta por un sinnúmero de etapas en las que el individuo y la masa han estado enfrentándose con una perpetua victoria de la masa sobre el individuo (Flores Arroyuelo, 1999: 16).

Baroja tiene una visión amarga y pesimista de la realidad española y por eso sus protagonistas no realizan una relación sana y abierta dentro de la familia, y son individuos inadaptados, que se oponen al entorno social y al tiempo en que viven. Por la falta de voluntad para oponerse a propia situación o para luchar en contra de lo que les presiona se sienten vencidos, destruidos y frustrados moral o espiritualmente.

Una de las características principales de la novela de Baroja es la presentación de la época del principio del siglo XX en España, después de la guerra con Estados

Unidos, por medio de diferentes personajes cuya caracterización psicológica revela aspectos culturales y sociales de aquellos tiempos.

Según Gerardo Genette, a pesar de que la literatura existe temporalmente la novela se puede contemplar desde el aspecto espacial, porque la literatura describe lugares, residencias, paisajes y situaciones que nos trasladan a lugares desconocidos. (Genette 1979: 35) La narración se desarrolla dentro del espacio interior y exterior.

En cuanto al tema de familia, en la novela hay diversos ejemplos del espacio interior generando nudos argumentales:

- a) la casa de la familia de Andrés: „La casa donde vivía la familia Hurtado era propiedad de un marqués” (Baroja 1979, 20); el propio cuarto del protagonista: „El cuartucho tenía un aspecto de celda” (Baroja 1979, 22); el espacio del padre: „Don Pedro ocupaba el cuarto mejor” (Baroja 1979, 16) „La casa del pueblo, cerca de Valencia era baja, enclavada, con su puerta azul muy grande y tres ventanas muy chicas. Apenas tenía el fondo.” (Baroja 1979, 104).
- b) el espacio en el que vive la familia de Lulú, una casa sórdida, representa un microcosmos. Es una galería en la que destacan la hipocresía (doña Leonarda y Mimi), la sordidez (doña Virginia, Manolo el Chafandín, la tía negra y la señora Benjamina), la avaricia (el tío Miserias), el fatalismo (doña Venancia) y el estoicismo (don Cleto Meana).
- c) el espacio de un caserón viejo en la antigua parte de Valencia que pertenecía a la prima de don Pedro. Es una casa de dos hermanos y una hermana, los tres solteros, ricos y conservados como en una urna.
- d) en el pueblo Alcolea del Campo el protagonista vive primero en una fonda, en un ambiente en el cual difícilmente puede conseguir la privacidad y luego se instala en un cuarto, en una casa familiar. „Era una casa de labor, grande, antigua, blanca, con frontón pintado de azul y una galería tapiada en el primer piso. (Baroja 1979, 156).
- e) el piso de Andrés y Lulú. En un piso alquilado Andrés arregla un cuarto grande que llega a ser „la alcoba, el despacho y el comedor para el matrimonio.” (Baroja 1979, 235) Es un espacio muy modesto.

En cuanto a los „espacios abiertos” como entorno más amplio Baroja coloca la acción en España:

- a) la ciudad de Madrid donde empieza y acaba la narración, un espacio que manifiesta la banalidad constante de la vida cotidiana., la indiferencia de la gente frente a la crisis del país. Es un ambiente de contraste entre la más absoluta miseria y los señoritos juerguistas.
- b) Los alrededores de la ciudad de Valencia, como un estancamiento de tiempo manifestando el desequilibrio con la actualidad: „aquella vegetación jugosa y oscura (...) se veían casas blancas, azules, rosadas, con sus terrados y azoteas.” (Baroja, 1979: 117)
- c) los paisajes rurales como el de la Mancha y de Alcolea del Campo. Durante su estancia en el pueblo el protagonista conoce puras costumbres españolas, las familias aisladas, sin sentido social y sin solidaridad. Es un ambiente de prejuicios, envidia y crueldad.

Andrés Hurtado se mueve en una sociedad hundida en las más diversas miserias y lacras sociales lo que se intensifica en la contraposición entre la ciudad y pueblo. El espacio y el tiempo en la novela marcan la personalidad y naturaleza de los personajes lo que Baroja condensa por medio de diálogos, aparentemente triviales, o por medio de rápidos fragmentos narrativos revelando una amplia imagen de la vida. (Eoff, 1965: 173)

Para señalar el marco temporal en el que se inserta la familia el autor utiliza pretérito imperfecto completando éste con el pretérito indefinido para indicar lo que está ocurriendo en un instante concreto.

4. Conclusión

En estas líneas nos hemos ocupado en reflexionar sobre el concepto de la familia dentro de un ambiente que representa el reflejo de la realidad de España y sus gentes. La consideración de que la familia es una unidad no estática de relaciones y que se configura dinámicamente en el tiempo y en el espacio, en nuestro análisis hemos llegado a la conclusión de que el protagonista de la novela *El árbol de la ciencia* se ha movido dentro de una constelación familiar compleja. Para comprender esta complejidad y la multiplicidad del contexto nos han servido el tiempo, espacio y relaciones entre ellos. El protagonista recurre a la ciencia conciente de la necesidad de progreso tanto social como individual y el único obstáculo que le impide avanzar es la falta de un punto de partida por lo que huye hacia la contradicción y la muerte. Andrés Hurtado ha hecho esfuerzos para realizar una ilusión de felicidad familiar y sin embargo ha sucumbido ante la imagen de una corriente cenagosa de la vida, evocada bajo la sombra del árbol de la ciencia. Obsesionado por el destino del hombre se ha encontrado en el umbral de la vida. Un blando heroísmo le ha inspirado durante un breve espacio de tiempo, dejándolo confuso, intranquilo y finalmente derrotado por la visión de un mundo material que carecía de sentido, teniendo una sensación negativa frente a su familia.

Concordamos con Medina Rubio que „los influjos familiares son los más extensos y los más hondos en la existencia humana, de tal suerte que su deficiencia cualitativa o cuantitativa produce perturbaciones o estados carenciales de orden psíquico que difícilmente se pueden remediar” (Medina Rubio, 1990, 22). Precisamente esto le ocurre al protagonista de la novela *El árbol de la ciencia*, el cual sufre las consecuencias por la carencia de la madre. De aquí proviene el dolor, la falta de voluntad y actitud pesimista frente a la vida.

Concordamos con Fox que una característica común de sus protagonistas (Fernando Ossorio en *Camino de perfección*, Manuel en la trilogía *La lucha por la vida* y Quintín en *La feria de los discretos*) es el sufrimiento porque se sienten en tensión con el tiempo y espacio, lo que proviene del pesimismo filosófico de Schopenhauer. (Fox, 1988: 166)

En la obra de Baroja la familia se presenta como una comunidad no adaptada al espacio y al tiempo por lo que no cumple con su papel fundamental frente a sus miembros. La falta de voluntad, el deseo de cambiar algo y la abulia, como típicas características del regeneracionismo español se proyectan sobre los personajes de la novela, especialmente sobre el protagonista Andrés Hurtado. Es evidente que en los personajes existe una relación consistente entre su propia vida familiar en la infancia y la valoración de la vida en general. Constatamos que Baroja como admirador de acción y al mismo tiempo como un desesperado absoluto demuestra una actitud paradójica por lo que su protagonista es un tipo derrotado en una lucha apenas entablada.

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UNE LECTURE NONVERBALE D'UN TEXTE LITTÉRAIRE : « OEIL-D'OURS » DE MIHAIL SADOVEANU¹

Abstract: *The article proposes a semiotic analysis of Mihail Sadoveanu's short story, «Ochi de urs». The significance arises from the isolated places where the short story's action develops, from the scarcity of people, the multiplication of gestures, as non-verbal communication is the constructive focus of the text. The drama of the main character is the drama of the perturbation and interruption of his natural communication with nature. The analysis of the signs constituting the novel triggers Culi Ursache's evolution in connection with the world he lives in. Sadoveanu develops the semiotic analysis by eliminating language fatality. The short story is a magnificent verbal recreation of a non-verbal text, whose main character remains natural order.*

Keywords: *narrative programme, non-verbal communication, sign.*

Dans le panorama de la littérature roumaine l'œuvre de Mihail Sadoveanu se distingue par sa massivité et son étendue impressionnantes. De toute cette œuvre aux dimensions gigantesques qui recouvre une aire symbolique importante, la nouvelle *Oeil-d'ours*, parue en 1938 aux Editions Cartea Românească semble être l'un des rares récits qui se prête à une analyse sémiotique proprement-dite.

« Ce récit, ou ce petit roman, l'un des plus réussis de Sadoveanu », raconte « le drame d'un homme apparemment simple, dans un milieu d'hommes simples, liés à la nature, dans l'essentiel d'une vie régie par la succession des saisons et par les besoins premiers de l'existence, besoins assouvis par le travail, dur peut-être, mais libre [...], cet écrit est un échantillon exemplaire de la philosophie de l'auteur » (Paleologu, 1978 : 206).

Dans ce récit, Sadoveanu choisit aussi comme *cadre* un endroit «cu omenire rară» (Călinescu, 1940 : 547) (où les gens sont rares). Par conséquent, le langage verbal est réduit et remplacé par le non-verbal dont les protagonistes sont l'homme et la nature. Et comme « la sémiotique – comme toute recherche de signification – ne peut être que « la transposition d'un niveau de langage dans un autre, d'un langage dans un langage différent » (Greimas, 1993 : 34) notre lecture s'inscrit dans la pratique sémiotique, dans son « plan homogène pour l'analyse » qui « ne retient que ce qui est pertinent à l'objet qu'elle se choisit [...] » (Courtés, 1993 : 35). Sans cet espace topique, le langage nonverbal possède une force pragmatique qu'on ne saurait rencontrer dans des espaces différents, hétérotopiques et il semble parfois se substituer au langage verbal. Ce choix topologique, où tout semble régi par le pouvoir symbolique, contribue au salut de Sadoveanu, car les mots parcimonieux des gens dans *Oeil-d'ours* et *La hache* les épargnent d'être écrasés par le poids du langage vu comme une fatalité.

Si l'on admet que Sadoveanu est, après Miron Costin, notre premier écrivain qui invite à une lecture de page il nous faut souligner que *Oeil-d'ours* jouit, dans la géographie de son œuvre, à côté de *Baltagul (La hache)* d'un statut particulier: la narration alerte et la configuration psychologique des acteurs inscrivent ces deux textes dans une autre sphère de réception – la réception de l'œuvre comme un tout signifiant.

Le drame de Culi Ursache est le drame de la perturbation, de l'interruption de la communication avec la nature au milieu de laquelle il vit. Rupture violente et, en même temps, déchirante, car tout le programme narratif de la nouvelle se construit

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autour de cette interruption de la communication de l'homme avec la nature et de sa remise en conjonction avec la nature environnante.

Les acteurs principaux de la nouvelle sont Culi Ursache, "l'un des meilleurs garde-chasse de Apa Frumoasei"¹ et la forêt. Les autres, Nana Floarea, les camarades de travail, Onu Bezabarza ne sont que des adjuvants qui annoncent ou essaient de rétablir la communication de Culi avec la forêt. Véritable « sujet d'état », interprété par Greimas comme « dépositaire des valeurs » et défini dans son « existence sémiotique par (ses) propriétés » (Greimas, 1993 : 13), Culi représente la pureté d'âme, la simplicité, l'équilibre, la compréhension des valeurs fondamentales de la vie au sein de la nature.

Nous allons analyser les signes qui composent le texte et qui nous permettront de suivre l'évolution de Culi et ses rapports avec la forêt. Quelques précisions s'imposent, néanmoins. La communication de Culi avec la forêt se fait sur les bases d'un *langage quasi-naturel* où le langage naturel est raffiné, dans le cas de ce personnage à l'aide de ses sens aigus héréditairement exercés. Le début de la nouvelle est placé dans l'atmosphère habituelle de la communication de Culi avec la forêt. Ici, tout va bien, rien ne se passe. Le décodage du message de la forêt est réalisé par Culi "cercetând cu ochii și ascultând cu urechile" ("en scrutant du regard et en tendant les oreilles"). Chaque signal de la forêt (les traces de loup, d'ours, le cri de hibou) est suivi et déchiffré avec précision par l'habile garde-chasse. Mais l'âme de Culi est troublée par un mauvais présage – la mort de sa jeune épouse. Cet *événement perturbateur* est le bruit de fond qui brouille et qui finira par interrompre la communication de Culi avec la forêt. A cause de ces troubles d'âme, Culi ne peut plus décoder correctement les signaux de la forêt. Pour avoir poursuivi avec acharnement l'ours, Culi se cherche des excuses de policier, sous l'effet de la lecture des polars offerts par Monsieur Pitu.

Louis Hébert insiste sur la notion de *programme narratif*: „Issu de la sémiotique de Greimas, le programme narratif (PN) est une formule abstraite servant à représenter une action [...]. Un **faire** (une action) réside dans la succession temporelle de deux états opposés produite par un agent quelconque (**sujet de faire**) et vécue par un patient quelconque (**sujet d'état**). Un **état** se décompose en un sujet d'état et un objet d'état, entre lesquels s'établit une **jonction**, soit une **conjonction** (le sujet est avec l'objet), soit une **disjonction** (le sujet est sans l'objet). Les deux états opposés d'une même action comportent le même sujet et le même objet, ils ne s'opposent alors que par leur jonction différente (la conjonction deviendra disjonction ou l'inverse)"².

Il y a dans la nouvelle deux programmes narratifs: premièrement le manque et puis la tentative de combler le manque, les deux formant un jeu sémiotique très subtile.

1. Le premier signe suggère que dans les rapports de Culi avec la nature quelque chose d'étrange s'est passé : c'est le silence irréel de la forêt qui "îi țiu deodată în urechi" ("qui lui fit soudainement tinter les oreilles").

2. La disparition du jarret de cheval est le signal de quelque chose "încurcat și bizar, din alt domeniu" (quelque chose d'embrouillé et de bizarre, d'un autre monde) et l'incapacité de décoder ce signal renforce la disjonction entre Culi et la forêt.

3. L'apparition de l'ours, qui ne surgit que devant Culi, est la dernière de cette première série de signaux qui poussent au paroxysme le trouble psychologique dont il aura du

¹ Mihail Sadoveanu, *Ochi de urs*, București, Ed. Cartea Românească, ed. a II-a, 1940.

² Louis Hébert avec la collaboration de Guillaume Dumont Morin, Université du Québec à Rimouski, *Dictionnaire de sémiotique générale*, Numéro de la version : 1.2, Date de la version : 05-06-11, <http://www.signosemio.com/greimas/actantiel.asp>

mal à se départir. L'ours joue, en fait, le rôle de sujet de manque. Il s'agit en sémiotique d'une substitution actorielle, qui prend dans le récit la forme d'une perte d'humanité 'Culi = ours'. Il y a donc ici une sorte d'échange négatif et inégal: perdre ses caractéristiques humaines avant de pouvoir se doter des compétences pour se mettre de nouveau en conjonction avec la nature. Il s'agit donc d'une réalisation transitive qui doit obligatoirement passer par un don à la nature : perte des « facultés du langage » et une virtualisation transitive « faire l'ours ».

“Culi se trezi mormăind ca ursul” (“Culi se mit à grommeler comme un ours”).

Il est connu que dans le Romantisme allemand la rencontre de son propre double est signe de mort. Dans ce cas, il ne s'agit pas de la mort de Culi, mais de la mort de Ana. La fonction du nom du personnage est ici totémique: le mauvais esprit prend l'apparence de l'ours pour Culi Ursache. L'ours joue finalement le rôle d'anti-sujet. L'apparition et la poursuite insensée de l'ours renforce le présage de la mort de Ana et cela plonge Culi dans l'enfer, en anéantissant sa communication naturelle avec la forêt. La poursuite de l'ours conduit Culi “prin locuri înfricoșate, parcă ar fi ieșit la ele pe o poartă neștiută, parcă a călcat în necunoscut și a apărut la un orizont străin” („dans des endroits terrifiants où il se serait rendu en franchissant une porte secrète, en plongeant dans l'inconnu pour se retrouver devant un horizon étrange”).

4. L'errance de Culi dans sa forêt est le signe de l'interruption de la communication avec la nature. Ayant perdu provisoirement son humanité, Culi perd aussi ses repères, tout comme les animaux de la forêt qui n'ont aucun repère et qui errent justement comme le fait l'acteur principal.

5. Le retour de cet endroit que Culi ne reconnaît plus, “unde s-au cufundat cele curate și ies deasupra cele negre” (“où ce qui est pur a été englouti dans les ténèbres et les maléfices font surface”) se fait à l'aide de l'adjuvant Vidra “animal benefic și salvator (psihopomp) [...] călăuză a sufletului” (Al. Paleologu, 1978 : 198) (“animal bénéfique et salutaire [...] guide de l'âme”).

6. De retour à la maison, Culi garde cette apparence éperdue, ce qui inquiète Nana Floarea. Il s'oppose cependant de toutes ses forces à la décision de sa mère de se rendre à Sebeș avec Ana pour consulter un médecin, surtout après avoir appris le rêve d'Ana, où elle avait eu la vision de la Sainte Vierge qui l'exhortait d'aller en ville.

7. L'apparition de l'ours et le rêve d'Ana sont deux événements qui se sont produits à quatre heures, un mardi, jour maléfique. Culi comprend alors que le départ d'Ana à Sebes ne sera qu'une deuxième errance, cette fois-ci dans un endroit encore plus terrifiant que celui qu'il avait traversé. Malgré le fait que “asupra călătoriei pe care o plănuiseră muierile se încețase cu îndârjire” (“les femmes étaient fort décidées de faire le voyage qu'elles avaient planifié”), Culi se met en route. Ce moment est marqué par un saut dans le temps : autour de lui, tout est mauvais présage. L'horloge accélère son rythme, le brasier luit bizarrement d'un seul œil comme l'ours du précipice, Vidra s'oppose au départ, Nana Floarea “râde într-un dinte” (“rit jaune”).

8. Culi se met quand même en route malgré lui et malgré les mauvais signes qui voudraient l'arrêter. Avec le pressentiment d'un voyage sans retour, Culi refuse l'aide de Vidra qui ne peut plus le ramener de l'endroit où Ana et lui se rendaient.

9. Le départ coïncide avec l'entrée dans un monde où le temps s'arrête. L'arrêt de l'horloge qui bat plus vite que le cœur d'Ana, ainsi que le fait qu'il la porte dans ses bras jusqu'au traîneau, sont les signes muets de la célébration de nouvelles épousailles, “ce încheiau în loc să înceapă o viață și o fericire. O nouă cununie în alt spațiu decât cel terestru” (*Idem*, p.199) (“qui achevaient au lieu de commencer une vie heureuse ; de nouvelles noces dans l'au-delà”).

L'arrêt de l'horloge est un signe riche en connotations secrètes. Culi est conscient que le voyage qu'il commence le conduira hors temps, là où le temps n'est plus synonyme de vie. Le seul à comprendre la signification de ce geste est Onu Bezabarca, l'apprenti de Culi. Entre les deux il y avait eu un processus d'explicitation où Culi était l'*insider*, l'initié dans le langage de la forêt et Onu l'*outsider*, le bénéficiaire du processus. Culi initie Onu au langage de la forêt. En comprenant la signification du geste de Culi, Onu fait la preuve de sa maturité sémiotique, étant devenu lui aussi, ainsi que son maître un insider dans le processus de la communication avec la forêt. Les rapports de Culi et Onu constituent un exemple typique de l'acte d'explicitation d'un langage.

10. Le voyage de Culi en enfer est bref. Après trois autres heures, d'autres mauvais signes annoncent la fin "o bruscă și înverșunată vremeială" ("une brusque et violente tempête de neige"), le cheval se casse une jambe, la fusillade du cheval, la mort de Ana, tout cela pousse la colère impuissante de Culi jusqu'à la folie. La force étrangère qui s'acharne contre lui détermine Culi à continuer le voyage, Ana morte dans le traîneau auquel il s'était attelé lui même.

11. Au plus fort du désastre et du désespoir, au moment de paroxysme de la crise de démence, Culi "face semn spre cer cu securicea" ("menace le ciel de son hachereau"). Toute sa révolte contre le sort injuste est contenue dans ce geste blasphématoire. "Era un semn spre cer, spre pădure, spre necunoscutul care îl copleșea [...]. Opintindu-se din toată puterea, zvărlî securicea în sus, ca o înfruntare și decădere desăvârșită" ("C'était un geste adressé au ciel, à la forêt, à l'inconnu qui l'accablait. De toutes ses forces, il lança le hachereau vers le ciel, dans une ultime confrontation et déchéance totale").

12. Mais ce geste de défi déclenche l'apparition fulgurante d'un lapin blanc, apparition au caractère symbolique évident, un bon signe, que seul père Toma – à présent le seul initié dans la communication avec la nature – peut déchiffrer. Une fois la communication entre Culi et la forêt coupée, cette dernière devient son plus grand ennemi et, pour l'instant, le clivage total est mis en évidence par l'abandon du hachereau dans la forêt. "Securea nu se mai găsește nici trebuie căutată" ("le hachereau a disparu et il ne faut plus le chercher").

Ramené chez soi "Culi cade într-o lungă și amarnică tăcere (coborând) din ce în ce mai adânc în infernul dinlăuntrul său" ("Culi sombre dans une longue et douloureuse léthargie, en s'enfonçant toujours plus dans un enfer intérieur"). C'est un enfer d'où il ne peut rentrer que grâce à soi-même, sans l'aide de quelque chien fidèle. Dans ce délire, dans cette maladie telle la mort, dans cet assombrissement apathique, le souvenir d'Ana accompagne Culi sans cesse.

13. L'horloge qui se remet à battre est le premier signe du retour de Culi de ses propres ténèbres (résurrection). On a affaire maintenant à un double marquage du temps – le tic-tac de l'horloge et les requiems pour l'âme d'Ana. Ces deux unités de mesure marquent davantage l'éloignement d'Ana plutôt que le passage du temps, c'est-à-dire le retour de Culi parmi les vivants.

14. Si pendant le voyage, une tempête de neige a marqué le passage d'Ana dans l'au-delà et, avec elle, le passage de Culi dans l'inconscient, c'est toujours la tempête qui favorise le retour de Culi à la vie. Ce retour à la vie est marqué par une double série de symétries: "Culi stă atent la un țuiit, care pare că se strecoară printr-un corn al ferestrei". ("Culi guette attentivement un tintement qui semble se glisser au coin de la fenêtre") – signe symétrique au premier signe du texte – le tintement tranquille de la forêt. Si le premier poussait le héros vers la mort, le deuxième le pousse vers la vie (situation

finale, conjonction avec la nature). C'est toujours maintenant que la communication de Culi avec la forêt se rétablit et le canal n'est plus perturbé d'aucun bruit de fond.

Nous pourrions représenter cette série symétrique de la manière suivante:

1.....10.....14

où:

1 = non bruit, signe d'entrée dans la contrée de la mort;

10 = la tempête maléfique, signe de la mort d'Ana;

14 = la tempête salvatrice, signe de la renaissance du héros, le bruit constituant le symbole du retour à la vie du héros.

Peu à peu, Culi reprend sa vie et il retrouve la compétence sémiotique particulière qui lui était propre. La reprise de la communication avec la nature, dont le héros avait fait son métier, lui redonne la force.

15. Mais ce n'est qu'en tuant l'ours (performance, au niveau sémiotique) – symbole de son côté malade/maléfique – que Culi accomplit l'acte qui marque le commencement du rétablissement de l'ordre initial et qu'il reprend consciemment le rythme de la vie normale. Cet ordre veut dire la vie tranquille, femme, enfant, aucun trouble qui impiète sur la communication de l'homme avec la nature. Mais Culi rejette l'idée de remplacer Ana. Son besoin d'amour le détermine quand même à prêter une oreille de plus en plus attentive aux allusions de Nana Floarea concernant une jeune fille de Laz.

16. L'arrivée de celle-ci, accompagnée par l'enfant au nom de roi, qui avait causé la mort d'Ana et dont Culi ne voulait plus, représente les deux derniers éléments qui aident le héros à reprendre le cours naturel de la vie. Culi Ursache ne remplace pas Ana, mais il comprend que le devoir de l'homme est de lutter pour que la vie triomphe.

Le drame de Culi Ursache, tout comme celui de chaque personnage de Sadoveanu, n'est qu'une façon de rendre concret, d'une manière aléatoire finalement, le parcours vers la sagesse; cela équivaut à la compréhension de la destinée humaine, à l'identification consciente avec la destinée. Et la destinée de Culi Ursache n'est que l'incarnation "d'une solution existentielle typique et éternelle" (Coman, 1980 : 225).

La nouvelle *Oeil-d'ours* a une construction sémiotique et symbolique, forte ; c'est un micro-univers de signes que l'écrivain n'a fait que réunir en laissant le lecteur en déchiffrer le sens. Sadoveanu a peut-être eu l'intuition de comprendre que tout le processus de construction du message est en grande mesure la création du récepteur. L'écrivain refait la démarche sémiotique (signal – signe – signification – message) en échappant de la sorte à la fatalité du langage. La nouvelle semble une réécriture magistrale en langage verbal d'un texte non verbal dont le personnage principal reste l'ordre naturel des choses.

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ADAPTATION OF ENGLISH-ORIGIN WORDS TO THE ROMANIAN PHONOLOGICAL AND GRAPHICAL SYSTEM¹

Abstract: *Within the present linguistic context, the process of foreign words intake, namely English-origin borrowings, has gradually increased and its result may be seen in their adaptation to the Romanian phonological and graphical systems. The present article proposes the analysis of a number of English-origin words selected from MDN (2007), letter D, as far as their phonological and graphical adaptation is concerned. The results of this analysis determined the following categories of English-origin borrowings: a) unadapted English-origin borrowings, b) partially (phonetically) adapted English-origin borrowings, and, last but not least, c) completely (phonetically and graphically) adapted English-origin borrowings. Thus, out of a total number of 129 English-words selected from MDN (2007), letter D, 48 have not been adapted to the Romanian phonological and graphical systems, 30 have been adapted only phonetically, while 51 (most of them) have been completely adapted to the Romanian pronunciation and spelling. The fact that the number of completely adapted English-origin words is greater than the one of partially or unadapted English-origin words to the Romanian pronunciation and spelling system represents another reason that leads us to believe that Romanian continues to be a fertile ground that facilitates the foreign words intake (of English-origin mainly) and, also, their adaptation to its morphological and lexical systems.*

Keywords: *English, borrowings, adaptation.*

The relatively universal promotion of internationalisation and globalisation, together with the technical and scientific progress over the past decades, proved to be quite a favourable ground for a rapid intake of English-origin words, thus reflecting the outstanding changes taking place within the social and material cultures of various communities all over the world. Despite this universality of the phenomenon of language changes, the adaptation types and methods of new words considerably varied from one language to another. Any language reflects upon the lifestyle of its speakers: their social organisation, their political system, their economy, their philosophy, their art, their customs, that altogether make up the culture of a certain special community. And, just like lifestyles change, language changes as well: “There can never be a moment of true standstill in language. Like everything else, it gradually transforms itself over centuries” (Aichison, 1991: 59). The causes of linguistic change cannot be clearly determined, in spite of numerous existing explanations. The majority of researchers have claimed that present changing processes cannot be observed – that, what we may actually observe and analyze represents the consequences of these changes. Still, at present, this changing process is seen as a kind of flip-flap between old and new, this process ending when *the new* replaces *the old* (Fromkin et. Al., 1990: 299). In other words, if the new form, whether phonological, morphosyntactic, lexical or semantic is spread enough, then we may state that the change is in progress, while if the new form replaces the old one, then the adaptation process is complete.

If we take a look at the English influence upon Romanian, we consider necessary to include this phenomenon within the context of linguistic globalisation. This fact is due to the great number of English and American origin borrowings that have entered most of the European languages, especially after World War II. The present article proposes the analysis of a number of English-origin borrowings selected from

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MDN (2007) – *The Comprehensive Dictionary of Neologisms*, letter D, as far as their phonetic and graphical adaptation is concerned. The results of this analysis have determined the following categories of English-origin borrowings, according to the criterion of phonological and graphical adaptation to the Romanian system:

1. unadapted English-origin borrowings – those words of English origin that have been taken both with their original English spelling and their English pronunciation:

dance [d e n s] < engl. *dance* [d e n s]
dancing [d e n s i n g] < engl. *dancing* [d e n s i ŋ]
dandy [d e n d i] < engl. *dandy* [d e n d i]
darling [d a r l i n g] < engl. *darling* [d a: r l i ŋ]
dead-heat [d e d - h i t] < engl. *dead-heat* [d e d - h i t]
deadweight [d e d u e i t] < engl. *deadweight* [d e d w e i t]
deadwood [d e d u d] < engl. *deadwood* [d e d w: d]
dealer [d i l ă r] < engl. *dealer* [d i l ə: r]
dealing [d i l i n g] < engl. *dealing* [d i l i ŋ]
debater [d i b e i t ă r] < engl. *debater* [d i b e i t ə: r]
debye [d i b a i] < engl. *debye* [d i b a i]
deeptank [d i p t a n c] < engl. *deeptank* [d i: p t æ n k]
dem [d e m] < engl. *dem* [d e m]
design [d i z a i n] < engl. *design* [d i z a i n]
designer [d i z a i n ă r] < engl. *designer* [d i z a i n ə: r]
deuce [d i u s] < engl. *deuce* [d i u s]
digit [d i g i t] < engl. *digit* [d i dʒ i t]
digger [d i g ă r] < engl. *digger* [d i g ə: r]
dining-room [d a i n i n g - r u m] < engl. *dining-room* [d a i n i ŋ - r u: m]
dip [d i p] < engl. *dip* [d i p]
dirt-track [d ă r t - t r e c] < engl. *dirt-track* [d ə: r t - t r æ k]
dirty [d ă r t i] < engl. *dirty* [d ə: r t i]
disc-jockey [d i s c - d j o c h e i] < engl. *disc-jockey* [d i s c - dʒ o k e i]
discount [d i s c a u n t] < engl. *discount* [d i s k a u n t]
display [d i s p l e i] < engl. *display* [d i s p l e i]
dixieland [d i x i l e n d] < engl. *dixieland* [d i x i l e n d]
dixie lander [d i x i l e n d ă r] < engl. *dixie lander* [d i x i l e n d ə: r]
dogger [d o g ă r] < engl. *dogger* [d o g ə: r]
dolly [d o l i] < engl. *dolly* [d o l i]
Dorking [d o - k i n g] < engl. *Dorking* [d o: k i ŋ]
dreadnought [d r e d n o t] < engl. *dreadnought* [d r e d n o t]
dressing [d r e s i n g] < engl. *dressing* [d r e s i ŋ]
drift [d r i f t] < engl. *drift* [d r i f t]
drink [d r i n c] < engl. *drink* [d r i n k]
drive [d r a i v] < engl. *drive* [d r a i v]
drive-in [d r a i v i n] < engl. *drive-in* [d r a i v i n]
drivelob [d r a i v l o b] < engl. *drive lob* [d r a i v l o b]
driver [d r a i v ă r] < engl. *driver* [d r a i v ə: r]
drugstore [d r a g s t o r] < engl. *drugstore* [d r a g s t o: r]
drum [d r a m] < engl. *drum* [d r a m]

drummer [d r a m ă r] < engl. *drummer* [d r a m ə: r]
dry [d r a i] < engl. *dry* [d r a i]
dryfarming [d r a i f a r m i n g] < engl. *dryfarming* [d r a i f a: r m i ŋ]
dumping [d a m p i n g] < engl. *dumping* [d a m p i ŋ]
duplex [d u p l e c s] < engl. *duplex* [d u p l e k s]
durham [d a r h ă m] < engl. *durham* [d a r h ə m]
duty-free [d i u t i f r i] < engl. *duty-free* [d i u t i f r i:]
dyke [d a i c] < engl. *dyke* [d a i k]

2. partially (phonologically) adapted English-origin borrowings – those words of English origin that have kept the English spelling, but have been adapted to the Romanian pronunciation, and, as a result, they are pronounced phonetically:

dacron [d a c r o n] < engl. *dacron* [d e i k r ə n]
dais [d a i s] < engl. *dais* [d e i z]
dakota [d a c o t a] < engl. *dakota* [d e i k o t a]
decadal [d e c a d a l] < engl. *decadal* [d e c ə d e l]
decorticator [d e c o r t i c a t o r] < engl. *decorticator* [d i c o r t i k e i t ə: r]
decumbent [d e c u m b e n t] < engl. *decumbent* [d i c a m b ə n t]
derby [d e r b i] < engl. *derby* [d ə: r b i]),
derelict [d e r e l i c t] < engl. *derelict* [d e r ə l i c t]
developer [d e v e l o p e r] < engl. *developer* [d i v e l ə p ə: r]
devon [d e v o n] < engl. *devon* [d e v n]
diagnostician [d i a g n o s t i c i a n] < engl. *diagnostician* [d a i ə g n o s t i f ə n]
dianoetic [d i a n o e t i c] < engl. *dianoetic* [d a i a n o u e t i k]
dibol [d i b o l] < engl. *dibol* [d i b ə u l]
digital [d i g i t a l] < engl. *digital* [d i g i t l]
dingo [d i n g o] < engl. *dingo* [d i n g ə u]
disco [d i s c o] < engl. *disco* [d i s c ə u]
dispersional [d i s p e r s i o n a l] < engl. *dispersional* [d i s p ə r j ə n l]
diversionist [d i v e r s i o n i s t] < engl. *diversionist* [d a i v ə r j ə n i s t]
dogmatician [d o g m a t i c i a n] < engl. *dogmatician* [d o g m ə t i f n]
dolby [d o l b i] < engl. *dolby* [d o l b a i]
dominion [d o m i n i o n] < engl. *dominion* [d ə m i n i ə n]
donor [d o n o r] < engl. *donor* [d a n ə r]
dragster [d r a g s t e r] < engl. *dragster* [d r æ g s t ə: r]
dres [d r e s] < engl. *dress* [d r e s]
dribling [d r i b l i n g] < engl. *dribbling* [d r i b l i ŋ]
driling [d r i l i n g] < engl. *drilling* [d r i l i ŋ]
dublin [d u b l i n] < engl. *dublin* [d a b l i n]
dum-dum [d u m d u m] < engl. *dum-dum* [d a m d a m]
dunit [d u n i t] < engl. *dunit* [d i u n i t]
duran [d u r a n] < engl. *duran* [d u r ə n]

3. completely (graphically and phonologically) adapted English-origin borrowings – English-origin words that have been completely adapted to the Romanian pronunciation and spelling, undergoing both phonetic and graphical changes as well:

3.1. Engl. *y* -- Rom. *i*

dacriom < engl. *dacryoma*

dicarboxilic < engl. *dicarboxylic*
dinatron < engl. *dynatron*
dinghi < engl. *dinghy*

3.2. Engl. s – Rom. z

decizional < engl. *decisional*
dezamidază < engl. *desamidase*
dezobedient < engl. *disobedient*
digitizor < engl. *digitisor*
dizabilitate < engl. *disability*

3.3. Engl. ll – Rom. l

decolator < engl. *decollator*
dol < engl. *doll*
dolar < engl. *dollar*

3.4. Engl. ph – Rom. f

diafon < engl. *diaphone*
diagraf < engl. *diagraph*
diamorfină < engl. *diamorphin*
digraf < engl. *digraph*

3.5. Engl. -ation – Rom. -are

deprivare < engl. *deprivation*
descaladare < engl. *de-escalation*
deserializare < engl. *deserialization*
dextrinizare < engl. *dextrinization*
dezalcalizare < engl. *dealkalisation*

3.6. Engl. e – Rom. ă

definibilă < engl. *definible*
dermopunctură < engl. *dermopuncture*
draglină < engl. *dragline*

3.7. Engl. ou/o – Rom. u

dublou < engl. *double (scull)*
duglas < engl. *douglas*
dulcimer < engl. *dolcimer*

3.8. Other changes

dejalen < engl. *delaine*
deontologism < engl. *deontology*
dermatografie < engl. *dermatography*
desanta < engl. *descent*
detectiv < engl. *detective*
detectivism < engl. *detective + -ism*
detectivist < engl. *detective + -ist*
deuteriu < engl. *deuterium*
devoțional < engl. *devotional*

dialingvistică < engl. *dialinguistics*
digoxină < engl. *digoxin*
dischetă < engl. *diskette*
disconfort < engl. *discomfort*
disconter < engl. *discounter*
dispecer < engl. *dispatcher*
dispecerat < engl. *dispatching*
docar < engl. *dog-cart*
docher < engl. *docker*
doctorizare < engl. *doctor treatment*
doc < engl. *dock*
dronă < engl. *drone*
duant < engl. *duad*
dublu-casetofon < după engl. *double-cassette (recorder)*

Therefore, out of the total number of studied words, we established the existence of forty-eight English-origin words that have not been adapted (yet) to the Romanian pronunciation and spelling, thirty English-origin words partially (phonologically) adapted and fifty-one English-origin words completely (graphically and phonologically) adapted to the Romanian language system, as it may be easily seen from the table below:

Table 1. Results of the phonological and graphical analysis performed upon English-origin words selected from MDN (2007) -- Letter D

Total number of English-origin words, MDN (2007) – Letter D	Unadapted English-origin words	Partially (phonologically) adapted English-origin words	Completely (phonologically and graphically) adapted English-origin words
129	48	30	51

The fact that the number of completely adapted English-origin words is greater than the one of partially or unadapted English-origin words to the Romanian pronunciation and spelling system represents another reason that leads us to believe that Romanian continues to be a fertile area that facilitates the foreign words intake (of English-origin mainly) and, also, their adaptation to its morphological and lexical systems. Our belief is that there should be preserved both the English pronunciation and spelling only in those English-origin words that pertain to some specialized languages, needed for filling up some terminological gaps, as these terms are considered to be part of an international specialized language.

Conclusions

Within the present context of globalisation and internationalisation, the continuous intake of new words (mainly of English origin) has been developed in accordance with the technical and scientific progress, both nationally and internationally, as well. Preserving their Romanian specificity, the studied English-origin words have been adapted (or not) to the phonological and graphical systems of the Romanian language, by undergoing graphical, phonological changes or none at all,

during their adaptation process. Thus, out of a total number of 129 English-origin words selected from MDN (2007), letter D, 48 have not been adapted to the Romanian phonological and graphical systems, 30 have been adapted only phonetically, while 51 (most of them) have been completely adapted to the Romanian pronunciation and spelling. In conclusion, the great number of completely adapted English-origin words, both graphically and phonologically, once more points out the fact that the Romanian language is capable of integrating and adapting new words of foreign origin, a process that may go on over a longer or shorter period of time, depending on the speakers' attitude regarding the so-called invasion of English and American origin words in the last decades.

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CONSIDÉRATIONS SUR LES CALQUES LINGUISTIQUES. MODÈLES PRIS À L'ANGLAIS DANS LE LANGAGE COMMUNAUTAIRE¹

Abstract: *For contemporary Romanian, calques (in our case those copying English models) have become an important means of vocabulary development, at the border between internal and external means of lexical enrichment. Calques should be of particular interest for Romanian (EU terminology) translators as many of them are not yet mentioned in any linguistic dictionary and in the absence of an authorised source clearly stating their meaning and use confusions and mistakes are likely to occur.*

Keywords: *means of language enrichment, calque, terminology.*

1. La dynamique lexicale dans le roumain actuel

La langue roumaine est une langue dynamique et ouverte aux changements. L'emprunt des mots, la reprise des sens nouveaux, inconnus, mais surtout la "migration" des mots du lexique spécialisé vers le lexique commun, génèrent des "pressions" lexicales intenses et complexes sur les locuteurs (différemment instruits).

Les chercheurs (linguistes, terminologues, traducteurs) qui ont comme objet d'étude les terminologies spécialisées de l'époque contemporaine, ont signalé dans leurs articles et études de spécialité les nouveautés du lexique roumain, nouveautés dues aux transformations de la société post-décembriste : emprunts spécifiques à l'économie de marché et les processus pré- et post-adhésion, la nouveauté (apparente) de certains termes à implications sociales tels : *accord international, adhésion, dialogue social, monopole, politique commerciale*, etc., qui, en fait, ont été repris du fonds passif, où ils étaient entrés à la suite d'un autre bouleversement politico-sociale. Ces linguistes ont mis en évidence des nombreux aspects concernant la dynamique des sens dans le roumain actuel (A. Bidu-Vrănceanu, Fl. Dimitrescu, G. Dindelegan), qui a eu comme résultat l'enrichissement lexico-sémantique de la langue nationale.

Le système dynamique² de la langue réclame continuellement l'assimilation des termes adéquats et expressifs, pour exprimer des notions, des concepts et des réalités nouvelles. Un des procédés d'enrichissement du vocabulaire de la langue roumaine est le calque, bien représenté dans la dynamique lexicale des dernières décennies quand le calque lexical des termes anglais paraît se détacher comme nombre d'entrées en langue.

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² Définie comme « variation d'une langue dans la diachronie, donc dans son évolution d'une étape à l'autre, mais aussi en synchronie, c'est-à-dire dans ses manifestations synchroniquement diversifiées » (DSL, 2001 : 180), la dynamique de la langue est un concept super ordonné à ceux d'évolution/changement et variété/diversité. Pour la diachronie est spécifique le mouvement vertical, le changement d'une étape/phase à l'autre. Pour la synchronie il faut préciser premièrement ce qu'on comprend par cela : dans les sections strictement synchroniques, qui représentent la langue à un moment donné, la dynamique se manifeste horizontalement, en variété, mais, si on considère synchronie la situation de la langue dans une période, plus réduite ou plus grande, jusqu'à un siècle, sont inhérentes les manifestations de la dynamique en plan vertical, évolutif.

Le processus du calque est important tant du point de vue théorique – pour la compréhension des phénomènes qui dérivent du contact entre les langues et la dynamique du texte roumain sous l'impulsion donnée par ce contact – que du point de vue des motifs pratiques pour l'enrichissement du vocabulaire des locuteurs et pour les études lexicographiques.

2. Le calque lexical et l'enrichissement du vocabulaire

De tous les types de calque, le plus important (grâce, premièrement à sa fréquence), est indubitablement, le calque lexical, appelé ainsi parce qu'il mène à l'enrichissement du vocabulaire avec de nouvelles *unités lexicales* (ou mots), mais aussi avec de nouveaux *sens lexicaux*, qui s'ajoutent à ceux préexistants. En fonction de ce qu'on imite et des éléments nouveaux apparus dans la langue influencée, il y a deux types fondamentaux de calque lexical. Le premier, étant un emprunt de structure ou de forme interne et engendrant l'apparition de nouveaux mots, sera appelé *calque de structure* morphématique. Pour ce qui est du deuxième (qui est au fond, un emprunt de sens lexical), nous utiliserons le terme de *calque sémantique* (presqu'unaniment accepté en linguistique).

Le fait que les deux types de calque lexical sont si différents ne justifie pas la séparation radicale ou l'emploi d'autres termes, qui nous paraissent incomparablement moins adéquats que ceux acceptés et utilisés ici.

Le calque (v. *DSL*, 2005: 90-91) représente un procédé hybride d'enrichissement du lexique d'une langue, qui suppose la copie d'un modèle externe, suivie par son expression avec les moyens internes de la langue roumaine. Le calque peut signifier emprunt de sens résulté de l'enrichissement d'un mot de la langue réceptrice avec un sens nouveau, sous l'influence du terme étranger, ou emprunt de structure par la traduction intégrale ou partielle d'un mot étranger/d'une expression étrangère.

L'enrichissement de la langue par le calque des modèles étrangers se réalise parallèlement à l'enrichissement par la traduction ou emprunt direct ; ainsi, le calque présente une série d'avantages, mais aussi de désavantages.

Par rapport à la traduction, qui rend exclusivement le sens du mot étranger, le calque garde aussi la structure originelle; l'emprunt transpose intégralement un mot d'une langue à l'autre, préservant le signifié (le sens) de celui-ci, mais aussi le signifiant (la forme). Il peut être envisagé comme une menace à l'adresse de l'identité et de la pureté de la langue, ou, au contraire, peut être préféré par les locuteurs pour démontrer l'ouverture de la société (y compris au niveau linguistique) pour les valeurs européennes, pour l'internationalisation de la langue roumaine.

Une approche fonctionnelle-normative (Stoichițoiu-Ichim, 2006) des aspects positifs et négatifs générés par la présence des calques dans la langue roumaine ne peut pas omettre les suivants:

a. Avantages: emploi d'un matériel linguistique connu par les locuteurs. A la différence de l'emprunt, par le calque d'un modèle étranger on évite les problèmes d'assimilation (problèmes phonétiques, graphiques, morphologiques). Les mots calqués peuvent devenir partie intégrante des structures déjà existantes dans la langue roumaine (champs lexicaux, familles de mots) ou peuvent développer elles-mêmes de telles structures.

b. Désavantages: le calque peut engendrer le manque de précision sémantique, qui peut aller jusqu'à l'ambiguïté. C'est le cas du nouveau sens du mot *agenda* (*Agenda*

2000), calqué d'après le mot anglais *agenda* („programme, ordre du jour”), ou du mot *comitologie*, calqué d'après les mots anglais *comitology* ou français *comitologie* et qui en roumain ne se réfère pas à une science, vu son suffixe, mais au procédé d'assistance de la Commission Européenne par les comités spécialisés, lors de la mise en pratique de la législation européenne.

3. Les calques dans la terminologie communautaire

La terminologie communautaire contient un nombre important de calques selon le modèle anglais. Ce modèle peut être unique, pour des termes comme *Agenda 2000*, ou, le plus souvent, multiple (anglais et français), comme dans le cas des termes *comitologie*, (calque d'après les mots angl. *comitology* ou fr. *comitologie*), *cercles concentriques* (calque d'après les mots angl. *concentric circles* et fr. *cercles concentriques*). En ce qui concerne les calques, *DSL* (2005: 91-92) identifie plusieurs types, en fonction de différents critères:

- la copie intégrale ou partielle du modèle de la langue source engendre l'existence des calques intégraux (les éléments composants du modèle sont traduits en totalité) ou partiellement (on traduit seulement une partie du modèle étranger, maintenant le reste comme dans la langue d'origine) ;

- le niveau linguistique auquel on fait le calque a généré des calques sémantiques, respectivement grammaticaux ;

- l'étendue des unités lexicales incluses dans le processus du calque qui a mené à la formation des calques lexicaux et phraséologiques.

Conformément au même dictionnaire, la combinaison des trois critères mentionnés ci-dessus génère aussi d'autres types de calques, plus complexes. Afin de les appliquer à la terminologie communautaire, nous allons reprendre de la classification antérieure une forme simplifiée, réduite à deux types majeurs de calques linguistiques: *le calque sémantique et le calque de structure*.

Le calque structural copie la structure et le sens des mots composés ou dérivés, dans notre cas, de la langue anglaise. En fonction de son extension, le calque structural peut être:

- total, si en roumain sont traduites toutes les composantes du terme étranger (dans la terminologie communautaire de tels exemples sont: *noyau dur*, *majorité qualifiée* et

- partiel, lorsque seulement une partie du modèle étranger est calquée, et l'autre partie est reprise par emprunt direct: *eurobarometru*, *e-Europa*, *e-administrare* (*eurobaromètre*, *e-Europe*, *e-administration*).

Le degré de conformité avec le modèle anglais génère des calques:

- parfaits, si l'ordre des composantes, des morphèmes du modèle étranger est strictement respecté; dans le cas des calques d'après le modèle anglais, ce type de calque est assez rare, puisque les deux langues ont une topique des déterminants différente. En exemple : *Agenda 2000*, *e-administrare*, *e-Europa*, *euroindicator*, *eurobarometru*, *europarlamentar* (*Agenda 2000*, *e-administration*, *e-Europe*, *euroindicateur*, *eurobaromètre*, *europarlémentaire*);

- les calques imparfaits sont les structures calquées dans lesquelles, sous l'influence de la topique roumaine, les composantes du mot original/de l'expression originale sont réorganisées. Pour ce qui est des calques de l'anglais, cette situation est très fréquente, les déterminants en anglais placés en position pré-nominale étant repris

en roumain comme post- déterminants *fond de coeziune* (calque de l'angl. *cohesion found*)

Le calque sémantique enrichit les mots roumains avec des sens nouveaux, sous l'influence de la langue anglaise. Nous avons déjà présenté comme désavantage du calque de ce type, les possibles ambiguïtés qui peuvent apparaître dans le cas des termes *agendă* ou *comitologie*.

4. En guise de conclusion

Suite à l'analyse présentée ci-dessus, on peut affirmer que, par l'intermédiaire du calque linguistique, toute une série de mots (hérités ou empruntés) ont diversifié et modernisé leur contenu sémantique selon des modèles pris au français ou à l'anglais. On constate aussi – conséquence normale des changements enregistrés dans la vie sociopolitique roumaine – la réactualisation de certains termes simultanément avec la discréditation d'autres termes, l'imposition des restrictions grammaticales (déterminée étymologiquement), la modification de l'équilibre sémantique des mots, etc. Au cas où l'actualisation des sens se réalise en même temps avec des changements d'ordre grammatical (passage d'une catégorie à l'autre, spécialisations des catégories grammaticales, etc.), on assiste à la création de synonymes et homonymes partiels (paronymes) étymologiques.

Ces évolutions formelles et sémantiques par le biais d'un correspondant externe (ayant la même étymologie indirecte) doivent être considérées, y compris du point de vue lexicographique, des modalités indiscutables d'enrichissement, clarification, modernisation et systématisation du vocabulaire de la langue roumaine contemporaine.

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THE EXPRESSION OF ANTERIORITY IN THE 16TH CENTURY ROMANIAN LANGUAGE: THE INDICATIVE ANALYTIC FORMS¹

Abstract: *The analysis of the 16th-century texts (translations and original texts) emphasizes the highly analytic character of the verbal system. This analytic character is reflected by numerous compound and hyper compound forms conveying various modal and especially temporal values. Along with the imperfect, preterite and past perfect synthetic forms, which express the anteriority reference even in the current indicative mood, certain simultaneous periphrases, have also been used. Moreover at least two analytic forms can be used together with a synthetic form, proving therefore the tendency towards a simpler and a more expressive linguistic reality. The structure of such periphrases contains an auxiliary - to be or to have - used with various tenses and verb forms, in the past participle or the gerund.*

Keywords: *verb, previousness, analytic.*

Introduction

The morphological system of the vulgar and late Latin suffered a series of changes determined by various phonetic and semantic factors. These tendencies are clearly noticed within the verbal system of Old Romanian, i.e. in: the reorganization of the voice system, the loss of the aspect value and the development of the temporal sense, changes of value for certain moods and the emergence of new ones, the transfer of some paradigms from a certain tense or mood to a further one, the emergence of new tenses, inflection unification and paradigm regularization, where similarity played an important role- the emergence of numerous analytic forms.

Unlike nowadays Standard Romanian, the verbal system of the 16th century Romanian language had a highly analytic character. This character is reflected by numerous compound and hyper compound forms, expressing various modal and especially temporal values: the subjunctive, the conditional, the future and most of the tenses which expressed anteriority and passive forms.

Together with the indicative preterite forms there have been mentioned analytic forms, simultaneously used with the inherited synthetic ones, composed of the auxiliaries *a fi* or *a avea* in various tenses and the past participle or the gerund of the verb form.

1. Structures with the auxiliary *a avea*

The auxiliary *a avea* and the past *participle* are elements of two compound structures with the following paradigmatic variants:

1.1. the auxiliary *a avea* in the present tense + *the past participle* form of the verb which conveys (even today) the past perfect value for both transitive and intransitive verbs.

1.1.1. the present paradigm of the auxiliary *a avea* used with the past perfect shows, as in nowadays Standard Romanian, various forms in the 3rd, 4th, and 5th person in comparison to the verb lexeme and the 1st and 4th person homonymy. The texts from the 16th century emphasize also a further homonymy, i.e. the 3rd and the 6th person homonymy, under the *au*² form, which is exhibited only within context:

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² The *au* form of the auxiliary, in the 3rd person, is preserved even nowadays in some parts of Moldavia "when reporting an action from the distant past or from informal texts" (Lăzărescu,

...într-aceia jupâneasa Ancaa **n-au faptu** coconii cu Codré logofăt, ce **au luat-o** pré o sooru a Codréiei... (TM, 96); *Giudeșulu e fără milă celora ce n-au faptu milă* (CV, 60 r/6-7); *Și popa să ție și el ce-au luat sfânta parte...* (CL, 39 r/11-12); *Și face cuvântu Dumnezeu de'ntreabă, și cuvântu face cătră cei ce au luat* ... (CCînv, 318); ... *aceasta-i ce Domnul au grăit* ... (PO, 233/19-20); *Aceștia-s care au grăit lu Faraon* (PO, 197/22-23); ... *să ne închinăm și să slăvim cum au grăit prorocii* (ÎC, 7 v/15-18 r/2); *Botezul, cum au scris sfântul Matei evanghelist...* (ÎC, 10 v/6-7); *Și au ales 4 evangheliști den limba ovreiască pre limba grecească, de-au scris Evanghelia* (ÎC, 1 r/8-9).

Simultaneously, together with *au*, the form *a* occurs, in the 3rd person, both in the translations within areas and in documents: *a dat* (IC, 7 r/12, 21/3); *s-a dăscumpărat* (DÎR, XXI, 2); *a făcut* (PO, 69/26); *a muritu* (Cod. Marț., 148 r/6); *n-a uitat* (PO, 144/23-24); *a vrut* (PH în PS, 187/35); *a vrut (fi)* (Cod. Teod., 36 v/5).

Rarely, forms of the auxiliary *a* instead of *au* occur in the 6th person as well: *a fost(u)* (DÎR, XLI, 2); *s-a temut* (Cod. Teod., 113 v/8); *a zis* (DÎR, II*, 10).

1.1.2. As part of the compound preterite, the *past participle* is usually invariable. It can be optionally conjoined with an *-u* without a morphological value, but whose presence is required in reversed forms, if pronominal clitics are inserted between the two elements of the verb phrase (see *infra*). In few cases, in one document, for example, – *Istoria unui proces, Tîrgu-Jiu, 1591, octombrie, 13* (în CB, 111) a compound preterite structure with a feminine *-ă²* past participle form is mentioned twice: *Să se știe cum au mersă Moldovénul de în Scoarța...*; ... *Moldovénul au apucat vartos pre Stănilă ... și au mersă de față amândoi..*

The compound preterite periphrasis occurs with an enclitic³ auxiliary, a typical characteristic of this period: *adus-am* (PO, 153/14); *făcut-am* (DÎR, 1-2); *coperit-ai* (CP, 163 v/2); *nădăjduit-ai* (CCînv, 251); *cerșut-au* (DÎR, XXXII, 263 v/3); *înmicșurat-au* (CP, 10 v/5); *adaos-au* (DÎR, XIX, 262 r/16, 262 v/7) etc.

Usually, the forms of the compound preterite can be used discontinuously through the insertion, of some pronouns, adverbs or short noun phrases. However, ample contexts are rarely mentioned:

se au ție arătăt (PO, 119/16); *au pre ei pre toți blagoslovit* (PO, 175/27); *ați aceasta cerut* (PO, 210/20); *se au de voe dat* (CCînv, 88); *au până acmu făcut* (PO, 193/4); *au așa iubit* (CCînv, 350); *au în cinste înșelat* (CCînv, 453); *n-au iară întors* (PO, 10/22-23); *ne-am* cu aceea *mărit* (CCînv, 94); *am* cineva *obidit* (CCînv,

1984: 225) and very rare in the Southern part of Banat (Neagoe, 1984: 263). Nowadays, at the dialectal level, the auxiliary shows, in the 3rd and 6th person, the following forms: *a-a* in Wallachia (in the proper Wallachian idioms and in the South-Eastern part of Oltenia (Ionică, 1984: 178-179); *o-o* in Moldavia (Lăzărescu, op. cit. : 225); *o-or* in Banat (Neagoe, op. cit. : 263); și *o-o/or* in Crișana (Urișescu, 1984 : 309) and Maramureș (Vulpe, 1984 : 337).

¹ The *a* form of the auxiliary in the 6th person is mentioned three times in *Codex Sturzanus* as well, though Gh. Chivu (apud Frâncu, 2009 : 112) states that, in this situation, it represents a graphic omission and not a morphological innovation.

² Regarding this form Densusianu (1961: 143) maintains that it could be only a graphic symbol. Such past participle forms are rarely encountered nowadays in some parts of Maramureș (Vulpe, op. cit.: 367) though they are frequently encountered in Aromanian (Saramandu, 1984: 457; Livescu, 2004: 84).

³ Nowadays the enclitic auxiliary is frequently encountered in the subdialect of Maramureș (Vulpe, op. cit.: 337) and Crișana (Urișescu, op. cit.: 309).

446); **au** *dentru ei peritū* (CCînv, 187); **ai** *tu sfrășit* (PS, 16/10); **au** *toate tocmitū* (CCînv, 134); **s-au** *neștire după al șasele căs ajunsu* (TM, 84); **au** *Domnedzeu toate acestea arătat* (PO, 143/10-11); **au** *Domnul cu noi făcut* (PO, 221/16-17); **ați** *astădzi așa curund venit* (PO, 184/13-14) etc.

In the reversed word order, the two elements can be used discontinuously through the insertion of clitic pronouns (personal or reflexive, atonic form) and in this situation the past participle is emphasized by a final *u*: **adăpatu-ne-ai** (CP, 109 r/9); **adăpatu-l-ai** (CP, 116 r/12); **adusu-o-au** (DÎR, XXXVI, 252 v/1); **arătatu-se-au** (PO, 170/13); **cerșutu-țe-au** (CP, 33 r/15); **datu-mi-i-ai** (CCînv, 314); **datu-mi-i-ați** (CCînv, 360) etc.

1.2. the auxiliary *a avea* in the imperfect + the verb past participle (inflected)¹, in an optional word order, denotes the past perfect. This structure occurs rarely, only within two Coresian translations: *Auzi tânărulū cuvântū, și se duse oscârbitū; era amu de avea agonisitū multu* (CT, 31; CCînv, 288); *Auzitā avea ce e den elū de facerea ciudeselorū ...* (CCînv, 441).

2. Structures with the auxiliary *a fi*

The auxiliary *a fi* is part of some compound and hyper compound structures where the second element is a gerund or a past participle. As auxiliary, *a fi* is homonymous with the verb. With its help there were formed: 2 imperfect structures, 3 preterite structures, 3 past perfect structures.

2.1. *a fi* + gerund structures

2.1.1. *Compound structures* which exhibit the following paradigmatic variants:

2.1.1.1. the preterite of the auxiliary *a fi* + the gerund form of the verb in the imperfect². The periphrasis does not occur in documents, but only in translations and it is rare. It occurs in texts of both northern and southern areas (the most frequently encountered instances are in the Coresian texts):

era mărrgându (CV, 19 v/9-10); *era postindu-mă* (CA, 47); *era rugându-mă* (CA, 50); *era stându* (CV, 21 v/11); *era arătând* (CT, 86); *era fiindū* (CCînv, 478); *era suspinându* (CCînv, 245); *era făcând* (CT, 85); *era ducându-se* (CT, 137); *era lăcuindū* (CCînv, 235).

Sometimes, the analytic forms may occur together with the synthetic forms, within the same clause:

... însumi **era stându** și **lăsa** spre uciderea lui și **străjuia** ... (CV, 21 v/10-13); **și era** oamenii **așteptând** Zahariea și **se mira** că **pesti** el în beserecă (CT, 86); **Era unii** de(â)n cărtulari aice **șăzând(ū)** și **cugeta** întru inimile lor(ū) (CT, 55); **și era suspinându** și **tremura** pre pământ (CCînv, 245).

The word order of the most frequently mentioned periphrases is *auxiliary + verb*, however, there exist several examples with an enclitic auxiliary: *zăcându era* (CCînv, 243); *stându era* (CP, 249 r/2).

¹ A similar form of past perfect, but with a non inflected past participle, was mentioned within the dialectal texts in Wallachia and Moldavia (Marin, 1985 : 466-467).

² This periphrastic imperfect preserved its value and usage within the northern area while within the southern area it was rarely used in the first decades of the 17th century.

The elements of the periphrasis could be used discontinuously¹ through the insertion, between the auxiliary and the verb phrase, of various noun phrases and even of complex structures²:

În vremea aceeaia era Isusă învățându în besereacă ... (CCînv, 406); *Luară piatra de unde era mortul(ă) zăcând(ă)* (CT, 162; CCînv, 96); *Și era oamenii așteptând Zaharia* (CT, 86); ... *eram noi mergând ...*(CA, 75); *Era amu atunci Domnulă Hristosă de ceaia parte de Iordană imblându* (CCînv, 97); *Că erați ca oile rrătăcindu și întoarrsetu-vă acmu cătră păstoriul acela socototoriul sufletelor voastre* (CV, 75 v/10-11); *Și era și hananei și ferezei lăcuind acolo pre acel pământ ...* (PO, 46/5); *Era unii de(ă)n cărtulari aice șazănd(ă) și cugeta întru inimile lor(ă)* (CT, 55); ... *iar alții mulți era goli și degerându de geră și de răceală inghețându-se* (CCînv, 364).

2.1.1.2. the preterite form of *a fi* + the gerund form of the verb by means of which the preterite was expressed: *fuiu lucrându* (CV, 9 v/12-13); *fu cercetând* (CA, 41), *fu ducându-se* (CT,122); *fu-mi mergându* (CA, 107); *fu purtându-ne* (CA, 134); *fu trecând* (PO, 138/25); *fum veselindu-nă* (PS, 273/9, CP, 252 r/10); *fură curând* (CA, 104).

2.1.1.3. *a fi* in the past perfect + the gerund form of the verb, mentioned only once by Coresi, has a past perfect value: *Iară acesta ce scrie Marco, patr' înși-lă fusease purtându* (CCînv, 58).

2.2. A hyper compound structure formed by the past perfect form of *a fi* + the gerund form of the verb³ by means of which the preterite was expressed: *ați fost imblând* (CA, 416); *au fost șezându* (DÎR, LX, 3; CB, 88); *au fost zăcându* (CCînv, 370).

However, within certain contexts, this structure seemed to have a past perfect sense:

¹ According to E. Dragoș (1995: 83), the existence of both reversed and discontinuous periphrastic forms is due to a nearly tough pressure "of the text from which it was translated, some aspects of this pressure being transposed, as imitations, in the translated text".

² Various opinions were stated concerning discontinuous structures formed by using various lexical elements or complex structures of the compound verb phrases. In older thesis, such discontinuous structures were considered "completely unnatural" (Drăganu, 1914: 138) and specialists explained them by a faithful imitation of the translators of Slavonic and Hungarian syntax (Rosetti, 1968: 566). D. Moldovanu (1977-1978: 45-70) denies the imitation of foreign syntactic models. According to the author, such structures, which he calls "perimorphologic forms" are nothing else but "functioning modalities of the Romance type", for which the author establishes several evolution phases, the situation of the 16th century exhibiting a "rule" of the old language which admitted, more easily, the insertion of several elements belonging to any lexical class. This opinion was somehow shared by I. Gheție and Fl. Zgraon (1981: 180-181) as well. The occurrence of such structures only in cultural texts and documents written by "educated persons, accustomed to the writing", made the authors consider that they "do not originate from the 16th century language". Considered "relics of a previous period of the 16th century", when they met "a real spreading in the spoken language", their usage within this period represents "the expression of a syntactic mannerism, which tended to offer a specific structure, opposed to the spoken language, the literary message".

³ Nowadays this periphrasis is used in the imperfect form in Muntenia, in some idioms from Crișana (Urișescu, op. cit.: 308) and rarely in Maramureș (Vulpe, op. cit. : 336), in Dobrogea and Oltenia (Marin, op. cit. : 461).

Că mulți amu oameni au fost făcută bunătăți și nemica d-insele n-au avuț folosă, c-au fost făcându totu cu laudă și trufă (CCînv, 49); Semnează-se, că alu ceriului au fost fiindu Hristosă proslăvită, și de susă deștinse (CCînv, 106); Una amu, ca să arate celuia ce se izbăvi, câtă nevoie și câți draci au fost avându întru elă ... (CCînv, 377); și nu den începutu judecă pre elă pentru năravulă celă nebunescă ală lui, ce încă aducea lui de pururea și altă bogăție cătră bogăția ceia ce-au fost avându dentăi. (CCînv, 398); Davidă amu spune-se iubitu și blândă; ș-au fost așa fiindă. (CCînv, 442).

2.2. *a fi* + *past participle* structures

2.2.1. *Compound structures* which exhibit the following paradigmatic variants:

2.2.1.1. the imperfect of the auxiliary *a fi* + *the past participle* of the verb form (inflected or non inflected)¹, by means of which the past perfect was expressed:

era adus (PO, 150/22-23); *era dzis* (CV, 9 r/7); *era grăit* (CCînv, 495); *era împărțit* (Cod. Teod., 13 v/1-2); *era venit(ă)* (CT, 162; CCînv, 95); *eram aflați* (PO, 155/27 – 156/2); *eram morți* (Cod. Teod., 95 v/ 5-6); *erați grăit* (PO, 154/3); *era merși* (CV, 42 r/13); *era veniți* (CCînv, 95); *era dzis* (PO, 145/4).

This periphrasis is mentioned only in translated texts, both in the Northern and Southern types. In most cases, the auxiliary is clitic to the verb form, though, there is mentioned one form with an enclitic auxiliary: *Negrăți era urul cătră alaltu; duseră-se* (CV, 52 r/11-12). This structure can be used discontinuously through the insertion of a pronoun as subject, of an adverb or (rarely mentioned) through a complex structure:

... înțleaze că rrimlenu easte, și ca *era elu vâdzutu*, demîreața vrea să se înțleagă deadevăru cea ce clevește-se de iudei (CV, 23 r/7-11); *Și deaca trecură 40 de zile deschise fereastra spre corabie, ce era el făcut, și slobozi un corb a zbura...* (PO, 32/10-12); *Și sluga înainte spuse pre rând toate lucrurile ce era el isprăvit.* (PO, 82/2-4); ... *derep ce postul era amu venritu, și se rruga Pavelu, grăia lor...* (CV, 43 r/6-8); *Însă mai denainte era feciorulă lu Airă și feciorulă văduoi învisu den moarte.* (CCînv, 97).

2.2.1.2. the past perfect form of *a fi* + *the past participle* of the verb form, in an optional word order², denotes also the past perfect:

Și salce-l fusesia vâdzut, și dzise ...; Și rugul fusesia vâdzut, și dzise ... (TB, 219); *Oprită fu bunătatea de pre pământă dentr' acelea zile de ce fusease zisă* (CCînv, 193); *Iară de veri fi auzit de aceasta, mulțumește dereptu căce auzit fusesi* (CCînv, 323).

2.2.1.3. the imperfect form of *a fi* + *the past participle* form of the verb, with an optional word order, denotes a compound preterite value: *fu venit* (CA, 28); *pogoritu fuse* (TB, 86), *tremurat fu* (CP, 25 r/10, 145 r/3).

2.2.2. A *hyper compound structure* of the compound preterite of the auxiliary to *be* + *the past participle* (sometimes inflected)¹, denoting the past perfect, is highly encountered in the texts of the 16th century both in translations and in original texts:

¹ Nowadays this periphrasis has a colloquial character being known within all Daco-Romanian dialectal areas (*Ibidem*: 465).

² In case of nowadays Romanian, this periphrasis is rarely mentioned within the Wallachian dialectal texts (Marin, *op. cit.*: 466).

amă fostă cugetată (CCînv, 6); *am fostu cumpărat* (CB, 88; DÎR, LX, 2); *au fost cerut* (DÎR, XXXVI, 250 r/2); *au fost chemat* (DÎR, XXXVI, 250 v/4); *au fost(u) dat* (DÎR, XXXII, 239 r/18, XLVIII, 247 r/3, XLVII, 2-3); *au fost robitu* (DÎR, XIV, 1-2); *au fost scăpat* (DÎR, XVIII*, 1 r/18); *au trimes* (DÎR, XLIV, 238 r/4); *au fostu umblat* (DÎR, XLVII, 2); *au fostă zăcută* (CCînv, 58); *amă fostă muriți* (CCînv, 199); *au fost făcuți* (DÎR, LXXXIX, 1 v/8-9), *au fost grăit* (DÎR, XCIII, 1 r/9); *au fost învățați* (CCînv, 14); *au fost trecuți* (DÎR, XV, 12); *au fost uciș* (DÎR, CXI, 6).

In few cases, this structure occurs discontinuously through the insertion of a pronoun as subject: *Că și acestă bolnavă de acmu, n' au fostă elu greșită într' atâtea ani în cărți fu muncită cu boala ...* (CCînv, 148).

Conclusions

The 16th-century preterite forms of the indicative mood (the imperfect, the preterite and the past perfect) were expressed both synthetically and analytically.

The analytic structures were formed by an auxiliary *-to be* or *to have-* used in various tenses and verb forms, in the past participle or the gerund form, mainly in an optional word order. These structures could be used discontinuously through the insertion of various elements or even of some complex structures.

As element of the structure, depending on the auxiliary to which it combines, the past participle may be non-inflected or inflected by gender or number morphemes. The inflected past participle structure is a typical characteristic of the Romanian language within the 16th century. Under the same circumstances there have been mentioned forms of the non inflected past participle following the “increased grammaticalization level of the components of a verbal analytic form” (Diaconescu, 1969: 31).

Among these periphrases, only the compound preterite was mentioned by the norms of the written language. Other structures occur even nowadays, at a colloquial and dialectal level, especially within classic idioms.

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¹ Nowadays this periphrasis is highly used in the Moldavian idioms; it is frequent in Banat (Neagoe, *op. cit.*: 263), Crișana (Urișescu, *op. cit.*: 309), Transylvania (except the South-Western parts) (Marin, Marinescu, 1984: 376), Maramureș (Vulpe, *op. cit.*: 337) și the nothen region of Moldavia (Lăzărescu, *op. cit.*: 225); cf. Marin, *op. cit.*: 466.

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POURQUOI EST-CE QUE LES MOTS DISPARAISSENT DE LA LANGUE?¹

Abstract: *Language is a living, dynamic system, permanently adapting itself to the changes in the linguistic and extra-linguistic reality. From this perspective too, the Romanian language behaves like the other Romance languages, permanently renewing its vocabulary by eliminating some of its words or by relegating them to a passive background, while creating new lexical units or borrowing them from other languages.*

Keywords: *phonetic reduction, homonymy, synonymy, taboo, euphemism.*

Comme on le sait déjà, la langue est un phénomène social de par son origine, à travers la fonction de communication qu'elle accomplit et sa dépendance de la société. Étant étroitement liée à l'activité humaine, la langue reflète les changements de l'histoire de la société d'une manière différente en chaque domaine de la vie sociale. C'est dans le vocabulaire que l'on peut percevoir la dépendance de la langue de la société, et en ce qui concerne la disparition et l'apparition des mots, et pour ce qui est du changement de leur sens, quelques modifications sémantiques peuvent être comprises seulement par le rapport à la vie sociale des parleurs de la langue respective.

En général, on accepte la conclusion de la pénétrabilité du lexique par rapport aux autres secteurs de la langue et de sa connexion à la réalité non-linguistique, sans ignorer le fait que l'homonymie, la synonymie, les procédés de formation des mots et d'autres facteurs linguistiques constituent des causes aussi importantes que celles sociales de la disparition des mots et des évolutions sémantiques, constituant des procès naturels dans l'évolution de toute langue vivante.

A. Causes linguistiques de la disparition des mots

a) La brièveté des mots. Les mots avec un corps phonétique restreint ne parviennent pas toujours à survivre, parce qu'il est plus difficile à les distinguer dans la chaîne du parler et, des fois, elles sont remplacées par leurs synonymes avec un corps phonétique plus développé, ou bien par leurs dérivés. C'est ainsi que l'on peut expliquer la disparition des mots réduits, du point de vue phonétique, en Latin: lat. *os, oris* «gură» a été remplacé par *gula* «gâtlej» («gorge»), roum. *gură* ou par *bucca* («joue, bouche»), fr. *Bouche*, it. sp. *bocca*, roumain *bucă* (le verbe *îmbuca*); à la place du verbe lat. *edo, edere, edi, esum*, «manger», court et avec une flexion irrégulière, on a préféré *manducare* («mâcher»), qui est plus long (derive de *mandere* par le nom *Manducus*, qui signifiait une sorte de bouffon de farce), et duquel a résulté le fr. *manger* (it. *mangiare*), le roum. *mâncare*; en *comedere*, sp., port. *comer* «manger». Comme exemple de mot phonétiquement réduit mais qui a survécu par l'un de ses dérivés, on peut donner l'exemple du lat. *auris* («oreille») qui, en Latin vulgaire, était utilisé avec sa forme en suffixe *auricular* (*auris no oricla*, en Apendix Probi), duquel on a transmis l'esp. *oreja*, le fr. *oreille*, l'it. *orecchio*, le roum. *ureche*. Le même est valable pour les lat. *masculus, ungula, vitellus, anellus, genuculum, fratellus*, etc., qui ont aussi perdu la valeur diminutive initiale en diverses langues romanes. Pour la langue roumaine, on peut discuter sous cet aspect les paires du type: *ai-usturoi* (*ai- aiil, sein-sain*).

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b) L'homonymie. Le concurrence entre les homonymes peut expliquer la disparition de quelques mots: le lat. *os, oris*, “gură” (“bouche”) et *os, ossis* (devenu ensuite *ossum*) se retrouvaient dans le latin vulgaire en collision homonymique, en danger de se confondre, après la disparition de quantité de la voyelle *o*, qui se retrouvait en Latin classique (*ōs* “bouche”, *ōs* “os”). C’est pourquoi le complexe sonore *os (ossum)* est resté juste pour le sens “os” (roum. *os*, it. *osso*, fr. *os*). La disparition de certains mots de la langue, déterminée par l’homonymie est illustrée par des exemples comme: *arat-plug (labour-charrue)*, *păcurar-cioban (mazoutier-berger)*, *car-drag (char-drague)*, etc.

c) La synonymie. La synonymie est prise en compte tout en considérant les qualités et les défauts structuraux des mots, de leur charge affective, de la substitution d’un objet par un autre avec une fonction analogue et des ainsi-dits courants de trafic matériel et étant culturellement dominants, connus dans la théorie des aires latérales (lat. *pulcher-formosus-bellus*, v. esp. *fermoso*, esp. *hermoso*, port. *formoso*, roum. *frumos*, it. *bello*, fr. *beau*). La concurrence entre les synonymes mène à la disparition de certains mots (*pulcher*), étant préférés certains complexes auditifs au lieu des autres. D’habitude, les synonymes récents remplacent les anciens, avec lesquels ils coexistent pour une longue période: *buche-literă, bucoavnă-abecedar, dăbilar-perceptor, asuda-transpira, slobozenie-libertate, cat-etaj, veac-secol, trup-corp* etc. Certains synonymes sont utilisés avec prédilection en certains styles: *steag* (langage littéraire) – *prapor* (langage ecclésiastique) – *drapel* (langage militaire) – *stindard* (langage poétique) et d’autres restent dans la langue avec une nuance de sens différent: *gâde* “maître” (*attendez voir, je vais faire venir le maître*) – *călău* “bourreau, celui qui donne la mort aux condamnés, vilain, qui soumet quelqu’un d’autres aux peines – *gealat* avec le sens ancien de “bourreau” et le sens actuel d’”homme grand, costaud et gaillard” (*il y a un gaillard à la porte*) ou “enfant gaillard”(Comment peut-il faire nourrir quatre gaillards?), utilisés dans le langage régional avec les sens nouveaux.

Il ne faut non plus négliger la disparition de certains mots, ni la diminution de la sphère d’emploi, comme conséquence de la synonymie dialectale et de l’interdépendance entre les divers styles du langage littéraire ou entre les diverses variante de la langue commune, considérée comme dia-système, tel qu’on a interprété certaines series comme: *zăpadă-nea-omăt, porumb-cucuruz-păpușoi, noroi-nămol-glod-im-tină, dori-deșidera, fecioară-vergură, asuda-transpora, sânt-sfânt, vopsea-boia-farbă-feșteală* etc.

En étroite liaison avec les causes discutées ci-dessus, il est nécessaire de prendre en considération d’autres aspects linguistiques importants au caractère général:

- **la force expressive du mot:** au lieu des mots traditionnels, ayant des faiblesses structurales et atténués sémantiquement, d’autres mots plus solides comme structure, plus énergiques, plus concrets et plus vivement colorés s’établissent dans la langue ou bien deviennent plus stables. L’inexpressif et faible *edere* a été remplacé en Latin par *comedere* et *manducare*, plus solides formellement, et le dernier, plus imagitatif, plus expressif, parce qu’il avait le sens de “mâcher, faire bouger les mâchoirs”), tel que Manducus le faisait. *Testa* “récipient de cuite, vaisseau en argile cuite” est employé, d’abord comme blague, au lieu de *caput*, qui survit quand-même en quelques langues romanes avec son sens proper et quelques sens figurés (cf. fr. *tête*, l’ital. *testa*, roum. *țeastă*);

- **l’existence isolée d’un mot**, par rapport à la situation des autres, qui apparaissent dans des familles ou des séries compactes. C’est le cas du lat. *hirudo-inis*, “sangusue”, qui n’avait aucun fondement, c’était un nom “non-motivé”, raison pour laquelle on a préféré,

dans les langues romanes, soit un composé "motivé" (fr. *sangsue*, it. *sanguisuga*), soit un dérivé "motivé" (roum. *lipitoare* < *lipi* + suf. *-toare*);

- **L'emploi des mots dans des contextes**: par la substantivation de certains adjectifs ou par ellipse on arrive à ce que le terme déterminé disparaisse ou qu'il soit remplacé par son déterminant; lat. *jecur, jecoris*, "foie", a disparu et a été remplacé par le déterminant *ficatum* (roum. *ficat*, it. *fegato*), en base de sa suppression du syntagme *jecur ficatum* "foie d'animal engraisé aux figues"; aussi, juste les déterminants sont restés dans les expressions: (*dies*) *domenica*, roum. *duminică*, it. *domenica*, fr. dimanche; *hibernum* (*tempus*), roum. *hiver*, it. *inverno*, fr. hiver (à voir aussi *lunae* (*dies*), roum. *luni*, mais l'it. *lunedì*, le fr. *lundi*.; cf. roum. *aubergines, tomates*, et ainsi de suite.

A. Causes sociales ou extralinguistiques

a) **La disparition de la réalité sociale** de certaines notions a aussi déterminé la disparition des mots respectifs: *rob, vechil, vornic, spătar, cămăraș, armaș, comis, logofăt, caimacam* etc., qu'on n'utilise plus aujourd'hui et qu'on connaît juste à cause de leur présence dans des oeuvres littéraires ou des travaux historiques;

b) **La fin d'une certaine mode**, tel qu'est celle qui se réfère à la manière de s'habiller des gens et qui ont provoqué la disparition ou la restriction de l'emploi des mots tels: *anteriu, biniș, scurteică, cabaniță, giubea, ișlic, giletcă, surtuc*, etc.;

c) **Le changement de la conception du monde** et de l'attitude des gens envers certains objets et phénomènes, cause pour laquelle on utilise de plus en plus rarement des mots comme *vârcolac, iele, zmeu* etc.;

d) **Le bannissement du vocabulaire ou le tabou**, conception selon laquelle certaines idées religieuses ou superstitions imposent de ne pas utiliser certains mots. Par exemple, pour *drac* (*diable*), "symbole de la force du mal", on utilise des mots et des expressions phrastiques comme *necuratul, cine nu poate, uciga-l toaca, ducă-se pe pustii*, etc.;

e) **L'euphémisme** (le mot ou l'expression qui remplace un terme ou une construction, en atténuant leur contenu dur, trivial, injurieux) cause pour laquelle certains mots latins ont disparu de notre langue, et d'autres mots roumains sont comme inexistantes pour les parleurs;

f) La plupart des mots ont disparu de la langue à cause du contact avec d'autres langues desquelles on a reçu, pour diverses raisons, le mot correspondant ou un mot qui désignait un objet perfectionné: *aratrum-plug* (*charrue*), *nudus et vacua – gol* (*vide*), *collus-gât* (*col*), *gallus-cocoș* (*coq*), *martellus-ciocan* (*marteau*), *acetum-oșet* (*vinaigre*), *ama-iubi* (*aimer*) etc.

Il faut remarquer que, comme le montrent les exemples discutés, la plupart des disparitions des mots est due aux causes sociales, dont l'existence est limitée dans la langue respective, car l'évolution d'une société est unique et caractéristique, pendant que les causes linguistiques ont une existence plus importante et qu'on les rencontre dans plusieurs langues du même type ou des types apparentés.

De l'autre côté, ces causes ne doivent pas être considérées isolément, mais en une permanente connexion et dans le cadre du groupe des causes, (la brièveté des mots, l'homonymie, la synonymie, l'expressivité, le contexte ne peuvent pas être toujours séparés, cause pour laquelle on a utilisé les mêmes exemples pour des aspects différents), mais aussi en général, car les causes sociales sont elles aussi en relation avec des phénomènes tels la synonymie, l'expressivité etc., pour ne plus dire que le bannissement du vocabulaire, l'euphémisme et le contact entre les langues agissent, en dernière instance, aussi comme facteurs proprement linguistiques.

Finalement, certains d'entre les mots disparus ont définitivement perdu leur appartenance à la langue, elles n'existaient plus même au temps du Latin vulgaire ou depuis la période avant-roumaine, pendant que d'autres ont coexisté plus longtemps, elles se sont différenciées sémantiquement ou stylistiquement tout en prolongeant leur vie ainsi. Il y a aussi des mots disparus de la langue roumaine comme unités lexicales primaires, mais qui sont restées dans certains syntagmes pétrifiés, dans des locutions et des expressions comme: "a da ortul popii" (*rendre l'âme*) (*argent, monnaie*), "a nu avea glagole la cap" (*être bête*), "slugă la dârloagă" (*cheval bête*), ou dans des dérivés: lat. *vincere*, roum. *vince*, gardé en *a învinge* (*vaincre*), tc. *sofra* (table ronde et basse où l'on mange en restant assis sur le canapé", gardé en *sufragerie* (*salle à manger*) et sl. (gr.) *tâmpină* ("dăirea, tobă darabană"), gardé dans le roumain *întâmpina* (*accueillir*).

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ABOUT THE RELATIONSHIP BETWEEN MODALITY AND ASPECT IN OLD ROMANIAN LANGUAGE¹

Abstract: *The research intends to describe the modality and the aspect operator verbs, and aims to categorize the semi-auxiliaries in the diversity of the mood and the verbal tenses, as they appear in the old Romanian language.*

Keywords: *operator-verb, semi-auxiliary, predicative character.*

1. The main feature that connects the modality verbs with the aspect ones is their semi-auxiliary character. This character imposes the predication marks in a succession of verbs. The fundamental semantic role goes to the second component of the construction, nevertheless, most of the times, this component bears its own predicative marks.

1.1. The modality/aspect verbs are different from the *predicative verbs* as it is emphasized in the definition: "Term adopted in Romanian grammar, distinct from the *auxiliary*, to terminologically suggest the characteristic of these verbs which lost only partially their autonomy, ranging from the status of autonomous verb and the one of grammatical mark (auxiliary)" (DSL, 2001: 463). In addition, the dissociation from the auxiliary verbs is highlighted here: "The *semi-auxiliary* vs. *auxiliary* discrepancy reflects mainly a difference of grammatical degree: the auxiliaries are grammatical instruments (...) while the semi-auxiliaries are grammatical instruments at the semantic and syntactical level only" (*ibidem*). The semantic cohesion of the group led to consider it among the syntactic units as complex verbal predicates, the respective verbs being operator-verbs (the modality and aspect ones).

1.2. The fact that the second verb possesses predicative marks, has led linguists to consider that the group could be set apart in two independent verbal predicates, which belong to different sentences, and if the second verb is in a non-personal mood, it would have to fulfill a function, also dissociated. The fact that the operator verbs impose the predication marks on the support verb, allows them to retain their semantic content, and occasionally some of them gain polysemous meanings being located next to the support verb. (cf. Minuț, 2002: 19). Therefore, *a putea* expresses the ability to do / to think (*Nu pot să vin; Nu pot să mă concentrez...*); the event (*Tu ai putea veni dacă te-ar lăsa*), the unreal situation (*Pot să câștig, dar n-am cu ce*), the concession (*Poți să lucrezi zi și noapte, tot n-o să-ți iasă*) ... These meanings are determined by the context where they are located, as well as by the values of the their moods and tenses.

In conclusion, setting apart the group by semantic methods was abandoned, because the operator verbs have a polysemous character: "The verbs *a putea* and *a trebui* have the same syntactic behavior, however they do not possess modal semantic value in all their uses (these verbs act as operators, whenever they are located next to other verbs that constitute the semantic support)" (*GBLR*, 2010: 400).

1.3. Some linguists consider that these operators can be included in the auxiliary class when they have certain meanings. For example, D. Irimia thinks: "Semi-

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*This research was conducted by the POSDRU Project Romania 2007-2013, co-financed by the European Social Fund. Project Title: The development of doctoral schools by providing scholarships for young PhD. students with frequency-ID 52826.

auxiliaries are closer to predicative verbs by keeping a lexical meaning (not the usual, but a derived one)" (Irimia, 2008: 187). The verb *a trebui* as semi-auxiliary "no longer expresses the need – its fundamental meaning as predicative verb – (...) and neither the sense of needing (...) In terms of semantics, the semi-auxiliary verb *a trebui* expresses mainly the eventuality, by introducing a hypothetical modal shade in the phrase's structure: *Negru trebuie să fie sufletul tău*" (Irimia, 2008: 188).

GALR does not consider this semantic argument "Aspect and modal verbs are verbs that either have an intrinsically aspectual / modal value (*începe / continuă / termină de învățat; poate învăța; trebuie să învețe*), or they gain it in the context of verbs' vicinity, which semantically own the lead role in the phrase, though syntactically, these verbs are subordinated" (GALR, 2008:330). The long dispute over the syntactic behavior, at the normative grammar level is yet to be settled.

2. Among the predicate typology there are: the complex verbal predicate with modal operator (PVCom) and the complex verbal predicate with aspectual operator (PVCoa). The difficulty appeared when the section/ text is being analyzed, but is solved by setting apart the complex structure in different predicates, which belong to different sentences: "For the syntactic level to analyze the group is solved by setting it apart, with the delimitation of a center and a subordinate" (*ibidem*: 201). The last edition of the normative grammar also specifies: "Most complex predicates have an internal structure which can also be analyzed as well; the operator-verb behaves like a syntactic predicate, which imposes formal restrictions (...) on the predicate's semantic support. The semantic support acts as a complement for the support verb" (GALR, 2010: 400).

The group cannot be dissociated in these two cases: when the structure's accord is acquired by attraction (Ei trebuiau pedepsiți; Ei trebuiau să plece =PVCom) and when the structure belongs to these types: Copiii erau să cadă; Casa stă să cadă; Ion dă să plece; El trage să moară; Ia de mânăncă (=PVCoa)" (Găitănar, 2010: 67).

3. The establishing of operator-verbs in terms of form, according to the century's norm and the different contexts in which they appear, either as (semi-) auxiliary verbs, or as predicative verbs, should be analyzed as facts of old language.

3.1. Formal analysis is mainly required for the important modal semi-auxiliaries: *a vrea*, *a trebui*, and *a putea*. Therefore, it was consulted one of the oldest texts translated (before 1520) *Psaltirea Hurmuzaki*.

3.1.1. The verb *a vrea* (lat. *volere*, cf. *MDA*, IV: 1314) has a complex paradigm, being the most commonly used predicative verb in this text: *Veseli-se-vor care vor dreptatea* (PH, 30^v/27); *Binre-i vruși, Doamne* (72^f/2); *Trudi-se cinre vru în veaci* (41^f/9); *De cumândare și aducere n-ai vrutu* (34^f/7); *Cinre e omul de va vrea viață* (28^f/13); *Carii vor vrea mie rreu* (59^v/4); *Nu stă în putearea cailor ară vrea, nice în vârtutea bărbașilor ară vrea* (123^v/10); *Vrear-ară pre cei ce se tem* (123^v/11).

A statistic of these semi-auxiliaries (*a vrea*, *a trebui*, and *a putea*) based on Romanian language in the sixteenth century can be done only on a corpus of expanded texts, but in the analyzed text these semi-auxiliaries are less frequently encountered: *Vruiu se me aruncu* (71^v/11); *În leage lui nu vrură a îmbla* (65^v/10).

In Old Daco-Romanian and later in the sixteenth century Romanian language, there was not any difference between the predicative and the auxiliary value for the form of the verb *a vrea*: "After the sixteenth century the differentiated paradigm for the predicative function (with the radical *vrea/vre-*) has appeared. The analyzed texts allow us to observe the complete paradigm of *a vrea* used as predicative verb (the forms with auxiliary value ... are without any exception, coincidental with the paradigm we discuss here" (Zamfir, 2005: 59). The verb *a vrea* has three problematic forms for present tense

indicative (due to its phonological evolution). Therefore, the second person singular, the first person plural, and the second person plural have several variants: "The forms for second person singular *veri* and first person plural *vom*, which, on the other side, represent two extreme types, *veri* being the most archaic form of evolution *velis – veri – vei*, as for *vom(u)* that was in last phase of use in the sixteenth century: *volemus-vrem(u)-vem(u)-văm(u) – vom(u)*" (*ibidem*: 62).

The morph-syntactic features of the verb *a vrea*, manifested since the old language, are apparently due to its weak transitivity: it does not engage in the transformation of passive acting, the imperative is not used, and the use of subjunctive mood (conjunctiv) is completely accidental. These features do not occur in the same way in the Slavic synonymous series: *a voi, a dori, a pohti* (*ibidem*: 61).

3.1.2. The verb *a trebui* is marked once – personal form – in *Psaltirea Hurmuzaki* (*nu trebuiești*: 9^v/18), in a context in which it is not used as modal operator. Borrowed from Slavic (*mpбoвamu*), the verb *a trebui* had to impose the impersonal form and the weak conjugation (with the suffix *-esc*), compared with the current norm. In old Daco-Romanian the forms with suffixes and the personal ones were predominant: *trebuescu, trebu(i)ești, trebuiaste, trebu(i)esc, să trebuiască* (*ibidem*: 353).

The strong configuration (with emphasis on lexeme), coinciding with the single-member specialization, was originally supposed to be a dialectal innovation: "It is possible, but not certain, that the innovation started in Muntenia, and expanded in Moldavia and Transylvania, to a quite pronounced degree" (*ibidem*: 354).

3.1.3. Many of *a putea* forms coincide, in Old Romanian Language, with the dominant norm, the predicative value of *a putea*, as opposed to *a vrea* is reduced in *Psaltirea Hurmuzaki*: *Cându nu va putea tăria mea* (60^f/9); *Nu veți putea, talpele mele* (13^v/37). However, the use as modal semi-auxiliaries appears in more contexts: *Împânși fură și nu pot sta* (30^f/13); *prinsără-me fărădeleagile mele și nu putui previ* (34^v/13); *aceale nu le putură împreura* (16^v/2). The major phonetic problem for the verb *a putea* is the widespread of consonants' softening under the influence of an IOT form: "First forms of indicative and subjunctive (conjunctiv) are used everywhere in the first half of the seventeenth century, preserving their singular and emphatic appearance, as earlier in the sixteenth century" (*ibidem*: 423): *eu poč(u), să poč(u)*.

The above described linguistic phenomenon only stopped in the following century: "We consider that this phenomenon's ceasing was very unlikely for the first form of *a putea* before 1700, however, Gheție, (1994:122), gave a Transylvanian attestation from 1650 and a Banat one from 1697" (*ibidem*: 428).

3.2. In the *Morfosintaxa verbului în limba română veche* (Ana-Maria Minuț), the analysis did not go through the whole system of the aspectual operator-verbs. Thus, the verbs belonging to the groups *a începe* and *a continua* were not approached. However, the verbs that assert the end of the action manifest a wide range of synonyms: *a curma* (p. 207); *a înceta* (p. 307); *a cunteni* (p. 334), *a potoli* (p. 359).

The verb *a începe*, unreported probably because it has no phonetic features, even though it occurs often, but it is very common. In *CV*, for example, it occurs as predicative verb, as well as auxiliary: *Începu Terrtilu a lua* (29^f/6); *Începură urii de ceia ce se nevoia iudei descântători a meni* (2^v/13-14); *că vream e a începe giudețul* (81^f/7). The verb *a continua* cannot be found in old texts, obviously because it was borrowed from French recently. The synonym verb found in old texts is *a urma*. In *Psaltirea Hurmuzaki* the verb belonged to a different conjugation (*Sămânța lui urmi-va pământul*, 20^f/13), and in *Index lexical paralel (secolul XVI)* (Dimitrescu, 1973) it is found only once.

4. In the studies of Language History, the complex predicate is addressed, without specifying the analytical perspective on the structure "The use of the complex predicate, consisting of modal, and aspect verbs and infinitive, was more frequent than in the current language"(Frâncu, 2009: 344). On the other side, the rare use of the complex predicate is motivated, probably, by the massive replacing of infinitive with the subjunctive (conjunctiv) (Frâncu, 2000), although in *GALR* and *GBLR*, the complex predicate involves the realization with the infinitive, as well.

Many of the aspectual verbs have predicative values in archaic texts: „*a se apuca, a se pune, a termina, a se opri, a conteni, a isprăvi, a sfârși, a înceta*. Some of them may have in Modern Romanian Language semi-auxiliary inflexion forms, when they are followed by supine verbal forms. These are part of the dominant verbal syntactical joints (compound verbal predicates). The operators appear in the old texts with predicative inflexion forms only" (Minuț, 2002: 20). For example, the following are notified: *Cum amu isprăvit-au de să iubească vecinul; nu mai înceta turburând; nu înceta învățându-i; deci nu-și înceta el a grăi iar; de-a pururi nu se opreaște a alerga spre reale* (apud Minuț: 209).

In all these statements with infinitive or gerund structures the syntactical unit is complex / compound verbal predicate.

5. The conclusions derived from this analysis, show that understanding the concept of the complex verbal predicate knows itself an evolution. At the level of language facts, the operator verbs (modality and aspect ones) functioned in the same time with the predicative values, where the uses were largely complementary ones.

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TEMPORAL ASPECTS IN THE ROMANIAN FAIRY-TALE¹

Abstract: *The present work aims to present a few situations related to tense aspects in the Romanian fairy-tale texts. It was mentioned in the literature that tense is one of the component elements of the narrative situation, which aims at the double temporal perspective: historical tense and narrative tense.*

According to researchers, one can identify in the texts a few situations that bring forward tense aspects, whether it is tense as paradox: once upon a time, or the relationship with the narrative is based on those oppositions, involving the transformation of grammatical tenses into narrative tenses.

Keywords: *narrative, narrative text, time aspect.*

Starting from Ispirescu's collection of fairy-tales, the present article aims to chronologically highlight the formal methods of narrative expression, on the premise that the popular epic text involves double reading of the text: narratological and pragmatic. The evolution of facts requires defining narrative. According to Genette, it is "a form of discourse (oral or written) that integrates the narrative of a sequence of real or fictional events, of human interest, into the same unity of action" (G. Genette cited in M. Mancaș, 2005: 50).

The analysis of the phenomenon in question, according to the theory of the mentioned author, makes researchers indicate the conditions of narrative building: "when telling events, there must be a sequence corresponding to their development; for a text to be narrative, it must include verbalized transposition of a unitary action; events must take place in a specified space-time dimension" (M. Mancaș, 2005: 50). A more careful analysis concludes that any narrative involves three components: tense, person, and modality.

As regards the text of the Romanian fairy-tale, it should be mentioned that the space and time dimensions make reference to mythology through various expressions: "a fost odată ca niciodată, că de n-ar fi nu s-ar mai povesti. De când făcea ploșorul pere și răchita micșunele, de când se băteau urșii în coade..." (*Tinerețe fără bătrânețe și viață fără de moarte*), which place the character "in a tense which is not represented historically; it is a tense of paradox... At the same time, the real-fantastic relationship is between coordinates that develop a hyperbolic space-time dimension" (D. Irimia, 1999: 147).

It should also be noted that the fairy-tale text contains figures designed to quantify the time: *three, six, ten* are most often linked with the hero's journey: "de azi în trei zile plecăm, s-a dus, s-a dus trei zile și trei nopți..." (*Tinerețe fără bătrânețe și viață fără de moarte*); the struggle between good and evil: "se luptară zi de vară până seară" (*Prâslea cel voinic și merele de aur*); the hero's adventures: "în trei zile mă duc pe lumea cealaltă, rămase trei zile și trei nopți plângând la mormânt" (*Făt – Frumos cu părul de aur*); "să mă îngrijești cu mâna ta șase săptămâni" (*Tinerețe fără bătrânețe și viață fără de moarte*).

A thorough analysis of the text reveals that the punishments of the heroes are also in accordance with a mythical tense. This occurs in *Prâslea cel voinic și merele de aur*: "iară împăratul chemă îndată pe argintar și-i porunci sa-i facă o cloșcă cu puii cu

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totul și cu totul de aur, și-i dete soroc de trei săptămâni, și dacă nu i-o face, unde îi stau picioarele îi va sta și capul”.

Dawn is another component of mythical tense. *Făt-Frumos*, for example, begins his journey: "a doua zi când se revărsau zorile, ei se pregăteau să treacă pădurea" (*Tinerețe fără bătrânețe și viață fără de moarte*). These images of *dawn*, frequently present in epic texts develop a unique lyricism specific to popular creation.

Another temporal aspect is the *midnight*, a time of uncertainties, when sleep rules over the whole universe: "se întoarse trist la tată-său și-i spuse cum priveghease până la *miezul nopții*, cum mai pe urmă îl apucase o piroteală de nu se mai putea ține pe picioare"; "cam pe la *miezul nopții*, simți că-l atinge încetișor boarea zorilor care-l îmbătau cu mirosul lor cel plăcut" (*Prâslea cel voinic și merele de aur*).

Pe la nămiezi, another tense full of mythological significance is frequently present in the fairy-tale: "iar pe la nămiezi, când venise slujitorii împăratului ca să-l cheme la palat, el se duse și îi dete furca aceea care torcea singură" (*Ibidem*).

The fairy-tale is a prose of the absurd, which is nothing but an ancient poem. Absurd, improbable situations are created to tell whopping lies, so that the storyteller may defeat his opponent, who, in turn, also imagines similar situations. The temporal aspect is represented by initial forms which give the fairy-tale a specific narrative voice. This is where we grasp the nonsense and absurd of peculiar stories.

Starting from what was said in the literature: "the fairy-tale is pre-eminently a narrative species" (I.C. Chițimia, 1971: 192), one can identify a set of distinguishing features in the narrative and conversational structures that function as formal accents. Our analysis starts from the idea that the narrative text is a particular form of statement, the result of the process of enunciation.

It was mentioned in the literature that tense is one of the constituent elements of the narrative situation which aims at the double temporal perspective: historical tense and narrative tense. It should be emphasized that narrative tense follows historical tense, hence the three possibilities of narrative text analysis from temporal perspective, corresponding to three levels of narrative tense: order, duration and frequency. Jean Pouillon identifies three phases and notices the existence of: *viziune dîndărăt, împreună cu, din afară*. The last phase is the vision of fantastic fairy-tale. The beginning of the fairy-tale fits into *once upon a time*, as a monologue account. The part in which the character becomes narrator is much more developed. Most fairy-tales begin with an expressive part of the discourse.

In terms of narrative tenses, it should be noted that lack of synchrony between historical tense and discourse tense creates narrative anachronism at the text level. Genette distinguishes between analepsis, prolepsis and syllepsis. The fairy-tale discourse takes into account the sequence of events, the text coherence resulting from the placement of narrative sequences in the audience's field of expectations. In popular culture, there is no incongruity of mental models for transmitter and receiver of a text as in fantastic literature, where message decoding is based on hermeneutical means available to the reader.

The present research can start from the idea already expressed in the literature, that "in the analysis of the indicative tenses as narrative tenses, the temporal differences to be taken into account fall into several categories" (M. Mancaș, 2005 : 78).

It should be noted that past tenses and the imperfect in alternation with the perfect simple narrative, make a lasting narrative stereotypy keeping the same function even in the famous writers' works. According to researchers, "this pair will be the neutral narrative form at the level of temporal plans" (*Ibidem*)

It was specified that the imperfect is a tense that triggers expectation and curiosity. It was often mentioned that the imperfect evokes related events very well and creates a translatory motion to the mythical tense of tales. In the fairy-tale *Tinerețe fără bătrânețe și viață fără de moare* we find this tense in the beginning: *de când făcea ploșorul pere...de când se potcovea puricele la un picior cu nouăzeci și nouă de oca de fier și s-arunca în slava cerului de ne aducea povești.*

The phenomenon is present in many of the collection texts. In this respect, we also mention: *toți împărații erau îndatorați, grija lui cea mare era, el sta pe gânduri (IS); a fost odată un împărat, și el avea trei feciori, nu-l trăgea inima, mișca și el picioarele (BTCF).*

The second tense, corresponding to the narrative level, the simple perfect, is frequently met in the texts studied. It is said to be the favourite tense of the storyteller. In contemporary Romanian language, simple perfect is also specific to the Wallachian dialect. Analyzing the relationship between dialectology and historical grammar, Matilda Caragiu says: "The Romanian language once knew the simple perfect as a general feature. Even if we don't find this verbal form in old Daco-Romanian texts, its presence in Oltenia, Crisana and Southern Danube dialects proves that the simple perfect was in the Romanian language before the division of the four dialects " (M. Caragiu-Marioțeanu, 1977: 29).

The simple perfect / past tense alternation also appears in the fairy-tale text "simple perfect becomes a cultured tense, specific to narrative tense, a living form which introduces new processes, ensuring a dynamic tale" (GALR, I, 2008: 423).

The simple perfect, as "narrative tense" belongs to the fairy-tale; it renders dramatic facts of mythical times, spectacular gestures of the heroes, and those situations that can change the epic trajectory of the narrative, creating suspense and excitement. Here are a few examples of simple perfect in the fairy-tale *Tinerețe fără bătrânețe și viață fără de moarte*: *atunci copilul tăcu și se născu, iar slujitorii deteră în tâmpine și în surle și în toată împărăția se ținu veselie mare.*

Sometimes the simple perfect alternates with the past tense in interpreting style: "După ce *trece* afară de împărăția tatălui său și *ajunse* în pustietate, Făt – Frumos își *împărți* toată avuția pe la ostași, și luându-și ziua bună, îi *trimise* înapoi, oprindu-și pentru dânsul merinde numai cât a putut duce calul" (*Tinerețe fără bătrânețe și viață fără de moarte*).

It can be concluded that space and time are present in the fairy-tale text at the level of the whole narrative, by all means available.

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SYMBOLIST ELEMENTS IN MATEIU CARAGIALE'S PROSE AND POETRY¹

Abstract: *The author's taste for artificiality, exotica and luxurious objects can be seen as an influence of the symbolist poets. A conscious effort of producing ambiguity can be noticed throughout his poetry in the frequent use of sonorous effects and diffuse visual elements. In his prose, this effort is obvious at every level of the text. Monotony can be seen as a characteristic of the symbolist rhetoric. Just like the symbolist poets, Mateiu Caragiale is obsessed with acquiring musical effects.*

Keywords: *symbolism, symbolist elements, symbolist effects.*

Mateiu Caragiale's poems were for a long period of time unanimously considered an exercise of literary apprenticeship, lacking in originality, but fundamental for the subsequent evolution of the author. Mateiu Caragiale's lines are seen as mere prefigurations of the novel *Craii de Curtea-Veche*.

Some literary critics interpret his lyrism as an influence of the symbolist current, while some others, taking into account his figurative lyrism, rank him among the parnassian poets.

The synesthesia corresponds in the French poetry to a method for penetrating the mysterious side of the world. Yet, the Romanian symbolist poets do not use it with the same intensity as their French counterparts. In Mateiu Caragiale's poems, one can notice the high frequency of the adjectives *dulce* and *amar*, used to characterise taste, smell and sound: "Ce patimă ascunsă sau ce dezamăgire/Se-oglindește peste veacuri în zâmbetu-i *amar*?" (20), "Dormi *dulce* somn netulburat" (21), "și *dulcele*-i grai curge duios și răsfățat" (13), "Mișcat de graiu-i *dulce*, sunând abia, sfios" (23), "Înșeninată mintea-mi începe să-nțeleagă./Cu-*amar* dezgust, a vieții zădărnice-ntreagă" (24). As far as the first adjective is concerned, as Rodica Zafiu points out, one cannot state exactly that its presence in such constructions indicates the existence of symbolist synesthesias, the adjective being particularly frequent in many romantic poems.

In the symbolist poems, the synesthetic metaphor can be seen as a direct effect of the *hipalaga*, a poetic device which consists in the concentration of the poetic expression through the metonymic transfer of a characteristic of an object to another one. Mateiu Caragiale's phrase *stoluri negre de groaznice blesteme* can be interpreted as deriving from *stoluri de negre și groaznice blesteme* (10). A highly complex image results from the metonymic transfer of the colour of the raven to its flight: "Un corb bătrân și-ntinde puternic *negrul* zbor" (14).

Another method resorted to by Mateiu Caragiale in order to produce an ambiguous atmosphere is the use of certain diffuse visual elements as well as of non-visual elements. Such nouns as *ceață*, *fum*, *umbră* belong to the former category while the noun *mireasma* belongs to the latter category. They are all commonly used in the other symbolist poets' literary works. They acquire the value of a symbol of the obscure side of the world: "Dar *ceața* serii-nneacă troianele de jar" (3), "Dar *umbra* ta le mohorăște zarea" (4), "Răsare printre *umbre* domnița cu chip blând" (12), "Va răsări iar *umbra* cu chip înșelător" (16), "Iar când, sfioasă *umbră*, prin *ceața* rece-a serii" (18), "și-a ei *mireasmă*-amară cu patimă-ai sorbit" (18), "Spulberată-i fu *mireasma* de-al

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restriții aprig vânt" (19), "Nu sunt om viu, ci *umbră*, aevă-ntruchipată" (23), "Cu searbăd chip, ce singur, prin *ceață*, treci gemând" (22).

The author deepens the state of obscurity and uncertainty with the help of the verb *a umbri*: "Par pajere-nceștate de zgriptori din povești/*Umbrind* cetății în flacări cu turnuri prăbușite" (3), of the adjective *umbroase*: "*Zăvoaiele umbroase* de-o tristă vrajă pline" (14), "*Umbroasa*-le poveste măreață se-mpletește" (24), and of the noun *freamăt*: "Ascultă mândrul *freamăt* ce-n el deșteaptă vântul" (3).

Productive of ambiguity are also the verb *a părea*: "Par pajere-nceștate de zgriptori din povești" (3), "Adânc ca de o vrajă *par* ele adormite" (16), the noun *negura*: "Ce, luminându-mi *negura*-amintirii" (5), "Prin *negură*, înainte, pornivoi....sunt dator!" (23), the adjective *înnegurat*: "și-n adâncimi de codri, sub ceru-nnegurat" (6), the noun *bezna*: "El fuge-nvins și *bezna* pădurilor l-nghite" (6), "În vreme ce afară, în *bezna* fulgerată" (22), the adjective *tulburi*: "și când ursuză luna în *tulburi* nori s-ascunde" (17), and the noun *nălucire*: "Dar, în zadar vei cere viclenei *năluciri*" (17).

With a view to obtaining a special poetic effect, the symbolist poets frequently turn to the metaphor of change of consistency of matter. Thus, concrete, tangible objects turn into fluids. On the other hand, realities which are very close to an immaterial state become solids: "și apa ce-ațipește, în luciuri-rânjitor,/Visările-ți oglindă și-ncheagă-ale ei *unde*" (17).

The least inspired method used to suggest the mystery of things is the explicit discourse (Zafiu, 1996: 50) of which such words as *mister*, *secret*, *taină*, *tainic* are typical. Mateiu Caragiale makes extensive use of them in his poetry: "Stă-mbălsămată *taina* mării strămoșești" (3), "Cea *tainică* pentru-a-ți slăvi avântul" (4), "De *taină*-mbălsămată și florile uitării" (14), "și-n *tainuita* culă, țintind priviri viclene" (16), "Va răsări iar umbra cu chip înșelător/Cu ochi a căror *taină* tu n-ai știut pătrunde", "Purtându-ți trista *taină*, de gânduri chinuit" (18).

The Romanian symbolist prose, though not very ample, is characterised by the appreciation of the flamboyant style, of exotica and extravagance. Mateiu Caragiale's novel *Craii de Curtea-Veche* is a mixture of exotic elements, obscure symbols and dandyism. Of a symbolist nature is in the author's prose his preference for vegetal symbols, best illustrated by the intense use of the symbol of the shedding of petals in *Craii de Curtea-Veche*: "Târziu, flacările lumânărilor încremeneau țepene și, din când în când, *se auzea scuturându-se* cu un foșnet înăbușit *câte un trandafir*" (67), "La dânsul *se scuturaseră cei din urmă trandafiri* din București" (68). The same symbol is used to the same effect in *Remember*: "Din pricina căldurii, părăsisem taverna olandeză și ne întâlneam la Grunewald, pe terasa unei cafenele, la marginea unui crâng de pini – o terasă idilic cotropită de *trandafiri* de toate neamurile și fețele ce, la adierea vântului, *se scuturau* în pahare" (35), "pe terasa casei din față, *trandafirii se scuturaseră* iar în colțul cel frumos, securea abătuse acei copaci ce păreau a fi zugrăviți de Ruysdael" (42).

The author also makes use of the symbol of the shedding of leaves: "bătrâna tulpină bătută de vijelie *își scuturase jalnic cele din urmă frunze*" (72), "cronicarul a crezut nimerit să înfățișeze copacul măgurenesc întreg, înainte de a arăta cum *i se scuturaseră* veștejite, *foile cele din urmă*" (174).

Of great expressiveness is the synesthetic metaphor seen as an effect of the *hipalaga*: "*zboruri albe* de porumbei" (82). Through metonymic transfer, the colour of the pigeons becomes a characteristic of their flight. This is not the only example which is noticeable in the author's prose. The following synesthetic metaphors draw the

reader's attention: "*vraja albastră* a Mediteranei" (66), "*verdea întunecime* a selbelor Amazonului" (67).

Many synesthetic constructions contain the adjectives *dulce* and *amar*: "*dulce* aromeală" (31), "*o* ameteală *dulce*" (33), "acea seară *dulceagă* și lină" (40), "*amara* destăinuire" (52), "*glasul dulceag*" (52), "amintiri *amare*" (70), "imputări *amare*" (76), "amintirea nespuse de duioasă și de *dulce*" (90), "*dulci* vedenii" (91), "groaznică le-a fost dezamăgirea și *amară*" (92), "nimic mai odihnitor ca felul acela de trai, nimic *mai dulce*" (95), "visul său *dulce*" (104), "*Amară*, muștrarea de odinioară" (105), "ispititoare și *dulce* ca păcatul însuși" (114).

In *Negru și aur*, the writer joins sensations, without mixing their individuality, but clearly indicating a close connection among them: "Se știe că nimic nu e mai bun aducător aminte ca *mirosul*, niciodată pe calea *văzului*, sau a *auzului*, nu se pot chema din trecut icoane așa de mișcătoare" (168).

In Mateiu Caragiale's prose, one can easily detect "a conscious effect of ambiguisation, which can be proved at every level of the text" (George, 1985:211). At the level of the composition, one can notice the presence in the structure of the text of evocations, parentheses, descriptions and lengthy portraits whose introduction leads to the syncopation of the order of the related events. A first impression is that of a disorganised text, but, in reality, the order of events is far from being affected by the introduction of some episodes which have nothing to do with the main thread of the narration.

The narration of *Remember* is entirely placed under the sign of uncertainty and obscurity. The presence of the indefinite adverbs *unde* and *când* in the very first lines of the story is a strategy the author resorts to in order to interpose some distance between the moment of telling the story and that of living it, which lifts the memory itself to the value of a symbol: "Sunt vise ce parcă le-am trăit *când* și *unde*, precum sunt lucruri viețuite despre cari ne întrebăm dacă n-au fost vis" (31). The occurrence of the nouns preceded by the indefinite article is meant to strengthen this impression: "am dat peste *o scrisoare* care mi-a deșteptat amintirea *unei întâmplări* ciudate, așa de ciudată că, de n-ar fi decât șapte ani de când s-a petrecut, m-aș simți cuprins de îndoială, aș crede că într-adevăr am visat numai, sau că am citit-o ori auzit-o demult" (31).

The adverb *parcă* which appears in the first line receives the role of deepening the state of uncertainty which shrouds the whole story. The same adverb also occurs at its end: "A fost *parcă* ieri, *parcă* niciodată. *Parcă* ieri, pentru că ținere de minte am bună, *parcă* niciodată, pentru că îmi lipsește evlavia amintirii" (42).

The adverb *aevea* is meant to emphasise the state of unreality which is typical of the whole story: "și-i revăzui și pe ea și pe el și fereastra cu turburea lumină verzuie, toate *aevea* ca în puterea unei vrăji" (43).

The confusion between reality and dream is clearly expressed by the author in *Craii de Curtea-Veche*: "numai istorisirile ciudatului prieten îmi mai puteau alina răul, mulțumită lor mă pierdeam în lumea visărilor ca-ntr-o beție, beție de felul celor de mac sau de cânepă, ațâfând închipuirea deopotrivă și urmate de treziri nu mai puțin amare" (68). The distinction between "viața care se viețuiește" (76) and "viața care se visează" (76) is unequivocally expressed by Pirgu in the third journey. Any trace of ambiguity is removed, everything being clearly stated.

Just like in his poetry, the author uses either diffuse visual elements or non-visual elements to render an obscure atmosphere: "*ceața* dimineții" (33), "*pătimașă* mireasmă" (34), "acea de neuitat *mireasmă* de garoafă roșie" (34), "hoinărind pe acolo,

în *umbră*" (38), "apele purtau o *mireasmă* albă" (39), "*freamătul* copacilor înalți face ca singurătatea să pară nemărginită" (38), "tainicul *freamăt*" (32).

The explicit discourse, seen as being opposed to the principle of suggestion, is signalled by the obsessive repetition of the noun *taina*, of the adjective *tainic* and of the adverb with the same form: "în oglinzi, *tainic*, treceau fiori " (31), "tainicul *freamăt*" (32), "un țel *tainic* în noapte", "mirosea a *taină*, a păcat, a rătăcire", "amintiri *tainice*" (37), "lumina *cea tainică*" (39), "adâncimile *tainice* ale unei mări" (40). One can also notice the presence of the adjective *ascuns*: "într-o foarte scurtă clipă de dare pe față a unei tulburări *ascunse* " (36).

The metaphor of change of consistency occurs in *Remember*: "*pulberea fluidă* a fântânii" (31), "*întunerecul* ce *vătuia* aleele singuratice" (36), "veghea o lampă așezată pe un colț de dulap – mai mult candelă decât lampă – abia lăsând *să se cearnă* ca înveninată, printr-un înveliș de smalțuri verzi, *o lumină* înăbușită" (38), "searbăda *lumină* ce *se cernea* țesută cu apă din văzduhul încruntat" (39), "adierea molatecă a unui vânt fierbinte cerca în zadar să risipească pâcla ce *închegase văzduhul*" (36), but also in *Craii de Curtea-Veche*: "Era o noapte de sfârșit de iunie (*zaharisită* de-floarea-mireasma teiului pe sfârșite; *zaharisită* de teiul pe ducă) ... una din acele nopți fără lună (și prea înstelate – cu stele muiate în beteală de argint) pe care nesănătoasa boare de miazăzi le *catifelează* și le înăbușe lin" (169-170), "*umbră umedă*" (171), "un nor ghețos" (168).

Monotony can be seen as a characteristic of the symbolic rhetorics. Although it does not represent a purpose in itself for any of the symbolist poets, it can be considered an effect of the excess of stylistic means, of the frequent convergences and repetitions. In Mateiu Caragiale's prose, monotony can be identified with "the excess of the stylistic figures and of the lexical surprises" (Zafiu, *op.cit.* : 52).

Wildlife is described as being inferior to its artistic treatment. In *Remember*, the author admires a wood patch which only reaches perfection through artistic treatment: "Acesta era ceasul pe care-l așteptam ca să admir colțul cel mai frumos al pieței – un petec de pădure rămas neatins în plin oraș – câțiva bătrâni copaci frunzoși și sumbri, vrednici să slujească de izvod celor mai cu faimă meșteri ai zugrăvelii" (31). The writer's preference for unnatural beauty is beyond any interpretation as it is clearly expressed: "Arborii aceia zugrăviți mă încântau totuși mai mult decât cei adevărați, acel mic peisaj melancolic înfățișându-mi o oglindire a sufletului meu" (32). Going frequently to the museum, the author is captivated by the paintings, and much less by the people he meets, whom he seldom finds interesting.

The novel *Craii de Curtea-Veche* contains passages which abound in proper nouns with exotic resonance. Such an example is the fragment in which Pașadia takes his interlocutor (the narrator turned into a listener) on a breathtaking journey to long gone centuries, a genuine exhibition of exotic names: Villena, Kehl, Berwick, Coigny, Guastalla, Peterborough, Belem, Granja, Favorita, Caserta, Versailles, Chantilly, Sceaux, Windsor, Amalienborg, Nymphenburg, Herrenhausen, Sans-souci, Haga-pe-Maelar, Ermitage, Peterhof, Kayserlinck.

As a last similarity between Mateiu Caragiale's literary creation and the symbolist poetry, one can add that the depiction of such characters as Aubrey de Vere and Pantazi, characters that fully belong to times and places of an impressing luxury and parade, perfectly corresponds to the theoretical premises of the esthetic movement of the symbolism. Pompiliu Constantinescu reproaches the author with the sensation of "too artificial and too tiring pompous in the fragments of poetised genealogy of his

spiritual mentors" (George, *op.cit.* : 125), a sensation given to the critic by the reading of the novel *Craii de Curtea-Veche*.

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SYNTACTIC STRUCTURES IN OLD ROMANIAN: THE ADVERBIAL OF PLACE AND THE ADVERBIAL CLAUSE OF PLACE¹

Abstract: *The present study proposes a semantic analysis of space in Old Romanian by examining its syntactic projection at sentence and complex sentence level. It also distinguishes between the norm of that period and the prevailing norm, according to the examples excerpted from the texts.*

Keywords: *space deictic elements, localization, connector.*

1. The Adverbial of Place has the role of placing the elements of the sentence one against another and it links the place coordinates of the performers to the communication context.

In a semantic view, various roles are fulfilled: source (*where from: He came from Paris*); location (*where: He lives near the station*); direction/goal (*where to: He goes to the river*); interval (*from where to where: From Bucharest to Pitesti*) and relation (*where: It is not on the left, but on the right*).

All these contexts are to be found in Old Romanian, too. Thus, there can be noticed source: *De acolo vrum se luomu (CV: 245); Au ieșit den Sofția (Crest: 51)*; location: *Mutămu-nă întru Asamonu și lăcuimu întru Trog (CV: 245); Acii ședzum și plânsăm (Crest: 59); și aflămu acie ucenici (CV: 253)*; direction/goal: *Venremu cătră ei întru Troada (CV: 243); Puseră mânrule spri-nsu (CV: 260); Apropiindu-me cătră Damascu (CV: 266); Duseră el până la Atină (Crest: 85); Merseră cătră un arbure (Crest: 108); De la Militu tremise întru Efes (CV: 246)*; distance: *De la mare până la mare (Crest: 104); Vine Isus den Galilei la Iordan (Crest: 91)*; relation: *Pre lângă mare stătură (Crest: 53); Domnul înaintea mea (Crest: 64); de-a dereapta de mene (Crest: 64); înaintea beseariciei (Crest: 89); șade a dereapta tatălui (Crest: 88); Să stea deaconul de-a stânga lui (Crest: 99)*.

2. The place markers of the communication context/ of the enunciation are expressed by the deictic elements indicating place, which are not identical with the Adverbial of Place, with respect to their meaning.

First, there is an intrinsic placement. For example, in the sentence *I read*, the deictic pronoun suggests the context *I, the person who is present here* and this deictic device functions for both the speaker and the hearer. Romanian does not have a deictic morpheme for the participants to a dialogue, as Latin does. Thus, *hic* refers to the one next to me, *iste* to the person next to him.

However, in their semantic structure, Romanian demonstrative pronouns have the feature [+placement] (proximity – distance) in two degrees: *acesta – cestălalt; acela – celălalt*.

Their moving to the adverbial area happens by their converting into pronominal adjectives: *în această casă* (“which is here”); *în casa aceea* (“which is there”); *în cestălaltă casă* (“which is near this one”); *în cealaltă casă* (“which is next to that one”).

They preserve these features in Old Romanian, where they occur, too: *Spre locul acesta toți, tutindirea învață (CV: 260-261); N-am iubit în ceastă lume (ITR: 295)*;

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Preaîmblă acealea laturi (CV: 242); Precum vedem și în cea Alexandria (ITR: 148); de la urii alalți (ITR: 150).

The semantic structure of some verbs function as a deictic element of place: *a se apropia, a veni, a sta, a se îndepărta* (“to come closer, to come, to stay, to move away”).

The situation is not different with Old Romanian: *Apropiară-se către Isus (Crest: 55); Tremasă întru Machiedonia (CV: 235); Mută-te de satul tău (Crest: 97); și noi vinrem în corabie (CV: 245); Căzu în mijloc de mărăcini (Crest: 80); Nă apropiem de Chipru (CV:252); Goniia-i până afara cetăților (CV: 302).*

In Old Romanian the ‘demonstrative’ adverbials, which are called ‘demonstrative’ due to their deictic value, actualize the same series of values as in contemporary Romanian and, throughout their evolution, there have been many phonetic forms which have been passed down up to the 18th century: *Acie întrebară-ne (Crest: 59); și aciș, întru clipitul ochiului (Crest: 77); Acicea să înceapă rugăciunea (Crest: 88); Nu iaste cicea (Crest: 78); Vădzu acolo om (Crest: 54).*

There also occur adverbs with a non-deictic value, such as the indefinite ones: *Doară vom vedea undeva vreun omu (CS: 277); Toți tutindinea învață (CV: 261); Precum și până astăzi unde și unde nu lipsesc de a fi de acei cruzi tigri (ITR: 157).*

3. At the sentence level, the Adverbial of Place, as well as any Adverbial generated by a binary relation, can be characterized by the correlative structure *acolo...unde*. This feature is mentioned in normative grammars: “it indicates the place coordinates of the context of communication or of the communicated situation, presenting as a specific actualization the adverbs *where* (interrogative)/*there*.” (GALR, II: 514)

The correlative specification has to be pointed out, even if both adverbs (‘demonstrative’ and ‘relative’) have syntactic functions. They are to be found involved in a direct relation even in old texts: *Unde vei ceti leage, acolo-i umbra legei ce-au trecut (VO: 215).*

The Adverbial of Place, as well as any other Adverbial, is said to be an optional element of the sentence: “As a part of the verbal group, of the adjectival group and of the interjectional group, the prototypic Adverbial of Place is an optional modifier (an adjunct) of the head of the group” (*ibidem*).

The adjunct deletion can occur even in Old Romanian: *Adură-se către el narod mult, cum el în corabiia întră și ședzu și tot nărod pe lângă mare statură (Crest: 53)-Adură-se () narod mult cum el întră () și ședzu...*

However, some verbs cannot lack the Adverbial of Place, as they have a special semantic component: “Related to certain verbal syntactic superordinates, which have a thematic structure including the Locative (*a amplasa, a se aciua, a locui, a se plasa, a sălășui* etc), the Source (*a proveni, a izvorî...*) or the Direction/Goal (*a ajunge a descinde* etc.), the Adverbial of Place is an obligatory modifier that cannot be deleted.” (GALR, II, 2008: 516)

The situation can be noticed in Old Romanian, too: *Pasă în Damascu (CV: 264); Mută-te de satul tău (Crest: 97); S-au dus în sus pre Dunăre (Crest: 51); Ieși Isus den casă și ședzu lângă mare (Crest: 52); Se deștinsese în Iadu, aciia ești, tire-me dereapta ta (Crest: 60); și Iorrdanu turnă-se înrapoi (Crest: 59).*

3.1. The syntactic superordinate of the Adverbial of Place is often a verb or a verbal phrase (a predicate-forming interjection, by analogy), a verb converted into adjective, but the verb is more frequent in Old Romanian: *Unele cădzură pre lângă cale*

(Crest: 53); *Adușu elu înraintea voastră* (CV: 300); *Întoarce fața ta către păcatul meu* (PH: 130).

3.2. The substitution group of the Adverbial of Place is as extended in Old Romanian as in contemporary Romanian, still there is a difference: contemporary Romanian does not use an old case, the locative, which had been inherited from Latin.

3.2.1. It can be expressed by a noun, pronoun or numeral in one of the following cases: genitive (with a preposition), dative (without a preposition) and accusative (with or without a preposition).

The genitive case is used with a large number of prepositions and most of them still occur in contemporary Romanian: *Merge înlăuntrul omului* (Crest: 79); *Goniia-i pânără afara cetăților* (CV: 304); *puind postul acesta înaintea ochilor noștri* (ID: 35); *șădea a dereapta Tatălui* (Crest: 74); *înaintea beseariciei* (Crest: 89); *înraintea ușiei* (Crest: 108).

Those forms which are called “dative”, but which, in fact, represent an old case, the locative, still used in Classic Latin, are much more frequent in Old Romanian than in contemporary Romanian, even though they still occur in the 19th century language. This is the so-called locative (dative): *Să nu vie primejdie pământului; să nu fie primejdie locului* (Frâncu, 2009: 364); *Lipise pământului zgăul nostru* (Crest: 96).

The constructions of the Adverbial of Place with the accusative are remarkable for the great variety of prepositions, some of them presenting noticeable phonetic characteristics, but also for the structure without preposition, which represents a situation that has not been validated by the evolution of the norm.

It is true that the structures including the Adverbial of Place without preposition are to be found only after certain verbs: “The Adverbial of Place subordinated to the verbs *a (pre)îmbli* and *a nuta* is not preceded by a preposition” (CV: 160). The examples are not numerous: *Preaâmbliă Machedonia și Ahaia* (CV: 236); *Preaâmbliă acealea laturi* (CV: 242); *Gerurea chilichiască și pamfiliiască nutămu* (CV: 244).

The structures with a prepositional group are very frequent, involving many prepositions and prepositional phrases with the accusative.

The most prepositional groups include common nouns: *E lăudat foarte în cetatea Dumnezeului nostru* (Crest: 57); *Întoarce fața ta de către păcatul meu* (PH: 130); *Deșertați pânără la urdăturile lui* (Crest: 60); *La inima omului n-a intrat* (VO: 189); *La rriuri treace-vor cu picioarele* (PH: 142); *Supseră miare dein pîiatră; și arrse pără la iadul* (Crest: 61); *Se va deșchide poarta ceriului despre răsărit* (CS: 201); *Să prinseră la dinți* (Crest: 71); *Se umplură pînă la vârh* (Crest: 81); *Luo Domnul curat sufletul ei în mânule și-l duse în ceriu* (CS: 288); *Rrădicatu-me-ai dentr-apă multă* (PH: 99); *Să se areă aprinde casa de tute patru unghiurele* (CS: 252); *întru înrima mea* (PH: 89); *N-au stătit lângă foc* (VO: 101).

Some prepositional phrases with the accusative are presently considered to be adverbs, as they are heads of adverbial groups: *De-lu trăge afară din băsearecă* (CV: 261); *în mijloc de oamenii tăi* (Crest: 58); *Prim mijloc de ea spândzurămu* (Crest: 59); *pânără afară de cetate* (CV: 253); *Cădzu în mijloc de mărăcini* (Crest: 80).

Prepositional groups with proper nouns occur very frequently: *Aștepta noi întru Troada* (CV: 243) *Giudecă Pavelu se treacă întru Efes cum se nu fie lui a pesti întru Asia* (CV: 246).

The pronoun has a similar series of values as the noun does, regarding the Adverbial of Place. However, realizations outside of the prepositional group cannot be found, not even after the mentioned verbs.

The prepositions and the prepositional phrases with the genitive have a specific feature: they change the genitive case into accusative by means of internal agreement and this device functions also in contemporary Romanian when the possessive pronoun (pronominal adjective) occurs: *înaintea lui* (=genitive); *înaintea mea* (=accusative): *Se lu rrapă elu din mijlocu loru* (CV: 277); *Dzise celora ce sta înraintea lui* (CV: 272); *Să stea deaconul de-a stânga lui* (Crest: 99); *Ce-s de elu înraintea ta* (CV: 283); *Adușu elu înraintea voastră* (CV: 300).

The prepositional group can include a preposition or a prepositional phrase with the accusative: *Se adaogă Domnul spre noi* (Crest: 59); *pre lângă mine* (Crest: 73); *Întoarceți-vă cătră mine și mă voiu întoarce cătră voi* (VO: 220); *Întoarce-voiu fața mea cătră-nși* (Crest: 61); *Ceea ce iase den el* (Crest: 79).

3.2.2. What is specific to an adverbial, with respect to its semantic and syntax is the adverb.

The proper adverbs do not have a deictic value, so they express the circumstances within the sentence: *Nu e departe nice de urul* (Crest: 86); *Lăsămu-l elu de-a stânga* (CV: 252); *Le-am dat afară* (Crest: 73); *Preotul denlăuntru stea* (Crest: 100); *Ceia ce sta înainte* (CV: 274); *Du-te acasă și adu calulu* (Crest: 107); *Ce-ți va punre înrainte, mănâncă* (Crest: 108); *Pretutindeni răzveastiră aceștea și acicea vineră* (Crest: 84).

The ‘demonstrative’ and the direct interrogatives are deictic: *De acolo vrumu se luomu* (CV: 245); *Vădzu acolo om* (Crest: 54); *Mă duc de acia* (Crest: 96); *Acoleaș la începătura capului* (ITR: 197); *și aflămu acie* (CV: 253); *Unde iaste lade, biruirea, unde iaste veninul morției* (Crest: 64); *Iuo sântu dunnedzeii lor* (Crest: 61).

Having the major role of connectors, the ‘relative’ adverbs have also the function of Adverbial of Place, although they do not introduce an Adverbial Clause of Place: *Aceluia să doseaște focul de veac unde voru scârșca cu dinții* (CS: 238); *Să auză cea către Corinteni, unde zice* (VO: p. 197); *Venremu cătră ei întru Troada... iuo prebândimu șapte zile* (CV: 243); *Iuo e Dzăul lor?* (Crest: 59); *Era lumânări multe în comarnicu iuo era adurați* (CV: 243-244).

4. The Adverbial Clause of Place replaces the correspondent adverbial at the complex sentence level. This is a syntactic position without a wide range of semantic roles and with a small number of connectors (this clause does not present the realization by means of conjuncts). From the three possibilities (‘relative’ adverbs: *I leave where you send me*; ‘relative’ – indefinite adverbs: *I sing wherever I go*; prepositional group: *I leave on which day I find tickets, I come in which house I find on my way*) Old Romanian chooses especially the first situation: *Deaca nu vom face după puțină și poruncile lui ce ne va băga de unde nu vom putea să mai ieșim* (VO: 28); *Încătro mergea, slujindu-i norocul, biruia* (Frâncu, 2009: 384); *Corabiile să întorc de mitintea cârmuitoare a dereptătoriului încătruo va din străminare* (CV: 352)...

Sometimes the Adverbial of Place is placed before: *Unde se face rugăciunea cu mulțemită, vine darul Duhului Sfânt* (VO: 37); *Unde Dumnezeu a împreunat, omul să nu desparță* (VO: 230); *Iuă suntu zavisture și rrăzboaie, acie e netocmeală* (CV: 354).

The archaic form *iuo* (Latin *eo*) is rather often used in the 16th century, as a complementizer that is not semantically specialized: *Acie temure-se în teamere și iuo nu era teamere* (Crest: 57); *În giudecarea lu Chiesariu sântu stându, iuo mi se cade giudețu a preemi* (CS: 295); *Întru amidzădzi în cale vădzuiu... iuo-mi străluci lumină* (CS: 304)

5. Conclusions

Although the syntactic position of the Adverbial of Place is briefly studied in most of the grammars, the analysis of the relation between the deictic components (the situation character) and the non-deictic ones reveals a complex structure, dating from the old period of Romanian, both at sentence and complex sentence level.

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SYNTACTIC STRUCTURES IN OLD ROMANIAN: EXPRESSION OF TIME AT THE SENTENCE AND THE COMPLEX SENTENCE LEVEL¹

Abstract: *Considering the semantic and syntactic category of tense, the present study describes the means the substitution group of the Adverbial of Time (noun, verb, adverb) manifests in the 16th, 17th- and 18th-centuries texts. It also approaches the category of connectors, pointing out the complexity of temporal values at the complex sentence level.*

Keywords: *Adverbial of Time, Adverbial Clause of Time, deixis of time.*

1. The Adverbial of Time is characterized, like any other adverbial generated by a binary relation, by a correlative structure: *atunci... când* “then...when”. The former term of this structure dominates the substitution group of this adverbial at the sentence level; the latter is prototypical of the connector’s category.

The situation, like all the types of language structures specific to the Adverbial of Time, can be pointed out beginning with the 16th century: *Când va veni fiul omenescu întru slava sa...atuncea cu sufletul și cu trupul sănătos sta-vor înaintea lui Hristos* (Crest: 77); *Tot omul mainte vin bun pun și cându se îmbată, atuncea se veselește* (Crest: 81).

The adverbials which activate binary relations (for example, the cumulative, the exception, the opposition and the reference occur in derived, ternary structures) have two characteristic features: the optional occurrence in a sentence and the possibility of being replaced by an adverb.

Still, there are adverbs which, due to their meaning, take the obligatory complement represented by an adverbial (**Monumentul datează* “The monument dates”; **Ioana locuiește* “Jane lives”; **Albumul valorează*. “The album is worth”).

In the structure of the adverbial there occur two dominant semantic features: an existential one, referring to the agent and a motivational one, referring to the action. The existential dominant coordinate is represented by space and time (everything that exists in space and time): the motivational one is represented by the reason and the goal (any action has a cause which determines it and a goal which it aims for). The dominant character of these meanings is demonstrated by the fact that, when they are related to link verbs, they make their meaning concrete and change them into full/lexical verbs (*El este inginer – El este în grădină; și dacă ramuri bat în geam, / E ca în minte să te am*).

2. The semantic structure of the Adverbial of Time involves more values than it results from establishing some correspondences between the verbal aspect and the adverbial semantic field. The latter one consists of: anteriority, simultaneity, posteriority. Further, simultaneity presupposes a moment, a time (period) and repetition.

These values have two projections during the communication process: a deictic projection with a precise direction of the meaning (*M-am plimbat în aceste zile prin București*. “I have walked in Bucharest these days”); a non-deictic projection ranging up to vague and approximation (*M-am plimbat zile întregi prin București*. “I have been walking in Bucharest day after day.”)

3. The structures of the Adverbial of Time are represented by a substitution group dominated by the adverb at the sentence level.

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The pattern of the examples also includes noun (genitive + preposition, accusative ± preposition); adjective + preposition; non-finite forms of the verb.

3.1. The anteriority relation covers almost the whole example pattern in Old Romanian.

3.1.1. Adverb: *Acestea ainte mearseră; Tinsse cuvântu până la miadzănoapte* (CV: 243); *Ainte pomeni-voiu* (Crest: 59); *care nu au fost zis de înger mai înainte* (IO: 121); *Ainte de aceastea dzi* (CV: 263).

3.1.2. Noun in the genitive or in the accusative: *Nu iaste viteaz la începutul strădaniei* (IO: 101); *Rugându-l pe elu de multă vreme* (CV: 230); *până la moarte* (CV: 255); *Iaste întru noi până la ziua de astăzi* (Crest: 64).

3.1.3. Verb in the infinitive mood: *Au arătat credinciosului împărat mai înainte de a se îmbrăca* (IO: 116); *Până a nu să zemisli el în pântece* (IO: 216).

3.2. The simultaneity can be momentary, durative or repeated, the three values being expressed by the same parts of speech.

3.2.1. Adverb: *Demăreața vrea se iasă* (CV: 243); *Atunce grei slugilor sei* (Crest: 55); *Iaste acmu ceasul* (Crest: 62); *Cum și voi toți seși astăzi* (CV: 62); *În trei ani, noaptea și dzua* (CV: 250); *Să nu mănânce luni, miercurea și vinerea* (Crest: 76); *Ucenicii lui noaptea veniră* (Crest: 78); *De trei ori să se închine grăind* (Crest: 99); *și adesu tremitea* (CV: 292); *De multe ori muncindu ei* (CV: 304).

3.2.2. Noun in the accusative with a preposition: *Mărturisescu voao în dzua de astăzi* (CV: 249); *într-aceea dzi* (Crest: 51); *Întru ura de sâmbete adurară-se* (CV: 243); *Cu voi sânt toate zilele, până la sfârșitul veacului* (Crest: 79); *Prespe totul anul fuii lucrându* (CV: 246); *și prespre toate zilele judeca* (Crest: 84); *Luară Pavelu pespre noapte* (CV: 283).

Noun in the accusative without a preposition: *Prebândi un anu întru Asiia* (CV: 235); *lăcuindu noi dzile multe* (CV: 254); *Să nu cânți liturghe 7 zile* (Crest: 76); *încă lăcui dzile până la voie* (CV: 230).

3.2.3. Verb or verbal phrase in the gerund mood: *Aducându-mi aminte de râvna cea mare și de dragostea cea multă... foarte mă minunez și laud* (IO: 133) *și audzând norod, mirară-se* (Crest: 55); *și care nu miluiește având el, nici Dumnezeu va face milă de el* (Crest: 92); *Că văzând urgia lui Dumnezeu că era foarte mare... iar n-au vrut pentru dragostea oilor să fugă* (IO: 133); *Cu acea mulțime de oameni călcând, prădând, arzând și supuind țările... viind și în Panonia... și tăbărând lângă țarmurile apei Titii au stăut* (ITR: 117).

3.3. The posteriority can also be expressed by adverb, by noun in the accusative with a preposition and by a gerundial form of the verb: *Ce va fi lor apoi* (Crest: 61); *După aceea să zici* (Crest: 66); *Aceasta fu după doi ani* (CV: 232); *după dzălele acealea* (CV: 256); *după dzile neșchite* (CV: 291); *Până la moarte să se căiască* (Crest: 72); *și multe zile trecând, tot aceaea scotind și sfātuind, nimic de vrăjmaș alta nu gândia ; acestea deci înțelegând și văzând Macrin... și cunoscând lucrurile acelora...au dat știre numaidecât la împărăție* (ITR: 199)

4. The opposition deictic – non-deictic is manifest with the adverb and with the noun at the level of the syntactic functions (the grammatical morphemes of the absolute verbal tenses do not fulfill syntactic functions, while the relative ones do).

4.1. Among other adverbs, the demonstrative adverbs are often deictic; however, the contextual constraints are definitory: *Ce acmu iaste* (CV: 258); *Acmu li se dă după lucrul loru* (CS: 258); *cum zicem acum tătarălor* (ITR: 198). *În textele religioase, foarte frecvent, se manifestă tendința de extindere a deicticului, în contexte*

ce vizează permanentizarea lui: și acum și pururi în vecia veacului adevăr! (CS: 260); *slugile amuși cu domnii împreună stau* (CS: 260).

The non-deictic contexts are also very frequent: *varecând vom vedea* (Crest: 54); *oarecând și fie nepotreabnic* (Crest: 87); *Să nu cândva dzacă limbile* (Crest: 52); *Văzui Domnul naintea mea pururea* (Crest: 64); *mai mainte de botez feciori necurați* (VO: 130); *Că dzua și noaptea împășone pre menre mânra ta* (PH: 112).

With the noun, the temporal deixis is expressed by nouns modified by demonstrative pronominal adjectives which have a deictic force by themselves: *pără la dzua aceasta, stându, mărturisescu* (CV: 307); *în cea de apoi* (ITR: 117); *Blăstemată fie vreamea ceea ce noi întru ea ne-am împreunat* (CS: 201).

The majority consists of elements without deictic value: *Acela veni la el cătră seară* (PO: 32/22); *De mulți ani fiind tu giudeț drept* (Avram, 2007: 153); *Lângă bătrânețe și pe patul de moarte* (Avram, 2007: 154); *mai dinainte vreamea* (ITR: 117); *și după vremi să pedepsească pre oi* (IO: 137); *au fost zis de înger mai înainte* (IO: 126); *datu-i-ai lungi zile în veac de veac* (Crest: 95); *Chiiamă-mă în zi de grija ta* (Crest: 97); *Vă rugați în toate ceasurile* (CS: 201); *rrugându-l elu de multă vreme se fie cu el* (CV: 160); *dzi den dzi* (PH: 53); *blagoslovescu Domnul în toată vreamea* (PH: 114); *În dzi rea mântui-l-va Domnul* (PH: 121); *Divanul gospod să se facă de trei ori pe săptămână, adică luna, miercurea și sâmbăta* (Frâncu, 2009: 360).

5. At the complex sentence level, the same temporal relations as at the sentence level are expressed by the Adverbial Clause of Time: anteriority, simultaneity (moment, time, period, repetition) and posteriority; they are not different from the relations expressed by the absolute tenses (present = simultaneity; past tense = anteriority; the future tense I = posteriority).

This is the reason why the connectors (conjunctions, conjunctive phrases, relative pronominal adjectives) have a weak deictic value. The next degree of the force that marks the mentioned relation is formed by the specialized connectors, which always project the semantic value, the communicative focus, on a certain relation, as they represent specific connectors. These are assigned to each value of the absolute tenses: *până să, înainte să* (anteriority); *cât timp* (simultaneity); *după ce, îndată ce, imediat ce* (posteriority).

All these aspects are largely represented in Old Romanian.

Thus, the relation of anteriority presents the greatest number of connectors: *până, până să, până când, ainte până când...: și să bătură foarte tare până sfârșiră lemnele și petrilie* (Alex: 129); *Bucură-te, suflete, că eu mă bucur de tine că ai făcut voia lu Dumnezzeu până ai vis pre pământu!* (CS: 247); *Iar fata acolo o ține până să mărită* (Alex: 146); *Luminreadză în dzilele lui dereptatea și multul pacelor preveaște până se va loa lunra* (PH: 148); *Slăbeaște-mi, se poposescu, mainte de ce nu med ucu și mai multu nu voi fi* (PH: 120); *și noi ainte până cându nu se voru apropia de elu gata semu a-l ucide elu* (CV: 278-279); *se giurară sinre nece se mărânce, nece se bea până cându nu vor ucide Pavelu* (CV: 277-278); *Au împărățit tot așa monarhi până când la elini au venit Alexandru cel Mare* (ITR: 185); *carii vă aduceți aminte de Dumnezzeu nu tacereș și nu fiș muș până când va pune lauda Ierusalimului pre pământ* (IO: 111); *Mainte că ați putea mine întreba așa spunem* (Crest: 92); *Slăbeaște-mă să răpaus ainte până nu mă duc* (Crest: 96).

With respect to simultaneity, the momentary reference (the moment) and the time span are the most frequent: *Iar cându vor bucina arhanghelii spre patru cornure a pământului, de trei ori cu frică și bură mare, pământul se va cutremura* (CS: 263); *Când va muri, peri-va numele lui* (PH: 121); *Cându ucide ei, atunce cere elu și*

întoarce-se și mâneca cătră Zeul (Crest: 105); Cându-l aduc cumetreei pruncul, zică popa (Crest: 88). Trebuiaște și noi, când vom intra în sfânta beserică să ne curățim întâi de păcatele noastre (IO: 46); Pentru aceasta când să va întâmpla vreo minune ca aceasta și să va căi unul ca acesta, învechit în păcat, când să va întâmpla să se înviaze un mort ca acesta... mare bucurie să face în ceriu și pre pământ (IO: 145-146).

Expressing the period also occurs frequently: *Împărate, dacă nu ne sosi noua câtu ne bătum cu împărățiile lumiei și am perit destui (Alex: 130); Ce câtu s-au bătutu oștile, bătutu-s-au, iar acum... ieși să ne lovim (Alex: 173); Din fire iaste unii muieri fecioară să fie fecioară numai în câtă vreme nu va peri fecioria (IO: 131); În ce zi va mânca, cu moarte va muri (IO: 34).*

The relation of posteriority is rather often: *și îndată ce s-au atins trupul mortului de oasele prorocului, au înviiat și au venit iar în viață (IO: 213); numaicât au răsufat oareceș și soții de ajutor și-au găsit (ITR: 122); și după ce le deșchide Dumnedzeu, toate le știu cu duhul svânt (VO: 224); însă dupre ce s-au luat cetatea .. s-au aflat, zic, cinci sute de mii de ovrei (ITR: 123).*

In Old Romanian, besides the conjunction *cum* “as soon as”, which has a specialized temporal value expressing imminence and which also occurs in contemporary Romanian, other conjunctions (*de, deca, deaca, unde*) occur, although they are less frequent and the norm of standard language has not validated them: *Cum au auzit Ahaav cuvintele aceștia îș rumpse haina lui și încinse sac peste trupul lui și puse cenușă pre capul lui (IO: 215-216); Cum găsiia câtă puțină vreme, atunce numaidecât împotriva lui să scula (ITR: 122); De trecură oarecare dzile, Agripa împăratu și Verrnichie deștinseră-se întru Chiesariia (CV: 296); și încă unde zbiera, elu să auzie glasul ei 5 zile cale (Alex: 130); și deca fumu noi întru Ierusalim, cu iuboste făgăduiră noi frații (CV: 256-257); Iar la dzua de giudețu, deca va giudeca păcătoșii și-i va arunca în iadu și va pune un munte de peatră pre gura iadului (CS: 271); și deca auzi acel împărat, el mânie-să spre ea (CS: 282); Laslău Craiu, daca au luat acel ajutoriu... au lipsit la Țara Ungurească; Acestea, deaca s-au osebit de Ardeal ... s-au descălecat și s-au luptat cu vrăjmașii lor (ITR: 123).*

6. Conclusions

As the Adverbial of Time expresses one of the major semantic values of the existence, it developed complex patterns of manifestation in both Old Romanian and contemporary Romanian. At the complex sentence level, some of them have not had the force to become established in the contemporary standard Romanian language: the temporal values of the conjunctions *de, dca (deca, deaca), unde*. Thus, the assertion that in Old Romanian the diversity was greater than in contemporary Romanian with respect to the connectors may represent one of the conclusions of the present paper.

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CHARACTERISTIC FEATURES OF PROPER NAMES AND THEIR RELATIONSHIP WITH TOPONYMS¹

Abstract: The role of proper names is to identify, to individualize. Proper names designate phenomena, objects (in the broad sense of the term) that are unique, individual, while appellatives designate classes of objects, general notions. Proper names confer concreteness, while common nouns generalize. In order to establish the characteristics of proper names one has to proceed from the general to the particular, from the abstract to the concrete, whereas, in detecting common nouns, the procedure follows the reverse direction, from the concrete to the abstract, from the particular to the general.

Keywords: proper names, appellatives, toponyms.

The totality of the place names in a country or region make up the *toponymy* of the country or region in question, a term which also designates the related branch of *onomastics*, which studies the origin, the initial signification and the evolution of the topical names.

The object of onomastics is represented by proper names, which designate in particular various individual features, in order to distinguish them from the other objects of the same kind. In the specialized literature published abroad there are opinions expressing the idea that onomastics implies a broader field of research. Thus, O. S. Ahmanova (Ahmanova, 1958: 14-16) maintains that within the scope of onomastics, apart from forenames, surnames, patronymics, and names of animals – which she groups into the class of names proper – and geographic names, one should also integrate mythological names, astronomic names, names of literary characters or illustrious people, names of the various organizations, companies or associations, etc., names of watercraft, as well as the individual and generic names of the various food or industrial products, the titles of literary, musical or generally artistic works.

The question to ask then is what one should understand by proper names. In the *Grammar of Romanian (Gramatica limbii române)* one can come across the following opinion concerning proper names:

Some nouns designate only some specific beings, things or phenomena, considered in isolation, in order to distinguish them from the others in the same category or species, which is why they are called proper nouns. They express notions which are formed through abstracting the common features from several specimens (GLR, second edition, 1963: 55).

In most grammar textbooks proper names are considered a subclass of the noun, opposed to the common names / nouns. However, lately the exclusive use of the logical-semantic criteria in delimiting the proper names has come in for a great deal of criticism, paralleled by the recommendation to use the grammatical criteria in clarifying the proper – common opposition. One has to mention the fact that the class of the proper names is far from being homogeneous in point of marking the grammatical categories and inflection, in general, and this lack of unity demonstrates the complexity of that nominal subclass. The same aspect is manifest when it comes to the "use of the articles with proper names" (Tomescu, 1998: 47 and foll).

It is a well-known fact that, almost without exception, proper names are derived from common nouns. In their evolution towards the status of proper names, the

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common nouns have taken various courses, but they all derived from the selfsame necessity, which was determined historically and socially. The first common peculiarity lies in the fact that both proper names and appellatives are linguistic signs created by humans with a view to facilitating mutual understanding, and both have been accepted by society. They both issued from the need man felt to cope with the surrounding world, using the same formal linguistic elements (sounds, letters), the essential characteristic trait of which was represented by the cohesion between the phonetic (or graphical) form and function.

A multitude of studies have appeared with respect to proper names, their semantic and grammatical characteristics, or the classes of proper names, as well as the place that toponyms hold among proper names, or the distinctions between place names and the names of people, as the latter are in fact closest to the proper names.

Famous linguists such as J. Balasz, E. Coşeriu or A.I. Greimas state that, on account of the sense of individualization, the proper names, hence the toponyms as well, cannot enter into lexematic oppositions. Place names do not represent, as is sometimes wrongly held, a peripheral division of the lexicon of a language, on the contrary, they have a status of their own, distinct from that of common terms. They are at once elements of the lexicon, and also entities opposed to its regular items.

Place names have been included in the category of the proper names, since they were not formed through abstractization, as were the common nouns.

Proper names can be traced back to certain periods of time, in a certain space or environment, and were related to certain human activities, so, to this very day they bear the imprint of the society typical of the various ages. Their apparition and evolution were conditioned by a number of social, historical and economic factors, by the kind of material and spiritual life that people lived, and equally by factors of a geographical nature, evoking the physical and geographic peculiarities of a region, as the late Iorgu Iordan remarked: "All kinds of moments in the life of a human community – historical (stricto sensu), social, economic, political, psychological – are echoed by toponymy, more often than not over a very long period of time, and sometimes permanently and definitively" (Iordan, 1963: 2).

Proper names, once having gone into the language, develop their function of identification. If at first the proper name expresses a quality, in a general sense, thanks to its function, it can become a mark of the object, considered globally.

Toponymy preserves names which are no longer analysable by the speakers; likewise, place names and city names in foreign countries are used, whose motivation is totally opaque for the speakers of Romanian, which does not mean that they are rejected by the system of our language, quite on the contrary, they are integrated as signs that singularize and individualize to the highest degree. Logician Rudolf Carnap defined proper names as "*a class with a single element*" (apud Mihăilă, 1978: 273). Starting from the concepts used by the logicians, we can say that a proper name does not express an (understood) *sense*, because it does not express *properties*, but we cannot fully subscribe to that notion, because a proper name expresses a sense or a meaning, but only as a genesis. It *signifies* (or refers to) a *nominatum* or a *denotatum*, which is the "*singular object which it designates*" (Mihăilă, *op. cit.*, p. 274).

Holger Steen Sorensen is the man who first formulated, in terms of information, the sense of the proper name; it was defined as *the "information conveyed by the designator in connection with the denotatum or denotata"* (Apud Florea, 1989: 215). His merit does not consist only in "recognizing the meaning of the proper name by referring the name to the respective object, rather than the meaning of the common noun

that underlies the proper one", and also in the fact that he "establishes the individual character of the meaning of the proper name with respect to the general meaning of the common noun on different bases from those preceding his own research" (Florea, *op. cit.*: 215).

Gary-Prieur advocated introducing a distinction between the content and the meaning / sense of the proper names, stating that:

I will understand by SENSE a property that characterizes the proper name as a language unit, and is, in my opinion, very well represented by the predicate of denomination, and by CONTENT – the properties that characterize the proper name as being linked to its initial referent; this relationship (...) triggers the fact that certain properties of the initial referent can intervene in interpreting proper names (Gary-Prieur, 1994: 39-40).

For a correct interpretation of the sense of the proper name, we believe that a clear distinction has to be drawn between the various levels of the language to which the proper name can be referred. Thus, at a genetic level, the proper name is a sign constituted on the basis of the primary system of signs of the language, it is motivated and has a meaning. At a functional level in the usage, the proper name is identified with the singular object known to the speaker, evoking for the speaker the object with the multitude of its concrete characteristic features. When we refer to the level of the functionality in the system, the proper name is an arbitrary sign in relation to the singular object it refers to, and it does not express a different sense (meaning) than that of a *proper name*. Finally, at the level of the metasystem, the proper name is the name of a class of proper names. For instance, *Albești* can be the name of all the villages named *Albești* in Romania.

Therefore we can say that the proper name has a *sense* or *meaning* only when its motivation is transparent. The moment motivation becomes opaque, and the proper name becomes arbitrary as to the object designated, it also loses its primitive meaning, and its only quality expressed is that of a *proper name*.

Another very interesting and highly disputable point of view is related to their recategorization as proper names, which has been effected gradually. In some respects, place names "are closely linked to the names of persons in that either of them can appear or can be changed through the will of a group of people, or even a single individual" (Graur, 1972: 6), as Al. Graur remarked in his work *Names of persons*.

Staying within the field of proper name semantics, Ion Toma stated that "the semantic formula of the proper name (irrespective of the subsystem it is integrated into) is: that x (x = person, place, animal, company, etc.), which... (followed by a restrictive relative clause, which enumerates the characteristics necessary and sufficient to individualize x)" (Toma, 1995: 108).

To be able to differentiate between the meaning of the proper names and that of the common names, Domnița Tomescu concludes that "the specific function of the proper names is denomination through identification and individualization, while that of the common nouns is that of designating through generalization" (*Ibidem*, p. 1), hence proposing the following **definition** of the former:

from a semantic point of view, proper names, defined in a contradictory manner, through the absence of meaning, through monosemanticism, or through excess of signification, are different from common nouns, not through their ability to express sense, but through the way in which they achieve signification (...). The relationship between the proper name and the object denoted is temporary, dependent on the verbal and situational context (*Ibidem*).

"Thus, we propose – D. Tomescu continues – for all the proper names three levels of the linguistic analysis: the etymological (i.e. initial) formal plane of the

designation, the current functional plane, where the proper name designates, identifies and individualizes an object within a given context, and the complementary (or additional) functional plane, where the proper name finally comes into its own denotation in that it is being used in designating objects in the same class, or in different classes" (*Ibidem*, p. 9). The same author is of the opinion that "from a semantic standpoint, proper names can be only singular, but from a linguistic standpoint, they can also be singular and plural" (Tomescu, 1973: 471).

The linguist Ion Roşianu believes that "the sense of proper names is an individual, referential-connotative sense, which is not achieved through generalization and abstractization, and the designation through proper names is not a notional designation, but an individual, particular and restrictive one" (Roşianu, 1999: 27).

As far as the terminology used in the course of time is concerned, D. Tomescu briefly surveys all the terms, namely: - *nume osebit*, which occurs in the first Romanian grammar book, written by Eustatievici Braşoveanu (1757); - *nume osebite* and *nume însușite*, terms left unexplained, which appears in Radu Tempea's grammar (1797); - *nume însuși / nume însușit*, terms present in Văcărescu's grammar (1787); - *nume particular*, a term which appears in I.C. Massim's works (1854), being very close to the functional specificity of the proper names, but will not be taken over by subsequent grammars; - *nume propriu (proper name)*, the present-day term, to be found for the first time in Văcărescu's grammar (1787); - *nume proprie*, used by Goleacu (1840), N. Măcărescu (1848), T. Cipariu (1854), and Pușcariu (1875); - *nume proprii*, a term that can be encountered in Constantin Diaconovici-Loga (1892); - *nume propre*, a term used by Șt. Neagoe (1870) and I. Țirca (1878) (Tomescu, *op. cit.*: 19).

Viorica Florea, in her article *Derivatele toponimelor în raport cu cele ale apelativelor românești*, cites Alan Gardiner (*The theory of proper names*), stating that "Proper names possess the faculty of designating something, while at the same time singularizing, whereas common nouns have the twofold faculty of signifying and designating something" (Florea, ACIL: 1138). Sabina Teiuș understands that, in order to define the notion of proper name, we have to consider the two levels or planes of realization, that of the message, and that of the signalling. Consequently, "the proper name only possesses the faculty of designating, while simultaneously singularizing, whereas the common noun has the twofold faculty of meaning/signifying and designating something" (Teiuș, 1967: 514). In other words, the proper name "lacks semantic content" (Marouzeau, 1963: 124), having only its sphere of usage, and in its turn the latter is "*reduced to a minimum*" (Kurilowics, 1956: 5, 13), while "the common noun possesses a signification, a semantic content, and has a wider sphere of usage, as it expresses notions formed through abstracting the common features from several objects of the same type" (Teiuș, *op. cit.*: 514). Thus, synchronically, unlike the common noun, the proper name lacks the stage or level of abstractization, of generalization, the very stage in which the common noun is assigned a semantic content.

Considering the above discussion, we can derive the following conclusions:

- from a pragmatic-semantic point of view, the proper name is "a linguistic unit endowed with a lexical or conventional sense, being used by the speakers either in a referential position, if an act of reference to particulars is aimed at, or in a non-referential position, if an act of predication is intended" (Miron-Fulea, 2005: 286).
- as a unit of the linguistic system, the proper name occurs in two stances: as a *lexical item* (a lexical unit which is still not categorized grammatically), and as a *nominal item* (a lexical-grammatical unit belonging to the category of the nouns / Nomina);

- as a discourse unit, the proper name is an intrinsically referential expression, which gives rise to two types of speech acts: the act of unique reference (i.e. reference to particulars), and the act of predication;
- from a morphological standpoint, the proper name has an inflection characterized by the presence of the grammatical categories of gender, number and case;
- from a syntactic point of view, proper names accept the combination with the same determiners as those of the common nouns (the definite article, the indefinite article, the demonstrative adjective, the possessive determiner). Thus the proper name provides a constant reference, whereas its determiners introduce the features of singularization, either permanent or momentary, while sometimes assuming modality values.

Thus, proper names are different from common nouns primarily from a semantic standpoint, because they do not denote classes made up on the basis of common properties, but rather they refer directly to individuals. Proper names are characterized by the prevalence of designation, by the absence of connotation, and by referring back to a known referent.

In conclusion, the essential distinction between a common noun and a proper name consists in the fact that the common noun makes a differentiation between one class and another, while the proper noun strictly individualizes the object it designates, possessing a distinct value, which can even go as far as to isolate it. Proper names are not opposed to one another as lexical units, they are not mutually exclusive, they rather presuppose one another, fulfilling the same communicative function. Being conveyers of information, they serve as a means of expressing ideas, notions, etc.

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TEMPORAL DEIXIS IN ANTIM IVIREANU'S WORK¹

Abstract: *The present work describes the structure of temporal deixis in contemporary Romanian language and how it works in Antim Ivireanu's Didahii.*

Keywords: *deixis, language, argumentative structure.*

1. Temporal deixis is, in the process of communication, a method that signals the relationship between time or duration of action and speaking time (simultaneity = present; anteriority = past tense; posteriority = future I). The deictic value of absolute verbal tenses (as will be seen, the temporal relationship between utterance and enunciation is expressed in many forms) is fundamental, because the predicate verb is the core of the utterance which is itself a realization of argument structure.

The specific nature of Ivireanu's *Didahii* conceives the speaker as mediator of the message sent by God. Thus, in speech, it tends to a continuous cancellation of the borders between primary and secondary deictic framework, divine deixis consisting of bringing divinity, here and now, among the protagonists of communication.

Another feature of *Didahii*, as oratorical species, is orality of texts, which is fundamentally changing the function of indexical signs: "Narrative-like oral communication often oscillates between various forms of indirect speech (tied, free, mixed forms), thus creating less restricted shift conditions (and sometimes fluctuating) of temporal deictic framework" (Gorăscu, 2008: 743). This involves the existence of degrees of deixis (signaling) in the system of indexical signs.

The "high degree" involves intrinsically deictic references. It should be noted that morphemes of verbal tenses represent a "high degree" if they are related to personal deixis (I, II, III persons) or intrinsically deictic expressions: interjections, vocatives which implies a depersonalisation of the addressees, politeness distinctions in the paradigm of personal pronouns, imperatives (they only use deictic tense; the present has no temporal oppositions), incidences in the explanatory field of the text, direct interrogations etc.

2. Being an oratorical text, *Didahii* operates in a general framework of discourse, which involves two types of indexical signs: some are related to text, others to discourse as oratorical procedures.

2.1. Textual deictic structures are elements of parts of speech of the verbal group (verbs, adverbs, interjections). Nouns and pronominal adjectives form a deictic group only if the former express temporal concepts.

2.1.1. Adverbs with intrinsically deictic reference are best represented and actualize all elements in the discourse: *întru care acum, anevoe se sue gândurile omenești (Ivireanu, 1972:16)2; dară noi acum, că ne numim creștini (p. 25); iar acum să nu carea cumva să îndrăznească preotul... (p. 43).*

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*This research has been carried out through POSDRU Project România 2007-2013, co-financed by European Social Fund. Title of project: "Towards research careers through doctoral studies" - ID 77265

In some contexts, the adverb *now* is strengthened by the deictic force through interjections (*Iată că acum veți ști*: p. 28), while in others, it lessens its communicative focus through the shift conversion: *nu mi s-a mai întâmplat până acum să văz cu ochii* (p. 40); *acum să prefăce spre bine și acum să schimbă spre rău*; *acum pohtește un lucru și acum îl uraște*; *acum iubește și acum vrăjmășuiaște* (p. 218-219).

Since the text message is spread on different days, the most common deictic adverb is *today*: *Astăzi se minunează toate puterile cerești* (p. 21); *ne-am îndemnat astăzi să venim aici ca să vă cercetăm sufletește* (p. 22); *Acesta iaste praznicul bisericii noastre de astăzi* (p. 32); *astăzi n-am a spune mai nimic înaintea dragostei voastre* (p. 34).

In some text passages, the deictic force is obtained by repetition: *Astăzi se deșchide sfatul prorocilor...*; *Astăzi sfârșitul cel adevărat al sfatului ... s-au arătat. Astăzi slava Domnului... privim. Astăzi, bucuria cea cerească... sfântul praznic de astăzi o dă neamului omenesc* (p. 29-30).

2.1.2. Nouns expressing notions of time (day, evening, night ...) are usually deictic when determined by demonstrative pronominal adjectives: *voiu putea grăi asupra zilei aceștia* (p. 30); *pohtește vreamea aceasta* (p. 108).

Weakening of deixis to cancellation coincides with their adverbialization: *Am datoria să vă priveghez zioa și noaptea și în tot ceasul* (p. 7). They keep their deictic character as part of a prepositional group, which semantically approaches the adverbial value: *Să vă adunați de seară* (p. 40); *peste noapte i-au descoperit* (p. 116). In the absence of preposition, their use is non-deictic: *nu patru zile, ce săptămâni și luni și ani și vremi să află îngropat* (p. 143). The presence or absence of preposition is not a criterion, but variety of context: *pre la miezul iernii* (p. 196); *au trudit din zi, din noapte* (p. 228); *să facă câțeva seamă de metanii în zi și în noapte* (p. 237); *i să va porunci de la duhovnic afară de sâmbătă și de duminică* (p. 238).

2.1.3. Verbal and pronominal deixis employ three relations of absolute tenses: *Să vedem din început ce am fost și acum ce sântem și după moarte ce vom să ne facem* (p.104). The deictic force creates communicative interest in a plurality of shifters or indexical signs (linking pronouns and hortative interjections): *Numai (că) la greul acela sânt și eu părtaş și într-acel jug ce trageți voi trag și eu* (28); *și pentru căci înjurăm legia, înjurăm pre Dumnezeu și pentru aceia iată dară că n-avem credință* (p. 25); *spuneți-mi rogu-vă, că eu poate că-m voiu fi eșit din fire* (p. 27); *ci iată că vă zic, iubiților miei...* (p. 27); *Iată că acum veți ști* (p. 28).

Verbs in the present tense are ordered on a deictic scale from generic value (weak pole), historical or narrative present tense and present future. The strong pole of the scale is the imperative, the intrinsic present being a basic element of deictic signal.

The generic present approaches the general framework of the discourse universe: *și are datoria fieștecare creștin a le ținea și a le face... căci acestea sânt temeele creștinătății* (p. 23); *Dragostea încă iaste o unire a mulți într-una* (p. 24); *A povesti lucruri minunate iaste dată oamenilor celor învățați* (p. 29).

Present – past and present – future shifts have no deictic effect; absolute tenses beyond the context have the same value: *Astăzi s-au împlinit toate ale legii* (p. 32). Change to historical present sometimes occurs within the same utterance: *Oameni fără de arme și nedechisiți de ale oștirii... au înălțat nu steaguri de oaste, ci numai crucea... ci numai fără de arme, fără de sânge... calcă și supun toată păgânătatea, biruiesc iadul... întind numele lui Hristos* (p. 5-6).

In the imperative, the deictic value of the present is associated with deictic anchorage, achieved through rhetorical figures together with the vocative: *Du-te*

denapoia mea Satano! (91); Dă-ne mână de ajutoriu, Fecioară, că perim (p. 21). It is often preceded by the corresponding verb: *și vă poruncesc tuturor... să vă închideț prăvăliile și nici să vindeț, nici să cumpăraț... și precum zic să faceț! (p. 27-28).*

2.2. Argumentative, oratorical methods begin with the main instance of discourse, the speaker. In fact, it is not an ordinary speaker, but a messenger, a mediator that facilitates dialogue between God and the faithful. The classical topos, *the church*, is also a mediator.

Stylistic analysis of Ivireanu's *Didahii* emphasize a great persuasive power: "Mixing of different explanatory-argumentative methods, may be an essential auxiliary of ecclesiastical persuasion" (Cvasnăi Cătănescu, 2009: 671). The speaker sets up his position from the beginning, directing to him the focus of communication: *M-au rânduit Dumnezeu ca pre un nevređnic să vă fiu păstor și părinte sufletesc (...) Pentru care lucru aveț datorie cu toții de la mic până la mare ă mă ascultaț la cele ce vă învăț de bine și de folos că acea ascultare nu o faceț mie, ci lui Hristos (p. 22).*

Argumentative deixis appears in several types of texts: introductory (to establish a communicative contact through *captatio benevolentiae*; explanatory (to clarify, simplify the message), incentive (to capture attention) and conclusive (reiteration).

Master of speech, Antim Ivireanu uses a very wide range of means to capture attention: *Astăzi n-am a spune alt nimic înaintea dragostei voastre ca să vă ospetez sufleteste, fără numai puține cuvinte de învățătură carele mă rog să le ascultaț toț cu dragoste, neuitându-vă atâta la neputința și neștiința învățăturilor mele, cât la pohta și dragostea ce am de-a pururi cătră înțelepția voastră (p. 34); Le vom spune foarte pre scurt ca să nu vă dăm supărare... și pre dumneavoastră vă pohtesc să ascultaț cu dragoste (p. 121).*

Explanatory deixis is the level of incident message by which the speaker focuses to himself or to the message: *N-avem nici credință, nici nădeajde ... și suntem mai răi, să mă ertaț, decât păgânii (p. 25); să ne postim spre răutăț, că, spre mâncare (n-am cum mai zice într-alt chip) ne îndeamnă blestematul acesta de pântece (p. 38).*

The explanatory incident plan is made up of numerous explanatory sequences, with demonstrative value: "Sermons are speeches designed to clarify by their own nature and, therefore, a type of text with a highly explanatory-persuasive content. They establish a relationship between the transmitter who guides the receiver, interested to initiate himself, and this particularly favors the presence and importance of explanatory structures" (Ene, 2009, p. 683).

The incentive message is meant to impose the code, by revival of attention: *și pentru ca să nu socotiț, feții miei, cum că aceștia sunt aflări ale mele, ascultaț o clipă (p. 215); însă pentru ca să cunosc adevărul, vă pohtesc să-mi dăruiiți puținică ascultare (p. 203); ci vă pohtesc de ascultare (p. 29); ce ascultaț cu dragoste de pohtiț să vă folosiț sufleteste (p. 140).*

Apparently, the present tense of the verb modifies as type of discourse in all these processes, using its deictic force. The speaking time comprises short speeches, the author living the text in the manner of religious discourse. The term *Amen* has, according to the message content, two deictic meanings: future (*Amen* = so it will, so be it), and present (truly, it is so).

Structural end often sends to message awareness: *și fieștecarele să gândească cu socoteală aceste ce zic. și dumnezeu să lumineze pre toți să faceț aceia ce iaste de folos pentru sufletele voastre (p.24)*

Interjections have inherent deictic value, which is also strengthened in utterances with the verb in a deictic tense, the present: *și iată dară că n-avem nici credință* (p.25); *Ci iată că vă zic* (p. 27); *Iată dară că, fără de credință nu este cu puțință* (p. 47).

The more rarely choice of the future does the same, the future itself being a deictic tense: *Iată, de acum mă vor feriți toate neamurile* (p. 29).

Other interjections, along with vocatives, also work in the presence of the past tense: *Ba, iubii mei, ba! Nu ș-au pierdut mintea* (p. 222).

3. Temporal deixis, which involves reiteration of communicative interest within the primary deictic framework is revealed in the pragmatic analysis of the text of a higher importance than other indexical signs, since the verb, as the core of the utterance, has deictic force, both in its relationship with absolute and relative tenses and the elements of its argumentative structure.

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VALENCES COMIQUES DU LANGAGE DE CARAGIALE DANS LE JEU DES ÉLECTIONS POLITIQUES¹

Abstract: *Seen from the playful dimension, we perform the comedy O scrisoare pierdută as a game of political elections. Dramatic nature of the work is highlighted by the use of dramatic monologue and dialogue, presence of stage directions, which provides the framework for action and presents the characters features. Description and narrative as ways of exposure are only in stage directions or cues characters.*

Speech of the characters is fun, dynamic, imaginative, caricature. Language elements are combined in a variety of styles: family, publishing, administrative and oratorical.

There are three types of nonverbal communication in daily life: paralinguage, how to use the space for communication, body language.

Keywords: *forms of language, verbal elements, paraverbal elements.*

1. Formes du langage

La dynamique des échanges verbaux a été un sujet de réflexion pour les théoriciens depuis les premières analyses pragmatiques. Plusieurs linguistes ont étudié les structures conversationnelles, ils ont fait des recherches et ils ont montré l'importance de la coopération au niveau de l'interaction. Cette dimension est également nécessaire en cas de communication des conflits. Ainsi, Catherine Kerbrat-Orecchioni a analysé le rapport coopération – conflit de la perspective des axes qui se mettent dans une relation interpersonnelle: l'axe horizontal, ce qui implique deux termes (*familiarité* vs. *distance*), les personnages en utilisant soit un comportement familier ou un lointain; l'axe vertical – partenaires de conversation avec différentes positions hiérarchiques (haute ou basse) (Kerbrat-Orecchioni, 1996: 41-49). Florin-Teodor Olariu dit que toute interaction verbale nécessite une coopération, chaque partenaire du dialogue veut porter son intention à la fin: «Fiind interesați în mod direct în continuarea unei conversații începute sub semnul acordului reciproc [...], participanții vor coopera pe parcursul întregului act discursiv, în scopul finalizării intențiilor cu care fiecare a pornit la drum» (Cf. Olariu, 2007: 203). En fait, les experts sont convenus que les interactions verbales comprennent la coopération et la concurrence.

Nous croyons que la langue est coopérative et compétitive, comme le jeu, les participants au dialogue sont également des partenaires et des adversaires.

Du travail de Caragiale, en suivant la démonstration, nous nous arrêterons à la comédie *O scrisoare pierdută*. Vue de la dimension ludique, nous pouvons interpréter l'écriture comme un jeu des élections politiques. Les forces sont confrontées pour le pouvoir politique: le parti au pouvoir (représenté par: Tipătescu, préfet; Trahanache, président du groupe local du parti; Zoe, sa femme) et le groupe indépendant, formé autour de Cațavencu, avocat, propriétaire du journal *Răcnetul Carpaților*. Dans le jeu de la compétition électorale, plusieurs classes sociales sont impliquées: Farfuridi et Brânzovenescu (avocats), Ionescu et Popescu (maîtres d'école), «un Cetățean turmentat», «alegători, cetățeni, public» (Caragiale, 1971: 95). L'interaction verbale est un lieu où chaque individu met en jeu son image et il lutte pour sa position sociale.

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*This work was partially supported by the strategic project POSDRU 107/1.5/S/77265, inside POSDRU Romania 2007-2013 co-financed by the European Social Fund – Investing in People.

L'une des caractéristiques les plus importantes du jeu est la tension, «care susține și dinamizează în permanență desfășurarea respectivelor schimburi conversaționale» (Olariu, *op. cit.*: 115). Il y a donc une tension entre les interlocuteurs, soutenue graduellement par des événements qui conduisent à la solution du conflit à la fin de la pièce: la lettre arrive à Zoe et Dandanache est élu député.

Le principal moyen de communication dans le texte dramatique est le dialogue, avec le monologue, qui présente l'action et les caractéristiques des personnages. Le dialogue dramatique, le style est caractérisé par l'oralité. La langue orale est spontanée, marquée par: des formes populaires - «să vie», «să spui» (Caragiale, *op. cit.*: 155), «nu văz» (*Ibidem*: 158), les formes littéraires sont: *să vină, să spun, nu vād*; des formes familières - «Nici nu mai încape vorbă» (*Ibidem*: 156), en d'autres mots, *este cert, neîndoielnic*, «Firește că nu vrei să știi...nu-ți vine la socoteală» (*Ibidem*: 157), c'est-à-dire *nu-ți convine*, «Ia scutește-mă cu mofturile d-tale!» (*Ibidem*) signifie *nu mă plictisi!*; des répétitions – de certains mots qui conduisent à des tics verbaux: «Dați-mi voie!» (*Ibidem*: 149-154) ou «progres! progres fără conservațiune» (*Ibidem*: 156), «Ce voie! ce voie!...» (*Ibidem*: 158), «Afară! Afară!» (*Ibidem*: 159); un discours elliptique - «[...] să luptăm: d-ta o să-ți pui candidatura, o știm; eu ți-o declar că mi-o pui pe a mea... luptă electorală!» (*Ibidem*: 157); une interrogation - «Ce istorie?» (*Ibidem*: 156), «Onest d-ta?» (*Ibidem*: 157); une exclamation - «Ce străbun! ce nostru! Vezi că nu știți!» (*Ibidem*: 156); la phrase simple. Les deux méthodes rhétoriques donnent de l'animation au dialogue et elles mettent en évidence les personnages. Les dialogues de Caragiale sont courts, ce qui signifie que nous avons affaire à l'essence de la parole, le mot acquiert une valeur significative.

La troisième scène de l'avant-dernier acte de la pièce est remarquable. Le conflit entre l'opposition et les membres du parti du gouvernement grandit à travers le dialogue entre les deux groupes représentés par Cațavencu et, respectivement, Farfuridi. Nae Cațavencu prononce des expressions aberrantes et démagogiques: «[...] istoria ne învață anume că un popor care nu merge înainte stă pe loc, ba chiar dă înapoi, că legea progresului este așa, că cu cât mergi mai iute, cu atât ajungi mai departe» (*Ibidem*). Il confond des maximes célèbres. Cațavencu dit «oneste bibere» (*Ibidem*: 157), expression qui illustre la langue comique. *Bibere* signifie *a bea* et la traduction serait: *să bei cinstit*. L'aphorisme latin correct est: *honeste vivere, neminem laedere, suum cuique tribuere*, *să trăiești cinstit, să nu păgubești pe nimeni, să dai fiecărui ce e al său*. Farfuridi accuse Cațavencu d'affaires malhonnêtes, ce qui attise les réactions violentes des participants et la confusion indescriptible.

Le dialogue est le mode prédominant de l'exposition dans *O scrisoare pierdută*. La présence du monologue dramatique est limitée dans la pièce. Dans les répliques (brèves) des personnages il y a la narration, ce qui permet l'inclusion dans le sujet de la pièce des événements déroulés dans un autre temps ou lieu que celui-là de la scène. Par exemple, Trahanache raconte Tipătescu la réunion dans laquelle Cațavencu montre la lettre; Dandanache raconte la façon dont il a obtenu la candidature, parce qu'il a trouvé une lettre compromettante.

Dans le deuxième acte, la troisième scène, Pristanda revient à la maison du préfet et, par l'intermédiaire du monologue, il explique au lecteur ou au public l'arrestation de Cațavencu et la perquisition de sa maison «prin toate colțișoarele», sans trouver la lettre d'amour de Fănică, par conséquent, sans récupérer l'objet du chantage (*Ibidem*: 126-127). Cațavencu a protesté que son domicile est violé et Pristanda a dit: «Curat violare de domiciliu! da umflați-l!» (*Ibidem*: 126). Dans la huitième scène, par l'intermédiaire du monologue, Cațavencu a exprimé sa devise dans la vie: «Scopul

scuză mijloacele, a zis nemuritorul Gambetta!...» (*Ibidem*: 134). C'est une confusion qui montre les prétentions de la culture de Nae Cațavencu, l'arrivisme du personnage. Ce sont, en fait, les mots de Machiavelli, exprimés dans l'ouvrage *Principele*. Politicien français de l'époque, Gambetta était encore mieux connu aux héros de Caragiale. Dans l'onzième scène, Trahanache offre un monologue qui réside en l'écriture et la lecture à voix haute du billet qu'il remet à Fănică. Trahanache dit se rencontrer avant la réunion électorale, ne pas semer la panique, avoir «puțintică răbdare» (*Ibidem*: 141).

Les indications de l'auteur mettent en évidence les personnages, la signification des gestes et de la mimique, dans un ordre moral ou intentionnel. Au début de la pièce, il y a une liste avec *Persoanele*, avec les noms, le statut social et l'occupation des personnages, ce qui pourrait être un point de départ pour une caractérisation: Ștefan Tipătescu, «prefectul județului»; Agamemnon Dandanache, «vechi luptător de la 48»; Zaharia Trahanache, «prezidentul Comitetului permanent, Comitetului electoral, Comitetului școlar, Comitetului agricol și al altor comitete și comiții»; Tache Farfuridi, «avocat, membru al acestor comitete și comiții»; Iordache Brânzovenescu, «asemenea»; Nae Cațavencu, «avocat, director-proprietar al ziarului *Răcnetul Carpaților*, prezident-fondator al Societății enciclopedice-cooperative *Aurora economică română*»; Ionescu, «institutor, colaborator la acel ziar și membru al acestei societăți»; Popescu, «institutor, asemenea»; Ghiță Pristanda, «polițaiul orașului»; un Cetățean turmentat; Zoe Trahanache, «soția celui de sus» (*Ibidem*: 95). Son nom a été placé à la fin de la liste, juste de suggérer la capacité de la femme à manipuler les hommes comme le manieur de marionnettes fait avec ses marionnettes.

Les didascalies ont un rôle important dans la construction du texte dramatique. La première scène du troisième acte est précédée par des nombreuses indications du décor. L'action se déroule à la mairie, où il y a des électeurs, des citoyens, un public: «Teatrul înfățișează sala cea mare a pretoriului primăriei [...] alegători, cetățeni, public» (*Ibidem*: 148).

Les moyens non-verbaux – gestes, mimique – et paraverbaux – intonation, accent, rythme, pause – remplacent les répliques ou ils les accompagnent sous la forme des didascalies. Pour Caragiale, les didascalies représentent des fiches de la caractérisation directe. Par exemple, pour Pristanda, l'auteur précise «naiv», «schimbînd deodată tonul, umilit și naiv» (*Ibidem*: 100). La stupidité et la servilité sont des traits évidents du personnage. À côté du nom de Trahanache, il dit «placid» (*Ibidem*: 107). Les stratagèmes féminins de Zoe sont remarqués par l'auteur: «începînd să se jelească și căzîndu-i ca leșinată în brațe» (*Ibidem*: 118), «zdrobită», «Revenindu-i deodată toată energia», «cu energie crescîndă» (*Ibidem*: 132). Un autre héros de la pièce (Dandanache) est caractérisé par les didascalies: «vorbește peltic și sîsîit» (*Ibidem*: 173), «aducîndu-și în sfîrșit aminte» (*Ibidem*: 177). Les didascalies illustrent le comportement des personnages, suggérant indirectement leurs traits de caractère. Par exemple, suggestif pour l'imbécillité du personnage, le discours de Farfuridi est remplacé par les parenthèses de l'auteur: «Bea o sorbitură, apoi, reluîndu-și răsufierea, rar ca și cum ar începe o poveste» (*Ibidem*: 149), «asudă, bea și se șterge mereu cu basmaua», «asudă mereu și se emoționează pe văzute», «emoționat și asudînd», «se îneacă mereu», «se încurcă, asudă și înghite», «asudă și se rătăcește din ce în ce», «Foarte asudat, se șterge, bea, iar se șterge și suflă foarte greu» (*Ibidem*: 153), «În supremă luptă cu oboseala care-l biruie» (*Ibidem*: 154).

Le dialogue, le monologue et les didascalies sont des moyens de la caractérisation des personnages et de la diversification de la tension dramatique.

2. Éléments verbaux et paraverbaux

Les techniques discursives visent à rejoindre le public en ce qui concerne les idées des participants à l'interaction verbale et «decriptarea corectă a intenționalității ce le circumscrie având rolul de a duce la o mai bună înțelegere a structurii de adâncime a comportamentului comunicativ» (Olariu, *op. cit.*: 251).

Les stratégies argumentatives sont des stratégies discursives-argumentatives globales (explication, description, narration) et des stratégies discursives-argumentatives ponctuelles (interrogation rhétorique, négation polémique) (*Ibidem*: 251-262). Les techniques de la deuxième catégorie des stratégies argumentatives sont «declanșatorii argumentativi» (*Ibidem*: 252) qui stimulent l'échange conversationnel. Nous croyons que l'exclamation rhétorique est également une technique des stratégies discursives-argumentatives ponctuelles, qui met en évidence l'état émotionnel de l'interlocuteur et, avec l'interrogation rhétorique, elle donne un dialogue animé.

Nous voulons illustrer cette chose avec des séquences de l'œuvre *O scrisoare pierdută*. Dans les catégories du comique, il y a la langue comique et le nom comique.

Voi dascălii↑ sunteți băieți buni,↓ dar aVEȚI un cusur MARE: cum vă vorbește cineva de isTORie,↑ s-a isprăvit,↓ Are dreptate. (*Cu putere:*) Ce isTORie?↑ APOI,↓ dacă e vorba de isTORie,↑ aPOI ce te-nVAȚă isTORia mai înTÎI și-nTÎI?↑ [...] Ce străBUN!↑ ce NOSTru!↑ Vezi că nu știți! [...] mai înTÎI și-nTÎI isTORia ne învață aNUMe că un popor care nu merge înalNte stă pe loc,↓ ba chiar dă înaPOI,↑ că legea progresului este așa,↓ că cu cât mergi mai iute,↓ cu atât ajungi mai dePARte.↑ (Caragiale, *op. cit.*: 156).

Dans ce cas, il y a un discours explicatif de Nae Cațavencu, où la présence du truisme est visible. La participation affective se met en évidence par l'utilisation des opérateurs argumentatifs («dar», «chiar») et par l'exploitation des moyens de l'intonation (l'accent emphatique marqué par les lettres majuscules dans le texte).

Nous pouvons dire que l'avocat est l'un des personnages définis par le discours. Cațavencu ne s'exprime pas correctement, il enfreint les règles de la grammaire et la logique. Les phrases n'ont pas du sens, mais elles sont pleines de l'emphase: «Industria română e admirabilă, e sublimă, putem zice, dar lipsește cu desăvîrșire. [...] Noi aclamăm munca, traviul, care nu se face de loc în țara noastră!» (*Ibidem*: 163). La langue du personnage est suggérée par l'auteur par le nom qu'il a, ce qui nous fait penser au verbe *a cățăi*, avec le sens de *a flecări*, ou au substantif *cațaveică*, *haină cu două fețe*.

Les éléments du langage sont combinés dans une variété des styles: familier, publiciste, administratif et oratoire. Cațavencu combine le langage familier avec le langage solennel: «Îmi pare rău, Ghiță, că mai stăruiești cu scuzele tale... Adică noi nu știm cum merge poliția? (*Sentențios:*) Într-un stat constituțional un polițai nu e nici mai mult, nici mai puțin decât un instrument!» (*Ibidem*: 133).

La description reçoit une valeur argumentative par l'utilisation des adjectifs qui expriment la qualité («băieți *buni*») ou la quantité («un cusur *mare*»), des énumérations («istoria ne învață anume că un popor care nu merge înainte stă pe loc, ba chiar dă înapoi, că legea progresului este așa, că cu cât mergi mai iute, cu atât ajungi mai departe»), de l'antithèse («Voi dascălii sunteți băieți buni, dar aveți un cusur mare») et des épithètes. Les interrogations, les exclamations et les négations donnent le caractère affectif des phrases. Les connecteurs: «mai întâi», «apoi» aident à établir une hiérarchie dans les étapes qui composent la description. On remarque, quand Cațavencu parle avec Pristanda, l'utilisation de l'opérateur discursif-argumentatif «adică», un élément qui

contribue à renforcer l'idée que le personnage de Caragiale adopte et favorise tout le chemin de la conversation.

Par le connecteur argumentatif du type additif («dar»), Cațavencu introduit le thème narratif, par une séquence discursive marquée au niveau textuel (par l'intermédiaire de l'adjectif: «un cusur mare») et au niveau suprasegmental (l'accent emphatique). La structure «nici..., nici...» est conçue pour assurer une certaine dose de l'objectivité de la parole, par la négation répétée.

L'interrogation rhétorique «Ce istorie?» peut être considérée comme une affirmation avec un caractère déguisé. Par ce type de stratégie discursive, le personnage soutient sa conviction et il exprime son état émotionnel, l'indignation. Les gestes et la mimique accompagnent la réponse de Cațavencu sous la forme de l'indication scénique: «(Cu putere:) Ce istorie?». L'intonation interrogative souligne l'idée exprimée.

Comme stratégie discursive-argumentative ponctuelle, l'exclamation rhétorique révèle l'état de l'irritation du personnage: «Ce străbun! ce nostru! Vezi că nu știți!».

La négation de l'énoncé négatif prononcé antérieurement («un popor care nu merge înaintea stă pe loc, ba chiar dă înapoi») implique l'existence d'une forte négative «ba». Cet adverbe devient un connecteur argumentatif.

Le langage comique des politiciens démagogues, avocats, trahit l'ignorance de Nae Cațavencu qui contraste avec la prétention de l'érudition (l'opposition *essence-apparence*). La langue est le principal moyen par lequel il y aurait deux groupes des personnages: des parvenus et des personnages intelligents (Zoe Trahanache et Ștefan Tipătescu) critiqués pour leur affaire extraconjugale.

3. Conclusions

Par ces moyens, *O scrisoare pierdută* provoque le rire et, dans le même temps, les lecteurs et les téléspectateurs se concentrent sur les mœurs de la vie politique et familiale de la société roumaine.

C'est un monde régi par un principe: *Scopul scuză mijloacele*, qui aspire à conserver ou à acquérir un statut social qu'il ne mérite pas.

Caragiale a créé des personnages représentatifs du monde de l'époque, mais ils sont encore contemporains. L'ambition, le désir d'enrichissement, les privilèges et l'ascension sociale sont de l'actualité.

Les personnages sont des marionnettes, sans profondeur spirituelle, les robots continuent leur programme sans déviation, en répétant des lignes enregistrées dans leur mémoire.

La parole est drôle, dynamique, imaginative et caricaturée. Dans une société des balivernes, dans laquelle rien ne se passe surtout, les héros ne font rien pour provoquer le rire.

Par la perspective du carnaval sur la réconciliation du monde qui a harmonisé ses intérêts sous le signe du mensonge accepté, la fin de la pièce est spectaculaire.

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THE RELIGIOUS DISCOURSE GENERATED BY THE TITULAR SAINT OF A CHURCH¹

Abstract: *The present study presents several argumentative structures and rhetorical techniques to capture the audience that occur in the religious discourse, with reference to a sermon delivered by the Romanian Metropolitan Bartolomeu Anania upon the patron of a church. In short, we analyzed the adequacy of the discourse to the communicative context and the communicative performance of the speaker by describing the use of such rhetorical arguments, as the authority of the hierarch, the biblical quotation and sayings and the appeal to transfer the Scripture's teachings on the believer's daily life.*

Keywords: *rhetoric, religious discourse, argumentative structures.*

In the omiletic literature there is a distinction between the so called "classical" genres (represented by the *homily, the theme sermon and the encomium*), spoken in front of an auditory that is already convinced by the stated morals (which are only restated and systematized), and the *parenesis*, spoken in occasional sermons, for a larger audience and which are adapted to the situational context of the communication.

The sermon for the patron saint of a church is integrated in the category of the parenthesis, even though it sometimes contains explanations about the gospel which is read during the mass. It is an oration held by a superior prelate, who teaches morals about the life and activity of the patron saint, insisting on the spiritual advice according to the requirements of the audience.

We shall try to unfold the specific argumentative structures and strategies of this type of discourse, by giving examples from a sermon spoken by the metropolitan Valeriu Anania² for the Nicula Monastery patron saint, the Assumption of Virgin Mary, on the 15th of August 2000³. As some important politicians were present at this spiritual event, and as the election campaign was approaching that fall, the hierarch Bartolomeu was offered the chance to speak not only for the majority of believers, but also to the politicians, in an attempt to change their views on the spiritual pollution created by the media and the Romanian laws. Therefore, the speech approaches two aspects: it addresses to the public, to the believers, in order to obtain their confirmation, their adhesion to the spoken ideas, but it also addresses to the politicians; according to the

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*This paper is part of a research financed by the *Trans-national network of integrated management for post-doctoral research in the field of Science Communication* project and the *Institutional construction (post-doctoral school) and fellowship Programme (ComScie)* POSDRU/89/1.5/S/63663, funded by *The Sectorial Operational Programme for Human Resources Development*.

² The cultural and spiritual activity of the hierarch Bartolomeu Valeriu Anania, the last great Romanian scholar and metropolitan. He publishes various literary genres, he makes the best Romanian translation of the Holy Bible, he fights for the defence of the Christian belief in Transylvania, for the moral growth and the spiritual regeneration of the Romanian people. The preference of the Romanian hierarch for Nicula Monastery is also well-known, as he had spent much of his time there, writing a part of his memoirs and thoughts.

³ The speech of the hierarch Bartolomeu Anania can be listened to on the following link (visited on July 11th 2011): <http://www.youtube.com/watch?v=SMHhaBSLucY&feature=related>.

agreement obtained from the audience, the hierarch aims to persuade the politicians to act in the desired direction.

There are normally two specific moments of the exordium in the sacred oratory: *the text*, usually represented by a scripturistic or patristic verse, written at the beginning of the sermon, which is inexistent in this case, and the *salutation formula*, that has the role of tightening the relationship between the listener and the interlocutor, and that is restated during the speech. We are thus talking about a conventionalized vocabulary, which is slightly related to pathos, without necessarily containing affective clues: *iubiți credincioși, iubiții mei, dragii mei, dragii mei tineri*.

The sermon begins rather abruptly, bringing a state of curiosity in the minds of the listeners; references are made to a news report from the national television channel, about the parish fair of the Nicula Monastery:

Iubiți credincioși, acum trei zile, pe postul național de televiziune, a apărut o știre în legătură cu hramul mînăstirii Nicula, practic anunțindu-l, dar înștiințându-i pe telespectatori că la mînăstirea Nicula, din cauza secetei, au secat izvoarele de apă și că se fac eforturi pentru ca hramul să nu fie compromis. În afară de nota ușor diversionistă a acestei știri, aș vrea să informez pe toată lumea că aici, în zona Niculei, apa potabilă este o raritate și că izvoarele sunt foarte sărace și că, uneori, seacă de tot.

The beginning of the speech does not make any references to scripturistic quotations or to the gospel spoken during the mass and it does not contain any special greetings for the authorities or the politicians. Although brief, the exordium manages to get the attention of the audience, being thus an indicator for the fulfillment of the desired purposes. The expository note is interrupted by the argumentative connector *but*, by the tonality and register change from a material to a spiritual plan. The *spring draining* phenomenon is compensated by the joy of taking part to the *spring and joy of tears*, a theme which is repeated for several times in the introduction, a phenomenon which we will later refer to:

Dar..., aici, în mînăstirea Nicula, nu a secat niciodată izvorul lacrimilor. N-ați venit aici să beți apă¹ ..., ați venit să vă întîlniți cu Maica Domnului, care acum peste 300 de ani a plîns cu lacrimi adevărate, vădindu-și ipostaza de icoană făcătoare de minuni.

The strong intensity of the voice and the harmonious ascending contour are interrupted by the communicative silences². The phenomenon is also present in other sequences, especially before drawing conclusions after some enumerations:

Presa, ziarele, revistele, canalele de televiziune se întrec în a arunca cu gunoai în casele și sufletele noastre. Aproape nu e post pe care să-l deschizi și să nu vezi violență, sînge, bătaie, desfrîu ... și toate mizeriile care se pot întîmpla într-o lume păcătoasă.

The approach to the theme begins with the narration of two moments from the life of Virgin Mary, in order to relate the speech to the celebration of the parish dedication day: the image of the Assumption of Virgin Mary from an old religious painting and the miracle of turning the water into wine at the wedding in Cana Galilee. The narration of these biblical events actually pursues the transfer of these ideas in our daily lives. From the *icon of the absolute spiritual and bodily maculation* of Virgin Mary, it is passed to the idea of the spiritual purification of us, humans. The reasoning is

¹ The high pitch of the voice has been written in bold.

² The silences have been underlined by using the suspension points. As a discursive intervention, the silence fulfils very fertile rhetorical functions for the impact upon the audience, as it creates a certain intellectual state upon the interlocutor, a state which determines him to ask himself some questions, to give answers, to weigh alternatives.

achieved by using examples from the actual life and by introducing the imaginary in the story:

Am spus că Maica Domnului este icoana curăției desăvârșite sufletești și trupești. Nu suntem noi oare, ca popor român, iubitor de puritate? Oare nu iubim noi cerul senin cu stelele limpezi pe cer? Nu iubim codrul acesta frumos, desăvârșit? Nu iubim noi casele noastre să fie curate și văruite, să nu miroase urît, să miroase frumos? Nu cultivăm noi flori? Nu tot românul are grijă de ograda lui să fie măturată, de curtea lui, de vitele lui, de grajdul lui? [...] Presa, ziarele, revistele, canalele de televiziune se întrec în a arunca cu gunoarie în casele și sufletele noastre. Aproape nu e post pe care să-l deschizi întâmplător și să nu vezi violență, sînge, bătaie, desfrîu ... și toate mizeriile care se pot întîmpla într-o lume păcătoasă. *Aș întreba: dacă ar veni cineva în casa cuiva și ar vedea fereastra deschisă și ar arunca cu gunoarie și cu balebă în casa omului, din stradă, oare n-ar veni nici o lege să-l împiedice și să-l pedepsească?*

The narration of the two biblical events (in which questions and direct discursive interventions are interpolated) is followed by repetitions, introduced through the conclusive connectors, reiterated according to the discursive situation: "și *astfel*, prin transfigurare, trupul Maicii Domnului a fost ridicat la cer, păstrîndu-și puritatea pînă la sfîrșit; o curăție atît pe pămînt, cît și dincolo, în împărăția lui Dumnezeu. *De aceea*, iubiții mei, Maica Domnului este și o icoană prin excelență a curăției omenești". (...) "*Așadar*, iubiții mei, atunci cînd vărsați o lacrimă de bucurie, o vărsați și în fața icoanei curăției desăvârșite a omului"; "*Așadar*, iubiții mei, binecuvîntarea nunții și, prin aceasta, binecuvîntarea familiei".

After launching the protest, spoken in the name of the interlocutors, the idea of family is reiterated by reminding the believers about its blessing during the wedding in Cana Galilee. One may observe a very strong rhetoric technique. In the discussion of a topic with a coherent argumentation there are elements which will later be approached. The rhetor builds and reiterates states of expectation in the minds of his audience: "Pînă la urmă este un atentat la *familia însăși*, la această instituție fundamentală a oricărei societăți; *familia* pe care Domnul Hristos și Maica Domnului au binecuvîntat-o în Cana Galileii".

The ideas flow from one to the other, in an exceptional rhetoric concatenation, passing from the idea of spiritual purity to the one of the spiritual pollution through the media. In this part of the speech, the metropolitan's appeal to the youngsters is not aimed to obtain confirmation or to adhesion, but also persuasion: "*Învățați-vă* înainte de toate să aveți spirit de discernămint, a deosebi *între bine și rău, între sănătos și nesănătos, între folositor și nefolositor*, este începutul înțelepciunii voastre de tineri".

The persuasion through discourse, achieved both by rational arguments (**the logos**) and by emotional appeals (**the pathos**, which is generally conventionalized), is completed by the persuasion through **ethos**, by the means of which the preacher legitimates his discursive position and authority.

Beside the *discursive ethos* (built in the discourse by means of style and attitude, through the quality of reasoning and the reference to the public), one can talk about a *preexistent ethos*; the hierarch speaks to them under the authority of his role in the church (see Zafiu, 2010: 28-29). In many situations, personal experience is referred to, under the form of confession, thus involving a minimum degree of subjectivity. Therefore, we are discussing about the **hierarch's argument of authority and experience**, authority which is expressed in formulations such as: "Important este ca *ceea ce vă spun eu* să vă meargă la inimă și să va lumineze mintea și să vă întărească în credință"; "Taina nunții, *e bine să știți de la mine*, este singura taină pe care nu a instituit-o Domnul Christos, ci Însuși Dumnezeu Tatăl, odată cu primii oameni"; "*și eu*

am fost gazetar, în tinerețea mea, și știu că principala calitate a unui gazetar este curiozitatea"; "*Țineți minte de la mine: din orice deprindere rea și din orice viciu există o cale de întoarcere*".

The usage of formulas with a low degree of subjectivity can be generally observed (a, b) or even the masking of subjectivity, obtained by the narrator's self references, that is, by the usage of the third person (c)¹:

a) the usage of complex modalizing and metadiscursive expressions: "*eu aș vrea să mă opresc astăzi asupra a două momente din viața Maicii Domnului*"; "*și aș mai adăuga, iubiții mei*"; "*aș întreba: dacă ar veni cineva în casa cuiva și ar vedea fereastra deschisă și ar arunca cu gunoaie și cu balebă în casa omului, din stradă, oare n-ar veni nici o lege să-l împiedice și să-l pedepsească?*"; "*aș vrea să știe toată lumea: vom face reforme economice și politice, dar toate acestea nu vor avea roade dacă nu vom face reforma morală a poporului român*";

b) the use of the metadiscursive and speech managing ego: "*Am să încep cu ultimul*"; "*în încheiere, aș vrea să vă rog să puneți la inimă cele ce v-am spus*".

c) the use of the third person for referring to himself: "*V-o spune unul care a făcut pușcărie, pe nedrept*".

As the adhesion of the wide audience is required for, the *passage from the first person singular to its plural is being made*. In order for the protests against the politicians to have strength, the believers are also integrated into the speech, they are included in the same sphere with the speaker: "*am și avem o mare tristețe*"; "*să ridic protestul meu și-al vostru*"; "*pe care noi, prin voturile noastre, i-am trimis acolo*"; "*dacă este vorba de libertăți, noi, alegătorii, suntem primii care dispunem de propria noastră libertate*"; "*este o mare bucurie pentru că noi constatăm aceasta*"; "*noi le salutăm prezența*"; "*noi suntem europeni prin geografie, prin istorie și prin vocație. Noi suntem în Europa*"; "*Noi, ca popor român, mai cu seamă în Transilvania, n-am pierit în vremurile grele; nu vom pieri acum*".

When the discursive note makes references to the deservedness of the audience, or gives advice to the youngsters, the passage from *our* to *your* world is made: "*Ați venit să vă întâlniți cu Maica Domnului*"; "*așa cum ați cîntat și astăzi*"; "*ați venit la Maica Domnului ca la cineva din familie*"; "*este marea întâlnire, a voastră, a tuturor, cu Maica lui Dumnezeu*"; "*v-o amintiți, ați auzit-o de multe ori din Sfintele Evanghelii*"; "*voi sunteți în floarea vârstei*"; "*trăiți-vă tinerețea, e a voastră*"; "*păstrați-vă sănătatea sufletului*"; "*nu vă imaginați cît este de plăcut să îți trăiești tinerețea fără ca mai târziu să îți fie rușine sau să îți pară rău de faptele pe care le-ai făcut*"; "*cînd aveți vîrsta fragedă, vă pîndesc anumite primejdii*".

The second part of the speech, in which the orator addresses to the young people, is dominated by *advisory enunciations*, by urgings *expressed affirmatively and imperatively*, regarding the moral growth and the preservation of faith and of ancestral customs: "*trăiți-vă tinerețea*"; "*păstrați-vă sănătatea sufletului*"; "*fiți curioși*"; "*bucurați-vă*"; "*întoarceți-vă la casele voastre*"; "*duceți aceste lacrimi de bucurie*".

The pathos is acquired through a series of linguistic resources: intonation, tonality, exclamation, repetition, eulogium, impeachment, or the appeal to narrative sequences (many of them being conventionalized). The persuasive elements have the purpose of winning the trust of the audience, achieved by means of appealing to emotions:

¹ For a detailed presentation, refer to Zafiu, 2010: 29-30.

a) exclamatory enunciations, associated with a specific intonation: "Libertatea! Libertatea rău înțeleasă și prost folosită!"; "Vă mulțumim și Dumnezeu să vă răsplătească și să vă ocrotească în tinerețea voastră!"; "suntem în Europa!" [...] "Europa, nu Sodoma!";

b) subjective, emphasizing repetitions: "Ei vin cu lacrimile lor de acasă - lacrimi de durere, lacrimi de jale, lacrimi de căință"; "Presa, ziarele, revistele, canalele de televiziune se întrec în a arunca cu gunoaie în casele și sufletele noastre"; "să împiedicăm ducerea pînă la capăt a acestei blasfemii pe obrazul poporului român, pe bunul său simț, pe cuviința lui, pe decența lui, pe dorul său de puritate și pe obrazul Maicii Domnului";

c) the impeachment: "Dar nu, presiunile sunt făcute de *vicioși*, de *suprasaturați*, de cei care nu mai cunosc alt idol decît trupul și plăcerile lui".

d) narrative sequences: "Unul dintre Apostoli stă lîngă trupul neînsuflit al Maicii Sfinte și, cu mîna la obraz, și se uită îndelung cu o uitătură care nu exprimă nici durere, nici disperare, ci doar *mirare*, *uimire*; și atunci Apostolii ceilalți au dat lespedea la o parte și au constatat, *cu uimire*, că mormîntul era gol" (the story of the moment of the Assumption).

The persuasion through **logos** concerns the receiver's rational level. By means of the rational dimension, the orator announces and develops the discursive themes and the links between them.

The construction of staged images ("Aș întreba: *dacă ar veni cineva* în casa cuiva și *ar vedea* fereastra deschisă și *ar arunca* cu gunoaie și cu balegă în casa omului, din stradă, oare n-ar veni nici o lege să-l împiedice și să-l pedepsească?"), the references to the process of knowledge ("e bine *să știți* de la mine"), the use of conclusive argumentative connectors (*deci*, *așadar*), adversative (*dar*), concessive (*însă*), addition (*mai mult decît atît*), complete the sphere of rational and logos elements.

In religious speeches, one can generally notice the preference for **reasoning by using biblical and patristic quotations**, which confer authority and ensure adhesion to the spoken religious ideas¹. There is no such reasoning in the present speech; here the reference is made towards issues of rational nature, chosen from our daily lives. There is only one quotation from the Genesis, used in order to strengthen the statement regarding the establishment of the Wedding mystery by God the Father - chapter 1, verse 27-28: "Ne spune clar Sfînta Scriptură: și Dumnezeu l-a făcut pe om, bărbat și femeie i-a făcut. și după ce i-a creat, i-a binecuvîntat și a spus: creșteți și vă înmulțiți și împleți pămîntul, și lucrați-l".

The metropolitan from Cluj is aware of the effect of public atmosphere², he **adapts his speech to the communicative situation**. The appeal to arguments through authority (scriptural or patristic), in this region which was marked in time by various confessional identities, wouldn't have been the best solution. Moreover, the speech does not have a dogmatic character, it does not want to communicate or to explain controversial religious paradigms, it wishes to change the attitude, the way of thinking and the behaviour of the audience (especially of the youngsters and of the politicians).

The fact that the speech is adapted to the communicative situation, to the momentary requirements of the audience and to their spiritual problems, can be

¹ The source is an important component in the argumentative strategy, as it exerts an important part in the process of persuasion; refer to Lo Cascio, 2002: 121-122.

² The effect of atmosphere has a special impact and effect upon the results of the discursive interventions. In this matter, see, Neț, 1989: 17.

observed in phrases such as: "De ce vă spun toate acestea? Nu întâmplător și *nu fără legătură cu vremile pe care le trăim noi astăzi*"; "Vreau să vă spun acum un singur lucru: din ce în ce mai mult se dau semnale de alarmă, în țara noastră, că *tinerii încep să devină toxicomani*".

The usage of **ethnic and confessional arguments** is also related to the communicative context:

Nu suntem noi oare, ca *popor român*, iubitor de puritate? [...] Nu *tot românul* are grijă de ograda lui să fie măturată, de curtea lui, de vitele lui, de grajdul lui? *Ne întrebăm de ce această ofensivă de poluare a spiritului în țara noastră, România?*;

E de neimaginat ca o lege care privește moralitatea întreagă de secole a *poporului român* să fie votată înainte de a face un referendum sau cel puțin un sondaj de opinie, ca să cunoști care este *păreră poporului*, pe care tu ai fost trimis să îl reprezinți acolo; este ceea ce poate nenoroci un *întreg popor*, o *întreagă națiune*; Să le spuneți vecinilor voștri și altora ce ați auzit la Mînăstirea Nicula astăzi și ce ați învățat de acolo, pentru ca *poporul român* să se poată regenera și lăuntric. Aș vrea să știe toată lumea: vom face reforme economice și politice, dar toate acestea nu vor avea roade dacă nu vom face reforma morală a *poporului român* [...]. *Biserica Ortodoxă Română și fiii ei* au declarat-o, sus și tare: *suntem în Europa!* [...] Puneți la inimă, domnii mei și iubiiții mei, *reacția acestui popor*, care, de obicei, la slujbe, nu aplaudă (**applause**). [...] Noi, ca *popor român*, mai cu seamă în Transilvania, n-am pierit în vremurile grele; nu vom pieri acum; important este să ne ținem trează *conștiința noastră creștină și românească* (**applause**).

Besides the expository enunciations, the fragmentary use of the dialogue can be observed. A series of **interrogative enunciations** is used with argumentative purposes, pursuing both entertaining of the audience, as well as changing a certain attitude (also refer to Guia, 2008: 177-183). Furthermore, the simple asking of a question (normal or rhetorical) is an act of reasoning. The audience is linguistically invited to express a certain option.

The question asked in this sermon has different argumentative roles. Firstly, the *request for adhesion*. The speaker offers arguments and expects the audience to confirm the validity of his opinion. The call for adhesion launched for the audience, can be explicitly expressed by the questions of appeal for adhesion (according to Cristea, Cuniță, 1986: 156):

Nu suntem noi oare, ca popor român, iubitor de puritate? Oare nu iubim noi cerul senin cu stelele limpezi pe cer? Nu iubim codrul acesta frumos, desăvîrșit? Nu iubim noi casele noastre să fie curate și văruite, să nu miroase urît, să miroase frumos? Nu cultivăm noi flori? Nu tot românul are grijă de ograda lui să fie măturată, de curtea lui, de vitele lui, de grajdul lui? **Ne întrebăm: de ce această ofensivă de poluare a spiritului în țara noastră, România?**¹

In other situations, the question is used in order to support a different enunciation, the strategy depending on *justification*: "Ce însemna aceasta? Maica Lui îi cerea să facă o minune pentru acești oameni și să le dea vin la masă, ca să-și poată isprăvi ospățul"; "De ce vă spun toate acestea? Nu întâmplător și nu fără legătură cu vremile pe care le trăim noi astăzi".

More, the rhetoric question is doubled by the orator's answer, as he expresses his disagreement towards a previously described situation. By asking a question, the narrator proves the abnormality and unacceptability of a certain situation. One can thus talk about the *strategy of disputing*:

Unde sînt mișcărilor ecologiste împotriva poluării spiritului? *N-am văzut, n-am auzit*;

¹ The high pitch of the voice has been written in bold in this case, as well.

Aș întreba: dacă ar veni cineva în casa cuiva și ar vedea fereastra deschisă și ar arunca cu gunoaie și cu balebă în casa omului, din stradă, oare n-ar veni nici o lege să-l împiedice și să-l pedepsească? *Dar pe ferestrele deschise ale sufletelor noastre se aruncă tot felul de mizerii și de necurății.*

A series of **motifs** are restated **during the narration**, conferring certain circularity. Thesis are suggested and restated, either for completion or for revision.

The teardrops motif is anticipated in the exordium and restated in the epilogue:

Dar..., aici, în mînăstirea Nicula, nu a secat niciodată *izvorul lacrimilor*; (...) creștinii vin din depărtări și toți, aproape fără excepție, *varsă lacrimi* în fața icoanei Maicii Domnului, îmbrățișînd-o, ca pe o mamă sfîntă. Ei vin cu *lacrimile lor de acasă - lacrimi de durere, lacrimi de jale, lacrimi de căință* - și se întîlnesc aici și cu *lacrimi de bucurie*, pentru că întîlnirea cu Maica Domnului, cu icoana ei, este ca o întîlnire cu cineva drag, pe care nu l-ai mai văzut de multă vreme, o întîlnire care-ți provoacă bucurie, și anume *bucuria lacrimilor*;

Întoarceți-vă la casele voastre cu *lacrimile de bucurie ale Maicii Domnului* și cu *lacrimile voastre de bucurie* că v-ați întîlnit cu ea și cu adevărurile ei. și duceți aceste *lacrimi de bucurie* în casele voastre, odată cu binecuvîntarea lui Dumnezeu și odată cu ochii Maicii Domnului, acum și pururea și în vecii vecilor. Amin.

The motif of Virgin Mary's purity, later transposed in a human plan, in the beginning of the speech, is restated in another discursive sequence:

O ființă *atît de curată*, curată de-a lungul vieții ei; și astfel, prin transfigurare, trupul Maicii Domnului a fost ridicat la cer, păstrîndu-și *puritatea* pînă la sfîrșit; *o curăție* atît pe pămînt, cît și dincolo, în împărăția lui Dumnezeu. De aceea, iubiții mei, Maica Domnului este și o icoană prin excelență *a curăției omenești*. Nu a fost altă femeie [...] în lumea aceasta care să fi fost *atît de curată* în viața ei, ca Maica Domnului. Așadar, iubiții mei, atunci cînd vărsați o lacrimă de bucurie, o vărsați și în fața *icoanei curăției desăvîrșite a omului*; Am spus că Maica Domnului este *icoana curăției desăvîrșite* suflați și trupești. Nu suntem noi oare, ca popor român, *iubitor de puritate*? [...] Nu iubim noi casele noastre *să fie curate*? Nu cultivăm noi *flori*? Nu tot românul are grijă de ograda lui *să fie măturată*?; Sunt implorat [...] să împiedicăm ducerea pînă la capăt a acestei blasfemii pe obrazul poporului român, pe bunul său simț, pe cuviința lui, pe decența lui, *pe dorul său de puritate* și pe obrazul Maicii Domnului.

The important arguments used in the previous discursive sequences, are restated in the epilogue. From the imperative tone used in the protest against the legislators of the country and from the advice for the youngsters, we can notice a lower tonality, a return to the emotional performing dimension, through the invocation of the divinity for repaying and protecting the youngsters and the hope for *the moral and biological regeneration of the Romanian people*:

Dragii mei tineri, faptul că ați venit aici la acest hram, nu atît în număr mare, ci că sunteți atît de cuviincioși este un semn bun pentru societatea noastră românească. *Vă mulțumim și Dumnezeu să vă răsplătească și să vă ocrotească* în tinerețea voastră! Bucurați-vă din ea, dar, încă o dată, în limitele bunei cuviințe, care vă oferă toate satisfacțiile posibile pe care vi le doriți.

The solution for this regeneration is the recovery and the elevation of family, for which, through a last argumentative "strike", he addresses the politicians, whom he greets, only now, towards the end of the speech:

Vrem redresarea familiei și reînobilarea familiei, iar pentru aceasta, legiuitorii noștri din parlament și cei care ne cîrmuiesc, de la guvernul de astăzi și de mîine, să știe că una din primele lor datorii este să aibă urechea ațintită asupra trebuințelor reale și stringente ale poporului care îi va alege în toamna aceasta. *Noi le salutăm prezența* multora aici în mijlocul nostru, personalități distinse, se seamă, pe care le cunoaștem, sunt unele personalități care vin an de an și pe care-i cunoașteți și, de aceea, îndrept acest apel în numele lui Dumnezeu, dar și în numele vostru, al tuturor, în numele păstorilor și în

numele păstoritorilor, să aibă, asemenea unui stetoscop, urechea așintită, aplecată, lipită de inima poporului, care i-a ales și care îi va alege în această toamnă.

The ethnical and confessional arguments at the end of the sermon are also interesting; the direct enunciations and outright conclusions are interrupted for three times by the applause of the audience (seldom seen in our church, as the metropolitan Bartolomeu himself said) in order to confirm and adhere to what had previously been said. The tears of sadness and sorrow from the beginning of the exordium are replaced by the tears of joy from the end of the speech.

Conclusions

The speech of the metropolitan Bartholomew is not integrated in the classical sermons, as it subtly uses a series of argumentative structures, meant to obtain the adhesion and the confirmation of the believers, with whom the metropolitan will later change the options and the attitudes of the politicians present at the religious manifestation.

Neither the exordium nor its approach can be integrated in the rules of homiletics. The speech does not start with a scriptural quotation or with one from the gospel of the day, it starts with the enunciation of a diversionist piece of news. The speech repeatedly passes from the material to the spiritual dimension (the draining of the springs / the joy of tears) and, vice-versa, from the purity of Virgin Mary to the spiritual purity of man and then to the spiritual pollution of society. The ideas are later restated in different discursive sequences, insisting upon some dominant motifs of the speech. The speech is characterized by circularity, by solemnity and by the ability of being understood. The style of the stories reveals the scholarly side of the speaker, the sweetness and the conciseness of a great writer. The advice resulted from the various interrogations, which are preceded by clear and concise argumentations. And last but not least, the three rows of applause from the audience prove that we are dealing with a convinced public, or at least one that confirms the ideas of the orator, and that we are dealing with a speech that respects all the requests for a successful argumentative speech¹.

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Electronic Resources

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¹ In this sense, see Rovența-Frumușani, 2000: 109-111; Chilea, 1954: 36-38.

AVATARS OF WRITING AND SPEAKING IN THE JOURNALISTIC STYLE¹

***Abstract:** From the general perspective of the communication process, the language facts showed in this article impose the consideration of some aspects of epistemological and methodological interest. The object of the observations was a language which represents the capacity of reflecting manifestations of all the other languages of the respective speech. It is about the journalistic language reflected in politics, economy, administration, culture etc.*

***Keywords:** communication, language, linguistics.*

About the bad use of the Romanian language in the world of today, either it is about news of all kinds, or it is the daily exercise of communication. The damage of the language does not talk about the simple grammatical inadvertence, the semantic slippage, the invasion of the barbarisms, the bad use of the accents etc. At stake it is something deeper and more dangerous: the crisis of language which indicates intimate tissue of a community crisis. Between the energy of a nation and its language health it is a close relationship, whose disruption should worry. Obviously, it may not be imposed by a decree the cleaning of the daily speech. But some institutions, schools and media should feel highly responsible, more attentive, and more active. But they are not. Television, for example, should create small linguistic supervision departments, through which some experts to ensure "the quality control" of the language used in current programs. They would start by sampling unhealthy probation and would slowly do the education of "the patients".

Some diseases could be treated at a national level. Two such diseases are: the first is the replacing of the word "normal", enshrined, semantically abundant by precious words, symptoms of a particular cultural upstartism. To say "a privi" instead of "a vedea", or "a lectura" instead of "a citi" is unnecessary damage. Do not say anything more. [...] Just say that one takes the lexical ceremony as intelligence, or find chic to talk pursuing your lips. "A privi un spectacol", "a citi o carte sau un articol" are not jobs for a nice man. A nice man sees and reads. And because he sees and reads well, never says that: he "a privit" and "a citit".

Another general delirium is the common use of "ca și" instead of "ca". It was created the habit that, in some cases, to avoid a brutal cacophony because of its substitution. In order not to say "ca casa vecinului", you say "ca și casa vecinului". Instead of "ca condiție" you say "ca și condiție". Personally, I consider that, on one hand, the cacophony phobia is a little neurotic and it shows a semidoctism species, and on the other hand, that, in order to avoid some cases, the Romanian language offers elegant and natural solutions.

You can say "asemenea casei vecinului", or "drept condiție". Amazing is something else: the helping "și" is used even if it is nothing to be saved. What cacophony do you avoid when you say "ca și soluție", instead of "ca soluție"? Or "ca și profesor", instead of "ca profesor"? Or, this anomaly spread galloping, so seldom it is heard the normal version in such cases: "*Deocamdată, tot ce pot spune e că de câte ori vizionez emisiuni în care se vorbește despre ce lecturează unii și alții, mă simt, ca și scriitor, destul de iritat...*" (Andrei Pleșu, *Telecomanda lui Pleșu*, <http://www.adevarul.ro/articole/telecomanda-lui-ple-su-3.html>)

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Regarding the cacophony, it is recommended to avoid situations where a word ends with "*the so-called cacophonous syllables -ca, -că, -câ, -cu, ce, -ci*", and the last word begins with one of these syllables.

Cacofonia nu este o virtute stilistică, iar încercările de restrângere a manifestărilor ei sunt firești. Sensibilizarea excesivă a românilor pentru acest aspect al limbii nu pare a fi însă cea mai bună soluție. Ea poate institui la unii vorbitori o adevărată teroare anticacofonică, deturnând autocontrolul lingvistic spre o problemă minoră, în detrimentul celor importante. (G. Gruică, 2006: 231)

Inevitable cacophonies are: "*biserica catolică; Ion Luca Caragiale; Banca Comercia Română*"; And other annoying repetitions of sounds are considered cacophonies, for eg.: "*vizita sa s-a soldat cu succes; lălelele*"...etc.

There is a strong reaction against the excessive borrowing language from within. For example, "a downloada" is a barbarism used very much at the beginning, and after that many people started to say "a descărca", without being imposed this. We can trust that the language will select the better solutions. Sometimes the anglicism remains and we no longer feel it like a foreign body.

We say "calculator" more than "computer".

Another example is the word: "dedicat". We meet it everywhere: "public dedicat", "ascultători dedicați", "studenți dedicați". It has many meanings, taking into consideration the context: "dăruit", but also "specializat", "restrâns la un anumit domeniu" etc. There are confusions regarding its use: "consacrat", "destinat". Extending meaning in this case seems unnecessary. Similarly, for the word "determined" which is met in all sorts of presentations, "he is a determined, active, communicative person"; in such cases, it's just fashion and snobbery.

The first place in this hierarchy is occupied by the word "provocare". In the business language, the publicity language and even in the current conversation, everything is a provocation: "Dacă mă chemați duminică la serviciu, pentru mine va fi o provocare", "Am căzut la examen, ceea ce constituie o adevărată provocare". It is a cliché which covers everything you don't want to characterize as negative.

Today, someone who hopes to receive a job uses the magic formulas: "doresc noi oportunități pentru a progresa în carieră", or "prefer un mediu de lucru provocator", or "sunt complet flexibil". There are clichés which don't sound good into Romanian and give the impression that people don't communicate and pronounce them without thinking. Maybe the society wants to function on the principle that: "Eu știu că el știe ce trebuie să spună" but I think it is good to function on the principle that: "Vreau să văd că omul acesta gândește". Nobody followed this prescription and now we officially came back to the old form "cocker". It is clear the fact that the present tendency is not to adapt, but this fact puts us in difficulty. The Romanian language has a flexion and alternances which modifies the English language. When you form the plural of "bodyguard", how do you write? "Bodyguarzi"? Or from "boss"? There are very big problems, which bring to a hybrid character, of transition and of graphic adaptation. The linguistics propose solutions for every word, solutions which will be validated or not. There are cases of words which cannot adapt, for example, the word "computer". There are very few those who should write "compiuter". We write and pronounce it as into English, as for a long time.

There are no ideal solutions, even if some people imagine that it is very simple that the Academy to have a rule which says that from tomorrow all the words are written in a given way.

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ASPECTS REGARDING THE OFFICIAL STYLE (LEGAL – ADMINISTRATIVE)¹

Abstract: *The present paper, Aspects regarding the Official Style (Legal and Administrative), attempts to present this variant or variety of the literary language, from both a methodological perspective and a comparative one. Within the juridical style, the need to know the juridical methodology in general and the legal and administrative style in particular is absolutely obvious. The official style performs the communication function within the scope of official relations, the means of communication being: the written and oral monologue, then the written and oral dialogue respectively. The juridical style refers to acts, documents and materials specific to the legislative domain, whereas the administrative style refers to acts, documents and materials specific to the administrative domain. Our approach will take into account both a comparative presentation of the two components: juridical and administrative, and a more comprehensive comparison: the official style and the unofficial styles.*

Keywords: *official style, juridical, administrative.*

In order to discuss about functional styles in general, namely about official style (legal-administrative) in particular, it is necessary to define the notion of style and to establish its specific qualities.

Thus, *the style* represents: 1.1. The specific mode of expression in a certain field of human activity, for certain purposes of communication; a person's personal way of expression; (spec.) the totality of linguistic means used by a writer to obtain certain artistic effects. 2. The assembly of action features of specific to a people, to a collectivity or a person (DEX, 1996: 1021). In another paper of specialty (Florin Marcu, 1997: 1366), the style is defined as: 1.1. The totality of a structure's characteristic features, civilization, age, activities and so on. 2. idea and means of expression specific to an art or an artist, a current, an age, a national artistic school and so on 3. the totality of linguistic, composer activities and so on, of expression of a concrete content of a writer, a composer, an opera, a gender and so on.

Functional style – variety of literary language, used in a certain field of activity; manner, a person mean in which a writer, a composer and so on, uses the means of expression. 4. manner, a way to be, a way to behave, to act. So this is a definition of the functional style notion.

In dedicated studies, it is recognized the following sense:

The functional styles are alternatives or varieties of literary language, differentiated by the function they accomplish as means of communication in fields of activity very well defined.

Both in Romanian language as in foreign languages the following general varieties are acknowledged: juridical-administrative (official) style, technical-scientific style, fictional or literal style, publicist or journalistic style, conversational or familiar style.

As we said in the title of our presentation, we consider here the exposition only of the official juridical-administrative style. It is characterized by the following general qualities, which are proper to the style in its assembly:

– *equity* – meeting the standardized aspect or the literary rule in oral and written communication;

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- *clarity* – clear, logical, and concrete wording of ideas, thoughts, feelings to permit the receiver the correct and plain understanding of communication. It is recommended the using of some current words, whose meanings are familiar and the avoidance of specialized, rare or equivocal terms, of inconsistent, pleonastic, tautological constructions, of anacoluthon type;

- *property* – the use in expression of the most appropriate linguistic means (words, structures, shapes, meanings). The property of style assumes a rigorous selection followed by an adequacy of the meaning of each word selected for the purpose of exact or shaded communication of an idea;

- *precision* – the rigorous use of linguistic means;

- *purity* – the use of devoted linguistic means by language and accepted in literary language. The cleanness of expression insists on the normal, literal aspect of language, avoiding archaisms, dialects, the abuse of neologisms, barbarisms, jargon and slang expressions.

Among the specific qualities, in general, the official style assumes:

- *simplicity* – the use of current terms, apparently with no expressiveness, of restrained, correct formulations, widely used by the speakers;

- *naturalness* – the natural expression, with no restraints. Its sources are: the absolute knowledge of the object and the scope of communication as well as a very good knowledge of the language (with all its division: phonetics, lexicology, morphology, syntax)

- *harmony* – the perfect harmony of the whole parts. The sources of harmony are: the expressive sonority, the correct emphasis, the joining of words in sentences and the sentences in rhythmic phrases which sound harmonious;

- *dignity* – the exclusive use of words and expressions accepted by the literary language. It is recommended the avoidance of what is gross, vulgar, respectively the use of an elevated language, elegant, superior;

- *concision* – the use of linguistic means which are strictly necessary in expression.

The official style, as the denomination shows (legal-administrative), comprises two components: legal and administrative, in other words, it contains documents and materials with legal character, respectively documents and materials with administrative character. The official style carries out the communication function in the field of official relations. The means of communications are: the written monologue (in documents and official documents), spoken monologue (lectures and speeches in official situations), the written dialogue (official correspondence), the spoken dialogue (in official relations between institutions and public). The legal style comprises papers, documents and materials specific to legislative field: Constitution, laws, codes, various texts drafted by the legal authority. The administrative style also comprises papers, documents and materials specific to administrative and legislative field, texts drafted by the administrative authority.

The legal style has the following features:

- normative content (legal rules in generic meaning: laws, ordinances, resolutions and so on etc.);

- referential function;

- from the communication perspective, the emitter (legislative authority) is a specialized one. He transmits the information or the message (the content of the legal rule) to the receiver that can be specialized (the one who must apply the law) or non-specialized (the one who wants to know the law);

- impersonal form;

- objective character;
- equity (phonetically, lexically, grammatically, orthographically, orthoepically), namely, the conformation to the rules of literary Romanian language;
- clarity, concision, precision and the property of terms;
- the existence of some formal stereotypes ;
- the use of some stereotypes indicating the necessary attitude;
- the use of specialty terminology, namely the use of both devoted terms and neologisms;
- from the lexical perspective: the terminology specific to each legal field (civil, penal, constitutional, administrative, commercial, financial and so on);
- from the morphological perspective: the predominance of nouns and verbs;
- from the syntactical perspective: the role of coordination and subordination;
- from the stylistically perspective: the legal style has no figures of speech or tropes, meaning that the stylistic aspect or the expressiveness is zero.

The administrative style has the following features:

- normative content;
- conative function;
- from the communication perspective, the emitter (the same legislative authority) is a specialized one. The message (the official document from the administrative field) is received and decoded by the receiver, who is specialized (the one who must apply the law);
- impersonal form;
- equity, clarity, concision, property, the absence of ambiguous terms;
- the existence of stereotypes;
- the use of specialty terminology;
- the almost exclusive use of some fix formulas (application, invitation, letter, telegram and so on);
- from the lexical perspective: the terminology specific to the administrative field;
- from the morphological perspective: weight of some parts of speaking: names (nouns and substitutes) and actions (verbs);
- from the syntactical perspective: the importance of coordination and subordination;
- from the stylistical perspective: zero expressiveness.

So, rejoining the particularities of the two components, we can make several conclusions regarding the official style:

- carries out the communication function I the field of official relations: administrations, diplomacy, justice;
- respects the norms of the literary language at every level (phonetical, lexical, grammatical, stylistical);
- is objective and impersonal;
- has no affective charge (neutral from the expressive perspective);
- is accessible, clear and precise;
- has a formal way of expression.

As linguistic particularities we can observe that the official style:

At the lexical level it has specific terminology: Examples of legal terms from the civil law subject: occupancy, acquisition, installment, document (legal civil), assets, suit, pawn, promissory contract, argument, earnest payment, ascendants, authorization, attorney, beneficium inventari, good/goods, land register, quality, legal competence,

real estate registrar, cause, marriage, transfer, (court) fees, rent, category (of heirs), clause code, collaterals, free loan, concession, condition, consent, litigation, contract, agreement, joint ownership, share, creditor, damage (material/moral), debtor, deposit (deposit contract), descendants, compensation, joint property, devolution, indemnity, dissolution (the company), interest (of delay), acquisition, purchaser, fraud, field (public/ private), donation, evidence, law, error, eviction, exemption, expropriation, use, decision (of the court), thief, pledge, guarantee, founder, real estate, imprescriptibility, incapacity, joint possession, court, real estate registration, prohibited (court), mortgage, loan, lease, alienation, maintenance (maintenance contract), court, judge, solicitor, law, legate, law, legislation, damage, liquidation, lease, work, mandate (mandatory contract), minor, motive, heir, nature (legal), unworthiness, regulation (legal), nullity, object, liability, division, party, liability, patrimony, respondent (natural/legal), petition (of heredity), complaint, possession, insecurity, preemption, prejudice, payment, limitation, price, privilege, procedure, process, property, report (legal civil), atonement, responsibility, claimant, refusal, regimen (legal), regulation, rule, remuneration, life annuity, waiver, representation (succession), resume (to trial, pending), restitution, retention, restitution, claims, revocation, reserve (succession), termination, risk, sanction, exchange, seizure, separation, servitude, submission, company (trading), solidarity (pay jointly and severally), spouse (survivor), offset (effects), stipulation, subject, sub-lease, subrogation, substitution, succession, balancing payment, surface area, land, term, third party, will, title, holder, transfer, transaction, treatment (legal), adverse possession, usufruct, validity, sale-purchase, vice, wickedness, violence, title (succession), volition, and so on.

Examples of legal terms in criminal law: discharge, charge, fine, threat, amnesty, stateless, defender, appeal, custody, support (legal), hearing, author, means (of appeal), calumny, investigation, nationality, circumstance (aggravating/mitigating), citation, co-author, accomplice, offenses (of crime), condemnation, confiscation, consumption, appeal (annulment), offense, crime, criminality, guilt, court (of appeal), deliberation, delinquency, denunciation, nonsuit, detention, discernment, decision, escape, expert, expulsion, extradition, forgery, perpetrator, flagrant (delinquency), main issue, reprieve, registrar, mistake, decision, imprudence, incrimination, defendant, offender, offense, court, abetter, insult, intention, interest (material), translator, prohibited, prison, registered, judge, court, freedom (supervised), hitting, warrant, witness, action (educational/ of safety), minor, reprimand, negligence, non-retroactive (ex-officio), murder, damage, prosecutor's office, party (civil/injured/responsible civilly), participation, punishment, search, threat (social), petition, piracy, complaint (prior), praeterintention, premeditation, procedure (legal), prosecution, prosecutor, deliver (the decision), infanticide, (in) public, rehabilitation, indictment, relapse, appeal, retrial, resume (to trial), retroactivity, review, resolution, relative (kin), penalty, sentence, intimation (ex officio), adjournment, blackmail, hearing (trial), robbery, attempt, court, murder (negligence), assault, prosecution (legal), injury (bodily), victim, guilt, violence, volition, and so on.

- Frequent at the morphological level there are :
 - nouns from long infinitives;
 - infinitive with imperative value;
 - future with imperative value;
 - reflexive – passive;
 - impersonal and personal verbs used as personal;
 - impersonal verbal expressions;

- adverbs and adverbial phrases like: *necessarily, mandatory*;
- prepositions and prepositional phrases like: *in capacity of, to the purpose of, based on, in order to, in agreement with, in relation to*.
- Frequent at the syntactic level are:
 - predicative groups with *have* and *can* verbs;
 - infinitival constructions.
- The stylistic level has the following features:
 - The presence of some stereotypes (addressing expressions: introductory, conclusive);
 - Coordination in phrase as main way of organizing the content;
 - The absence of predicate / copulative verb (example: *no smoking, no entrance*);
 - Conformation to some rules of graphical presentation.

In Romanian, the administrative style includes the following types of documents:

- informative: announce, application, declaration, invitation, letter, telegram;
- documentary: ordinance, protocol, mandate, communication, paper;
- inventory: nominal table, time sheet, schedule, inventory; standard forms: certificate, diploma, transcript of records, fiscal invoice;
- regulatory on a legal basis;
- controlling of activity Bălănescu, <http://ebooks.unibuc.ro>.)

Of all functional styles, the official or legal-administrative style is the most conservatory. At the phonetic level stands out by specific abbreviations, in lexical plan the proper terms and the syntax is defined by stereotypes collocations, having sometimes an exceeding standardization of the text. So, the official style is on one hand clear, precise, rigorous and on the other hand impersonal and with no expressiveness. The official style is entire different from the other functional styles, being considered to be non-artistic or non-literary, being in a neutral relation with the technical-scientific and familiar or colloquial styles, respectively, evidently being in opposition with publicist or journalistic and belletristic or literary style.

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BIO- EN LANGUE ROUMAINE ACTUELLE¹

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Abstract: The *bio-* constituent, specific to the specialized vocabulary of various fields (medicine, biology, geology), has a significant expansion in the current Romanian language, following the scientific and technical progress. As an independent lexeme, it is used as an adjective in the colloquial language, being an indication of the increasing preoccupation for the quality of life at the beginning of the 21st century. Media encourages the productivity of the pseudo-prefix and independent lexeme both through occasional compounds and names of trading companies.

Keywords: pseudo-prefix, life, denotative.

Le formant *bio-* qui, dans l'utilisation internationale et en langue roumaine, a le statut de mot indépendant déterminant un nom, est un élément linguistique ancien. Le roumain l'a emprunté du français avec d'autres termes scientifiques. Son origine renvoie au gr. *δῖος* < **δῖFυος* «divin» et il s'apparente à l'adjectif du sanscr. *divyāḥ* «céleste» (cf. EM: 178). L'analogie du «divin» avec «vie», sens qui est entré du gr. *βίο*, *βίος* dans toutes les langues de circulation et aussi en roumain, n'est pas aléatoire. Les références sémantiques s'arrêtent à «vie» dans les travaux linguistiques roumains d'usage général (NDN: 199; MDA I: 270; DEX: 99; DEXI: 219). Le sens est détaillé dans certains dictionnaires de la langue française. Par exemple: «Premier élément de compos. désignant la vie en tant que phénomène organique» (TLFI, <http://atilf.atilf.fr>); «Les composés récents sont didactiques et servent généralement à désigner le rapport entre une science, une technique et la biologie» (PR: 124). Nicolae Andrei particularise le sens général par rapport à toute une série d'éléments de la nature: «substance hypothétique vivante, composante fondamentale de la cytoplasme», «cellule capable de vivre indépendamment» (voir *biocalorimetrie* biocalorimétrie, *biocenologie* biocénologie); «cycle vital évolutif d'un organisme», «ensemble des transformations cycliques de la nature, qui impliquent la totalité des organismes vivants» (voir *biocid*/biocide, *bioclimatolog*/bioclimatologue); «action morphogénétique des organismes vivants sur les autres» (*bionecroză*/bionécrose); «science qui s'occupe des lois de manifestation de la vie» (voir *bionomogeneză*/bionomogènèse); «étude de la vie sur observations» (voir *biosferă*/biosphère)¹. Quels que soient les renvois aux éléments de la nature ou/et l'aspect didactique, les sens de «vie», «vivant» se retrouvent dans tous les composés avec *bio-*.

2. La terminologie développée autour de l'élément de composition est diversifiée sur des domaines apparentés: biologie et médecine, physique et chimie, industrie pharmaceutique, électronique, etc. L'interférence des domaines est caractéristique à plusieurs terminologies scientifiques spécialisées. Les définitions de certains composés avec *bio-* confirment la spécialisation en deux domaines: (physique et biologie) *biomagnetism* biomagnétisme «chapitre de la biophysique qui s'occupe de l'étude des champs magnétiques générés par les structures biologiques, ainsi que de leur action sur les organismes vivants» (NDN: 202); (météorologie et biologie) *biometeorologie*/ *biométéorologiques* «étude de l'influence exercée sur les variations des éléments météorologiques sur les organismes vivants» (NDN: 202). A d'autres termes interfèrent plusieurs domaines d'appartenance par le sens compris dans la définition (physique, chimie et biologie) *biotermogeneză*/ *biotermogènèse* «processus biophysique de transformation de l'énergie chimique, au niveau cellulaire» (NDN: 204);

¹ Les définitions avec leurs renvois sont reprises d'après le dictionnaire de Nicolae Andrei, DETS: 43-44.

(biologie, climatologie, médecine) *biotron/ biotron* «chambre acclimatée, isolée complètement des facteurs météorologiques nocifs de l'environnement, destinée à des traitements médicaux» (NDN: 205).

Le plus grand nombre de composés appartient au large domaine de la biologie: *biocenoză/ biocénose, biociclu/ biocycle, biodeteriorar/ biodétérioration, biodiversitate/ biodiversité, biogrupă/ biogroupe, bioritm/ biorythme, biosinteză/ biosynthèse, biosistem/ biosystème*. Sont spécialisés en technique médicale: *biomicroscop/ biomicroscop, biopotențor/ biopotentiomètre, bioscop/ bioscop, biostimulator/ biostimulateur, biostimulent/ biostimulant, biotron/ biotron*; en physique: *biدوزimetru/ biodosimètre, biofoton/ biophoton, biofotogeneză/ biophotogenèse*.

3. Dès années '90 jusqu'à présent, le nombre des composés avec *bio-* a augmenté, à mesure que se sont diversifiés leurs domaines d'utilisation également. En NDN sont inventoriés environ 130 composés, Nicolae Andrei enregistre en DETS plus de 80 formations lexicales, en majorité des emprunts du français et de l'anglais.

Dans la presse roumaine on-line de la période 1990-2011 on a identifié d'autres termes également, en dehors de ceux inventoriés dans les sources mentionnées. Ils sont liés au progrès de la science et de la technique, surtout au début du XXI^e siècle dans:

a. les processus technologiques, l'équipement:

biodetecție (cf. fr. *biodétection*, angl. *biodetection*, it. *biodetección*, esp. *biodetección*):

«*Consultații astrologice, grafologice, fiziognomie, biodetecție, compatibilități pentru căsătorie sau afaceri, alegerea momentului optim pentru a demara o activitate, explicarea unor bocaje și durata lor, felul în care pot fi depășite, cromoterapie etc.*»¹ (www.micapublicitate.realitatea.net).

biofeedback (cf. angl. *biofeedback*, fr. *biofeedback*, it. *biofeedback*, esp. *biofeedback*):

«*În antrenamentul prin biofeedback, indivizii primesc informații (feedback) despre un aspect al stării lor psihologice și apoi încearcă să schimbe această stare*»². (<http://ro.wikipedia.org>);

biofotoni (cf. fr. *biophotons*, angl. *biophotons*, it. *biofotoni*, esp. *biofotones*): «*De exemplu, biofotonii au capacitatea de a iradia biunde, care au o puternică influență pozitivă asupra organismului uman*»³. (www.nicolstechnology.ro);

biosenzori (cf. fr. *biocapteurs*, engl. *biosensors*, it. *biosensori*, sp. *biosensores*):

«*Biosenzorii moderni au evoluat din combinarea a doua discipline separate: tehnologia informațională, (microcircuite și fibre optice, procesare numerică a datelor, teoria generală a sistemelor cu comportare neliniară) și biologia moleculară*»⁴. (www.csc.matco.ro);

¹ Consultations astrologiques, graphologiques, physionomie, *biodétection*, compatibilités pour le mariage ou les affaires, le choix du moment optimal pour démarrer une activité, l'explication de certains blocages et leur durée, la manière dont on peut les dépasser, chromothérapie.

² Dans l'entraînement par *biofeedback*, les individus reçoivent des informations (feedback) sur un aspect de leur état psychologique et ensuite essaient de changer cet état.

³ Par exemple, les *biophotons* ont la capacité d'irradier des bioondes qui ont une forte influence positive sur l'organisme humain.

⁴ Les *biocapteurs* modernes ont évolués de la combinaison des deux disciplines séparées: la technologie informationnelle (microcircuits et fibres optiques, traitement numérique des données, théorie générale des systèmes ç comportement non-linéaire) et la biologie moléculaire.

b. produits commerciaux:

biocombustibil (cf. fr. *biocarburant*, angl. *biofuel*, it. *biocarburante*, esp. *biocombustible*): «Tot mai multe companii achiziționează terenuri în Africa pentru a cultiva plante din care se extrage *biocombustibil*; până și un afacerist român s-a lăudat de curând ca deține jumătate din Gambia»¹ (www.ziare.com);

biogaz (cf. fr. *biogaz*, angl. *biogas*, it. *biogas*, esp. *biogas*): «*Biogazul* este termenul folosit pentru amestecul de gaze (metan, hidrogen și bioxid de carbon, etc.) de origine biogenă care iau naștere prin procesele de fermentație sau gazeificare a diferite substanțe organice»². (<http://ro.wikipedia.org>)

c. de nouveaux domaines de recherche scientifique:

bioconomie (cf. fr. *bio-économie*, angl. *bio-economy*, it. *bio-economia*, esp. *bio-economía*): «*Bioeconomia*, al cărei fondator este, se studiază astăzi în institute și fundații europene și furnizează subiecte de reflecție pentru importante congrese și simpozioane internaționale»³. (<http://lupta-ns.blogspot.com>);

bioetică (cf. fr. *bioéthique*, angl. *bioethics*, it. *bioetica*, esp. *bioética*): «*Bioetica* își centreează atenția asupra chestiunilor etice din diferite domenii: biologie, medicină, cibernetică, economie, drept, teologie»⁴. (<http://ro.wikipedia.org>);

biofloră (cf. fr. *bioflore*, angl. *bioflora*, it. *bioflora*, esp. *bioflora*): «Câteva precizări despre floritene și *biofloră*: sunt doua game de produse cosmetice ale Laboratoires Magistra»⁵ (<http://cosmeticelemele.blogspot.com>).

Vu que de pareils composés existent aussi dans d'autres langues de circulation, il est difficile d'établir leur provenance en langue roumaine, comme emprunts ou créations internes. Les média promeuvent plusieurs catégories de composés, plutôt lorsqu'ils reflètent le progrès scientifique et technique, le désir d'améliorer la qualité de la vie. Certains produits avec *bio-* sont entrés dans le lexique commun: *biocombustibil/biocombustible*, *bionutritiv/ bionutritif*, *biosintetic/ biosynthétique*, *biorezonanță/ biorésonance*, *bioritm/ biorythme*. Ils sont encouragés également par l'utilisation de *bio* en tant que mot indépendant, en position de déterminant des noms: *produse bio/ produits bio*, spécialement dans les cosmétiques et les produits de nettoyage, *hrană bio/ aliments bio*, *îmbrăcămintă bio/ vêtements bio*, *brand-uri bio/ brands bio*, etc. Ces syntagmes expriment une nouvelle attitude de l'humanité par rapport à la nature, le retour aux remèdes efficaces offerts par les plantes, les minéraux et les animaux. Le commerce et la publicité ont un rôle essentiel dans la promotion des syntagmes dans lesquelles entre l'élément *bio*, respectivement des composés avec *bio-*. Tant les composés, que les syntagmes connaissent une diversification des formes, sont sous le

¹ Un nombre de plus en plus grand de compagnies font des acquisitions de terres en Afrique pour cultiver des plantes pour l'extraction du *biocarburant*; même un homme d'affaire roumain s'est vanté récemment qu'il possède la moitié de la Gambie.

² Le *biogaz* est le terme utilisé pour la combinaison des gaz (méthane, hydrogène et bioxyde de carbone, etc.) d'origine biogène qui prend naissance par les processus de fermentation ou de gazéification de diverses substances organiques.

³ La *bio-économie*, dont il est le fondateur, est étudiée aujourd'hui dans des instituts et fondations européenne et fournit des sujets de réflexion pour d'importants congrès et symposiums internationaux.

⁴ La bioéthique centre son attention sur les questions éthiques de différents domaines: biologie, médecine, cybernétique, économie, droit, théologie.

⁵ Quelques détails sur floritène et *bioflore*: ce sont deux gammes de produits cosmétiques des Laboratoires Magistra.

signe de la mode que la réalité de la fin du XX^e siècle et du début du XXI^e siècle a imposée. Cette mode exprime la nécessité de la forte liaison entre l'homme et la nature.

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LEXICAL INTERFERENCES BETWEEN JOURNALISTIC AND POLITICAL LANGUAGE IN POST-1989 ROMANIA¹

Abstract: *The results of the events that took place in December 1989, freedom of speech and the democratic political system have had multiple effects on public communication. As a result, out of the manifestations of mediatised political discourse, the vocabulary has undergone radical transformations, being invaded, among other things, by new forms, which represent different realities. These new forms are heavily broadcast owing to the importance that language users assign to the mass media.*

Keywords: *politics, journalism, language.*

History of the Relationship between Politics and Journalism

The relationship between these two linguistic manifestations started when they became simultaneous on the Romanian territory, that is, when the first publications emerged in the old kingdoms of Walachia and Moldova: *Curierul Românesc* (April 8, 1829), and *Albina* (June 1, 1829), respectively. Referring to that time, Alexandru Andriescu makes a “special mention” related to the “rich political terminology with which the Romanian readers made contact for the first time in the pages of these publications. The terminology of politics, more than that related to other fields of activity, gives to journalistic style its special character.” (1979: 91) The Romanian researcher provides a list of political terms that imposed themselves on the Romanian language with the help of these first publications: *abolitionist (abolitionist), capitalist (capitalist), communism (communism), congres (congress), constituțional (constitutional), democrație (democracy), dictatură (dictatorship), libertate (liberty), oponent (opponent), parlament (parliament), partid (party), republică democratică (democratic republic), revoluție (revolution), terrorism (terrorism) (ibidem: 92-93)*. Later on, Dumitru Irimia claimed that social-political terminology represents the core of the main lexical fund of journalistic style. (1984: 252)

For the same time period, Gheorghe Bulgăr adds up several neologisms from the administrative-political sphere, words that were less common in the literary works of that time, but quite frequent in the pages of periodicals: *ambasador (ambassador), voturi (votes), parlamentar (member of parliament), suveranitate (sovereignty), candidat (candidate)*. (1958: 89) Some of these terms were sometimes explained with the help of glosses, as in the case of *Curierul Românesc*: *constituție - constitution* (the edifice of political settlements), *negotiațiile – negotiations* (agreement talks). (*ibidem*: 93)

Closer to our times, the communist regime imposed that the journalistic style be included into political language, from the standpoint of its construction and purpose.

“The reality described by the theoretical studies of that time was atypical for journalism: subject to censorship, vehicles of propaganda, periodicals (just as the audiovisual means) encompassed to a great extent political and administrative language, under the rigid, cliché-full form that we currently call wooden language”. (Zafiu, 2007)

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*This work was supported by the European Social Fund in Romania, under the responsibility of the Managing Authority for the Sectoral Operational Programme for Human Resources Development 2007-2013 [grant POSDRU/88/1.5/S/47646].

Thus, “the Romanian mass media lost their most important defining features”, which led to the “un-communicability” of the press jargon. (Manoliu-Manea, 1993: 241)

Dumitru Irimia states that, in general, journalistic style enters with political “style” a process of “mirroring”, “from different but intertwined perspectives the relationship between the essence of human beings and the social-political organisation of their existence”. However, Irimia says that political texts are a division of journalistic style, building for themselves “a relatively specific identity in their oral manifestation, when rhetorical-persuasive structures are combined with gestures, mimics and with the supra-segmental elements of linguistic utterances (accent, intonation, pauses)”. More elaborate, written political texts are nevertheless closer to official-administrative style. (1999: 168)

Post-1989: Change, Change, Change

One of the main effects of the post-1989 period on the Romanian language vocabulary was its extremely strong politicisation. (Preda, 1992: 483-490) From a stylistic viewpoint, another result is represented by the pressure exerted by oral language on written language, which has led to “the transgression of the border between official/public and familiar/popular/argotic.” (Guțu Romalo, 1994: 20-30) What happened in 1989 might be compared with a moment when “culture change”, bringing numerous changes in language: “new words are created to express new ideas; old words are lost because some notions disappear; semantic changes take place according to the speakers’ current circle of ideas”. (Ivănescu, 2000: 4) The main effects of such a period are visible at the level of the vocabulary, because “political factors may also lead to the creation and stressing of emotional states that would have a major role in language changes”. (Ivănescu, *ibidem*: 7)

We consider that, from the standpoint of the evolution of Romanian language, several factors, including the interference between journalistic and political language, have produced over this period a lexical transformation phenomenon, a moment similar in strength to that of 1828-1829 (as Ivănescu said), when, as a result of the Adrianople Peace Treaty and of Western capital entering the Romanian kingdoms, the sources of Romanian neologisms favoured Romance languages (French, Italian) and Latin, over Greek, German and Hungarian languages. Bearing in mind the peculiarities of each period it is worth mentioning the ongoing and intensive broadcast of the “new language” through the mass-media as a determining factor for the current period.

The Role of Wooden Language in the Interference between the Two Types of Language

The aggressive mixture of the two types of languages in the reality imposed by the ante-1989 totalitarian regime had effects on their manifestation at the moment when language was “set free” and on the explosion of linguistic innovations after 1989. As a result, we could say that the interfering couple *post-1989 political language – post-1989 journalistic language* frequently transforms into the three-term equation *ante-1989 political language – post-1989 political language – post 1989 journalistic language*, remembering Rodica Zafiu’s specification referring to the fact that, before 1989, journalistic language was included into political language.

An example which illustrates this relationship, favoured by both the existence of linguistic and thought stereotypes, is the metaphor of the “erected edifice”, encountered at all the three above mentioned levels:

ante-1989 political language: the process of *erecting* the new order (Scînteia, July 1, 1989, 1/3), successfully *erecting* the socialist society (Scînteia, July 1, 1989, 1/3), the overall *edifice* (Scînteia, July 2, 1989, 1/4)

post-1989 political language: *destroying*, in only a few hours, the entire *edifice* of totalitarian power (Iliescu, 1995: 92), we reconstructed from scrap the political *edifice* (Iliescu, 1994: 112)

post-1989 journalistic language: to defend with utmost courage the bricks of the sublime national *edifice* (România Liberă, December 24, 1989, 1/1, Dragomir Horomnea), The PNL-PC-PSD political *edifice* gains consistency. After the PNL-PC Alliance was officially registered, in a few days, PSD will follow the same path. (Petru Calapodescu, columnist/journalist <http://stiri.rol.ro/vis-si-cosmar-677513.html>, accessed on Sunday, June 12, 2011, 16.45 hours), The political *edifice* built by them was shattered by Stănescu last week when he distributed the budget of Olt county exclusively according to the criteria delimiting the relationship between PNL and PSD (“Cum a distrus Paul Stănescu speranța pesediștilor slătineni”/How Paul Stănescu destroyed the hope of PSD Slatina, editorial by Alin Dorobanțu, Ziarul de Olt, no. 278, March 5-11, 2010).

Types of Interference

1. Technical terms/structures naming realities, concepts.

the market economy (Năstase, 1996: 21)/20 years of *market economy*, 20 years of cameral system (Radio France International, May 20, 2010)

reform (Năstase, 1996:35)/ Romania wants German investment. Berlin encourages *reforms* (Evenimentul Zilei, June 26, 2010)

2. Technical terms/structures naming realities, concepts. Initially, these terms had a connotative meaning but over time they were “grammaticalized” or they shifted to denotative meanings.

As for its programme, the Front sets forth the following: [...] 2. To organise *free elections* during the month of April (Communiqué to the country of the National Salvation Front Council, December 22, 1989) / Thus, 20 years since the fall of communism, most (65%) of those who were 18+ at that time consider today that the main good changes brought by democracy are: *free elections* (say 21% of the respondents), the right to travel abroad, including to work, (say about 18%) and the development of the mass media (the emergence of a great number of newspapers, journals, TV stations, radio stations, etc.) claim about 16% of them (Jurnalul Național, November 4, 2009)/ Guinea: The first *free elections* since 1958 (Hotnews, June 28, 2010)

3. Innovations that tend to become clichés, if they haven’t already become, due to their abusive usage. Often, these forms undergo transformations.

A. *Absolute (the maker’s identity is easy to determine)*

„Tonomat” / *Jukebox* – The first attestation of this meaning is dated March 14, 2008, when, just after he returned from Brussels, Traian Băsescu made a press statement

referring to the publication, on that same day, in a national newspaper, of an incriminating material related to his daughter:

A child who's still too shy and who was subject to *jukebox-type analyses*, he said. The president claimed that analysts are *Euro-fed jukeboxes - feed them with coins and they'll say whatever their owner wants them to say* (Ez, March 14, 2008).

In the mass-media, "jukebox" developed new forms:

- (1) *Doctor of jukeboxitis* (Cotidianul, March 24, 2008)
- (2) *Jukebox-candidates* (România Liberă, 21 aprilie 2008)

„Să trăiți bine!” / *May you live well!*

A fruit of Traian Băsescu's campaign team imagination, before the presidential elections of 2004, the phrase became a label for the terms in office of Romania's current President, the symbol of a future that aims to be better. In Parliament or in the mass-media the expression was frequently modified, sometimes resulting in involuntary humour: *May you die well!* (four times in statements made in the Chamber of Deputies), *May you vote well!*, *May you cut well!* or *May you eat well!*.

„Băieți deștepti” / *Smart boys*

First used by Traian Băsescu in 2005 to unmask the practices of some businessmen who gained illegal money doing business with the Romanian State in the field of energy, the expression has also been fashionable in the Chamber, where it has been employed 25 times since that moment.

“sinergia faptelor” / *the synergy of facts*, “meandrele concretului” / *the meanders of the concrete*, “capitalism de cumetrie” / *capitalism of in-laws* (Ion Iliescu) / “Pescuitul prin sinergia faptelor, eludând meandrele concretului” / *Fishing through the synergy of facts, eluding the meanders of the concrete* (Obiectiv de Tulcea, March 26, 2008)

“lumiņa de la capătul tunelului” / *the flickering light at the end of the tunnel*: was uttered for the first time by the politician Victor Ciorbea and it illustrated the hope that after the 1996 elections Romania would save itself from the difficult situation in which it found itself at that moment; the phrase, originating in the mining industry or in the railway field, had already been employed in the Western world by the beginning of the last century, when, for instance, the writer Middleton Murry wrote to his wife, who was very ill, about “the dawn at the end of the tunnel” (Freedman, 1996: 151).

B) Taken over (the Sender who used the phrase for the first time is unknown, but in order to become fashionable the expression needed to be used by a prestigious individual)

“mogul”

The attestation imposed in the vocabulary of recent years is dated February 19, 2007 and belongs to President Traian Băsescu. On that day, in an interview for Radio Romania Actualități, Traian Băsescu repeated it several times.

Yes, yes, yes, yes, yes. I liked it when I've found it in an analysis in one of today's newspapers, regarding the three *moguls*, Vântu, Patriciu and Voiculescu; but the analysis of that paper hasn't gone up to the end: it should've talked about their connection with politics. It acknowledged their capacity to destroy someone's image, to create virtual images about people, but it didn't make the next step: to discover, through journalistic investigation, the political influence of these people.

Despite the President's claims, he had made contact with the word before, for instance, in an interview for BBC Radio which took place two months before, when the word was pronounced by the host. The press in general had used the term before with the meaning given to it by the President later on.

The Grivco *mogul* did not prevail in politics by making his television people praise him and his polymorphic party but by the things, good or bad, that they told about others (Cotidianul, June 18, 2006)

Frequency of use led to various forms in the mass-media:

(1) „Mogulache” / *Mogulet* (Gândul, February 12, 2009)

(2) Băsescu accuses the TVR board of *mogulisation* and of having favoured the PSD candidate, Mircea Geoană (România Liberă, 18 noiembrie 2009)

“Baron local”/*local baron*: The expression gained notoriety after having been mentioned in a speech delivered by the PSD prime-minister in office, Adrian Năstase, an event described as follows in the press of that time: Less than a week after the PSD leader, Adrian Năstase, told young party members not to use the *local barons* as role models (...) At the Snagov meeting with young PSD members, the PM clearly said that the expression «*local baron*» sanctions a set of blamed attitudes and must not «become a model» (Adevărul, November 14, 2002). The word had been present in the press for a long time.

In the course of time, the frequency and the variation of its use both in the press and in the speeches delivered in Parliament, led to its modification:

PNL candidates promise to *de-baronise* the country (Evez, May 1, 2004)

On Monday, May 24, the PNL-PD Alliance decided to sign “*anti-baron*” protocols at the local level. (Observator Cultural, issue 223, June 2004)

The cloning of *piggy-bank barons* (România Liberă, March 12, 2007)

4. Easy metaphors, inspired mainly by the fields of geography, health and human activities.

ante-1989 political language: the *construction* of socialism (Scînteia, July 1, 1989, 1/2)

[...] we could say that we've walked a long *road*, climbed the highest *peaks*, overcome many *obstacles* and won wonderful victories. From the *heights* we've reached is easy to see clearly the high *tops* and the magnificent, bright *horizons* of humanity's springtime – the horizons of communism (Scînteia, July 1, 1989, 5/3)

post-1989 political language: the *construction* of the market economy system (Năstase, 1996: 5), the *construction* of a new political edifice (Iliescu, 1994: 57), getting *anchored* in immediate reality (Năstase, 1996: 5), is not *anchored* in an objective analysis (Iliescu, 1995: 109)

Romania has the chance to pass through many *straits* of history and to *sail the high seas*, avoiding any other straits that might be even harder. It's up to it to ponder on its *progression, direction and destination*, on its pace, efforts and outcomes (Iliescu, 1994: 256), no *island* of stability has many chances of surviving in an *ocean* of turbulence (Iliescu, 1994: 272)

Totalitarianism, so vast and sophisticated a while back, articulated through doctrinarian fictions and breaches of trust supported by all means and on all occasions, true *ramparts* of power that seemed to be *untouchable*, has *crumbled to pieces*. Its *ruins* are present in various places on the planet, but most of them lie here, in our area of belonging to Europe. And these *ruins* are still smoky, are still *fresh and hot*, even if they're in the mist. They are *radioactive ruins*. (Iliescu, 1994: 274)

Anyway, the planet gets balanced: a part of it, eroded, *choked* up to now by totalitarianism, in practice and ideology, seems to be *getting well*. Just as after a long and painful *illness*, it *breathes* the desire for freedom and democracy. It breaks, has *convulsions* and stops, but it's still breathing. *Convalescence* is not easy. (Iliescu, 1994: 274)

We are on the verge of sailing an unknown *ocean*, of discovering a new world. In order to *get to smooth waters* we have to invent a new political *continent*. (Iliescu, 1994: 275)

post-1989 journalistic language: Lăzăroiu, willing to get involved in the *construction* of the Snow-White party (Adevărul, May 5, 2011)

There's no doubt, the Romanian economy goes through a period of *convalescence*. It has been *sick* for a long time, eroded by inefficiency and by the fact that the companies with high profile connections have been allowed not to pay their taxes, fees and utility bills. For too long, it has been marked by forged privatisations or by privatisations which have masked statism. (Ada Ștefan, România Liberă, October 14, 2006)

Is it possible to rebuild our *ship* on the *ocean*? Could we pass from certitude to doubt without falling into anarchy or nihilism? This is the great challenge of transition and, I believe, of mind set change. (România Liberă, June 27, 2009)

5. Deviations from the norm, taken over and used in order to persuade.

“care este”, “succesuri”, “almanah” / “that is”, “successes”, “almanacs” (*wrong Romanian grammatical forms*). For instance, after it was first uttered by Elena Bănescu, “succesuri” (wrong plural form of the Romanian word *success*), has emerged over 30 times in the statements of MPs and over 50 times in the articles of the “Evenimentul Zilei” newspaper).

6. Names, nicknames, monikers.

And it seems he is not ready for a defeat, especially because they are dealing with *Bă-Zeus* (Political statement by Ioan Chelaru, MP, September 22, 2008) / And so *Bă-Zeus* descended to Radu Moraru's show and gave warning signs to the nation (Andreea Duțulescu's blog, accessed on Monday, June 13, 12.11 o'clock, <http://www.realitateamea.ro/2010/04/bazeus-da-bip-la-tot-pdl-u-de-ce.html>)

In fact, the so-called political leaders have the wrong belief that, if they're blessed by the *Granny*, Năstase and Patriciu, they can do whatever they please in the Romanian Parliament, as if they were on their playing field (Political statement - Daniel Buda, MP, March 22, 2011)/ *Granny* Iliescu about the bad wolf Bănescu and the PSD little red riding hood: Who's afraid of the wolf shouldn't enter the woods! What's important is how one enters... and, above all, how one leaves the woods (www.gandul.info, December 10, 2008)

Thus, Vadim will share the foreground with *Sweetie* and the young lad of politics, Victor Ponta, on his left and Crin Antonescu on his right. (Political statement by Iulian Vladu, MP, February 22, 2011)/Or Adrian Năstase, a.k.a. *Sweetie*, who gorged up while he was the party leader more than Britain's royal family in five hundred years of ruling (Marius Cilibia's blog, accessed on June 13, 12.20 o'clock <http://www.mariuscilibia.ro/tag/adrian-nastase/>)

Conclusions

Just as the specialists in the field of sociology, linguists have assumed the thesis of the “unfortunate heritage” in a specific framework, talking about the fact that “besides the existence and the peculiarities of wooden language during the age of the ‘communist dictatorship’, this language has also emerged in the new regime, either by maintaining the exact forms and clichés of the old society or by introducing new strategies (such as foreign, unknown terms) or new forms-clichés into the old strategies”. (Slama Cazacu, 2000: 95).

Rodica Zafiu adds a new motivation to the use of predetermined expressions:

“It wouldn’t be wrong to assume that, for the most part, we might talk in clichés: it might be that the fixed formulae, acquired progressively and involuntarily, and various automatisms fill a larger place in the utterances we are usually producing than we would like to admit. In theory, the infinite creativity of speech is perfectly true – but there are also visible stereotypes, clichés that regulate daily communication, with minimum effort” (2001: 68).

Journalistic cliché is used due to the frequency of the old psychological, linguistic and political patterns (Pârvu, 2008: 70) and takes over the “way of thinking of the political stakeholders of the moment, who are active people but are uncultivated or love convenient verbal stereotypes”. (Pârvu, *ibidem*: 74)

One of the most viable explanations for the use of these formulae is that the Sender tries to show that s/he has a given luggage, a part of the socio-cultural competence of the community and that s/he is member of the same group. (Dascălu Jinga, 2009: 431-458) Clichés help avoid the moments of embarrassing silence during discussions and lead to feelings of “sympathy, solidarity and good will”, similar to a “warm and familiar ring”. (Gramley Patzold, 2004: 50) Using clichés is easier because they were built based on social determinations, on “models accepted by a community and intelligible in that community.” (Coșeriu, 1999: 56) Mental structures with a role in selecting and assessing information, mechanisms unifying in nature, stereotypes contribute to the achievement of group solidarity and to the shaping of public opinion. (Lippmann *apud* Stoichițoiu Ichim, 2006: 360) Conciseness, simplicity and the lack of ambiguity are factors that give positive value to clichés, which “fix in the collective mindset simplified images of reality that do not necessarily reflect the collective truth” (Stoichițoiu Ichim, 2006: 360); with the help of clichés some aspects of political life are labelled in an ironic or pejorative manner. These words, phrases or utterances become part of the common knowledge fund, made up by something known by all those who take part in communication, and which is based on verbal interaction. (Săftoiu, 2007: 97-114) On the other hand, verbal stereotypes, frequently associated with “wooden language” are a cause of the depreciation of political discourse¹.

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REMARKS ON PHYSICS TERMINOLOGY IN AMPHILOCH OF HOTIN'S "GRAMATICA FIZICII"¹

Abstract: The present paper deals with a text of science popularization elaborated by Amphiloch, the bishop of Hotin, in 1796. The text, a translation and adaptation of an Italian treaty of natural sciences, highly contributed to the constitution of the Romanian scientific vocabulary, disseminating authentic terminologies in various fields of science. The study represents an analysis of the specialized terminology in the field of physics, due to the fact that here appear, for the first time in specialty literature, basic notions in this field. The physics terminology is rich and has a heterogeneous character, being made up of lexical borrowings, loan-translations, old, common terms and syntagms.

Keywords: common terms, lexical borrowings, loan-translations.

1. Amphiloch of Hotin (app. 1735 - 1800), is one of the most important scholars whose activity is representative for the Moldavian Enlightenment at the end of the 18th century. He was an assiduous writer, translating and adapting didactic books, thus highly contributing to the modernization of the educational system of the period. His manuscript texts circulated long before they were published; enjoying a broad circulation, his writings had an important role in disseminating culture among the masses². *Gramatica de la învățătura fizicii* [The Grammar of Learning Physics], a text elaborated in 1796, is his sole writing that was not published; it was edited no sooner than 1990, almost 200 years later, by two researchers from the Republic of Moldova with Russian characters. The erudite clergyman (he spoke Slavonic, Russian, Latin, Greek and Italian) is one of the first Romanian scholars preoccupied with the issue of synchronizing the Romanian culture with the European one and of creating a scientific language. His text, a translation and adaptation of an Italian treaty of natural sciences, is of a great importance in the process of Romanian scientific vocabulary constitution, disseminating incipient authentic terminologies in several fields: geography, astronomy, anatomy, botany, zoology, chemistry and physics³.

2. As it was observed (Ursu, N. A., 1962: 78), *Gramatica fizicii* is the most important scientific text elaborated at the end of the 18th century, which disseminates numerous terms in the field of physics. The first part of the writing treats some problems of physics; here appear, for the first time in specialty literature, basic notions in this field. "Partea cea dintâi de la gramatica fizicii" is made up of 11 chapters: "Cap. 1. Pentru somatologie și pentru apropierea de la materie. Pentru feliurile alese a trupurilor firești, cu legile de la fire. Pentru firea cea de obște și pentru apropierea trupurilor firești. Cap. 2. Pentru întinsoare, pentru mărime și pentru măsurile trupurilor. Cap. 3. Pentru despărțirea materiei și pentru a sa nesăvârșire și pentru cea minunată despărțire de multi feliuri de trupuri. Cap. 4. Pentru tărie și pentru chipurile trupurilor. Cap. 5. Pentru clătirea materiei și pentru firea clătirii și odihna. Cap. 6. Pentru lumină. Cap. 7. Pentru văpselile luminii. Cap. 8. Pentru sunet. Cap. 9. Pentru greutate și pentru ușurință. Pentru tragire. Cap. 10. Pentru priveri și pentru umbrire au întunecare.

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² For Amphiloch's activity, see *Dicționarul literaturii române de la origini până la 1900*, București, 1979, p. 33-34; *Istoria învățământului din România* (responsible editor Ștefan Pascu), vol. I, București, 1983, p. 374-376.

³ Valuable information regarding the scientific terminology used in this text is offered by N. A. Ursu, in *Formarea terminologiei științifice românești*, București, 1962, p. 19-21, 78-79.

Pentru desime și pentru învârtoșare și moliciune și asprime și frăgezime și pentru plecarea au îndoirea trupurilor. Cap. 11. Pentru așezământ și neașezământ. Pentru căldură și frig, pentru umezire și pentru uscăciune, pentru rădicări și mirosuri, pentru gusturile trupurilor" (68-69).

3. The specialized vocabulary used in this text is rich, being made up of an **erudite, neologic component** and an **old, common one**. **The neologic terminology** holds a significant weight quantitatively as well as qualitatively, with terms belonging to the followings sub-areas: **physics disciplines**: *dioptrichi* "dioptrică" [dioptrics] (83 < Ngr. *διοπτρική*), *catroptica* "catoptrică" [catoptrics] (83 < It. *cattotrica*, Fr. *catoptrique*, cf. Ngr. *κατοπτρον* și *κατοπτρικός*), *fizică* [physics] (78 < It. *fisica*, Lat. *physicus*, Fr. *physique*), *idraulica* [hydraulics] (165 < It. *idraulica*), *idrografie* [hydrography] (75, 164 < It. *idrografia*, cf. Ngr. *ὕδρογραφία*), *idrostatică* [hydrostatics] (164 < It. *idrostatica*, Lat. *hydrostatica*, cf. Ngr. *ὕδροστατική*), *optica* [optics] (136, *otica*, 151 < Lat. *optice*, Fr. *optique*, It. *ottica*), *statică* [statics] (129 < It. *statico*, Fr. *statique*, cf. Ngr. *στατικός*); **specific instruments and devices**: *animoscopeo* "anemoscop" [anemoscope] (81 < It. *anemoscopio*), *areometrio* "areometru" [areometer] (81, *areometreo*, 82 < It. *areometro*, cf. Ngr. *ἀραιόμετρον*), *barometrio* [barometer] (80 < It. *barometro*, Lat. *barometrum*, cf. Ngr. *βαρόμετρον*), *cilindre* [cylinder] (83 < It. *cilindro*, Lat. *cylindrus*), *cumpăna idrostatichi* [hydrostatic balance] (82 < It. *idrostatico*, Fr. *hydrostatique*), *eolipilo*¹ [aeolipyle] (81 < Lat. *aeolipila*, Fr. *éolypile*), *machina pneumatică* [pneumatic machine] (83 < Lat. *pneumaticus*, It. *pneumatico*, cf. Ngr. *πνευματικός*), *microscopeo* [microscope] (80, *microscopeu*, 90 < It. *microscopio*, Lat. *microscopium*, cf. Ngr. *μικροσκόπιον*), *recipienti* [recipient] (83, *recipiente*, 84 < It. *recipiente*), *termometrio* [thermometer] (82, *termimetro*, 82 < It. *termometro*, Lat. *thermometrum*, cf. Ngr. *θερμόμετρον*), *tub* [tube] (99 < Lat. *tubus*, It. *tubo*, Fr. *tube*), *tubu torrecialiano* "tubul lui Torricelli"² [Torricelli's tube] (80), **objects' properties**: *elasticita* "elasticitate" [elasticity] (103 < It. *elasticità*), *eletricità* "electricitate" [electricity] (97 < It. *elettricità*), *eletricu* [electric] (99, *eletrice* < It. *elettrico*), *optricu* "optic" [optic] (79 < Lat. *opticus*, Fr. *optique*, cf. Ngr. *οπτικός*), *porosita* "porozitate" [porosity] (124 < It. *porosità*), *soma* "masă" [mass] (92 < It. *somma*); **physics laws and phenomena**: *iho* "ecou" [echo] (96 < Ngr. *ἦχώ*), (*legile idrauliche* [hydraulic laws] (164 < Fr. *hydraulique*, It. *idraulico*, cf. Lat. *hydraulicus*), *idrostatica* [hydrostatic] (165, *idrostatico*, 164 < It. *idrostatico*, Fr. *hydrostatique*), *sunet* [sound] (96 < Lat. *sonitus*), *tumba* "trombă" [water-spout] (83 < It. *tromba*, Fr. *trombe*); **physics concepts**: *atomi* [atom] (86 < Lat. *atomus*, It. *atomo*, Fr. *atome*, cf. Ngr. *ἄτομος*), *element* [element] (83, *elementi*, 74 < It. *elemento*, Lat. *elementum*, Fr. *élément*), *materie* [matter] (76 < Lat., It. *materia*, Rus. *материя*), *porii* [pore] (99 < Lat. *porus*, It. *poro*, Fr. *pore*, cf. Ngr. *πόρος*).

As regards the origin of the lexical borrowings, they reflect the Latin-Romance: *atomi*, *catroptica*, *element*, *fizică*, *barometrio*, *cilindre*, *materia*, *microscopeo*, *optricu*, *porii*, *statică*, *termometrio*, *tub*; Italian (some terms even conserving the graphical form of the etymon): *animoscopeo*, *areometrio*, *elasticita*, *eletricità*, *eletricu*, *idraulica*, *idrografie*, *porosita*, *recipienti*, *soma* and Neogreek provenience: *dioptrichi*, *iho*.

¹ The first device which can be assimilated to a steam turbine, invented by Heron of Alexandria (app. 10-70 A.D.), a Greek mathematician, engineer and encyclopaedist.

² The first mercury barometer.

Lexical loan-translations are numerous: *apropiere* "proprietate" [property] (91), *arătare* "demonstrație" [demonstration] (96), *asprime* "asperitate" [asperity] (68), *așezământ* "sistem" [system] (101), *atocmare* "comparație" [comparison] (98), *cămări întunecate* "cameră obscură" [camera obscura] (83), *cutremura* "vibra" [vibrate] (93), *desime* "densitate" [density] (92), *despărțire* "divizibilitate" [divisibility] (87), *dișert* "vid" [vacuum] (93), *fânare maghice* "lanternă magică"¹ [magic lantern] (83), *grăunțe* "molecule" [molecule] (165), *greutate* "gravitație" [gravity] (97), *greutatea aerii* "presiune atmosferică" [atmospheric pressure] (124), *îndreptare* "direcție" [direction] (91), *întinsoare* "dimensiune" [dimension] (87), *întunecare*, *umbrire* "opacitate" [opacity] (100), *învârtoșare* "solidificare" [solidification] (68), *lărgime* "distanță" [distance] (91), *molicune* "maleabilitate" [flexibility] (68), *odihnă* "repaus" [repose] (91), (oglinde) *netede* "plane" [flat], *întoarse* "convexe" [convex], *adâncate* "concave" [concave], *rătunde împregiur* "sferice" [spherical] mirrors (83), *pornire asemănătoare* "viteză egală" [equal speed] (91), *pornire slobodă* "viteză liberă" [free speed] (91), *privederea* "transparentă" [transparency] (92), *priveditoare* "transparente" [transparent] (100), *orânduiala* "principiu" [principle] (77), *părțiceli* "molecule" [molecule] (93), *rărime* "rarefiere" [rarefaction] (100), *sfârâmare* "disipare" [dissipation] (87), *soma clătirii* "masa de mișcare (inertială)" [inertial mass] (91), *strânsoare* "presiune" [pressure] (165), *suptstare* "substanță" [substance] (76), *tărie* "soliditate" [solidity] (87), *tragire* "atracție" [attraction] (97).

Old, common terms, belonging to the current vocabulary of Romanian **and expressions** are not so well represented as compared to the previous examined lexical categories: *căldura* [heat] (93), *clătire* "mișcare" [motion] (87), *curgire* [flowing] (101), *frezare* [friction] (93), *grabă*, *repejune*, *pornire* "viteză" [speed] (91), *grosime* "lățime" [width] (86), *lărgime* "înălțime" [height] (86), *lumină* [light] (92), *lungime* [length] (86), *mărime* [size] (68), *osie* "axă" [axis] (83), *prefacere* "transformare" [transformation] (94), *stâlp* (de argint viu) "coloană" (de mercur) [column] (80), *trup* "corp" [body] (80), *udeală* "lichid" [liquid] (165), *văpseală* "culoare" [color] (95); *batirea luminii* "reflecție" [reflection] (94), *frângerea razelor* (94), *frângerea luminii* "refracție" [refraction] (137), *stecli în chipul linte* "lentilă" [lens] (83).

The glossing of the new terms, as a linguistic mechanism which consists in establishing a relation of equivalence between two terms, is constant in the text examined. From a graphical point of view, the glosses are integrated in the text: *areometreo cel mai obicinuit ori cumpănituriul apei* (82), *atomi ori trupurile mici de materie* (86), *figură au chip* (87), *frângeri au îndoiri* "refracție" (95), *graba ori repejune* "viteză" (91), *grămada ori soma de la lărgime* (88), *iho adică întoarcere* (96), *materie ori suptstare* (76), *recipienti ori primitoriu* (83), *repejune ori pornire* „viteză” (91), *rîdicare să zice și elasticita* (103), *trupului ori a materii* (90), *tub ori țevă* (80), *văpsală adică semn* "culoare" (95).

The scholar's attempt at denominating a new reality by terms current in the language of the period resulted in using **synonymic series**, which are mechanisms representative for the beginning of the scientific language: *areometreo - cumpănituriul apei*, *atomi - trupurile mici de materie*, *figură - chip*, *frângeri - îndoiri*, *graba - repejune - pornire* „viteză”, *iho - întoarcere*, *materie - trup - suptstare*, *părțiceli -grăunțe*, *recipienti - primitoriu*, *rîdicare - elasticita*, *soma - grămada*, *tub - țevă*, *văpsală - semn*.

4. Gramatica de la învățătura fizicii is a very important text in the process of scientific language constitution, in general, and of the physics terminology in particular.

¹ The first projector of static images.

The specific terms appear in a special chapter dedicated to physics; they are no longer accidental occurrences in medical or geographical texts as before. The physics terminology is made up of a neologic, cult component and an old, common one. Lexical borrowings hold the highest weight, being used to denominate physics disciplines, instruments or basic concepts. They are borrowed mainly from Italian, Greek or reflect a Latin-Romance etymology. Lexical loan-translations are very numerous, denoting physics concepts and properties. The high weight of loan-translations can be explained by both the indigence of the literary language of the period and by the scholar's objective to provide the accessibility of the language, as the text was elaborated and used for didactic reasons. Old terms and expressions are not well represented as compared to lexical borrowings and loan-translations. The presence of synonymic series is clear proof of a scientific language in its beginnings.

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Source

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MORPHOLOGICAL TRAITS OF THE WALLACHIAN CHRONICLERS¹

***Abstract:** The morphological structure is much more unitary in the Wallachian chronicles. Certain language facts appear at an author only very seldom. Usually, we meet elements of the spoken language, elements with popular pattern.*

Although there can be identified some phenomena that have almost disappeared completely, but also some vernaculars innovations, the texts do not offer a convincing material so as to be able to draft a convincing material during that period.

***Keywords:** morphology, declination, nominal flexion.*

The Wallachian historiography in Romanian is as much as thriving as the one compiled by the Moldavian chroniclers. The oldest Wallachian chronicles written in Romanian appeared before Grigore Ureche's annals: two chronicles of Mihai Viteazul (Michael the Brave) (one manorial and the other official) and Mihail Moxa's chronograph (from 1620).

These chronicles are important because they were written in a period when the Romanian language had begun to be used predominantly in the religious literature, in the official documents and in private letters.

It is barely the following chronicles that they succeeded in establishing a tradition in the Wallachian historiography: The Anonymous Chronicle of Matei Basarab's ruling; Cantacuzene Annals; Băleni's Chronicle; Constantin Brâncoveanu's life by Radu Greceanu; the Brâncoveanu's *Anonymous* and Nicolae Mavrocordat's Chronicle by Radu Popescu. Beginning with 1854, their circulation during the respective age, as well as their being known by the contemporaries and the following generations are proved by the quite high number of the manuscript copies which continued to be made through the end of the 19th century.

The Wallachian chroniclers' language is singularized thanks to its popular features, some of them asserting over the course of time as supradialectal standard in the literary Romanian language, and some others being kept up to nowadays as regionalisms. Numerous archaisms are discovered within these texts, some of them being specific to the area, some others mechanically preserved in writing.

The numerous presence of the archaic traits in the older texts, by comparison to the genuine ones, represents a clue that the latter have gone through some modernisations, yet maintaining their genuine archaic features.

The vocabulary distinguishes itself by a significant number of neologisms, apart from the current language basic stock, neologisms that entered the language that period. This substantial number of neologisms of Roman origin represents also the beginnings of the cultural relationships with the countries from the Europe's Occident.

The morphologic structure is much more unitary in the Wallachian chronicles. Certain language facts appear at an author only very seldom. Usually, we meet elements of the spoken language, elements with popular pattern.

Although there can be identified some phenomena that have almost disappeared completely, but also some vernaculars innovations, the texts do not offer a convincing material so as to be able to draft a convincing material during that period.

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The Nominal Flexion:

1. Articulation by the definite article of the proper names of persons: “*Împăratul Nemțescu*” - Nemțescu Emperor, “*sol de la Rodolful*” - emissary from Rodolful.

2. The lack of the enclitic article and the removal of gender, case and flexional class features for nouns showing degrees of kinship, followed by the possessive adjective: “*nunta fiu-sa Stancăi*” – his daughter Stanca’s wedding, “*Să puie pe fiu-său Iordachie domn*” – Least he should have his son Iordachie as a ruler.

3. The tendency to remove the definite article for masculine and neutral singular “-I” (In the Nominative-Accusative): “*la Beci, la împăratu nemțesc Leopold*” – in the German Emperor Leopold’s cellar.

4. The use of the gender and number agreement forms of the possessive article and the rare presence of the invariable form “a”, “*oameni ai muntelui*” – mountaineers, people of the mountains, “*a căroră lucruri*” – of whose things, etc.

5. Ordinal numeral declination, especially when the construction has an attributive form and when it is not associated with an adjectival article, the frequency in the High Steward Cantacuzino’s chronicles: “*a trea decadă a adoăi cărți*” – the third decade of the second book.

6. The termination in “-a” of the imperfect indicative, third person plural: “*era*” – it was, “*împingea*” – he pushed, “*știa*” – he knew, “*zicea*” – he said.

7. Presence of an “i” between the root word and termination, in the imperfect of the 4th conjugation verbs: “*auziiam*” (first person singular), “*Împărția*” (third person singular), “*știa*” (third person plural).

8. The use of the auxiliary “au” and for third person singular: the past tense of the indicative: “*au început*” – they started, “*au supus*” – they subjected, “*s-au dus*” – they left.

9. A high frequency of the presumptive forms: “*Acum dară cât va fi fost de lung și ce pod va fi fost, socotească cine poștește și iaste grijiuliv ca la acestea a ști*” – (High Steward Const. Cantacuzino); *De nu vor fi mers boieri alții la Odriiu, tu să dai aceste cărți, iar de au trimis boieri acolo, și vor fi vrînd numai să-și rîza de mine, tu să dai aceste cărți.*

10. The archaic plural-like appearance of the numeral *mie*: *trei sute de mie* – three hundred thousand, *optzeci de mie* – eighty thousand.

11. The use of the relative pronoun *care* as demonstrative pronoun and having attributive function: *care Decheval cu mari puteri s-au sculat; Carei ducinu-să acolo la Țarigrad au umblat cu meșteșug.*

12. Articulation of the relative pronoun *care*, in the nominative-accusative. i.e.: *nici iaste dogma carea să nu o credem; boierii cei mari și ai doilea, carii să întîmplase în București etc.*

Verbal Flexion:

1. The presence of some older forms for certain persons of the present indicative of the verb to wish: *va, vom, vor*. i.e.: *cine va, grăiește cu dînsul; Toți vom, carii jăfuiesc fără dreptate cum vor.*

2. The very low frequency of the archaic past tense simple of *ziș* type.

3. The reflexive form of the verb having passive value: *Decheval biruindu-se, au fugit; tot Dachi...de mulți să numia.*

The inflexible parts of speech.

Less common archaic forms of adverbs: *acea de apoi “în cele din urmă”* - finally: *Însă, acea de apoi, văzînd Traian că în lung sat rage acest războiu...s-au sculat*

de au venit...dînsu de dimineață: iată dînsu de dimineață încep războiul dintr-amîndoao părțile...

Numerous prepositions have distinct acceptation as compared to the current meaning: *cătră* "față de": *cătră creștini blînd*; *de* "de la": *ei...scriu...numai pen auz si pen'trebări de cei ce umbla privind lumea*.

1. Adnominal dative construction (adjunct in dative): *era nepot lui Traian, au rămas și ei stăpînitori multori țări; Dionisie...fiind Cantacozinilor rudă*.

2. Personal pronoun, the third person singular, feminine, unemphasized form, placed before the past tense of the indicative: "*cînd o au făcut*", "*Armenia toată o au luat*".

3. Use of gerundial constructions: "*Însă trecînd prințipul pin țară, făcînd conace cît s-au putut, au tras la Ardeal și au mersu la Brașov*". (Radu Popescu); *Iar Mihaiu spătariul fiind la satu lui, la Cozleci, înțelegînd cum că vine Nicolae-vodădomn, și cuscră-său Mihai-vodă nu, au fugit să treacă la nemți, iar plăiașii l-au prins și l-au întors îndurat*.

4. Case agreement of the apposition with the modified noun: *aflînd trupul lui Cheve voevodului; craiule Atilo; o, ticăloase Radule*.

5. Topic with the adjectival attribute placed before the noun: *grijă încă avînd de cei nedomoliți oameni; iel însuși cu toată romîna putere s-au sculat; de obște iaste orbul noroc*, especially in the High Steward Cantacuzino's chronicle.

6. Use of the construction: adjectival attribute + noun with indefinite adjective, but with noun accompanied by the definite article: *pomenire de mari si de puternice faptele lui* (here we can notice the construction *de* + noun, as a substantival attribute in the genitive).

7. Use of the infinitive in a series of syntactic functions, the construction in the subjunctive being achieved later on: *așa lucrul fiind, ce a face eu n-am, fără cît iată..., căci și vremea prelungă îmi va fi a cheltui, drept aceia nici pe acel Carol a mai trăi au vrut*.

8. Preference of the High Steward Const. Cantacuzino for sentences with the predicate placed at the end: *Decheval încă nu într-un loc ședea, nici fără de mare grijă să află, ci și el cu toate puterile cite avea, și tare să apară, și de multe ori și izbîn*.

Although interrupted around 1730, the Wallachian historiography in Romanian will be recommenced and continued only towards the end of the 18th century, by writers such as Mihai Cantacuzino, Dumitrache Medelnicerul, Ienachita Vacarescu and others, but it will not reach the level of artistic expressivity of the previous chronicles ever again.

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ASPECTS OF THE VOCABULARY IN DIMITRIE BOLINTINEANU'S WORK¹

***Abstract:** In the 19th century, the vocabulary of the Romanian language is generally part of the literary norms. The aspects concerning the vocabulary refer to the adaptation of neologisms and the use of archaic, regional and folk terms, but also to their coexistence within the vocabulary. At this stage of the Romanian language evolution, dominated by the French influence, in Bolintineanu's work, there are to be found also Greek and Turkish words.*

***Keywords:** neologism, archaism, regionalism.*

The vocabulary of old literary Romanian language was poor, the syntax was clumsy and confusing, the morphology contained double or triple forms of the same word, without making a semantic distinction. Old literary Romanian language was intended to serve a less developed culture, primarily governed by theology.

The role of religious books printed in the old age of Romanian culture cannot be contested in what the further development of the Romanian language is concerned.

The representatives of the Transylvanian School are the ones who brought a new orientation in the Romanian culture, dominated at the time by the Phanariot sovereignty, through their linguistic, grammatical or rhetorical works to enrich the historical Latin background by introducing a large number of Romanic neologisms, which during the years replaced the Turkish and Greek words so used in the 18th century in the language of the dominant classes in Moldavia and Wallachia. A new terminology, new orthographical and orthoepic rules were required.

The initiatives of the Transylvanian School representatives were successfully continued by Ion Heliade Rădulescu and the writers who participated in the revolution of 1848 and who were grouped around the major literary journals and magazines of the time: *Curierul românesc*, *Albina românească*, *Gazeta Teatrului național*, *Curierul de ambe sexe*, *Alăuta românească*, *Foaie pentru minte, inimă și literatură*, *Propășirea*, *Foaie științifică și literară*, *Popolul suveran*, *gazetă politică și literară*, *Revista Carpaților* etc..

Alongside the development of natural sciences, the reorganization of the state and of the social life, the revolutionary generation of 1848 went further to the modernization of the Romanian language that in the 19th century receives new meanings related primarily to the differentiation of language styles.

The glorious revolutionary generation of 1848 wrote an excellent modern literary language, their style being able to rise to the level of the old traditional literary languages in Europe. Asachi's, Negruzzi's, Alecsandri's Kogalniceanu's, Alexandrescu's, Bolintineanu's, Alecu Russo's works, the various articles printed in Transylvania by Gh. Barițiu are the testimony of the literary language development, of the collective effort in the field of literature and modern language. (Bulgăr, 1966: 24).

The Romanian press had an important role in the spread of the great number of neologisms, which were included in the Romanian language in the period of 1829-1860, and in the changing of the syntax of the literary Romanian language, especially under the influence of French language.

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Besides press, the translations represented another channel through which new scientific, legal and administrative terms entered the language.

Many translations have glossaries of neologisms at the end, and in the prefaces of some of them there are discussed various issues regarding the need for lexical borrowing, the adaptation of the neologisms, the development and the unification of phonetic and morphological norms of literary Romanian language and others. (Ursu, 2004: 232).

Regarding the vocabulary of the works created by the writers of the 1848 generation, it is characterized by the coexistence of several elements: neologisms, archaisms, regionalisms and popular terms.

In Dimitrie Bolintineanu's work, most of the words belong to the basic word stock which is included in the literary norm of the epoch. What marks the work of many writers of 1848, as well as that of Bolintineanu, is the presence of neologisms in the fundamental vocabulary. During this period, the Moldavian and Wallachian writers also influenced, in part, by Heliade Rădulescu's theories, chose, according to their own culture and formation, neologisms which had entered either directly from the original language (French, Italian, Latin), or by different channels, usually by the Russian one, especially in the case of the Moldavian writers.

The adaptation of neologisms was made both phonetically and morphologically and from a semantic point of view. Thus, phonetically, most of the problems of adaptation were created by the neologisms of French origin, which are the most numerous.

There is a number of neologisms that entered the Romanian language orally and these are closer to the French etymon: *caprițiile* < *caprices*, *seanță* < *séance*, *preponderant* < *prépondérant*, *sujet* < *sujet*, *amplioat* < *employé*, *jaluție* < *jalousie*, *ierarhie* < *hiérarchie*.

The neologisms that have a formal aspect: *recomendat*, *epohă*, *duh* (*spirit*), which although are of French origin, entered the Romanian language by Russian channel. The neologisms containing the suffix *-ie* and those ending in the suffix *-iune* are considered to belong to the Russian channel, too, the latter being in competition with the first: *acție* - *acțiune*, *misie* - *misiune*. The *-ie* ending is one of the modalities of adaptation and assimilation of the neologisms of Latin origin ending in *-io/-ionis*, of French and German origin ending in *-ion* and of Italian origin ending in *-ione*.

The neological nouns of Greek origin ending in *-tov* or of Latin origin ending in *-ius / -ium* were adapted to the Romanian language also by the *-ie* ending: *imperie*, *ministerie*, *consilie*, but these nouns had, even from the end of the 18th century, also variants ending in *-iu*: *consiliu*, *imperiu*, *ministeriu*, forms that remained in the modern literary language, too.

Some of these nouns are found in Bolintineanu's work also without the *-ie* or *-iu* ending: *comerț*, *ofiț*, *prințip* / *princip*, *viț* etc.

In Bolintineanu's work, there are more frequently used neologisms ending in *-iune*: *producțiunile*, *abnegațiune*, *destrucțiune*, *indispozițiunea*, a fact which proves the writer's inclination towards the Italian model, towards Cipariu's theories, and sometimes towards those of Aron Pumnul.

In terms of adaptation to a system of forms, the model often remains still the Italian language. Thus, the *-iune* ending used by Cipariu for the nouns of a Latin-Romanic origin with French correspondent ending in *-ion*, the Italian correspondent ending in *-ione*, the Latin one ending in *-io / -ionis* (*ocupățuni*,

prefațiune (it. *prefazione*), *considerațiune*, *observațiuni*, *opiniune* etc.) follows the rule lat. *ionem* > rom. *iune* (it. *ione*). (Diaconescu, 1974: 28).

For the Latin nouns ending in *-io*, *-ionis*, usually preceded by the consonant *t*, the adaptation to Romanian language was made either in *-ciune*, with *t + i > è*, or in *-țiune* with *t + i > ț*. The forms in *-ciune* occur sporadically in Bolintineanu, the forms in *-țiune* being more frequently used: *indicațiune*, *opozițiune*, *imaginațiune*.

Most of these neologisms are used today with the *-ie* ending. The adaptation in *-iune* suggested by the Latinists was, at the beginning, felt as pedantic and, among other Latinist exaggerations, was for a long time the subject of some attacks and ironies from the part of the writers who supported the development of literary Romanian language in a historical and popular spirit. (Ursu, 2004: 291).

D. Bolintineanu, a partial advocate of Heliade Rădulescu's theories, uses in his texts Italian words of the type: *sorginte "sursă"*, *în darn "în zadar"*, *manegiare "manevrare"*, *surfața*, *orizonte*, *santa*.

More than Italian words, Bolintineanu uses Latin words: *angel*, *demon*, *gloria*, *inventă*, *june*, *cadaver / cadaver*.

In the novel *Elena*, there are to be found also neologisms ending in the Purist version of the suffix *-ment*, respectively *-mânt*: *evenimânt*, *temperamânt*, *complimânt*, *ornamântul*, *acompanemânt*, *înconvenânte*, *simțământele*.

The French sound *s*, the affricates *è* and *đ* and the palatal consonant *ğ* followed by *e*, *i* appear sometimes adapted by *ț*: *seanță* < fr. *séance*, *Franția* < fr. *France*, *prințipiu* < fr. *principe*, *soțietate* < fr. *société*, *proșes* < fr. *procés*, *danț* < fr. *danse*, *vițiu* < fr. *vice*, *sențual* < fr. *sensuel*.

The phonetic tendency of italianization is observed in such words as: *cualitate*, *consecuînță*, *descuragiât*, *descuragietoare*, *încuragiâtă*, *să încuragieze*, *protegiată / protegeată*, *coragiu*, *limbagiu*, *etagiul*, *pavagiul*, *maritagiul*, words in which Bolintineanu uses the sounds: *ê* for *ț*, *cu* for *c*, *ğ* for *j*, *gu* for *g* or *s* for *x*.

The form of the word *seculi* (following the Latin model) also refers to the Italian language, by associating it with the gender of the correspondent words: it. masc. *secolo*, lat. *saeculum / seculum - i*.

Among the neologisms that until 1830 - 1840 kept the digraph *ch*, being words that came from Latin, Polish, German, French or Italian, where this was pronounced *h*, in Bolintineanu's work there appear more reborrowed variants that are still used today: *caracter*, *haos*, *himeră*, *himeric*, although in that period they also had parallel forms: *caos*, *chimeră*, *echo*.

The neologisms of Latin-Romanic and German origin containing the prefixes *in-*, *inter-*, *intro-*, have double forms in this period: *îndignat / indignat*, *înteres / interes*, *înteresat / interesat*, *înformație / informație*, *împresie / impresie*, *încarnat / incarnat*, *întonau / intonau*, *însuflă / insuflă etc.*

The intervocalic *x* or the one from the prefixes *ex-* *extra-* is written *s* or *ss*. This category also includes words that contain the prefix *stra-* (*stră-*), which has some apparitions in Bolintineanu too: *straordinar*, *straordinare*, *străordinar*. This tendency of replacing *x* by *s* can be attributed to a similarity that associates the respective neologisms with the form of the inherited words in which the intervocalic *x* became *s* and the prefixes *ex-* and *extra-* became *s-*, respectively *stră-*: *lăsa*, *măsea*, *spulbera*, *spune*, *stoarce*, *strica*, *strămuta*, *străpunge* (accdg. Ursu, 2004: 281)

Latin nouns ending in *-antia*, *-entia*, and those of Polish origin ending in *-ancja*, *-encja*, of Hungarian origin ending in *-ancia*, *-encia*, of Serbo-Croatian origin ending in *-ancija*, *-encija*, of French origin ending in *-ance*, *-ence*, of Italian origin ending in *-anza*, *-enza*, of German origin ending in *-anz*, *-enz* were adapted to the Romanian language ending in *-anță*, *-ență*. Such examples may be: *clementă*, *independentă* / *independentă*, *corespondență* / *corispondență*, *dipendență* / *dependentă*, *regență*, *siguranță*, *speranță*, *violență*, *abondanță* / *abundanță*, *importantă*, *indiferență*, *inteligentă*, *neglijență*.

All these neological nouns ending in *-ență* had doublets in *-ință*, which were also used by Bolintineanu: *independentință*, *inteligință*, *indiferință*.

The adaptation of neologisms ending in *-tor*, be they nouns or adjectives, was made following the pattern of the inherited or derived words with the suffix *-tor*: *autor*, *factor*, *imperator*, *orator*, *protector*, *sculptor*, *senator*, *vizitator*, *actor*, *tutor* etc.

Similar to the nouns and adjectives ending in *-tor* / *-toriu*, are those ending in *-sor* (*-zor*) / *-soriu* (*-zoriu*), neologisms that came from the Latin *-(s)sor* / *-sorius*, the French *-(s)seur* / *-soire*, the Italian *-(s)sore* / *-sorio*, the German *-(s)sor*: *agresor*, *cenzor*, *furnizor* etc.

The neological nouns of Latin origin ending in *-or* / *-oris*, of French origin ending in *-eur*, of Italian origin ending in *-ore* were adapted to Romanian ending in *-oare*. Under this form they appear in Bolintineanu, too: *ardoare*, *candoare*, *culoare* / *coloare*, *onoare*, *pudoare*, *savoare*, *splendoare* etc.

In the 19th century, these nouns had a variant in *-or*: *ardor*, *color*, *favor*, *eror*, *licor*, *onor*, *oror*, *splendor*, *vigor*. The noun *amor* is used by Bolintineanu also with its form *amoare*, a fact that proves the presence of some variants ending in *-oară*, *-oră*, but which are less representative for this writer.

In terms of morphology, the most common variations are found when establishing the gender of neological nouns. Thus, there appear the following forms which are different from the contemporary literary language (accdg. Mancaș, 1974: 42):

- neuter forms for feminine forms: *problem*, *color*, *onor*, *favor*.
- feminine forms for neuter forms: *o strată* for *un strat*, *murmură* for *murmur*.
- neuter forms for masculine forms: *individe* for *indivizi*
- masculine forms for neuter forms: *secoli*, *timpi*.
- masculine forms for feminine forms: *eliți*, *formi*, *un lesped*.

It is to be noted that the plural desinence *-i* of the feminine nouns with the singular in *-ă* is more frequently used in the Wallachian dialects.

The verbal forms are used by Bolintineanu both without a suffix (forms which in the contemporary Romanian language do have a suffix): *să completeze* for *să completeze*, *o devoară* for *o devorează*, *să protégé* for *să protejeze*, and with a suffix (forms which in the contemporary Romanian language do not have a suffix anymore): *circulează* for *circulă*, *să meriteze* for *să merite*, *să compromiteze* for *să compromită*.

The semantic adaptation of neologisms is based on calques, elements that in the period of transition were very frequent. There are three main types of calques:

- semantic calques: *conlucrător* "colaborator" < fr. *collaborateur*, *aplecare* "înclinație" < fr. *inclination*, *conlucra* "colabora" < fr. *collaborer*, *înraurire* "influență" < fr. *influence*, *privire* "aspect" < fr. *regard*.
- structure calques: *desplăceri* "neplăceri" < fr. *déplaisir*, it. *dispiacere*, *simțământ* "sentiment" < fr. *sentiment*, *presentiment* < fr. *pressentiment*.

- phraseological calques: *ai pietate de mine* < fr. *avoir pitié*; *îți cer pardon* < fr. *demander (le) pardon*; *Elena se puse la piano* < fr. *se mettre au piano*; *Toată ziua Elescui o trecu la Elena* < cf. fr. *passer la journée*.

At the language level, one can not speak about a lexical rule either in the works of the writers of 1848 or in any other period. What is to be noted is that between 1830 - 1870, regionalisms and archaisms were used by all Romanian writers.

In Bolintineanu's poems and novels there are more regionalisms specific to Wallachia: *îmbălsămit*, *îmsmălțat*, *să turbur*, *complângeri*, *căutare / cătare* "privire", *mumă*, *cată a slăbi* "a încerca", *baibuh*, *hârburile* "rămășițele", *pacinașilor*, *hârcele*, *franșă*, *hotarnicul*, *hulește* "înjură", *a înturna* "a se întoarce", *soață* "soție", *butilci* "sticle", *să atriste* "a întrista", *trebuie a te coregia* "a te corecta" etc..

The archaisms used by Bolintineanu and by the Wallachian writers of this period are largely modern Greek or Turkish terms, elements of the passive vocabulary: *hadân*, *chercheză*, *hurioară*, *sarai*, *hadini*, *geamia*, *beghir*, *alcovanul*, *havuzu*, *cafazul*, *hanimă*, *padișah*, *ghiaură*, *porfir*, *ciplucuri*, *hrăpiri*, *fiaștri* etc..

It is to be mentioned that the vocabulary of Bolintineanu's work did not follow a single tendency that existed in the epoch, but it is more a mixture of the proposed theories, especially in terms of the adaptation of neologisms. The use of archaisms and regionalisms, although they are not normally accepted by the tendency of modernization of the language, appears in the works of the writers of 1848, and consequently in that of Bolintineanu, due to the need to express terms related to events occurring in that period or another.

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LEXICAL CHARACTERISTICS OF CORESI'S TEXT "APOSTOLUL"¹

Abstract: Researchers have shown a special interest in the texts belonging to the 16th century. The reason for doing this is simple: the texts represent the ample and safe evidences of the oldest stages of Romanian language. They've been transcribed and analyzed (in studies dedicated to all language compartments). From Coresi's "Apostolul", I. Bianu has published only the facsimiles. Alexandru Gafton turned his attention only to some of the words he found in this text that are no longer in use nowadays or changed their meanings. We have investigated only one of the language compartments of this old text, namely the part dedicated to the vocabulary. We are going to analyze it having in mind a comparison between this text and other texts written in the same century, especially other texts signed by Coresi.

Keywords: vocabulary, etymology, comparison.

Professor Alexandru Gafton wrote a book entitled *Codicele Bratul*, in which he transcribed the text, but he also gave the correspondent fragments (exclusively) from Coresi's *Apostolul*, *Codicele Voronețean*, Iorga's *Apostolul* and *Codex Sturdzanus*. In *Evoluția limbii române prin traduceri biblice din secolul al XVI-lea*, he made – for comparison reasons – comments on some of the linguistically interesting terms found in a couple of texts belonging to the first century of written Romanian, among these texts being the one analyzed here. But he referred only to those passages from Coresi's text which parallel Bratu's. We have left aside the words already discussed by the above mentioned linguist and focused on some other lexemes.

Words which are no longer used nowadays (in literary Romanian)

We draw the attention to a word derived in Romanian from another word that is of Modern Greek origin: *argășitorie* – derived from *argăși* < Modern Greek ἀργάζω "to process leather and fur, to taw". It can be found in a context like: „era-lă *argășitoria* meșterșugul” (84/10)². In the correspondent fragment from *CB* a derived term occurs, *curelari*, whose root is *curea* (< Latin *corrigia*).

The Slavic word *čemerī* "poison" generated the Romanian *a ciumări* which has two meanings: "to get sour" and "to get angry". In *CP* there is a slightly different form of this verb that does not fall under the category of verbs ending in *-i* (the fourth type of conjugation), but it ends in *-a* (the first type) as we can infer from the form *ciumărează*: „dragostea nu uraște; dragostea nu e înșălătoare, nu se măreaște, nu cu rău arată-se și nu caută ce e al ei, nu *se ciumărează*, nu cugetă rău” (324/18). The latter meaning mentioned above is the one that we extract from this context. The verb also appears in *CC2*.

The verb *a cumpăni* derives from the noun *cumpănă* that was borrowed by Romanian, as Alexandru Ciorănescu states in his dictionary (Ciorănescu, 2002:266), from Slavic (< Slavic *kōpona*) which, in turn, took it from Latin (< Latin *campana*). We

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² The numbers indicate the page and the line (in Coresi's original text) where the word discussed is taken from (we did not refer to the entire fragment cited in this article). For similar fragments excerpted from other versions of *Apostolul*, we only indicate the page from professor Alexandru Gafton's book *Codicele Bratul*, where the word referred to can be found.

find the verb and the participle transformed into an adjective into Coresi's text in the following two forms – *cîmponesc*, *cîmponită*: „*cîmponesc* voao drept dulceața ce e dată mie de la Dumnezeu” (273/17), „*cinste cîmponită*” (356/2). Ovid Densușianu (Densușianu, 1961:270) considers that these phonetic versions are due to the influence exerted by the Old Slavic *k'pona*, *k'poniti* (with *a* transformed into *î* when followed by a nasal). The meaning of the verb is “to remind” (for clarifications, for a better understanding of the context, see other versions of the *Bible*, starting with the old ones, in other languages, and ending with modern Romanian ones) and that of the adjective is “being valuable”. *CB* lacks the correspondent fragments.

Another term found in Coresi's text that disappeared from the Romanian language is *divure*, a word which has the inflexion specific to the neuters while dictionaries mention it – from the point of view of the grammatical category of gender – as a feminine noun. The Romanian word *divă* “wonder, miracle” comes from the Slavic (Bulgarian) *divo* (H. Tiktin, A. Candrea – see Ciorănescu, 2002:295). In its turn, the Slavic term seems to have Turkish origin (< *div*); in the source language, the meaning is “evil genius” (in Bulgarian, the word *div* means “savage”). In *CP* it occurs in the following context: „Întreba-se oareceși de ale sale credințe în *divure* ce avură cătr-însul” (123/ 14), while the correspondent fragment from *CB* is as follows: „Întrebarea oarecare cîtă credință avea cătră elu” (237), and in *CV*: „Întrebare oarecarea de a sa credință în tot chipul avea cătră elu” (237). Pascu mentions the existence of the word *divutină* in Romanian, which means “beast” (Pascu, 1916:276).

In the following context „În zilele acealea înmulțindu-se apostolii, fu murguire grecilor spre evrei, derep ce văduole lor *dodei-se-lă* prespre toate zilele întru slujbe” (22/16), the verb *a se dodei* (< Slavic *dodějati*) holds the meaning of “to do some harm to someone”. In *CB*, the same paragraph was transformed in such a way that no perfect correspondent appears there. The word disappeared in the 16th century. It is registered (with meanings related to the one mentioned above) in some other texts from the same period as the text here discussed: *PS*, *PH*, Coresi's *Psaltire* from 1577, *CC2*.

Felon is a word of Greek origin. In fact, its roots descend to Medieval Greek (< *οελόνιον*), but Alexandru Ciorănescu (Ciorănescu, 2002:324) claims it was taken into Romanian by means of two intermediates: Modern Greek (< *οελόvi*) and (partially) Slavic (< *felonŭ*). The meaning of the word is “short cape specially designed for a priest”. It occurs in: „zise lui să vie cătră-nsul curînd să aducă *felonul* și cărțile” (511/9).

In „că ziua Domnului ca un *fur* va veni noaptea” (481/10), the underlined word sends us to the Latin noun *fūr*. The meaning is preserved in Old Romanian: “thief”. It also occurs in *PO*, *CV*, Coresi's *Pravilă*.

The Romanian *ighemon* has Medieval Greek origin (< *ἡγεμών*), though the dictionaries attest it as coming into Romanian from Medieval Greek by means of Slavic – the Slavic term *igiemonŭ* (partial intermediary). The word is not used anymore; it was lost (at least as far as we know from the written texts) at the end of the 16th century. The meaning of the word is that of “governor”. It occurs in many contexts in Coresi's text that we are analyzing so we are going to enumerate only a few: „să-l petreacă pînă la Filic *ighemon*” (115/5), „aceaia spuseră lui *ghemon* de Pavel” (116/15) – neither fragment has a correspondent in *CB*; in other cases there is a perfect lexical and semantic correspondence between *Apostolul* signed by Coresi, the version attributed to the priest Bratu and *Codicele Voronețean*: „împăratul și *ighemon*, Vernichie” (*CP*) – „împăratul și *Ghemon* și Vernichie” (*CB*) – „împăratu și *Ghiemonu* și Verrnichie” (*CV*). We should point out that the word is affected by the phenomenon of aphaeresis in *CB* and *CV*. Coresi preserved better the phonetics of the etymon, though, as we can easily

see from one of the above-mentioned passages, the deacon used the word with aphaeresis as well (though so much more rarely). The word was also used in *CT*, *CV*, *CCI*, *EL*.

The verb *a izidi*, no longer heard today (at least not accepted by the formal, literary language), is an extension of the Bulgarian *izjaždam* (for which H. Tiktin indicates, though, the Slavic etymon *izǫjadati* (see Ciorănescu, 2002:440)). The etymon's significance is "to be consumed", while in Romanian, from a semantic point of view, it generated the meanings "to deteriorate" and "to die". Both in *CP* and *CB*, the verb *a izidi* is registered with the last of the above mentioned meanings. Thus, similar fragments taken from the two texts containing the verb in question are the following: „Ce el ucis fu și toți cîți crezură lui *izidiră* și fură întru nemică” (*CP* 21/18) and „Ce ucisu fu și toți cîți crezură lui *izidiră-se* și fură de nemică” (*CB* 56).

Îngrecă is a word derived expressively from the adjective *greu* of Latin origin (< Popular Latin **grevis* < Classical Latin *gravis*), as Alexandru Ciorănescu states in his dictionary (Ciorănescu, 2002:377), and it means "to burden (with)", "to impregnate", "to conceive". Ovid Densușianu's opinion is different; he assumes there must have been a Latin verbal form **ingrevicare* (Densușianu, 1961:24). Gheorghe Ivănescu gives the same etymon as Ovid Densușianu and adds that the word *îngreca* is still heard in two Romanian dialects (Megleno-Romanian and Macedo-Romanian) and in a Daco-Romanian subdialect spoken in Maramureș (Ivănescu, 2000:119, 304). It occurs in *CP* in „Pentru aceaia credință dobîndi Sarra puteare de ia *îngrecă*” (565/4). In some other texts from the same period we find the Romanian word *întăroșa*, derived from *tăroasă*, this one in turn derived from *tar*, which is a borrowing from Hungarian (< *tar* "burden"). This means that the synonym of Coresi's term, *întăroșa*, follows the same metaphorical transformation, but only half of the procedure of lexical transformation as *îngrecă*.

Juruirea is the noun form coming from the long infinitive *juruire*, the latter coming, in turn, from the verb *a jura* of Latin origin (< *jūrāre*) "to make a solemn promise": „de Ierusalim să nu vă despărțiți, ce așteptați *juruirea* Părintelui” (3/13). A term of Hungarian origin was preferred in *CB*, namely *făgăduita*: „de Ierusalim să nu împartă-se, ce ca așteapte *făgăduita* Tatălui” (6); the word means "promise" and represents a noun derived from the verb *a făgădui* (< Hungarian *fogadni*); the noun derived from the verb of Hungarian origin (with this precise form, *făgăduita*) is also out of use in Romanian today. The verb *jurui* and the noun *juruită* are found in *CV*.

The term *meser* and most of the words derived from it are no longer in use today. They are found in texts dating back to the 16th – 18th centuries. The noun *mesereare* that occurs in *CP* has Latin origins (it was not derived in Romanian since Romanian continued an already derived word in Latin: *miserere*). The meaning of the etymon, preserved in the word transferred into Coresi's language, is that of "mercifulness". In *CP*: „chemați *mesereare* voao și pace și iubov” (211/3). In *CB*, in the corresponding paragraph that we find on page 381, a word of Slavic origin is used instead: *milă* < *mila*. It occurs in *PV*, *CS*, Coresi's *Pravilă*, *Molitvenic* from 1567-1568, *CTd*, too. The adjective *meser* can be read in Coresi's *Litughier*, *PH*, *PS*, *CT*, *CC2*, *ÎP*, *CTd*.

A murgui is an old Romanian word of Hungarian origin (< *murrogni* – though Alexandru Rosetti designates the verb *morogni* as the true etymon (Rosetti, 1966:330)) that has not been found in written texts since the late 16th century. Its meaning is "to protest" and in Coresi's text it occurs in a context like: „nu *murguiți* cum unii dentr-înșii *murguiră*” (312/17-18). It is also present in *CV*, *PO*, *CCI*, *CC2*.

The Slavic *mjesto* “place” generated *naměstije* which was borrowed in Romanian and phonetically transformed into *nămestie* “order, system of subordination”. This term is no longer used now, but it was known in the 16th century since it occurs in Coresi’s *Apostolul* in such a context as: „noi avem o *nămestie* de Dumnezeu făcută” (356/8).

The verb *năstăvire* that can be read in the following context: „Cum să pociu înțeleage să nu mă neștine *năstăvire*?” (36/5) is of Slavic origin as well (< *nastaviti*) meaning “to direct, to lead, to inspire” (the verb generated other words in the Romanian language, such as *nastavnic* or *năstăvitor*, both these words have not been registered in texts written after the 16th century and they are not heard today in any part of the country; the noun *năstav* < Slavic *nastavŭ* “creating, leading” was used until the 18th century. In *CB*, in the corresponding fragment, one can find the word *dereptare* (with Latin etymology, possibly originating in the word *derectāre*): „Cum, amu, să pociu a înțeleage se nu neștine *dereptare-me*?” (89). The verb is registered in *PH*. The word derived from *năstăvi*, which is *năstăvitoriu*, occurs in *CCI*, *CC2* and in *CT*.

The verb *a oblici* has a Slavic etymology, too: (< *oblièiti*) “to manifest”. The word is registered in dictionaries as having four meanings: 1. “to manifest”, this one representing a prolongation of the Slavic word; 2. “to reveal, to confront (with arguments)”; 3. “to realize” – these three meanings have been forgotten (by the native Romanian speakers) since the 16th century; 4. “to look for, to search”, this one being the only meaning the word knows nowadays (a meaning with which the word is still heard in some parts of Moldavia and Transylvania). In *CP*, the verb is used with the second meaning presented by the dictionaries (that was still in use during the 18th century according to Gheorghe Ivănescu (Ivănescu, 2000:631)). Thus, we find the verb in different chapters, with subtle differences of meaning. In „vîrtos *oblicia* jidovii întru oameni, spunea Scriptura ce e a fi de Hristos Isus” (87/20), the meaning is “to confront someone with the truth, to convince”. In *CB*: „vîrtos, amu, ovreaii *înfrunta* naintea oamenilor, spunea cu Scripturile se fie Hristos Isus”. (199) In „să *oblicească* toate necurățiile lor de toate lucrurile necurăției lor” (213/12), the meaning is “to reveal”; in *CB* „*frunta* toți necurații de toate lucrurile necurăției lor” (386). In „e să căutaret spre fățarie, păcat faci, *oblicindu-te* den leage că pristăpiși” (148/3), the meaning is “being accused”; in *CB*: “iară se spre față căutați, păcatu faceți, *înfrunțați* de Leage ca trecătorii” (276). One can easily see the author of *CB* chose a word of Latin origin (< Latin **infrontare*). The verb *a oblici* also occurs in Coresi’s *Psaltire* from 1577, in *CT*, *CC2*, *EL*, Coresi’s *Evangelie cu învățătură*, in *PS*, in *CV* and in *Glosele Bogdan*. The noun *oblicire* is found in *CP*, *CV*.

Although it has one meaning only in Slavic (“mantle”), the word *plaštŭ* was taken by Romanian which turned it into *plașcă* and added two more significations: “fishing net” (this one still used in Transylvania and Oltenia) and “a special kind of plant”. The word occurs in *CP* in „Tihic am tremes la Efes ca să-mi aducă *plașca* ceaia ce lăσαι la Troada” (520/18); the noun occurs here with its primary meaning. The word is also found in *PO*.

Pocaanie is a word derived from *a se pocăi* (< Slavic *pokajati*) according to Alexandru Ciorănescu (Ciorănescu, 2002:614); Ovid Densușianu (Densușianu, 1961:331) indicates the noun as coming from a Slavic *pokajanije*. The form that Coresi used in his text is an old version of *pocăință* (a term used only in texts written in the religious style). The word *pocaanie* occurs in such contexts as: „a da *pocaanie* lu Israil” (21/2). The exact same word was used by the author of *CB* (55). The form we are discussing is registered in some other texts, some of them signed by Coresi: *CCI*, *CC2*,

Molitvenicul rumînesc from 1564, *CT*, Coresi's *Pravilă*, *EL*, *CS*, *CV*, *Pravila ritorului Lucaci*; *Începătură de nuiale* (a text from South-East Transylvania, written in 1559/1560); *Pravilă de ispravă oamenilor* (a text from Moldavia, written at the end of the 16th century or the beginning of 17th century).

Deacon Coresi kept close to the original Slavic text, the source for his own Romanian version. This is the main reason why many words specific for the religious style (and not only) are in close connection to their correspondents that can be found in the source (in the exact same places). To express the idea of "anointed", the deacon used the word of Slavic origin *pomăzui* (< Slavic *pomazati*): „Isus cela den Nazaret cumu-l *pomăzui* el Dumnezeu cu Duhul Sfînt și cu silă” (48/10). A word of Latin origin is used in *CB* in the same paragraph, *uns* (< Latin *ungere*): „Isus cela din Nazaritu, că lu *unse* elu Zeul cu Duhul Sventu și cu tărie” (114).

The noun *povealania*, which is not used anymore, has as its etymon the Slavic word *povelēnija* “order”. The verb from the same family of words, *a povelī* < Slavic *povelēti* (H. Tiktin – see Ciorănescu, 2002:627), disappeared from the Romanian written language in the 16th century. In *CP* the noun occurs in the context: „Voinicii, amu, după *povealania* lor, luară Pavel și-l duseră prespre noapte întru Antipatrida” (116/1). There is no correspondent fragment in *CB*. Besides the text we have studied it occurs in *PS*, *Pravila* written in 1577, Hasdeu's *Texte bogomilice*, *Apocalipsul Maicii Domnului* (a text from Northern part of Hunedoara, written in 1590-1602). The verb is registered in *PH*, *CS*.

The noun *pridăditori* was derived in Romanian from the verb of Slavic origin *pridădi* (< Slavic *prědati*) (in fact, the author of *DER* indicates the verb *pridădi* as a phonetic different version of the verb *a prididi* that is still used today). One of the old and out of the use meanings of the verb was “to hand, to give”, so that the noun derived from it with the suffix *-tor* represents a *nomina agentis*, designating the one(s) giving something to someone; transformed according to the mechanisms of a metaphor, the verb gets the new meaning of “to turn somebody over someone”. If one interprets the following context: „și-i uciset ceia ce-au vestit venitul Dereptului, celuia ce și voi acmu *pridăditori* și ucigători seși” (31/14) one can extract the true and basic meaning of the underlined noun, namely that of “traitor”. In *CB*, though, the fragment is more explicit: „și uciseră ceia ce vestit-au de venitul Dereptului, ceia ce acmu *vînzători* și ucigători fuset” (79). The author of this last mentioned text opted for a word of Latin origin (derived from *a vinde* < Latin *vendēre*). The verb can be found in *PH*, *CV*, *PV*, *PS*.

The verb *a prisădi* occurs in many fragments from Coresi's text analyzed here: „nu vă rîdicareți spre izraili, ce să știți derepce ca mlădițele spre rădăcini, așa și la aceia *prisădiră-se*” (219/9), „frîmseră mlădițele cealea ce eu *am prisădit*” (260/2), „putearnic amu iaste Domnul *să-i prisădească* ei; să tu dentr-acea fire tu ești tăiat maslin sălbatec, cît mai mult *prisădi-te-veri* întru bunul maslin cu cît mai vîrtosu aceia ce pre fire *prisădi-se-vor* al lor maslin” (260/13-19). The etymology is Slavic (< *prisaditi*) and the meaning is “to plant”.

Proslăvi-se, a Romanian term of Slavic origin (< *proslaviti*) meaning “to praise, to glorify” can be found in a context like „Dumnezeul părinților noștri *proslăvis[e]* feciorul său Is.” (12/18). By comparing this fragment with the corresponding one in *CB*, we observe that there is a word of Latin origin in the latter text instead, *trimease*: „Zeul părinților noștri *trimease* proncul lui” (31). In *CP* also occurs in „de unde sînt eu apostol păgînilor, slujba mea o *voi proslăvi*” (259/4), a fragment which has no correspondent in *CB*. The verb accompanied by the reflexive pronoun (short form) was

used only in Moldavia at that time. It was still in use in the 19th century (Ivănescu, 2000:669). The verb is also found in *CC2, PH, PO, CS*.

A very common word for the period in which *CP* was written is *spată*, a term of Latin origin (< *spatha*) which gathered a lot of significations, among them was that of “sword”. Alexandru Philippide considers that the Latin *spatha* was inherited from Greek (< *σπάθη*) (Philippide, 2011:238). The original Greek term designated, as the researcher shows, a shovel that was quite long and not too broad, an instrument used for the weaving loom; it also named a special kind of sword that was used only to hit and not to thrust; last but not least, it meant “shoulder blade”. The Romanian word thus continued the primary, initial form and significations. It is found in *CP* in: „că cuvîntul Domnului elu e viu și puternic și mai tare de o *spată* cu doao ascuțite și întră și desparte duhul și sufletul și măduoa den oase” (543/15), „cu *spata* omorîrăți” (569/1). This old word has been preserved until today in literary Romanian, but only with the first and third of the meanings we have mentioned above and it can still be heard with the second meaning only in Muntenia (Rosetti, 1976:102); it has a pair, *spadă*, that is used today and that has an Italian origin (< *spada*). It can be found in some other texts from that period, such as *PO, CS, CCI, CC2, EL, CTd*, Hasdeu’s *Texte bogomilice* and *Texte mähăcene*.

A word that was quite often used in the texts written in the 16th century, but that is totally lost in the past is *usne*, whose etymon is the Slavic *ustīna*. The meanings of the noun are “mouth, lip” and “edge, casing (of a well)”. The word is registered in Coresi’s text (with the former meaning mentioned above) in the following fragment: „că eu cu alte limbi și cu alte *usne* grăi-voi acestora oameni” (329/1). It is also present in *PH, PO, CV*, Coresi’s *Liturghier*, Coresi’s *Psaltire* from 1589.

The presence of a word like *vătah* in *CP* (a text belonging to the southern part of Transylvania) is interesting since it refers to a Moldavian reality from the 16th century, designating the administrator of a province or of a county. Only in the 17th century the word was used in Muntenia as well to designate the administrator of a small rural district. Now, it is used in more general contexts; it can mean either “the leader (of shepherds / thieves / gypsies)”, or “endorser, empowered”. Specialists have debated a lot over the origin of this word, Alexandru Ciorănescu pointing, though, to the Tartar *vataha* “group” (Ciorănescu, DER). Alexandru Philippide presents Miklosich’s opinion on the etymology of this word and considers that the best solution was the one found by Cihac¹, who saw the Romanian word as having Slavic and Germanic ascendants: Ruthenian *ataman*, *ottoman*, *vataman*, *votaman*, *hetman*, Russian *ataman*, *getman*, Polish *hetman*, *wataman*, Czech *hejtman*, German *Hauptmann* (Philippide, 2011:387). The word occurs in *CP* in the following context: „Deșteptară-se strejuitorii temniței și văzură deșchise ușile temniței și scoase *vătahul* cuțitul să se ucigă de sineși” (77/10). The author of *CB* rephrased the translation in such a way so as not to have a correspondent at all (no matter the possible origin); the context from this text similar to the one in *CP* is the following: „Deșteptă-se al temniței păzitoriu și văzu, deșchise ușile temniței și scoase cuțitul, vrea sineș se ucigă” (177). The word is also found in *Glosele Bogdan* (but with the form *vătaf*) and in *Catastif* from Moldavia from 1591.

The adjective *zloabe* that occurs in this context from *CP*: „împluți de toate nedereptățile, de curvie, hicleșug, rea avuție, *zloabe*” (223/16) means “misdeeds, unjust deeds” and has a Slavic origin (< *zloba*).

¹ Cihac, Al., *Dictionnaire d’étymologie daco-romane*, Frankfurt, Berlin, București, 1870-1879, second volume, p. 137 *apud* Philippide, Alexandru, *Istoria limbii române*, Editura Polirom, Iași, 2011, p. 387.

Words which have a different meaning nowadays

One can infer the (semantic) content of the word *grai*, different from what we know today, from contexts like: „și-l lua aminte gloatele *graiurile* lu Filip întru suflet” (33/6). While the etymon of the Romanian word, namely the Slavic *graj*, means “song”, the Romanian term acquired many significations, most of which are now forgotten; among them is that of “verb, word”, which represents the exact meaning with which the word is used in *CP*. The author of *CB* used a word derived from this one in the correspondent fragment: „Lua aminte gloatele *grăitelor* de la Filip cu un suflet” (82). The term occurs with the exactly same meaning in *CV*, *PS*, *PV*, *PH* and *Scriptura Domnului Hristos* – Bianu’s edition.

The Medieval Greek word εὐθυvός was borrowed by the Romanian language as *ieftin* (Alexandru Rosetti indicates it as being introduced into Romanian by means of Meridional Slavic language (Rosetti, 1976:72)), a term designating, along with the reality we are all native speakers of Romanian language aware of, the quality of being generous. This idea is now left aside, but it can be found in the 16th century text *CP* in a context like: „Aceia ferecăm răbdătorii răbdarea lu Iov auzit și sfârșitul Domnului văzut că mult milostiv iaste și *ieftin*” (157/2). The same term occurs both in *CB* and in *CV* in the fragments corresponding to the one cited above. Besides these texts, it occurs in *PS*, *CC2*, *CS*, in *Texte mähăcene*.

The noun of Slavic origin *năravurile* (< Slavic *nravŭ*, Alexandru Ciorănescu offering the Bulgarian *nărav* and the Serbian *narav* for comparison (Ciorănescu, 2002:538)) was used in Old literary Romanian with the generic meaning of “habit”. It is used nowadays exclusively with the meaning of “bad habit, vice”. In *CP*, it has a more general meaning: „va schimba *năravurile* ce-au dat noao Moisi” (24/11). The same term with the same semantics is used in *CB*: „schimba-va *năravurile* cealea ce deade noao Moisi” (63). The word is also registered (with the meaning here discussed) in the *CC1*, *CC2*, *CV*, *PO*, *Pravila ritorului Lucaci*, *Omilia pentru Înviere* (South-Eastern Transylvania, 1559/1560), *Floarea darurilor*.

Titles of the books – Abbreviations: *CP* – Coresi’s *Apostolul*, *CB* – *Codicele Bratul*, *CC1* – Coresi’s *Cazania 1*, *CC2* – Coresi’s *Cazania 2*, *CS* – *Codex Sturdzanus*, *CT* – Coresi’s *Tetraevanghel*, *CTd* – *Codicele Todorescu*, *CV* – *Codicele Voronețean*, *EL* – *Evangheliarul din Londra*, *ÎP* – *Învățătura la Paști*, *PH* – *Psaltirea Hurmuzaki*, *PO* – *Palia de la Orăștie*, *PS* – *Psaltirea Scheiană*, *PV* – *Psaltirea Voronețeană*.

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“I WALK THE HELLHOUND” THE NOVEL OF TRAVELS. UNPUBLISHED DIARY III BY MARIN SORESCU¹

Abstract: Following Titu Maiorescu's steps, the proponent and the creator of a "telegraphic diary", made up of "abridged, precise and useful annotations", Marin Sorescu declares himself the adept of a "noncontemplative and nonbookish" diary, refusing to appeal to "erudition, aphorisms and metaphors".

Interested by the diary "as a document and as authenticity", by the diary as "a covering letter", Marin Sorescu writes a diary in which the traveller communicates the impressions accumulated during travels directly, in which creative fiction gives place to direct notation.

Keywords: diary, travel impressions, covering letter.

I am working at a traveling book which will be called "I Walk the Hellhound". The hound which walks me out in the world is poetry (Sorescu, 2008: 5).

This note proves once more, if necessary, that, Marin Sorescu is not interested by "the diary which becomes literature. It's one or another ... I like literature separately. The diary interests me as I said, as a document and as authenticity" (Sorescu, 1999:8).

Preoccupied permanently by what a diary should or must be, Marin Sorescu confesses that he will write "a noncontemplative and nonbookish diary, in which I will not indulge to erudition, aphorisms and metaphors" (Sorescu, 1999:203).

As far back as the publication of his first volume of the travel book (1999) one can feel the poet indecision when he titles it *Diary*, he subtitles it *The Novel of Travels* and, driven by the wish to enlighten himself and to enlighten us, he adds *something like the diary and the novel*.

Marin Sorescu's indecision originates from the fact that the diary, this species in prose, situated at the confines between literary history and fiction, cautiously defined by Eugen Simion as "a contract of the author with himself, a confidentiality contract or pact which, if not destroyed in time becomes public and forces the gates of literature" (Simion, 2001: 18), is appreciated differently by those interested by subjective literature, either theoretically, defining its principles, or practically, as authors of diaries.

In the preface entitled *A Diary in the Rain: Generalities* which precedes the volume from 1999 Marin Sorescu proves that he is aware of the opinions of other authors of diaries but he does not agree with all.

If the diary of Galaction produced him *a certain disillusionment*, if the diary *indirect novel* practised by Mircea Eliade *does an enormous service to Romanian culture*, if he finds Liviu Rebreanu *also interesting in his domestic, daily, human condition*, if he shows himself interested by Tolstoi's diary which he considers *a masterpiece*, Marin Sorescu declares himself unconditionally an adept of Titu Maiorescu's diary, a telegraphic diary, which registers *temperature, telegrams, date times, the names of those he dined with, courses*, because all these "unessential things create the colossal noise of a debris-slide: a strong feeling of life, of truth and of motion" (Sorescu, 1999:8).

And there, Marin Sorescu declares himself the adept of the diary as a *covering letter*, meant to directly communicate his travel impressions but, unlike other authors of diaries, he is reserved in his confessions: "The writer cannot be exact in his diary, first of all due to his family and secondly, because of the railwaystation employees. The

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wives are curious like some railway station employees, the railwaystation employees like a wife" (Sorescu, 1999:7).

Preoccupied permanently to find an unprecedented formula of the diary, the author of the volume of parodies *Alone among Poets* deliberated with professional of the species like Max Frisch, Elias Canetti, Ionescu, Eliade, Ginsberg and as he confeses, there is only one conclusion. "The opinions are divided: each of them loves his personal modality, not excluding others theoretically, and there are as many diaries as many authors" (Sorescu, 1999:7).

It can be noted directly and without any doubt that Marin Sorescu, determined to publish his writings, is the adept of a diary full of the impressions of an anxiety-haunted traveller, driven continuously by an easy to understand curiosity, who through a special love of travels, through a alert and unpredictable spirit of observation and an original way of presenting life in its multiple-valued motions, succeeded in transforming the commonplace curiosity in an ceaseless and inexhaustible experience.

A writer who favours paradox, Marin Sorescu has the conscience of his ego duality: *the ego eager* to know, to communicate with great writers and interesting people, young poets, students and other persons whose company pleases him and *the ironical ego* who *rubs up the wrong way* until negation, the affirmation of the first one. The two egos belong to *the traveller* and to *the antitraveller* and can be found in the writer's personality itself.

We may ask then if we can still meet the two persona in the diary, whose existence is mentioned by Eugen Simion: "one who steps forward, as an emblem of the author (his representative, public image) and another who hides between the lines" (Simion, 2001: vol. I, 10). We must guess the latter, or as the critic says you must catch *him at a turning point of the text*.

Marin Sorescu travels whether he is in Europe or in America, the Romanian poet turned into a *walking tree* and writing *lines on his lap* feels himself a "citizen of the world – through the sharpness of his mind and his great cognitive curiosity", impressed most by his encounter with George Emil Palade, whom he sees "so universal and so Romanian connected to his native place" (G. Sorescu, 2006: 230).

The poet-traveller or the traveller-poet continues his flight of experiences registered also in the III-rd volume, volume which makes the object of our analysis, and which bears a title coined by the poet himself, and for whose understanding we appeal to the opinion of George Sorescu, the poet's brother: "the title coined by the poet – I Walk the Hellhound – must be understood in a way, as a mythical daemon in double hypostasis: as a superior entity (Socrates and Platon – "what lies above" and interior, with different meanings: creative impulse, inner voice etc.)" (G. Sorescu, 2008: 6).

The daemon of travels does not let him alone and his tireless wish to know, to travel, to see makes him admit: "I have come to step forward, to touch with my hand, to taste, to smell", while he will be writing "a diary of the palate, of the fingertips, of the soles" (Sorescu, 1999:203)

Tirelessly, Marin Sorescu feels attracted by travels in more and more remote countries, because "the joy of knowing the planet belongs to the courageous ones. ... I wish to travel next year or in the following years to South America, Japan, China, India, Australia, Canada- with these concluding, in the main. my round of the world – for my travelnotes have to be round" (Sorescu, 2008: 14).

But all these on one condition: "to learn English well (damn it!) and to have an idea of Spanish. This journey will loose my tongue- English and Spanish" (Sorescu, 2008:15. And he kept his promise. At San Francisco, at State University, in 1981, in a

lecture room full of people, he reads 15 poems in English which makes him say: "Pleasant atmosphere! My English functioned well: I felt good" (Sorescu, 2008:79).

Walking in the street with a Romanian and as both of them speak Romanian loudly, they are asked what language they speak. Humorously, Marin Sorescu registers the event as such: "I am walking like a thinking advertisement for Romanian" (Sorescu, 2008:79).

The notes of this III-rd volume refer to invitations to poetry and visual art festivals, the visiting of museums, the discovery of different cultures and traditions at different levels of existence, the discovery of different forms of archaic and modern civilization, picturesque oceanic, mountaineous and urban places, cultural institutions and last but not least the impact of poetry over the numerous listeners.

On his road to America, a stopover at Copenhagen amazes him through its large number of bikes and bikeriders, "any town in the world give so much attention to bikeriders, but also through the district of ... ugly and old whores". The existence of bikes groups and groups makes him decide on the spot to write a cycle of poems – on travelling and one about the bicycles from Copenhagen" (Sorescu, 2008:12).

The notes about what he sees, about what impresses him, about the frequent changes in the timebelt are registered very attentively: "My watch from Regensburg, put back and forward hundred of times- becomes the witness of the meridian travels" (Sorescu, 2008: 11).

Together with the inherent nocturnal anxieties, his alert and surprising spirit notices the resemblance of Ciudad de Mexico "to a huge crab which tries to reach the sea and because each foot pulls more in his direction", this one "stands still" (Sorescu, 2008: 18).

He is manifestly impressed by Mexican culture, by Mexican dolls which *imitate best this race: thick eyebrows, moustaches, staring, round faces, small eyes!* and maybe for this reason he registers the legend of the foundation of Ciudad de Mexico, "which is not deprived of a mystic radiance: thou shall ground, a tribe had been told, where thou shall see a vulture sitting on a cactus, devouring a snake" (Sorescu, 2008:18). The vision of death of the Mexican people is also interesting for this people, a lover of Fiesta, death does not represent "the natural end of life, it is part of an infinite circle. And thus, we learn that life, death and resurrection are stages of a cosmical process which repeats itself infinitely" (Sorescu, 2008:33).

Among courses and their cost, hotel rooms and their associated stars, considerations about time, about people, the Romanian poet also registers the public enthusiasm when he lectures his poems. On the stage of the Morelia theatre, Marin Sorescu meets an *enormous success*, in the wake of which "I gained hundreds of friends", the poet being applauded after each poem (Sorescu, 2008:24).

The same succes is registered at the University of Albuquerque, where in the Library Hall he reads poems for half an hour. The meeting-pleasant, the library-modest, with few Romanian books. He is very pleased as a creator when he sees that his work is appreciated. "Last evening, I had a poetry lecture at Premier Douce Theatre from Toronto. A great succes! Enthusiastic atmosphere, many autographs etc". (Sorescu, 2008: 159).

Despite Marin Sorescu's resistance to accept the diary as a literary genre, it is easy to notice that he cannot detach entirely from the figurative language in his writing. Here and there, we shall meet irony, critical observations, descriptions, anecdotes, and in the short poems which alternate with prose descriptions, the lyrical thrill creeps in like a summer breeze, like in the following lines: "among the guests of the Poetry

Festival from Mexico, there is Tranströmer, "very pleasant, with his face of a sea forester (forester of the coral islands. He is flawless, except that he speaks only English.)" (Sorescu, 2008:12).

A conversation on the phone with Mircea Eliade brings about a few observations: Mircea Eliade is *talkative, friendly*, but, as usually, *he speaks only about him and about his books*. The observation that "even now – as other times as well – he is never struck out to suggest something useful for you" makes him wonder somehow innocently: "This selfishness would be some kind of candour?" (Sorescu, 2008: 89).

Arrived in Canada at a *very civilized high level festival*, the well-known Romanian poet remembers suddenly *our Latino-Wallachian language* with Oltenia accents and surprises us: "I've been in Canada to change the timebelt" (Sorescu, 2008: 155) And since the audience of the festival is a taster of literature, he tries to encourage himself: "I will try to be more eloquent than my vacant seat of the past years – I said" (Sorescu, 2008:156).

The visit in the United States lasted one month, while he saw many towns, lectured a lot, saw aggressive people in the street, *many fools!* All memories – "in a suitcase, with many poems and many impressions" (Sorescu, 2008: 88).

In Las Vegas he does not refuse the experience that all visitors of the town go through, the town being seen as a *huge mill of luck*. Being conscious that *gambling charms you*, that there is a psychology of gambling and as he loses more than he wins, he gets tired of watching and finds that each casino is "a mill of nothingness" (Sorescu, 2008: 73).

Describing himself as a *rich man in impressions and travels* Marin Sorescu draws his conclusions about the visit in America in a direct nonfictional language: "My notes about America (U.S.) should start with a collection of commercials (American). Then with a list containing the portrait and profile of the ten-fifteen people wanted by police, evildoers, murderers, burglars (and other categories): then my considerations, then the diary proper. Otherwise, it is very arid!" (Sorescu, 2008:66).

He will travel again to Copenhagen, at the Congress of Young Literature, then to Berlin to Akademie der Künste, and in Paris he learns that he had been received in Mallarmé Academy.

In London he is received very warmly and the lecture takes place in the Tower in front of young students, teachers and poets. The Romanian poet also confesses a great success after his lecture at the Arts Theatre.

Marin Sorescu proves a special attention when he shares the joy of receiving the Fernando Rielo prize, awarded by the review *Equivalencias* and by the prestigious foundation Rielo from Madrid. In his speech, reproduced in the diary, the Romanian poet expresses his joy with light ironical accents, with humour, also praising sincerely the poetry of all participants. "A literary prize is a concave lens which dilates and makes you see yourself bigger, grow up miraculously in your estimation. The esteem to myself increased and I almost feel like talking to me in the second person plural" (Sorescu, 2008:139).

And as that month, the issue of the first and only volume of poetry published during the life of Mihai Eminescu *the great last romantic* made a century, he celebrates his memory with respect, appreciating that *within the context of honoring poetry* in general, and Romanian poetry in particular; Eminescu's name is the most suitable.

Appreciating the literary review *Equivalencias* as a *symbol of the opening towards the world of present-day Spain*, which achieves a bond among peoples by means of poetry, Marin Sorescu admits in full lyricism that poetry addresses human soul directly

which "is everywhere the same, understadable and not understandable, limpid and abysmal" (Sorescu, 2008:139). The whole world needs its humanistic message of peace, today more than anytime.

Travelling *with or without a tie*, followed incesantly by a *traveller's dream* Marin Sorescu travelled being amazed by the wonders of the world and amazing us with his grave and ironical impressions: "It is worth seeing many kinds of foolishness, as each country has its special kind of folishness-and all in together sum up in human foolishness" (Sorescu, 2008: 129).

"The purpose of a subjective writing is to convince not to be pleasant", because what matters here is "the volume of truth, the degree of sincerity" which implies "corectness, spontaneity, credibility" (Simion, 2001: 91). And how could Marin Sorescu communicate his travel impressions, sincerely, spontaneously and credibly but by travelling and travelling, becoming as he confesses in delight, a "stray man. I am a stray man anything near / I walked four capitals away - / I hung around my neck just like a stone / the towns that crossed my way. // So many roads drag me down / like some entangled threads on my bones, / but all my mind thinks of the perfumes / from those purified zones" (Sorescu, 2008: 129)

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LA POÉSIE VIENT DE L'EST¹

Abstract: *The new Bessarabian poetry consists of some promotions of poets and various literary directions. We can place the year of its birth a decade ago, in the year 1996-1997, when even the most important young poets of today, released their first poetry volumes.*

The rows of this noisy generation, which had seriously shook the Bessarabian literary canon, have thickened along the way with new outraged poets, eager to revive the Moldavian literature, which was caught in an obsolete ideology. The discovery that the popular anti-Soviet revolt had been a resounding failure, determined some of the poets of this generation to write social and political revolt poetry. The poetry by Iulian Frunțașu, Ștefan Baștovoï, Alexandru Vakulovski or Pavel Păduraru is also a reaction full of anger towards the social and political lie, in one word formalized, proclaiming the great change, when, ultimately, nothing had really changed. Another generation which gave way in the young Bessarabian literature, is the one around the magazine "Clipa siderală", which manifested in the middle of the past decade. The poetry of these poets tries to detach itself from the excessive use of the licentious language, looking for inspiration in the bookish areas, or it tries to discover the perennial things in what is transient.

Although the themes used (the death of close relatives, incurable diseases, poverty, mass migration and the closeness of the world they live in) are somewhat common, the answers that they give are very different according to each poet if taken individually. The Bessarabian young people revealed (and they are still revealing) the hidden energies that lie in this nation disadvantaged by history.

Keywords: *The 2000 generation, promotions, the new Bessarabian poetry.*

Après la chute du communisme, une fois que les barrières autour de Prut ont été enlevées, au sens propre et au sens figuré, les enfants de nos frères sont venus faire leurs études, dans la Patrie Mère *de poartă a fost agățat un lacăt de juma' de kil / noi am plecat în Europa la învățat* (Mincu, 2004: 49). Beaucoup d'entre eux ont choisi les Facultés de Lettres des centres universitaires du pays. Une fois formés, ils sont sortis de la rampe, en apportant dans la littérature roumaine et/ou de Bessarabie un nouveau souffle frais, du Levant. Les nouveaux poètes de Bessarabie sont des écrivains particuliers, qui n'ont aucun complexe par rapport aux poètes en deçà du Prut. Ils ont d'autres modèles et une autre mentalité, très différente par rapport à leurs prédécesseurs de Bessarabie.

La nouvelle poésie se compose de quelques promotions de poètes et de plusieurs directions littéraires. Sa date de naissance, on peut la situer à la veille du nouveau siècle, vers les années 1996-1997, quand les plus importants poètes d'aujourd'hui ont publié leurs premiers livres de poésie : Iulian Frunțașu (*Beata în marsupiu*), Ștefan Baștovoï (*Elefantul promis*), Mihail Vakulovski (*Nemuritor în păpușoi*) et Steliana Grama (*Tratat de tanatofobie*), une femme poète lésée à l'heure de son début et qui aujourd'hui nous semble être de premier rang. Mais celui qui a ouvert le chemin vers la nouvelle poésie de Bessarabie a été Dumitru Crudu. Pour lui la poésie devient un exercice de ré-écriture et de ré-apprentissage de la langue.

Les rangs de cette promotion bruyante, qui a secoué sérieusement le canon littéraire de Bessarabie, ont augmenté par de nouveaux poètes révoltés qui désiraient réveiller la vie littéraire de Moldavie qui avait été ancrée dans un idyllique désuet. La plus spectaculaire affiliation est, sans doute, celle d'Alexandru Vakulovski qui a publié

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à la maison d'édition Aula de Braşov, la plaquette *Oedip, regele mamei lui Freud*, probablement son chef d'oeuvre jusqu'à ce moment, grâce auquel il a été embrassé par la critique littéraire roumaine. Il a été nommé le poète le plus radical du moment. Cette assertion appartient à son éditeur, Alexandru Muşina. Il a été aussi le typographe de son premier roman. Alexandru Muşina s'est allé encore plus loin en s'exclamant : *Nasc şi la Moldova oameni!* Mais Alexandru Muşina n'a pas soutenu seulement Alexandru Vakulovski, mais aussi d'autres jeunes poètes de Bessarabie. Il était ravi de ce qui se passait dans la tête de ces jeunes poètes situés entre Prut et Nistru, comme il le proclame hautement et clairement : *le phénomène le plus important de la lirique roumaine des cinq ou six dernières années est représenté par l'apparition des poètes de Bessarabie*. C'est la première phrase par laquelle commence la caractérisation de la poésie de Iulian Frunţaşu. Mais, Alexandru Muşina reprend cette idée en d'autres textes, qui parlent de la jeune poésie de Bessarabie.

Ştefan Baştovoi a débuté parmi les premiers et, avant de porter le froc, il a été une vedette très médiatisée de cette génération. Chacun d'entre ces livres a été pris en compte par la critique littéraire et a cueilli les fruits de l'appréciation littéraire. Pratiquement, il n'y a pas eu de revue littéraire importante à ne pas avoir écrit sur le poète de Bessarabie. En plus, Doru Branea le voyait comme un chef d'école : « la majorité de livres écrits par les jeunes poètes d'aujourd'hui - même ceux réellement réussis - ne sont que des recueils de textes. Nous n'avons encore d'œuvres de construction, stipendiées par une vocation de l'architectural. Très cohérent dans sa vision, exact dans la transcription de quelques états et idées compliquées et troublées « Cartea Razboiului » représente plus que « Un diazepam pentru Dumnezeu », un livre particulier. »

Ce que Doru Branea appréciait chez Ştefan Baştovoi était la réhabilitation de la poésie comme confession et chez Alexandru Muşina, Iulian Frunţaşu, Alexandru Vakulovski ou chez Mihail Vakulovski il appréciait l'existentialisme de leur poésie poussé jusqu'au bout. Aux yeux de ces deux exégètes, la jeune poésie de Bessarabie était authentique et très fraîche : une poésie de la désillusion sociale mais de l'optimisme individuel. Car cela représente le paradoxe de la jeune poésie : même si le fondement politique et social soit sombre, dans le plan individuel, les jeunes poètes débordent de vitalité et espèrent que le changement soit possible.

Andrei Ungureanu, Pavel Păduraru, Horia Hristov, Ana Rapcea, Alexandru Buruiană, Diana Iepure, Iurie Burlacu et Liliana Armaşu ont complété cette remarquable promotion qui s'est coagulée et s'est manifestée dans une des plus difficiles périodes de l'histoire contemporaine de la République Moldavie. À cette époque-là, les idéaux de la révolution moldave de la fin des années 80 ont été ridiculisés et froissés. Ils ont écrit leurs premiers textes en même temps que les anciens et les actuels sécuristes se sont mis à acquérir des biens. Il était presque impossible que l'atmosphère du temps ne se reflète sur leur poésie, et que leur œuvre n'absorbe les drames de la société de Bessarabie de la fin des années '90 et du début du nouveau millénaire.

La découverte du fait que la révolte populaire antisoviétique a échoué, contrairement à la version officielle qui disait qu'on aurait vécu dans un monde nouveau, a déterminé certains poètes de cette promotion à écrire une poésie de la révolte sociale et politique. La poésie de Iulian Frunţaşu, Ştefan Baştovoi, Alexandru Vakulovski ou de Pavel Păduraru est aussi une réaction furibonde, même parfois indirecte face au mensonge social et politique qui proclamait le grand changement, quand rien n'avait changé réellement : les mêmes nomenclaturistes communistes

détiennent le pouvoir dans la société, et beaucoup d'entre ceux qui sont sortis dans la rue pour constituer un monde nouveau se sont résignés ou ils sont partis en des pays plus stables et plus prospères. Leur poésie, même si elle ne l'exprime pas directement, cache une grande désillusion que la révolution avait été confisquée par l'oligarchie du parti, et avec elle on a aussi confisqué les espérances de millions des gens qui avaient rempli jusqu'au refus la place du centre de Chişinău à la fin des années '90. Ils croyaient que finalement ils pourraient fonder un monde nouveau. C'est avec un fort sentiment de désillusion et de révolte et en serrant les dents que Mihail Vakulovski ou Alexandru Buruiană ont écrit quelques textes.

La découverte du mensonge social et la révélation que la petite lumière ne s'aperçoit pas dans le monde où ils vivent a donné naissance à une autre attitude : de retraite intérieure et de transformation du moi profond dans un sorte de refuge par rapport aux peines ou aux drames qui les entouraient.

La poésie d'Anei Rapcea, de Liliana Armaşu ou d'Andrei Ungureanu est l'expression de la retraite dans un monde intérieur, isolé de la dégringolade et du déséquilibre de la société de Bessarabie.

Bien sûr, à un moment donné, ils ont découvert des fissures même dans la casemate qu'ils ont construite dans le moi profond. Ce sentiment naît une autre réaction de désespoir et de désillusion, une angoisse plus grande, celle de la crainte de ne pas trouver un endroit pour se cacher. La poésie de Liliana Armaşu est le résultat de la méfiance de son propre moi, sa poésie jaillit de cette question essentielle : si on ne peut pas trouver refuge dans son propre moi, où le chercher ?

Une autre promotion qui a trouvé sa place dans le paysage de la jeune littérature de Bessarabie, celle de *Clipa siderală*, s'est manifestée au milieu de la première décennie. L'idéologie des poètes qui se sont affirmés dans le cénacle organisé autour de la publication ou dans les pages de la revue est de se détacher de tout ce qui se passe ou de tout ce qui s'était passé dans la jeune poésie de Bessarabie. La poésie de ces poètes est aussi une réaction contre l'excessive utilisation du langage licencieux, mais aussi contre la recherche du pus de la réalité. C'est pourquoi, ces poètes cherchent leur inspiration dans les zones livresques, ou ils essaient de la découvrir dans tout ce qui est passager, dans les choses pérennes. En dépit de tout cela, quelques-uns de textes les plus inspirés d'Aurelia Borzin et de Doina Bulat sont ceux dans lesquels elles « trahissent » leur propre idéologie.

Un des plus nouveaux groupes de la jeune littérature de Bessarabie – *Human Zone* (Andrei Gamarţ, Daria Vlas, Corina Ajder, Vadim Vasiliu, etc.) – paru il y a quelques années–essaie de réapporter la poésie à l'attention de la société de Bessarabie et de l'imposer de nouveau au centre de la culture roumaine de la République Moldave. Pour y parvenir, ils organisaient des récitals dans les parcs ou dans la rue.

Même si les représentants de ce group extraient les sèves de leur poésie de la révélation d'un danger social et métaphysique omniprésent – la mort des leurs parentes, les maladies incurables, la pauvreté, la migration et le caractère fermé du monde – les réponses qu'ils donnent sont très différentes, en fonction de chaque poète.

La vérité est que les jeunes de Bessarabie ont fait sortir et sortent encore à la lumière les énergies latentes qui gisent dans ce peuple défavorisé par l'histoire.

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LE FANTASTIQUE IMAGINAIRE DANS LES TEXTES DE MIRCEA HORIA SIMIONESCU¹

Abstract: *The imaginary fantastic of Mircea Horia Simionescu propose a specific and defining space, where the image is not re-produced, but created by taking unwonted forms, a space where the parody is present, a space with projective power and social anticipatory, but also a space where the person lives the hope of becoming and defining itself.*

Keywords: *space, parody, satire.*

Œuvre d'un moraliste, *Le dictionnaire onomastique* présente des individualités coupées du contingent qui fonctionnent dans des circonstances qui semblent vraies et qui souvent le sont. L'illusion de la réalité est concrétisée par l'accumulation de nombreuses notes empruntées à de nombreux individus et fondus en une seule figure et un seul type :

J'ai eu l'intention, avoue Mircea Horia Simionescu, et semble-t-il j'ai réussi à mettre en scène des types et des situations apparemment nouveaux, appartenant exclusivement à notre époque, en les rangeant dans le catalogue des antiquités parmi lesquelles ils ne font pas note distincte. Mon livre est une tentative de démontrer, de façon artistique, bien évidemment, que l'imposture, la bêtise, la démagogie, la malhonnêteté, l'égoïsme, lors de leurs manifestations, ne sont pas qualitativement autres que ceux que l'on connaît depuis toujours, quoique différemment habillées et coiffées [...] Si je devais admettre une classification didactique simplificatrice je serais enclin à affirmer que la tétralogie L'ingénieux bien tempéré n'est au fond qu'une épopée héroï-comique satirique et en même temps un panorama de ce siècle (Simionescu, 1971:235).

La stéréotypie des personnages rappelant ceux de la comédie grecque Nea, fortement formalisée est doublée chez Mircea Horia Simionescu par la tendance de noter certaines particularités de réflexion et de comportement appartenant à son époque. Tout comme dans *Les Caractères* de La Bruyère ou dans l'œuvre de I. L. Caragiale, l'individuel n'est que l'apparence pittoresque derrière lequel on devine le générique, l'archétype. Dans la note explicative de ses *Caractères*, La Bruyère a tenu à souligner qu'il voulait présenter les mœurs de son siècle et, bien qu'il ait pris comme point de départ la Cour de France et ses sujets, la portée des *Caractères* ne devrait pas s'en tenir à une seule Cour ou à un seul pays, car il suivait « son dessein de décrire les gens en général ». (Bruyère, 1969 :81) Dans la préface de son œuvre *Discours sur Théophraste*, La Bruyère considère que les hommes ont les mêmes passions, les mêmes caractères, quels que soient le pays, la nation et l'époque où ils ont vécu.

En affirmant explicitement le côté satirique de sa prose et sa filiation avec La Bruyère et Caragiale, Mircea Horia Simionescu s'érige contre l'erreur que certains critiques de l'œuvre de Caragiale font en le considérant un simple comédiographe sarcastique et chroniqueur et non un moraliste préoccupé par des catégories plus larges que celles de l'aire balkanique d'une certaine époque :

L'ouverture vers l'universel de l'observation est évidente. Les portraits et les situations déroulées sur l'étendue d'une fresque ou d'une mosaïque dépassant l'espace de tel musée de Pantelimon, de Mizil ou de Ploiesti, concernent un éternel

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humain facile à deviner même à des milliers de kilomètres de l'endroit où Caragiale les a sorties de la rubrique du fait divers. Un *Mache* peut être déniché n'importe quand dans une ville italienne de nos jours, un Caracudi taille des scoops pour la plupart des grands magazines européens (dont bénéficie le monde entier par satellite ou seulement par la presse locale), les quartiers parisiens ou marseillais ne manquent pas de commères colporteuses d'intrigues, de messages et lettres compromettantes, le trafic d'influence ou la bureaucratie, le commentaire envenimé ou la revanche par des paires de gifles retentissantes au café, dans le parlement, on les retrouve partout, spectaculaires et nullement balkaniques. (Simionescu, 1993 :12)

À l'opposé de l'onomastique de l'œuvre comique de Caragiale où le nom ressemble au personnage et le caractérise à la fois, Mircea Horia Simionescu situe ses noms en contradiction avec le caractère des personnages. Ainsi s'éloigne-t-il des affirmations de Garabet Ibraileanu qui posait que dans l'art littéraire, « le nom ne sera pas désigné au hasard, mais en harmonie avec son personnage » et appréciait qu' « en littérature le personnage doit naître en même temps que son nom qui reflète sa nature physique ou morale », et « l'écrivain doit le flairer grâce à sa seule intuition – ou même aidé par les enseignes des commerçants, car les noms de par leurs seules sonorités, sans plus parler de l'immixtion des associations d'idées, ne sont pas indifférentes au point de vue de leur qualité. » (Ibraileanu, 1970:74) Vasile Alecsandri avait nommé ses personnages de façon directe, en fonction de leurs caractères : il appelait le voleur *Pungescu (Le voleur de bourses)*, le demagogue *Razvratescu (celui qui s'insurge)*, le poète ridicule *Acrostihescu (Monsieur de L'Acrostiche)*. I.L. Caragiale suggère par les noms le caractère. Les personnages sans individualité sont *Ionescu, Popescu, Mache, Tache*, ou *Lache*. Ces noms, au-delà de l'évocation de l'extraction populaire - le fils du curé ou celui de Jean - sont de par leur fréquence presque des noms communs. « *Ils font partie de ceux qui s'élèvent du menu peuple* » (*ibidem*, p.81) et ils suggèrent une meute amorphe, la foule, le faubourg. Mircea Horia Simionescu appelle de tels personnages ABÉLARD : « Étant un nom si difficile à garder en mémoire, il est recommandé à la descendance des petites gens qui par ailleurs s'appellent *Ion, Costica, Vasile* et qui, après avoir été exhortés à s'instruire au prix de lourds sacrifices pendant quelques classes élémentaires, après qu'ils sont contraints à s'échiner pour s'approprier un métier » deviennent des marionnettes aux mains des gouvernants. ARISTOMÈNE illustre le type de l'individu compliqué, timide, mais arrogant. Impertinent et brutal. ARRIGO évoque le portrait de l'homme correct, sûr de lui, sévère, sans faille ni faiblesse. AXON évoque le malade imaginaire: « Il avait la manie des traitements médicaux. Il consommait la moitié d'une pharmacie en un seul hiver. »

Dans maints de ses portraits, Mircea Horia Simionescu réalise « un blâme du siècle », *comiciu saecul*, quelquefois corrosif, en assumant bon nombre de « masques », en fonction des sujets abordés. Il observe la réalité environnante, soumet à la dérision les défauts de ses contemporains et la moralisation rejoint l'ironie mordante, retournée vers l'observation concrète, car fondée sur l'expérience personnelle. Le portrait du barde PAFNUTIE est la concrétisation de mélanges et associations bizarrerie et paradoxes imagés, dont les effets si forts illustrent le contraste entre l'apparence extérieure et la réalité intérieure : « Barde débordant de talent, de vivacité, de rupture, de pathos apoplectique, d'énergies intarissables - toujours plus ardent sous la pression des combustions viscérales anéantissantes, [...] bolide roulant terrible au long des pistes de jeux de quilles, [...] soliste à la guimbarde dans des concerts métropolitains [...]. Un préromantique à bon marché, dans une foire à une clientèle de tout poil. »

La parodie n'est pas uniquement, dans bien des fiches, l'instrument critique orienté vers la littérature, mais elle vise, comme chez Urmuz, des réalités inexplorées littérairement. Son action tend à identifier certains clichés comportementaux et verbaux et les transforme en produits littéraires. La mise en relation de certains termes et qualifications appartenant à des champs sémantiques divers, l'emploi de techniques connectives aléatoires engendre des personnages absurdes par lesquels on satirise des caractères de la société, ses défauts moraux. Le type de l'hypocrite et du vaniteux est illustré par le portrait grotesque de HANNIBAL : « L'espèce des Hannibal s'est tant spécialisé à manœuvrer qu'elle s'est différencié de façon absolue du reste de l'humanité. Sa paume a les dimensions d'un pétrin, le prolongement de ses doigts rappelle les branches d'un arbre tuméfié par les brouillards. Un Hannibal expliquant lors d'une conférence sa création, agite ses bras comme si une forêt se débattait sous le gémissement d'une tempête ». IANULEA est le type de l'aimable adorant rendre service et celui du flatteur : « Bâti non sur une épine dorsale, mais sur une chaîne dont les mailles sont des petits rouleaux bien serrés les uns contre les autres, mais suffisamment libres afin de permettre la révérence et la courbette ». En revanche, IO est le type de la coquette dépourvue de sentiments : « Insecte voluptueux des mâchoires en porcelaine, niché dans l'appartement luxueux avoisinant, Io surpasse à la tâche les mites et les cafards en pratiquant le trou. Parfois, la nuit, on entend son fin grignotement. Sur le monceau de ces débris, ce cher monsieur Munteanu, de son naturel si voluptueux et sentimental, pleurera. »

Dans certaines fiches la vocation moralisatrice et satirique se perd presque complètement et c'est le farcesque qui prédomine. Il régit tout et l'intrigue avec la rapidité de son déroulement, avec ses retournements de situation, devient prioritaire par rapport aux caractères et, certes, par rapport aux mœurs. Tout comme dans le théâtre de Plaute, l'univers réel est retourné avec une pétulance carnavalesque, tourné vers un burlesque complet, vers un rire colossal qui unifie tout. Pour ce qui est du nom AARNE, le comique est un effet du quiproquo. La répétition du nom Aarne et la confusion que l'on peut en faire avec le cri belliqueux « Aux armes ! » change l'espace habité par une famille banale dans un vrai champ de bataille. Dans la fiche du nom AARON, ni l'intrigue, ni le spectacle ne détiennent plus la première place, mais le dialogue qui s'instaure autour d'une situation psychologique. La guerre est considérée comme une calamité et de la fiche dans son ensemble émerge le dessein éducatif. À la manière du théâtre de Térence, inspiré par l'idéal de Scipion – *humanitas* – il apparaît la tendance parmi les personnages d'arrêter l'action afin de méditer sérieusement, non de façon gouailleuse, comme c'est le cas chez Plaute, sur la condition humaine, en en résultant des formules aphoristiques, des apophtegmes. Dans le théâtre de Térence, ces formules aphoristiques étaient des formules gnomiques, qui fournissaient des préceptes moralisateurs, servaient de moyens de descriptions des traits de certains personnages ou bien soulignaient les moments de grande tension dramatique. Dans la fiche de Mircea Horia Simionescu, Aaron incarne le type du guerrier, qui se prépare à la guerre et médite, la quintessence de ses réflexions étant une sentence contre la guerre. L'enseignement est transmis par un dialogue entre les générations, la grand-mère renchérissant cette sentence.

En ce qui concerne le nom d'UDA, Mircea Horia Simionescu s'éloigne de la satire traditionnelle lucilienne ou bien horatienne, que sous-tend la « plaisanterie généreuse », *iocus liberalis*, et approche la satire tragique, grave, imbue d'indignation, se rapprochant des satires de Juvenal. L'ironie féroce, la marque fondamentale de la stratégie littéraire juvenalesque, se manifestent fortement dans l'écriture de l'auteur lors

de la réalisation du portrait d'Uda. La réaction de l'écrivain face à l'art traditionnel et à ses défenseurs qu'Uda incarne, se manifeste sur un ton âpre et au moyen d'un langage hétéroclite et caustique, où les termes solennels et le vocabulaire de la dérision se rejoignent dans un discours amalgamé : « Lors de la fameuse querelle entre les traditionalistes et les innovateurs qui s'est forcément emparée de la rotonde de l'Athénée, une commère - dont l'accoutrement bigarré en faisait une huppe - se fit remarquer, étourdie comme une pompe à essence, un samedi à midi, étonnée à toute outrance comme une nonne à un match de boxe, arrogante, photogénique et stupide comme une veuve demandée en mariage par un armateur grec. Elle était du côté des traditionalistes. Elle claironnait conséquemment. » Juvenal avait conçu dans la Satire n° 6, de la même verve satirique, impitoyable, propre à susciter seulement un rire amer, le portrait de la femme savante ayant la manie de l'effet rhétorique, de la callophilie, des commerces savants et ennuyeux, de la mise en parallèle des mérites de Virgile avec les vertus épiques d'Homer.

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THE STUDY OF ROMANIAN LITERATURE IN THE 1960S – BETWEEN IDEOLOGY AND METHODOLOGY¹

Abstract: *In this paper, the author proposes a rigorous analysis in Roman literature about how writers have been studied in school in the 60s. The study emphasizes the criteria that are accepted the works of writers in school textbooks and also how literary models promoted in that period.*

Keywords: *literary analysis, patriotic education, communist period.*

In the 1960s, the study of Romanian literature in schools aimed at training and educating the young generation in a patriotic spirit, meant to continue and complete the socialist construction. The literature that was allowed in the textbooks of the time, complied with the same subtle ways of selection and interpretation. “The moment of 1960 is, as expected, the most critical: there is still a need to legitimize the new regime.”² Consequently, literature becomes an insidious propaganda instrument, none the less superfluous, through which a cultural, ideological and ethical-moral model is imposed according to the political doctrine of the time. The imposed literature or the corruption of the meaning of some literary texts triggered at the psychological level injurious phenomena to the shaping of the personality of several generations. Curricula, methodological courses and textbooks, through the themes and contents that were heavily promoted, merged with the political models imposed in those days. Here is the educational - propaganda perspective that the school of the 1960s follows:

“Literature, being one of the most powerful means of knowledge and transformation of life, society, through its rich content in moral and aesthetic values, may exercise its great educational, renewing action upon the students, cultivating and instilling them feelings of passionate love and devotion for their homeland and working class, love and respect for the P.M.R. – the leader of the most glorious traditions of class struggle, the leader of a new socialist life. Our new literature, related to people - artistic image of huge political, economic and social transformations, has an overwhelming role in educating the youth in the spirit of socialist patriotism and proletarian internationalism.”³

In the 1960s, Romanian literature served as a means of communist education. The literary messages actually contributed to *the formation of pupils' high patriotic consciousness*, because they were meant to become active militants after finishing school, on big sites, in factories, in state and collective farms, as true builders of socialism.

Through the masterpieces of great writers such as N. Bălcescu, Al. Russo, V. Alecsandri, I. Creangă, Mihai Eminescu, I.L. Caragiale, Al. Sahia, A. Toma, D. Th. Neculuță, there were studied topics of general interest such as: the major historical events, the ideological struggle between antagonistic social classes, the main aspects of

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*This work was supported by CNCSIS –UEFISCSU, proiect number PNII – IDEI code 949/2008

² Iulia Popovici, *Literatura contemporană în manualele anilor '60-'80, România Literară* nr. 26, 2002.

³ Programa de literatura română, Clasele a IX-a, a X-a și a XI-a, aprobată de Ministerul Învățământului și Culturii, nr. 36.600/1960

cultural life, so that students, captivated by the artistry and strength reflected in the impressive image of the past creations, could understand the historical conditions in which the representative literary writings of the time appeared.

The literature curriculum in 1960s mentions that the writings of Sadoveanu, Arghezi, Beniuc, Jebeleanu, Camil Petrescu or Marin Preda studied in the eleventh grade render the realities of these glorious years of struggle, of revolutions, the historical achievements gained by our laborious people under the leadership of the political party for the establishment of a new socialist order, the enthusiasm of diligent builders of a new life; images of communist life and fight, as examples for the younger generation to follow. The heroes of the writers mentioned above are permanently engaged in a class struggle with an enemy who tries to make a stand against building a new life, against socialism; in the fight with their peers that were left behind, with the complex issues of agriculture, industry. *Thus, Mitrea Crane is a positive hero, as opposed to his step brother, the boyar Cristea-Three-Noses.*

Through their literature lessons, the teachers have the duty to cultivate in the youth's awareness the highest qualities of the new man - admiration and respect for the working class, enthusiasm and determination in carrying out duties, love for efficient work, enthusiasm for great patriotic deeds, love for their homeland and devotion to the cause of the party, giving strength and energy to achieve grand ideals.

By studying the history of Romanian literature students should observe and analyze the ideological content of the literary works, the realistic character of literature and also to identify the artistic means of expression used by writers for this content. Young children must have real knowledge about the emergence of literary phenomena, about the social and political conditioning of the literary process, about the battle in the literary realm with the ideology of the exploiting classes, about the decadent literary trends. Teaching literature in schools lies under the sign of the aesthetics. When deciphering literary texts, students get an insight into the privacy of the writing and at the same time comprehend the features of shape and style as an artistic expression of the writer's idea. The curriculum for the eighth and ninth grade includes two types of themes: a monographic one, devoted to the study of certain writers' work and a general theme that aims at reviewing the main stages in the history of Romanian literature.

However, there are two ways for the political factor to interfere in the educational canon: the selection of canonical authors which consequently imposes the automatic comprisal of some writers according to performances otherwise than literary, and the critical interpretation of the texts accordingly to the political propriety. The policy of the communist ideology can be identified in literature textbooks by considering two specific dimensions: discursive and conceptual – the reading of texts will follow the socialist principle:

“It is imperative for the teachers to teach students to take notes during reading sessions, to write out the essential ideas and the excerpts with ideological and artistic features. Teachers need to monitor and control every lesson, to check whether students have read the works that they were supposed to, cultivating and encouraging their taste for reading and literature.

It is of utmost importance that teachers should pay attention to the literary analysis of texts, as this method facilitates students' understanding of the ideological content of a literary work. The analysis of the characters and the grasp of their ideological implication can only be based on thorough knowledge of literary texts.”¹

¹ Programa de literatura română, Clasele a IX-a, a X-a și a XI-a, 1960.

Moreover, studies of literary criticism and reviews from various magazines and publications contribute to understanding literature as a reflection of reality, as well as its social importance. Therefore, students are highly advised to read as many studies and articles published in literary journals as possible, for they portray aspects of the Romanian People's Republic cultural revolution, which exploit the creations of our greatest writers in the spirit of socialist culture. The detachment from the ideological canon will take place after 1964, when the Romanian writers are no longer bound by the rules and schematism of the socialist realism.

However, the group submitted to the communist policy has carried on writing a literature approved by the authorities while still preserving its propagandist character.

Secondary school textbooks and literary magazines¹ preached for Marin Preda's novelle in the volume *The Meeting between the Lands*, where the image of country life is represented by the small peasant Ilie Barbu who struggles to regain its human dignity engaging for success in politics. Another character in Marin Preda's human gallery, Ilie Moromete, is forced by the capitalist regime to hamper its actions and think over his relationship with the community to such an extent that the bourgeois regime becomes for Moromete more of a rigid dictatorship.

Geo Bogza and Marin Preda are the only prose writers consistent in all the textbooks before and after 1989. If for Preda the explanation lies at the core of a thoughtful combination between his exquisite achievement of the artistic novel and the preference to topics that bear weight for the regime, in Bogza's case, the reason for having remained in textbooks is justified by the very fact that he is the only creator of truly valuable Romanian literary reports.

At the end of the 1960's there are various writers, poets, valuable literary critics coming out in secondary school textbooks: Camil Petrescu, Lucian Blaga, Ion Barbu, George Călinescu (Ciopraga, Micu, Simion, 1968: 3). Endowed with great artistic valences, the new writers included in the literary curricula will change the entire literary universe. Thus, they will give rise to new species of prose overreaching the literary world through the aesthetic turn on the literary text, providing a new perspective on community life. After 1964, literature is driven by the desire to get away, this tendency being interpreted as a form of revenge on the past (Negrici, 2003: 159).

Nowadays, literary criticism and history discuss two literary canons - the official one, which is politically imposed, and the one built on the criteria of value, which functions until the fall of the communist regime, having textbooks to bear witness throughout this period of time.

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BOOKS OF CURSES AND NORMATIVE CODES IN THE 18TH CENTURY¹

"People agree they are being well governed (...) when they acknowledge three things: plenty of bread in the marketplace, enlightened justice throughout the country, and safety becoming a dominant feature everywhere, so that people may walk in peace fearlessly and at ease".²

***Abstract:** The present article proposes to highlight the circumstances which contributed to the transformation of books of curses into a juridical and probation act, decisive among the practices of the ruling authority. For this, we shall (1) describe the channel through which the juridical system valid in Transylvania, Walachia, and Moldavia buys the book of curses, at the same time pointing out (2) the social and political circumstances that contributed to an unprecedented dissemination of books of curses in the 18th century.*

***Keywords:** book of curses, consuetudinary law.*

0. Studies show that questions regarding books of curses have a long history. A course of maieutics, *sine ira et studio*, starting from these books and reaching the history of mentalities, imagology, and anthropology could outline more clearly the shape of 18th-century Romanian society, a century during which books of curses increase in number in almost all the Romanian provinces. Functional due to the authority that issued them in order to discover the truth or safeguard evidence concerning a deed pertaining to juridical activity, books of curses assimilated a religious, imaginary realm of literary origin, centred on a doom falling under the spectre of damnation that drastically separates space (this world vs. the world after death) and time (the discontinuous future, projected as a *now* of physical punishment vs. the continuous future, described as a *then* subjected to implacable sanction). The evolution of the curse from an act of linguistic magic to a document endowed with juridical force occurred in the usual course of events, as an independent system of law, of advancing towards a law of jurisprudence or codified common law.

This process developed concurrently with another one, which on the level of collective mentality perceived the curse both in its aggressive and protective dimension.

Doubtless an analysis laying emphasis on the two processes would provide important data regarding the state of 18th-century society, if, statistically, one were to evaluate the cultural productions specialized on a certain type of issuer and a certain type of receiver, respectively. One should not forget that in the 18th century, being sentenced to curses became a regular occurrence even in the private documents that belonged to high representatives of the clergy. To prove this point, we quote two of the ending segments of the *Establishment of Antim Monastery*: "I hereby cast a grave curse on whoever shall administer the work being done in this house, whether it is done by a good or evil man; his pay must by no means be withheld for the while he has worked, whether he will quit the job by his own free will, in due time, or ahead of time, or

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² *Sfaturi creștine-politice către...Io Ștefan Cantacuzino Voievod, de...Antim din Ivir* (=Christian-Political Advice to...I, Voivode Ștefan Cantacuzino, by... Antim of Ivir), translated by C. Erbiceanu, in BOR (Romanian Orthodox Church), XIV, 1891, pp. 333-355, 339, quoted by Ligia Livadă-Cadeschi, qv, p. 46

whether his Superior will banish him, and that he must pay ...' and 'I hereby cast a curse, and let the printer master the techniques of the trade of printing one by one; and in such a way that this trade does not die out in this country, and that books may continue to serve the country...'".¹

1.1. Attested on the canonical channel of promulgating official Christian curses², books of curses were proclaimed within the space of orthodoxy as early as 842³, and their history later spanned more than a thousand years. The normative act entitled *Regulations for Instances of Casting Curses and Anathema*, promulgated in 1910 by the Holy Synod of the Romanian Orthodox Church may be considered as an obvious testimony of the perennial character of these practices in Romanian society in the past centuries.

If in codes of law issued by the church during the 17th and 18th centuries the curse was constantly circumscribed to the casting of an anathema, the normative codes of law showed a gradual specialization of the former, which was apparent at the beginning of the 19th century.

One should not forget that the 17th century was a witness of the representative cohabitation of church canons with secular codes of law. Thus, the synods' canons were published for the first time in Romanian in *Correcting the Law*, together with the other provisions contained by the *Athenian Syntagma* to which was added 'the entire contents of the Romanian Book of Learning, giving Walachia's code of law⁴ a character of penal, clerical and secular code of law as well, a fact fittingly illustrated by the indication in its title: 'that has a comprehensive list of all judgments by bishops and emperors of all sins and crimes committed by clergymen and laymen'⁵

The activity of the judiciary in the first half of the 18th century was still regulated⁶ by the *Codes of Law* of Matei Basarab and Vasile Lupu, *Vasilicale*, the summary of Roman and Byzantine law by Harmenopulo, the *Armenopol Code*.

¹ *Așezământul mănăstirii Antim* (=Establishment of Antim Monastery, in *Works*, Antim Ivireanul, edited by Gabriel Ștrempel, Bucharest, Minerva, p 289, 290

² In the year of 325, the first official curse was cast in the Synod of Nicaea against Aries and his followers cf Ursăcescu, p. 509

³ 'In the era of fighting heresies, those "acts" or "books of damnation", meaning anathema or books of curses, culminating with the formulas adopted for the "Sunday of Orthodoxy", the Synod of Constantinople – summoned in 842 – decided that each year, on the first Sunday of Fasting (Sunday of Orthodoxy), all the offences that were punished by anathema should be announced during the divine service', Dură, p 139, but see also Catrina, p. 581

⁴ Subsequent printed editions appeared only two centuries later, the Blaramberg edition (1871) and the Bujoreanu edition (1884). A version of text translated into Latin in its entirety is extant in the form of manuscript (*Regula legis voluntate divinae accommodata*, 1722), and one other, fragmentary version translated into German was published in *Jahrbücher der Literatur*, 1824, see *Îndreptarea legii* (=Correcting the Law), pp 23-25

⁵ *Îndreptarea legii* (=Correcting the Law), edited by Andrei Rădulescu, Bucharest, Editura Academiei Republicii Populare Române, 1962, p. 21

⁶ See Nicolae Iorga, *Istoria literaturii române în secolul al XVIII-lea (1688-1821)* (=History of Romanian Literature in the 18th century, 1688-1821), vol. II, Bucharest, Editura Didactică și Pedagogică, 1969, p. 359

The legislative initiatives¹ of the century were motivated, among other things, by the necessity to norm the Romanian society, a society overwhelmed by the abuses caused not only by an alarming rise and diversification of crimes, but also by the faulty application of the local customs and foreign codes of law. This is the context in which the beginning of the 19th century sees the modification of the statute of books of curses issued on the very same principles as those stipulated in the case of the witnesses' taking an oath. The eloquent analogy was stipulated in *Caragea's Legislation*, subsequently included in the *Civil Legislations in Walachia*²: "The book of curse is given wherever, whenever, and in the same manner as the oath is being taken, in such a way that: Whatever laws we have decided for taking an oath, the same laws are to be applied for the book of curses".

1.2. As a rule, diplomacy critics mention the Greek channel for the provenance of Romanian books of curses, without forgetting to point out an apparent Serbian influence.

Thus, the presence of these documents was attested in the 16th century and was put in relationship with the growing authority that the ecumenical patriarchate in Constantinople started to exercise over institutions in Transylvania, Walachia, and Moldavia³. Our diplomacy noted the circulation of this category of documents from the 16th to the 18th century in Greek, as well as in Slavonic and Romanian.

In the courts of authority of the Romanian countries trials deciding the drawing of boundaries of estates⁴ and divorce proceedings¹ were settled on the basis of books of

¹ The most representative legislative projects and codes in the 18th century belonged to rulers like Constantin Mavrocordat, Ștefan Racoviță, Alexandru Ipsilanti and were continued after 1800 through the activity of Ioan Gheorghe Caragea (in Muntenia) and Scarlat Calimah (in Moldavia)

² *Legiuirile civile ale Țării Românești coprinzând Legiuirea Domnului I. G. Caragea coordonată cu dispozițiile civile ale Regulamentului Organic, cu legiurile mai noi, cu ofisurile domnești, și cu circularele departamentului dreptății prin care s-a complectat, s-a îndreptat și s-a deslușit. Adunate pentru întâia oară și clasificate de Cluceru C. N. Brailoiu judecătoru la Curtea Apelativă Criminală din București, La Librăria lui Adolf Ulrich, 1854* (=Civil Legislations of Walachia, comprising the Legislation of Ruler I. G. Caragea, co-ordinated with the civil provisions of the Constitutional Law, with the more recent legislations, the ruler's stipulations, and with the memoranda of the Department of Justice, which completed, corrected, and clarified it. Gathered for the first time and classified by Cluceru C. N. Brailoiu, a judge at the Criminal Court of Appeal in Bucharest, at Adolf Ulrich bookstore, 1854): p 196, for the taking of an oath, see also pp. 194-195

³ Alexandru Elian, *Elemente de paleografie greco-română*, în vol. *Documente privind istoria României, Introducere* (= Elements of Greek-Romanian Paleography, vol. Documents of the History of Romania, Introduction), vol. I, Bucharest, Editura Academiei Republicii Populare Române, 1956, pp. 367-368. "Together with the intensification of the ecclesiastical links with the ecumenical patriarchate of Constantinople and, more generally, with the Greek Orient, the visits of patriarchs and metropolitan bishops are no longer made in order to collect charity donations, as before. Their increasing authority will in time determine both institutions and private persons from the Romanian countries to appeal to them in order that they issue books of curses or that they exercise certain judicial prerogatives".

⁴ Alexandru Elian, *qv*, p 368: "The Slavonic original of the book of curses of patriarch Ieremia III from the 7th March 1592 is extant for the boundary-drawing boyars of the Olteni and Bujoreni estates, with the Menologium in Greek, checked and approved by the patriarch. The document was summarized by N. Iorga, *Studii și documente* (= Studies and Documents), vol. V, Bucharest, 1903, p 643, at no 13; see also p 433, no 1. The original is kept in the State Archives in Bucharest, with the pressmark: *Episc. Rimnic.*, XXXI/15. (...) The translation was published in *Documente*

curses even as early as then. The interconnection of the judicial cases² was explained by the presence in the divan of representatives of lay authority and ecclesiastical authority respectively. As it is known, the metropolitan bishop and the bishops "judged or participated in judging cases of any nature and between people belonging to any category: clergymen or laymen. Their competence comprised prerogatives of judging and passing sentences proper, as well as prerogatives of public notaries, in connection with the authentication or enforcement of juridical acts"³.

2. In order to identify the grounds of institutionalized mechanisms that authorized the use of curses under the most diverse forms⁴, we should describe the social and political conditions of the 18th century.

The hypothesis according to which the Phanariots deliberately permitted this practice, which consolidated the authority of the ecumenical church from Constantinople in Transylvania, Walachia, and Moldavia must be analyzed closely and its validation could be pronounced solely on statistical bases comprising data that is as exact as possible regarding the number of books of curses issued by the Greek hierarchs.

Our analysis on a corpus of judicial acts issued in the century mentioned above⁵ emphasizes the constant use of books of curses, especially in proceedings of *in*

privind istoria României (= Documents of the History of Romania, B, XVI, pp 41-42, no 49. For an early copy, see also Pr. Teodor Bălășel, *Trei cărți de blestem patriarhicești* (=Three Patriarchal Books of Curses), in „Arhivele Olteniei”, XV (1937), p. 113

¹ Val. Al. Georgescu et alia *Judecata domnească...* (=Judgment in the High Court): "In Walachia, on 6th January 1633, Matei Basarab investigated during a council meeting, together with the metropolitan bishop, bishops and Superiors, as well as boyars come from all over the country, "according to the holy code of law", the complaint lodged by a boyar's wife, called Maria, unjustly accused of debauchery by her husband, a sword-bearer by the name of Vasile, who had managed under Voivode Leon to gain possession of her dowry, as a sanction specified by the code of law. During the council meeting, the man granted Maria, who was armed with several patriarchal books of curses, the right to prove her innocence by having 12 women witnesses swear that she was innocent. It is a unique case of women standing as witnesses and taking an oath, in which the basic idea was that only women could possibly be knowledgeable as regards the intimate life of another woman. The practice of holding such meetings on leaving the church, and more than that, on a very significant and great Christian holiday (especially on Epiphany day), and often in conditions that became spectacular because of the litigants, is also found in the Byzantine world", p. 99

² The passing of sentences by the ruler's High Court was grounded both on civil codes of law and church or common-law codes

³ The ecclesiastical implication increased whenever the cases involved trials of a canonical nature: marriage, separation, adultery, relatives engaging in sexual acts/and having offspring or when the cases concerned monasteries or clergymen. See Val. Al. Georgescu, et alia, pp. 119-120

⁴ Among the moments when books of curses had a decisive impact on the collective mentality, we mention here only those due to which the entire society was subjected to excessive fiscal obligations, all made more serious by the spectre of being cursed. This is proven by the circumstances of the promulgation of *Obiceiului țigănitului* (= Law of Levying Tax on the Number of Gypsies Employed) in 1726 and *Obiceiului văcăritului* (= Law of Levying Tax on the Number of Cattle) in 1756, respectively.

⁵ *Acte judiciare din Țara Românească: 1775-1781* (=Judicial Acts in Walachia: 1775-1781), edited by Gheorghe Cronț, Alexandru Constantinescu, Anicuța Popescu, Theodora Rădulescu, Constantin Tegăneanu, Editura Academiei Republicii Socialiste România, Bucharest, 1973

situ investigations aimed to establish the rightful owners of a property (estate, vineyard, house annexes, and so on)¹ or, in rare instances, to enforce a private settlement¹.

¹ We transcribe here from *Acte judiciare din Țara Românească: 1775-1781* (=Judicial Acts in Walachia: 1775-1781) with the precise aim of illustrating the norm of using books of curses in a substantial number of eloquent examples: 'When this man, called State, was present, he was asked how he could account for his situation and, first of all, for the seven acres of vineyard, for which we see that this Voicilă went to court several times, as we understand from a book of Alcse, the High Lord Steward, who was at the time the sub-prefect south of Saac, in the year of 7250, in which it is stated that this very sub-prefect, going to that place himself, proved, by means of a book of curses, that Nedelco, the father "of" Voicilă, had sold all his part of the vineyard, as well as the orchards, and was left without an inheritance', p. 40-41. "Gheorghe Mavrodin was asked if the man was mixed up in his brother's businesses and if he was an heir, but no answer was forthcoming. With this in mind, a book of curses was used for what he knew about his brother, to make him confess everything he knew and he didn't say a thing about Mihaiu, only some things about Hristii", p. 49. "That is why we thought it well befits the order of your highness that they should go there themselves...where those estates are situated, and gather the neighbours in the area, together with a bailiff, and proving who the former owner was by means of a book of curses, to have the boundaries drawn, under the authority of Dedulescu, the cup-bearer, so that the man will know which estates he is a master of, and if some do not have stones laid on them, let them be covered with stones", p. 198; "...should chancellor Ioniță lodge a complaint against the wife of the deceased man, that maybe the dowry was not what it was told to be and that something was shrouded under a veil of secrecy, then this entitles chancellor Ioniță to cast a curse to show he is right, so that these matters we have shown here should be laid to rest. So, this is why we deem it worthy to announce your highness and may the years God gives you be many and happy years. Grigorie of Ungrovlahia", pp. 202-203; "So, even if their the honourable high judges decide that the defendants should own the house, since Bănică says that he had known nothing and that a curse will also be cast on him, though Bănică Greceanu should not be cast a curse against, and it is not for Ștefan Greceanu, the wandering Gypsy, to have them called defendants and to use a book of curses to prove that he had announced Bănică Greceanu beforehand, when the house was sold or when the written document was made up and Bănică did not want to sign it, and then Bănică was left to be tried at his own request. And Ștefan, the wandering Gypsy, being cursed because he had not told Bănică either when the hose was sold, or since then until last winter, when they came and pronounced Bănică a heretic, and Bănică was told and knew nothing more from Ștefan, the wandering Gypsy, thus Ștefan had a curse cast on him, and Bănică Greceanu is due to receive the money that Oprea bought that house for, and if he did some more work in that house, let that work be priced also and let him take ownership of the house, even if Bănică Greceanu had said before that he too would be cursed because he did not know of this until this winter, when he was informed by Ștefan, the wandering Gypsy, and after he was questioned we also wrote a letter to the holy bishop..." p. 329; "To this, the plaintiff answered that he was aware the goods had belonged to his father, not to his mother and said he would prove this more emphatically with his neighbours and a book of curses, and also asked for a written authorization from us to get a book of curses from the holy father, the bishop of Râmnic." pp. 749-750. "And since then it was not possible for this case to be settled, nor for any decision to be taken, so let the order of your highness be blessed in front of the sub-prefects south of Buzău, that they may seek knowledge from old people, old inhabitants of those estates and from their neighbours, namely from the estate of Sârbești, which has been the property of the commander of cavalry since old times, and the estate of Căldărești that he, the cup-bearer, had bought from his grandsons, Filișani, and through a book of curses against the inhabitants of that estate and the surrounding neighbours, investigating in detail the borders of the aforementioned estates, and after they discover the truth, let them choose an estate for each and every one, clarifying things with the help of their book, and, after they have found out what estate each man owns, let them prove how much money the cup-bearer had taken from the estate of the cavalry commander, and then let them, the sub-prefects, carry out the law. We hereby inform your highness of all this", p. 788

The framework of issuing books of curses is a century of "natural cataclysms" during which "poor harvests, followed by food shortages or serious famine, epidemics (usually plague), the presence of foreign armies as well as the rigours imposed by repeated military occupations and the transformation of the territories of the principalities into a theatre of military operations accumulate, determine one another and interweave their consequences, creating chains of unfavourable circumstances, susceptible of producing phenomena of massive poverty², facilitated by factors such as the excessive fiscal regime, the weak metal-coin presence in the economy, the exercising of the Turkish monopoly in trade, the proliferation of criminality under the form of highway robberies and thefts³ etc.

The plague⁴ decimated a lot of what had previously escaped famine and it was understood by people as a "warning and divine punishment attracted by the permanent degradation of the human being and of the social mores"⁵. God's will was invoked in a context where preventive measures were lacking, which points to a generalized deficit of instruction and education. The setting of fire that followed this epidemic often led to the destruction of documents attesting the names of owners of property: "Referring to the plague of 1795 in Moldavia, Manolache Draghici wrote: "then a third of the old documents of boyars was burnt by the undertakers of people killed by the plague, who cleaned the dead men's houses, and after that countless families were left without their properties, because, since the old people died, the young children growing amongst strangers did not know who was the master of which inheritance left unproven by

¹ 'I, Alecsandru Ioan Ipsilantu, Voivode and Manager of the country of Vlahisicoiu.

A complaint being presented to my High Office by Maria, Ene's wife, who protests that her debtors are upsetting her again, asks that she should not be upset by them anymore, and I saw with my own eyes that even after this decision of the court, at the end, one of the debtors, more exactly the one I name below, summoned her also to give testimony and from them it was ordained and at the judgment she was cast a curse against at the Holy Metropolitan Church due to the debtors' suspicion regarding her goods and the dowry also, as we certify through the present court order, signed by the honourable boyars and the holy father, the metropolitan bishop, from which it is clear that she still has to regain possession of her missing dowry. So, I hereby order that this Maria should not be upset by her husband's debtors and I have given this certificate with the seal of power in my hand, in her defense, and when the debtors have proven that Maria has received all the rest of her missing dowry and even more than that, then let them show themselves in front of a judge'. p 801

² Ligia Livadă-Cadeschi, qv, p. 42

³ See Ligia Livadă-Cadeschi, qv, pp. 41-69

⁴ The natural fear of plague is reflected even in the legislation of the age. Thus, in the *Calimah Code* (critical edition Andrei Rădulescu et alia, Bucharest, Editura Academiei Republicii Populare Române, 1958, p 311), *The Last Wish and Testaments* comprises a list of the circumstances in which the witnesses may abstain from following the stipulated common law: (756) 'but when there is a fear of contagion, it is not strictly necessary that both parties be present, one facing the other', (758) 'Should the witnesses fear to approach the diseased man, lest they catch his sickness, then they ought to listen to him from a distance, take notice of his wish very carefully and certify his testament with their signatures, standing aside, or witness with their voice if the testament is not written or if they are afraid to touch that testament'.

⁵ Ligia Livadă-Cadeschi, qv, pp. 53-54

written documents, and some of them ended up by becoming servants in other rich men's houses, in order to make a living by working as servants"¹.

We should add that even before 1795 'there were attempts to suspend the civil right of people who broke the law. We mention here just the initiation of the *Book of Con Artists*², after the enforcement of the order given by Alexandru Mavrocordat³. This book summed up the names of people who had falsified documents or had lied in courts as witnesses, and, having being proven guilty, were forbidden to be called as witnesses in other trials.

These observations on the social mutations⁴ (demographic deficit, movements of the population fleeing excessive fiscal regimes, falling into a state of serfdom) and on the major political instability during the rule of the Phanariots, as well as on the Romanian juridical system allow, through gliding into the interstices formed at all these

¹ Manolache Drăghici, *Istoria Moldovei pe timp de 500 de ani până în zilele noastre* (=History of Moldavia Over 500 Years Up to the Present), tome II, Iași, 1857, quoted by Ligia Livadă-Cadeschi, qv, p 53

² See Teodor T. Burada, *Condica șireților: o veche instituție juridică* (=Legislation against Con Artists: An Old Juridical Institution), Craiova, 'Sanitca' SA Institute of Graphical Arts, 1920

³ We quote here from Teodor T. Burada, pp 13-14, the act issued by the ruler in order to have this Book of Legislation brought out: 'We, Voivode Alexandru Ioan Mavrocordat, with the will of God ruler of the country of Moldavia

Because for quite a while a lot of people who are totally intent on doing evil have developed the habit of doing unjust things, angering the community and damaging property, there seems to be no end to the cases of complaints they start and stir up in the Divan, which end by causing great poverty and suffering to both parties, which result in great disappointment being caused to the Divan. Therefore, in order to stop these bad deeds of swindlers and con artists, I, the Ruler, have decided, after receiving proper counseling from the community, that the Divan should prove that some men have unjustly testified against other people, and with slyness, with the intention of illegally getting hold of their estates, vineyards, orchards, Gypsies, shops, money, and so on, without any legal justification at all, but only employing the vilest of lies and cons meant to deceive people. Such men, after their guilt has been proven and their punishments have been carried out, which means after they have paid back the expenses and the damage they caused to the rightful party, are to provide a further example to others, by knocking with staffs against the ruler's Court, and the names of these devious and sly men should be written down in this Ruler's Book of the Divan. After the cause of their spite and shrewdness has been proven, then let everybody know they are devious, no-good swindlers, let their complaints and words no longer be listened to, likewise any testimony they may be called to give, for whatever reason, even if under oath, let no one take account of their words, and let everybody consider them worthless people, a sly and devious lot, mere thuds. After that, the accused men's guilt will be written down in this book, which will bear the signatures of the honourable boyars of the Divan, and with the Ruler's seal, let everything be done as has been shown. And should some of these people be at the hands of some dismissed dignitary or of any guild authority, let this be made known throughout the country, so that their descendants may supervise and prevent them from displaying their devious behaviour in future

Place of Ruler's Seal

1786, May 1st

Order of Great Chancellor

⁴ See Ștefănescu, Ștefan, *Istorie și demografie*, în *Studii* (=History and Demography, in Studies), 1967, 5, pp. 942 ff; Ligia Livadă-Cadeschi, *De la milă la filantropie. Instituții de asistare a săracilor din Țara Românească și Moldova în secolul al XVIII-lea* (=From Compassion to Philanthropy. Institutions of Helping the Poor in Walachia and Moldavia in the 18th century, Bucharest, Editura Nemira, 2001, p. 45 ff

levels, the understanding of the systems of inferential norms and taxonomies that led to the necessity of books of curses becoming an utterly relevant juridical act.¹

Elements of a normative and institutionalized social mechanism, these documents reflect on a conceptual level the legitimacy of authoritative actions. The juridical statute they possessed both in the case of church courts and in civil courts of law (subjected to the authority of the ruler) indicate them as a standard of a pattern of thinking, expression and pressure that had a permanent relationship of an instrumental type with the social.

The diachronic description of the institutional framework, articulated distinctly as a propensity of a civic and religious culture brings to light important facts about the appearance, dissemination, legality, and necessity of books of curses in Romanian society in the period of the Phanariot rule², supplying important data on the conservation/deterioration of the idea of justice, fear, aggressive magic, death, etc. in the collective mentality.

Simultaneously, the books of curses' attaining a status of inter-individual and collective practice subordinated to a social universe in which values are contextual and poly-semantic facilitates the perception of the mechanisms that contributed to the functioning of 18th-century Romanian society.

On the basis of this system, reconstituting the social behaviours and specifying the individual and collective sensibilities explain the durability and prestige that the books of curses have enjoyed for approximately two centuries³.

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¹ See Laura Bădescu, *Early History of Books of Curses in Romania – Between Ecclesiastical Common Law and Canon Law*, in the collective volume entitled ‘Religious Text and Discourse’, Iași, 2010

² See Georgescu, Valentin Al.; Strihan, Petre, *Judecata domnească în Țara Românească și Moldova 1611-1831* (=High Court Judgment in Walachia and Moldavia: 1611-1831). Part I *Organizarea judecătorească* (=Organization of Courts of Law), vol. I (1611-1740), Editura Academiei RSR, Bucharest, 1979

³ This paper was translated by Radu Trif, „Iorgu Iordan - Al. Rosetti” Institute of Linguistics, Romanian Academy

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LIBERTÉ ARTISTIQUE DANS L'ESPRIT DE TRISTAN TZARA¹

Abstract: *Dada program - a program of avant-garde type - was aimed at denying the whole system of literary themes and conventions recognized and universalized. Refusal of established forms of lyricism and poetic conventions inherent in the act of defiance was furious expression of attitudes and undermine all laws structuring of poetic thought. Freedom the Dadaists artistically have assumed - a free valence anarchist - was justified for radical renewal of poetic language, the topics, respectively, the act of poetry and also implying the process of creation. Instead of the regular poetry, Dadaists - led by Tristan Tzara - preferred antypoetry. Their program was based upon the random association of words, under a total hazardous influence, and upon the methodical and violent denial of the literary tradition in the name of nihilism without precedent in the history of poetry. The vanguardist radicalism which Tristan Tzara promoted through his dada pamphlets is not to be found in his lyrical texts. Due to this spirit, Tristan Tzara's poetry is circumscribed to the well-balanced modernism.*

Keywords: *riot, hazard, negation.*

Les poèmes de Tristan Tzara, de première étape de sa création, placées sous le signe de la révolte contre la tradition lyrique, promouvaient une technique du discours moderne et une imagerie insolite. Les deux aspects – circonscrits à une révolte modérée – ont bénéficié d'offres de la discontinuité du discours lyrique et d'une association atypique d'images. La technique des associations des images disparates - utilisée par Tristan Tzara, dans la première étape de sa création - sera assimilée par la lecture de poésies que portaient la signature des poètes non-conformistes, comme Rimbaud et Laforgue, et celle des poètes pré-avant-garde en vogue, parmi lesquels Verhaeren et Maeterlinck, Apollinaire ... Pendant ce temps, ses textes publiés dans les revues *Symbole*, *L'appel*, *La nouvelle revue roumaine*, avant de partir en Suisse, ont annoncé « les symptômes d'un trouble du lyrisme d'avant-garde que pour les futures tendances sera l'objectif fondamental » (Pop, 1969 :151).

Après 1916, à Zurich, Tristan Tzara a été étroitement informé sur le mouvement futuriste qui proclamait, en manifestes négatifs, le renouvellement de la technique, la destruction de la syntaxe, l'imagination sans fil, la libération de la fantaisie du joug de la logique, la spontanéité, le culte de la modernité, l'esthétique de la laideur et la dynamique essentielle du discours poétique. Si la forme n'est pas nouvelle -les futuristes soutenaient- ni le fond ne peut pas être nouveau.

Dans les *Sept Manifestes Dada*, Tristan Tzara a proposé, à son tour, un programme poétique réformateur (révolutionnaire), qui consistait à détachement ironique de ce qui est actuellement compris par le lyrisme, la discontinuité du discours, à la parodie des motifs lyriques connus, à nier violemment la tradition et l'appétit pour l'association au hasard des mots.

Ces préceptes théoriques sont encore difficiles à trouver dans son texte lyrique basé plutôt sur *le dialogue polémique* avec les conceptions antérieures sur la poésie. Dans le commentaire de la poésie, *Insomnie* (« Presse Dieu le citron de la lune / Pour faire la simplicité du ciel / Envoyez-nous l'annonce de la lumière / Comme l'oiseau des chiffons de la lumière / Pour la joie de l'âme// »), Marin Mincu trouve qu'ici, les symboles religieux de la poésie orthodoxe « sont délibérément inversés, «oiseau des chiffons de la lumière», envoie, en sens inverse, à la colombe de l'Esprit Saint dans l'iconographie chrétienne comme un symbole de la lumière spirituelle, miraculeuse [...].

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La poésie est un refus (implicite mais non explicite) du discours religieux traditionnel (Mincu, 2006 :29) ». Dans ce poème, Tristan Tzara, n'ignore pas les topos et les images accréditées de sa mémoire culturelle, et qui apparaissent soit comme une simple citation facile à reconnaître par un lecteur averti, soit sont niés à leur signifiant antérieur et transformés en clichés vides de signifié, en tant que signifiants libres » (*ibidem*, 28).

Dans les textes où la négation est implicite, Tristan Tzara procède *faire la parodie* ou *la prose* des thèmes considérées poétiques. Dans d'autres textes, *explicités* (Les manifestes écrits entre 1916-1921), il prône - dans le style de la rhétorique du type publicitaire (Călinescu, 2002 :154) et, souvent, sans réserve, à ce qu'on appelle « la misère du langage » - pour détruire toute logique de la poésie, pour la liberté sans limites de mots, pour un total désordre lexicale et conceptuel donc pour « le chaos verbal ».

Du dialogue polémique des textes lyriques on passe à l'irrévérence violente envers l'acte poétique approuvé par la tradition. L'arbitraire, l'illogique, la subversion de l'esthétique, comme principes réformateurs, nourrissent l'obscurité (l'hermétisme) des textes dadaïstes, à partir de ceux « abstraits phonétiques » comme le texte composé par Hugo Ball et qui a été lu par l'auteur à Cabaret Voltaire à 14 juillet 1916 («gadji beri bi mba glandridi laula cadori/gagjama gramma berida bimbala glandri galassassa laulitalomini...// » (*op.cit.*:153) à celui écrit par Ion Vinea (la poésie *Eleonora* publié par en 1928 dans la revue *unu*, n° 2) et Ilarie Voronca (la poésie *Hidrofil* publiée en *75HP*, octobre 1924, dont nous citons: «ein zwei sept huit dieci/temperament confecționează clorofilă castrat/ acul de siguranță ușa s-a închis în/inima cu acetilen îmi e foame îmi/e întuneric îmi e dicționar telefonul cu/barbă cochilia desface sonerii almanah strada//»(Mincu, Marin, 2007:403).Les deux poèmes, *Eleonora* («Tu o/ Tu/ Ah tu Ah tu/TUUUUUUU/ Ah-tu Ah / TUUUUUUUU/ ah-tu ah-tu ah tu ah/tu ah ...// ») și *Hidrofil* sont préparés en conformité avec la recette lyrique selon laquelle le texte poétique s'est accompli, dans la doctrine du hasard, en extrayant des mots à partir d'un papier découpé d'un journal et mélangés dans un sac (« dada manifeste sur l'amour faible et l'amour amer» (Tzara,Tristan, 1996 : 42-43).

La séquence XVI du même manifeste («dada manifeste sur l'amour faible et l'amour amer»), le poème démonstratif écrit par Tzara est fait, sauf le dernier vers, en un seul mot – *hurle* utilisé de 200 fois dans une structure composée de huit colonnes verticales (*ibidem*:153).

L'extrait suivant du *Manifestul domnului antipyrine* rappelle, par son amusant jeu imaginaire et par le jeu des rimes, de quelques poèmes du folklore ludique des enfants : «Arta era un joc cu pietricele, copiii îmbinau cuvintele cu sonerie la capăt, apoi plângeau și strigau strofa și-o încălțau cu cizmulite pentru păpuși, iar strofa deveni regină ca să moară puțină, iar regina deveni balenă sură, copiii alegau cu sufletul la gură » (*ibidem*:8).

Ce fragment, en exprimant un moment de détente, c'est unique dans le contenu des *Manifestes* où prévaut l'attitude protestataire, conflictuelle, négative : «Liberté: DADA DADA DADA, hurlement des douleurs tendues, mélange des contraires et de toutes contradictions, des choses grotesques, des incohérences : *La vie* » - *Le dégoût dadaïste* (*ibidem*:23).

Ce qui nous manque, ce qui présente de l'intérêt, ce qui est rare parce qu'il a les anomalies d'un être précieux, la fraîcheur et la liberté des grands antihommes, c'est L'IDIOT. Dada travaille avec toutes ses forces à l'instauration de l'idiot partout. Mais consciemment. Et tend lui-même à le devenir de plus en plus (*ibidem*:46).

Dans les textes qui ont la prétention d'être poésie, la furieuse et radicale originalité dadaïste se dégrade dans une clownerie purement verbale, dans un jeu gratuit du langage, et le nihilisme, comme trait *archétypale* d'avant-garde culmine dans la tendance intérieure de *l'autonégation*, thanatofilia caractérisant tous les mouvements d'avant-garde.

Rétrospectivement, on peut constater que le dadaïsme a approfondi des principes de démolition futuriste et dans le même temps a préfacé le surréalisme. La théorie dadaïste du hasard – observait Matei Călinescu - « contient tous les éléments de la théorie surréaliste de *l'écriture automatique et du hasard objectif*. Car le hasard dadaïste, n'est pas un objectif, mais un moyen, un moyen vers l'inconsciemment régie par les lois secrètes, qui se manifeste, s'extérieure comme hasard» (Călinescu, *op. cit.*:160).

Malgré les thèses axées sur la subversion de l'esthétique, le dadaïsme a eu quelques mérites au développement du concept de la littérature. La parodie de la création, des genres littéraires, de style, du langage artistique sera peut-être l'héritage le plus important que Dada laissera. L'antipoésie, l'antithéâtre, l'antilittérature après la deuxième guerre mondiale s'appuiera sur ces tentatives antérieures de saper l'univers esthétique (Balotă, 1976:371-372).

Tristan Tzara, l'honnête nihiliste des années de ses débuts littéraires est devenu le plus véhément défenseur du dadaïsme. L'affirmation internationale de ce "pionnier de la révolte et du renouvellement artistique (Pop, Ion, 2010 :25), à Zurich - la ville est devenue le lieu de rencontre des jeunes qui ont refusé la guerre et où, « à travers les brumes de l'alcool, dans les halls d'hôtel, sur les terrasses des grands cafés du centre de la ville on parlait sur la paix et la révolution » (Buot, François, 2003 :26) - puis à Paris, était due à l'activité incarnée dans des manifestes littéraires, dans l'édition de quelques revues *Dada*, des articles et des notes sur l'art et des spectacles iconoclastes destinées à attirer l'attention sur l'état d'esprit dadaïste.

L'écriture poétique proprement dit de Tristan Tzara, à partir de volumes *25 poèmes* (1918), *Cinéma calendrier du coeur abstrait / Maisons* (1920) *De Nos Oiseaux* (à partir de 1922-1923), à *L'Homme approximatif* (développé entre 1925 -1930), le place parmi les poètes plutôt d'arrière-garde. En d'autres mots, le radicalisme de *Manifestes* de Tristan Tzara, un radicalisme anti esthétique, destructif, se réduit, dans le plan de sa création lyrique, aux aspects d'un non-conformisme modéré. Orientée, naturellement, vers la sortie du conventionnel du discours lyrique, pour une rupture – non violente – par les codes préalables et calcinés du discours lyrique, la poésie de Tristan Tzara se circonscrit, paradigmatique, à la modernité équilibrée.

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PERSPECTIVES ON THE IDEA OF MAN UNDER TIMES IN OCTAVIAN PALER'S WORK "DON QUIXOTE IN THE EAST"¹

Abstract: *This paper reflects Octavian Paler's ideas in the work "Don Quixote in the East", ideas which concentrate the image of a writer caught in a reality he is not satisfied with. Located in the space between two worlds, the occidental and oriental ones or the one here and beyond the Romanian communism, an atemporal space of moral reflection, Octavian Paler tries to understand the questions tormenting all those who let themselves lived by history. In opposition to the totalitarian period, Octavian Paler reveals his deep disappointment as far as the present is concerned, since the freedom much fought for marks not a new beneficial period, but one of confusion, authority crisis, all kinds of excess. Despite the strong subjective aspect, personalization of ideas and wish for non-abusive generalization, "Don Quixote in the East" is a very good moral and social radiography of the post-December period. The writer cannot adapt whatever the context of the epoch he lives in, he is in a sort of counter-time, living the events in accordance with his own inner measure and filtering them by his well-known morality.*

Keywords: *society, illusion, Don Quixote.*

Octavian Paler's writings reflect the whole, giving the impression of global continuity. Thus, post 1989 volumes are more and more subjective, composing a growing disappointed meditation on life and the world: "I do not wish to be a writer who from time to time leaves his own solitude in order to say what he thinks" (Paler, 1995: 186). The gloomy, negative attitude from his publications penetrated one of his books: *Don Quixote in the East* (1994), a true mise-en-page of the pamphleteer spirit.

Imagined as an epistolary dialogue between the writer and his friend Andrei B. from the West, "the son of a former bandit, killed by the security in the Fagaras mountains" (Paler, 1994: 265), *Don Quixote in the East* "tends to be an apology of the spirit of Don Quixote which finds itself contemporary correspondences" (Sorescu, R., 1996: 70) in "the morphology of the Romanian dissident" (Ciobanu, 2001: 39). Master of polemics, throughout his book Octavian Paler talks with his friend, refugee in a western country ever since the time of Ceausescu, thus knowing in the west the drama of uprooting, that suspension between two worlds, a desired one (the native country) and one of inadaptability and one of becoming a stranger, in which he knew only hostility and indifference. From the interference of the two voices, representing two different perspectives projected over Romanian realities is born the texture of the book. The narrative layers complete each other, the basic text taking over fragments from Andrei's letters and the vice versa. The author leaves some critical passages of his friend without an immediate reply, giving himself time for preparing the argumentation and for meditating over his own anguishes and the disappointments of transition. Sometimes, the extremely different and apparently irreconcilable points of view of the two, grafted on a common germinative layer, do not stop them from reaching the sharing of some still lively feelings in the memory of those taking refuge in the West and shameful for their post revolutionary conationals [see the theory of the "soya salami" (Paler, 1994: 228)]. The texts gathered in this volume are "[...] written in a more pronounced publicistic color, without making concessions to newspaper tics and orbiting around a major idea, fundamental for the state the writer passes through in the

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recent years: the legitimacy of illusions, their importance on a strictly personal scale and on a social scale" (Turchilă, 1994: 11).

Structured in three parts, each of these being found in a frame of the ideas debated by the author, the book wants to be an answer to the questions that torment him and others that let themselves be lived by history. In the first chapter of the book, the writer synthesizes his simplest three-month experience in a hyper-civilized world that does nothing but nourish his skepticism. Setting out with a wish "to find a bit of detachment that I am in great need for" (Paler, *op. cit.*: 17), he only succeeds in convincing himself "of the resistance of some obsessions" (*Ibidem*), for Paler seems to guide himself by "the motto of one of the seven scholars of Ancient Greece, Bias of Priene: "I have everything with me" (*Ibidem*: 21). The distance between the Romanian and the American civilizations becomes more visible with every subjective comment of a "non-modern and convenient" man (*Ibidem*: 15), incompatible with a country that "has an excellent intuition of the value of successes", but "entirely lacks the intuition of failures, for which reason progress is here more at hand than greatness, and Don Quixote, I am almost sure, would not have a chance to be understood" (*Ibidem*: 11-12). The dusty thoughts of the traveler eager to wash away the remains of his own melancholies gather under the shell of the longing for the country, of the famous "*ubi bene, ibi patria*" (*Ibidem*: 19), for "[...] only there my deceptions and solitude make sense. Elsewhere they mean nothing" (*Ibidem*: 18). Between us (Orientals) and them (Occidentals), as the writer notices, there are differences: "Occidentals do not have too much humor. We have too much and, unfortunately, not of the finest quality. [...] there is no tragedy that we cannot banter" (*Ibidem*: 19), but also similarities: "[...] the east-European immigrant discovers that the indifference of the free world can be as cruel as the political police that he hated back home" (*Ibidem*: 20). This apparent detachment tends to become compelling, disturbing for the soul of an "incurable romantic", for whom "despairs [...] only make sense in the world to which he returns" (*Ibidem*: 22) and his mind and soul "do not pass easily a border that would probably lay somewhere between the Caucasus and the Urals" (*Ibidem*: 23).

The parallel West-East deepens as we go further into the text, noticing an obvious attempt to highlight the European East, "[...] even more European than the West" (*Ibidem*: 24), for:

the West, the individual expresses himself mostly through business, through economical initiatives, through commerce, through the services network, shortly in the fields where he has a chance to succeed, to obtain money, to create a situation, whereas in the East, awakened from a long mortification, he rushes, noisily and randomly, in all directions. A liberty that he does not know how to use makes him hysterical, but probably never have so many people spoken at the same time (*Ibidem*: 25).

The motivation of approaching to the culture and the mentality of an East of Europe, even distorted by a still alive communism in un-assumed "liberty", is a structural one: "I cannot convert to the religion of pragmatism, under whose sign America lives, in the same way I cannot get near Buddhism. The East makes you feel like an insect. America made me perceive my sentimentalism as an infirmity" (*Ibidem*: 27). At a communicational level the precipice between civilizations seems to deepen, since, for a newcomer from the East things become more and more complicated, outlining the infirmities left by a regime preoccupied to substitute itself to you: "I was struck here in America by a simple, direct, practical way of communication, without too many nuances and detours, one that I hardly agree with. I find it dry, cold. And I do not think I can blame my taste for digressions, for speculation, that finds itself annoyed. I

fear that my old habit of speaking with my mouth shut, of using allusions, self-explaining things, in order to get over the vigilance of the censorship, further shows its effect". "At a national level, we have a taste for chatter just like the Americans have a genius for making money out of nothing" (Paler, *op. cit.*: 31-32).

At the same time, his friend Andrei, without agreeing with the little exaggerated idea that Don Quixote moved to the East, also denounces "the inner emptiness" of the West, a subject to which the author himself reflects almost obsessively. In America, says the author, where "history is found at the level of family albums" (*Ibidem*: 11), and where "life is like a conveyer" (*Ibidem*: 17), "(...) everything is possible, except the heroic gratuity" (*Ibidem*: 23). thus: "It is true, even if in front of the technical civilization of the West we sometimes feel like barbarians, I don't find the West spiritually superior. Besides, all the misfortune this part of Europe experienced cannot, in my opinion, give birth to nothing. Christianity is born less from Jesus' preaching and more from Golgotha. But the reasons that make me take seriously Don Quixote's immigration to the East are more complicated" (*Ibidem*: 57-58). The writer's opinion on finding Don Quixote's idealism in the European space is one of disappointment: "[...] the chance Don Quixote offered to Europe was not quite understood" (*Ibidem*: 69). In an era of irremediable pragmatism, the noble knight descended from the windmills seems old fashioned. The world full of "waiting rooms" (*Ibidem*: 7), which rushes more and more, has no more time for allusions. In exchange, for us Romanians, recently emerged from wreckage of the machine named communism, we need illusions to survive, we need a purifying model that we find with Cervantes.

Don Quixote obsessed me, confesses the author, even from high school years, when being a proud and awkward teenager come from the foot of the Fagaras mountains and incapable to adapt to the new society of Bucharest, sought refuge in books, dreaming about reconstituting the Spanish hero's itinerary. This frenzy in which he devoured the books coincided with the troubled period of the war and afterwards with the first years of forced communization of the country: "I had from early years a weak perception of reality and a predisposition to bovarism. [...] I was like a mole digging random galleries in the subterranean of its own realities" (*Ibidem*: 111-114).

"The new story of Don Quixote" (*Ibidem*: 102) will begin in the European east and will have three successive episodes. At the beginning, the refuse of accepting the totalitarian order, of "having another opinion", judging otherwise than imposed (*Ibidem*: 102), will bring Don Quixote predictable persecutions, but also isolation in order to "heal him from illusions" (*Ibidem*: 103). Sancho Panza will turn his back on him trying not to endanger his family, his friends will avoid him in order not to be suspected of "antisocialist" sympathies, for he had become a "dissident", a "suspect" (Idem). The reticence of the world also hides another explanation, more natural for those times: "His courage highlighted our fear. As long as nobody had said a word, our excuses and vindications functioned perfectly. We had no reason to be embarrassed because of compromises. They seemed normal, necessary, almost unavoidable. But Don Quixote came to break this silence in which everyone was trying "to get along" to the best of his abilities. He proved us that "it is possible", that it is not compulsory to be a coward, cautious, "wise". From here to malice there was a single step (Paler, *op. cit.*: 104). The consequence of facing the truth in a world contaminated with fear and lies is that of refusing it, of camouflaging it between the thick walls of conscience: "A brave man is an unpleasant mirror in a society haunted by fear" (Idem). The second episode comprised the short euphoria of the revolution, in which Don Quixote suddenly concentrated admiration and collective gratitude emerged to light from the folds of the

overcome fear: "Don Quixote became then, unfortunately for a little time, idol and role model. We were all happy and confessed our gratitude. This was a moment of maximum and ephemeral glory for Don Quixote, with us [...]" (*Ibidem*: 105). But in the end Don Quixote's heroism is condemned by the fiery consciences, is blasphemed and mocked at, shouting to his face "death to intellectuals!", and being "beaten" by the miners sent to clean Piața Universității from "hooligans".

In this volume, Paler identifies himself with Don Quixote representing the symbol of the alienation of the exiled coming from a concentrating system. Don Quixote's destiny is more tragic here than with Cervantes, for: "Don Quixote saw in those windmills some dissimulated monsters. And communism is such a monster – for a long time hidden behind the mask of humanism [...]" (Puric, 2008: 16). Octavian Paler approaches "from a critical perspective a series of aspects that aim at the dark side of history of the last decades" (Idem), the background of events that precipitate on the political scene of freed from communism Romania. An able and moderate rhetor, the writer's literary discourse becomes reflexive, sentimental, insinuating to the limit of taking off the masks for, if the communist system, Octavian Paler writes, was a time of masks, post communism is a time of dropping them. But the liberty gained in this way marks a new evil period, that of troubled waters, of authority crisis, of all the excesses. In contradiction with the totalitarian period, Octavian Paler points himself out deeply disappointed by the present: "Before the revolution, I imagined liberty in an almost puerile manner, like a happy relaxation that should end the treading on the wire. I was not suspecting that the confusion of escaping the cage initially leads to hysteria" (Paler, *op. cit.*: 45). Moreover, not even our past is satisfactory, the Romanian's passivity in history, our so called ethnical "moderation" that we find in Grigore Ureche's statements, who appreciated that we were put in front of adversities and Miron Costin's for whom "man is not above times, but, on the contrary, the poor man is under the times" (*Ibidem*: 318). Octavian Paler with a slightly redundant lyrical frenzy, consider that "our fatalism is not quite innocent" (Idem), it served us as a consolation and an excuse for our inactivity transformed into virtue, one of our national shortcomings: "We do not quite have a taste for utopia, nor the feeling of tragic, so it seems. The obsession of utility follows us even in sacrifices" (*Ibidem*: 319-320).

In a world that tends to become uniform, where the individual "means nothing more than a screw in mechanism" (*Ibidem*: 152), "acrobatics" almost became a law (Idem), and truth was "a paste that could take any shape" (*Ibidem*: 155). One after another are exposed to us the resorts of "the acrobatic man" produced by the communist regime, who "[...] is not just a man that treads on a wire, careful to the trainer's whip. Gradually, on the wire, he becomes another man. First he is preoccupied, then obsessed with what "is allowed" and what "is forbidden". He takes care in not exposing himself, not betraying himself. He gets used to shut his mouth, not to reveal his inner life. His main concern is not to communicate to others what he feels, what he believes, but to hide as well as he can. Practically, "the acrobatic man" is an individual who gets so accustomed to hypocrisy, that at a given moment, he misses the fact that he is playing a role, that he wears a mask and that he gets scared if, unwillingly, he carelessly blabs a truth which does not comply with the official lie. The "acrobatic man" is a serious clown, who lives with his makeup on, from morning till evening, and sometimes does not remove it even in intimacy. He comes closer and closer to "the new man", who has no more objections and is prepared to applaud anything" (Paler, *op. cit.*: 168-169). This absolutely natural placement of "the new man" both sides of the balance is surprising: "I fear "the new man" was not only created in the East, Andrei. He seems to have been

was also created in the West, too. [...] Here, communism has created an "acrobatic man". There, pragmatism has created a robotized man, a superior and efficient machine for making money" (*Ibidem*: 195).

A man of reveries, of idealisms, Don Quixote was moved to the post-communist east, in a time of total denial, when "[...] nobody has no longer the necessary patience for admiration". Though his friend Andrei, by his noted opinions that counterbalance the pathological discourse of the essayist, warns him that "justice is not on the side of idealists", Octavian Paler believes that a Don Quixote raised to the rank of role model could help Romanians escape "the moral misery": "As long as we find Don Quixote funny, we understand nothing from the seriousness which he sets out with" (Paler, 2002: 1). If in the West, Don Quixote remains an idealist failed in lucidity through the final acceptance of his own madness, in the East the hero fights the windmills against communist regimes: "Illusions are especially necessary in hell. This is why in the East Don Quixote has faced terror and the madhouse, after in the West he had faced indifference and laughter" (Paler, *op. cit.*: 107). The disappointment caused by the state of the nation in post revolutionary years can only be saved through idealism: "There is so much filth in today's unrest, so much moral and intellectual misery, so much degradation, that, in order to resist, idealism must be either heroic or lived as a helplessness of being different" (Paler, 1995: 1).

Consequently, the modern Romanian society offers the essayist several painful conclusions, for the "new" world we entered courage has lost its sense "because nobody cares what they say"; "those of us having «a different opinion» resemble more and more to the Persians that hit the sea with their rods, after the battle of Salamina" (Paler, 1994: 143). The author's frustrations do not cease to appear in front of the limitative perception of "the new man" on the fact that life before '89 meant in fact to stand "a mediocre nightmare" instead of a tragedy. The reaction of that who lived history and did not let himself lived by it is of defending himself, of escaping the shadow cone of culpability by uttering a purifying discourse:

I have done nothing dirty, I have consciously caused no harm to anyone, but I fear I have been silent too long, that I have screamed too little, that I have excessively controlled myself, that I have analyzed too much my words, my attitudes, that I have put a bit in my own mouth, that I have put myself on an invisible strait jacket and I forced myself sleeping, walking and living in it, that I have always cut my claws, compelling myself not to cause a great scandal, even when I felt like screaming, that I have too often preferred the insipid taste of a reasonable life, and now, at more than thirty, I have the nostalgia of Don Quixote's «mad» sincerity. «The acrobatic» life that I led unfortunately pushed me to be, if not «wise», something close to it. I have kept myself from committing an irreparable «madness», that is a true «madness». It may be the reason why my Don Quixote attitude remained within some «reasonable» limits and it took me long to discover that the apparently funny Don Quixote is, in fact, a tragic character (*Ibidem*: 172-173).

Caught in the labyrinth of his own darkness, the writer is surrounded by the regrets that torment him, as once Chronos devoured his children: "Nietzsche thought that regrets are like a dog eating stone and my first impulse is to state that, as for me, I would have to feed packs of dogs to whom I would have to provide entire rocks [...]. The negative part of my survey is especially the consequence of some desires and aspirations that I never dared consider natural" (Paler, *op. cit.*: 173). The writer uselessly displayed his regrets and remorse, being "the only fool" (*Ibidem*: 341) driven by the frenzy by sincerity. Nowadays are in fashion sophisms like "actually, we are all guilty" (*Ibidem*: 341), in a note of erasing the difference between the victim and the

executioner rather than reconciliation: "Anyway, my generation probably lost its right to teach lessons of morale. What should we teach to whom? All we could desire is to struggle to make ourselves understood" (*Ibidem*: 235). Starting from Baudelaire's statement: "The true civilization [...] does not reside in the steam machine, but in diminishing the original sin" (*Ibidem*: 354), Don Quixote's "madness" is not an exaltation of an inner chimera, it tends to the essential and to holiness. "The ontology" of the great character is very well grasped by N. Steinhardt in *The diary of happiness*: "The world is God's creation, but the world contaminated by sin and made accomplice by the Devil, *this* world (...) is but a secondary image, deformed, deviated – and which is an illusion, that peasants and townfolk see, consider it a tavern, but Don Quixote knows to be a castle – it is his *world*" (Steinhardt, 1994: 90).

The lesson of the knight wandering through illusions is not one of measure, of moderation, that could follow the recommendation of the seven ancient scholars, written "on the frontispiece of Apollo's temple in Delhi, "nothing too much" (Paler, *op. cit.*: 274), but it is one from which we learn that "[...] an unaccomplished life is a life that lacks any type of excess" (Idem) and that "[...] in order to give your "measure" you have to be "without measure", to make available your whole power to desire, to believe" (*Ibidem*: 282). The following statement of the writer comes to complete the idea that measure is good only for those who do not have the courage to confront their own lives:

Sometimes failures can be more instructive than successes because they give us a more real, more accurate measure of our aspirations, proving that wanted more than we achieved, that, at the level of desires, we are in fact better [...]. After all, it is graver to have mediocre illusions than to live a mediocre life. For a mediocre life there are also explanations that depend only in part on you. In exchange, what justifications you may have for mediocre illusions? (*Ibidem*: 72-73).

Living in a present in which "[...] the past is not dead [...]. Many times, it is quite active. It infiltrates, like phreatic water, in what "is", it trickles in what "will be [...]" (*Ibidem*: 263), the writer can only see the salvation of some "twisted destinies" (*Ibidem*: 193) through *hope*, swallowed in large quantities and turned into "some kind of sedative" (*Ibidem*: 264) of transition. For an existentialist by structure, the idea of life can be but frightening and uncontrollable, the author being convinced that "[...] the most natural desperation is in the love of life" (*Ibidem*: 175) and if there were a Mephesto, he would give "all his pride [...] for a little art of living" (Idem). The prose writer finally assumes his destiny in a stoic reconciliation with himself and the world "[...] life is still more than a series of "business" between childhood and the grave. [...]. All I know is that I have to further bear the door on my back" (Paler, *op. cit.*: 379).

Victorious or not when fighting the Minotaur "Octavian Paler shows himself aware of the relativity of any approach and rejects from the beginning, in what he states, the presumption of the hieratic, absolute truth. Still he totally assumes the 379 pages of his journal, whose «public» character guarantees its authenticity. [...] And the book deserves, first of all, the qualificative *authentic*, one being able to consider it a health cure of the writer in transitional times, a necessary intellectual prophylaxis. I wonder, how many men of culture had/will have the courage to administer it to themselves with the same sincerity?" (Ciobanu, *op. cit.*: 42).

Octavian Paler's book is a biography masked by different reflexive intentions, by little attempts of compared psychology, as well as by certain prospective thinking:

In all my books I have been sincere, but none of them has so dramatically raised me the question of sincerity like the fight with myself. I always had to remember that I had taken a bet when starting to write *Don Quixote in the East*: to try not to care about what I think,

as Don Quixote does, to whom I am much connected, but, unfortunately, whose useless heroism I have never reached (Diaconescu, 1998: 24).

There is even a resemblance between *Don Quixote in the East* and Emil Cioran's book, *Romania's Transfiguration*, both writers achieving a "discourse for the nation" (G. Călinescu) and emphasizing the political side to the others' detriment.

Despite the pronounced subjective aspect, the personalization of ideas and the desire not to abusively generalize, *Don Quixote in the East* is a very good moral and social radiography of the post December period. Octavian Paler's reflections ruthlessly penetrate the essence of many of the actual social phenomena, his conclusions having more than once aphoristic qualities: "A courageous man is an unpleasant mirror in a society haunted by fear" (Paler, *op. cit.*: 104); "Regrets are sometimes like untreated diseases, that never heal [...]" (*Ibidem*: 121); "If you totally lose your faith in others, all that you are left with is your inner hell" (*Ibidem*: 145); "cannot be a medieval castle, with its surrounding bridges raised" (*Ibidem*: 167); "[...] history is not made by idealists" (*Ibidem*: 293); "To the limit, by irony any Golgotha becomes a fair" (*Ibidem*: 330); "All that the East still seem to offer Don Quixote is the glory of shame" (*Ibidem*: 370), etc. However, at least with Octavian Paler the most interesting part in this book is the one having a biographical character, the writer always being more of a dreamer, a solitary than a man of action: "The moral stake of the book is, in fact, the attempt to understand «Romania's tragedy» and, why not, our own tragedies [...]" (Vîjeu, 2004: 230). We can notice a certain state of neurotic tension that floats over all the pages of *Don Quixote in the East*, which determines the writer to turn to the outside out of a wish for confession, exhortation, nostalgia, sentimentalism. All these give him something of the aspect of "the knight with the sad looks" (Munteanu, 1994: 242).

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CARAGIALE'S CRITICAL AND IRONICAL PUBLISHING DISCOURSE: "1907-FROM SPRING TO AUTUMN"¹

***Abstract:** A skilled practitioner of irony, which he uses to criticize the habits and deeds of his fellow citizens, Ion Luca Caragiale writes the article "1907 – from Spring to Autumn", a comprehensive study on the causes of peasant revolts. The critical comments are so violent and full of cruel irony that they cause an equally strong critique, especially for the fact that the writer refers to the era's political parties and their governance practices and also the difference between appearance and essence in the functioning of state institutions. This paper will show the way Caragiale demonstrates, from the self-imposed exile, by means of critical discourse and satire, that the Romania of his time is under political domination of a ruthless oligarchy, insensitive to the social and economic realities, especially the serious situation the peasants struggle in.*

***Keywords:** ironic, oligarchy, peasant uprisings.*

The Romanian journalist Ion Luca Caragiale has used in the writing of his literary works, whether novels, stories, sketches or moments by the incidents that were happening in his real life. He took his literary sap from the breweries where he liked to spend time seeking for characters used in theater plays, or a source of inspiration was the meetings with the intellectuals and political groups that he had affinity for. Tired of the political and literary masquerade he was living and unable to change anything in the tormented Romania of his time, Caragiale has chosen to exile in Berlin in 1905. He chose Berlin after long searches of a city to represent him and to be folded on his personality. On March 14, 1905, after he settled in Berlin, Caragiale wrote humorously to Dr. Alceu Urechia: "Cry me! At this point, I put in my mouth the first loaf of exile. I greet you with a hunger of someone demon-possessed, would I eat you!" (Cioculescu, 1968: 20) In Berlin, he has established in Wilmersdorf district of villas, in a spacious apartment, overlooking the square with a fountain, flowers and greenery. His room for work, space being essential to the author, was oriented to the north, as the sun does not blind him. Inside was an austere, without luxury and opulence, "the furniture was simple: a bed, a desk, several chairs, bookshelves, the portraits of parents, in natural size, on the wall in front of the bed." (Cioculescu, 1967: 124)

Although he left the country with a willful decision to not come back, Caragiale could not be in peace without reading the news from the Romanian newspapers, or not regularly receiving the latest releases of the bookstores. Also, in order to maintain a live connection with his native country, Caragiale had epistolary links with old friends: Vlahuță, Delavrancea, Missir, Dr. Alceu Urechia, from who he collected all the information needed in order not to lose touch with the country. Vlahuță was the one who provided him information on "40 years anniversary celebrations of the reign of King Carol, with scandalous contrast between the splendor of festivities and the misery of the village, haunted by drought and tenants, the landlords, the fiscal and administrative stuff." (Cioculescu, 1967: 127)

The year 1907 was crucial both in Romania's political history and in defying the political thought of Caragiale "event has the gift to shake him in the most intimate sensitivity fibers and induce him to take a bluntly attitude." (Cioculescu, 1967: 127) Riots erupted in the spring of 1907, raised people across Romania from one end to

¹ Oana Andreea Contoman, „Dunărea de Jos” University, Galați, oana.contoman@yahoo.com.

another, "as a conflagration favored by the hurricane." (Cioculescu, 1967: 127) Caragiale was an emotional and did not cultivated sensibility in his work. It seemed indecent to him to make your feelings public, your sentimental confession, the advertising of feeling. Cioculescu believed that the "cynical", as Caragiale liked to be called, made his mask of impassibility. He used this mask and made it a lifestyle. The fact that he was physically broken, and just physically, by his country, because only then he succeeded, was a gesture of releasing for I. L. Caragiale. The country for which he fought as he had known better, on either side of the barricade, it greatly disappointed him, hitting him in his pride and sentiment. However, the suffering caused by the injustice offered by his country was not enough to erase from his soul the love for country, the nostalgia for times past and hope to a better future. Caragiale felt bound by homeland across multiple invisible threads. The tragic events of 1907 have challenged the unconfessed sensitivity of the great satirist.

His son recalled how his father reacted to the news about the peasant uprising of 1907:

in that man who always satirized the patriotic enthusiasms, a horrible suffering start to boil. He stayed motionless for days, with head resting in his hands ... Then the despair was quelled by riot. He shout it makes better for boyars. He wanted to go to see what was happening in his country and the despair paralyzed him again. (Cioculescu, 1967: 128)

That was the moment when the journalist lost tranquility and sleep and wanted to leave to his country to see what happens. Following these experiences, Caragiale wrote in one night, which meant the text of the article *1907 – from Spring to Autumn*, translated into German by the writer Mite Kremnitz and published in Viennese newspaper *Die Zeit* on April 3, 1907, under the pseudonym *a Romanian patriot*. Cioculescu remarked concerning this topic that "we can say, without any intention of paradox, that never the anonymity didn't revealed more deeper the true moral identity of the forever man, who could take...the motto *prodeo larvatus* (step masked)." (Zarifopol, 1942: 81-83) The uprising of 1907 resulted in 11,000 deaths and entire villages destroyed by artillery.

Full brochure, completed in November, sold immediately, so that at the end of 1907 was released a new edition, which exceeded 10,000 copies. Caragiale advocate in his brochure for social justice, for the entry of the people in their rights by allowing them to decide their own fate by introducing universal suffrage, by allotting land to the peasants, as the fundamental reform: "social injustice had to fall, with Gentlefolk system, as Caragiale called it, once with the Constitution anachronistic and all the laws, which forbade people the access to vote and the rights for to land they worked." (Cioculescu, 1967: 129) The critic Mihail Dragomirescu had the courage to reproduce in his magazine *Convorbiri*, the Romanian text of the article, around which all the politicians, the government and the opposition, with its press, have ordered silence. At the appearance of the booklet, Delavrancea, former mayor of Bucharest and future Tory minister, was enthusiastic:

I read the big picture: the cause of peasant rebellions. Wonder! Yesterday I was at Capșa with a journalist and with P.L.- I reread. Wonder! They left with gaping mouths. I looked! Wonder! Wonder! That's the truth. The cultural superficiality. Renting power. The thievery parties etc.. Reform!...until we reform ourselves?...To live. Ah! much...I never read the...to live! I know all booklets. God knows how many have been written. All at the press of the hydraulic press

to squeeze...squeeze them and you will not get a drop of sap of your article ...
(October 17, 1907) (Cioculescu, 1967: 127)

In terms of Nicolae Iorga, Caragiale's study does not come with any new ideas and social criticism was so harsh, "as if it were not for his country." (Manolescu, 1983: 229) The booklet was divided into three parts, depending on the issues addressed, and the author's tone passed from ironic to dramatic. Part one, "the most positive of Caragiale's study, that shows a systematic understanding, a deeper one of the bourgeois-landlord society, seeks the causes of the uprisings in the socio-political composition of the country." (Iosifescu, 1952: 42) Caragiale's Romania was "a state of order par excellence", "the strongest element of civilization among the Balkan states, peace-loving and understanding, both in his social class relations, as well as in international relations." (Iosifescu, 1952: 42) In this manner, Caragiale showed us practically, the theme of the article, following a list of social and political realities of the early twentieth century. The irony of the author has been observed since the beginning of the article, when he mentioned ironically about the reputation of a "strong element of civilization among the Balkan states." (Iosifescu, 1952: 42) Caragiale abandoned the ironic tone for one of a sharp denunciation, stating the reasons why "maybe it no State, in Europe at least, there is no so extravagant contrast between reality and appearance, between being and mask." (Iosifescu, 1952: 42)

Journalist began to refer to one of the major shortcomings of the Romanian society, namely, the difference between appearance and essence of the treacherous society running the country and oppressing it. Romania was a predominantly agricultural country, land being the main source of employment and subsistence of the people. The small owners, the peasants, lived the most difficult life, because, as explained Caragiale in the text, their share of land, fragmented to reach all the relatives, was not enough to produce in direct proportion to their needs, so they had to work also the land of large land owners, including the State, the Crown, the areas of privilege, cultural and charitable foundations, large landowners. Finally, the production had to be shared with the big owner, as they had made the agreement:

they work from spring until autumn, from daybreak till dawn of the stars, and in autumn, according to the agreement, the peasant carries first of all to the tenants their part, to the barn or at the train station and only at the end, he has the right to take what is his part.

(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011).

Over the winter, when they did not have where to work, the peasants were forced to borrow sums that had to pay in summer through their work. This resulted in continuous debt, from which peasants could not escape. The indignation from Caragiale's tone, illustrated the sense of rebellion of the unjustly poor peasants, condemned by the system and the group of interests existing then.

In his polemical speech, Caragiale has staged his ideas and presented to the public, to the ones foreign of the Romanian realities, how the Romanian peasants lead their life, seen by the author as a struggle for survival. In the first part of the paper, the writer with duplicitous speech, based on antiphrases, seemed to admire the young Romanian monarchy. The reality proved quite different and the play of discursive ironic has reflected both on the Romanian society of the era and on paper characters, players of the tragic comedy that the author was building: the journalist himself, the peasants, big landowners, medium owners, the King, the political parties, the tenants, Greeks and

Jews as alien elements. If by this point, Caragiale presented the "generality", starting now was coming the particularity.

Some of the causes and effects of heavy life in 1907 were noted "in passing" by the publicist, slipping pleonasm allowed then by the language, archaisms and a highly critical tone. Caragiale gave precise explanations, mathematical, making a summary of the status quo:

the cruelty of interest, common to the world, tightens here by the lack of national solidarity, by disregarding the traditions and public opinion, on one hand, by the boldness given by the corruptibility of the public administration, and on the other hand by protection of a foreign flag, or of a who knows who strongly universal alliance and through a violently spit manifesto towards the illiterate peasant, humiliated and long-suffering. What resulted from this system? Here: 1. The enrichment of so many large landowners, who have increased their expenditure as the leases increased, drowning into luxury wastage increasingly exaggerated based on hope of further progress on that income, 2. The phenomenal prosperity of the class of big tenants ... the prodigiously upsurge of the banks and credit institutions ... disproportionate with an agricultural country, and 3. The misery of the poor... by squeezing the forces of the latter resulted the reckless luxury of the owners and the immeasurable enrichment of the leaseholders, and the enormous gains of the banks and the public administration tips and, yet, always the growing raising the state revenue.

(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011)

Based on this economic realities was built a political class, appropriate to the times, with responsibilities in creating and enacting the peasants uprising, "the two so-called historical parties alternating in power, they are in fact, only two major factions, having each not partisan, but customers." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011) Caragiale continued ironically: "naturally we do not doubt any patriotism, or their trusteeship intentions" (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011) and desconsidered them using diminutives: "the hybrid product of schools of all levels, semi-cultured intellectuals, lawyers and little lawyers, professors, teachers and little teachers, free-thinker priests and inhibits, illiterate school teachers, - all theorists of beer - after they, big officials and little clerks, in their the vast majority, removable." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011) The writer revolted and used writing as a tool for telling his sorrow, even thou he was in Berlin, far from the events in the his country. The Constitution and the electoral law in force, made so that the national representation was not actually having any value:

the huge class of peasants, does not have, in proper speaking, any representative of its interests in the Rooms, even thou this huge class would have by law, the right to send (as the IIIrd electoral college), from across all country, about 20% of the members of the Chamber of Deputies. But the IIIrd college votes by the delegation and the delegates are all recruited from the plebs about who we have spoken earlier and imposed, without the possibility of resistance, to the peasants masses.

(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011)

The state administration didn't miss the comments and analysis of Caragiale. He divided it into two camps: the power and the opposition, both incapable of resisting to the popular uprising, made up by the "plebs, customers, university students and schoolchildren from schools, often led by university teachers" (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, accesat în 13.06.2011) and must be changed every three years "devoted to the good habits." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, 13.06.2011). The political struggle was given noisy, with the support of political clients, students and high school students. The truth of Caragiale is also our truth, considering that the same thing continues to happen today, "one customer leaves, another comes; the hungry ones pass at the table, the satisfied to penance. And that it always and again, at every three years, and sometimes even more often." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, 13.06.2011) Caragiale is current and real, still exists today in the same form. Caragiale's writing postulates especially an ironical position for characters and times. Caragiale's realism could be named ironic realism. Caragiale figured a world with the sadness of contesting its imperfections, with obvious concern for language and behavior, always being an author located at equidistance between serious and hilarious. (Fanache, 1984: 186)

To present a people with a common character, he named all his countrymen "The Romanian", referring to Romania, which was "the tip and favor homeland", where no one trusted in justice, because although it had authority, it had not, however, prestige. Caragiale's criticism came also on the territory of education: "The Romanian school, instead of being a mean of education and culture of the people and of the supervision classes, it becomes a drain of first desires between citizens, of cheap arriving, of relieving duties, of enhancing rights and privileges." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, accesat în 13.06.2011) To the extent that justice was available anytime for the ruling party, so the "culture" came from the schools that have become factories of diploma for "a plethora of semi-cultured, with no characters, no humanity, true knights of intellectual industry, who need immediately honors as many without any merits and great gain without much trouble." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, 13.06.2011)

Administration and oligarchy was the one ruling the Romanian country, and in order to get to rule it took "more courage, lack of any scruples, renunciation of personal dignity, of family honor, even infamy, if needed, and a little luck - and the brilliant career is ready" (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, 13.06.2011). Caragiale justified his claim every time, by showing a good knowledge of Romanian realities. Oligarchic were considered also the political parties, associated with some "gangs" with historical claims, with "no respect for law, without compassion for humanity, without fear of God." (http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83'n_toamn%C4%83, 13.06.2011) The article was divided into three chapters. Chapter I ended with the pray of the writer that the sacrifice be as less painful for people, sacrifice he admitted, because without sacrifices can not exist history and heroism, and after all, he said that had found the solution to solve people's requests, and

that sat in King's involvement in matter of revolts, the only one entitled to bring peace, prosperity and justice. Anti-monarchical orientation of the journalist was as obvious as possible at Caragiale and its justification can transcend from the pages of the article.

Chapter II begins with the presentation of masses of revolted peasants. They are seen as confused, struggling without knowing exactly the principles of the revolt, without knowing what they want, but still resolute, "in their volcanic start" to acquire the deserved things and to defend their rights. Caragiale described the mass psychology and associated it to the movement:

from where to come the consultation, the solidarity ... from where that vast community of a fund seemed logical for the commission of these kinds of crazy mass actions ... When something inflames and burns, it flames and burns not only for who-knows-how, but because of his way, was something that could ignite.
(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011)

Caragiale had the precision of a man who was in the heart of events, but this can not be said about Caragiale, established in Berlin a few years earlier. Caragiale's irony to the "affectionate theatrical scenes" was associated to the behaviour of the political parties, that have suddenly turned from enemies into friends. The uprisings of 1907 showed how the class of exploiters coalition worked. The liberals, who at first had seemed to encourage the movement, hoping that it would take only anti-semitic and xenophobic forms, that will help them overthrow the conservative government, did not hesitate to unite with their political opponents in order to fight jointly against the peasantry. We can see how Caragiale painted in his study about 1907, this cynical appeasement of both political parties, the speeches and fake tears that accompanied it. (Iosifescu, 1952: 94)

The government that came to power was a fake one, hypocritical, with primiscue intentions and attitude, wanting only to master and be in power at any cost: victor in war, the government surrenders in peace... One can say it's absurd. No, on the contrary, it makes sense and is consequent with the principle of the State... It get inverted the sacred system! ... Anything! only to save for the moment the oligarchy from the imminent danger.
(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011)

Caragiale used short sentences for his article, creating suspense for the reader, technique often used in press, designed to capture the reader's interest. Caragiale accused his contemporaries of lacking patriotism, opportunism, hypocrisy and debauchery. In Romania, things were different than normal and civilized:

here are jobs for servants, not servants for jobs, churches for priests and sextons, not sextons and priests for churches, geese for kosher cooks, not kosher cooks for geese, chairs for teachers, not teachers for chairs ... Here it is, finally, a homeland for the patriots, not patriots for a homeland ...
(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011)

Chapter II ends in the same tone as the first, keeping the same burden. The nation wanted land, and the King was not the king that the same nation wanted.

Chapter III begins with a vehement denunciation of the oligarchy, which the journalist considered as being "unlimited ranks, without historical reason, without tradition and without the ability to create them even in time."

(http://ro.wikisource.org/wiki/1907_din_prim%C4%83var%C4%83_p%C3%A2n%C4%83n_toamn%C4%83, 13.06.2011) The country had to clean of oligarchs and to grow, to develop as it deserves, and this could be done, primarily by changing its leaders, those which determined its future. This had to be done even at the cost of sacrifice and suffering, and people should remember of what he suffered and learn from mistakes. Caragiale waited with optimism and hoped for a better future, convinced that his country would grow and prosper under the protection of a competent leader, devoted and able to bring a solution long expected to solve the country's problems.

Life in Berlin did not estrange Caragiale from his country and did not make him suffer less, or love her less. Caragiale's article was born from the movement of the present, its purpose being in fact the present. Caragiale used a critical tone, and in addition to the descriptions and reports he did, he seemed to tax the ones concerned for their actions. Frequent lists, often loaded with irony, brought into discussion facts, objectives seemed endless. The journalist made his commons an ally, the readers who had adressed to and made himself co-partner in the sufferings of his people, through the criticism adressed to the country's political leaders. Caragiale "replaced the empty curse with the deep criticism, that stroke behind the parties, in the ruling oligarchy, which he characterized in *1907*." (Iosifescu, 1952: 78)

The pamphlet *1907 – from Spring to Autumn*, was intensively discussed in Caragiale's exegesis of the last decades and aroused many controversy. Whether it was considered as a whim of old age or as an exasperation with socialist substrate. However, it can be stated that a letter such as that of *1907*, recorded the deep seriousness of the journalist in front of the events of his time, and especially in front of the exceptional event, the high degree of emotional involvement in the political sphere and in the life of the community that he left, but from which he could not move his mind and soul.

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MEDIEVAL PATTERNS IN MIRON COSTIN'S WORK¹

Abstract: *Medieval culture is a specific phenomenon, very different from the contemporary concept about the culture. Being at the interference of the great cultural areas of Occident and Orient, the medieval Romanian culture got into contact with numerous synthesis due to the assimilation and adoption through its own values of influences coming from these areas. This attributed it an original feature in the South-Eastern European cultural context.*

Outstanding representative of Romanian Humanism, Miron Costin, studies in his entire work numerous medieval model, from themes and literary motives to the cultivation of the deep respect towards the written word.

Keywords: *medieval models, chronicle, philosophical poem, Humanism, culture.*

In the Romanian area during the Early Middle Age, the cultural process developed on two levels, interacted: the popular culture and the elevated culture (elitist). These two levels, in what concerns the Middle Ages do not turn up concomitantly. On the background of the popular culture, essential to the existence of the people, the elevated culture shows up depending on the existence of several factors.

Firstly, its advent depends on a certain level of the socio-political life, secondly, it takes into consideration the specific of the medieval culture, with religion in a determinant position, being necessary the settlement of a clerical organization. In this way it is founded a political and spiritual elite, that one side requires and on the other it is capable of ensuring a high quality cultural activity. In the same time, there are created favorable conditions for the integration into a more wide cultural space, which contributes to the acceleration of the cultural processes through the contacts with the more advanced cultural patterns.

Romanian culture in the 16th century, the period of genesis and birth of the Romanian Medieval States, allows us to already foresee the beginnings of a written culture. Firstly, we can mention the intensification of the manuscripts circulation, preponderantly with a religious character, written in the old Slavonic.

The medieval human being has got a different mentality than the modern one, living in a different cultural horizon. Medieval being is definite as a *homo religious*, who communicates with God, believes in divine signs and wonders, worships the holy relics goes on pilgrimages to the holy places. He sees the world as a divine creation, is obedient to God. Reality offers signs especially to those who are initiated: monks and priests, astrologers from courts, the voivode himself ruled as God's anointed on earth. The medieval mentality confronts with the great plague and cholera epidemic, natural catastrophes (earthquakes and floods), long periods of drought and famine, wars that sometimes last decades. Everything generates the feeling of instability of the world and uncertainty of life.

The religious mentality of the Middle Ages had a great influence upon the Humanism Miron Costin, too, the heir of Grigore Ureche. Miron Costin's work represents a deeply understanding of the literar, of the literature status, so that we can say that, together with him and his contemporary, Dosoftei, it is born the Romanian literary consciousness.

Studying in Poland, during the influence of Baroque literature and culture, made him acquire certain convictions regarding literature. It is not just about the

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historiographic literature, aspect that explains the diversity of his work, but also the tendency to theorize, to systemize, to gloss around the idea.

Miron Costin started writing poetry in a period when it was not at all an usual habit. The first poem of philosophical meditation in Romanian culture, entitled *Viața lumii* (*World's existence*) is probably written between 1671-1673, in lines counting between 13-14 syllables and represents the moment when Miron Costin expresses his humanist conception about life and human kind. The poem – first published by B.P.Hasdeu in “Satyrul”, in 1866, with Latin letters, comprises, in original, 130 lines written in Cyrillic, a small “treaty” of versification and the attempt of a literary theory in “Predoslovie, Voroava la cetitoriu”. In the introduction of *Viața lumii*, Miron Costin said: „mai mult să văză că poate și în limba noastră a fi acest feliu de scrisoare ce să chiamă stihuri. Și nu numai aceasta, ceși alte dăscălii și învățători ar putea fi pre limba românească”.

The motto he uses is paradigmatic: the saying „deșertarea deșertărilor și toate sunt deșerte” from Ecclesiast. *Viața lumii* combines pessimistic reflexions regarding the fate of the human being and the univers, their futile, pessimistic and unpredictable features, with optimistic thoughts regarding the ability of humans to avoid the fatale fate, by moral act and thinking, patterns offered by the Middle Ages. The theme *fortuna labilis*, sadness generator, links some literary motives, also me at Pre-Romanics. The futility of time creates this apocalyptic picture: „Trec zilele ca umbra, ca umbra de vară; / Cele ce trec nu mai vin, nici să-ntorcu iară. / Trece veacul desfrânatu, trec ani cu roată, / Fug vremile ca umbra și nici o poartă / A le opri nu poate. Trec toate prăvălițe/ Lucrurile lumii și mai mult cumplite/”.

The perishable does not expect the humans, but also the whole universe. There is something rotten at the basis of this world and the poet feels that it is not, as the philosopher would say, the most beautiful of the worlds and so it is expected the inexorable end „Fum și umbră sunt toate, visuri și părere, / Ce nu petrece lumea și-n ce nu-i scădere [...]. Ceriul faptu de Dumnezeu cu putere mare / Minunată zidire, și el fărșit are./ Și voi, lumini de aur, soarele și luna, / Întuneca-veți lumini, veți da gios cununa. / Voi, stele iscusite, ceriului podoaba, / Vă așteaptă groaznică trâmbița și doba”.

The source of the pattern *fortuna labilis* (changeable fate), widespread in the Antique and Middle Ages literature, is found by the chronocle, just like Matei Basarab does, especially in the Bible (by Ion Hrisostom), the Ecclesiast being the writing where he found his first source of inspiration. Another Biblical source quoted by Miron Costin himself are the David's Psalms. In the same time marked by the Antique Clacissism (with ideatic remains from Ovidiu – *Triste*, *Pontice*, Horatio – *Ad Postumum*, *Odes*, Vergilius – *Georgice*), the writing also uses local sayings (eg „Years cannot bring what time can”). It is possible that the theme having been suggested to the author while he was translating a fragment from the work *De rebus gestis Alexandri Magni* by the Latin Historian Quintus Curtius. Other possible sources *Ram's Histories* the collection of stories and riddles of the 13th and 14th centuries *Gesta Romanorum cum applicationibus moralisticis ac mysticis*.

“Poetical works, firstly, made a new era and taught at another spiritual age the Romanian culture” as noticed E. Negrici, laying stress on the creation literature (Negrici, 1996: 41)

The poem *Viața lumii* is made after a compositional model in four times: *theme exposure* – *fortuna labilis*, by the motto in the Ecclesiast; *its exemplification* or *argumentation* – the paradigmatic row of cases that strengthens the theoretical

considerations about the precarity of the human life, the enumeration of some past glory situations; *lamentation* – that goes to the motive *ubi sunt?* (where am I?), derived from *fortuna labilis* famous during the Medieval era, being also invocated well-known characters from the universal History, as victims of the Fate; *the epilog*, where it is suggested a humanist solution for the instability of the world – the superiority of a moral life and the advice *carpe diem* fundamentally rational. It is not to be forgotten that the poem we are talking about was composed during a period of time of instability and weakness of habits during the reign of Duca-Voda, in order to provoke certain considerations, as well as it is to be remembered the existence of certain opinions that supported the belief that the patterns such as *fortuna labilis* and its derivations – *fugit irreparabile tempus* (the futility of time), *ubi sunt?* – would be typical for the Baroque atmosphere of that time, and in a less manner they should be seen as „borrowed dissertations” or idea tributary to a model.

Miron Costin speaks in *Predoslovie* about „cum ieste de lunecoasă și puțină viața noastră și supusă pururea primejdiilor și primenelilor”. He wrote poetry because he had excellent examples of this kind of „feliu de scrisoare” both in the laic literature and in the christian one (and he enumerates authors) and also to be seen that „și în limba noastră poate a fi acest feliu de scrisoare ce să chiamă stihuri”. On the other hand, he wishes he protected the reader from the evil parts of the world, warning him that everywhere he could have difficulties („greotăți”): „Citește cu bună sănătate și cât poți mai vârtos de primejdiile lumii să te ferești, cu ajutorul preaputernicului Domnului Dumnezeu”. So, three goals: lyrical, technical and didactic. All are enumerated under the sign of the patriotic duty in order to prove the poetical virtues of our language, as impressive as in Vergilius’ Latin. Costin inaugurates a fertile direction in our lyricism, the philosophical poetry, having its roots in the various topic of the Middle Ages.

The Medieval poet’s mentality pays attention to the roaring of his time, no matter how agitated he is, but he does not fear, because he knows that God does not wish the death of this world and of the human being. (Negrici, 1996:56).

The main role in his work is occupied by the two writings *Letopisețul Țării Moldovei* de la Aron Vodă încoace and *De neamul moldovenilor*, but his work is even more vast. Miron Costin wrote epigrams and memory, „where the stance of memoirist and philosopher is dominating” (Mazilu, 1991:28), poem of philosophical meditation (*Viața lumii*), epic poetry (*Poema polonă*). The first historical treatises are designed by him. There, in (*Cronica polonă și De neamul moldovenilor*), is prefigured the scientific approach of historical phenomena, starting with a strict documentation, as the representatives of Școala Ardeleană will do.

The respect for the written word is considered as the respect for a gift let by God. „Lăsat-au puternicul Dumnezeu iscusită oglindă minții omenești scrisoarea, dintre care, dacă va voi omul, cele trecute cu multe vremi le va putea ști și oblici” (*De neamul moldovenilor*). By writing the being can achieve the eternity „scrisoarea ieste lucru vecinicu”. By reading he meets the Creator, and also „agonisim nemuritoriu nume”; „Cu cetitul cărților cunoaștem pe ziditorul nostru, Dumnezeu, cu cetitul laudă îi facem pentru toate ale lui către noi bunătați...”. So the responsibility of the one who writes either his thoughts or what he had seen and heard, will be even greater.

Before the ending of the *Letopisețului Țării Moldovei* in 1675, Costin wrote in Polish a *Cronică a țărilor Moldovei și Munteniei*, a paper of utmost importance for the Medieval Romanian diplomacy, he, being the one who inaugurated the diplomacy of the culture, in order to inform the foreigners about the History of Romanian people, persuading them about the importance of supporting the Romanian wishes. The

chronicar does not talk on behalf of Moldova, but of all Romanians, so that he becomes a pioneer (Zamfirescu, 1981:117).

Cronica polonă (1677) și *Poema polonă* (1684), written before *The chronicle* and the work *De neamul moldovenilor* (1675 respectively 1686), approaches the aspect of the origin of the Romanian language and the Romanian people that the Polish sources were ignoring. That is why he writes then in Polish. These works are too little known the first that have as goal the elucidation of a topic that was called *the chronicles' quarell* (Panaitescu, 1965).

Just like other Humanists (Udriște Năsturel, Nicolae Milescu, Dimitrie Cantemir), Miron Costin too takes some opinions that individualize him: the idea of country seen as a home, the supreme sacrifice as a duty towards the people, the ancestors worship, the Latin origin of Romanian, the idea of unity of people, the status of Romanian as a Romanic language, rich in expressive resources, able to express deep truths and to serve artistic purposes, the idea of elevation through virtues and culture (Moceanu, 2002: 81).

Beyond the literary and documentary value of Miron Costin's main writing, we are also suggested, for the first time in our literature, an experience of writing, not only of the reality of life an intellectual experience, coming from the consciousness or spiritual values' supremacy. Through writing (prized by the author as much as reading), the human condition can be saved from the time hardships, and the human being has the chance to defeat, as a later writer used to say, the „force of circumstances”

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TEMPS, HISTOIRE ET SPIRITUALITÉ DANS LE ROMAN «LA NUIT DE SAINT-JEAN» PAR MIRCEA ELIADE¹

Motto: „O împăcare cu lumea este totuși posibilă dacă alegem un concept potrivit de timp”. (Mircea Eliade)

Abstract: *We intend to analyze Eliade's novel as a time novel in which different notions of time assumed by major characters are developed, as the author confirms in the Journal. The author's lifetime concern to find means to evade time (which became quite an obsession) is taken over by several characters and destinies in a mythical novel whose action concludes the Cosmic Year's cycle marked by 1936 and 1948 solstices. Starting from the mythological and ethnological meanings of the novel "Noaptea de Sânziene", Eliade projects a drama of psychological and historical time against the Romanian realities during the war, as well as after the war, up to the establishment of the communist regime. Almost all characters engage in the conflict against time and find individual and collective solutions at the scale of the Romanian history. In front of the terror of historical time solutions of spiritual order correspond at both levels, escaping time being possible by returning to myth, symbol, creation, performance, magic and values of the traditional civilization.*

Keywords: *time, history, mythology.*

Tout comme la critique l'a remarqué, le temps est la métaphore obsédante et le mythe personnel d'Eliade, le grand thème de l'œuvre dans son intégralité, son personnage central et l'adversaire du créateur Eliade, avec lequel celui-ci a fini par se réconcilier, paraît-il, en trouvant un concept adéquat de temps, tant dans l'œuvre érudite par la théorie du sacré, du symbole et du mythe que dans l'œuvre littéraire dans laquelle le fantastique comme succédané dégradé du sacré devient «une nouvelle mythologie, une fenêtre ouverte vers le sens» dont le rôle est de révéler «le camouflage des mystères dans les événements de la réalité immédiate» (Eliade, 1991: 446).

Le roman respire une métaphysique qui peut être exprimée dans la note de Victor Hugo, que Eliade retient dans le *Journal* et qu'il commente parce qu'elle lui semble anticiper la métaphysique latente de son roman: « „la nature qui met sur l'invisible le masque du visible est une apparence corrigée par une transparence”, formule qui anticipe toute la métaphysique latente de *La Nuit de Saint-Jean*» (Eliade, 1991: 193). S. Al. George se demande si Eliade, en reproduisant la phrase de Victor Hugo, ne réfléchissait-il pas au sens invisible de l'histoire qui «peut corriger le visible douloureux en tant que absurde, qui n'en est que le masque?» (Eliade, 1978: 341)

Tout comme l'auteur l'avoue, ce roman représentait pour lui la création littéraire la plus représentative, le roman-roman dont il avait rêvé, l'œuvre-somme de sa littérature, le chef-d'œuvre, la création qui marque l'épanouissement de sa carrière littéraire.

Le processus compliqué et contorsionné de l'écriture et de la réécriture du roman est présenté dans le *Journal* et dans les *Mémoires*, mais aussi dans le *Journal de La Nuit de Saint - Jean* publié dans *Caiete de dor*. Dans le dernier, publié en 1955 à Paris – c'est à dire à l'année où paraît le roman - Eliade exprime son désespoir d'avoir perdu ses manuscrits, sa correspondance et ses notes abandonnés dans le pays :

..... Je suis si triste, si désespéré que je me demande ce que cela pourrait encore signifier [...]. Tout est resté en Roumanie: ma jeunesse, mon passé, ma famille, mes amis. Et tout

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ce que j'ai fait et je n'ai pas fait, les brouillons de mon adolescence, mes manuscrits, la correspondance avec tant d'amis qui ne sont plus, les dossiers avec mes premiers articles écrits pendant le lycée et à l'université, absolument tout. Ici, en Occident, je ne suis qu'un fragment (apud, Lovinescu, 2000: 98; n. tr.).

Dans la création littéraire d'Eliade, le roman apparaît après 10 années de pause littéraire et son écriture est devenue la véritable obsession de toutes ces années. Il n'a pas eu de plan préétabli, l'auteur ajoutant tout le temps, à l'idée initiale, épisodes, événements et significations nouvelles, en mesure d'en donner de nouvelles ouvertures et valences. Le point de départ était très général, comme il l'avoue d'ailleurs dans *Fragments d'un journal*, parce qu'il se proposait «d'écrire simplement, avec vraisemblance des choses aussi sublimes que l'écoulement du temps, l'amour, le miracle des hasards» (Eliade, 1973 : 140).

Mais au fur et à mesure que l'élaboration du roman prend contour, Eliade reprend les thèmes obsédants de son oeuvre savante concernant surtout l'irrecognoscibilité de mystère et la condition de l'homme soumis à la terreur de l'Histoire qui expérimente, pour se sauver, des techniques pour sortir du temps: « Quand j'ai commencé *La Nuit de Saint-Jean*, je savais seulement ceci : Stéphane aimera deux femmes, il passera toute sa vie à essayer de comprendre le mystère [...]. Les autres personnages apparaissent un peu au hasard » (*Ibidem*, p. 173).

Le 6 août 1951, Eliade est étonné par la découverte à laquelle il arrive en écrivant le roman et avoue que le centre d'intérêt du livre consiste dans les différentes conceptions du temps appartenant à ses personnages:

..... l'action du roman se déroule au long de 12 ans, il est dans un certain sens aussi une fresque, mais son centre de gravitation est ailleurs: dans les différentes conceptions du temps qu'assument ses personnages principaux [...]. Je crois qu'on va remarquer le passage du «temps fantastique» du début (la rencontre dans la forêt) au «temps psychologique» des premiers chapitres et, de plus en plus despotique, au temps historique de la fin (Eliade, 1991: 198).

L'action renferme un cycle parfait de 12 ans, chronologiquement délimité par le solstice de 1936 et celui de 1948:

..... Il y a cinq ans, lorsque j'ai commencé à écrire le roman, je ne savais presque rien du livre, sauf la fin. Je savais qu'après douze ans, Stéphane retrouverait Ileana toujours dans une forêt et qu'il reconnaîtrait la voiture qui (à ce qu'il lui avait semblé) avait disparu ou aurait dû disparaître dans la forêt de Băneasa, dans la nuit de la Saint-Jean 1936. Leurs retrouvailles en 1948 auraient dû racheter toutes leurs épreuves et leurs souffrances. Jusqu'au dernier moment, même après avoir commencé à écrire le chapitre de la fin et à m'approcher de leur rencontre dans la forêt de Royaumont, j'avais cru que leur nouvelle rencontre allait signifier pour l'un comme pour l'autre le début d'une «vie nouvelle» (*renovatio*). J'avais homologué la quête de Stéphane à une quête initiatique, [...]. Or, aujourd'hui j'ai compris qu'il s'agissait de tout autre chose: Stéphane était obsédé par la «voiture qui devait disparaître à minuit», la voiture avec laquelle aurait dû venir Ileana en 1936, à Băneasa. Plus encore que l'amour incompréhensible pour Ileana (car il continue à être amoureux de Ioana), ce qui lui paraît étrange dans la rencontre de Băneasa, c'est l'obsession de sa voiture à elle. Or, tout s'explique si la voiture d'Ileana - réelle à Royaumont, douze ans plus tard - est le berceau de leur mort. Il me semble maintenant qu'Ileana n'aime plus Stéphane. La Quête -The Quest - de ce dernier était donc la quête de la Mort. Ileana se révèle être ce qu'elle était dès le début: un ange de la Mort, seulement, au début, sans voiture réelle, son vrai destin ne pouvait être perceptible. [...] Le symbolisme de la Mort s'impose à moi en écrivant le dernier chapitre. Je ne sais pas encore s'ils vont mourir tous les deux, dans un accident cette nuit-là – bien que cette fin soit la seule plausible.

Stéphane a percé tous les secrets: Mme Zissu, Partenie, etc. Au niveau anecdotique, cette compréhension correspond au «dernier entendement» du sage, qui est en même temps sa pierre tombale (Eliade, 1991: 263).

Tout comme Eliade le projette, toute l'action du roman est renfermée dans le cycle complet des 12 années écoulées entre son début et sa fin, les deux marqués par la magie du solstice, de la forêt et du jeu des analogies. Le roman renferme, par la présence de quelques destins, une image de la société roumaine des années troubles d'avant la guerre, l'époque de Charles II avec l'ascension et la répression tragique de la Garde de Fer, l'entrée de la Roumanie dans la guerre, le bombardement de Londres, le tremblement de terre de 1940, la campagne en Russie, le bombardement de Bucarest avec la mémorable journée 23 Août 1944, l'invasion du pays par les troupes soviétiques suivie par l'avènement du communisme et par l'exode des intellectuels roumains.

Eliade et l'obsession du temps

Eliade a transmis à ses personnages son obsession du temps et ceux-ci se confrontent, d'une manière ou d'une autre, au problème du temps en trouvant des solutions variées. Même si Eliade se déclare dans *Fragment d'un Journal* heureux d'appartenir à une génération non conditionnée historiquement, il a été hanté toute sa vie par la crainte de ne plus avoir de temps, crainte issue du besoin de connaître autant que possible et aussi vite que possible:

..... Et surtout cela - précise-t-il - au plus vite parce que je pressentais que je n'aurais plus le temps, que la liberté dont je jouissais n'était que provisoire, et l'assurance illusoire, que, très bientôt, l'histoire allait nous confisquer de nouveau. Si bizarre que cela puisse paraître, j'ai eu peur du cataclisme historique dès 1927. C'est alors que j'ai écrit dans *Cuvântul* un feuilleton pathétique *Anno Domini* [...]. J'y évoquais le spectre de la guerre proche et, en m'adressant comme d'habitude à la « nouvelle génération », je disais que chacun de nous devait se répéter chaque jour qu'il ne vivrait plus et qu'il devait essayer de tout faire dans cette dernière année de vie. J'avais l'impression que, si le Roumain se montre si indifférent face au temps, cela s'explique aussi par le fait qu'il n'a jamais eu le temps de faire quelque chose d'important. L'Histoire l'a tellement pris en affection, qu'elle ne le laissait plus respirer. C'est ainsi qu'elle l'étouffait depuis mille ans sans le lâcher. Nous, les privilégiés, nous connaissions la joie de respirer librement et, quant à moi, au moins, je tremblais de ne pas la perdre un jour (*apud*, Lovinescu, *op. cit.* : 99).

Eliade avoue cette permanente obsession du temps, son impossibilité de se concilier avec l'Histoire et le danger de l'adhésion à quelque idéologie. Voilà ce qu'il dit dans le *Journal* à 26 septembre 1952, pendant qu'il écrivait au roman: « Comme d'habitude, je reviens à Hegel. Cela m'arrive depuis cinq ou six ans, depuis que je m'affronte au sens de l'Histoire. [...] J'observe que la décision de Hegel de se concilier avec son temps à lui, de dépasser la scission entre « l'absolue finitude » de l'objectivité et « l'absolue infinitude » de l'objectivité du monde extérieur, j'observe que cette virile unification avec le temps (= l'histoire) ressemble beaucoup à la décision de ma génération d'«adhérer» à la politique pour s'intégrer au moment historique et de se défendre contre «l'abstrait», d'éviter l'évasion dans le «réel». C'est ici que je vois la grande tentation de l'âme, à laquelle très peu font face. Grave menace d'être dépourvu de destin, d'être jeté à la «poubelle» de l'Histoire etc. C'est un chantage qui finit presque toujours par te vaincre. On «adhère» pour «se sauver », pour rester dans la «vie», dans «l'histoire». Et ensuite, pour les mêmes raisons, on signe des manifestes qui disent exactement le contraire de ce qu'on croit, on se fait l'autocritique et on accepte la

condamnation du tribunal populaire qui incarne «l'esprit du temps» (Eliade, 1991: 241-242).

Le Temps miraculeux. La nuit de Saint-Jean

Le temps clé du roman, évoqué aussi par le titre, correspond au temps de la rencontre de Stéphane Viziru avec Ileana. C'est un temps miraculeux et Eliade projette le destin des héros sous le signe magique de la nuit de Saint-Jean, assimilant le symbolisme populaire du solstice et en l'orientant vers le symbole du temps hiérophanique comme ouverture vers l'infini et communication avec l'absolu. Le solstice d'été (24 juin) est le moment de l'année où la nature est au comble de ses forces germinatives et la date après laquelle l'année tourne vers l'hiver et la journée diminue. Le solstice qui hante Eliade et qu'il a traité sous l'angle de vue du mythologue et de l'ethnologue, a été abordé de manière littéraire, avant *La Nuit de Saint - Jean* dans *Les trois Grâces*, *Uniformes de général* et dans *Dayan*. Dans une conférence radiophonique intitulée *Les vacances de l'intellectuel* prononcée à Radio Bucarest à 3 juillet 1937, Eliade précisait «Les fêtes champêtres quand le soleil approche de l'équinoxe, les danses continuent jusque dans la nuit de Saint-Jean - le milieu de l'été - et les amoureux se fiancent. La vie de l'homme suit le soleil. Et l'amour s'accroît avec le croissant» (apud Glodeanu, 2000).

Quant à l'émotion spéciale qui est inspirée à Eliade par la nuit de Saint-Jean, celui-ci avoue dans le *Journal* à 21 juin 1949:

Le solstice d'été et la nuit de Saint-Jean gardent pour moi tous les charmes et tous les prestiges. Il se passe quelque chose et cette journée me semble non seulement la plus longue, mais purement et simplement autre que celle d'hier ou de demain. Jadis, au Portugal, j'avais imaginé une sorte d'histoire sur le miracle de la régénération et de la jeunesse éternelle acquis dans une nuit de Sânziene. J'avais imaginé, c'est inexact. Pendant des journées j'ai vécu sous le charme de ce mystère... Je vivais en attendant que quelque chose m'arrive, qu'on me dévoile quelque chose (Eliade, 1991: 154).

Pour Stéphane Viziru, la nuit de Saint - Jean est le temps hiérophantique où le ciel s'ouvre, lieu géométrique de toutes les possibilités qui permet la sortie du temps, supposition qui s'avère à la fin du roman. Dans cette nuit, le héros comprend son destin et il reçoit la promesse de la jeunesse éternelle. C'est donc le moment de l'initiation dans un grand mystère, celui d'un autre amour, mais aussi du sentiment que cet amour mène ailleurs. Les Sânziene (la nuit de Saint-Jean) facilitent la révélation du destin: Temps vertical, illimité, les Sânziene sont surtout ouverture vers cette *autre chose*, cherchée par le héros pendant toute sa vie et qui lui permet la révélation de son destin.

La lutte contre le Temps

D'une manière ou d'une autre, tous les personnages du roman reprennent, en des hypostases différentes, l'obsédante lutte contre le temps qui devient le leitmotiv de leur vie. La lutte contre le temps est livrée au niveau des destins individuels (ou elle trouve des solutions différentes en fonction de la capacité de chacun des personnages de donner un sens à sa propre vie par la contemplation, la création, le spectacle, etc.) et collectifs, au niveau de l'histoire roumaine où les gens, au long des années, ont saboté l'histoire, par le retour aux valeurs de la culture traditionnelle et du mythe. Tout comme Eliade le précise, le roman part des différentes conceptions du temps assumées par les protagonistes qui consonnent avec les idées de l'historien des religions et du mythologue Eliade.

Il y a d'abord Chronos, l'écoulement, l'avancement vers la mort, le temps sans commencement et sans fin qui tue et qui ne laisse aucun espoir au delà de la mort envisagée comme dernier seuil, point terminus. Et il existe aussi, pour les héros du roman, un temps plein, investi, salutaire qui pourrait les projeter dans l'horizon du mythe et des origines, en les protégeant de la dévastation du temps historique et en alimentant l'espoir d'une plénitude au-delà de l'histoire.

Quelle que soit la solution individuelle proposée à l'équation du temps, le roman traite le statut tragique de l'homme moderne échu dans le temps et soumis à la terreur de l'histoire et développe la spéculation métaphysique au sujet du temps sous deux aspects: l'identification de l'homme avec le temps et son inscription dans la durée, dans le passage irréversible vers la mort (ce qui équivaut au manque de tout espoir car la vie n'est qu' avancement vers la mort) et la promesse d'une autre catégorie de temps, l'accès à un temps continu qui nie le devenir en promettant la plénitude, le paradis. Le fait de trouver ce temps suppose la nonfréquentation de l'histoire et la soustraction du temps des horloges qui avale tout et pousse vers la mort.

S. Al. George a réalisé une typologie des personnages en fonction de leur attitude envers le temps. Il observe que la clé des relations formelles qui existent entre les différents personnages se trouve dans ce que l'auteur appelle « les différentes conceptions du temps » que les héros assument et hiérarchise les personnages en fonction de leur attitude envers le temps, le destin et l'histoire:

..... alors que Vădastra est étranger à toute tentative philosophique, Partenie se livre à des spéculations de pur «expérialisme» en se qualifiant lui-même de «rationaliste incapable de goûter les mythes». Biriș est un théoricien du destin, sans arriver à transcender l'Histoire autrement que par l'acceptation de son martyre comme protestation tacite. Bibicesco, en concevant le destin comme temps comprimé dans l'oeuvre d'art, se limite à la catharsis de celle-ci et ne réussit pas à exorciser l'Histoire, succombant aux angoisses qui déclencheront sa fin» (George, *op. cit.* : 339).

Les personnages sont hantés par le désir de sortir du temps historique pour accéder à un temps essentiellement autre, d'essence spirituelle par lequel ils affirment leur dignité, leur liberté et autonomie existentielles en traversant des expériences extatiques par lesquelles ils sont arrachés au présent destructeur.

Les idées d'Eliade ne sont pas autres car voilà ce qu'il dit dans *Mythes, rêves et mystères*: «Or, nous vivons une époque où l'on ne peut plus éviter les rouages de l'Histoire que par un acte audacieux d'évasion » (Eliade, 1957: 206). De même, dans *Le sacré et le profane* (Eliade, 1965: 62-63) il distingue entre les deux catégories de temps et souligne aussi que le temps imaginaire représente, comme le temps sacré, un refus du temps historique.

Viziru et Biriș sont les philosophes ou le philosophe et le mythomane. Ils incarnent des figures symboliques pour la condition de l'homme échu dans l'Histoire et soumis à la terreur du Temps. Hantés également par le problème du Temps-Destin, les deux personnages sont des figures tragiques: le premier se sauve par l'initiation, le second par la sublimation de la mort brutale en parabole.

Viziru est un contemplatif complètement désintéressé de l'histoire, attentif au sens des événements qui lui arrivent, totalement nonimpliqué politiquement et même très peu impliqué dans sa vie même. Quand l'histoire qu'il a ignorée s'acharne contre lui, il sent sa terreur, mais il s'approfondit dans la recherche des sens de sa propre vie, des analogies, des signes pour élucider le mystère, en tentant des réponses au problème du temps et en expérimentant des voies pour échapper au labyrinthe. Il sait que c'est

dans les signes et les mystères que les sens sont camouflés et il se donne la peine de les découvrir et de les décrypter. Viziru est persévérant dans cette technique du décryptage du mystère et acquit petit à petit une capacité spirituelle qui lui permet de détecter le miracle: la rencontre et l'amour d'Ileana, la chambre secrète dans laquelle il peint, contemple et se soustrait au temps, Anisie, Vădastra, Mme Zissu, Partenie, la voiture qu'il a entrevue à lui seul au début et qui le mènera vers la mort dans la scène finale. La femme qui lui a été prédestinée est Ileana, Ange de la Mort et la voiture, le véhicule de la Mort. Tout comme Eliade le précise, à la fin du cycle, le héros a achevé son initiation à la fin de la Grande Année cosmique (il a découvert l'identité de l'obsédante Mme Zissu, fait qui correspond à une clé au décryptage d'un chiffre qui équivaut à la question juste) et il peut sortir du temps. Il croit à la force de la magie et du mythe et vit dans l'horizon de la révélation. Il sait que cela se passe dans un temps magique et dans un espace privilégié. C'est pour cela qu'il se crée lui-même un tel espace, en aménageant la chambre secrète qui refait la chambre Sambô de son enfance. C'est un espace dans lequel il suspend la durée et la physiologie, se libère de tout poids existentiel et goûte à la plénitude et au calme parfait dans lequel vivent les saints...

Le problème du temps est vécu par le héros avec une passion métaphysique et existentielle. La sortie du temps est rendue consciente par la présence du miracle et par la recherche du sens de son propre destin. Pour lui, le fait d'ignorer le temps historique et le fait d'y échapper correspond à l'accès à une dimension spirituelle, à la découverte des choses essentielles et à la béatitude des états indescriptibles par lesquels il entrevoit l'éternité par la compréhension de son propre destin. En lisant le journal de Partenie, Stéphane décèle le mystère de Mme Zissu et se rend compte qu'elle était le point de rencontre dans les destinées des personnages: «toutes choses lui paraissaient claires et il souhaite de nouveau, presque avec désespoir, de jouir de les avoir découvertes, d'avoir enfin compris» (Eliade, 1998: 483) et il se dit: «tout ce qu'il m'est arrivé avait un sens, mais je ne savais pas comment le chercher, comment le comprendre» (*Ibidem*).

De même, une évidence tout aussi flagrante est la découverte de la voiture d'Ileana, au bord de la forêt de Royaumont la nuit de la Saint-Jean. Stéphane agit comme en transe, il apprend d'abord que c'était le jour du solstice, il était obsédé par un vers de Dante et il se dirige vers la forêt où il reconnaît Ileana avant d'en avoir vu le visage, par la voiture qui a la même importance que le mystère de Mme Zissu: «pendant presque quatorze ans j'ai été obsédé par un nom, Mme Zissu, et, pendant douze ans, exactement douze ans, j'ai été obsédé par une image: celle d'une voiture». (*Ibidem*, 485)

L'attitude devant l'histoire que Stéphane professe va dans le sens qu'on peut se soustraire à la souffrance que l'existence suppose par l'évasion dans un autre temps. Voilà ce qu'il dit quand l'Histoire s'est acharnée contre tous par la guerre dévastatrice:

Contre elle, (L'Histoire), il n'y a que deux possibilités de défense: l'action et la contemplation. L'action est le lot de l'aviateur qui défend le ciel de l'Angleterre; nous autres, nous n'avons d'autre issue que de contempler, c'est-à-dire de sortir du temps historique, de retrouver un autre Temps (*Ibidem*).

Quant à la guerre comme immense machine historique, le héros dit qu'elle avait confisqué toute l'Histoire contemporaine et que l'Europe vivait comme un immense automate mis en branle par les médias. La terreur de l'Histoire n'est pas seulement stérile, mais elle humilie tout être humain à l'esprit libre. Quand on lui reproche l'isolement dans une tour d'ivoire, Stéphane riposte: «Ce n'est pas exactement une tour d'ivoire, parce que je ne fuis pas la réalité historique. Je ne défends que ma liberté d'échapper à cette réalité, pour retrouver une réalité plus essentielle; la poésie, la mystique, la philosophie, l'amour» (*Ibidem*, p. 235). Personnage problématique,

chercheur éternel de réponses, Viziru est dominé par l'esprit, mais il est aussi tenté par le corps. Il est, à notre avis, davantage que Ciru Partenie, l'écrivain, l'alter-ego de Eliade. Il est rattaché à son auteur par l'amour de deux femmes, par le retrait devant l'Histoire, par la détention de Ciuc, la participation au bombardement de Londres, son activité dans le service diplomatique de là-bas et par l'exil.

Ciru Partenie est le double de Stéphane Viziru, personnage réalisé en antithèse avec celui-ci comme pour révéler la nature antinomique, duelle, dont la re-construction renvoie à la *coincidentia oppositorum*. Écrivain de talent et en vogue, Ciru rejette le mythe et vit dans l'horizon du réel. Après avoir aimé Ioana, la femme de Stéphane, il meurt en étant pris pour l'autre à cause d'une ressemblance physique extraordinaire.

Le philosophe Anisie vit à la campagne, parmi les fleurs et les abeilles et ce type d'existence l'aide à échapper à la terreur de l'histoire. Il est le terme de référence permanent de Stéphane, mais aussi son conseiller, une sorte de maître du temps pour celui-ci:

Il est l'homme le plus extraordinaire que j'aie jamais connu [...]. Cet homme a découvert un grand secret. [...] Suite à un accident, il a senti comment le temps passe et il a deviné, à la fois, ce qu'on pourrait faire pour que le temps ne passe plus. Il vit ainsi une révélation ininterrompue (*Ibidem*, p. 67).

Une autre paire antinomique est Stéphane - Spiridon Vădastra. Aventurier et arriviste, mégalomane et génie maléfique, Vădastra est l'agent de l'histoire, parfaitement adapté au moment historique.

Biriș est un autre personnage clé du roman sous l'angle de vue de la philosophie du temps et de l'histoire. Professeur de philosophie, celui-ci incarne une hypostase mémorable de l'intellectuel roumain écrasé par la terreur de l'histoire, étant à la fois le plus vulnérable des protagonistes. Malade de poumons, pauvre et malheureux dans l'amour, il est le critique officiel de Partenie, mais aussi l'ami proche de Stéphane, poursuivi et torturé par la Securitate. Comme philosophe de l'histoire, Biriș soutient la toute puissance du Temps Mort de Heidegger qu'il théorise mémorablement: «Nous sommes mystifiés. On nous dit qu'il s'est écoulé une demi-heure ou qu'il est six heures - comme si cela avait de l'importance. Le fait important est que notre temps, c'est-à-dire le Temps de notre vie est un Temps de la Mort » (*Ibidem*, p. 55). Disciple de Heidegger et bon connaisseur de la philosophie existentialiste, Biriș est une victime du destin, il est torturé pour un péché qu'il n'a pas commis. L'épisode de sa torture et surtout la récitation des vers de la ballade populaire *Miorița* est un chant du cygne, une métaphore de la force de l'imagination, de la capacité de l'homme de sublimer l'histoire et de la transformer en porte ouverte vers l'infini. Son message vers l'Occident contient un prophétisme sombre, illustrant la chute dans le temps de la Roumanie et la condamnation de l'indifférence de l'Occident face aux crimes de l'Orient: «*Ave Occidens, (...) morituri te salutant*» (*Ibidem*, p. 494).

Bibicescu est un personnage très intéressant de la série de ceux qui mènent une vie parallèle. Figure mémorable d'artiste raté, intelligent et versatile, il est le théoricien du Destin et du spectacle comme moyen d'échapper au temps. C'est dans sa bouche que Eliade met sa propre conception du destin vu comme: «la portion de Temps que l'Histoire nous permet» (*Ibidem*, p. 458). Dans le spectacle, il voit: «la grande béatitude temporelle qui nous est permise» (*Ibidem*).

Irina est une figure féminine exceptionnelle de femme chrétienne qui entretient des rapports harmonieux avec le Temps. Ayant la certitude que toute chose est décidée d'avance, elle croit que la vie doit être vécue dans la vie d'ici-bas considérant que, pour ne pas choir dans le péché, l'homme doit faire sa vie en suivant la parole et la volonté

de Dieu. Ses rapports avec le monde se basent sur un grand amour fraternel. Ioana et Ileana, les deux amours de Stéphane semblent être les deux moitiés opposées, *coincidentia oppositorum*. Ange de la Vie, Ioana est sacrifiée pour avoir eu le courage de l'acte, de l'implication dans la vie, tandis que Ileana est l'Ange de la Mort, contemplation et attente sans fin.

Le temps de l'Histoire roumaine

Si au niveau individuel, chaque héros se sauve à sa manière devant la terreur de l'histoire, au niveau collectif, le salut acquiert des accents de pathos, le roman étant finalement une méditation d'Eliade sur le sort historique de son peuple. Nous sommes projetés dans le vertige de quelques événements historiques de première importance présentés à l'intérieur d'une narration ample, majestueuse, fortement structurée, mais non dépourvue de lyrisme, d'ineffable et d'une métaphysique centrée sur le drame du temps.

Sans être un roman des idéologies, sans développer non plus quelque thèse philosophique, *La Nuit de Saint-Jean* est surtout un roman de la spiritualité roumaine où l'auteur valorise le mythe, le symbole, mais aussi le sublime besoin de libération temporelle. Les idées du philosophe de l'histoire Eliade y sont traitées de manière littéraire dans un roman à ouverture mythique prégnante.

Le peuple roumain a répondu à la terreur de l'histoire par action et par réaction. Au long des siècles, les Roumains ont saboté l'histoire, en se retournant au mythe, aux valeurs de la civilisation traditionnelle. Si l'action est la réponse de la civilisation occidentale devant le temps, le retrait devant l'histoire et le sabotage de celle-ci ont représenté pour les Roumains des solutions de survie. Dévastés par des siècles d'histoire hostile, les Roumains sont sortis de l'histoire, en se retirant dans le mythe, dans les valeurs archaïques en sentant que l'homme archaïque s'est situé sur le plan mythique, refusant la civilisation et se sauvant du désastre historique.

Comme on le sait, la théorie de Lucian Blaga sur le sabotage de l'histoire par les Roumains a fait pendant l'entre-deux-guerres l'objet d'un vif débat. Eliade s'est déclaré alors contre cette théorie dans *Îndreptar* affirmant que la formule était:

inexacte et injuste. Les Roumains n'ont pas saboté l'histoire. Ils l'ont affrontée et lui ont résisté de toutes leurs forces. S'ils avaient voulu la saboter, ils n'auraient pas mené cinquante à soixante guerres par siècle [...]. Ceci ne signifie pas un sabotage de l'histoire, mais, tout au plus, la malchance d'accomplir une mission historique de sacrifice (Eliade, 1953: 17)

Le sujet a été cependant traité dans *La Nuit de Saint-Jean* et, avant, dans la nouvelle fantastique *șanțurile (Les fossés)* où il propose une attitude antihistorique, apocalyptique même, dans le geste des gens d'un village assiégé pendant la guerre qui cherchaient, à l'impulsion d'un vieillard moribond, un trésor ancestral.

Dans le roman *La Nuit de Saint-Jean* l'histoire des Roumains est traitée de manière dramatique, les héros entourés de désastres historiques voient dans la guerre un cataclysme stérile à même de détruire leur vie, leur liberté et de mettre en danger leur destin. Dans le roman la théorie de notre sommeil dans l'histoire est formulée par Biriț et elle est mise en relation avec la condamnation par l'Occident de l'Est abandonné aux Russes. Chez Eliade, s'impose la nostalgie de la solution archaïque, il croit que c'est un miracle que les désastres de l'histoire roumaine n'aient pas suffoqué l'être national. Le secret en consiste dans la force de régénération par la culture, par le retour à la civilisation archaïque et par la redécouverte de la fonction universelle du mythe et du symbole.

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ANTON HOLBAN, PROCÉDÉS NARRATIFS DANS LE DISCOURS ROMANESQUE¹

Abstract: *Anton Holban remains in our literature as one of the writers who were born in atrocious sufferings and for whom art does not represent delight, but skill. The features of the structure of the Romanian text are represented by its fragmentary nature, the disruption of the storyline, the dominance of the soliloquy, the journal, the cancellation of the chronology. The action of deciphering the appalling levels of the interiority of the human being imposes such processes. These confer unity to the writing through their frequency, becoming specific of the narrative ionic discourse, a sine qua non artifice of the holbanian style.*

Keywords: *proustianism, authenticity, alternatives languages.*

La théorie littéraire est un domaine «scientifique» qui a préoccupé de nombreux écrivains. Gide, pionnier de la crise structurelle dans le roman, a légué comme théoricien de la littérature les contestations de la méthode littéraire traditionnelle et une préférence pour l'élaboration de la création. J. P. Sartre a discuté du rapport créateur – œuvre - lecteur et il a médité sur la fonction de la littérature. Umberto Eco a été préoccupé par les liens entre des mondes narratifs et la réalité et a promu le concept de *l'œuvre ouverte*. Camil Petrescu s'est remarqué par la promotion de la littérature engagée à la découverte du temps, comme Anton Holban, et par les théories sur „*l'anticalofilie*” et l'authenticité. Mircea Eliade s'est penché aussi sur la question de l'authenticité dans les œuvres littéraires et sur la psychologie des personnages. Les caractéristiques de la littérature moderne, y compris la nouvelle façon de percevoir la réalité et de réfléchir sur le rapport littérature – réalité, ouverture, intertextualité, authenticité, autoréférence sont en principal des preuves de ce développement.

Un texte peut être lu sur des fragments, sur des sections, en résultant un premier niveau d'interprétation, comme l'exige la lecture des fragments holbanien, mais, en lisant *entre les lignes*, le récit se construit et s'unifie progressivement, dans la plénitude de ses significations et l'ancrage dans la réalité, sans lequel nous ne pourrions distinguer ni l'élément propre de l'œuvre... ni, donc nous n'aurions pas la notion de littérature et de roman.

L'ouverture d'une œuvre littéraire (non seulement dans l'œuvre holbanienne) a des significations différentes dans la littérature: la liberté individuelle d'interpréter le texte sans les contraintes de certains points de vue, la liberté de pensée, la capacité de l'écrivain d'exprimer ses idées librement et pleinement, l'option d'un auteur de ne pas promouvoir une certaine manière d'interprétation, mais de le laisser ouvert à la volonté du lecteur, la disponibilité des critiques, des théoriciens, des chercheurs littéraires à tolérer ou même promouvoir une variété de significations dans l'espace de *opera aperta*²: « Le texte est pluriel. Cela ne signifie pas seulement qu'il existe plus d'une signification, mais plutôt qu'il constitue une pluralité significative [...] il rencontre non pas une interprétation, mais une explosion, un rejet des interprétations » (Petrescu Liviu, 1998 : 94).

Gheorghe Glodeanu dans son livre *Anton Holban ou la « transcription » de la biographie dans l'œuvre* radiographie soigneusement l'œuvre de l'écrivain mettant en évidence les traits dominants de la création holbanienne et aussi la métamorphose

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² notion introduite par Umberto Eco;

créative de la biographie dans l'œuvre. L'auteur, se détachant des précédentes démarches critiques de l'œuvre holbaniene, enrichit la perspective du lecteur contemporain, appelant Holban Anton le précurseur du nouveau roman français, affilié à l'écriture postmoderne. L'auteur souligne l'actualité de la création holbaniene *Des Fragments* (car le fragmentarisme est une méthode caractéristique), la situant près des auteurs postmodernes par l'intuition d'un concept critique très moderne, spécifique pour ce type d'écriture: l'intertextualité. Pour mettre en évidence l'unité structurelle de son œuvre, Anton Holban confie: «Les livres du même auteur s'influencent mutuellement» (Anton Holban, 1972 : 13).

Le décryptage biographique s'avère être le matériau artistique pour déceler le suprathème: l'obsession de l'Eros - Thanatos qui entraîne une transgression du monde de la diégèse, du niveau ontologique, dans diverses manifestations dans chacune des œuvres analysées et qui trahit la sympathie de l'écrivain moderne pour la focalisation du regard, presque exclusivement, sur l'esprit humain qui révèle souvent l'existence d'oppression où la frontière entre fiction et réalité est floue, de l'être humain condamné à un destin absurde.

Toute œuvre littéraire épique établit une relation de communication spécifique et implique l'existence de la fonction de communication du récit: l'auteur, le narrateur, le personnage et le lecteur. La communication commence de l'auteur vers le lecteur à travers le narrateur et les personnages. Dans la prose holbaniene, on rencontre le *narrateur-personnage*, comme le récit c'est à la première personne, le narrateur-auteur et le narrateur-réflexeur (comme Milly dans le roman *Jocurile Daniei* et Viky dans le roman *Ioana*). Chez Anton Holban, on rencontre un narrateur situé sur la même position que le personnage, soit Mirel (dans *Le roman de Mirel*) soit Sandu (dans le triptyque des romans de l'analyse psychologique), en l'identifiant dans les romans (et aussi dans les histoires courtes). Parmi les sentiments intenses, suivis pendant les actions, on surprend les tribulations intérieures du narrateur-personnage qui refuse de vivre sans essayer d'accéder à des vérités essentielles de l'être.

Premier roman, *Le roman de Mirel*, présente l'histoire d'un bref épisode de l'existence adolescente espiègle, Mirel, qui anticipe Sandu, l'écrivain de profession, un véritable *alter-ego* de l'écrivain. L'importance de cette écriture, c'est qu'il/elle fixe/fige l'univers thématique des créations holbaniennes suivantes. La construction des personnages se fait par la manière du contrepoint, modèle imposé dans la littérature par Huxley. Le suivant roman objectif, *Parada dascălilor*, introduit le personnage collectif, esquissé de façon satirique et grotesque, qui passent/passe sur la scène du bureau de l'école, une galerie insolite de portraits des enseignants, réduite à un seul trait de caractère.

Le roman né sous le signe de la mémoire proustienne, *O moarte care nu dovedește nimic*, adopte la formule du journal intime, devenant « une vraie confession dans la confession » (Gheorghe Glodeanu, 2006 : 64). Parmi les techniques narratives utilisées, Anton Holban s'approche de l'écriture postmoderne. Par l'obsession de l'Eros et du Thanatos, le roman est associé à la poésie de Bacovia, où la femme qui cherche l'absolu dans l'amour, le trouve dans la mort. La fin du livre est ouverte, ce qui donne au lecteur la liberté de choisir entre le suicide et un éventuel accident d'Irina.

La construction en abîme, une autre méthode utilisée par Anton Holban dans son œuvre, consiste à insérer dans un récit un texte narratif (le titre, la devise, des citations, la petite histoire) qui résume ou concentre ses éléments significatifs. C'est est donc un processus de mise en miroir du texte lui-même, une forme d'auto-réflexion.

Le roman *Ioana* suit le travail de Racine, considère Anton Holban, car son intention était de faire une œuvre à partir de rien, comme dans *Bérénice* de Racine. Son désir est de prolonger par son incomplet ... : « La vie que j'ai vécue avec une forte intensité et extrêmement difficile, me semble comme une aventure. Je pense que cela pourrait faire une transcription pour un roman... » (Anton Holban, 1978 : 202).

Dans le roman *Ioana*, plus que dans d'autres romans, l'auteur va utiliser le symbole et la suggestion. Le mythe de Tristan et Isolde, l'image de la mer agitée ou calme, l'insistance à la fin du roman sur le chat Ahmed, présenté comme un personnage, le désert de Kavarna, sont des éléments symboliques qui mènent à l'absolu le drame des héros. Deux symboles peuvent représenter la structure des romans d'Anton Holban: le cercle (l'analyse orbiculaire) et la profondeur, l'abîme (sondage abyssal de l'âme et de l'esprit).

Ce roman (*Ioana*) a une structure circulaire, comme des/certains romans de Liviu Rebreanu *Ion*, *Răscoala* ou *Padurea spânzurașilor*. L'incipit représente le départ des héros, Sandu et Ioana, de Bucarest vers Kavarna, et finalement, ils retournent là où ils ont commencé, à Bucarest. Cette structure peut suggérer que Ioana et Sandu vont commencer une nouvelle relation, mais ils atteindront le même point de nouveau, ils commenceront la torture psychologique et le scénario sera répété.

La création holbaniene, qui est convertie en une approche fascinante du Thanatos, se caractérise par des idées novatrices qui nécessitent un changement des visions du lecteur sur la littérature contemporaine. La formule du journal intime est gardée aussi dans le roman suivant, *Jocurile Daniei*. Le personnage principal, Sandu, se retrouve dans une autre hypostase, il perd ses qualités de mentor spirituel, devient un sujet complexe pour les caprices de la belle Dania, complexe né de la différence sociale. L'écrivain, vu dans une position de maturité, ne se préoccupe plus des sondages intérieurs, mais de sa bien-aimée. Sandu devient un Don Juan perdant, humilié, contaminé de pessimisme cioranien. L'œuvre d'Anton Holban se construit sur les mêmes questions, les mêmes thèmes, répétés d'une manière obsessionnelle: la lucidité, l'amour, la jalousie, la mort, la maladie, la musique, les voyages. L'âme oscille toujours entre Eros et Thanatos. Obsédé toujours par la souffrance, l'écrivain fait tout ce qu'il peut pour l'amplifier, car elle naît de véritables créations. Les seules joies sont la musique et les voyages.

Le rationalisme est la technique qui consiste à postuler des idées et des croyances, des «idées innées de l'esprit» (Liviu Petrescu, 1992: 16) et il va de pair avec le principe de l'expérience, de l'accumulation des observations. Cela est parsemé tout au long de l'œuvre holbaniene, en particulier dans le roman *Ioana*, où le héros tente de se convaincre qu'il n'aime pas sa partenaire, un fait nié par l'installation de la jalousie. En raison des changements apportés aux procédures spécifiques d'investigation, la connaissance scientifique est devenue une activité non seulement des connaissances mais aussi une transformation de la réalité. (Liviu Petrescu, 1992: 22)

Une autre technique narrative est le *monologue intérieur* applicable dans le texte holbaniien, de cette façon s'exprimant ses pensées les plus intimes, auprès de l'inconscient: «c'est est un discours devant une organisation logique, reprenant la pensée de son état original, comme il se lève à l'esprit.» (Liviu Petrescu, 1992 : 77). Les turbulences de Sandu, les pensées et l'introspection comme dans une coquille ne font que le transformer en une tempête intérieure. Tous les gestes incontrôlés le surprennent souvent, mais il essaye toujours de trouver des explications plausibles, ou de ne pas le mettre sous un mauvais jour ? : « Peut-être a-t-il glissé... » (Anton Holban, 1982 : 101). Mettant chaque geste, pensée ou parole sous observation, le héros

holbanian vit une scission intérieure. Une autre caractéristique de la subjectivité est sa nature dynamique; les êtres sont des réalités mobiles, ils peuvent se déplacer dans l'espace et dans le temps.

Mais l'art utilise de divers *langages alternatifs* comme ceux de type non-verbal (des gestes par lesquels sont exprimés les différents états, comme la tendresse, l'indifférence), *le langage de la musique* (bien que selon Proust il s'agit d'un langage primitif) donne des variations sur le même thème, le thème de la mort. Le mot a de différents rôles en soulignant soit les qualités matérielles de la voix, soit la sonorité des diphtongues. Comme les mots se combinent les uns avec les autres, spécifiquement et différemment, ils sont étroitement liés à la voix narrative.

Une technique qui constitue un effet narratif spécifique est *le contraste*: Sandu représente trois types, hypostases - situations qui correspondent au triptyque de romans. Un trait de caractère du personnage est le désir d'être supérieur, en particulier intellectuellement. La méthode des contrastes est utilisée pour le personnage masculin retrouvé dans des situations différentes, pour les personnages féminins qui décrivent trois types distincts (Irina, Ioana et Dania) et aussi pour les couples érotiques: dans le roman *Ioana* on peut parler d'un drame de « deux personnes qui ne peuvent pas vivre l'un/l'une sans l'autre et encore ils se tourmentent » ou « deux personnes qui ne peuvent pas vivre ni séparément, ni ensemble », tandis que dans le roman *Jocurile Daniei* on trouve « deux personnes qui croient qu'ils s'aiment/s'aimer et ils ne se posent/qui ne se posent aucune question essentielle ». Les romans d'Anton Holban « illustrent trois phases possibles de la relation entre un homme et une femme » (Gheorghe Glodeanu, 2006: 45), chacun des trois romans est considéré *une histoire d'amour manqué*.

Bien sûr, on peut parler du *dédoublement*, comme un état caractéristique du héros problématique holbanien, cela peut être remarqué dans les séquences suivantes: « Je vais me tuer! (...) J'ai clairement réfléchi: ça, bien sûr, je ne le ferai pas! Car j'ai eu toujours le double » (Holban, 1982 : 96). Non seulement Sandu est déclaré double, mais Ioana est considérée en plein changement, avec « son double état » (Holban, 1982 : 137). Parmi les techniques narratives identifiées en fonction de l'axe temporel on identifie: *la rétrospection* illustrée dans le *Testament littéraire* (considéré pour l'auteur comme crédo artistique) quand il dit: «... l'opération jeudi matin... Et je n'ai pas de testament » (Anton Holban, 1978 : 148), et la *concentration narrative* du récit qui se dégage de la densité d'informations et de faits, et aussi de sentiments des personnages. D'autre part, nous voyons une chaîne de ces techniques, une commutation facile de l'une à l'autre, car la vie intérieure se réfère à la tension d'une étape importante de la vie: la mort du chat Ahmed ou la mort d'Irina.

Le narrateur se promène librement sur l'axe du temps, ayant la certitude du fait accompli. Sur le flux de la mémoire, une obsession devient une opportunité pour ouvrir une autre. L'écrivain parle de la perspective du présent, ayant les yeux tournés vers le passé. Anton Holban demeure dans notre littérature comme l'un des écrivains qui sont nés dans des souffrances atroces et pour lesquels l'art n'est pas un divertissement, mais un don: « Personne ne soupçonne le travail minutieux pour chaque ligne et personne ne sait quel tourment cache l'expérience intense » (Holban, 1972 : 18), dit l'auteur. La structure du texte est la fragmentation caractéristique pour l'œuvre holbaniene, la rupture narrative, le monologue, le journal, l'annulation de la chronologie. Ils donnent l'unité à l'écriture simplement par leur fréquence, devenant spécifiques au discours narratif, condition *sine qua non* du style holbanien.

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THE OTHER WORLD IN THE ROMANIAN FOLK TALES¹

Abstract: *The paper focuses on the feminine representations of the other world in the Romanian fairy tales. A gender approach of this literature reveals the complexity and the variety of these characters that are assigned power positions in the other world. Be they fairies or dragon ladies, saint women or great mothers, these feminine representations of the fairy tales contradict the stereotypes associated with women in the traditional culture and anticipate an identity profile that is common rather for our contemporary women than for the society that imagined them. The structure of the relationships that govern the realm of the other world is one of a matrilineal type, where women are superior in hierarchy. Analyzed in comparison with other cultures, the features invested in the feminine characters of the other world in the Romanian fairy tales are to be found as embodied in male representations / deities of different cultural / traditional societies.*

Keywords: *Romanian folklore, cultural anthropology, gender studies.*

Introduction

The fairy tales are holding reminiscences of ancient eras when the myths and the rituals were still alive and were functioning with the purpose of integration of the human being in the Universe by relating the man to the sacred (*apud*. Mircea Eliade, in Barbăneagră 1990). The fairy tales are preserving and presenting the characteristics of the traditional Romanian way of thinking in representative samples. They constitute themselves in a corpus for the cultural anthropology research. Being just a social and cultural artifact, internalized and naturalized by both men and women, I considered interesting to research, at least from some points of view, the vision offered by the Romanian folkloric fairy tale to the feminine identity.

Corpus of the study

This study has the Romanian fairy tales (Bîrlea 1966; Ispirescu 1989; ășăineanu 1895; *Antologie de literatură populară* 1965; *Romanian Folk Tales* 1979) of the folkloric heritage as a corpus of the anthropological research.

Methodological approach

The applied methodology – connected with gender studies – takes into consideration those types of studies that envision a research based on the feminine representations of the Other World in the fairy tales.

Research assumptions

The Other World is a place where an ideal world exists, next to the human beings' world. It is a world that doubles the mortals' world, in this world its inhabitants can enter or exit freely and they can also invite the mortals there. By definition, the Other World belongs to superior beings, divine or semi-divine, and it is basically opposed to the human world.

These representations of the Other World are: the fairies, the women saints named with the same name as the days of the week (Saint Wednesday, Thursday, Friday etc. / Sfintele Miercuri, Joi, Vineri etc.) and their corresponding mothers (i.e. Saint Monday's Mother, Saint Wednesday's Mother etc. / Mama Sfintei Luni, Miercuri etc.),

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Icy Storm's Mother (Mama Crivățului), Stormy Winds' Mother (Mama Vântului Turbat), Spring Winds' Mother (Mama Vântului de Primăvară), Dragon Ladies, Forests' Mother (Mama Pădurii), Sun's Mother (Mama Soarelui), some malefic feminine representation as Gheonoaia, Scorpia, Vâjbaba etc.

Research hypotheses

The most feminine representations of the Other World in the fairy tales are manifestations of a feminine divinity or, at least, of a super-human order, as it is in the archaic conception of the Romanian man.

Even though we do not know how old the fairy tale is, the feminine subjects from the Other World are catching the attention more than the masculine ones, being more numerous, more complex, and various. Their integration in the world of mortals (occasionally) presents deviations from the known gender stereotypes.

Fairy tale analysis from the feminist perspective

The feminine representations of the Other World have, with little exceptions, **power positions**, of which the masculine opposite like the Emperor's son, Prince Charming (Rom. Făt-Frumos), has not yet access, but ultimately he accedes to. It is about the power position conferred by the high level of spirituality found in the feminine characters of the Other World as a result of the highest initiation. The fairies from the tale entitled *Prince Charming with the Hair of Gold* (*Făt-Frumos cu părul de aur*) own the Bath that turns the hair of the person who dips in it into gold. The Bath is the place of the spiritual purification, of magical transformation, and the hair of gold symbolizes the divine spiritual forces, initiation, superiority, spiritual elevation and maturity.

The animist myths, assumed that had generated a part of this imaginative feminine, confer feminine personifications to the Life and Death forces and to the Nature's and Universe's forces as well.

The power position occupied by these feminine representations is illustrated by the fact that they can serve as *a guide* to the Hero in the Other World (as some of those feminine characters listed above usually do), or as *a goal* of the heroic acts done by the Hero with the purpose of his initiation. Finalizing the initiation makes Prince Charming able to form a couple with Ileana Cosânzeana, Zâna Zânelor (Fairy Queen) or Doamna Chiralina. Most of the time, the fairy tale is the story of the couple formed by role-models, feminine and masculine personifications, couples which finally are recognized and accepted by the human mortals community of which the Hero belonged initially and in which the newly formed couple has to adapt. This is the main source of joy and happiness for humans who establish in essence the balance and the homestead characteristic to the world in the folkloric imagination.

Moreover, until the masculine initiation is ended, the women with whom the Hero has contact in fairy tale do not equate the nowadays gender stereotypes. They are independent personalities (often singles), they do not need protection, they provide protection and because of their status being initiated, they possess a highly rational knowledge and also knowledge that is by far beyond the rational one. All these attributes allow them to impose the norm and the full domination in the other world.

Another surprising detail which alters our perceptions about gender stereotypes is the sexual behavior of some Fairies. All the norms of bashfulness are disappearing in some of the fairy tales. The Fairy is not shy at all, she is the one that takes the erotic initiative, the active factor, the main reason that starts the Hero's future search – the

Hero's obsessive quest – extended to the limits of the possible human effort (Prince Charming wears and tears one pair of sandals made of iron and a stick in his long trip to find his love, as it happens in the fairy tale *Ileana Cosânzeana*). The Hero, sleeping on the shore of the Fairies' Lake, does not feel the cuddles of Ileana Cosânzeana who descends in the humans' world. Prince Charming's chariot driver is the one who sees and tells what happened to the Emperor son, Prince Charming, while he was asleep. This way the chariot driver's story helps Prince Charming and sets off his erotic quest. The vision of the anonymous author of the fairy tale does not attribute false shame to the Fairies. The woman, namely the Fairy of the fairy tale, is not shy, has no complex at all facing the man (at least in the premarital timeframe). This fact proves that the old patriarchal mentality does not work in the fairy tale; the woman is not submissive to the man's display of power.

The erotic quest has different meaning for the Hero and for the Fairy. For the Hero it is an initiation adventure, for the Fairy, who is already initiated, it is her conquest, her submission and her placement in a masculine domination pattern. Moreover, in some cases, as for example the fairy tale entitled *The Arăpușca's Kingdom* (*Împărăția Arăpușchii*), the marriage between the Hero and Arăpușca and the fact that he took her most important possession (that is a sword, a phallic symbol) are meant to transform the world into a civilized one.

After the marriage, they went to the Boy's kingdom and on their way there they saw houses, people, and cities. It was thought that Arăpușca hated people and, with the power of her sword, she killed them and now, because she didn't have the sword any more, all the things were settling in their own place.¹

Here we have another example of bending the gender stereotypes: before marriage, Arăpușca is the embodiment of the destructive, aggressive and tyrannical forces.

The marriage at the end of the fairy tale marks the entrance of the woman under the masculine domination and it is seen in the Romanian folklore, mainly in fairy tales, as beneficial, normal, of course also because patriarchy is dominating the archaic culture that gave birth to this literature.

Before the marriage, often happens that the Fairy undergoes a damaging masculine domination and she is expecting to solve the problems in two different ways: in the first case she succeeds by defeating and imprisoning the Monster, or in the other case, when she has been kidnapped by the Monster, she is expecting to be saved by her real partner.

In the first situation, we are dealing with the strong type of woman, and in the other situation we have a weaker form of woman whose only strength is cunning, subtlety and intelligence, which are different forms of power. She finds out which are the weaknesses of her kidnapper and gives to the Hero the chance to surpass and defeat the Monster. By destroying it and dominating the Monster, the Hero allows life to follow its normal course, all the things are falling into their own places, balancing the entire world and closing the circle.

¹ "După cununie pleacă să vie în împărăția băiatului, și pe drum ce să vezi? Case, oameni, orașe în toată rânduiala. Pasămite Arăpușca ura oamenii și, cu puterea paloșului ei, îi prăpădise, dar acum, fiindcă nu-l mai avea, toate lucrurile își veniseră în fire" (Stăncescu 2010: 24).

In the fairy tale entitled *The Waters' Fairy (Zâna apelor)*, the mermaid that was “destined by God” to be Alexander’s wife comes to the mortals’ world with a divine mission, meant to transform the human order and restore the justice. In this particular case, the Fairy is not losing her powers and status as an initiated by marrying a mortal. She remains superior to her husband to the end. On the other hand, the husband does not want to achieve her level. Her divine mission leads to eradication of slavery. Here we have illustrated an aspect of justice brought by the creatures of the Other World to this world, in moments of decline and crisis for the mankind. The conclusion drawn from here is that the divinity is perceived as responsible for the human destiny in the simple popular mentality and it is an active factor in the real life because of its justice spirit and equilibrium sense. Its creative and protective attributes that we can find in our masculine God we are finding them transferred to a feminine divinity. But we have no way to know or to prove, we can only suppose that all these feminine representations from the Other World – in their benign or terrifying version – are reminiscences of an extremely important cult in the history of mankind, namely the Great Goddess’s cult. This cult is present in all the authentic traditions of the universal spirituality of the world, the essence of the highest cult (sometimes the only cult). The Goddess cult exists before the masculine God’s cult and it is characteristic to the matriarchal type of the society. The Christianity’s influence is also felt in these feminine representations’ patterns by the frequent presence in the fairy tale of Virgin Mary as a guide and help of mankind in the humans’ challenging phases that they need to overcome in their lives.

The fairy story *Ileana Cosânzana, the Flower That She Has In Her Braided Hair Is Singing, Nine Kingdoms Are Listening (Ileana Cosânzana, din cosiță floarea-i cântă, nouă împărății ascultă)* portrays Ileana Cosânzana as a patroness of arts, in general and of music, in particular. She possesses a flower that has “the spell of unbelievable magic song”. Once the flower is placed in **her blond hair-lock**, it starts – as it touches the locks – “to sing as if the angels were partying in Heaven to the praise and glory of the Lord”.

Even the Holy Sun stopped in his burning way to chill a little by listening the amazing song, the birds were stoned and mute amidst the green foliage of the trees, and the waves of the silver brook that was running in the nearby stand still and mount on the top of each other forming water hills only to see the marvel and not to miss its charming sound.

Nine kingdoms were listening to the sound that was coming out from the flower, the emperors that were at war, as soon as they listened, they signed their rise of the peace and brotherhood flags and ordered the stop of the hatred and the enmity. The ones that were in the middle of the forest hunting dropped their arches from their hands and laid on the green moss, having their mind enchained by the sweet burst of the far away song.¹ (Sfântul Soare se opri în calea sa aprinsă ca să se mai răcorească la ascultarea cântecului amorțit de atâta vreme, paserile

¹ "Sfântul Soare se opri în calea sa aprinsă ca să se mai răcorească la ascultarea cântecului amorțit de atâta vreme, paserile ședeau încremenite și mute în sânul verde al frunzișului, iar valurile pârâului de argint, ce se strecura pe aproape, stau locului și se suie unele peste altele, de se făcea movile de apă, numai ca să vadă minunea și să nu scape glasul ei fermecător. / Până la nouă împărății se auzea glasul ce răsărea din floare. Împărății ce se aflau în războaie, cum îl simțiră, făcură semn să rădice în văzduh steagurile de pace și frăție și să curme vrajba și dușmănia. Cei ce se găseau prin codrii pustii la vânătoare scăpară arcurile din mâini și se lăsară pe mușchii verde cu gându' -nlanțuit de dulcea revărsare a cântecului de departe" (*Antologie de literatură populară* 1965: 123).

ședeau încremenite și mute în sânul verde al frunzișului, iar valurile pârâului de argint, ce se strecura pe aproape, stau locului și se suie unele peste altele, de se făcea movile de apă, numai ca să vadă minunea și să nu scape glasul ei fermecător. / Până la nouă împărății se auzea glasul ce răsărea din floare. Împărății ce se aflau în războaie, cum îl simțiră, făcură semn să rădăce în văzduh steagurile de pace și frăție și să curme vrajba și dușmănia. Cei ce se găseau prin codrii pustii la vânătoare scăpară arcurile din mâini și se lăsară pe mușchiu' verde cu gându' -nălțuit de dulcea revărsare a cântecului de departe.)

In this case, the flower symbolizes the scepter that grants its owner with the divine power over Mother Nature and also over humankind. It is interesting that the Romanian cultural inheritance preserves the feminine version of this kind of omnipotent deities which in the case of other mythologies is a masculine representation (Pan from the Greek mythology, Lord Krishna in the Hindu mythology). The flower's song is nothing but the metaphor of the universal love that flows, of that love capable to harmonize all kinds of human relationships. Moreover, by studying the etymology of the name Ileana Cosânzeana, we find out that she is a selenar Goddess who personifies the Moon, and the fact that nine kingdoms are listening her song suggests an astrological symbolism (our solar system – as we know it – has ten planets). It is about cosmic harmony, a cohesion that bonds our solar system in a Whole that defines itself as unique and coherent.

The Fairy of the Dawn (Zâna Zorilor) is a personification of the sunlight and of the everlasting youth, a kind of an Aurora (the Fairy of the Daybreak), sister with the Sun and the Moon, who was harnessing the horses at the Sun's chariot. Normally this job is done by men and in this case it is done – as we observe – by a woman. Even though the Fairy of the Dawn has such a significant status in the Cosmic order, judging by her looks, similar to a Sphinx (eyes that are stealing people's minds, eyes as an owl, face as a fox, claws as a cat), she gives us the impression of a malefic symbolism of her or anyways we may say her aspect suggests that we are dealing with an inaccessible, very powerful and frightening deity. Fairy of the Dawn's powers resides in three symbolic objects: the Healing Water (Life Giving Water) from the fountain she owns, the Ring of Power and the Wine of Youth. All of the above are conferring her most power, the highest rank among the feminine characters of the Other World. Saint Friday herself wishes to possess a part of the power of Fairy of the Dawn: she wants some water from the Fairy's fountain. Is this about the Saint Friday's tendency to undermine the power of Fairy of the Dawn or is it about a higher initiation that Saint Friday knows she is going to need that water especially for whoever will be send to bring it to her?

Conclusions

In the fairy tales we notice that the relationships between the creatures from the Other World descend in a matrilineal manner and the woman has a superiority in the hierarchic position and consequently in power.

These folk stories are rich sources of positive female imagery and have the advantage of being rooted in Romanian ancient tradition. The feminine representations of the Other World are messengers of the Other Realm to our mortals' world and represent role models that the Romanian traditional society imposed through its oral, folk literature.

If we reduce the essence of these representations to the image of the Divine Mother, with her benefic and malefic aspects, we find the embodiment of an archetype and the expression of *anima* (in Jungian terminology), the manifestation of

unconsciousness in these feminine characters of the Other World portrayed in the Romanian fairy tales.

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SPACE AND TIME IN CAMIL PETRESCU'S TRAVEL NOTES¹

Abstract: Camil Petrescu approached the travel note, an irregular species for his writing, to which he is defined by a polemical, dividing attitude, sometimes ironic, to which tradition, however, is subsumed. *Rapid-Constantinopol-Bioram. Simplu itinerar pentru uzul bucureștenilor*, this, "pseudo-reportage", as considered by exegete Liviu Călin, about a journey of several days in Constantinople, appeared in a small volume, in Bucharest, 1933. The present paper aims to follow the way in which the traveller's memory "acts" on the itinerary and since, this is a land with strong implications in the history of our people, for a period of 500 years, a land of legends, the text captures a particular aspect: time re-creates space, historical time becomes memory. Indeed, for the author - traveller and narrator at the same time - knowledge of this space is first pre-knowledge, followed, of course, by recognition.

Keywords: space, time, voyage.

Camil Petrescu known as "the champion of anticallophile spirit", also approached the travel note, an irregular species for his writing, to which he is defined by a polemical, dividing attitude, sometimes ironic, to which tradition, however, is subsumed by chronology or scholarly references. *Rapid-Constantinopol-Bioram*, subtitled *Simplu itinerar pentru uzul bucureștenilor*, this "pseudo-reportage", as considered by exegete Liviu Calin, referring to a journey of several days in Constantinople, appeared in a small volume, in Bucharest, 1933, at Cartea Românească, being reprinted in 1974, at Dacia Publishing House, Cluj, in *Restituiri* series, edited by Mircea Zăciu.

In the book appeared, in Craiova, 2005, Scrisul Românesc Publishing House, *Camil Petrescu și paradoxurile actului creator (Camil Petrescu and paradoxes of the creative act)*, which is "a reappraisal of the writer's prose work in terms of its relations with its theoretical doctrine" (Bălașa, 2005: 7) Ariana Bălașa approaches Camil Petrescu's travel note and asks herself: "Why should we read Camil Petrescu's journal today?" (*Ibidem*: 47).

She also offers an alternative response:

If we do it just to get informed, there are richer sources. In fact, it is the journal of a great writer, whose pages stem from information sources, but we are more interested in his rational and emotional reactions to the impact with this exotic world. [...] We read it in the fictional register as a writing belonging to literature (*Ibidem*: 48).

Our work starts from this premise and aims to follow the way in which the traveller's memory "acts" on the itinerary and since this is a land with strong implications in the history of our people, for a period of about five centuries, a land of legends, the text renders a particular aspect: time re-creates space, historical time becomes memory.

As a reflective author, Camil Petrescu combines proper creation with meditation on the creation, which happens in the voyage note we deal with. From this well-known fact, Ion Cristoiu in the preface to the edition of 1974, gives an appreciation of the text self-reference:

Placed on a fundamental direction of Camil Petrescu's work, *Rapid – Constantinopol – Bioram* is the note of a lucid travel, which along with sentimental pleasure of travel, gestures and cues of the <<traveller theatre>>, becomes the

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observer of these experiences in an attempt to reveal the hidden mechanisms of the journey. The result is a book full of intellectual force from the beginning to the end, in which reportorial narrative interweaves with meditation on journey, a travel note which meditates on the mechanisms of the journey in general (Cristoiu, 1974: 7).

The text begins with a suggestively-entitled preamble *Preliminary Patience*. It plays the role of "parts of negotiating text" (Maingueneau, 2007: 164), since pragmatics explains the author's need to justify himself. In this respect, Dominique Maingueneau says: "The mere fact of speaking (as proposal of a work to the public does not mean speaking about it in the superlative ?) is a specific territorial incursion which requires remedial action. All forms of *captatio benevolentiae* popular to rhetoric are only an illustration of this requirement" (*Ibidem*, p. 163).

Since his first statements, the author tries to establish a "contract" with the reader. Here is the beginning: "Nu-mi plac deloc călătoriile. Sunt superficiale toate și uneori vulgare ca niște vise ratate" (I don't like travels at all. They are all superficial and sometimes vulgar like failing dreams). They are provocative, striking statements to begin a travel note with. A "but" is necessary. Perhaps: "But I will try another kind of travel and another travel note".

Next, the author ironically delimits the tradition of this species through the "praise" of superficial travel: "Prima condiție a unei excursii folositoare și frumoasă e să fie scurtă, grăbită și superficială, ca să poată prinde singura realitate sesizabilă când ești pe tărâm străin: atmosfera" (The first condition for a useful and beautiful trip is to be short, hasty and superficial, so that it can capture the only noticeable reality when you are on a foreign land: the atmosphere).

Here is the appropriate way to think of a travel and its outcome – the travel book: "Altminteri, e necesară trudă, și studii întregi și temeinice, adică făcute acasă, în bibliotecă, mult pe îndelete. Adevărul începi să-l pipăi sigur când a devenit element de laborator: îl pui în raft, îl dai jos, compari, notezi, îl împachetezi din nou sau îl lași numai deoparte, pe birou, pentru a doua zi" (Otherwise, labor is needed, complete and thorough studies at home, at the library, in a leisure way. The truth is secure when it becomes part of the laboratory: you put it on the shelf, get it off, make comparisons, take notes, pack it again or put it on the desk for the second day).

Therefore, it is a thorough documentation providing the writer with a rich memory, traveller and narrator at the same time. This memory will act, as it was said, on the itinerary, so that we have the impression that the travel becomes a remembrance. Camil Petrescu's life and work are characterized by the deep thirst for knowledge.

This special documentary effort which helped the traveller-writer go beyond the superficial atmosphere and discover a true reality is highly appreciated by Șerban Cioculescu: "Therefore, the writer put honest documentation before empty or surface « intuition ». Sight is not enough for him" (Cioculescu, 1966: 347). This lucid writer surprisingly becomes adept of inner landscapes: "Dealtminteri peisagiile exterioare – cele mai frumoase chiar – sunt neapărat mai puțin interesante decât cele interioare, care merg în tine ca în adâncimi fosforescente de mină și de moarte" (As a matter of fact, outer landscapes – even the most beautiful – are necessarily less interesting than inner landscapes, penetrating you as phosphorescent deep mine and death).

Assuming that the concept of gender is not enough to define all possible literary contracts, since works may establish individual contracts, pragmatics distinguishes three types of such contracts: "those that fall just within a genre, those using generic contracts (combining several genres, using them ironically, parodying

them, etc.) and those that do not correspond to any gender and claim to define a single pact " (Maingueneau, *op. cit.*, p. 162). If we try to fit Camil Petrescu's text into this classification, it would probably find its place in the second type.

Once he decides to go on the trip, urged by a friend, the traveller-narrator tells himself: "În definitiv e vorba de o incursiune istorico-geografică, adică de una care nu are nevoie de nicio pătrundere" (After all, it is a historical and geographical travel, that does not require any insight). By this statement, he is almost playing with the reader's expectations, because, in fact, as Georgeta Antonescu observed (Antonescu, 2007: 862), descriptions and accounts of the volume are under the sign of *insight*, which is why this lexical-semantic field is well represented in the text, especially if we consider the small dimensions of: *intrăm, scoborâm, străbatem, ne strecurăm, ne scufundăm* etc. (*entering, descent, wandering, gliding, sinking*).

After this preamble, the first chapter *Dar e furtună*, which emphasizes the traveller's concern before leaving, ends with the statement "Let's climb" with metatextual function, because it invites the reader into the traveller-narrator's world, the reader himself becoming an imaginary traveller.

His delimitation from a whole literary and human tradition is supported by the way in which he reacts to his travel companions. For instance, he refuses to submit to the human weakness of seasickness. Thus, in the chapter entitled suggestively *Un spital pe valuri* after showing his "stubbornness" of not being seized with seasickness, the traveller-narrator confesses:

Cunosc și eu, o clipă, încercarea celor bolnavi. Ți se pare că, după ridicarea vasului, o pompă îți aspiră conținutul pieptului, iar când vasul cade încet cu tine, simți acolo un ghem viu; imediat apoi creierul își pornește într-o parte, iar cutia craniană într-alta, ca apa care se clatină într-o strachină purtată. Picioarele nu-și mai amintesc distanța exactă până la podea. O sfortare, un act de voință, și totul a trecut (I know myself for a moment what sickness is. You think that after raising the ship, a pump draws your chest contents, and when the ship falls slowly you feel there's a living ball; then your brain immediately starts to one side, and the skull to another, like water tossing in a bowl. Feet do not remember the exact distance to the floor. A stretch, an act of will, and everything goes by).

Moreover, the traveller-narrator is always detached from the others and the landscape, his travel companions remain some "simple silhouettes" being as Georgeta Antonescu stated, "more implied than really present in the reader's imagination" (*Ibidem*).

The author clearly names the addressee of the text, not only in the subtitle, but also in the confessions of the note: "Cred că e de prisos să descriu Stambulul pentru franțuzii și nemții care nu l-au văzut. Nu mă simt nici autor de pitoresc literar, nici de filme internaționale. Scriu aici însemnări pentru prietenii de acasă, anume, și această cunoaștere dă și măsura și întorsul din pană" (I think it is unnecessary to describe Stambul for the French and Germans who have not seen it. I feel myself author of neither literary beauty nor international films. I write notes to my home friends, and this knowledge conveys the quality of my writing). Evidence that this is the "initiated reader" as called by pragmatics, is that he appeals to intellectual associations and resemblances familiar to people in Bucharest: „Străbatem în fuga automobilului un cartier cam cum e strada Carol și Calea Șerban Vodă, însă cu casele mai înalte, mai răsăritean (tramvaielele sunt verzi și roșii), urcând spre colinele istorice ale Stambulului sfânt" (We drive through a neighborhood on Carol and Serban Voda Streets, with higher and more Eastern houses (trams are green and red), up to the historical hills of Holy Stambul).

In the great Turkish city, in course of modernization, thanks to Kemal Atatürk, whom the author admires in particular, the traveller-narrator visits places that attract tourists traditionally, as St. Sophia, the hippodrome, bazaar and museum Top Kapu, other mosques, cafes, but feels special affinity when *searching* places (cemetery Buiuk Mezaristan, the Fanar) which remind him of the special historical links of our people with Inalta Poarta: "E acolo în fund pe râpele colinei, cam sub moscheea Soleiman (albă și mare cât o cetate), și faimosul Fanar cu străverii și străverișoarele a jumătate din boierimea românească..." (In the background of hill cliffs, underneath mosque Soleiman (white and big as a fortress), there is the famous Fanar with grand-cousins of half of the Romanian nobility ...). Or: "Pe una scrie cu litere latine, banal, mic, ca o tăbliță de tramvai: *Fener*. [...] Această tăbliță e așadar insigna a o sută și ceva de ani din istoria domniilor românești? Se adună anii mei de școală și poveștile însângerate ale copilăriei, se urzesc amintirile pamfletelor istorico-politice" (One is written in trivial small Latin letters, like a tram slate: *Fener*. Could this slate be a badge of a hundred year history of Romanian principalities? My school years and bloody stories of childhood bring together, memories of historical political pamphlets devise).

Indeed, for the author - both traveller and narrator – knowledge of this land on which our fate as a people largely depended is first pre-knowledge, followed by recognition.

Thus, the very first encounter with this, "Eastern story", as the author names it, with Constantinople situated at the confluence of waters, reveals Camil Petrescu, the traveller keen to knowledge, well-informed, trying to recognize the places he knows so much about. He travels not only in space but also in historical time, so that the two temporal dimensions, past - present, seem to overlap through this travel. Moreover, under this modern present, the traveller is always *searching* traces of the past so that we can speak of a real reason for the *search*: "... noi, care căutăm ce a mai rămas de acum o mie și sute de ani, suntem niște zănateci care trăim în altă lume" (... we, who seek what's left of a thousand and one hundred years, are foolish living in another world).

Here is what he confesses when giving an insight of Constantinople: "știu, amintirea lecturilor mele e o caravană încărcată de miragii, întâmplări și nume. Timp de secole au pornit de aici, din chioșcurile și seraiurile acestui defileu, hotărâri crunte, care au dus moartea sau viața în principatele dunărene, au pornit porunci mâniașe către pașii de pe Dunăre. Soarta Rusiei de sud, a Ungariei, a occidentului până sub zidurile Vienei, era schimbată de oameni care aici iubeau, aveau copii, sărbători și zile de moarte. E pe aici pe undeva cetatea zidită de Murat al IV-lea, e legătura de tabii de piatră a lui Mohamed al II-lea, clădită aici cu un an înainte de căderea Bizanțului, înconjurat astfel din toate părțile. Pe aici trebuie să fie pe undeva Balta Liman cu <<Conacul>> în care în 1849 se hotăra soarta noastră. E încă, pe aici, poate, pe malul stâng, sub deal, între aceste înșirări de yaliuri și castele, Ienichioi, unde la 1828 s-a hotărât independența Greciei. Pe dreapta, poate acolo unde sunt promenadele luxoase și vilele, e desigur Therapia, cu palatele familiilor care, pornite din Fanarul încălțit și murdar al caselor de lemn, după ce ocoliseră și se încărcaseră de averi în principate, nu se întorceau în mahalaua natală, ci își construiau aci, în această stație aristocratică, vile și chioșcuri: Mavrocordat, Mavrogheni, Suțu, Moruzi, Caragea, Ipsilante etc., etc. Dar unde? Dar care anume sunt?" (I know, the memory of my readings is a caravan laden with charm, events and names. Cruel decisions leading to death or life in the Danubian principalities were made here for centuries, in kiosks and seraglios of this gorge, angry commands were given to pashas on the Danube. The fate of southern Russia, Hungary and West up to the walls of Vienna, was changed by people who loved, had children,

holidays and death days here. There is somewhere the fortress built by Murat the Fourth, the strongholds of Mehmed II, built here a year before the fall of Byzantium, thus surrounded on all sides. Here must be Balta Liman with its <<Conac>> (manor) where our fate was decided in 1849. Ienichioi is still around perhaps on the left bank, underneath the hill, between this succession of yalis and castles, where Greece independence was decided in 1828. On the right, it is of course Therapia with luxurious promenades and cottages, palaces of families who had left the tangled and dirty Fanar of wooden houses, after rambling and gathering wealth in the principalities. They did not return to their home suburbs, but built cottages and kiosks here in this aristocratic area: Mavrocordat, Mavrogheni, Sutu, Moruzi, Caragea, Ipsilante etc. But where? But which are they?). What is important to notice here is that it is not places that awaken memories, but memory and pre-knowledge create places, sights and atmosphere. Sights are not what they appear to be, they receive a spiritual overflow: "Amintirea trecutului, înălțimea însăși, de turlă, noaptea cu lună, dau un soi de beție însă..." (Remembrance of the past, the tower height itself, the moonlit night, convey a kind of drunkenness...).

The author himself implies that the traveller's memory loads these places with something special. For example, reading on a slate that Fanar lies there, the place where the rulers of the principality came for a century, gives the place a special weight, otherwise, this historic place would not differ from the others: "...iar când, în zilele următoare, am străbătut cu o nostalgie ancestrală mahalale cu ulițe în costișe, cu lespezi desprinse, legate cu smocuri de iarbă între ele, printre case negre de lemn, cu balcoane cu geamlăc și grădini închise, pe la răspântii cu platani, n-am cunoscut nimic și nu m-a recunoscut nicio stafie. Să fie tăblița, să fie ce adăogim noi totul?..." (... and when, in the coming days, I wandered in ancestral nostalgia through the suburbs with sloping lanes, loose stones tied with tufts of grass, black wooden houses with glass balconies and closed gardens, and plane trees at crossroads, I knew nothing and I wasn't recognized by any ghost. Could it be the slate or what shall we add?)

Visiting each objective offers the narrator a fascinating insight into history, which requires, of course, a thorough documentation. This happens, for example, when visiting Rumeli-Hissar fortress: "Citesc acum, în camera de hotel, lămuriri despre ea, căci diseară vom merge, cale de o poștă, cu automobilele, de-a lungul Bosforului, ca s-o cercetăm sub lumina lunii" (I now read explanations about it in the hotel room, because tonight we are driving within a post mile, along the Bosphorus, to explore it under the moonlight). It is a real history lesson that follows the destiny of this people from Osman, "the first leader" for several hundred years.

The travel is sometimes a pretext to express concepts of aesthetics, which justify the way to travel and write a travel note:

Îmi vine în minte reproșul pe care îl face Croce esteticei empiriste: nu poți cunoaște nimic, dacă nu ai un plan, vag măcar, pe care să-l confrunți cu realitatea. Nu poți pretinde să aduni material estetic ca să-l studiezi, înainte de a ști mai întâi care e materialul estetic și care nu, adică, în cele din urmă, fără un concept teoretic (I remember the reproach that Croce makes to empirical aesthetics: you cannot know anything, unless you have a plan, even vaguely, which to confront with reality. You cannot claim to collect aesthetic material and study it before knowing first what aesthetic material is, that is, without a theoretical concept).

But, as already shown, not only the traveller's memory acts on these places, but also that of the ones for whom this travel note was written, "those left behind". In order that the description of these places to create images for the receiver, the traveller-narrator resorts to images already known to them and the Bosphorus is thus described:

Pentru cei care au străbătut trecătoarea de la Turnu Severin în sus, se poate cârpi o imagine a gâtului de apă care desparte Europa de Asia. Trebuie să scoase stâncile de la Porțile de Fier și oprită scurgerea prea văzută a șuvoiului. Încolo aceeași cale de apă largă între dealuri, aceleași coturi care închid și deschid, ca niște irisuri pe ecran, timp de aproape o oră, priveliști de măguri păduroase, cu vile la poale și golfuri cu corăbii. Ba chiar și pentru cei care nu cunosc decât defileul de la Călimănești la Brezoi se poate făuri o imagine. Desfaceți și depărtați un mal înalt, stâncos, de altul, umpleți cotul cu apă adâncă, potolită, și, sporind ruinele asemenea mesei lui Traian de o parte și de alta, sporiiți și numărul vilor, adăogați castele sarazine, suprimați ici și acolo șoseaua, înlocuiți aici cu mersul de apă" (For those who reached the gorge of Turnu Severin, one can draw a picture of the water that separates Europe from Asia. The rocks from Portile de Fier should be removed and the well seen flowing of the stream stopped. In other words, the same wide water stream between the hills, the same curves that close and open, like irises on the screen, for almost an hour, views of wooded hills, with cottages at the foot and bays with boats. Even for those who only know the gorge from Călimănești to Brezoi one can build an image. Loosen and separate a high rocky brink from another, fill the curve with deep still water, increase the number of ruins as Trajan's table, on each side, thus increasing the number of cottages, add muslim castles, remove the road here and there, replaced here by running water).

If we consider the theory of reading as enunciation, we can notice how the writer helps the receiver to build the world of the travel, starting from the clues provided by the text. It is about the *co-operant* reader or as Umberto Eco names him, *the model reader* (Eco, 1991: 95).

To conclude with, Camil Petrescu's travel note, rich in digressions, full of historical information and legends, shows that historical and emotional memory of the traveller-narrator and the recipient, gives visited places a particular importance and a special weight.

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“SCRISOAREA I” BY M. EMINESCU. THE VEDIC COSMOGONY ROOTS¹

Abstract: "Scrisoarea I" published in *Literary Talks* magazine, was considered to be Eminescu's confession for his faith in cosmogony. A mere comparison of the texts can reconfirm that *The Creation Hymn II from The Rigveda X, 129*, is a source of inspiration for Eminescu's representation of the cosmogonic world. The cosmogony of the poem balances between two ideas: one is a reflection on the uselessness of the human endeavour in general, while the other one stresses upon the incapacity of the Thinker's effort.

Keywords: cosmogony, meditation, existence.

Scrisoarea I (The First Epistle) appeared in *Literary Talks*, on first of February 1881 (*Perpessicius* edition, 1939: 130; 1943: 172-173), being the oldest amongst *Epistles* with a version dated from the period he had studied in Berlin (ms. 2259, I6I-I63 f.), which contains elements of other *Letters* (Murărașu, 1982: 214).

The First Epistle is one of the most pleasing meditations from the Romanian literature, and Al. Vlahuță saw a rapprochement between Eminescu's poem and *Pilgrimage* of Al. Depărateanu:

in the poem *The Pilgrimage*, as well as Eminescu's *First Epistle*, the poet becomes a philosopher. He thinks that depth and coldness are the vanities of the world and they are bitter and unspeakable, while the disgust overwhelms him. Both (teacher and pilgrim) humble and shivering, floating in the same psychological atmosphere, with the same passion for truth, and the same role in poetry ... So it's true that great minds meet together (*Perpessicius, op. cit.*, vol. II: 211).

The beginner, in philosophical meditation, was N. Scurtescu, the author of poetry *The Thinker*.

In the literary works of the researchers, the cosmogony from *The First Epistle* was in their attention, establishing ties with the essence of thinking in poetry and the studies that Eminescu made abroad (Grămadă, 1914: 177).

The most noticeable similarity between Eminescu's creation and the Indian Vedic hymns is represented by the echoes of the valuable two cosmogonic poems of our poet, *The First Epistle* and *A Dacian's Prayer*.

A simple text reading certifies the fact that *The Creation Hymn II from The Rigveda X, 129* as the main source of inspiration in the picture of our cosmogonic poet (Itu, 1995: 14).

Besides the sources indicated by Eminescu, heard the Weber, a professor at the University of Berlin, taught Sanskrit grammar and Vedic hymns, commented Kalidasa and the Vedic hymns (in the summer semester of 1873), where the poet was present, Iancu Alecsandri, in a letter sent to Maiorescu, showed that the possible knowledge creation hymn, translated by Oppert, professor at Collège de Asiriologie France: "Do not therefore care that I take full consideration of Eminescu's works, I will confine to underline the clash of ideas, a few lines of kinship between the text of a document *Satire I* and a Chaldean text translated by Oppert, professor at the Collège de France Asiriologie, [...] Anyway, the document, that you extract from *Histoire Mr. E. Israel Sedrain*, one of the most famous writings on those dark times: *Fragments d'une*

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collection of *tablettes cosmogoniques, intitulées, du premier mot a Cause, les 'tablettes jadh'* (*Enuma*). After reproducing 20 lines from *The First Epistle*, I. Alecsandri writes:

Neither we nor Eminescu, regret that he inspired himself from the wonderful sources of antiquity, that we were given (without imitating text so laconic and dark) the richest and most brilliant picture of the world creation. And he did well, because the poet, regarding his skeptical writings, suddenly rises to a lyricism that would call heroic happy when his soul entered within the grand mysteries. (*A letter of Iancu Alecsandri addressed to him*, Paris, 1884: in magazine, *Convorbiri literare* 1884; Murărașu, D., *op. cit.*: 216).

And Teohari Antonescu reminded the *Rig-Veda*:

In a hymn of the *Rig-Veda*, of course the newest and perhaps most beautiful poetical product of the entire collection of hymns philosophical and 'who began in the same time reminds us the philosophers of ancient Greeks from the old Greece, the German mystics of the Middle Ages, or the philosophy of Hegel ', and has served the model of Eminescu in *The First Epistle* - in this hymn the poet answers to the question ' who is the god that our sacrifice?

replied with a word of doubt as to the existence of god he entered the order chimeras.

Atunci ființă nu era, nici neființă, nici marea văzduhului, /Nici bolta cerului albastru în înățimi nu era /Dar, cin' le-nvăluia? și unde tănuit stătea cel nepătruns? /Era noianul apelor; era genune? /Atunci moarte nu era, nici nemurire, / Nici nu deosebea noaptea adâncă de ziua luminoasă, / Căci fără suflu trăia Unicul în sine, / și-n afară de dânsul era golul' nepătruns. / Iar pretutindeni era întuneric, o mare de întuneric, / și tănuit într-însul zăcea totul fără viață, / Cu spațiul fără zare era pustiul țărături / Când Izvorî Unicul din duhul căldurii. / Tot atunci născutu-s-a și apriga dorință, / Care germentul gândirii fu și al plămuirii. / Iar proorocii, ei înțelepții, cugetând descoperiră / Între a fi și a nu fi legătura cea veche. / Raza ei o urmăriră departe, pân' la capăt: / Să fie oare prăpastia adâncă, să fie, pe-nălțimi? / Căci firea zăcea la fund, iar sus puterea și voința. / Dar cine știe și cine poate spune, / De unde răsărit-a firea-ntreagă? / De nu cumva târziu născutu-s-au zeii? / Dar cine poate ști dincotro și când au apărut dânșii? / Numai cel din care lumea-ntreagă s-a croit, / Ori că el însuși o clădi, ori că n-o plăsmui, / Cel care din înălțimile cerului firmamentul cârmuiește, / El singur numai știe! Ori poate nici el nu știe // (Antonescu, Teohari, in magazine *Convorbiri literare*, 1899:119-120; D. Murărașu, *op. cit.*, 216-217).

Constantin Dobrogeanu-Gherea, making annotations on lines 41-50 from *The First Epistle*:

La-nceput pe când ființă nu era, nici neființă, / Pe când totul era lipsă de viață și voință, / Când nu s-ascundea nimica, deși tot era ascuns [...] / Când pătruns de sine însuși odihnea cel nepătruns, / Fu prăpastie? genune? Fu noian întins de apă? / N-a fost lume pricepută și nici minte s-o priceapă. /Căci era,un întuneric ca o mare făr-o rază, / Dar nici de văzut, nu fuse și nici ochi care s-o vază. /Umbra celor nefăcute nu-ncepuse-a se desface / și, în sine împăcată stăpâna eterna pace! [...] //

He approach the text from F. Lenormant (*Manuel d'histoire ancienne*, in vol. III, p. 618), with the Vedic cosmogony, and asked: "Why Eminescu for describing our solar system, made use of an Indian cosmogony , instead of modern evolution theory, which may in the end to give as much a pessimistic material? Perhaps this cosmogony is more plastic; and, indeed, it is admirably expressed plastic cosmogony in poetry". (Gherea-Dobrogeanu, 1967: 177). Eminescu knew the works of Eug. Burnouf (Bhagavata Purana - *Histoire poétique of Krichna*, published in Paris in 1840), from which we quote a few excerpts on cosmogony: Bhagavata:

J'étais seul avant la création et il n'existait rien autre chose que moi, ni ce qui est, ni ce qui n'est pas (pour nos organes), ni le principe alimentaire de cette double existence; depuis la création, je suis cet univers; et celui qui doit subsister quand rien n'existera plus, c'est moi [...] (p. 275) (Murărașu, D., *op. cit.*: 217).

Eminescu himself left us a fragment entitled *Inder's Cosmogony* in his notes taken at the courses of history and literature in the Vedic religion, in fact a translation from German of *The Creation Hymn of Rig-Veda*. The theme of cosmogony approaches Eminescu by the Indian text, but the source of the Vedic poet emerges through the artist's talent for genius.

If we compare Eminescu's verse: "In the beginning, while there was not being nor non-being" with the Indian, "then neither nonentity was nor ", we see a similarity, but the brand of Eminescu's originality "will lie throughout the cosmogonic picture appearance, when the poet is detached from the Vedic sources, certain passages from *The First Epistle* by sending us to Plato, Aristotle, Hesiod, Kant, Laplace, Schopenhauer and others.

The starting point of *The First Epistle*, emotionally and ideologically, has to be reported to a passage from *The World as Will and Representation* by Schopenhauer (*Additions to the Book III, chapter XXX*).

Why the seeing of the full moon has such a soothing and uplifting effect? Because the moon is an object of intuition, not of will. (...) The Moon is great, makes us wishing for greatness, goes and sees everything but it does not participate. Therefore, to its will, its misery faithfully, is clear and leaves instead of pure knowledge (apud idem, *ibidem*: 225).

In Eminescu's words the expression "your light, virgin" in verse: "Thousands deserts sparkle under your light, maiden," is accessible and has a tone of invocation, answering with the verse 16: "How many overheads full of thoughts, thinking do you see!".

Eminescu, being a great admirer of Shakespeare, found "consistency" in thinking. Greatness, glory, wealth, masters and beggars, all is doomed: "Deopotrivă-i stăpânește raza ta și geniul morții", idea that emerged and *The Pilgrimage of Depărățeanu*: "Precum strivești pe câmpuri furnicile mărunte."

The old teacher, which would have first thought Eminescu was E. Kant:

"Iar colo bătrânul dascăl, cu-a lui haină roasă-n coate, /Într-un calcul fără capăt tot socoate și socoate (...) /Universul fără margini e în degetul lui mic //” Verse 42: "While it was lifeless and will" has its origin in *Creation Hymn* ("philosophical content").

The moving "point" that decides to move out of chaos is Kama: „And from the Chaos' vales he sees / How in an immense ring / Round him, as in the World's first day, /Lights from their sources spring // “.

The Indian concept of "creating the world" is followed by Eminescu, as stipulated Cezar Papacostea (Papacostea, 1929: 24-25). According to Alain Guillermou, "Eminescu has kept in this cosmogony, neither the notion of creative powers, nor the principle of love that cause the appearance of humans".

He gave up equally to this point of view too optimistic and pessimistic, as well as at the Cosmogony that the poet keeps in *The First Epistle* being neutral "if we can say so" (Guillermou, 1977: 310).

The First Epistle ends up with a violent criticism made in the first person, criticism that reflects the major problems of the poet's philosophy.

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THE SPACE-TIME DIMENSION IN "THE FALL OF THE HOUSE OF USHER" BY EDGAR ALLAN POE¹

Abstract: *The present essay deals with the time and space dimensions in the short story "The Fall of the House of Usher" by Edgar Allan Poe in a very explicit and detailed manner. The temporal and spatial dimensions of the short story are marked by obscurity and fog, water and dream, the finite and the non-finite, silence and pressure, physical and mental disease, fear and terror, sadness and inner tearing, madness and horror, normal and abnormal, real and fantastic, irrational and supranatural, existence and non-existence, life-death and death-life.*

Keywords: *house, disease, twins.*

The Fall of the House of Usher is a short story of Gothic horror written in first-person point of view. It was first published in September 1839 in *Burton's Gentleman's Magazine*. In 1840 and 1845, Poe published it with other stories in *Tales of the Grotesque and of the Arabesque*.

Buranelli considers *The Fall of the House of Usher* a "mosaic of incidents, psychological attitudes, symbols, all melting in a uniform structure, according to the rules of a major and refined art" (Buranelli, V., 1966: 106, our translation). However, Cornwell suggests that *The Fall of the House of Usher* "this story is open to supernatural (or perhaps unnatural), psychological and, no doubt, psychoanalytical interpretations" (Cornwell, N., 1990: 86)².

The opening transposes the reader in the realm of fantasy from the very first sentence of the short story: "During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens" (Poe, E. A., 1994: 40). The beginning offers the reader some very important signals regarding the temporal topoi: the autumn day is "dull, dark and soundless" and its clouds "hung oppressively low". In this gloomy landscape the narrator-character enters. He halts alone in front of the Usher and stoops in front of a "black and lurid tarn" and looks around him "with an utter depression of soul" (*Ibidem*: 42). All around the Usher House floats "a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued" (*Ibidem*: 43).

Writing about the atmosphere surrounding the House of Usher, Georges Poulet points out that we can notice

[...] a sphere. Unconnected with the air in the sky, but reflecting in the waters of the tarn, the house of Usher lives sunken in the special density of the vapor it emanates. Thus, it has created its own time. It does not exist only in the spheric continuity of its own ambitions, but also in the linear continuity of the family it harbors. It «has been perpetuated only in a direct line». In this way, its lack of connections with the air one has to notice also «the absence of a lateral branch» (Poulet, G., 1987: 281, our translation).

When referring to the black and gloomy tarn which surrounds the Usher house, we can state that the water³ is a privileged matter, fundamental for the unconscious of

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² "this story is open to supernatural (or perhaps unnatural), psychological and, no doubt, psychoanalytical interpretations".

³ Chevalier, J. & Gheerbrant, A., 1993: 107-117, our translation: "Water is the substantial form of manifestation, the origin of life and element of bodily and spiritual regeneration, symbol of fertility, purity, wisdom, grace and virtue. [...] It gives life and death, the creator and the

Edgar Allan Poe. The French philosopher Gaston Bachelard talks about "[...] a special kind of water, a heavy, deeper, more dead, more asleep than all the dead waters, the deepest waters we can find in nature" (Gaston, B., 1995: 55, our translation). It becomes in Poe's imagination a superlative, the substance of substance, a mother-substance" (*Ibidem*). Water is, for the American writer, also an invitation to a special kind of death, the substantial copy of darkness, a substitute for the tomb and a great epiphany of death. To contemplate the water is "to drain off, to dissolve, to die" (*Ibidem*: 56).

It is "the matter of the beautiful and loyal death. Only water can sleep while retaining its beauty; only water can die, keeping immobile passed on" (*Ibidem*: 77). All water is for Edgar Allan Poe "a water that must grow dark and absorb the black suffering. Any living water is a water that must slow down and grow heavy. Any living water is dying" (*Ibidem*: 56). For Poe water is imaginary because it realizes the ideal of a creating reverie while holding the reflection of the absolute. Water, through its twitches, doubles the world, the objects and the dreamer, who is lured into a new visionary experience, being the matter through which nature prepares its dream.

The text of the short story shows us from the beginning only a discrete intrusion of the fantastic elements, and with the entrance of the character-narrator in the Usher space, we readers enter the realm of the irrational. We are in front of a self-diegesis.

Roderick is calling his friend through a letter to personally come and see him, hoping that this event will lean his sufferings. The epistle talks about certain nervous tremor and mental agitation. The reader enters with the character narrator the house of Usher (a double entrance), which corresponds to the final exit alongside the same character (a double departure).

The Usher house has its walls bashed by the wind, its windows looking like "hollow orbits", with no eyes watching, the sedge bushes are rare, the trunks of the trees are "hoary and hunched", "crippled and ghostly" (Poe, E. A., *op. cit.*: 43). The age of the house is unbelievable: the color is almost completely gone and mould covers the whole outside. However the building does not seem frail, there are no parts of the masonry that have been worn down and there is a strange "disproportion between the perfect blending of its parts and the frail state of each of its bricks" (*Ibidem*: 46).

The Usher domain is represented as having gothic rooms and numerous "dark and rambling" corridors (*Ibidem*). These symbolize the labyrinth. The tapestries on the walls of the rooms are somber and the floors are as dark as ebony.

A first look reveals multiple states of mind: "a dreadful dreariness", "an endless flagging" seen as the vision of one waking up after opium dose, "a shiver of ice", "a dive", "a painful shrinking of the heart", "an affliction" (Poe, E. A., *op. cit.*: 44). If we carefully follow the text we can notice the fact that the emotional states of the character are narrated in crescendo, starting with the unreasonable dreariness and ending with affliction of the "unsolvable mind". The whole Usher house is covered with the mysterious air of "the unbearable" (*Ibidem*).

The Usher house is an inanimate double of the one living in it. It is a symbol of the intermediary space between the world of the living and the underworld, and also a symbol of death. Poe transfigures the house through anthropomorphosis, represented by a larger womb and at the same time a mortuary, another *regresus ad uterum*.

destroyer. [...] To totally sink in water and to come out complete is to come back to the origins, to find your shelter in a huge reservoir of potential".

Roderick's room is described by the character: it is very spacious and high. The windows are "long, narrow and pointed and so far away from the black oak floors that it seems impossible to get to them" (*Ibidem*: 45-46). The ceiling is arched and sculpted, the draperies are dark, the furniture is very heavy, old and used. Many sheets of paper and tools are scattered across the floor. The whole atmosphere inside the room is entangled within "a deep, gloomy, terminal grief" (*Ibidem*).

Roderick Usher's life has been marked by his belief in the sensitivity of all vegetable beings. The rocks covered with moss, the stooped trees and the waters of the tarn have gathered around them the whole Usher domain and are reflected in all of the destinies of its family members.

Roderick, taken down by a tremendous mental disturbance, is presented by the character with all his facial expressions emphasized: the cadaveric face, the bright wide greenish eyes, the thin and very pale lips, the thin aquiline nose with its dilated nostrils, the rounded chin, the "softer and thinner than a spider's thread" hair and the very large forehead. The skin with its ghostlike pallor, the supernatural bright eyes and the hair left to grow in all possible directions permit our character to state that Roderick has something not human about his expression and a simple glance from his terrifies him. Roderick's voice fluctuates too: sometimes it is sharp, echoed, "trembling and undecided", and at other times rhythmic and full of energy (*Ibidem*: 47).

Usher is suffering from an incurable nervous disorder: the diminishing of all the senses. The disease is the entrance in the realm of the fantastic. It is manifested through Roderick's strange habits: he only eats the simplest and the most vapid food, he only wears clothes made from certain materials; he can only bear the scent of flowers, the dimmest lights and only string instruments.

Roderick is attracted to art: poetry (the titles of one of his poems is suggestive: *The Haunted Palace*) and painting. For example, this is how the narrator describes a painting:

inside a small canvas, depicting the inside of a tomb or an endless rectangular gallery, with low, white, engirdled walls, purposeless. Certain secondary elements of the painting hinted to the gallery being deep below the ground. No links or any other sources of artificial light could be glimpsed, but still a streaming blinding light washed everything from one end to another, bathing everything in a meaningless colony of spectral splendor (*Ibidem*: 53).

Roderick's books give meaning to his inclination towards the supernatural: *Heaven and Hell* by Swedenborg, *Nicolas Klimm's Journey through the Underworld* by Holberg, *Palmistry* by Robert Flud, *A Journey in the Blue Worlds* by Tieck, *City of the Sun* by Campanella.

Roderick has not exited his house for many years. He pleads the whole Usher domain (everything from walls, steeples, to the dark and somber tarn) has in time come to affect his mind, his morale, his whole existence. He admits as possible cause for his illness the death of his only sister, Madelaine¹, his last earthly relative.² It is also interesting to notice that the Usher kin only has descendants on its paternal line (with just very few exceptions).

¹ A possible decrypting of the symbolism of the name "Madelaine": line – mad or line – made.

² In his book about Poe, Vincent Buranelli states that for the author, the mother figure has exerted a significant influence in the creation of young heroines such as Madelie Usher: young, beautiful, talented, delicate and damned. Poe never met his mother, as she died when he was very small. The Sonnet entitled *To my Mother* was dedicated to his mother-in-law, not to his mother, as many have believed.

Until this stage of the story the narrative mechanism is used metatextually and it offers the reader clues for the decipherment of the entire ambiguity as normality. From this point onward, Poe invites us to see through the eyes of the narrator and uses the suspense technique (also deployed in cinematography) and the reader becomes so entangled in the web of the story that, even if he/she may desire to stop reading, it becomes impossible to do so.

Madeline shows up at the moment Roderick talks to the character-narrator about her. She does let others take notice of her and the mere glimpse of her presence causes awe and bewilderment. One can also notice the way she shows up in the story: when she escapes the sight of the character, he starts looking towards Roderick who had already covered his eyes with his hands as a queer livid pallor pervades them and tears of grief start flowing.

Madeline also suffers, as does her brother, from a strange malady: her whole being becomes apathic and her body falls into a cataleptic trance. Both she and her brother are only living carcasses.

Once Madeline is dead, Roderick decides to keep her body in one of the many mortuaries for two weeks for three reasons: her sister's disease, the curiosity of the doctor and not willing to abandon her tomb.

She is buried by Roderick, who is aided by his friend. Her tomb is laid to rest and "had been closed a long time ago in a small, damp and lightless vault (and its torches only half ablaze didn't make our work any easier)" (Poe, E. A., *op. cit.*: 53). The scene is also represented in Roderick's painting. When laying the body inside the vault, Roderick notices through the unscrewed cover of the coffin, Roderick notices the striking resemblance between sister and brother. The catalepsy was still printed on her body: "a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lips which is so terrible in death" (*Ibidem*: 54). From Roderick the narrator finds out that they were twins.

After Madeline's death, Roderick changed: he gave up old habits, he roamed pointlessly through the house, he stared for hours and hours, his face became more and more cadaveric, his eyes lost their brightness, his voice became more and more silent and his few words tremble.

The terror Roderick finds himself overwhelmed by also takes hold of his friend, it becomes exported to the narrator and the reader. Roderick can no longer sleep, little by little: "an irrepressible tremor gradually pervaded my frame. Shaking this off with a gasp and a struggle, I uplifted myself [...]" (Poe, E. A., *op. cit.* : 55). Roderick's whole demeanor is meanwhile disempowered by a state of restrained hysteria.

The state of both of the characters is also related to the realm of nature. In this way the relationship with reality is altered: nature is unleashed, the wind starts blowing heavily and a severe storm is on its way (internal meteorology):

A whirlwind had collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity of with which they flew careering from all points against each other, without passing away into the distance (*Ibidem*: 56).

Roderick tried to listen with ease his friends reading from Lancelot Canning's *Mad Trist*.¹ Buranelli believes that Poe uses the principle of analogy in this short story when comparing the castle to the family as both share common traits and the events Roderick reads seem to be mere copies of events taking place in the castle. The noise coming out of the book: "and now pulling therewith sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the day and of the hollow-sounding wood alarummed and reverberated throughout the forest" (*Ibidem*: 57) find their echo in nature:

it appeared to me that, from some very remote portion of the mansion, there came indistinctly, to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Lancelot had so particularly described (*Ibidem*: 57-58).

[...] there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound (*Ibidem*).

Roderick is overwhelmed by a state of paroxysm: his lips tremble in spasms, his head drops low, his eyes pull out of their orbits, and his body starts swinging severely. His condition grows worse as he continues reading: a shudder takes hold of his body and he becomes rigid. Roderick, on the brink of madness, claims that Madeline has been buried alive. For Freud being buried alive (the Lazarus Syndrome) is the strangest situation. Madeline appears in a gust of wind through the house's "ebony jaws", wound up in a shroud. Her body bears the marks of her escaping the coffin (*Ibidem*: 60): "there was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame" (*Ibidem*). Madeline crashes over her brother and they both die:

with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated (Poe, E. A., *op. cit.*, : 60).

Roderick's friend, frightened, runs from the house. The storm unleashes. As he looks back from the road towards the house, he notices a strange light: "the full, setting and blood-red moon, which now shone vividly through the once barely-discernable fissure" (*Ibidem*). The walls of the house crash, broken in two as the tarn mirrors the fall of the Usher house in its waters. Regarding the final fragment, Georges Poulet states that

the last glance he permits himself towards the house is a destructive one. The whole Usher house falls into nothingness because the violences of its birth determine its disappearance. Light creeps through the cracks in its walls. The night will fall into oblivion's ocean. But before it does, its dissolution must be witnessed one final time (Poulet G., *op.cit.*, : 260, our translation).

This denouement, according to Poulet:

¹ Both the author, Lancelot Canning, and the book *Mad Trist*, are imaginary; one can notice the intentionat alteration of the vowel (*u* becomes *a*) so that the real meaning may be distorted: canning – cunning.

is not caused by an exterior catastrophe, but by the condensation of all the life inside it into a whirlpool whose origin is the specific atmosphere of the house. By falling into its pond, the Usher house disappears the same way it has appeared, through itself. It reabsorbs space and time. It concludes, from cause to effect, the closed circle of its existence and its heroes (*Ibidem*: 281).

The image so exquisitely created by Poe in his short story has been painted by the Belgian painter René Magritte in his famous surreal work: „La Chute de la maison Usher”¹ (see Picture 1). It is certain that Magritte has carefully analyzed Poe’s text from the way he renders what Poe has imagined. In his painting we have identified three registers:

I. The red, perfectly round moon, located in the exact centre of the painting, stands for the death of the twins.

II. To the sides we notice at equal distances parts of two drawn curtains and not three because the text talks about the walls breaking in two and falling in the waters.

III. The inferior half shows a branchless tree broken in half and ending in a huge leaf. It can represent the male descendance in the Usher family, but also Roderick’s and Madeline’s unity (the trunk) in two bodies (even though the tree is broken, it is not finally brought down)

The analogies one notices in the short story intertwine each other. The Usher family and the Usher mansion often are one: both are degraded by time, torn asunder, crumbling on the inside, awaiting their demise. Roderick Usher and his sister, Madeline, are twins that both share the same soul and the same body: the castle. Their trio crumbles together, the disappearance of one implying the disappearance of all.

In conclusion, we can affirm that the Usher domain contains not only the Usher family, but also its own space and time frame.

The Usher house resembles the time and space it belongs to; both belong to this ambience alone and are in a relation of complementarity: space and time impose the ambience of the House which feeds on them and becomes an essence of that space and time. Within the house, however, space and time lose their topography and their physical coordinates. Space and time cut their way out of a strange kind of reality and slip into a differently configured universe.

The Usher family is made up of two twins and, at the same time, of two living carcasses. It is displaced to a remote, mysterious, queer realm where all contact with the exterior universe has been cut off. It also contains the mirror-like reflection of both in each other. Also, the house is forestalled by mental diseases manifested in: anxiety, depression, hallucination, even catalepsy (in Madeline’s case).

The present essay has aimed at creating a different vision of time and space in the short story *The Fall of the House of Usher*. Our aim has been reached if the readers of this essay will discover a new key for the Usher House. Want to go inside?

¹ La Chute de la maison Usher, oil on canvas, private collection, Cologne.

Picture 1.
René Magritte, LA CHUTE DE LA MAISON USHER, oil on canvas, private collection , Cologne.



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THE SUPREMACY OF ENGLISH LANGUAGE IN COMMUNICATION AND KNOWLEDGE METAMORPHOSES AND DIMENSIONS OF MULTILINGUALISM IN THE ROMANIAN SPACE¹

***Abstract:** English language, among other languages, is a subject with mandatory status in the Romanian education for multilingualism and multiculturalism. In the educational system and in the general reception horizon, as a tendency, English is the first foreign language in the public's options. The explanation lies in the universal prestige of the language and its global expansion today. But also in the general perception, there is an urban myth of communication that affirms the accessibility and ease of English, a myth caused by the general and daily contact with English. This myth fosters the empirical approach of English, undermining the scientific, professional and institutional learning. Consequently, the real skills in English communication are replaced by minimal or imaginary competencies. Knowledge of English requires a scientific approach, the study with the authorized support of specialists, in educational contexts. Higher education is the academic framework for the improvement of communication skills in English, in which the teaching and learning process is approached from a pragmatic perspective: specialized communication in English. In the general horizon of English language reception, a paradigm shift is needed, expressing the gnosiological and epistemological pragmatism: English must be understood not only as a communication tool, which is a narrow understanding of the language, but also as a means of access to the universe of knowledge, a way of the personal development.*

***Key words:** English, multilingualism, multiculturalism, cultural prestige, global expansion, urban myth of accessibility, empirical approach, scientific learning, specialized communication, pragmatic perspective, paradigm shift.*

Foreign Languages and Multilingualism in the Romanian Recent History

The study of foreign languages has represented a constant characteristic of the Romanian secondary and higher education since the creation of modern Romania to date.

The course of this concern for education and cultural opening was interrupted during the Soviet occupation of Romania in the '50s, the so-called "obsessive decade", when Romanian education and culture were deprived of its authentic values and shaped according to the Soviet ideology. Foreign languages of international circulation, such as English and French, were removed from the curricula, as languages of Western powers, of imperialism and capitalism, languages of systems and ideologies in total contradiction with the communist system, which was just being introduced in Romania. Together with foreign languages, Western literature was also banned and famous French and British, etc. authors were prohibited by the regime of Bolshevik origin. Western books and authors represented a danger to the new state order, to the communist ideology. The same thing happened with many Romanian writers, poets, philosophers, authors of works of metaphysic essence. Placing languages such as English and French to the disgrace of totalitarian ideology was accompanied by the supremacy of Russian language, language of an important civilization and culture, used however in this context as a means of ideological indoctrination. In the field of foreign languages, Russian has become the only language studied in Romanian higher education, being

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used as a means of access to communist ideology, to the works of the communist icons, such as Lenin and Stalin, and as a means of manipulation and brain washing. Together with Russian, Soviet literature was also promoted to express the force of the propaganda and ideology. To this end, Russian Book Publishing House was set up to publish written works of Soviet authors accepted by the totalitarian regime as they served their interests. This act of putting an end to multilingual education in the Romanian space, during the first period of Soviet communism in Romania, was an abuse to a tradition of learning foreign languages in the Romanian education and to a natural process of great educational value. At the same time, this aberrant act subordinated to ideological and political interests ran counter to the vocation of the Romanian culture and society which had been open to Western culture and civilization, especially to the one of Latin origin and Neo-Romance expression, first of all, French language and culture.

Together with the ideological breakthrough of 1964, there took place a gradual departure of the regime from the ideological terror and a relative emancipation of ideology, political life, education and culture began to distance Romania from the cultural dogmatism and values imposed by the Soviets. There took place an opening, in fact a timid but real return towards Western culture and the rest of the world. In this context, at the level of the public space and education, the predominance of Russian language came to an end, in favour of languages of wide international circulation, English and French. It was thus restored the traditional preoccupation of the Romanian secondary and higher education for the study of foreign languages. Together with this return to Western languages, there ended the regime that had imposed the exclusive study of Soviet works and culture and, again, it was allowed the access to the great cultures and civilizations of Europe, even if such access was only partial considering that the regime had its ideological constraints. The publishing houses returned to the great classical authors and, in a selective manner, to the contemporary ones, printing works that had been forbidden. At the same time, foreign languages, such as English, French, German, etc. have been introduced in the curricula, from primary education to higher education, being studied on a large scale in the Romanian educational system.

Throughout the communist period, in spite of the vicissitudes of totalitarianism, the study of foreign languages has represented an element of permanence of Romanian education, which promoted a policy of multilingualism of European origin, oriented towards the West. Such an option expresses, besides its educational value, Romania's opening, through its vocation as a Latin country, towards the Western cultural and linguistic space, the constant fascination that countries like France, England, Italy, Germany have exerted throughout the history on it, irrespective of the historical developments.

After 1990, in the context of the disappearance of the totalitarian ideology, Romanian civilization, culture and education have returned to their natural options, of pro-Western orientation. Romania's accession to the European Union in 2007 represents a symbolic return of the country to the great family of Europe, on the background of the Latin origin of the Romanians and Romanian language.

Education for Multilingualism and Multiculturalism in the European Spirit

In the European Union and in Europe overall, the learning of foreign languages is a priority. The policies of the European Commission and European Council dedicated to multilingualism promote the necessity of knowing at least two languages apart from the mother tongue. This necessity has taken shape against the background of the

European linguistic and cultural diversity, with a view to offering the European citizens common communication instruments.

In this context, the studying of foreign languages has entered a new age in the Romanian space, under the auspices of European multilingualism and multiculturalism, against the background of the globalization process. Linguistic education represents a constant concern both at the level of primary and secondary education and higher education. The process of teaching and learning foreign languages begins in the first years of primary education and goes beyond higher education by means of the programs of lifelong learning. Knowing foreign languages has become a priority promoted by the Romanian educational policies, both at the level of system and at institutional level. From the very first years of institutionalized education, foreign languages such as English, French, German are promoted in the education offer of the education institutions. Foreign languages continue to be a constant presence in the curricula of secondary education, as mandatory subject matters. Widest in scope at the level of Romanian education system are English and French. German has begun to be studied more and more also as a response to the increasing interest of the public for this language and for the space of German civilization.

It is worth mentioning that foreign languages do not represent just a priority option of the educational policies and institutional educational programs. Knowing at least two foreign languages has represented for many decades, including the communist age, but especially nowadays, a main concern for the various categories of public. Most parents pay a special heed to the multilingual education of their children, from the first phases of their training, and this remains a constant concern during the rest of the cycles of education. It is important to note that, in order to acquire the communication competencies in foreign languages, many parents resort to private lessons, which provides them a higher degree of confidence with regard to quality and efficiency. Moreover, individual training in the field of foreign languages represents a widely spread phenomenon of the Romanian educational culture. It constitutes, both with regard to foreign languages and other subject matters of interest, an educational system parallel to the official one. Studying foreign languages increases in intensity and scope as educational cycles are graduated. The Baccalaureate examination, upon the graduation from high school, includes the assessment of the communication competencies in foreign languages.

In Romanian higher education, foreign languages have become mandatory subject matters in all curricula, in the first two Bologna cycles, Bachelor's and Master's degree. Irrespective of specialization, the study of foreign languages is part of university curricula. This proves the level of heed paid to the communication competencies in foreign languages in academic education. Generally, the most commonly studied foreign languages are English and French. An increased interest is manifest at the level of young people in German, given the prospects that a good command of this language can offer in their career. The curricula of various higher education specializations are not the only academic framework that promotes teaching and learning of foreign languages. Many universities have developed foreign languages centres dedicated to teaching and learning foreign languages, addressed to internal and external clients, academic and non-academic. These centres offer a wide range of foreign languages by their educational programs and provide courses on the levels of competence set at European level. They are university institutions of multilingual education, as an answer to the increased needs and interests of the society in the field of communication. Also, the study of foreign languages exceeds the boundaries of higher education cycles and is

extended by the lifelong learning programs offered by universities themselves or by other specialized institutions or organizations. These programs offer upon the completion of the courses certificates of linguistic competencies recognized nationally and internationally.

At social level, the interest for foreign languages has increased significantly over the last two decades also outside the educational community. The possibility of individuals to travel in Europe and in the world, the diversification of the economic activities, the development of international cooperation, all these have led to raising the awareness, at the level of individuals and organizations, of the necessity of knowing at least one foreign language, especially English. Thus, the study and knowing foreign languages have become a concern and a necessity in the more extended and diverse framework of the Society.

In the Empire of English Language

Part of the multilingual education in Romania, in the other EU countries and in the world, English has a privileged position. As a rule, against the background of the general tendency, English is the first language in the area of individual options, a language that most people would like to master. This option is valid from the first years of primary education and remains valid to the level of the undergraduate and post graduate curricula and lifelong learning modules. Especially, in the first years of multilingual education, English is doubled, as an option, by German, which is attractive by the opportunities it opens in the future. At the same time, French is faced with a visible decline, which started a few decades ago and is perpetuated. This decline in the horizon of the options of those learning foreign languages is explained by the fact that French, besides being a language of culture, with a glorious historic and cultural prestige, tends to remain limited to the francophone areas. In the rest of the world, it too remains an instrument of international communication, used especially by those that have studied it in school and have advanced competencies in the communication in French.

English, however, has expanded throughout the world, becoming a universal language, a *lingua franca* of globalization. This phenomenon has been possible because of historical, political, administrative, economic, financial, cultural causes, etc. English has expanded to wide geographical areas together with the colonies of the British Empire, from Canada to India, from British Columbia to New Zealand, all over the world. Thus English has become a language of the administration of the new colonies, an official language and in time the second, if not the first, language of the inhabitants of these territories. We can thus consider that English has been itself a means of colonization and expansion, of exporting the institutions, models and values of the English civilization in the most remote places of the world. English has imposed itself not only as a language of a world power, but as a language of a great culture and civilization, which opens the gates of communication and knowledge to the speakers. Thus, the arguments for the expansion of English language are complex.

The conquest of the world by the English language continued in the XXth Century, especially in its second half after World War II, together with the ascension of USA to the top position in the world from a political and economic point of view. Even if it was not a real colonization, American influence has been present in most parts of the world, at political, economic, financial, military, cultural and, of course, linguistic level. Together with the expansion of the American power, English also extended to spaces that had already been Anglophone or to new spaces. The American model of

existence and culture has exerted a special fascination to Europe, anchored in the traditional values of the civilization, and, moreover, to the entire world. An important means of exporting the American lifestyle, with its values and options, but also with its limitations, was represented by the American film industry, based in Hollywood. Together with this model, American English was exported as a means of asserting the freedom specific to the New World, as carrier of the values of the American dream. Music, an impetuous form of cultural expression, was a powerful means of disseminating English, both American and British, in the world. Such a role was also played by written culture, especially literature, but on more limited areas, especially during the cold war, which split Europe in two, by the Berlin Wall and the Iron Curtain.

A substantial contribution to the worldwide expansion of English was made by the development of information and communication technology (ICT). Satellite and cable TV, radio were also means of global dissemination of English by the news channels, political, sport, science and knowledge programs, etc. Nowadays, a key role in the global expansion of English is played by information technology and especially by the Internet. As linguistic support of these technologies, in continuous development and expansion, English is disseminated within their scope of influence, which is practically unlimited. Having English as a prevailing means of expression and communication, the Internet is the most important means of its promotion at global level, beyond any borders, except the ideological ones (which still isolate certain countries in the world), that are growing less and less. The Internet is the modern technological means of continuing the global expansion of English, of promoting the existential and cultural values and models expressed by it, as quintessence of a great world power, from a political, economic, financial, cultural etc. point of view, the Anglo-American civilization.

Part of this impetuous global expansion, English is a universal language, language of globalization, spoken on all meridians, in a wide variety of instances and contexts. In favour of this stand not only its glorious history and biography, but also its intrinsic qualities. Thus, English is not only the language of a great civilization and culture, the language of Shakespeare, Edgar Allan Poe and many other famous authors, but also, at the level of contemporary reality, it proves its virtues of language with an extraordinary force of expression, unlimited stylistic and aesthetic possibilities and a fabulous vocabulary (over one million words) with comprehensive coverage, a language of modern and efficient communication. Against this background of great complexity, English is studied in most of the schools in the world, from the Northern countries to Africa, from South America to China and Japan etc., from the first phases of primary education to postgraduate education, it is the language of international organizations, of academic education and scientific research at international level, of political meetings, congresses, conferences, scientific symposia, the language of cross-border international and interpersonal communication. It is the new language of the Tower of Babel, which is made by the current world in its big diversity. Thus we can speak today of *the linguistic and cultural imperialism of English language* and of its *global supremacy*.

Under these circumstances of global expansion, English language has imposed itself and generalized in the Romanian space at the level of the educational system and in the public reception horizon. Even if, considering the diversity of options, there is an interest for other languages as well, such as German, Italian, Spanish or even Chinese, Japanese, Arabic, English is always present in personal multilingual education, being a mandatory element of it, in the sense of an objective necessity, assumed at subjective level. Thus, today we are in an apparently paradoxical situation where a Francophone

country such as Romania, by its Latin origin and neo-Romance language, by its history, culture and civilization, has become, in the globalization age, an Anglophone country. The same metamorphosis happens with the Romanians, who turned, in their vast majority, into Anglophones.

Real Competencies, Imaginary Competencies of Communication in English

English is spoken today on all meridians of the world by a wide diversity of speakers and at different levels of competence. According to statistics, the number of English speakers exceeds one billion. At global level, English is the most used communication instrument by speakers from various nations, civilizations, cultures, each with their languages, values and models, an instrument that ensures a pragmatic and efficient communication, a language with a wide lexical and semantic scope.

In the Romanian space, the expansion of English has an objective and subjective basis. The objective explanation consists in the fact that English is a live language, with a wide area or coverage, promoted by all channels, by media, especially by the foreign and Romanian television channels (movies, music, entertainment, documentary films, etc.). A way of promotion with a very wide addressability is the Internet. The subjective explanation translates the way of receipting English by its speakers or potential speakers: a language associated to great powers, cultures and civilizations, a prestigious language, spoken all over the world, a successful language that offers humanity a common communication instrument, powerful, expressive and pragmatic. English is a *cool* language, a *trendy* language for most young people, but also for older generations. Its *omnipresence* and *omnipotence* are two attributes that define the reception framework of English in the Romanian space and explains its priority statute in the area of multilingualism.

With regard to English, as proper communication instrument in the Romanian space, in the context of social diversity, the communication competencies in English fall within the scope of a wide area of diversity. In this respect, there is an *institutional, scientific and professional approach* and also an *empirical, popular* one, which has to do more with urban culture. In the first case, as seen above, English is studied as mandatory discipline in the area of multilingual education, from the first years of school age to the completion of postgraduate studies and after that, and also, at the level of the programs and modules of lifelong learning. In the education system, English is studied scientifically, the teaching-learning process being ensured by a specialized teaching staff. At the level of higher education, the foreign languages courses in the various curricula aim at acquiring by the students of the communication competencies necessary to their development in the realm of training, academic education and scientific research, for their professional qualification and integration in Romania, European Union and in the World. The same objectives are pursued also by the foreign languages courses organized under the lifelong learning programs, which are conducted also with authorized staff, either within higher education, or outside it. The competencies of communication in English (or in another foreign language) are attested by a linguistic competence certificate, a linguistic passport that opens the holder the way to mobility, collaborations and scientific and professional development at international level. These approaches are under the auspices of multilingual scientific and professional education.

There is, however, also an empiric approach to English language, at the wider level of society. The extension and omnipresence of English, by all media, have imposed it to the public conscience as an active presence, a communication instrument

that is part of the day-to-day existence, at various levels and for various purposes. Being a live and extended reality in the Romanian space, English language reaches various categories of public by means of the cable or satellite TV channels, movies and music, cinema and, especially, Internet. This generalized occurrence creates the idea of accessibility of English language, the impression that English is a language that everybody knows or, if they do not know well, at least they have some sort of command in it. As a result, the daily contact with English language, its image of a familiar linguistic and spiritual reality generate the impression of an accessible language. Such an image expresses, in fact, an illusion, or rather a projection than a real situation. Facts are, however, different. In most cases, the empirical and facile approach of English is associated with the minimal or imaginary competencies in the field of knowledge and communication.

An Urban Myth of Communication: Easy Use and Accessibility of English Language

English as a language available, accessible to all, that everybody knows and speaks, expresses a sort of *urban myth* in the area of communication. Such a myth promotes a false idea, at personal level, that of mastering linguistic competencies, which in fact are inexistent or minimal.

At social level, this myth launches the ungrounded and risky image of wide accessibility of English language by all categories. The myth of English as an easy use and accessible language disseminates not only a false image at individual and social level, but also presents a major risk at the level of attitude towards this language. In synthetic terms, the *popular, empirical approach* of English undermines the scientific approach, academic and professional learning. Against the background of the empiric and popular perception of English, characteristic to urban culture, learning English does not represent a priority or a challenge to multilingual training or to the reasons of general culture at the level of individuals. The false conscience of accessibility of English, by the daily contact with it (movies, music, Internet, games, etc.), reduces to a minimum the interest of a great part of the public for institutionalized learning. The empiric approach is also encountered at the extended level of the society, within its wide diversity, but also in the education system. In the various social groups where multilingualism does not have a priority position, in the context of this limitative perspective, which diminishes the interest for linguistic learning and progress, the communication competencies of the individual remain at minimum level. In the future, according to the scenarios of personal development, this deficiency in communication limits in various degrees the possibilities of personal and professional development of the respective individuals.

The urban myth of the accessibility of English language also works at the level of higher education in Romania. Many students of various study programs and specializations share this approach. This myth, applied in personal context, creates to many students the impression that they master the necessary communication competencies, in other words, that they “know” English. This is a trap in which many victims fall. As a result of this perception, which creates the illusion of knowing English, the respective individuals do not consider this a priority of education and formation. The evaluation tests prove, however, the real level of their communication competencies, both at the level of written and oral communication, poor abilities of logically conceiving and structuring the messages, difficulties of expression in English, in other words, substantial deficiencies in the command of English. The consequences

of this approach are important in order of seriousness at the level of communication competencies in English and hence at the level of access to knowledge. The limited, precarious or minimum abilities of communication in English directly and substantially affect the process of education and formation of students, of their specialization and qualification, professional and personal development.

The Need for Real Competencies in English

It is true that the extended occurrence of English at the level of life and communication, its generalized extension and impact on the society creates a special familiarity of the public with this language. But this contact, even if it is constant, mainly remains an empirical one and does not necessarily lead to learning English. At the most, we can talk about a superficial learning, from the outside, not from the inside of the linguistic phenomenon, of lexical notions, words used at a general level and simple morphological structures, of verbal nature. As a result, these are minimum competencies, achieved incidentally, which allow but a rudimentary communication at the level of a few terms with universal impact that have as an associated support both para-verbal and non-verbal communication. However, an individual in the Knowledge Society should set higher objectives in the field of multilingual communication. That is why the urban myth of easy use and accessibility of English language should be combatted.

There is, in this context, an objective difficulty in knowing English, with explanations that have to do with history and system. At social level, older generations do not have the necessary language notions to ensure them the necessary communication competencies, often not even at elementary phases. This situation is explained by the fact that most people belonging to these generations either attended school during the period of ideological dogmatism, when Western foreign languages were expelled from school (see supra), or studied other languages during their education, such as French or Russian. There is still another explanation which refers to a certain inconsistency and superficiality of studying foreign languages in school. This phenomenon has to do with a certain mentality, a way of perceiving and approaching foreign languages in high school and even in higher education. There is, consequently, a break between generations at the level of communication competencies in English. If younger generations have a certain degree of familiarity of English and possess various communication skills, older generations, as a rule (with exceptions, of course), have difficulties in understanding and speaking English.

At the general level of linguistic addressability, the arguments in favour of knowing English need to refer to its position of universal communication instrument and a means of access to the universe of knowledge. For the acquisition of the communication competencies necessary to reaching these two major goals, the optimal framework of multilingual preparation and education is the scientific and professional learning under the authority of the experts in the field of English. This authorized framework is offered by the institutionalized forms of learning, the secondary and higher education systems and the lifelong learning forms. The empirical approach, superficial knowledge, rudimentary and incoherent communication do not cover the necessities of the today's individual, at personal and professional levels. These necessities are increasing in the context of the European Union and nowadays world, a context defined by the primordial role played by education, especially by higher education, in building Europe of Knowledge, according to the Europe 2020 Strategy, by

the internalization of the economic environment and labour market, by international cooperation, social mobility, free circulation of labour force in Europe and in the world.

A Pragmatic Approach in Higher Education – Specialized Communication in English

Studying English and foreign languages in general in the higher education system in Romania, in the context of the education reform at European level, has taken a pragmatic turn. In the curricula, the study of foreign languages is conducted under the aegis of *specialized communication*, in various specializations. Thus English is studied in the framework of the discipline *Specialized Communication in English*, which has a mandatory regime. Foreign languages are mandatory disciplines in all study programs and curricula, irrespective of specialization. This presence at extended curricular and institutional scale proves the importance given to foreign languages in academic education, in the professional formation and qualification of the students and graduates.

Against the background of studying English, part of the teaching learning process, the focus is on approaching the specialized notions, at conceptual and terminological level. These notions are integrated and used in acts of communication, written and oral, in complex and diversified approaches, related to the diversity of the possible cases and scenarios in the professional and scientific development of the students. It is worth noting that focusing on the specialty domain does not rule out approaching the study of language from the classical perspective of morphology and syntax, of translations and the other types of exercises common to teaching and learning English. But this specialization of communication in English aims at familiarizing the students with the field of expertise, with facilitating the student's acquiring specific communication competencies, necessary in higher education, in their professional qualification and career development.

Education, scientific and professional formation of students can no longer be conceived today without the contribution of foreign languages. Knowing English, given the world expansion of this language, is a valuable support to any student in the process of academic education and scientific research. A good command of English opens to the students the possibility of communicating freely in various contexts related to the higher education, to develop European and international cooperation in education and research. An important benefit presented by the communication competencies in English refers to the possibilities opened to students of participating into academic mobility, in stages and modules of study or scientific research in foreign universities, into European and international projects and programs, in events such as congresses, conferences, scientific symposiums, etc. At the same time, the linguistic competencies in English offer the students, but also the teaching and research staff, access to scientific resources, information, data, bibliographies in the specialization domain and also in related domains, inter- and trans- disciplinary. English is a means of information, documentation and study, a way of access to science and knowledge of outstanding epistemological value. This is possible by the fact that most of the universal knowledge, certainly the most important part of it, from all domains of existence, is written in English, on printed or soft support.

Knowing English offers the students and graduates possibilities of continuing studies by attending Master's degrees or Doctoral studies in prestigious universities of the world, or of development in the field of international scientific research. Also, the competencies of communication in English, a language spoken in the European Union, in Europe and throughout the world, support the graduates to integrate into the labour

market in Romania (considering the presence of multinational companies, banks, foreign companies, etc.) and abroad, to develop professionally in their careers and personally. Linguistic proficiency in English thus offers the graduates the possibility to actively access the success scenarios configured at personal level and to intelligently integrate in the desired careers.

In these terms, higher education, a space of scientific multilingual education, offers an example of a professional, specialized way in which foreign languages, in this context English, need to be studied, as against the empirical approaches, which have to do with urban myths. Also, the analysis of teaching-learning English in higher education offers a pragmatic perspective of the benefits which the linguistic competencies in English bring to education, research, qualification, specialization, integration and progress in career, in other words in scientific, professional and personal development. Knowledge Society needs real competencies of communication in English, at the highest levels.

A paradigm shift in the perception of English language

Also in the spirit of a pragmatic vision, English language should be undertaken and addressed, at individual level, as a subjective necessity, as a personal priority in order of training and becoming. A practical approach to existence and knowledge, in terms of communication and multilingualism, quickly understands the benefits of primary importance that English language brings. These benefits are both existential, but also gnosiological, through the complex nature of language as a communication instrument and knowledge means. Thus, as pointed out above, English is currently a language spoken worldwide, a universal language, a *lingua franca* of humanity. Knowing English opens the doors of communication, allows the user to communicate directly, in various contexts, with speakers from all over the world. From a pragmatic point of view, knowledge of English is an instrument of training and development through the communication skills, through the opportunities open to developing a social and professional network (in the spirit of the concept of *networking* in communication sciences), which supports progress at individual level.

The same pragmatic vision brings into focus not only the depiction of the English language as a communication tool, with planetary coverage, but also another essential quality of it: means of knowledge. It is a quality not sufficiently emphasized and valued, while priority is given to English as a communication tool. If we look at English from the perspective of knowledge, we come to understand a fundamental truth: English is the way of access to a virtually infinite universe, the ever expanding universe of knowledge. First, English is the language that expresses the knowledge produced by the science, culture, education, spirituality, art, etc. of the English and American civilizations, two of the most advanced on a global scale, but also of other nations and cultures which have English as mother tongue. Such nations have a large planetary coverage: from Canada to Australia and New Zealand etc. But the cultural authority and scientific prestige of English have made it the language of science, culture, art, technology of the entire humanity, the international language of human innovation and creativity, the language of universal knowledge. In this context, at present, bibliographies of all areas, from science to art, from religion to information technology, research results in all areas, information and scientific data bases, in a word, human knowledge resources are accessible in English, in print or in virtual form. The person possessing communication skills in English, who masters Shakespeare's and

globalization's language, has a huge advantage in the great adventure of knowing and becoming, and, at the same time, every chance to develop personally.

English language combines in itself two fundamental qualities: communication tool and means of knowledge. Communication leads to knowledge, and knowledge needs communication to be disseminated globally. English needs to be presented and promoted in this context of high complexity, from a modern perspective, of communication and cognition pragmatism. Such an approach would correct a certain perception of it, tributary to some prejudices and urban myths, limiting it to the quality of communication tool, relatively accessible to masses of speakers. At the same time, the complexity and pragmatism perspective on the English language would lead to the awareness of its paramount importance in our existence and culture becoming. Such a paradigm shift in the reception horizon of English would lead people progressively to assume English as a necessity and priority at the individual level, as a fundamental discipline in a subjective existential curriculum that transcends the borders of academic education and expresses the priorities of the personal education, training and becoming.

Conclusions: A path of personal becoming

We live in a time of multiculturalism and multilingualism, in a globalizing world. The European Union has proposed to build an era of the New Humanism, built on the principle of unity in diversity and human values. The experience of totalitarian ideologies, which, among other radical measures, would prohibit the study of Western languages, cultures and civilizations, has become, for more than two decades, a dark chapter of modern history. The Romanian civilization area broke away, like other former communist countries, of this obscure remembrance and opened, even before the fall of communism, to the multicultural knowledge and to multilingualism.

In the context of contemporary developments and changes, English has become the universal language of humanity, the language of the globalized world. In the Romanian space, English enjoys a privileged place in the public reception and in the education system. English is ubiquitous in the Romanian existential and educational space, in a wide range of forms and manifestations, from communication tool to a means of knowledge. As a means of universal expression, English is promoted through the media, i.e. channels and programs of television and radio, printed and online publications (books, magazines), through games and music, via the internet, specifically through search engines like Google, through information sites like Wikipedia, by social networks like Facebook, through blogs, email, chat, etc. By the contribution of the information technology, English has a wide coverage area. In the Romanian educational system, from early education to post-graduate education and lifelong learning, English is studied as a compulsory subject, as a continuous process, for students to acquire communication skills necessary in the multilingual European and international space.

In terms of receiving and approaching English language in the social horizon some changes are required. First, at the level of individual and collective mentality, with a fairly extensive area of action, there exists the idea that English is a language accessible to all, even without studying it at institutional level. This urban myth is based on the impression that the omnipresence of English in the existence areas and the extended contact with it automatically leads to the achievement of the necessary linguistic skills for communication in English. Such a belief, which expresses an illusion, must be fought against with a solution necessary to multilingual education: the need that English should be studied at scientific and professional level on a large scale. Promoting English language from this perspective will lead progressively to a change of

mentality in the reception horizon. In the areas of professional specialization, there is also a need for specialized communication skills in English. Therefore, a process that must be developed, essentially pragmatic, is the specialization of the communication skills through specialized communication in English at the university level. It is an approach that exists, but it must be emphasized and developed within a stronger and more coherent relationship with the labor market. At the overall level of promotion and study of English, a fundamental necessity refers to a paradigm shift in the reception horizon of English. According to this view, which refers to the gnosiological and epistemological pragmatism, English language should not be understood in a restrictive manner, only as a communication tool, but also must be received and dealt with as a means of knowledge, as a way to access the unlimited universe of knowledge. Regarded and valued this way, in the metamorphosis created by the new paradigm of reception, English, more than an instrument of communication, becomes a means of education, training, accumulation of knowledge, a path of personal becoming.

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LA MÉDITERRANÉE DE PANAÏT ISTRATI ENTRE LE PARADIS ET L'ENFER¹

Abstract: *A wanderer of genius, like Istrati, who had known very well the Southern Europe and the Levantine regions, from the Danube to the eastern Mediterranean basin, and for whom that infinite Mediterranean water space represented his great love, could not but introduce in his books this fabulous world. Thus, this article examines this theme, approaching, however, other themes and motifs such as: travel, road, escapism, friendship, quest and revealing a world in which the action of Istrati's works develops between myth and reality, in which the author transfigures the real existence full of misfortunes, misery, happenings and situations which put to test the courage, honour, selflessness, generosity, virtue and loyalty of his characters in constant fight on behalf of the ideal of Friendship, Love and Beauty.*

Keywords: *The Mediterranean Sea, The East, travel.*

En France, dans la période suivant immédiatement la fin de la Première Guerre Mondiale, la littérature de guerre jouit d'un succès retentissant, mais le goût croissant des Français pour la littérature exotique et d'aventures est justifié par leur désir d'oublier les difficultés économiques et la crise morale inhérentes à un pays échappé au traumatisme de la guerre, aspect surpris par l'historien littéraire Alexandru Oprea qui saisissait la « tendance (des Français, n.n.) d'oublier la laideur de la réalité par l'immersion dans l'univers des livres d'aventures sensationnelles, ou avec des tableaux exotiques et bizarres des terres inconnues » (Oprea, 1984: 236).

Dans cette atmosphère littéraire de la France de l'après-guerre, dans les lettres françaises fait son apparition un nouvel écrivain - le Roumain Panaït Istrati.

Dans les oeuvres istratiennes, bien qu'elles soient écrites dans la France de l'après-guerre et en français, il n'y a pas de « sujets français ou occidentaux », l'auteur s'évadant « du présent français des années 1920 [...] dans le passé ottoman de l'espace qu'il décrit ».

Panaït Istrati choisit ses sujets et ses thèmes d'un « monde et d'un temps historique disparus », en les réinventant pour retrouver « l'humanité perdue », pour révéler la différence des relations entre l'individu et la société du monde levantin par rapport à celles du monde occidental et, pas en dernier lieu, dépeignant l'art de vivre oriental et la « liberté orientale » (Iorgulescu, 2007: 18).

L'espace sud-européen et levantin, du Danube au bassin de l'est de la Méditerranée, dans lequel se produisent les événements des oeuvres istratiennes pendant la seconde moitié du XIX^e siècle et les quinze premières années du siècle suivant, est symbolisé par le grand amour de Panaït Istrati – la Méditerranée, espace aquatique infini, un vrai *miroir de l'humanité* dont l'auteur prend les personnages en peuplant ses histoires de Turcs, d'Égyptiens, de Grecs, d'Arabes, de Hébreux, d'Arméniens et de Roumains, tous formant un peuple anonyme, une foule hétérogène et mobile exposée aux coups de la vie et du destin, de la saleté, de l'épuisement, de l'oppression et de la répression de toute sorte. Tout cela est la vie sous toutes ses formes, les aspects essentiels de la réalité humaine que Panaït Istrati, qui fait partie de cette foule, connaît de l'intérieur et essaie de reproduire dans ses écrits.

C'est pourquoi, l'istratologue français Roger Dadoun constate que La Méditerranée, espace qui « occupe une place importante, où croisent des dimensions

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multiples [...], est présenté comme un objet littéraire, comme espace d'approfondissement personnel et de défi, comme un lieu de socialité complexe et de conflits et, enfin, comme le moment d'une pulsation cosmique » (Dadoun, 1984: 127).

Caractérisé par le mélange ethnique - qui la transforme en un royaume fabuleux - et par l'aventure, le monde méditerranéen est devenu un espace ouvert où l'action des oeuvres istratiennes se déroule entre mythe et réalité. Il s'agit d'actions qui transforment l'existence réelle, le plus souvent remplie des difficultés, de tristesse, de misère, pleine d'événements, de situations, de faits qui mettent à l'épreuve le courage et l'honneur, l'altruisme et la générosité, la vertu et la fidélité, en un mot tous les traits de caractère des personnages, la plupart pris par Panaït Istrati de la vie réelle, en recherche constante, en combat incessant au nom des idéaux de l'Amitié, de l'Amour et de la Beauté.

Les exégètes des oeuvres istratiennes ont reconnu l'originalité et, avant tout, le talent inné de narrateur de Panaït Istrati. Mais, à côté de ce talent narratif, l'auteur prouve être doué de qualités exceptionnelles par la description du spectacle naturel du pays ou du monde, notamment celui oriental, comme on l'a déjà dit, des repères spatiaux qui contiennent la vie extérieure de l'humanité.

Les beautés, la lumière étincelante et le pittoresque de la Méditerranée, avec laquelle il était en parfaite harmonie affective, occupent une place centrale dans l'oeuvre istratienne. Ils sont capturés dans toute leur vivacité et originalité en tant que résultat des expériences vécues par l'auteur dans son long et agréable voyage sur les ondes.

Ainsi, avec l'imagination enthousiasmée par des histoires du capitaine Mavromati ou des riches lectures de l'enfance et de l'adolescence, mené par « le désir d'aller » ou « la nostalgie du monde entier », Adrien Zograffi, son alter ego, est devenu amoureux de la Méditerranée avant de la connaître, en nourrissant son existence de son mirage:

L'Orient invite au voyage. Et lorsque les capitaines qui n'ont jamais commandé à nul marin, jamais possédé de bateau, racontent aux tavernes du port de leurs trésors engloutis, alors l'enfant, qui traîne après lui le vin, qui sert depuis le matin jusqu'au tard dans la nuit, oublie la peur que lui inspire la patte épaisse de l'aubergiste, et il rêve de Damas, de Constantinople, ou de Smyrne. Son coeur se brise de désespoir, il lui faut partir là-bas (Marcu, 1989: 180).

Mais jusqu'à ce que la Méditerranée devienne une « bonne part » de l'âme de l'adolescent, jusqu'à ce qu'il arrive à connaître en détail « ses côtes orientales que quelques marins connaissent », cette Méditerranée qui « présente au ciel de petits lacs bleus de saphir et d'émeraude » et où « l'être humain apparaît comme un animal inutile » (Istrati, 1984: 289), elle vit comme un mirage, un rêve, un idéal à l'esprit et l'âme d'Adrien.

Avant d'apprendre à connaître le paysage unique, de réaliser cette communion profonde avec la Méditerranée solaire qui guérit sa nostalgie et ses maladies, Adrien est enthousiasmé par l'image noire et mouvementée des flots de la Mer Noire, dont il admire les rythmes et les sons à Constantza, avec l'un de ses meilleurs amis. Le jeune homme reste stupéfié par l'image qui se présente, car de « la hauteur du bord où ils se trouvaient, la mer se déroulait devant leurs yeux, comme un immense champ labouré - un champ qui montait des pics mousseux, vert-diaphane, tout près, devenant de plus en plus sombres et de plus en plus petits, dans le lointain, à l'horizon, où mouvant comme la lueur, fusionnait avec le ciel de plomb ». Adrien « contemple ébloui par le frisson inconnu » la vue ondulatoire des vagues, mais il reste muet d'étonnement quand « le

bruit étouffant des vagues qui se brisaient presque régulièrement remplissait l'air d'un tremblement de terre que seuls les bords des mers connaissent les jours de tempête » (*Idem*, 1982: 477).

Un nuage d'orage obscurcit sa première image de la Méditerranée, en essayant pour la première fois, d'arriver en France, voyageant illégalement sur un bateau ayant l'itinéraire Pirée - Marseille, via Naples: «Un bruit sourd et violent de vent, inattendu, puissant, dur comme des milliers de tonnes d'eau, heurta puissamment les voiles, les gonfla, les tira de tous les liens, et les jeta sur le mât qui crépita que l'on croyait que c'était la fin du monde» (*Idem*, 1984: 438).

Ce n'est pas la « fin du monde », mais la tempête pourrait être le symbole de la fin du voyage, du rêve d'atteindre la France, interrompu brutalement par les lois immuables et implacables de la marine: le passager clandestin est descendu du navire lors de la première escale, à Naples. Donc, la première rencontre avec la Méditerranée est un échec total, l'interruption d'un idéal, le jeune désireux de connaître l'Occident étant déçu, se considérant l'un de ces « nombreux vagabonds rêveurs » qui, « attirés plus par son appel que par la pensée de la conquête » voulaient aller en « France, qui a toujours été considérée en Orient comme une amante idéale » (*Ibidem*: 429).

En définissant Adrien Zograffi comme « l'amant de la Méditerranée » dans une note introductive, Panaït Istrati exprime les vrais sentiments pour son grand amour – la mer - dans deux ouvrages: *Méditerranée (Lever de soleil) - Méditerranée (Coucher de soleil)*, où son alter ego raconte les événements par lesquels il passe du moment où il quitte sa mère et la ville natale pour la première fois, jusqu'à ce qu'il la quitte à jamais, avec la mort de Michael - son meilleur ami, mort qui lui a enlevé l'attrait, l'amour et la nostalgie de la Méditerranée à jamais.

Flottant sur la mer « lisse comme un petit lac », « dressant l'oreille à son frémissement », Adrien admire, heureux, l'archipel grec « avec ses innombrables îles solitaires plein de poésie, de couleurs, de soleil », se sentant « plein de bonté, de gratitude et d'espoir », dans un état de tranquillité et de paix qu'il n'a jamais vécu auparavant.

La curiosité, le désir de savoir le fait descendre dans tous les ports pour voir « l'apparence du monde », encore inconnu, vers lequel le poussait « la nostalgie du monde entier ». A Constantinople, « le temps est comme dans le beau mois de mai: des collines verdoyantes qui se reflètent dans les eaux du Bosphore, le lac impressionnant, traversé çà et là d'une fourmillière de bateaux, de kayaks, de chaloupes et de canots » et aux Pirée et Smyrne l'été chaud qui les accueille. Au-delà de la générosité de la nature, le jeune homme constate que même dans ces endroits, il y a des pauvres qui luttent « pour gagner un franc » nécessaire à leur existence et à leurs familles (*Ibidem*: 547-552 passim)

Dans tous ses voyages à travers les pays méditerranéens, d'Alexandrie au Caire et à Beyrouth, de Constantinople au Pirée, de Damas à Ghazir et Beyrouth, Adrien est accompagné par Moussa, connu sous le nom de Moritz, cher compagnon de voyage, « au cœur ouvert, émotif et sensible », avec un grand « pouvoir de comprendre » qui « va de pair avec son intelligence ».

Auprès de Moussa, près d'Adrien est Michael, son meilleur ami, homme de confiance, compagnon de joie et de tristesse, toujours prêt à venir à la rescousse. Bien que malade, « l'âme est restée la même, toujours amoureuse du beau, de la soif de savoir » partagée avec son ami, « âme digne de respect pour tous les gens » parce qu'il rêve de gagner un million de livres à mettre en place « une maison pour les grands

artistes pauvres dont la perte est parfois plus triste pour l'humanité qu'un ciel qui demeurerait éternellement couvert de nuages » (*Ibidem*: 570-578 passim).

A Beyrouth, Adrien reçoit une leçon de vie d'un cynisme qui l'épouvante et qu'il n'avait plus rencontrée auparavant. La leçon est offerte par un homme d'affaires avec une conception originale sur l'éducation de ses fils : « Je laisse les enfants aimer Jésus le catholique maintenant. Plus tard, quand ils finiront l'école, je [...] les obligerai de choisir entre l'amour de Dieu, qui ne remplit pas l'estomac et celui de l'argent, le seul qui compte. Et puis, que leur âme fût catholique ou juive, seul, l'amour de l'argent est l'un qu'ils vont servir » (*Ibidem*: 594).

Le même Juif, Salomon Klein, qui s'est enrichi déterminant son épouse, sa fille et sa petite-fille à se prostituer, lui parle ouvertement de l'hypocrisie du monde, de l'honnêteté et la malhonnêteté, du « besoin » de « tromper » chacun pour bien vivre. De son point de vue, « il n'y a pas de déshonneur plus odieux que celui de vouloir sembler honnête, quand en réalité on ne l'est pas ou ne peut pas l'être ». Son opinion est que « il n'y a qu'un seul honneur véritable, celui de pratiquer ouvertement le déshonneur » et « le monde deviendra meilleur seulement le jour où il reconnaîtra qu'il est malade de faux honneur ». Le voyage aux pays méditerranéens est une école de vie pour Adrien, parce que dans son périple il rencontre les plus diverses catégories de personnes, de personnages de toutes les tailles, de tous les milieux sociaux incarnant les multiples facettes essentielles de la réalité humaine.

Comme un père affectueux, affligé par la situation de sa fille - la plus chère -, Moussa quitte son domicile et part à sa recherche laissant une grande famille qu'il ne reverra plus. Il est présenté en contraste avec le cynique Solomon Klein, capable de pervertir les jeunes mariés trop confiants, en leur enseignant le métier de proxénète pratiqué avec leurs épouses même.

En fait, partout où il erre, Adrien note que les Turcs ou les Hébreux, les Grecs ou les Arabes, les Roumains ou les Arméniens, tous les gens possèdent des traits qui mettent en évidence les côtés primitifs « de la réalité humaine : se nourrir, survivre, respirer, maintenir la communication avec l'autre, éviter la souffrance, l'épuisement, la mort » (Dadoun, 1984: 130).

C'est la représentation humaine de la Méditerranée qui pourrait déterminer Adrien à réfléchir sur lui-même, sur l'existence humaine, sur la destinée humaine, que, avec tous ses péchés, il aime inconditionnellement. Il admet que, dans l'hypostase du Port-Saïd, l'espace méditerranéen « restera [...] le grand carrefour des routes maritimes, où le cœur [...] a senti et a enregistré la pulsation des artères de la vie universelle sur notre planète ». Ici, Adrien a eu « la vision claire, le sens précis de la diversité des destinées humaines qui arrachent l'homme à son épouse, le fils à sa mère, l'amant à sa maîtresse et les jettent violemment dans les espaces vers lesquels ils se sentent attirés par des affinités - plus harmonieuses que celles créées par des liens familiaux » (Istrati, 1969: 589).

La Méditerranée attire Adrien comme un aimant: il est avide de savoir, comme dans le cas de Dragomir-Stavru, bien qu'enlevé par les riches Turcs pervers, ou celui de Michael pour qui la région méditerranéenne a été l'espoir de sa guérison, et celui de Sarah qui y voit l'endroit par lequel elle pourrait atteindre son idéal. Mais cette mer devient le lieu des déceptions, de la perte de toutes les illusions, même un lieu maudit qui provoque la mort de beaucoup de personnages.

L'espace paradisiaque rêvé est le lieu de la perversion de Stavru et de la perte finale de sa sœur, et quand celui-ci se réjouit des merveilleux paysages libanais, les montagnes extraordinaires du Liban perdent toute brillance devenant la tombe du seul

être humain qui l'a compris et qui est devenu son ami désintéressé en partageant de sa sagesse – *le motif du sage oriental* -, Barba Iani.

Non seulement que son ami, Moussa se sentira déshonoré par le comportement de sa fille, mais il trouvera sa fin dans le même espace merveilleux de la Méditerranée, resté indifférent à la perte de l'innocence et des illusions de Sarah – *le motif balzacien des illusions perdues*.

Le Bosphore avec les majestueuses collines vertes est aussi le tombeau de Nerrantsoula et d'Epaminonda, le lieu que le jeune homme aliéné choisit comme repos éternel à côté de son amour.

Pour Michael la Méditerranée n'est pas ce qui était prévu, parce que la maladie va être pire avec toute la chaleur du soleil qui réchauffera le corps malade, et, déçu par la vie, ira trouver la mort dans leur pays d'origine, laissant Adrien inconsolé et déçu.

La même déception fera Adrien accepter les termes d'un ami, Costica Aloman, qui l'incitera à tourner son regard vers l'Occident, comme seul espace où il pourra réaliser son rêve d'écrire, oubliant la Méditerranée et l'Orient avec tous leurs « vagabonds »: « Ho! assez avec les flâneries dans le monde méditerranéen! Voici, il y a six ans depuis que vous perdez votre temps sans aucun chic, ce que vous avez de meilleur en vous, s'acoquinant avec des chiffes comme Moussa, des putains comme Sara, des poissons comme Klein, des fripons comme Moldoveanu et plusieurs autres vagabonds, plus ou moins sales, qui pullulent dans ces contrées » (*ibidem*: 412).

Le monde oriental ou le monde méditerranéen, topos lumineux, mais aussi fabuleux, voir mythique - qui était le monde d'Ulysse, le voyageur du monde, ou le monde des inséparables Oreste et Pilade où Adrien méprise la solitude, sa caractéristique émotionnelle étant l'amitié dans laquelle il s'engage avec la force et la sensibilité de son âme - est l'espace propice à la réalisation de l'impatience de voir le monde, de connaître, de savoir, de remplir leur « désir de partir », d'ailleurs le rêve de tout vagabond de coeur - mais pas aventureux. C'est l'espace où se serrent la main les groupes ethniques les plus divers avec leurs coutumes, leurs traditions et leur mentalité, c'est un espace fabuleux dont l'âme « semble avoir une vocation qui se cherche entre deux pôles contradictoires, entre barbarie et civilisation, entre l'instinct et la raison, entre la joie de vie et de l'ascétisme » (Vasilescu, 2006.: 78) et où « la simple juxtaposition ou la concurrence entre les langues, les mœurs, les croyances conduit à une énorme puissance dynamique et engage le génie humain à entreprendre une grande aventure » (*ibidem*: 79), le monde méditerranéen signifie, en fait, l'aventure vécue dans un espace ouvert, entre mythe et réalité.

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ASPECTS DU MYTHE DU POUVOIR DANS LE ROMAN «PRINCEPELE» D'EUGEN BARBU¹

Abstract: *The study of political myths in the Communist period helps us to understand the evolution of society, find a deeper sense of social life, and express our dissatisfaction with omnipotent bureaucracy. If there should be a replay of the mythological historical novel, one could notice that the time of historical novels is that of factual history, but also the time of customs foreign to contemporary uses and the time of the trans-historical myths. The myth and the historical fiction have a relationship of kinship. The myth transforms the reality, according to its own logic, and wants to find an essential truth in every human act. Under the force of myths, the historical novel is transformed; it becomes an allegory or parable with philosophical connotations. The History then becomes a practical and effective mean of addressing contemporary questions, especially in novels such as "Groapa", "Princepele", "Săptămâna nebunilor" (Eugen Barbu), "Calpuzanii" (Silviu Angelescu), "Prințul Ghica" (Dana Dumitriu).*

Keywords: *myth, prose, Communism.*

Si l'on procède à une relecture mythologique du roman historique européen, on peut remarquer que le temps des romans historiques est celui de l'histoire événementielle, mais aussi celui des mœurs étrangères aux usages contemporains et celui du temps transhistorique des mythes. Le mythe et la fiction historique entretiennent une relation de parenté. Le mythe transfigure la réalité, conformément à sa propre logique, et veut trouver une vérité essentielle dans tout acte humain existentiel.

Sous la force du mythe du pouvoir, le roman historique se métamorphose, il devient allégorie ou parabole ayant des connotations philosophiques. L'histoire se révèle parfois un moyen pratique et efficace d'aborder les interrogations contemporaines.

Mais pour comprendre la spécificité de la littérature née pendant le régime communiste nous avons besoin des coordonnées extra esthétiques, du support de certains concepts historiques et politiques. On ne peut pas oublier que le régime communiste a toujours considéré la littérature et les écrivains comme ses instruments.

Après 1964, les écrivains luttent pour imposer l'individu et l'exception; on voit apparaître la prose où domine la vision subjective et la prose du pittoresque, de l'insolite, du périphérique. La désidéologisation de la prose s'accompagne de l'apparition de la prose aux insertions fantastiques, de la multiplication des formules littéraires et de l'influence des modèles narratifs occidentaux. Petit à petit, l'idéologie perd du terrain à la faveur de la littérature, les écrivains abandonnent le réalisme socialiste et trouvent leur voie vers la prose à valeur littéraire authentique.

La recherche de la vérité donnera naissance à une prose politique et la recherche de la littérature ouvrira la voie de la prose intéressée aux effets esthétiques.

En ce qui concerne le mythe du pouvoir dans la prose historique européenne en général et la prose historique roumaine en particulier, on peut utiliser, avec un grand profit, l'étude de Brigitte Krulic, qui a analysé les images et les mythes du pouvoir dans le roman historique français (Krulic, 2007). Elle accorde une attention particulière au personnage Henri IV d'Heinrich Mann (le frère aîné de Thomas Mann). Il s'agit de l'œuvre *Le Roman d'Henri IV. La jeunesse du roi* (paru pour la première fois en 1935). Dans ce roman, Henri de Navarre incarne la joie de vivre et d'agir, remplit la fonction

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guerrière et la fonction nourricière et représente le prince qui a partagé la vie de son peuple et en comprend les aspirations et les besoins. Cet Henri IV d'Heinrich Mann représente la figure symétriquement inversé de la cynique Catherine de Médicis, mais surtout du dictateur haïssable et des « mauvais rêves » nés d'un abîme où s'engloutissent les valeurs de la civilisation. L'allusion à Hitler est évidente, mais en fait on peut parler du dictateur intemporel, de la figure mythique du Dictateur (Mann, 1972).

Le roman est animé d'idéaux humanitaristes, mais aussi d'une intention moralisatrice, qui représente en même temps une solution contre les maux infligés aux hommes par n'importe quel dictateur, de n'importe quelle époque ou espace.

On retrouve, dans la littérature roumaine, un roman très intéressant, à sujet historique, qui a plusieurs points communs avec le roman d'Heinrich Mann, analysé par Krulic : il s'agit du roman *Princepele (Le Prince)* d'Eugen Barbu, (paru pour la première fois en 1969, dans la deuxième phase du régime communiste, celle du « dégel »).

Les opinions critiques vis-à-vis de cette œuvre sont partagées et le roman a été encadré dans la galerie des romans historiques ou des paraboles ou des romans politiques, totalisateurs ou baroques. On peut d'ailleurs le considérer un intertexte postmoderne, une fraude littéraire, un plagiat ou même un collage, si on pense aux *Caietele Princepelui (Les Cahiers du Prince)* (Milea, 1998 : 179).

Eugen Simion identifie, dans son étude consacrée à Eugen Barbu dans le II^{ème} volume de *Scrittori români de azi*, le modèle stylistique du roman *Princepele* (qui serait *Craii de Curtea Veche*, de Mateiu Caragiale), les sources d'inspiration en ce qui concerne le monde et l'atmosphère phanariote (les ouvrages de Nicolae Filimon et Ion Ghica) et affirme que toutes les spéculations qu'on pourrait faire sur l'identité du Prince ou sur la chronologie n'ont pas d'objet puisque l'intention de l'écrivain n'est pas de décrire une époque historique strictement délimitée, mais de surprendre l'essence d'un phénomène, l'essence du phanariotisme (Simion, 2002 : 292).

Simion précise qu'il s'agit de trois éléments/ personnages importants dans la parabole imaginée par Eugen Barbu : le Prince, messer Ottaviano et Ioan Valahul. Nous allons discuter leur statut et leur rapport avec le mythe du pouvoir.

Le Prince est un phanariote cultivé, mais aussi cruel et qui souffre à cause d'une mélancolie sans remède (*melanholia*). Voilà une citation qui illustre le paysage malade et mélancolique de l'époque et du pays que le Prince règne :

Princepele privea sera pustie, în care mai pluteau într-un zbor moale papagalii, mari cât ereții, cu pene roșii ca fazanii, cum i-ar fi descris Giovanni dei Bardi Strozzi din Cadiz când îi văzuse pentru prima oară la sosirea lui Columb din America. și păsările păreau bolnave, aerul era de tot neclătinat, o putoare dulce de cadavru stăruia peste oraș în acel amurg înverșunat de vară. Treceau furgoane încărcate cu morți, scârțâind din roțile neunse, crăpate de căldură. Strângătorii de hoituri cu fulare roșii la gât moțâiau pe capră, lovind alene caii. În colțuri de uliță ardeau zdrențele celor duși și fumul umplea cerul (Barbu : 9).

Dans une discussion avec son protégé, Ottaviano, le Prince affirme que la mélancolie le dévore : « Mă sfășie câinii melanholiei. Tu auzi cum urlă tăcerea acestei ierni? Suntem la capătul pământului. Parcă în Scitia sau în ultima Thule, simți? » (*Ibidem* : 24).

Le Prince affirme être fatigué par la quête du pouvoir, il en a senti le goût et il est désabusé : « Sunt obosit, messer Ottaviano, puterea de care-mi tot trăncăni m-a ostenit, nu am ce face cu ea. Sunt melanholic. Am dorit-o mult și am avut-o. Am abuzat. » (*Ibidem* : 19-20). Il dit avoir gouverné le peuple de manière que celui-ci ait

oublié ses ancêtres, qu'il soit définitivement corrompu, qu'il ne parle plus sa langue en faveur de la langue maternelle du Prince phanariote (le grec), qu'il n'ait plus de courage ou de dignité :

Poate nu știi ce sunt capitulațiile față de Sultan, poate nu știi că am deșrădăcinat tot ce semăna în țara asta cu dragostea față de pământul ei. Nenorociții ăștia nu mai știu ce sunt aceia strămoși, i-am corupt, i-am învățat să fure, nu au o armată a lor, am tocmnit mercenari tocmai ca să-i învăț să mă știe de frică. Ce vrei să mai fac decât ticăloșia asta de a-i sili să-și uite limba? Îmi vorbești de o muncă în spirit. Află că i-am surupat și în spirit. (Barbu, *op. cit.* : 20).

Il règne grâce aux injustices dont il est l'initiateur et grâce à la terreur: « Să știi că cel mai ușor lucru pe lumea asta este să fii nedrept. [...] Frica le este nevasta de fiecare noapte. Când se scoală dimineața, se miră că nu i-au târât cine știe unde și-mi mulțumesc că le-am mai dat un soare cu grație. » (*Ibidem*).

Ottaviano est un chiromancien, un cabaliste et un alchimiste, qui a visité plusieurs cours européennes. Sa philosophie du pouvoir est celle du *Prince* de Machiavel, basée sur l'habileté, sur la science d'être en même temps le renard et le loup. La première rencontre entre le Prince et Ottaviano (ou *Messerul*) est décisive pour les destinées de tous les deux :

Răsfoia cărțile dogmatice dăruite de banul Preda, sosit într-o scurtă călătorie de la țară, pe care iute-l lepădase pentru că nu suferea om în jur și ivirea aceluși tânăr cu ochi albaștri, îmbrăcat într-o rasă florentină, ce aducea izbitor cu portretul lui Guidobaldo de Montefeltro, Duce de Urbino, văzut în Palatul Pitti, îl zguduise din prima clipă. „Iată un om fatal!” își spuse și vru să-și ia ochii de la privirile lui magnetice. Tânărul scuturase din pletele lungi și galbene și se înclinase cu o grație feminină, ducând mâna la piept: – Magnifice, supusul vostru! (*Ibidem* : 12).

Ottaviano a tous les traits d'un homme exceptionnel. Il paraît fou aux yeux du Prince : « Părea nebun cu privirile lui albastre, profunde, nevinovate și ticăloase în același timp, cu gura aceea, fragedă, pofticioasă, plină de minciuni și de invenții » (*Ibidem* : 14). Pour les boyards, il est un diable ou un être étrange :

Sosirea în palatul Princepelui a ciudatului tânăr făcu să crească numărul șoaptelor. Boerii își spuneau în urechi cuvinte cu multe înțelesuri și zvonuri ciudate umblau slobode prin odăile muieresti. Se zicea că messerul Ottaviano e un *gran diavolo*, fugit de pe la curțile occidentale și căutându-și sălaş aici, în locurile mai păguboase ale Țării Românești, umblând cu tertipuri și vrăji, sucind mințile cui putea și cui nu. (*Ibidem* : 16).

Ottaviano est un idéal de beauté masculine pour Evanghelina, la mère du Prince, qui n'a pas encore découvert son homosexualité : « Soarele îi juca în părul galben ca gutuia și arunca străluciri pe zidurile albe, ca și când ar fi luat din podoaba lui ceva și-ar fi spoit iar încăperile. Era frumos ca un zeu » (*Ibidem* : 17).

Son arsenal d'« instruments » (et de préoccupations) est vaste, bizarre et impressionnant :

Unii îi văzuseră bagajele descărcate cu grije noaptea în curțile de taină: sfere armilare, planisfere, emisfere de Magdeburg, orgi de lemn, harfe, flaute, viole și lăute florentine, un gravicembali, abia dus spre locurile ce-i fuseseră destinate. Se vorbea despre balanțe și saci cu plante misterioase ce umpluseră încăperile cu esențe secrete, despre telescoape prin care ucenicul lui Belzebut privea planetele din loggia Princepelui ceasuri întregi. Messerul avea, după aceste știri de taină, balanțe hidrostactice, sfere de chihlimbar, busole și magneți, troluiri și șurubul lui Arhimede, vase comunicante, butelii de Leyda, pendule și pârghii, macarale miniaturale, candelabre magice și stele de piatră cu greu ascunse pe

sub paturi, ceară specială de lumânări, alifii și borcane, retorte cu spirt în care unii se juraseră că vrăjitorul ținea copii vii, născuți prematur, foetuși plutind în jurul propriului lor ombilic, păsări cu graiuri ciudate ce vorbeau omenește, formule cifrate scrise în limba arabă pe cartă pecora, toate tipărite cu literă măruntă, cancelaresca. (Barbu, *op. cit.* : 16).

En même temps, Ottaviano est rongé par le démon de l'ambition ; sa beauté n'est qu'une coquille sans contenu, son âme est troublée par ses désirs ardents et mis au service de son obsession, le Pouvoir :

Evangelina simțise un fior care-i scutura palmele. Ce avea omul acesta de te înfricoșă? Era tânăr, ar fi trebuit să umble pe cai, să vâneze, să arate trupul său femeilor, ar fi trebuit să se ucidă cu vin și cu bucate și el era devorat de o ambiție care-l despozeba, îl făcea urât cum era în acea clipă. (*Ibidem* : 17).

L'idée maîtresse du *Messer* est que le pouvoir doit être utilisé envers ceux qu'on conduit, même si cela les détruit : « puterea. Ea trebuie folosită chiar împotriva celor pe care-i nenorocim » (*Ibidem*).

Ottaviano lui-même affirme qu'il est le slave de l'idée du pouvoir : « Nu sunt Diavolul. Sunt un curtean. Trăiesc ca să te servesc. și nu atât pe tine, cât ideea de putere. Eu sunt sclavul acestei idei. » (*Ibidem* : 19).

Ioan Valahul est le troisième élément de la parabole et le moins réussi du point de vue de la construction. Il est, lui aussi, un astrologue, mais il illustre la vision populaire sur les mystères de la vie et du monde, ainsi qu'un autre point de vue sur l'histoire, celui de la résistance, de la préservation (des valeurs) (Simion, *op. cit.* : 293). Ioan Valahul est le représentant du peuple et de la tradition autochtone :

Către sfârșitul anului, Principele îl chemase la el pe Ioan de Valahia, să-i citească Folețul. Astrologul, trecut acum de 60 de ani, își privea Domnitorul cu o umilință veche, lăsând să-i scape pe lângă lungu-i trup mâinile sale bătătorite cu care primăvara ținea coarnele plugului. » (Barbu, *op. cit.* : 21).

Malheureusement, dit le critique cité, le roman ne résiste pas par son aspect parabolique, mais par son atmosphère, par la peinture d'un monde coloré, fanatique, crépusculaire.

Alexandru George voit dans *Princepele* un hybride d'une époque pseudohistorique, un livre qui sert aux buts revendicatifs de l'auteur, avec un personnage et une atmosphère ratés. Il dit que l'auteur du roman ne connaît qu'une méthode, celle du cumul, d'un cumul de vulgarité, d'immoralité, qui mélange le vice à l'élégance, le crime à la subtilité et la dépravation au cynisme (George, 1994 : 11). Tous ces traits du roman sont pour Doinița Milea des arguments qui soutiennent l'idée que l'œuvre en discussion, très mobile et très décorée, serait une œuvre baroque (Milea, *op. cit.* : 179).

Donc, *Princepele* pourrait être un roman historique, placé dans l'époque phanariote, vers la fin du XVIII^e siècle, une époque tourmentée par des épidémies de peste, des complots, des actes de cruauté et des orgies des boyards. L'œuvre finit d'une manière exemplaire, par la décapitation du Prince et l'arrivée d'un nouveau *domnitor* - l'histoire se replie donc sur elle-même, le cercle est complet, puis il s'ouvre à nouveau.

À un autre niveau de la lecture, on peut voir dans *Princepele* un poème du monde crépusculaire, un espace tragique. L'atmosphère baroque est chargée d'inquiétude, d'anxiété et de panique ; on assiste à une invasion des papillons, on voit des eaux marécageuses, des horloges obsessives, le monde est un théâtre, un carnaval et un labyrinthe.

Et bien sûr, on doit réfléchir aux aspects initiatiques et hermétiques de l'œuvre (on peut citer dans ce sens les préoccupations d'Ottaviano et même d'Ioan Valahul, l'éros comme facteur cosmique, l'obsession de l'aquatique et du feu, les symboles des maçons, etc.).

Enfin, dans ce qu'il a de plus profond, *Princepele* est une parabole du pouvoir dans un roman politique. Ottaviano est l'esclave de l'idée du pouvoir, il confie au Prince qu'il n'existe que pour le servir et pour servir l'idée de pouvoir, mais l'autre, le monarque, est trop fatigué et dégoûté pour répondre aux aspirations d'Ottaviano, qui recourt alors à toutes les ruses qu'il connaît pour stimuler son maître dans la quête du pouvoir. Le roman politique devient encore un pamphlet, une fable sur les mœurs contemporaines (à l'auteur).

Qu'est-ce qu'on peut découvrir derrière ces niveaux de lecture et surtout derrière les figures du Prince, de messer Ottaviano, d'Ioan Valahul ? Caché derrière le Prince, beaucoup de critiques ont vu le visage d'Eugen Barbu, qui serait donc capable d'un rêve plus grand, plus profond qu'il ne laissait pas voir : fatigué, dégoûté par les mœurs des contemporains, par l'atmosphère de l'époque, son âme serait en quête d'une chose invisible, de l'ineffable, de l'Absolu.

Mais je considère que le mythe du pouvoir, qui constitue l'ossature du roman, peut être mis en relation surtout avec la figure du grand *Conducător*, de Nicolae Ceausescu, et du Dictateur de tous les espaces et de toutes les époques. Voilà le fil qui unit l'œuvre d'Heinrich Mann et celle d'Eugen Barbu : l'infâme figure du Dictateur, qu'il soit le résultat d'un régime naziste ou d'un régime communiste, ce qui démontre d'ailleurs l'identité de nature de ces régimes nés de conjonctures différentes et partant d'idéologies passablement antagonistes. Si leurs idéologies se distinguent sur plusieurs points, ils ont en commun une haine de la démocratie et un mépris total de la dignité humaine. Ces deux régimes ne sont que deux facettes différentes d'un seul phénomène : le totalitarisme.

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THE NARRATIVE DIMENSION OF ADVERTISING DISCOURSE¹

Abstract: *The study proposes to analyse the advertising discourse that uses a narrative frame in order to reconstruct a story as a sure path in promoting and selling a product. In connection with the classic species from literature, advertising discourse finds the roots of imaginary in legend, historical narration, and more often in fairy tale. Firstly this type of approach permits an idealistic presentation of the products/services, an individualization of it, and secondly involves directly the consumer as the beneficiary of hero's actions. The base of such a transgression (from narration to advertising) is the conviction that "story sales" by calling the narrative seduction of the buyer.*

Keywords: *narrative dimension, fairy tale, symbol.*

When advertising first appeared, commercials were merely an enumeration or presentation of the advantages that the product offered. However, the contemporary advertising discourse is characterized as hybrid due to a multitude of intertextual and metatextual elements or because it imitates already existent discourses. Following Greimas (Greimas, 1966:178), we can identify, in advertising, an *object of desire*, represented by the advertised product, which becomes valuable in the eyes of the addressee because it is missing (this lack can be compensated by buying the product, which becomes the helper, since it fulfils a desire) and an *opponent*, which appears once the desire to buy the product emerges and this can be the price, the competition etc.

This paper uses beer commercials (Timișoreana, Bucegi, Ciucaș), broadcasted on television, in order to identify the ways in which the narrative discourse is re-made in advertising discourse. The purpose of this transfer is to make the product more prominent in the addressee's mind and to individualize it as much as possible. The selected advertisements will be analyzed starting from the sequential scheme Jean Michel Adam (Jean Michel Adam, Marc Bonhomme, 2005: 204) developed (**initial situation – complication/trigger – actions/evaluation – dénouement/solving of situation – final situation**), but also taking in account theoretical aspects from V.I. Propp's *Morphology of the Folk Tale* (Propp, 1970).

The World of Advertising Tales

In conveying a message, advertising uses a series of narrative schemes which make the activation of mythical structures possible. Gérard Genette distinguished between *formal* and *thematic* narratology. The former represents the analysis of narrative contents and the latter the analysis of the narrative representation, of the discourse. Another perspective belongs to Gerald Prince, who defines the tale as "a series of interconnected events, which have unity and significance and develop from beginning, to middle and end" (Gerald Prince, 2004:20).

In the advertising discourse, there are several "instances" which influence the result: the *producer* of the story - the advertising company which creates the

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*The research was financed from the European Social Fund in Romania, under the responsibility of the Managing Authority for the Regional Operational Program for Human Resources Development. 2007-2013 [project POSDRU/CPP 107/DMI 1.5/S/78342].

commercial, the *receiver/addressee* and the *channel* which is used to send the message: television, radio, internet, and poster. The addressees are the ones who recognize, in the sequential scheme of a commercial, the pattern of the classical story from the collective conscience, and they give it a meaning according to their cultural individuality “the producers of the story organize the text according to the effects they want to obtain from the one who interprets the text. The interpretation is not only supported by the text itself, but equally by the type of reader or listener of a communicative [...]” (Jean Michel Adam, Françoise Revaz, 1996:12).

The idealized presentation of the product by using the narrative dimension of the discourse has a well defined purpose – selling the product. The story creates a world, because it explains the causes which led to certain events, and some commercials are made into the form of legendary stories with the intention of explaining the appearance of the product which is being advertised. The advertising discourse uses narrative constructions based on a certain formula: “that offers clues to the public so that they can recognize the type of story and, at the same time, the type of possible ending” (Mihai Coman, 2003: 52). The advertising discourse creates imaginary worlds, but «„furnishing” a world means placing facts in a certain space and time. It means giving individuals certain characteristics, diegetic worlds» (Jean Michel Adam, *op.cit.*:30). Any story creates a unique world, with specific spatial and temporary coordinates, which is populated by legendary/mythical characters and the addressee has a very important role in constructing the meaning, starting from what is explicit in the text, but also taking into account the implicit content.

Space: The sequential character of the story is beneficial to the advertising discourse because it allows the quick movement from one frame to another. The rapid transition from one sequence to another through a narrative ellipsis does not imply the lack of a narrative space. This is built at a visual and auditory level, by borrowing elements from the fantastic tale (the emperor’s castle, the animals that have human characteristics etc.) from the myth or legend (which explain the origin of a product).

Time: Speaking of the discourse time it has to be stressed that in advertising “the narrative anachrony is of two types: *anachrony through anticipation*, which is called prolepsis or cataphora and *anachrony through retrospection*, which is called analepsis or flash-back” (Moraru Mădălina, 2009:94). In the analyzed commercials, there are frequent temporary ruptures and it is the addressee’s role to supply the missing data by accessing the information available through collective conscience. The story does not follow the classic pattern, only the key information is given to the receivers, so they can **re-create** the semantic ensemble and place the product among others. Some theoreticians (Seca *apud* Cmeciu, 2010:32) speak of *mental maps* of the category to which the product belongs, which the buyers can activate the moment they find out about a new product. The final aim of the story is to sell the product, to seduce the buyer through at least one of the following steps: **Learn** (the cognitive step), **Like** (the affective step), **Do** (the behavioral step) (Bonnage, Thomas *apud* Cmeciu, *op. cit.*: 50).

Character: V.I. Propp (Propp, *op.cit.*: 85) identifies several types of recurrent characters in a story: the villain, the donor, the magic helper, the dispatcher, the hero, the false hero, the princess and her father. Another classification, made by Greimas (Greimas, 1966 :170), distinguishes between actors (they have certain features) and actants. „In a story, the hero, meaning the central character is the one who is animated by a desire or

has a reason for action or a purpose to follow” (*ibidem*). The presence of only one actor does not guarantee the unity of action. In the advertising discourse, due to the sequential character, there are a small number of characters, yet one can still recognize Propp’s typology. In some situations, the advertised product can become the hero of the story or the reward.

The Forms of Discourse in Advertising

Roy Paul Nelson (Roy Paul Nelson *apud* Costin Popescu, 2005: 114) identifies 5 types of publicity that can be found in a commercial: the testimonial, the story, the slice of life, the discourse and the demonstration. If we take into account the point of view of the discourse used, the analyzed commercials can be divided into:

- *advertisements which follow the classic narrative pattern* (and are, therefore, closer to the fairy tale: Timișoreana- The Prince, Timișoreana – The Siege);
- *advertisements which explain how the product appeared* (which are closer to legends and myths: Ciucaș – The Meadow, Bucegi – The Legend);

There are situations when these two directions meet, the fairy tale elements being merged with the legendary-mythical ones (the *Ciucaș* advertisement).

Timișoreana – The Prince

This advertisement, which is called The Prince¹, follows the classic narrative pattern, thus being closer to the category of the fantastic tales. Unlike the classic tale, in the case of this advertisement, there is no narrative instance that can connect the sequences; they are connected at a visual level, by the presentation of the succession of events. There is no mention of the place and time and this indetermination is an implicit way of making the receiver to associate the narrative scheme of the commercial with that of the classic tale. Propp (Propp, *op. cit.*:26) identifies in the fantastic tale a limited number of functions (“the function is something a character does and it is well defined from the point of view of its significance in the development of the action”). These functions can be easily recognized in this audio-video commercial. It starts with a function called “lack” (*ibidem*:28) - the prince lacks something and in order to change this situation, he decides to start a journey- and this is the motivation for leaving his family. The travel is one of initiation, the hero has to pass some tests (he is tempted by women, he is accused of theft, he has to work in a factory that produces beer barrels) which finally lead him to knowledge. If we analyze the advertisement from J.M. Adam’s perspective, this is how the scheme of the story will look:

¹ The commercials used as examples can be found under the same name on www.iqads.ro.

Initial Situation	Trigger 1	Actions/Evaluation	Solving/ Trigger 2	Final situation
The hero begins a voyage of initiation	He is accused of theft and he becomes a common worker	He fails in finishing the work he is supposed to do	The helper intervenes	Rewarding the helper by recognizing the merits of the product

Fig.1. Timișoreana-The Prince

At the beginning, there is no reason provided for the journey, but finally this is specified. The addressee realizes at the end of the commercial that the purpose of the journey was meeting the people from the kingdom: “*You cannot lead people if you don’t know them*”. This can be connected with tales from Romanian oral folklore: the prince/ruler who wants to be part of the lower class in order to find out what it lacks or needs or to praise the subjects. The advertised product is part of the story; it represents a means by which the helper explains to the hero why work in the beer barrel factory is important. The acknowledgement of the product is offered in the end through “*the imperial medal offered to the most distinguished beer*” and this sends the addressee a message of trust in the quality of the beer because of its age (the argument of time), but also because it is the prince himself who tasted the beer and decided to reward it with a medal. Through this story, the beer is transferred from a class of anonymous products, into that of individualized ones, which are motivated by a story and last in time due to their qualities.

Timișoreana – The Siege

This commercial has both common traits and differences when compared to the previous one. The differences are given by the fact that in this case we deal with a heterodiegetic narrative, the flow of the actions is obtained through an omniscient narrative voice: „When the war and the thirst were killing an entire army, a simple man changed, through his kindness, the course of history. And the beneficiary did not forget about his help and offered him the praise he deserved at the inauguration of the first beer factory in Romania”.

The story is placed in a specific space and time: the battlefield of the war between the Ottomans and the Habsburgs, from 1716. The hero, who is in difficulty, receives help from a person who is later rewarded for his kindness. We chose this commercial to illustrate the integrative character of the advertising discourse. Although there are pauses which could break the narrative, the coherence is ensured by the collective cultural experience of the addressee, who can integrate this story in the already familiar framework of a classic tale. This way, one can transfer and supply the missing elements from the narrative chain, without having any difficulties in understanding it. If we apply the already familiar scheme of J.M. Adam we can notice the temporary leap from one moment to the other (before and after the war), which is achieved by saying “after two years”.

Initial Situation The war	Trigger 1 The hero is wounded, he has no power	Actions/Evaluation □	Solving/ Trigger 2 The helper intervenes, so the hero wins the fight	Final situation Recognition and reward
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Fig.3. Timișoreana – The Siege

If we compare it to the previous commercial, in this advertisement the product is the reward offered to the helper, instead of being the one rewarded. At the inauguration of the first beer factory in Romania, the hero recognizes the helper and offers him the possibility to be the first to taste the freshly brewed beer. Again, the argument of time is important, since Timișoreana is the first beer produced in Romania, it is better than other similar products. Another category of advertisements which use the narrative discourse is that of the commercials that present the origins of the product, which are often drawn from legends or myths. The legendary discourse is born by „connecting the *now/present* (the time of the story) with the *then/past* (the time of the event)” (Mihai Coman, 2003:87). In a folktale, the hero moves in imaginary lands, but in the legend, the degree of verisimilitude is higher, this literary species being considered „the only one interested by the truth” (*ibidem*:72). This connection with the reality offers credibility to the literary discourse, so the commercial no longer „sells a story”, but it is rather based on a real historical event, from which the legend appeared.

Bucegi – The legend of the Sphinx

The legend created in the advertisement for Bucegi beer combines narrative aspects with elements which are specific to the Romanian cultural background. The advertising discourse contains elements taken from this background, but it also uses certain classification and generalization elements. The place where the action happens is the natural world, at a gathering where Storyteller 1 opens the dialogue by introducing the legend of the Rock called Babele and of the Sphinx. The existence of these in the natural environment is a testimony that guarantees the truth of the legends invoked. Storyteller 2’s intervention, who speaks about the origin of Bucegi beer, cannot be contradicted, because of the existence of the product. The detailed explanation of the brewing process (high-quality hop, barley) and the association of cultural elements (the legend of the rocks called Babele and of the Sphinx) lead to a clear positioning of the product in the addressee’s mind. The intertextual sentences connect two types of texts: the advertising text which alludes to the anterior one (the well-known legend). Based on this combination, the legend of Bucegi beer is constructed.

Storyteller 1: The legend says that some shepherdesses climbed the mountain with the sheep and here they became rocks, because they missed their lovers too much.

The Sphinx was also a brave young man, who is now this magnificent rock.

Storyteller 2: People say that this cold beer also comes from Bucegi. When reaching the plains, the cold mountain water is mixed with hop and barley, and it gets this golden and foamy color.

The succession of visual elements (the plains, the Sphinx, Babele), auditory (the orally-transmitted legends), the placing of the beer bottle in the front (in the background, we can see the storytellers, the listeners and the Sphinx) are some of the

important elements that help building the brand. The legendary elements create a precedent for the product, a history built on an imaginary level, which makes the product more valuable.

Ciucaș – The Meadow

The advertisement which Gavrilă&Co. produced combines elements of legend (by explaining the process through which the product appeared) with those of a fantastic tale (a fairy tale world, created at a visual level by using fantastic characters, the personified stag, and the grand castle). The alternation of evaluating sentence (which give arguments and motivations for the product) and narrative-descriptive sentence, makes the scriptural and iconic elements particular. The process of individualization and the placement of the product among similar ones work through two key-components: verbal and non-verbal (several senses being involved: the sight, the hearing, and the taste):

The secret of Ciucaș Meadow is that every thing has its own purpose. From the clear water to the sun-roasted hop, from the carefully supervised malt to the yeast.

Each of them is part of Ciucaș beer. A beer made by the laws of nature.

In this commercial, the narrative dimension is sustained by the descriptive dimension. The rhetoric of images and words help informing and persuading the public.

Final considerations

The narrative dimension of the advertising discourse helps the idealized presentation of reality, building worlds in which the product or the service provided has a dominant role. The advertising campaigns use the narrative discourse especially for products that are consumed on a large scale, which need individualization: the creation of such commercials is influenced by the target audience, by mass culture, which still contains stereotypical elements that can be used, or by national conceptions and ideas (a target audience which is rooted in a popular culture, familiarized with epical schemes and mythical/fantastical figures). Since the advertising discourse became an important means of communication, it is a major factor of creation, preservation and distribution of cultural values.

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LE ROMAN BREBANIAN D'ANALYSE PSYCHOLOGIQUE¹

Abstract: Nicolae Breban explores the soul of his characters as deeply as Dostoevsky and uses in his novels the same technique as Hortensia Papadat-Bengescu, Camil Petrescu or Holban Anton. This method can be found in the universal literature of Marcel Proust to Thomas Mann, the individual is described once the perspective of a character, formerly of the perspective of another character, so that at the end of the author can define his own attitude.

Keywords: psychological analysis, character, viewpoint.

L'analyse psychologique se trouve dans toutes les créations épiques. Il y a des écrivains qui ont employé l'analyse jusqu'à la reconstruction de l'action et à la réaction des âmes, c'est-à-dire de la narration purement épique. En ce qui concerne la lucidité, celle-ci est digne d'être prise en considération seulement pour le roman d'analyse psychologique. C'est Stendhal qui est un grand analyste lucid, dans l'oeuvre duquel la lucidité fait grandir la passion au lieu de la diminuer.

En se rapportant à la tradition française, G. Călinescu soutient que un grand roman d'analyse « n'est pas préoccupé à déterminer l'individualité des héros, mais il réalise la monographie d'un unique côté de l'âme » (Călinescu, 1993: 94). Si Marcel Proust présentait surtout l'aristocratie, une classe où les réactions des individus sont formelles, et dans laquelle les cas de conscience se sont substitués aux préoccupations vitales, dans le cas des proustiens roumains, en l'absence d'une aristocratie bien organisée et d'une tradition incontestable, on retrouve un mélange de gens de plus différentes origines qui se force à construire une classe d'élite.

Dans une étude devenue classique, G. Ibrăileanu montrait que selon la manière de présentation des personnages, on peut distinguer deux types de roman : de création et d'analyse. La création est supérieure à l'analyse, parce qu'elle fait naître deux types sentis comme vivants et elle consiste dans la caractérisation des héros par leur conduite et par leurs mots et réactions extérieures. L'analyse présente les personnages de l'intérieur, par leurs pensées et leurs états d'âmes; autrement dire la création présente les personnages et leur conduite, en offrant aux lecteurs la totalité des représentations concrètes sur ceux-ci. Le critique observait que « l'art littéraire peut exister sans analyse, mais il ne peut pas exister sans création » (Ibrăileanu, 1979: 102). En tout cas ces termes ne peuvent s'opposer l'un à l'autre, parce que dans l'oeuvre de grands écrivains, la création et l'analyse se croisent dans de proportions différentes. L'analyse ne manque de l'oeuvre de Lev Tolstoï, en temps que dans l'oeuvre de Marcel Proust se sont les personnages qui restent dans la mémoire, comme : Swann, Madame Verdurin, Françoise etc.

A l'opinion d'Ibrăileanu, l'analyse est comprise comme modalité fondamentale de création. L'art signifie la création, voilà pourquoi on ne peut pas imaginer un créateur dépourvu de la conception de l'âme individuel, qui est l'objet de la création. Tant cette conception est plus forte, tant celui-là est plus créatif. Mais les grands écrivains possèdent l'analyse aussi, qui leur est utile dans la création, parce que le monde n'est pas un ensemble des individus et il vaut mieux que l'on décrit l'individu dans toute sa complexité, c'est-à-dire d'être conçu dans ses rapports avec le monde.

Ayant comme sujet la période d'entre les deux guerres, Romul Munteanu affirme que « toute la prose européenne évoluait entre le roman d'aventures et celui

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d'analyse » (Munteanu, 1981: 44). Dans le premier cas les traits des personnages se distinguaient par la rélévation de quelques comportements ou caractères, par rapport à quelques histoires, tandis que la prose analytique diminue les événements et augmente les processus de conscience.

Dans son ouvrage dédié au roman d'analyse psychologique, Gheorghe Lăzărescu (Lăzărescu, 1980: 81) garde le terme d'analyse psychologique et il lui donnera un sens plus large, y étrant comprises non seulement l'analyse psychologique, mais aussi les plus différentes préoccupations du roman du XX-ième siècle, celles de surprendre les profondeurs et la dynamique du psychique.

A partir de Camil Petrescu jusqu'a Anton Holban et M. Blecher, on peut saisir la transformation du roman dans un document de l'époque. L'analyse provient de l'ancienne prose psychologique, surtout de celle française et elle atteint l'appogée par l'oeuvre de Proust. La technique de décrire la pure conscience atteint la maturité en Virginia Woolf, Joyce, Faulkner, Beckett, Gide.

En 1955, Marin Preda publie le roman *Moromeții*, considéré « le premier roman psychologique dans le milieu rural » (Cosma, 1988: 50). Dans les décénies VII-VIII, le chemin proposé par Marin Preda sera continué par Al. Ivasiuc et Augustin Buzura. A l'opposition de ces écrivains, Nicolae Breban cherche nettement une formule originale, dans laquelle « l'analyse devient psychanalyse, en augmentant les implications des émotions intérieures jusqu'à l'archetype et métaphysique » (*Ibidem*: 58).

L'analyse du roman contemporain gagne de nouvelles nuances aussi à cause de quelques écrivains et des directions de la littérature universelle: W. Faulkner (qui introduit un certain type de monologue intérieur et une certaine structure de la phrase : longue, sinieuse, pleine de digressions, de répétitions, rétrospectives, parenthèses, qui a des influences sur l'oeuvre de Marin Preda ou D.R.Popescu), la littérature existentialiste de Sartre et Camus a eu une influence majeure sur les romans: *Absenții* par Augustin Buzura et *Intrusul* par Marin Preda.

Nicolae Breban explore l'âme de ses personnages aussi profondément comme Dostoievski et il utilise dans ses romans la même technique comme Hortensia Papadat-Bengescu, Anton Holban ou Camil Petrescu. Cette méthode se trouve dans la littérature universelle de Marcel Proust à Thomas Mann, l'individu est décrit une fois de point de vue d'un personnage, autrefois de point de vue d'un autre personnage, pour qu'à la fin l'auteur puisse définir son propre attitude. Réaliste par vision, désirant d'animer les typologies, en accumulant le matériel de ses oeuvres par l'observation des réalités sociales, Nicolae Breban n'a pas voulu faire du roman Francisca un roman balzacien. Le réalisme de l'écrivain est premièrement de nature psychologique, un domaine où la nouvelle époque apporte des découvertes fondamentales. On peut aussi constater la compression et la dilatation du temps intérieur, conformément à l'introspection, l'échange continu des points de vue, les personnages qui se trouvent en action seulement le temps nécessaire pour illustrer une idée.

En écrivant des romans d'analyse psychologique, le narrateur n'étant plus apparemment omniscient, il a besoin du flux de la pensée de ses personnages ou de leur mémoire pour mettre le lecteur face au passé de ses héros. Les visions, les points de vue ou les perspectives de la narration sont des modalités par lesquelles le narrateur conçoit les faits présentés. En employant le monologue intérieur, le narrateur essaie de présenter les sentiments du personnage de son intérieur, de respecter le flux souvent désordonné de la conscience, de surprendre la succession des états psychiques et les échos de son subconscient en réalisant l'identité entre le lecteur et le personnage, par leur contact direct et par la disparition totale de l'écrivain.

Les personnages de Nicolae Breban sont surtout des êtres dégradés, à l'intérieur desquels on peut identifier des êtres irréels, torturés par des obsessions bizarres qui ne peuvent pas être motivés de point de vue psychologique. Le comportement de ces personnages qui vivent presque seulement de point de vue physiologique, ne peut pas être justifié et expliqué au niveau des expériences normales, affectives, intellectuelles, mais au niveau des zones du subconscient, purement biologiques. En réalité, il y a dans les romans de Nicolae Breban une explosion du diable, produite non seulement dans les manières les plus inattendues et dans les circonstances les plus surprenantes, mais aussi dans les êtres les moins contaminés de démon; dans sa prose on peut distinguer un démonisme latent, souvent trivial, vulgaire, jamais romantique, presque toujours grotesque, d'une authenticité frappante.

La force créatrice du narrateur se distingue par la capacité de créer des personnages qui semblent s'animer au delà des pages du livre. Cette habileté artistique se réalise par le pouvoir créateur, ayant le dialogue comme principale base, par la richesse du concret, par la perspicacité avec laquelle on a observé l'influence de la réalité, ayant comme support les thèmes éternellement humains, la tonalité grave, méditative de la narration, la certitude avec laquelle on a conduit l'évolution des personnages, duales et souvent contradictoires comme structure morale, mais toujours indivisible dans le plan de la réalisation artistique, par l'habileté de suggérer l'atmosphère d'un milieu social en pleine formation: la classe des ouvriers.

Une particularité du roman moderne est la construction du personnage qui subit une modification de vision face au roman traditionnel. Un premier signe de cette transformation est donné, souvent, par le refus de contourner un portrait physique complet, par l'emploi de quelques procédés de la caractérisation faite d'une manière directe. Du portrait classique des romans réalistes, le narrateur ne garde plus que peu de détails physiques ayant un rôle important dans les actions et émotions des personnages, pour le reste son intérêt concernant son univers intérieur, surpris au niveau de la conscience. On renonce ainsi à une catégorie de déterminations, de conditions imposées par le milieu social, par exemple, ou à la correspondance presque mécanique entre le portrait physique et celui psychique, ce qui individualise le personnage étant le portrait intérieur réalisé par l'analyse et l' introspection.

Les romans de Nicolae Breban imposent un sentiment de la grandeur par la profondeur des investigations. L'ambition de Nicolae Breban de faire l'analyse psychologique correspond à une direction qui trouve au long de l'histoire assez d'arguments. Au fur et à mesure que l'on consolide un système social, c'est-à-dire il entre dans un processus normal d'évolution, l'histoire manque de son importance même dans les productions épiques. On développe en échange le goût pour l'analyse minutieuse de l'être humain, pour inventorier les réactions de l'âme, de la réalité intérieure au contraire de la vie extérieure, d'où les événements sont sélectionnés avec exigence et seulement dans la mesure où ils peuvent soutenir la démonstration psychologique.

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EMBLÈMES (IN)ACTUELS DE LA CULTURE ROUMAINE – “L’HISTOIRE DE LA LITTÉRATURE ROUMAINE DES ORIGINES JUSQU’À PRÉSENT”, DE G. CĂLINESCU¹

Abstract: *Within the contemporary Post-modern Romanian critical discourse, the concept of literary history seems to have lost its aesthetic relevance. It has been often replaced by alternative histories, always fragmentary and promoting a subjective and relative perspective, eluding both canon and the aesthetic criterion. Thus, the exhaustive studies such as “Istoria literaturii române de la origini până în prezent” and their authors – G. Calinescu – are undermined by critical voices more or less authorised. The present paper focuses on the cultural and identity values of Calinescu’s work by pointing out the new canon it proposes as well as the creative dimension of the critical discourse.*

Keywords: *cultural identity, literary canon, Postmodernism.*

Notre travail met en relation le concept postmoderne d’histoire littéraire tel que l’oeuvre *Le postmodernisme roumain* du Mircea Cărtărescu propose, en contrepoint avec le concept d’histoire littéraire traditionnelle de *L’Histoire de la littérature roumaine des origines jusqu’à présent* dont l’auteur est G. Călinescu et *Les principes esthétiques* du même auteur, visant principalement la définition de l’idée de canon, décanonisation, valeur esthétique et la mise en évidence des éléments avec importance identitaire-culturelle. Les deux études approfondies mentionnées et celles réalisées au fil du temps, sur l’histoire littéraire et l’évolution de la critique littéraire, prennent en charge, en donnant des explications quant aux notions dichotomique de classique et moderne, modernisme et traditionnel, canonique et non canonique, puis, la référence au spécifique national, la réinterprétation du canon littéraire et esthétique, la décanonisation, la « bataille » canonique, l’importance de la valeur esthétique et l’abandon de ce critère, les modèles littéraires alternatives, au-delà de la littérature de fiction, la conscience nationale, la sensibilisation de la tradition, la conscience esthétique, l’histoire culturelle, l’histoire « totale », la continuité entre les générations, la position dans le courant moderne et postmoderne.

Mircea Cărtărescu, artisan des démonstrations objectives par une harmonie de la logique déductive, avec une tonalité d’un calme imbattable, apporte des arguments véhéments par cinisme, il propose, trouve et construit dans son oeuvre, *Le postmodernisme roumain*, une voie claire pour la compréhension des changements qu’on traverse en postmodernisme.

Le postmodernisme n’est pas une seule étape dans l’évolution des formes artistiques, ni même un courant littéraire, mais c’est une *interruption* de cet ordre culturel où l’évolution des formes et des courants littéraires est possible, une « convalescence » selon l’illusion moderniste, due possible d’un changement de civilisation, et non pas d’une culture. – notre traduction - (Cărtărescu, M., 1999 : 79)

L’auteur répond aux questions telles que: « *qu’est-ce que le postmodernisme?* », « *qui sont les post-modernes?* », « *le postmodernisme: la fin des arts ou un nouveau commencement?* » (« Selon Matei Călinescu, le postmodernisme est seulement la dernière face de la modernité ou c’est un nouveau commencement? ») « *le postmodernisme «and beyond»?* », « *il y a une typologie postmoderne?* ». En même temps, il prouve qu’ :

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il est illusoire de tenter une séparation chirurgicale des deux principaux domaines de la pensée et de la création de notre siècle. *Moderne et postmoderne*, ce sont des termes qui définissent plutôt d'états d'esprit complémentaires, en même temps, en rupture de leur relation, de continuité et d'entremêlement.- notre traduction - (*Ibidem* : 40)

M. Cărtărescu rend les fondements théoriques du concept de postmodernisme, sur le plan ontologique, épistémologique, des sciences politiques, philosophique, en utilisant des noms de référence des analystes réputés comme par exemple G. Vattimo, J. FLyotard, F. Fukuyama, Gadamer, Jauss, R.Rorty, Fr.Nietzsche, Heidegger, les adeptes du postmodernisme comme un *prolongement* étant R. Scholes, R. Barthes, Umberto Eco, G. Graff, et comme une *rupture* Ihab Hassan. Il cite de l'historien Al. Zub, étant de même avis avec son évaluation:

Le nouveau courant de pensée peut être décrit par les caractéristiques suivantes: « le dépassement du modernisme (Luc Ferry), l'indétermination de l'immanence (Ihab Hassan), la passion du spectacle, la généralisation du secret (Guy Debord), la simulation et la séduction (J. Baudrillard), l'individualisme (A. Renaut), l'informatique et la communication (G. Vattimo), la manque des repères de certitudes (Claude Lefort), la crise d'identité (Marco Turchi), la politique non gouvernable (P. Portoghesi), la fin de l'histoire (F. Fukuyama), la multiplicité et la différence (J.-F. Lyotard) ».- notre traduction - (Zub, Al. , 1994 : 1-18)

Dans son oeuvre complète et complexe, *Le postmodernisme roumain*, M. Cărtărescu cherche « les racines conceptuelles du postmodernisme dans trois domaines clés de la connaissance » (la philosophie, l'épistémologie et l'histoire) et il définit l'homme contemporain et le monde actuel qui apparaît *comme un chantier de survies*, c'est-à-dire la société postmoderne « dont le modèle reste le monde américain actuel ».

Des nombreux phénomènes nouveaux de la culture de masse montrent les possibilités (mais aussi les limites) du postmodernisme: *le zapping* sur la télévision par câble, *le surf* culturel, les jeux sur l'ordinateur, les séries télévisées hypnotiques sans fin, la littérature du supermarché etc. – ce sont des aspects du même monde, épidermique et fascinant comme un rêve artificiel: *le monde postmoderne*. – notre trad. - (Cărtărescu, *op. cit.*: 23)

Il décrit l'impact de l'univers informationnel sur l'homme postmoderne avec toutes ses conséquences, et il trouve facilement *l'emblème du postmodernisme* :

Les banques de données seront l'encyclopédie de demain. Elles dépassent la capacité de n'importe quel utilisateur. Elles sont «la nature» pour l'homme postmoderne ». L'idée que le savant n'explore plus directement la nature, mais les banques de données sur celle-ci, c'est-à-dire une réalité seconde, créée par l'homme et dans laquelle l'homme s'intègre à partir de ce moment-ci, en habitant confortablement son *ir-réalité*, c'est peut-être *l'emblème absolu du postmodernisme*. [...] Les ordinateurs personnels ont introduit, réellement, dans la vie de l'homme habituel la réalité virtuelle, qui est elle-même *la substance illusoire du postmodernisme*, non seulement par l'intermédiaire des banques de données qu'ils incorporent, mais aussi par les facilités de personnalisation, le multimédia, les réseaux du type Internet, etc. – notre traduction - (*Ibidem* : 14)

Dans ses affirmations sur « le choc de l'accélération exponentielle du rythme de la vie », on trouve des syntagmes telles que : le caractère informationnel de la société d'aujourd'hui, l'explosion informationnelle, le bombardement informationnel, le nuage informationnel, des techniques de calcul, le mass média, technique et scientifique:

Les critiques de la culture occidentale ont vu dans l'explosion des média la manifestation d'un impérialisme culturel. Ils observent partout dans le monde, qu'on a imposé par l'intermédiaire de *mass média* un mode de vie uniformisé: l'aspect de la rue, des vêtements, des programmes TV, la musique qu'on trouve dans les discothèques, les films, les boissons etc., ce sont les mêmes partout, au détriment de *cultures traditionnelles* locales. Le phénomène est réel et il entre dans le paradigme de la globalisation de la civilisation occidentale, avec ses avantages et ses prix.- notre traduction - (*Ibidem* : 3)

Dans le contexte décrit du modernisme et du postmodernisme comme « une discontinuité au moins en partie, comme une culture alternative », M. Cărtărescu précise « les conséquences de la conception de l'art comme un progrès technique, de valeur et métaphysique », il montre qu'il y a lieu une *reconsidération* de l'histoire de la littérature sur des critères modernes et puis postmodernes. « La modernité est celle qui produit le grand changement en ce qui concerne la perception sociologique de l'art et de l'artiste, dans un processus qui semble plutôt à un *déraillement* qu'un processus de continuité ». (*Ibidem* : 80)

A partir de « la construction de l'esthétisme moderne basé sur l'idéal et l'absolu » (Croce di Adorno) on rencontre un « horizon fixe des valeurs » qui mène à « l'absolutisme des oeuvres artistiques et des canons de celles-ci » (des théories esthétiques, des histoires littéraires et de la critique); les histoires littéraires dans les temps modernes ont été souhaitées « exhaustives » ; dans chaque histoire littéraire il y a « une tendance autoritaire », chacun d'entre elles tend à devenir « l'unique possible » ou « l'unique vraie ». M. Cărtărescu surprend, on pourrait dire, parfois avec ironie, la peinture de *grandes* histoires littéraires « avec des architectures pétrifiées », pour *le grand écrivain* découvert par *le grand critique*, des histoires qui deviennent *reliques* « pour une mince utilisation pratique » et qui perdent la crédibilité par *le vieillissement*.

Les oeuvres sont, généralement parlant, tirées de leur *background* biographique et social et elles sont interdépendantes d'une manière rigide, pyramidale, dans les architectures pétrifiées (G. Calinescu n'est pas de ce point de vue un cas typique). Avoir un endroit dans « l'histoire de la littérature » (conçue soit comme une sorte de mémoire impersonnelle, objective et justitiaire, soit comme un classement sportif ou un *top* musical, mais en tout cas, comme *une seule*) est devenu l'idéal de tous les écrivains modernes. [...] Les histoires littéraires, *de grandes* oeuvres « d'auteur », avec la prétention d'établir un système de valeurs qui « reflètent la réalité », ont disparu, pratiquement, dans le monde après la guerre. Les seules *reliques* sont restées celles adaptées, à son tour, à une utilisation pratique. Elles ont continué à s'écrire mais dans les zones où le modernisme a survécu par accidents historiques. Dans le monde roumain, par exemple, écrire une histoire complète de la littérature roumaine c'est toujours l'idéal de nombreux critiques, qui voient cela comme un point culminant de leur carrière. Les uns de principaux critiques modernes - Ion Negoïtescu, Nicolae Manolescu ou plus récemment Laurențiu Ulici et Alex. ștefănescu, ils ont continué plus ou moins systématique, de suivre ce but. Tous ces écrits, peu importe avec combien de talent et de discernement sont écrits, ils se trouvent sous le signe du « jigsaw puzzle fallacy » dont Matei Călinescu parle : l'illusion *qu'il y a* une réalité littéraire objective que leurs écrits le reflète fidèlement. Leur sort dans le postmodernisme est le sort de tous les grands scénarios légitimes : *ils perdent leur crédibilité, et ils deviennent finalement obsolescents*. – notre traduction - (*Ibidem* : 82)

Ainsi, toujours « le nouveau » artistique laisse-t-il, dans la modernité, « l'ancien », en abandonnant le passé, comme un oiseau le vol avant et les yeux derrière.

Chaque « pas en avance » de l'expérience artistique a été salué comme une nouveauté, *le nouveau* tout en devenant à travers la modernité, le principal critère axiologique. Chaque « nouvelle » étape artistique suppose l'abandon définitivement des formes anciennes, « racontées », selon le modèle du progrès technique qui a envoyé au quai les moteurs à vapeurs lorsque les moteurs électriques sont apparus. – notre traduction - (*Ibidem* : 81)

Dans le champ sémantique défini pour l'expression des transformations modernistes et postmodernistes littéraires, et aussi des conséquences du postmodernisme dans l'histoire, la théorie et la critique littéraire, analysées si rigoureusement dans *Le postmodernisme roumain*, on trouve des syntagmes telles que : *désuète, périmé, sans valeur, déraillement, modernisme anachronique, la mort de l'art, des reliques, des*

accidents historiques, des momifications ridicules, la décanonisation et la déconstruction, la démystification d'une image sclérosée, l'interruption, convalescence, des architectures pétrifiées, la dissimulation de l'histoire et de la critique littéraire.

Parmi les 11 caractéristiques du postmodernisme décrites par Ihab Hassan et reprises par M. Cărtărescu pour une « fixation plus cohérente » et à savoir l'indétermination, la fragmentation, le manque de soi et le manque de profondeur, l'ironie ou (le perspectivisme), l'hybridation, le divertissement, la participation du récepteur, dans ce cas, la notion de décanonisation. Cela inclut des changements de pensée qui supposent la *démystification* et la *déconstruction* de la culture et un idéal de la culture globale représenté d'une *égalité dans la différence*. Le résultat de la « bataille canonique » (provenant des universités du monde entier, mais surtout des Etats-Unis) et de l'existence de cet idéal, mène au « co-existence de toutes les formes culturelles en pluralité et interdépendance ». L'explication de la décanonisation vient du fait que « toute type dominant de la pensée est soumis à la *décanonisation* et à la *déconstruction* juste parce qu'elle est dominante et donc potentiellement oppressif » et le mouvement de dé canonisation est de doubles aspects :

Bien sûr, malgré les exagérations qui ont toujours accompagnées les changements de pensée, les mouvements de décanonisation de la culture sont légitimes dans la mesure où, d'une part, démytisent une image sclérosée de celle ci, avec des valeurs immuables et sacrée et d'autre part, ils imposent les valeurs des autres cultures, différentes de race, de sexe, zone géographique, appartenance religieuse de celle jusqu'à récemment dominante. – notre traduction - (*Ibidem* : 36)

Un exemple de décanonisation de la littérature traditionnelle et de l'homme de culture, « stupéfiante » serait :

La grande tradition européenne, la Culture, les Arts, la Littérature, avec les majuscules, sont mises en discussion par la liberté de pensée, parfois, stupéfiante par les représentants des minorités culturelle, pour laquelle Shakespeare, Goethe ou Wagner sont des noms d'hommes blancs, européens, morts – tel que l'homme est défini comme un homme de culture « traditionnel », dans les groupes qui suivent la *démystification et la décanonisation* de la culture. – notre traduction - (*Ibidem*)

Par conséquent, selon l'opinion de M. Cartarescu, dans le contexte du discours critique actuel, postmoderne, le concept d'histoire littéraire semble avoir perdu de sa pertinence. Les histoires alternatives, « inévitablement partielles et locales » essayent et souvent réussissent à se substituer, en suggérant une vue prise comme subjective et relative, en dehors de l'idée de canon et même de valeur esthétique, mais réaliste.

Les voyages les plus spectaculaires de l'histoire et de la critique littéraire se produisent, sur l'axe de grandes différences entre la mentalité moderniste et postmoderniste: *monisme vs pluralisme*, caractère *exhaustif* et *unitaire* vs *partiel* et *fragmentaire*, *transcendance* vs *immanence*, *idéalisme* vs *pragmatisme*. » Les « grandes » histoires, nationales, normatives, donnent lieu à de multiples histoires, parallèles, alternatives, chacune avec ses critères et son échelle de valeurs, et qui sont en rapport de concurrence et d'interférence. Aucune d'entre elle, ne peut plus avoir la prétention d'infailibilité et ni même le sentiment qu'« elle met au point définitivement » la situation des lettres roumaines. D'une structure géométrique et rigide, le système de valeurs littéraires devient un *champ* dynamique, en fluctuation permanente, dans son intérieur, les valeurs deviennent *virtuelles* et *interactives*, dans le sens où elles ne dépendent seulement de l'envers auteur-oeuvre (*la création*), mais de l'oeuvre-publique (*le récepteur*), ce qui conduit au consensus total qui ne peut plus être réaliser. Même dans des domaines comme l'éducation, où le problème du respect des normes et des canones se pose d'une manière aiguë, la persistance d'un point de vue unique s'avère irréaliste. Les manuels alternatives représentent une idée purement postmoderne, qui pourrait contribuer, au fil du temps, à l'élimination de la *momification ridicule de la littérature roumaine à l'école*. Dans le

même esprit du renoncement à l'illusion de l'exhaustivité, de l'histoire « totale », « des origines à nos jours », on substitue les histoires *locales*, limitées du point de vue de l'espace ou du temps. Le caractère fragmentaire, fluctuant, non systématique, « chaotique » de la vie littéraire d'aujourd'hui rend que toute histoire littéraire soit fatalement partielle et locale. – notre traduction - (*Ibidem* : 82)

Malgré l'échafaudage construit par M. Cărtărescu qui opère avec un « phénomène « feutrier (le postmodernisme), plutôt un champ culturel qu'objectif », pour lequel Paul Cornea tire des conclusions dans la postface de l'oeuvre qu' « il reste suffisamment de différences d'opinion ou d'évaluation » (qui ne dénoncent pas des erreurs mais des différences), G. Călinescu semble contredire en partie, les appréciations postmodernes, en ce qui concerne l'histoire de la littérature en général, et de *son histoire* à travers des discussions approfondies et des théories scientifiques dans *Les principes d'esthétique* où il formule sa conception historiographique : « l'histoire est une science avec des lois et une synthèse épique ». Il est préoccupé de l'évolution des phénomènes littéraires, il les anticipe infailliblement le déroulement en temps, mais avec son attitude intellectuelle et sa forte puissance de synthèse, d'interprétation et considération, il met en évidence parfaitement, *il sait* et anticipe la tournure des débats culturels passionnants de la dernière décennie. Tout ce qui porte la signature critique du Calinescu, ne peut pas être vieilli, oublié, ignoré postmoderne. Ici, dans *L'histoire comme science épique inefable et synthèse épique*, il pose le problème des sophismes qui apparaissent grâce aux phénomènes reproductibles, particuliers et universelles (« Où il n'y a pas la suggestion de l'universelle, il n'y a pas d'histoire »), passés et présents (« Si un objet ne devient pas vie qu'après une actualisation du sujet, l'altérité des faits historiques apparaît statique, abstraite et morte tant que le moi ne produit pas éternellement en soi même, en le transformant en présent. Le passé ne constitue l'histoire réelle que seulement convertie en présent ») (Călinescu, G., 1968 :179)) et conclut axiologiquement :

Une histoire littéraire a un début et une fin et c'est pourquoi un historien ne peut pas continuer l'autre, comme Virgile n'a pas continué Homère. Chacun écrit une histoire à partir du niveau d'où il voit le nœud épique. La collaboration contemporaine ou successorale est impossible. Une histoire de la littérature est une vraie « comédie humaine » en prenant comme prétexte les écrivains et il arrive parfois dans les nouvelles littéraires, qu'on ne peut pas écrire, parce qu'on n'a pas de documents suffisants, avec entrées et sorties (les écoles, les courants, la génération actuelle), ni même une galerie assez complète de héros. – notre traduction - (Călinescu, G., 1968 :187)

Aussi, dans son oeuvre, *L'équilibre entre les antithèses*, G. Călinescu prend en vue l'écrivain traditionnel et moderne (Et, pourtant, on entend encore dire à propos d'un écrivain : « il est un traditionnel », ou « il est un moderne », avec la bonté ou la rudesse avec laquelle on décréterait : « il a du talent », « il n'a pas de talent ») (G.Călinescu, 1968 : 192)), il examine les concepts de *traditionnel* et *moderne*, *maniérisme* et *formes désuètes*, qu'on retrouve si souvent dans *Le postmodernisme roumain*, et il conçoit une formule si belle pour *l'histoire de la littérature*, en la définissant comme un spectacle chronologique de la lutte rythmique entre les termes. Il y a une continuité historique, des changements d'ordre culturel, l'équilibre et le déséquilibre, le flux et le reflux, de nouvelles antithèses, des destructions avec des fins de reconstruction.

Au-delà du moment de la création de l'oeuvre, dans la conscience de l'artiste naît l'aspect bifurqué et abstrait d'un compromis entre le contenu et la forme, entre la culture et la *technique*. L'histoire de la littérature est le spectacle chronologiquement de la bataille entre ces deux termes, du processus du flux et reflux entre le contenu et la forme abandonnées en chef-d'oeuvre. Après chaque époque du classicisme, c'est-à-dire de maturité, par l'épuisement et l'inertie, la spontanéité artistique est convertie en lucidité, ou en *conscience technique*. – notre traduction - (*Ibidem*: 193)

Les formes du passé, l'ancien et le nouvel art, la vieille poétique et l'âme actuel s'entrelacent, se transforment et elles sont en rapport d'équivalence, sont modernes et actuelles, autrement dit deviennent inutiles.

Car, soit une époque imite servilement, c'est-à-dire intellectuellement, les formes du passé et ce qui était autrefois une expression naturelle devient maintenant *le maniérisme*, *le raffinement*, c'est-à-dire le même contenu du nouvel art, soit l'ancienne image poétique s'adapte à l'actuelle et on est le seul, apparemment un art ancien, en réalité, c'est une pensée poétique moderne. Dans un cas ou l'autre, on a un produit de son temps qui, pour être *traditionnel* il faut devenir actuel et étant *actuel* implique une *continuité historique*. Alors le *traditionalisme* et le *modernisme* sont en rapport avec des formules esthétiques et inutiles. – notre traduction - (*Ibidem*)

G. Calinescu cherche et propose un équilibre entre deux notions antithétiques, le traditionalisme et le modernisme, le dernier étant l'antithèse qui répand de nouvelles antithèses. L'écrivain doit être en double formule pour que le développement littéraire se reflète dans *sa réalité spirituelle*.

Pas le traditionalisme étroit, ou le modernisme ignoré. Voie modérée entre les deux extrêmes. [...] Un *grand écrivain* est *toujours traditionaliste* et *toujours moderniste*. Tout en créant une oeuvre individuelle, il a exprimé sa réalité spirituelle contenant tous les moments historiques de l'évolution littéraire de la langue qui dit. [...] Car, pendant que ce *traditionalisme*, *répétant sans cesse les formes anciennes*, devient un équilibre atteint d'une façon tellement épuisée, le modernisme dissocie de plus les valeurs, en défaisant des antithèses nouvelles, en enrichissant le contenu et la forme et en préparant au génie la synthèse. – notre traduction - (*Ibidem* :194)

La même problématique est débattue par des critiques contemporaines de l'époque, tels que G.Călinescu, on trouve chez E. Lovinescu des titres tels que : *Les caractères essentiels de la littérature roumaine*, *Le problème des « revisions »*; *Un exemple dans ce problème des « revisions »*; *Le problème du «synchronisation»*; *Le traditionalisme local*; « *De nouveau le spécifique national*», ce qui dénote le sérieux et la profonde implication du critique G. Călinescu quant aux discussions sur les problèmes de critique littéraire nationale.

En ce qui concerne le spécifique national, G. Călinescu fait des recherches approfondies qu'on va retrouver dans *Histoire de la littérature roumaine des origines jusqu'à présent* et le critique A. Terian, dans son oeuvre *La cinquième essence*, offre essentiellement la représentation géométrique par quatre cercles concentriques, en tant que concept approprié aux évaluations du Călinescu.

Par conséquent, le « spécifique national » serait défini selon Călinescu, par quatre cercles concentriques, qui marquent certaines frontières géographiques, ethniques et psychologiques semblables. Dans le premier cercle on trouverait, «les Roumains du centre », «les Roumains incontestablement pures», comme Eminescu, Maiorescu, Creanga, Cosbuc, Goga, Rebreanu, Sadoveanu et Blaga. Ceci inclut en particulier, et les gens de Transylvanie et les subcarpatiques. [...] Le deuxième cercle est constitué «de, notre branche du sud », c'est-à-dire des auteurs, « avec plus ou moins une influence grecque» - Alecsandri et Odobescu, par exemple. [...] Un troisième cercle comprend le « thraces » comme Bolintineanu, Caragiale et Macedonski. [...] « Grâce à ses liens, le monde géto et le monde des Carpates font la liaison avec la famille thraco-gétique et elle se souvient de sa structure, elle rappelle les anciens des Balkans. » Enfin, le quatrième cercle est adressée à des écrivains hébreux, qui font maintenant partie d'un traitement plus équitable que dans les chroniques de la quatrième décennie [...] « ils compensent l'inertie de la tradition et ils la font se réviser, en faisant pont entre national et universel »– notre traduction - (Terian, A., 2009 : 322)

En contrepoint, il y a des écrivains roumains dans le *canon littéraire roumain*, qui, après A. Terian, soulignent l'insertion dans l'ethnocentrique et l'appartenance au spécifique national, « que Călinescu a insufflé au long de son histoire ».

Pour l'auteur des *Principes esthétiques*, le centre du canon littéraire roumain est, sans conteste, Eminescu [...] « le poète national roumain qui divise la littérature nationale en deux, provoquant non seulement l'avenir mais aussi son passé. [...] Cependant, en mettant fin, le canon de notre littérature montre chez Călinescu, comme suit: on a 14 (plus de 15, si l'on comprend ici Philippide) auteurs canoniques [...] comme suit: Eminescu, Creanga, Caragiale, Slavici, Macedonski, Cosbuc, Goga, Sadoveanu Arghezi Blaga, Barbu, Camil Petrescu Rebreanu et Hortensia Papadat-Bengescu. C'est-à-dire 7 poètes, 7 écrivains et aucun dramaturge. Bref: ce sont les auteurs « grands », les uns et les mêmes avec les auteurs « spécifiques »? D'autre part, il s'agit du rapport de la littérature roumaine dans son ensemble ou au désir artistique de la critique călinescienne. En d'autres termes, en regardant les choses globalement, et confrontant la réalité littéraire avec un schéma idéal, il satisfait réellement la condition d'une littérature roumaine « supérieure », que, Calinescu le donna déjà comme un fait dans la *Préface* de son livre en 1941? – notre traduction - (Terian, A., op. cit. : 309)

Voilà de nouveau, des questions postmodernistes posées cette fois-ci par A. Terian, auquel le temps et les temps vont donner sûrement une réponse affirmative.

Dans la *Préface* de son *Histoire de la littérature roumaine des origines jusqu'à présent* G.Călinescu attire l'attention sur l'ignorance de la littérature ancienne et « rupture absurde » envers cela. (« Les préjugés sont si forts ! »), en mettant cet aspect sous le manque d'une continuité entre générations, qui « ignorent la littérature précédente de 1900, et encore, ils la méprisent ». Il intervient à nouveau les éléments de *tradition, la conscience de tradition, le facteur géographique traditionnel*. L'auteur souligne et insiste sur l'impotence de l'identité culturelle de l'histoire, à partir de ces sources, avançant d'une manière organique par leurs propres expériences du passé.

Après tout, la tradition ne signifie autre chose que l'avancement organique après des lois propres et il est certain que l'organique existe dans la littérature roumaine. Il convient qu'on le découvre seulement, sans préjugés, et l'environnement bon est d'écrire une histoire littéraire bien informée, mais de substance, non pas des noms propres et des chiffres. [...] Je n'ai pas entrepris cette oeuvre pour les satisfactions du critique et d'histoire littéraire. [...] Si spontanées que les actes de création soient, elles profitent de l'expérience du passé et elles se produisent mieux dans l'environnement traditionnel. Si chaque artiste invente toujours la perspective et l'huile, beaucoup d'énergie se dissipe inutilement ». – notre traduction (Călinescu, G., op. cit. : 4)

Le critique I. Bălu dans son oeuvre « *L'oeuvre de G. Călinescu* » montre que vraiment *Histoire de la littérature roumaine des origines jusqu'à présent* répond aux critères pour être *bien informée et de substance* tel que son auteur l'a voulu, et que les jugements de Călinescu, mises à côté dans une vision esthétique personnelle « respire une musique étrange et ils ont la résonance des versets bibliques ».

En posant son livre dans la tradition, G. Călinescu se délimite avec une certaine subjectivité des histoires et des historiens antérieurs. [...] La synthèse irrépétable de Călinescu ne peut pas être attachée que seulement à l'entreprise similaire de N. Iorga. [...] La force de la construction est enracinée dans une mesure décisive justement à cause de la pluralité des méthodes utilisées. La critique sociologique est à côté de la critique stylistique et des éléments structuralistes. Comme H. Taine, il s'occupe du milieu; la critique anthropologique s'entremêle avec celle ethnologique, le tout en se subordonnant au critère esthétique. – notre traduction (Bălu, I., 2001 : 286)

G. Călinescu, comme tous les grands critiques roumains et étrangers, aborde les questions clés de l'évolution littéraire en général et spécifiquement roumaines. Quant aux rapports entre les cultures, selon E. Simion, « G. Calinescu ne montre aucun

complexe habituel du critique roumain. Sa foi est que notre spiritualité est ancienne et que la tradition culturelle est interrompue. La littérature roumaine a vocation européenne » (Simion, E., 1994 : 64)

Si on ne se rapporte encore aux critères traditionnels avec leur force quelque peu conservatrice et les emblèmes culturels tels que la fascinante *Histoire de la littérature roumaine des origines jusqu'à présent*, on pourrait paraphraser encore une fois M. Cărtărescu, qui montre que la vie dans un monde relativement statique et stable, avec des valeurs traditionnelles bien établies, avec une répartition claire des rôles sociaux, « devient semblable à un rêve ou à une fiction littéraire » par la désagrégation de toute autorité et par la relativisation des valeurs, avec désorientation et la perplexité culturelle. Jusqu'ici, on a, il semble, un appel aux concepts postmodernes absolument « bénigne ».

En réalité, dans le contexte actuel du monde roumain, qui cherche, encore d'une manière incertaine, la route vers les valeurs démocratiques, le recours aux concepts et aux points de vues typiques postmodernes comme la pluralisme, la tolérance, l'affirmation des minorités de toutes sortes, *la décanonisation de la culture*, la démocratisation des arts, c'est complètement bénigne».- notre traduction - (Cărtărescu, M., *op. cit.* : 4)

Le critique Călinescu, dans le souci pour l'image future de la culture roumaine et universelle, il se donne de la peine *canoniquement*, comme il avoue : « pour informer les roumains et les étrangers sur notre contribution à la culture universelle », en donnant « à l'étranger une image de la civilisation et de la physionomie roumaine. » On a besoin de canons, de références traditionnelles, et d'emblèmes culturels roumains, comme *Histoire de la littérature roumaine des origines jusqu'à présent* une histoire intégrale, qui a renouvelé le concept de critique littéraire dans notre culture, et qui sera une réponse fondamentale et compacte, aux dilemmes postmodernes parce qu'elle a dans le temps, comme le critique Eugen Simion notait « une résistance muette et victorieuse ».

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THE OIL LANDSCAPE IN GEO BOGZA'S VISION¹

Abstract: *Geo Bogza's vision shows an exultation of matter's violence and monstrosity from Buzeni area, the oil gushed from deep earth represents the centre of the space in which we find ordinary people, owners of oil wells and workers. The central theme of Bogza's poetry is given by the obsession of reality, the unusual and elation of this dark world.*

Keywords: *oil, wells, Geo Bogza.*

The Romanian literary avant-garde has developed in several directions, their common point being the promotion of a radical conception of poetry, a poetic discourse aimed at denying the traditional poetry.

The avant-garde movement highlights the key opposite breaches subsumed within negative categories such as: subjectivity / objectivity; inner world / outer world; individual / society. The avant-garde promotes the act of negation, a latent condition of any "modern" attitude developed in destructive, iconoclast spirits (Marino, 1973:184). Fire was considered to be the symbol of this movement: the purifier fire, the fire of sacrifice, of conflict and of hell.

An important representative of the Romanian avant-garde was Geo Bogza, "a tumultuous nature and a pathetic spirit with a contradictory adolescence which enfolds a sailor's nostalgia and oily nights at the wells on the hillsides of Buștenari" (Protopopescu, 1972:108).

The young man from Buștenari started with violent lyrics and articles in 1927, aligning himself with the ideology of the time. The poet's writings became known both by insurgency manifests (*Creative Exasperation, Rehabilitation of the Dream, Profession of Faith for Algae group*), and through poetry and prose. His entire publishing activity promoted the creative freedom by "revolt", "dream", "exasperation", "reality".

In *Creative Exasperation*, tragic ideas can be found: "The outer world is a fire. Our inner world is another fire. And we run between them on a peak which is our lucidity" (Bogza, 1933)

The stages of his creation rank him as an extravagant, ostentatious and moralizing poet. The poet is marked by vulgarity and triviality, with raw and uncensored language, at times pornographic such as in *Sex Diary* and *Poem Invective*. Solemnity replaces the vulgar tone in *Ioana Maria* and *Song of revolt love and death*. The moralizing stage belongs to the book *Orion*, and Bogza was considered by Pompiliu Constantinescu "a poet of geological views, a rough singer of man fighting the aridity of soil and the difficulties of life".

In one of his notes written in *Jurnal de chaise longue*, Bogza talks about the world he lived in, a world of spectacle, where everything was stained with oil: "I shall have to talk another time –confessed Geo Bogza– and with another pen about the influence that this world had upon my mind, this world of fire, of permanent spectacle

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*This work was partially supported by the strategic grant POSDRU/88/1.5/S/52826, Project ID52826 (2009), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007-2013.

and of tipsy breathing. A landscape where everything is smeared in oil especially the souls."

Like Bogza, FT Marinetti discovered the land of Moreni in 1930, when taking a trip there along with the group of writers from Contimporanul. This region had become somewhat famous for the ardent fire that lasted very long. "Marinetti exploited the impressions that marked him projecting the images recorded on the spot in a poem by the futuristic aesthetic rules: *L'incendio della probe*.

Paul Sterian is the one who raised the ideal image of the poet reporter, entirely assumed by Geo Bogza "with a thousand eyes, a thousand ears, a thousand feet, a thousand telegrams, a thousand pens, a thousand phrases" (Sterian, 1931)

The specifics of this life consists of a continuous turmoil and a devastating fire that is insightful and often hides in oil tanks, in oil and fuel reservoirs which arouse the poet's interest for the world of oilmen. Between people and oil, there is a complementarity well-defined by the unifying fire: "There is a spirit of life hidden in oil tanks, in the heart of so many people, a spirit that sometimes bursts in a glance, in a fire. Between people and oil wells, there is an identity of destiny. They sometimes burn together and then life is something epic" (Bogza, 1970).

The land of Bustenari with people, with wells, with oil was exploited lyrically in a realistic manner and in a modern language by poet Geo Bogza. *The Oil Poem* is a matter of worship of the violence of Bustenari. The world of oil is evidenced mainly in the poems: *Mysterious murder in Bustenari village*, *Sick landscape oil* and in the volume *Nicolae Ilie (Epitaph, Mourning, The Mistresses and Terror)*.

The Oil Poem is written in terms of reportage and represents a description of the environment full of wells and explosions that occurred in the village of Bustenari. In this vast poem dedicated to oil, the poet moves from vituperation to praise, from rebellion to worship. Written at about the same time with *Song of Rebellion, Love and Death*, *The Oil Poem* was first published in 1934, in *The Time*, and it appeared accompanied by a portrait of the poet. The poem was revised and saw the light of publishing for the second time in 1977, in the pages of *Romanian literature* being accompanied by another portrait, but with a new time stamp.

In all the poems dedicated to oil everything is hot: the hills, the wells and the people. The land "gasps", "cracks", "sweats", "tosses", "groans" and dumps out its black suppuration. "The oil as the stone, the fire, the earth or the water, is one of the primary substances that excites the writer's fantasy" (Balotă, 1976: 112). The poet makes a confession about Bustenari village which at first was "a village of thieves, a redoubtable nest of thieves", about "the world and the other people with their agonies and ideals", about its crimes, about the oilmen burned in flames, "but also about oil", a seething dirty mass. "The whole poem is a poetic confession of the solitary ego. The poetic self is reinforced by the use of the personal pronoun in the first person" I: "I, this one, I'm going to talk about oil and its crimes / I, who am malevolent and violent //" (*The Oil Poem*).

The wells are likened to mistresses who bore the earth:" the wells, my mistresses so hungry/they bore in the heart of earth and they grimly suck its entrails/ earth groans / rattles and howls/and oil is gushing from it as suppuration from a wound// (*The Oil Poem*).

The tumultuous flow causes hysterical laughter and joy within the people eager to get rich. In contrast with people full of oil money, Geo Bogza presents people hungry and full of despair that are ready to sell themselves: "From top to feet they are for sale /

despair of soul and hunger of bones make me sell cheaper / I'm ready for any villainy / buy me and I'll be yours//” (*The Oil Poem*).

The poems dedicated to oil, *Nicolae Ilie, Mysterious Murder in Bustenari Village* and others focus on the author's own self who lives with the locals the joys and disasters arising from the burning wells: "When I barely turned twenty and had no other job or vocation than to walk under the moon, especially on Bustenari hills, dotted with wells, I found myself in the situation to hold the body of a young driller burned alive for an hour." (Bogza, 1978)

The entire volume *Nicolae Ilie* arises from the dramatic experience the poet had on the oil lands: "The night of horror that I spent trying to save the young man tossing in the grass with two rings of fire around the ankles, made me write some poems, also in the tone of the avant-garde, but different from those before." (Ibidem:7). The main character of the whole volume *Nicolae Ilie* is young Nicolae Ilie, a driller from Livada village, who died by burning on September 28, 1928: "Nicolae Ilie a driller from Livada village / a nice lisping guy / fallen prey to oil fuel and fire / on Friday, the 28th of September 1928 / died the next day at six, without a candle" (*Nicolae Ilie - Epitaph*). The keywords with a special significance, "driller", "black", "Nicolae Ilie," "oil", "fire", highlight by repeatability strong lyrical effects: "Nicolae Ilie, a driller from Livada" (*Nicolae Ilie - Epitaph*) "Who could suspect, Nicolae Ilie" (*Nicolae Ilie - Mourning*), "Nicolae Ilie, your mistresses / can you see what you did, Nicolae Ilie//” (*Nicolae Ilie - The Mistresses*).

The noun "fire" and its derivatives "flames, ashes" : "Fallen prey to fire and oil fuel" in the poem "Epitaph" and, "his blue ash eyes" in the poem "Mourning" highlight the tragedy of human existence. Realism pushes the concrete to the limit of hallucinations. The events presented, taken from real facts establish the true rites of tragedy. The disasters and infernal landscapes stay together with purifying biblical symbols, such as: "drops of holy water", "the image of Christ". The inner fire emphasizes the sisters' pain who are devastated for the loss of their mother and brother, "your sister dressed in black / tears out her hair / crying for them and for you//” (*Nicolae Ilie-Mourning*). To the external fire, a hellish fire, it corresponds the ardent inner fire, resembling to the sacrificial fire which represents knowledge, enlightenment (Chevalier, Gheerbrant, 1994: 65). At the same time the fire is given negative connotations: "it darkens and it suffocates because of its smoke, it burns, consumes, destroys [...] the fire that burns everything is opposite to the bright flame and it symbolizes the exalted image ... the subconscious ... the subterranean abyss ... the infernal fire ... shortly, all forms of mental regression." (Ibidem: 66)

Therefore, besides the positive aspects, the flames have also negative aspects that darken, choke, burn, consume, destroy and all is reduced to "ashes", "Oh how black he was of burns/ cracked as ground after earthquake / with small craters of volcano / and with its navel ashes//” (*Nicolae Ilie-Terror*).

In contrast to the vital red of the fire, black is often materialized by the adjective "black", a symbol of the fundamental fear: "Oh how black he was of burns" (*Nicolae Ilie - Terror*) (Durand, 1977: 112). The negative connotations of black are: sin, anxiety, rebellion and judgment. The nocturnal landscapes are specific to depression." Black, the symbol of death and sadness is at the same time the colour of the oil extracted from earth "Wells squeeze it out, they terribly suck its entrails / its black feet / they flow and do not stop//” (*Sick oil landscape*). The parallelism between man and landscape and between man and oil stands out in all the poems dedicated to oil. The hill is a sick man, and oil is similar to prostitutes: "Hill is a sick old man without

curative / on hill he falls to his knees of fatigue / But oil and prostitutes have the same look / here is the scaffolding probe and further the suburb of brothels//.” The verb “crackle” emphasizes the infernal sound of death: "their massive bones crackle, hills crackle, prostitutes crackle / and everything is close to death// " (*Sick landscape oil*).

Every drop of oil is sprayed with sweat and blood, "the drillers full of sweat work and full of sweat they make love" (*Sick landscape oil*). Earth "groans", "cracks", "sweats" and "tosses". In the center of these images there are the drillers, simple people, found in exemplary situations. "The man at Bogza- as observed Al. Protopopescu – passes from the condition of daily martyrdom to that of absolute martyr." (Protopopescu, *op. cit.*:139)

He describes each burned driller's wounded body, and the corpse is given a dark and oppressive legend. The poet insists on the lives of humble, very often tragic and anonym. The tragic feeling reaches infernality when it refers to death. One of the dead drillers was Anton Bosilca, a mechanic, aged 21, found dead in an oil well. "Ion Anton Bosilca, only 21 years old / with a feeble intention of becoming a mechanic / was found only after three days in a well / of oil / they couldn't see his head / only his feet emerged to / the top// " (*Mysterious murder in Bustenari village*). The family situation of the dead is disastrous. Veta, one of his sisters, the most beautiful, is placed in the position to entice passers-by to get money for the funeral. She doesn't take account of morality and thinks only of money for the coffin and the priest: "Veta, who is the most beautiful one/ enticing passers-by / go on she said / tomorrow we bury him / and we do not have anything / only the coffin is one thousand / and the priest sent us word that he does not come but for five hundred.//” (*Mysterious murder in Bustenari village*).

In Geo Bogza's poetry nature is a genuine passive framework. "The writer considers it "natura naturans", protean and active. He looks for the multiple embodiments of space and time" (Ibidem: 155)

Bogza's perspective on the oil world fits a new and modern vision of topos in literature called "hell on earth".

The negative tragedies and all the symbolism centered on the negative meanings of fire support with a great lyrical force this vision that gives a substantial drama to Bogza's civic attitude.

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LE VERSANT SUBJECTIF DES MYTHES ET SA FONCTION IDENTITAIRE¹

Abstract: *A masterpiece of Romanian literature, Mihail Sadoveanu's Hanu Ancuței (Ancuța's Inn) inspires one to acclaim enthusiastically: this book is Romanian character in a nutshell. The attention it is paid has not yet clarified an aspect critics did nothing but mention as they were attracted by famous similarities (Boccaccio, Chaucer, etc.): its mythical dimension. In fact the nine stories contain deeds the narrators, who are old and do not have the supernatural character specific to mythical heroes, accomplished when they were young. It is this very arch of time that makes deeds be exemplary. And this exemplariness consolidates the group's self-awareness.*

Keywords: *myth, identity – alterity, narratology.*

Rappelons-nous le prestige dont jouissent les faits exemplaires accomplis par des êtres appartenant à un autre étage du monde que celui auquel nous-mêmes appartenons: « retrouver les Êtres Surnaturels et réapprendre leur leçon créatrice est le désir qu'on peut lire comme en filigrane dans toutes les réitérations rituelles des mythes. » (M. Eliade, 1993: 33). Qu'est-ce qui reste de l'exemplarité des faits si les auteurs de ceux-ci sont démunis de leur surnaturalité? Qu'est-ce qui reste du mythe?

On peut voir *Hanu Ancuței* comme « interprétation » personnelle de la structure et des fonctions du mythe. La forte subjectivité de cette interprétation vient de l'injection d'exemplarité dans des faits humains dont nous avons perdu l'habitude de voir la grandeur; ce sont les procédés par lesquels Sadoveanu injecte de l'exemplarité qui m'intéressent.

Le mythe est souvent invoqué lorsqu'il est question de *Hanu Ancuței*; cependant ces mentions sont ponctuelles et, dirais-je, axiomatiques; personne ne croit avoir quelque chose à éclairer en ce qui concerne les *contenus* mythiques ou les *procédés expressifs* qui édifient la *stature mythique* des héros et de leurs exploits. Tudor Vianu (1973: 212-213) est un des rares chercheurs à s'attarder sur les fondements rhétoriques de ces aspects. Pour lui, l'élément définitoire du style de Sadoveanu est la *vision*:

Parce que « la vérité » est une constante de toute esthétique, nous dirons au moins que Mihail Sadoveanu la comprend d'une manière toute à fait différente de celles de ses précurseurs et émules [...] La vérité est pour Sadoveanu « vision ». Son art est visionnaire. La perception du monde est chez lui envahie par tant de valeurs de la fantaisie, que le monde qui nous est dévoilé par son intermédiaire ne saurait être celui de l'œil commun ou d'un regard guidé par l'objectivité de la science. Le monde de Sadoveanu est vu dans la fantaisie et d'un angle tout à fait subjectif.

Considérons quelques éléments de l'interprétation, très personnelle, que Sadoveanu donne du mythe dans *Hanu Ancuței*.

Quels sont les thèmes des neuf récits du recueil? Amour, justice (dignité), mort, les grands thèmes de la littérature, les grands thèmes de la méditation générale sur le destin de l'homme. Dans l'*amour* se manifestent avec le plus d'intensité la vie et le sentiment de la vie. La *justice* exprime la *dignité* de l'existence humaine accomplie. La *mort* relève les limites humaines et la conscience de ces limites. Les trois thèmes sont souvent entrelacés.

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Dans *Hanu Ancuței* les amours manquent de déterminations. Leur principale caractéristique est la passion, la violence: « Pour cet amour, je puis bien donner ma vie et mes jeunes années. » (Todiriță Catană, *L'autre Ancuța*) « Comment ne pleurerai-je pas, Zacharie, puisque je me suis vouée à la mort? [...] J'ai décidé dans ma pensée et mon coeur que rien ne me restais désormais que de m'ôter la vie. Vois-tu, Zacharie, je ne puis vivre sans Ilieș Ursachi. C'est pourquoi je vais me jeter dans le puits. » (Aglăița, *Récit de Zacharie maître puisatier*) Etc. (Les citations sont tirées de la version française, *L'Auberge d'Anoutza*, parue en 1953 aux Editions bucarestoises Le Livre – l'auteur de la traduction n'y est pas mentionné; j'y ai parfois intervenu pour rapprocher davantage la traduction à l'original roumain.) Sadoveanu non plus n'ignore un trait de l'amour que les philosophes, les savants, etc. mettent constamment en lumière: sa solidarité avec la mort. Si nous regardons vie et mort comme corrélatives, la partie de la vie par laquelle celle-ci est liée à la mort est justement l'amour. Dans l'amour on éprouverait *l'avant-goût* ahurissant de la mort.

Les amours de *Hanu Ancuței* naissent et se déroulent toutes entre des personnages de condition sociale différente: le capitaine Neculai Isac et la tzigane Marga (*La fontaine aux peupliers*), le *răzăș* (paysan libre) Todiriță Catană et *duduca* (damoiselle) Varvara, sœur du *vornic* (gouverneur) Bobeică (*L'autre Ancuța*), le *mazâl* (surveillant des serviteurs) Ilieș Ursachi et Aglăița, fille du boyard Dimachi Mârza (*Récit de Zacharie maître puisatier*)... Cette option pour les différences de condition sociale peut avoir une explication précise: l'amour est perçu comme *non mondain* (sur la *sans-mondanité* – *unworldliness* – de l'amour, voir Hannah Arendt, 1959: 47, 217), tant qu'il « est étranger au point de la *non mondanité* (*unwordliness*) de ce que la personne aimée peut être » et s'avère capable de relever *qui* elle est. Les différences sociales sont l'indice et la preuve du caractère non mondain de l'amour.

Conscient de la nécessité d'individualiser les amours, Sadoveanu d'un côté les diversifie au niveau de l'engagement des amoureux dans la lutte contre le monde, d'un autre leur donne des fins en mesure d'inspirer à l'audience des réactions différentes. Un seul amour finit bien (*Récit de Zacharie maître puisatier*): *Vodă* (le Prince régnant) consacre le mariage. Seule son action peut sanctionner la mésalliance; placé au sommet de la hiérarchie sociale, le Voïvode oblige tous les membres de la société de respecter sa décision. Dans d'autres cas, les amoureux ou meurent, ou sont mutilés (Neculai Isac perd un œil), ou se sauvent dans d'autres contrées (où rien ne nous autorise à les voir heureux). La pauvreté des déterminations donne à l'amour la force d'une fatalité, en fait quelque chose d'inconnu et d'imprévisible, à même d'étonner et d'effrayer. L'exposition et l'examen des déterminations de l'amour auraient poussé l'auteur vers l'analyse psychologique, et cette dernière aurait détruit dans l'amour la *monumentalité* dont l'univers fictionnel avait besoin.

Dans *Hanu Ancuței* la justice se manifeste sous deux formes: comique (*La jument du Voïvode*) et tragique (*Haralambie, Le dragon, Justice des pauvres*). Le *comis* (petit noble campagnard) Ioniță cherche justice au palais de Vodă: du lopin de terre hérité de ses ancêtres, un voisin grand boyard lui avait « rogné encore deux toises et cinq empan ». Aucun jugement ne lui a rétabli les droits. Et « si même le Voïvode ne lui rend pas justice, qu'il daigne baiser sa jument non loin de la queue!... » C'est ce que Ioniță dit à l'auberge, et parmi ceux qui l'écoutent parler il y a un boyard « petit de taille, à barbe rousse arrondie et portant autour du cou une mince chaînette en or ».

A la cour, le *comis* découvre que ce boyard était le Prince régnant même. Après lui avoir fait justice, celui-ci veut savoir ce qui sinon devait advenir. Le *comis*

tient bon: « Je n'avale pas mes paroles!... La jument est vis-à-vis! » *Vodă* le plaît; il le raccompagne du regard en souriant et en se caressant la barbe.

Dans les autres récits, ce ne sont pas l'esprit de suite courageux et l'intelligence digne qui sont mis en évidence. *Tufecchi-başa* (capitaine des gardes) Gheorghie tue à Bozieni son frère, Haralambie, *arnăut* (mercenaire) devenu hors-la-loi; après avoir déposé aux pieds de *Vodă* la tête de son frère, il se retire sur ses terres et fait construire à Iaşi une église (*Haralambie*). Torturé par le boyard Răducan Chioru pour ses révoltes quand celui-ci lui prend la femme, ensuite réfugié dans les montagnes, Costandin Moţoc revient dans son village en compagnie du *haiduc* (hors-la-loi) Vasile cel Mare et tue le boyard; les deux déposent « pour la sainte église un petit sac avec huit pièces d'or, toute leur fortune » (*Justice des pauvres*).

La fonction, réparatoire, de ces gestes – faire construire une église, laisser de l'argent pour l'église – mérite toute notre attention. Nous l'avons connue dans les mythes. Les communautés traditionnelles voyaient le monde comme ordonné sur deux étages, sacré et profane. L'étage profane était le reflet de l'étage plus haut, sacré, d'où lui venaient lois et exemples. Si les humains (habitants de l'étage profane) intervenaient dans le monde en affectant l'ordre, ils devaient refaire son équilibre, sinon les forces du sacré les châtiaient. L'équilibre était restauré suite à un acte réparatoire:

Un acte est *tabou*, qu'on ne peut accomplir sans porter atteinte à cette ordonnance universelle qui est à la fois celle de la nature et de la société. Chaque transgression dérange l'ordonnance tout entière: la terre risque de ne plus produire de récolte, le bétail d'être frappé de stérilité, les astres de ne plus suivre leur cours, la maladie et la mort de ravager la contrée. Le coupable ne met pas seulement sa propre personne en danger, le trouble qu'il a introduit dans le monde [...] détraquerait l'ensemble de l'univers, si le mal ne perdait de sa virulence au fur et à mesure de sa diffusion, si surtout des mesures n'étaient pas prévues et aussitôt mises à exécution pour le circonscrire ou le réparer. (Roger Caillois, 1980: 24)

Voilà pourquoi Gheorghie fait construire une église et le berger et Vasile cel Mare déposent un petit sac avec huit pièces d'or pour l'église. Le premier avait versé du sang de son sang; les deux autres avaient tué, et ils avaient tué un dimanche, jour sacré (pendant la semaine le boyard se barricadait dans la cour de sa maison, était défendu par ses serviteurs).

La communication entre les étages naturel et surnaturel se manifeste assez souvent pour attirer l'attention. Lorsque des « pauvres malheureux » pleurèrent un automne sur les reliques de la Sainte Parascève contre l'oppression exercée par Duca Voïvode, dont la soif d'or et d'argent était « insatiable », « aussitôt après ces prières la chasse de la Sainte trembla ». Les forces de la nature se troublèrent, « les populations furent saisies d'effroi » et le démon, « porté par le vent » à la cour princière, « frappant de ses griffes à la fenêtre », signifia au Voïvode « à s'apprêter pour le voyage sans retour » (*Le mendiant aveugle*). Un fragment du dernier récit du recueil (*Récit de Zacharie maître puisatier*) retient ce qui se passe dans les heures avancées de la nuit:

Du fond de l'auberge nous parvint *tout à coup* le hénissement de la maigre jument du hobereau. La façon dont elle *a crié* – un cri *effrayé* et *aigu* – m'a fait sursauter d'*épouvante*.

En ricanant, la mère Salomia murmura doucement:

– Sachez que c'est l'heure des mauvais esprits. Je connais les signes de la nuit et surtout les Siens. Le cheval l'a renifflé et a henni.

La vieille auberge l'avait senti également – car elle *frémit* longuement. Dans les profondeurs de la citadelle, une porte *claqua*. Il se fit silence autour de l'âtre et, tout en nous regardant, nous ne vîmes *plus* nos visages.

La mère Salomia *cracha trois fois* dans la cendre: Ptiou! Ptiou! Ptiou! et *se signa*. *Il parut* alors seulement que nous nous éclaircîmes. Et *le démon* passa vers les solitudes infinies des eaux et des bois, car *nous ne le sentîmes plus*.

L'imprécision, l'incertitude flottent sur ce fragment. Les récits se sont terminés et les gens restent assis autour du feu comme les premiers humains; l'obscurité les inquiète. Il y a des mots qui créent l'isotopie de la peur: *effrayé, ricaner* et *frémir, épouvante*; la consolident l'idée de soudaineté (*tout à coup, claquer, crier*) et la série de gestes apotropaïques, destinés à détourner le mal (*cracher trois fois, se signer*).

Une hésitation: « *il parut* alors seulement que nous nous éclaircîmes ». Qui pourrait fournir des garanties sur le passage du diable par l'auberge? L'argument que les convives apportent pour prouver que le diable les avait frôlés est extraordinaire: ils ne le sentent plus. Une présence que certifie une absence! *Sentir* est le premier verbe qui vient à l'esprit comme opposé à la série des verbes « intellectuels » (déduire, inférer, juger, etc.); les adverbes *ne* et *plus* augmentent son effet. L'alerte psychique prépare la précipitation avec laquelle on décide: le démon est passé par là. Pourquoi? Avec quelles affaires? *Sans* affaire. Pour qu'on ne l'oublie pas. Ou peut-être le démon était-il la peur même? On ne le saura jamais.

Il y a deux sortes de morts dans *Hanu Ancuței*: a) les morts – de Haralambie, de Nastasă Bolomir, de Marga, de Răducan Chioru – enregistrées dans l'univers des récits qu'on raconte à l'auberge, toutes *violentes*, identifiables et situables, résultats de suites de faits détruisant l'ordre du monde et pervertissant son sens, et b) les morts dans l'univers de l'auberge, discrètes, incertaines, difficilement observables, enveloppées dans un naturel de la fatalité qui rend vain quelque tourment que soit. Seules les morts qui *transgressent* les principes du monde étagé où Sadoveanu nous attire sont violentes, les autres – contrastant très faiblement avec leur toile de fond – se produisent par dévitalisation, par usure. Chaque prise de conscience de la dégradation nourrit les sentiments associés à la fatalité:

A cette époque, nous nous trouvions au meme endroit [...] avec d'autres hommes [...] qui aujourd'hui sont pots et cruches. (le *comis* Ioniță, *La jument du Voïvode*)

En voilà une qui ne goûtera plus au vin [...] on ne se verra plus avant que je ne devienne moi-même un cruchon. (Moțoc brisant une cruche, *Justice des pauvres*)

Tant de retours sur *une* forme de la vision de Sadoveanu qui s'apparente à la pensée mythique invitent à réflexion. Le strict apparemment entre les deux n'a rien de surprenant, le regret de voir le temps passer est un lieu commun; remarquable est le *tissu idéologique* où Sadoveanu intègre ce regret. Attardons-nous quand même sur la susdite ressemblance. Le monde mythique a deux déterminations apparemment incompatibles; a) il est stable, à tel point que le temps semble ne pas l'affecter (quelque grands que soient les intervalles où il serait visité, il offrirait au visiteur la même image), b) il se dégrade et, pour se maintenir, il doit être aidé à redémarrer:

Le temps épuise, exténue. Il est ce qui fait vieillir, ce qui achemine vers la mort, ce qui *use* [...] Chaque année la végétation se renouvelle et la vie sociale, comme la nature, inaugure un nouveau cycle. Tout ce qui existe doit être alors rajeuni. Il faut recommencer la création du monde. Celui-ci se comporte comme un *cosmos* régi par un ordre universel et fonctionnant selon un rythme régulier. La mesure, la règle le maintiennent. Sa loi est que toute chose se trouve à *sa* place, que tout événement arrive en son temps. [...] Mais les germes de son anéantissement résident dans son fonctionnement même, qui [...] entraîne l'usure du mécanisme. Il faut [...] revenir au début du monde, se tourner vers les forces qui ont alors transformé le chaos en cosmos. (Roger Caillois, 1980: 128-131)

L'univers mythique est un réseau de rapports à fonctionnalité inaliénable, réseau dont les *nœuds* (rôles) sont occupés par diverses entités matérielles passagères

(humains, animaux, formes de relief, phénomènes météorologiques, etc.). Les personnages constatent la dégradation impliquée, assistent – entités passagères – à leur propre passage et au passage d'autres entités passagères; Tudor Vianu trouve une explication à ce penchant: « Où que l'on ouvre Sadoveanu, l'expression du „chagrin“ est présente, comme un sentiment ayant constamment poursuivi l'écrivain. » (Tudor Vianu, 1973: 218). Nous avons vu les retours de Sadoveanu sur le thème de la dégradation. Il n'oublie cependant pas d'accentuer la stabilité de l'univers fictionnel qu'il crée, si importante qu'elle *semble être séparée du temps*. Les deux *Ancuța* « l'autre » et « celle-ci », en sont la meilleure preuve.

Maîtresse de l'auberge est maintenant la fille de « l'autre » *Ancuța*; l'identité de leur nom, leur ressemblance physique trouble la perception du temps chez les convives. Le père Leonte dit à l'aubergiste: « j'étais un ami de ta mère. Pour elle aussi j'ai déchiffré le livre du zodiaque, comme je l'ai fait pour toi. » Racontant son histoire, le *comis* Ioniță observe: « Et l'autre *Ancuța* se tenait tout comme celle-ci, appuyée au vantail de la porte, et écoutait ce que je disais... » etc.

Il y a tant d'autres formes de continuité qui consolident l'idée de permanence, de durée; certains personnages laissent des traces suffisamment solides dans la mémoire collective pour que plusieurs générations s'en nourrissent. « Cette » *Ancuța* demande sur Isac: « Est-ce l'homme du Pays-Bas dont parlait ma mère, alors que j'étais enfant? » Et voilà une scène entre « cette » *Ancuța* et le mendiant aveugle:

– J'ai écouté ma mère raconter cette histoire [...] Seriez-vous, mon oncle, ce Costandin dont j'ai entendu ma mère dire qu'il s'était égaré de par le monde? – C'est moi, répondit le vieux. Tel est mon nom. Et il sourit aux ténèbres. Puis, de ses doigts assidus, il tâta le visage d'*Ancuța*. Elle saisit la main qui la touchait, la retourna et la baisa. (*Le mendiant aveugle*)

Le moment des faits exemplaires auquel nous revenons par le biais des récits n'est pas si éloigné: c'est *la jeunesse*. Le contenu des faits que relatent les récits-mythes est *la plénitude des actions de jeunesse* (les narrateurs relatent ce qu'ils ont vécu lorsqu'ils étaient jeunes, lorsqu'ils *donnaient l'actualisation maximale à leur potentiel d'humanité*). Toutes ces actions – d'amour, de justice et de mort – éveillent *étonnement* et *effroi* (« l'histoire du très pieux père Gherman m'a hérissé les cheveux sous mon bonnet », reconnaît le *comis*).

Lorsque j'étais à peine un petit bout d'homme, pas plus haut que ça, j'eus terrible vision et épouvante. (Gherman, *Haralambie*)

Lorsque j'ai aperçu pour la première fois le dragon [...] Je pouvais avoir alors un peu plus de vingt ans. (le père Leonte, *Le dragon*)

Messers et frères, [...] écoutez ce qui m'est arrivé dans ses parages, alors que j'étais jeune. (Neculai Isac, *La fontaine aux peupliers*)

Pour gagner de la prégnance, l'exemplarité des faits a besoin d'une présentation *linéaire*: les personnages, peu nombreux dans chaque récit, sont engagés dans des situations nettement tensionnées. Les écarts chronologiques, rares et brefs, ou résumés, ou expliqués (« Les déviations chronologiques tendent à acquiescer de l'importance lorsque la fable est plus complexe. Parfois, elles semblent constituer le résultat du besoin d'expliquer beaucoup de choses dans une fable compliquée. L'explication prend souvent la forme d'un retour dans le passé. » (Mieke Bal, 2002: 83). Les récits suivent le même schéma, simple, qui – lui aussi – rend prégnante l'exemplarité. Les faits qui se sont passés une fois sont racontés une fois; l'ordre des faits, dans le monde premier (où ils se sont passés) et dans le monde second (où ils sont racontés) est similaire; le point de vue sur les faits en cause est unitaire (appartient au narrateur); on raconte à la première personne des expériences personnelles. Lorsque les

faits sont narrés à la première personne, sont évidents pour l'auditoire le parti qu'il doit prendre, la valeur (opérante dans son monde) qui est en jeu. Attitudes et comportements acquièrent ainsi de l'exemplarité, cette exemplarité que chaque narrateur espère voir frapper l'audience.

Les personnages, dont l'importance est très différente, sont peu nombreux; les doigts d'une main suffisent pour les compter dans chaque récit. Et les rapports entre eux ne connaissent pas de modifications; à de rares exceptions (Ienache le colporteur et Todiriță Catană, Nastasă Bolomir et le père de Leonte l'astrologue), le début et la fin d'une histoire trouvent les personnages dans les mêmes rapports (les relations entre Constantin Moțoc et Răducan Chiorul en sont l'illustration la plus nette). Les personnages manquent de complexité. Ils possèdent justement les traits qui servent la (subjectivement définie) exemplarité à transmettre: Neculai Isac (*La fontaine aux peupliers*) gère très bien ses affaires, aime l'amour et n'a peur de rien; Răducan Chioru (*Justice des pauvres*) est dragueur et violent; le Prince régnant Calimah (*Récit de Zacharie maître puisatier*) – hédoniste et magnanime... Ce que l'on appelle habituellement analyse psychologique spécifierait trop le cas au dépens de l'exemplarité; aussi le narrateur préfère-t-il, par exemple, un résumé sévère des faits ultérieurs au meurtre du hors-la-loi (Gheorghie « se confina dans ses terres » et « pour sa douleur et son salut » fit construire à Iași une église) à une analyse minutieuse de ce qui se passe dans l'âme du *tufecchi-bașa*. Enfin, chaque récit connaît une modification brusque du sens des faits; une fois de plus, ce brusque changement étonne et effraie.

Ensemble, toutes ces options narratives confèrent une stature exemplaire aux personnages.

Accomplissant leurs faits, les héros ne donnent pas l'impression qu'ils réfléchiraient aux liaisons de ceux-ci avec les faits du monde; leur champ (a)perceptif est occupé strictement par leurs propres aventures. Le long du temps, une sorte de sagesse pénètre les personnages, intellectuellement banale, affectivement émouvante, à formuler comme suite de variations au thème *sic transit gloria mundi*. C'est justement grâce à cette sagesse que nous est relevé le caractère exemplaire de la jeunesse et des faits en accord avec elle. Il existe une sagesse plus profonde, dont le véhicule dans *Hanu Ancuței* est le père Leonte, l'astrologue. Le contenu de cette sagesse descend de l'étage supérieur du monde.

Racontant à l'infini leurs récits – par exemple, « J'ai écouté ma mère raconter cette histoire [...] Seriez-vous, mon oncle, ce Costandin dont j'ai entendu ma mère dire qu'il s'était égaré de par le monde? » –, les Moldaves consolident leur propre identité et s'en réconfortent; de plus, ils justifient leur présence dans ce monde. Cependant, le récit *Marchand à Leipzig* semble compromettre cette lecture de *Hanu Ancuței*, lecture pour laquelle l'œuvre est une *désacralisation du mythe*, désacralisation réalisée d'une perspective subjective bien marquée. Pour Nicolae Manolescu, le septième récit est un « interlude » (Nicolae Manolescu, 1993: 121): le marchand Dămian Criștor présente aux convives ce qu'il a vu en pays allemand afin de « souligner la différence entre les choses entrées par tradition dans l'habitude, dignes de foi, sérieuses, et les innovations de la civilisation [...] qui n'éveillent qu'une curiosité superficielle. » Je n'accepte pas cette interprétation; à mon avis, en parlant, Criștor ne fait d'autre que consolider chez ses convives *le sentiment de leur présence dans ce monde*. Comment?

L'attitude des Moldaves par rapport à ce que le marchand raconte est nuancée. Ils admettent certaines choses, qui plus est, les apprécient: l'éducation, la justice (qu'un meunier obtient à l'issue d'un procès contre l'Empereur même); ils acceptent l'existence d'autres choses, sans vouloir les voir dans leurs contrées (« Voilà encore une

coutume qu'ils peuvent garder pour eux », s'assombrit le *comis* lorsqu'il apprend que les filles aussi vont à l'école); enfin, il y a des choses qui les font s'exclamer: « Vous ne me ferez jamais gober ça! » (le berger Costandin Moțoc) ou « Que Dieu nous garde et nous protège! » et se signer (le père Leonte) etc. Dans les grandes lignes, ils conçoivent le monde d'une autre manière que les Allemands; lorsqu'ils écoutent ce qu'ils n'aiment pas, ils poussent des cris « pour qu'on les entende jusqu'en pays allemand ».

En principal, il s'agit, d'un côté, de la décision de maintenir la séparation entre les choses de Moldavie et les choses d'autres contrées, d'un autre, de refuser de faire foi aux choses de ces autres contrées. Les deux attitudes ont une seule explication: membres d'une communauté traditionnelle, les Moldaves ont l'intuition qu'à *chaque mondain, à chaque naturel correspond un supramondain, un surnaturel qui le justifie*. Leur propre présence dans ce monde serait diminuée, perdrait de sa consistance s'ils acceptaient la présence des autres dans ses déterminations fondamentales. Surtout qu'au naturel où se déroule cette seconde présence correspond un surnaturel justificateur. C'est ce qui nourrit l'oscillation entre les deux formes de rejet: la première qui admet une autre communauté avec ses déterminations, mais qui veut la tenir à distance, la seconde qui refuse que cette autre communauté soit acceptée.

Une opportunité majeure pour le développement de la conceptualisation destinée à conserver l'univers apparaît lorsqu'une société est mise en regard avec une autre société, dont l'histoire est très différente. [...] dans ce cas-là il existe un univers symbolique alternatif, qui a déjà une tradition « officielle », dont l'objectivité, considérée comme telle, se trouve sur un pied d'égalité avec l'objectivité du propre univers symbolique [...] L'univers symbolique qu'offre cette autre société doit être accueilli avec les meilleurs arguments en faveur de la supériorité du propre univers symbolique. Cette nécessité suppose un mécanisme conceptuel très sophistiqué. (Peter L. Berger, Thomas Luckmann, 2008: 147-148)

La dégradation axiologique de cette autre communauté entraîne la dégradation axiologique de son correspondant surnaturel.

Le récit de Dămian Crișor a donc le rôle de consolider l'identité des Moldaves pour qui « poulet à la broche », « agneau rôti à la diable et arrosé de jus d'ail », « carpe grillée » sont les reflets matériels d'une essence spirituelle indestructible. Cette consolidation se produit dans *Marchand à Leipzig* par l'intermédiaire d'un discours sur l'*altérité*. Elle offre, par comparaison, *une nouvelle* justification à la présence des Moldaves dans le monde, à leur participation aux rituels narratifs que se déroulent à l'auberge. N'oublions pas que si Dămian confirme les Moldaves dans leur volonté de tenir les étrangers à distance, Costandin l'aveugle détermine les mêmes – en leur chantant *Miorița*, texte emblématique de la roumanité – à pleurer « sans nul honte » (*Le mendiant aveugle*).

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ASPECTS OF TEMPORALITY IN LUCIAN BLAGA'S LYRIC¹

Abstract: *The study reviews some aspects of the metaphor of temporality in Lucian Blaga's poetry, which relies on the tragic conscience of the temporal limitation ("the great passage", death as time limit). The passage, one of the facets that define the Blagian existence, is the poetic translation of the contemplation on the miracle of the world from the point of view of a mortal being. We also explored "the trans-horizontic aspiration", that yearning of humanity for a condition free of time and death.*

Keywords: *metaphor, temporality, ephemerality.*

Ancient Greek philosophy was founded on two different theories on time: the Heraclitean (dynamic) time and the Eleatic (static) time. In poetry they mark the antinomies: the classic time is static, while during the Baroque it is configured as an eternal passage. The Classic time reflects optimism, and the Baroque time is a result of the tragic aspect of human existence. (Munteanu, 1981: 339)

The ego seems to be separated from the inner self. The passage of time is objective, indifferent to the will of men.

The old Aristotelian cosmology was gradually replaced by a revolution of thought and full research. A characteristic of this period is the long-term tenacity of observation and courage. Concepts such as *infinity* and *eternity* are less frequent in the philosophical language, increasing its circulation in the area of poetry. (*Ibidem*: 234) The reluctance is pragmatically motivated. "We never mix ourselves in disputes on infinity; it would be ridiculous, for us, who are limited (beings), to try to determine certain things and thus, in trying to understand them, to assume that they are limited; this is why we don't bother to answer those who wonder whether half of an infinite line is infinite or if the infinite number is odd or even..." (Descartes, 1953 : 58)

From a temporal point of view, man has a finite existence or duration.

Space and time are assumed by man with emotional states without "the power to adhere to the time in which he lives, nor does he know much about the past, alienating himself from his own time through the reverie that project him towards the future. Hurt by the present from which he removes himself, regretting it if is pleasant, escaping into an uncertain future, Pascal conceives the human being in a state of alienation from everything around it, nature making it weak in any place and time" (Munteanu, *op. cit.*: 237)

Pascal's reflection on the time divided into moments, as well as his reflection on eternity and death is identical in most cases with that of most significant poets. (*Ibidem*: 238)

For Spinoza the same concept has ways and qualities required by the divinity: "By God I understand a being absolutely infinite, that is, a substance consisting a infinite number of attributes, all of them taken separately expressing an eternal and infinite essence" (Spinoza, *L'Ethique* : 19).

When it comes to Blaga's poetry, we find ourselves in another cultural context. In Romanian literature, Lucian Blaga is a great poet of time, whose flow he feels with painful intensity, as the worst sign of human frailty. Life is a "great passage" through the light, but also an inevitable fall into nothingness. This vision was the origin for one

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of the fundamental themes of Blaga's poetry: the theme of life threatened by death (a theme also found in the poems *Beautiful hands*, *Silence*, *The Shiver*). The poet builds a "stylistic matrix" that defines a whole cultural space. (Doinaş, 1972: 225) His great poetry is found in the volumes *In the Great Passage* (1924), *Praise to Sleep* (1929), *At the Watershed* (1933). That does not mean that in *Poems of the Light* there are not valuable poems, but in those three volumes there are treated the dominant lines of his lyricism.

The volume *In the Great Passage* is written on the great theme of time. In the first two volumes time did not exist, while *In the Great Passage* the dominant theme is the passage of time.

Simultaneously with the discovery of the issue of the great passage, the implications and the atmosphere dominated by the existence towards death, there also appears a refinement of that great theme: the mystery (and beauty). In Blaga's view, if you reduce the mystery, beauty also diminishes. The world is beautiful because it has mystery.

The title of the volume reproduces the title of a poem, a poem representative for the entire vision of the poet related to existence and time. Emphasis is placed on the flow as in Heraclitus (Everything flows: *panta rhei*. You cannot step into the same river twice). At the opposite end is Zeno of Elea (the Eleatic model is static, the essences are static).

Cosmic noon, noon time, an equilibrium moment, when the bodies don't have shadows anymore, is the balance whose scales hold the time that ran out (recorded) and the virtual time (the equilibrium, the stagnation express a state of calm): "*The sun in the zenith holds the day's scales*".

Through the line *Heaven gives itself to the waters beneath* it is validated the method to indirectly metamorphosize the sky (the water above), to establish an analogy between the telluric and the celestial. The sky seems to give itself to the waters beneath because they have a calm surface, they seem to be Eleatic, not Heraclitean. Just as the sky is not disturbed by the idea of death, these earthly waters, at noon, seem to attain this Eleatic, static image. Heavenly peace flows on earth.

The dynamic flow ("*gives itself*") is an anthropomorphized reflexive, as if it would suggest a kind of will of the entities, a signal along the line of a mythical balance.

Blaga creates a heavenly picture involving the "*foliage that arch here over an entire story*" in which the great story is identified with the space of the heavenly world and the creature that has conscience, the instinct to care, but also "*docile-eyed, passing beasts*" where it increases the awareness of the passage, of death, a tragic ability characteristic only to humans, the animals situating themselves under the shadow of the "*docile*" eyes. From the generalization "*Nothing wants to be other than it is*" the exception is made by "*only my blood cries out in the woods*". A relationship is established between blood and the distant childhood through the comparison "*like an old stag after its deer*", a relationship between the old stag and the deer lost in death. (The analogy forces us to transfer childhood features of the deer.)

The passage of time involves the mineral, the vegetal, the animal, the man. Among them, man is the only one who can contemplate this passage, because he is a "thinking reed." The sequences "*I wish I'd stop the waters*", "*I wish I'd shut with my fist all the springs*" capture the specific human rage, the lack of reconciliation with the thought of the passage, of the flow.

It is this (human) consciousness of the great passage that opens to man the idea of beauty and mystery. Beauty, together with the world's mystery, is given to be seen

only by the man because he is the only one aware of his death. The animal is deprived of that capacity, becoming unable to see the mystery.

The world is beautiful, thus seen through a tear. In these points resides Blaga's essential lyricism. They make Blaga a great European poet.

In the poem *The Daily Resurrection* the emphasis is not on fear of death, but on the miracle of a daily resurrection. To resurrect every day also means to die every day. Although here we can identify that droplet of death, the emphasis is on the light "*The day comes as justice made to earth*". To the opacity of the earth corresponds the light that conceives the flower. This clay is spiritualized. The telluric gains a grain of spirituality. Light is the complement of transparency in relation to the opacity of the earth. "*Flowers over threads of clouds*" are seen as "*halos lost on the field by the saints of the past*" (revealing metaphors through which the finite opens to infinity). The opposite of the miracle of this awakening seen as resurrection is sleep "the publican of life" (Mihai Eminescu). Slipping into sleep is a kind of daily death. Thus, resurrection is a kind of meeting with the light. Impressive, here, is the re-entry into the world's sea of light. The awakening and the enlightenment of the world are seen by Blaga as defamiliarized. Blaga wants this re-entry of the light into the world to produce a distinction between those who are here on earth and those under it ("*Passer-by, whoever you are ... / raise your right hand over me*"; "*the right hand*" is the hand used for blessing), a resurrection of the ancestors which outlines the communication between life and death. There is in Blaga's poetry a verticality connecting life of death, children to parents (the living are the gardens, while the dead are the roots). Thus, the roots of life are in death (the dead are not quite dead as long as the saps circulate between the two spaces). The poem *Parents* from the volume *Ships with Ashes* is built on the theme of passage, but it is musicalized, sounding like an hourglass. Here, time is not as frightening as *In the Great Passage*, the yearn-yearning fostering even this link between life and death.

Many of the poems that make up the volume *In the Great Passage* are variations on this theme of the consciousness of temporality. In this volume there is captured a meaning regarding this confinement of the man in time. Blaga's view is that man transforms this awareness of mortality from a source of sadness into something else, into a kind of stimulus for his work and a stimulus for his responsiveness to the beauty of the world.

Man becomes more sensitive to the beauty of the world by knowing that he is mortal (and failing to reconcile with this thought), man reacts to death by striving to give meaning and value to life. The poems in this volume are situated between the two poles (the painful obsession with time and the miracle of the daily resurrection), representing nuances of the dialogue between these two poles. (To be wise is to remember that you are mortal).

The volume *Praise to sleep* is a response to "the great passage". This volume proposes a lyrical inner mythology of the poet, dominated by the orientation towards this sleep state which blurs the time dimension. It is a metaphoric-symbolic creation seen as an imaginary space, refuge from this obsession of the passage.

The sleep state is a climate in which the self fades. The soul of the world gives rhythm to something that can not be marked by the mechanical time, "*A soul lasts in breaths, free of today/free of yesterday*". Thus, all individual times diminish precisely because they fade. Breathing, a representation of the soul, becomes impersonal, while breath, image of the breeze, becomes a cosmic, implanetary breath. The phrase "*free of*

today/free of yesterday" outlines a world without the limits of the mechanically measured time, which could take man out of the historical time.

The courage to dream of a time healing climate, without falling into nothingness, is found in the verses: "*With dull rumors through burnings/hot centuries arise*" (*Sleep*).

'The metaphysical sadness' experiences an anxious phase in the volume *In the Great Passage* and then an agonizing one in the volume *Praise to Sleep* towards a wise resignation. Its echoes are brought by the lyrics of the subsequent collection, *At the Watershed*, which, as the title suggests, sets the threshold where life events are to be relived in a symmetry of the decline. (Simion *et alii*, 2004: 549)

The fear of time implies daytime.

The poem "The Holm" published in volume *Poems of the Light* is a philosophical elegy on the coexistence of life and death. The dominant feeling is the serenity with which the poet contemplates the presentiment of the slow fall into nothingness (the starting point seems to be *The Ewe Lamb* with which it was often compared, emphasizing man's poise when confronted with death, a serene detachment, acquired, in the poet's case, through meditation.

In Blaga this motif of the great passage is associated with the erotic love (*Archaeology, Path Through the Cemetery, Judgment in the Field of the Beautiful*).

Time, in an anthropomorphic aspect, it opens its moments just like a man opens his arms to go to sleep. Archetypal metaphor, expressionist type, has its essence in principle. In the poem *Time* is recorded the tumultuous history of the Romanians, bringing a change of vision (which is located in the absolute).

The poem *On waters* is based on the topos of the biblical flood, where water is Thanatic, charged with the connotations "of the great passage". The river-time adds up to the symbols of Blaga's lyricism placed under the obsession with time. "Deposit of mysteries, origins of eternity, soteriological source, Blaga's village is completely removed from the historic and the social" (Doinaş, *op. cit.*: 29). The village is "a biblical gypsy camp" (*Fallen Smoke*). Both the myth and the cosmic mythology translate the feeling of eternity through the rhythms built using the metaphor "*I believe that eternity was born in the village*". Returns to his native village have the meaning of regaining a heavenly space (*Lost Horizon*).

Such representations of the village multiply. They are caught "under a mythical aura, supporting the idea of its eternity, through the sacred fauna that hosts it, the unyoked bull, the healing bear, fireflies with little lamps" (Simion *et alii*, 2004: 549).

The feeling of alienation from the heavenly space of childhood is often mistaken with an element specific to uprooting, thus it becomes obvious the return towards the village as a last thought of the poet (*Words to Four Friends*). The same experience is found in the poetry of poets such as Mihai Eminescu (*I Have One More Wish*) and Tudor Arghezi (*Hide-and-Seek*).

What is beyond *At the Watershed* in under the power of that lyrical myth that was connected with the motif of the yearn-yearning. Blaga's poetry opened with love of mystery and ended with the note of the yearn yearning. (*At the Court of Yearning, Unsuspected Steps*). His poetry returned to the simple pleasures, even to the theme of mystery which was apollinized, softened. Their essence integrates into new syntheses built around the motif of the yearn-yearning. It is the yearning for something that can not be named. Yearning is a man's longing for another world. It is the dream of evading the law of the great passage and death. It is the dream of forever remaining in contact with the mystery and the beauty of the world.

The poem *Disease* in the volume *At the Watershed* is an invocation with signs of the cure. Man must cure himself of the obsession with the great passage. We find here the suffering of being, that knows itself to be transient, and implicitly the suffering of being mortal: "*A disease entered the world / without a face, without a name ...*" It is necessary that these beauties remain somewhere in the world. Disease includes the metaphysical sadness ("*Oh, no miracle comes true*"), the ontological sadness, the sadness of the intellect that tells you that you are mortal.

"The Seeker" Lucian Blaga considers his own poetry an expression of the search. Thus, in the poem "Light of Yesterday" all components are projected into an indefinite past, whose only distinct temporal mark is its opposition to the present. The whole poem is thus structured on the opposition present – past. The past is real, while the present is altered (Alexandrescu, 1967: 122). This opposition is not a substantial constructive element from the poet's point of view, the decisive poetic factor in understanding the significance of poetry is actually the meaning of the metaphors. However, the past described in the poem may even be the lost Paradise also sang by Milton, but at the same time is an illustration of the theory of knowledge.

The portrait of Lucian Blaga created by Nicolae Balota confirms the writer's biography. "He was a living man, and not only a thought incorporated in a work, to whom we owe the only 'philosophical stone' to which a man can have access to, namely a philosophical consciousness, and this we owe to Lucian Blaga" (Balotă, 1972: 307). Pompiliu Constantinescu says: "The tragedy of the knowledge experienced by the poetry of Mr. Blaga, left him with a longing for death that accompanies him even in his apparent reconciliation with the world. His metaphysics builds a legendary universe in the absolute of a primordial candor from the ashes of the great doubts that were left on the bottom of the soul" (Simion *et alii*, 2004: 551)

Lucian Blaga believes in the tragic nobility of the human condition and the chances to save mankind through sacrifice and work, and through creation in culture. Time is a product of contemplating the miracle of the world from the point of view of a mortal being. The equivalent created by the poet is actually a yearning of humanity for another condition, free of time and death, unattainable, but to which the human soul, failing to reconcile, dreams.

The salvation through culture is a response to the idea of death. Creation provides compensation to the vexations brought by the contact with a universe closed to total knowledge, a fervent wish to achieve a creative act.

The durability of a creation is measured by the extent of the ideal towards which we aspire and the ability to overcome the limits of contiguity by finding a balance point in itself. The reason of the great passage is related to the poet's own biological destiny, to the consciousness of the individual twilight.

"Condemned to word, and condemned to condemn through word, the Poet is the man par excellence, who saves himself as creator, and – due to his verbal rite – saves the words returning them into 'the no-name country' of Silence, their homeland" (Doinaş, 1972 : 18).

Blaga's particularity as a poet results from his rapid and synthetic thinking, as he operates with surprising metaphors and revealing analogies between the concrete and the abstract. Blaga's poetry does not appear at all as a sum of concepts versified using a certain technique, but as a living, self sufficient organism, pulsating with the blood of creation.

G. Călinescu argues that Blaga's lyrics "concentrate on one point: a metaphor". (Călinescu, 1987). Referring to the same aspect George Gană, in *The Literary Work of*

Lucian Blaga, argues: "indefinite in substance and artistic development, this poem holds more of a documentary interest ..." (Gană, 1976: 37).

Blaga's poetics is immanent, modern. So, Ștefan Augustin Doinaș feels entitled to say: "For him, poetry is not so much a gift, as a trade: it is the special art of revirginizing the language, forcing the word – through the prestige the verse exercises over it – to contaminate the silence that precedes and surrounds it on all sides" (Doinaș, 1972 : 19).

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FELIX ADERCA - THE NARRATIVE BETWEEN THE SUSPENSE OF THE TEMPORALITY AND THE EXTINCTION OF THE SPATIALITY¹

Abstract: *Felix Aderca was found in the fertile and tumultuous years between the two World Wars, in the center of all major debates regarding the process of our literature's modernization.*

He was an active and listened protagonist of this process who was fighting on many fields (as a poet, prose and drama writer, publisher and mostly as literature critic).

He became too early the most wanted target of the attacks of the leaders and his rivals, defenders of the traditionalism in its most eloquent currents, the "samanatorism" and "poporanism".

Advocate of the symbolism and later, frequent user at theoretical level of the European vanguard movements, he developed a permanent and committed publishing activity for the support of their offers.

He did not ignore the perennial values and experiences of the universal culture and spirituality, from the Greek and Latin classics, running through Dante, Shakespeare, Goethe, Dostoevski, up to Baudelaire, Taine, Valery, Proust, Ibsen, B. Show, Pirandello or Gides.

Keywords: *writing, spatiality, temporality.*

Avid reader, with various and up-to-date readings, connected to the most sparkling renewal experiences of the great European literature period between the wars, F. Aderca proves in his narrative works an unusual sense of unusualness.

If, for example, in the novel *The Miss from Neptune Street* as well as in the stories of *The Woman With White Flesh*, modern impulses are preserved at the thematic level, stylistically enhanced with a rudimentary language that has led critics to assign him a high interest for eroticism, Aderca proposes a pioneering narrative experience in *Sunken Cities* offering the Romanian readers a science fiction work of particular interest.

With a no less singular proto-history – the novel was first published in the pages of a magazine, with a different title and with a borrowed signature (Leone Palmantini) – *Sunken Cities* is a fictional parable that has the *Viitorul* magazine orientation, as the author suggests since the title of the first version of a remarkable expression that could not escape the severe G. Călinescu that noted in his *History of Romanian literature*: "it's a "Viitorul" style fairytale[...], utopian, but miraculously machinist in Wells' style [...]".

In the following we will not deal with a manner applied by this narrative experiment of Felix Aderca. First of all, because the science fiction genre as it is, judged even in its' extraordinary adventure that followed this singular work of the Romanian author, was not at least fully assumed and therefore integrated in the literary world nor in linguistic and cultural areas in which he was brilliant and much less in our country; secondly because we are not quite as well familiarized with the structures and demands of this creative genre. We rationally feel the fear of failure of an adequate approach, knowing that in the context of this literature not only the exegetical arsenal is different,

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but the evaluative means of interpretation claim a particular instrument, if not a specialized one.

However, there remains the regret that the *Viitorul* kind of novel *Sunken Cities* would respond so promising to the theme of the symposium we are participating, even though it belongs to the science fiction genre.

Before getting into analytical assessments of Aderca's other narrative creations we will constrain ourselves to denouncing the disjunctive relationships between time/ temporality and space/ spatiality, categories which in our author's narratological perspective subsume an axis of temporal nature: on one side, in the specific context of science fiction literature, time is suspended somewhere in the distant future (Bucharest, 5000 A.D.), on the other side, space is limited to a certain point underground, somewhere in Eastern Asia; the temporality game is handled in a suggestive manner in an imaginary Bucharest, with skyscrapers where the action-story starts, space is assumed closed through a conversion of the universe-world size to five spherical imagined cities and assigned to a functional autonomy, therefore condemned to a catastrophic end.

As a result, the novel's atmosphere is heavy, partly because of this ambiguous game developed on the temporality – spatiality axis, but also due to the load of a "technological" nature that Aderca had to sustain by a narrative style of a precision which is also required by the thematic coherence. Recognized as a pioneer by the domestic future *Viitorul* writers, the author of the *Sunken Cities* interprets – also in this direction - the active role of informed and persuasive promoter of synchronizing our literature with its' great competitors in Europe.

He was the author of no less than four volumes of lyrics in his early youth in Craiova as a post-symbolist poet, on the French line of an "instrumentalism" that does not anymore seem at all in consonance with the Mallarmé style which otherwise Aderca later defended as a critic. Since his return from the war front in Hungary, where he participated voluntarily to defeat the Red Republic, Aderca began to write prose: he did it under the pressure of Craiova's provincial atmosphere that he will not hesitate to criticize in publishing pages as well as in letter confessions or in "diary style" memories. So, by 1918 he started writing in the same time the novel *The God of Love*, whose first title, namely *The He-Goat*, will appear in its' subsequent editions only as subtitle between commas, and the stories of the volume *The Woman With White Flesh*.

Both narrative works suggest, with a boldness that could not be overlooked and much less forgiven by traditionalism enrolled criticism, not only totally different views of approaching a theme in vogue then, but an unusual treatment, considered scandalous by the defenders of a line of retarded prudishness. It's on one hand the thematic area of the uprooting of which the literary currents developed by *Poporanul* and *Samanatorul* magazines erected for decades a wall of resistance against our literature's modernism and on the other, but in the same area no less hazardous, of the great topic of love, which the young writer gives tribulations, in expression and content, of an eroticism full of cruelties.

As for the theme of uprooting, it must be amended in the spirit of a more just location of the author by the topical nature transfer that Aderca makes from the village towards the slum: a universe theme of the slum borrowed to Craiova's suburbs where he lived in his adolescence and he developed intellectually. He wrote about this slum in 1932, as follows:

We have a so original, picturesque, ancient and deep slum life that it is surprising that the Romanian writers who approached it - all - they have remembered only the anecdote, vileness, grimace and parody [...] Only recently a few young writers had the courage and independence to see the deep human character, neighboring with Dostoyevsky's tragedy, of the Romanian slum.

We could propose here a hypothesis that escaped to the past and present critic that in the classical binomial village-town, in which the traditionalist criticism had barricaded itself in order to defend of any effort to modernize our literature, Aderca insinuates the slum as a distinct common theme, in a transitional way between an opposition between the past which had to be left behind and the future that would be faced, including at the Romanian level. Thus, as H. Zalis appreciates,

[...] the sacred geography of the rustic hearth continued a temporal paradox. The need for progress, for normality by modernity, captures the prose horizon after the appearance of the Great Romania/ The Romanian Union. Therefore, an artist as F. Aderca, so familiar with Lovinescu's theses, believes in the urgency of the connection to the imaginary induced by the change of identity. The village means in a largely manner the past as physical world, as typology. The present and especially the future lies in the simultaneity of city plans [...].

It would be simplistic to study a writer's work in an excessive manner based on the "theme" of a work such as *The Miss from Neptune Street*, an author obsessed since adolescence by the autonomy of the aesthetics. He could not resume his literary stakes to the thematic option. First he paid attention to the style that he explored at the great contemporary writers, not only from the domestic literature but also from other European literatures.

Here's how this work of his youth begins, with images that will set a framework as accurate as possible in a language that was not even belonging to the dominant Romanian prose at the time, as it seems:

Going down the road up to the (wind) mill, Păun Oproiu left the chain straps of the oxen to fall on the grub and he walked forward keeping his look down and the whip thrown at the back of his neck.

Behind him was moving and softly screeching the cart in which the peasant kept all his family and wealth that could fit into: his withered woman with a sleeping girl and the other girl taking off the seeds from a corn cob for the shriveling chicks nearby.

If ideas would line up as threads on the warp, it wouldn't be hard to interpret in words what a troubled man thinks. Otherwise? Paun Oproiu is a little bit lisping and since his short childhood so far, when he gave the universe his being multiplied by three, he has never lined up a few words together of which at least one of them would be well-chosen. His ideas were like his front teeth: twisted [...]

The character, subsequently followed in the text more by the relationship with his daughter Nuta, the true protagonist, without revealing, under the pen of the author, memorable features, is not a humorous person, but one that "thinks", as it does in when, with the carriage suspended on the road to town, stops and takes a last look at a world that he decided to abandon. By his gesture a movement just beginning to manifest at all levels of postwar Romanian society was thus illustrated.

The departure of the peasant Paun Oproiu from Răcari is an act of will which the narrator reveals us, the third person who assumes from the beginning the role of omniscient. The story fits from this point of view, the traditionalist horizon. Some critics are entitled to some extent to criticize the author that he continued somehow the

prose that he started, right in that moment, to disavow in forwarding articles that will quickly throw him in a long lasting debate.

Further, the narrator places himself on whole pages over the voice of the character that although "reading his" thoughts keeps him away, since the lexicon and especially some interventions of the narrator have nothing in common with his knowledge horizon, thus writing that *"even when the idea of migration devastated the last signs of his rustic worries, the Town remained the confused part, of ignorance and risk that he was afraid of"*. The author simply takes Paun Oproiu away the "right" to (re) present himself and only this way we can further recognize the writer's as much as disguised intention to dominate, judge, eventually punish the world he created and of which, in Balzac's tradition, he feels "responsible" for. Here's an example that seems more than obvious:

[...] Lord, if the frightened peasant had known the history of nations' foundation, he would probably find consolation and strengthening of soul in the ancient biblical picture, so resembling with his one: Moses on Mount Nebo looking towards the Promised Land, where a group of slaves would become the chosen nation ![...]

What must therefore "know" the peasant from Răcari and the author knows? And why he feels obliged as authorial voice to intervene so "unpredictable" and without a major narrative reason crossing thus the "thoughts" of his protagonist on a route he already chose. I insist on such issues of "style" just in order to detect in this first stage of narrative creation of the author, those links that will explain its' sinuous evolution in this direction of asserting his versatile personality.

First of all, with his varied readings, but in the same time so selective, Aderca could choose any of the successful narrative "models" at that point in his career. I believe that the author was fully informed and aware of the formal and thematic assumed options: as many sources can tell, he read the great universal prose writers, from the Russians of the second half of the nineteenth century to the classic French writers. He knew very well Balzac and Flaubert, he treasured Anatole France, he was up-to-date with the new aesthetic ideas established by French post-Romantic poetry, from Baudelaire to Mallarmé and, especially, to Valéry, not to mention that he just discovered Proust and Gide. He knew quite well the new challenges coming from new major artistic movements in the West and he was familiar with German Expressionism and even with the Italian futurism.

One of the reasons he was not registered among the protagonists of modern Romanian literature as writer, as in fact he was, should be searched beyond the known circumstances of his biography, and in his writing features: precipitated, diverse, in many fields, without particular concern for construction; Aderca was a restless spirit, paying attention to anything that meant changing, and not rarely he seems a victim of the desire to "give evidence".

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L'IMAGINAIRE DE L'ESPACE¹

Abstract: *The traditional thinking about the form of the universe is projected into an imaginary world which is ruled by a few key ideas. The reason, dressed in modern science, is also building an imaginary world (which is often denied as such) where the universe has its specific form. But according to many scientific theories that address this issue, looking at their models, which are sometimes very inconsistent, we are led to conclude that the imagination is always in the game of thought, only the rigors are changed. The models created by traditional thinking come back with a stubbornness that discourages the modern thinking, despite their claims of logical rigor.*

Keywords: *form of Universe, imagination, polyhedral.*

Nous parlons souvent de l'infinité de l'imagination. Par cette étiquette il faut comprendre *de facto* que la capacité de cette faculté de combiner ses objets – qui appartient au monde imaginaire – est tellement grande qu'on ressent une quelconque difficulté à lui établir ses limites. A un autre niveau d'analyse, l'imagination et les mondes imaginaires qu'elle peut engendrer sont bien circonscrits, elles s'exercent dans leurs mouvements combinatoires dans un cadre bien précis. On ne peut pas imaginer, par exemple, un autre sens (sensibilité), avec lequel nous percevons la réalité autrement qu'on le fait maintenant. Les appareils inventés, comme prolongements de nos organes sensible ou les êtres vivants qui perçoivent la réalité différemment, ne sont que variations quantitatives de nos propres sens. Ce qu'un dauphin ou un chauve-souris « voit » vraiment avec son sens d'écholocation nous pouvons seulement le *traduire* dans notre système de référence. Et, nous réalisons cette traduction seulement en vertu du fait qu'une certaine analogie avec notre sensation d'audition est possible. Nous ne voulons pas dire ici que la limite de l'imagination est donnée seulement par la limite de nos sens. Le processus est beaucoup plus complexe et nous ne pouvons pas en insister ici car ceci n'est pas notre sujet d'analyse. Nous soulevons le problème de limite de l'imagination/imaginaire pour le mettre en relation avec un fait présent dans l'histoire des idées ; nous parlons de limite dans ce cas car on observe souvent dans le parcours des idées imaginées des allers retours et des constellations de telles idées qui gravitent implacablement autour de certains points de force. L'imagination la plus débordante qu'elle puisse être, artistique ou scientifique, n'est pas *infinie*, mais elle semble plutôt qu'elle tourne indéfiniment autour de quelques points forts. Ce *mouvement* nous oblige à dire que l'imagination est déterminée, censurée par quelques forces psychiques et naturelles. G. Durand et beaucoup d'autres ont établi une carte de ces constellations de l'imaginaire, en fixant ces points autour desquels l'imaginaire s'organise de point de vue anthropologique, psychique, scientifique, religieux² etc.

Dans notre article nous abordons les formes imaginaires de l'espace, telles que l'imagination scientifique les a conçues dans le temps. Ce qui nous intéresse principalement est le parcours de l'idée de *forme de l'Univers*. Cette idée est présente dans les préoccupations des philosophes, astronomes, astrologues, scientifiques, à partir

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² Il s'agit de G. Durand dans le cas de l'analyse anthropologique, et Bachelard, C. G. Jung, Marie von Franz insistent sur le point de vue psychique, G. Holton, St. Lupasco analysent l'imagination scientifique, M. Eliade, H. Corbin mettent l'axe centrale de l'imagination au milieu du phénomène religieux.

de l'Antiquité jusqu'à nos jours. Pendant cette grande période l'intention culturelle pour identifier la forme de l'univers a été exercée en passant par différentes méthodes d'analyse et de création de différents modèles de l'univers. Le rationalisme moderne avec ses arguments forts, avec ses idées claires et distinctes en ce qui concerne ce modèle n'est que la dernière méthodologie investie avec le titre de perfection. Le slogan des philosophes « tout ce qui est rationnel est réel et tout ce qui est réel est rationnel », formule qui a été tant niée par Léon Chestov¹, est devenu aussi la nouvelle religion de nous aujourd'hui. Celui qui met entre parenthèses cet axiome appartient à un temps révolu. L'évidence et la cohérence rationnelle de tout modèle qui est expérimenté ensuite sont les méthodes implacables pour construire et décrire la réalité. Tout ce que l'histoire des expérimentations et des analyses rationnelles a décrété comme faux ou au moins incorrecte, passe immédiatement dans la poubelle de la science où seulement les historiens fouillent pour quelques morceaux gardés comme souvenirs dans le musée de la Raison. En suivant cette ligne rationnelle et réelle à la fois, l'homme moderne a réussi transformer l'imaginaire dans une réalité et toute imagination qui ne peut pas nous conduire à une construction réelle, passe dans une fantaisie investie avec une valeur esthétique dans le meilleur des cas. L'imagination nous trompe, les sens nous trompent, l'irrationnel nous fait peur, l'inconscient et le hasard nous font peur aussi et donc tous doivent se soumettre à la raison mécanique qui peut construire la réalité et l'expliquer. La nouvelle religion de la Raison est sans pitié. La mentalité traditionnelle fonctionnait d'après d'autres règles, où la raison était le sommet de la montagne et sans le déterminisme transcendant, sans la partie irrationnelle de la nature et de ses manifestations, elle ne pouvait pas exister vraiment. La raison d'être de la Raison se trouvait dans le noir de l'affectivité, du sommeil, de l'imagination créatrice, influencée par la révélation. La croyance était plus forte que l'argument logique – le pouvoir de la raison se résume à une certaine technologie qui nous lie à la matière.

L'idée de forme de l'Univers, dans la pensée traditionnelle, est un postulat, une construction soutenue moins par des évidences rationnelles et vérifiées, ajustée et corrigée poppérien par le recours à l'expérience et la confrontation avec la nature. La forme de l'Univers est donnée par une sorte de révélation géométrique. Si l'univers même n'est pas conforme vraiment à ce modèle imaginé, alors il faut l'imaginer de nouveau comme étant ainsi, car la nature doit s'adapter à la conscience humaine et divine et non la conscience humaine doit se soumettre au déterminisme de la nature. Il faut croire et non pas argumenter en faveur des produits de l'imagination. Nous sommes faiseurs de réalités sans avoir la prétention d'être rationnels en même temps. Ce dernier critère a été ajouté avec la modernité. Même aujourd'hui nous gardons cette pensée quand on joue avec l'imaginaire du cinéma, par exemple. Pour vivre dans un tel monde mouvementé on se « dupe » nous-mêmes et nous croyons que les images sont réelles – et elles le sont très bien si on juge d'après nos réactions, nos affections etc.

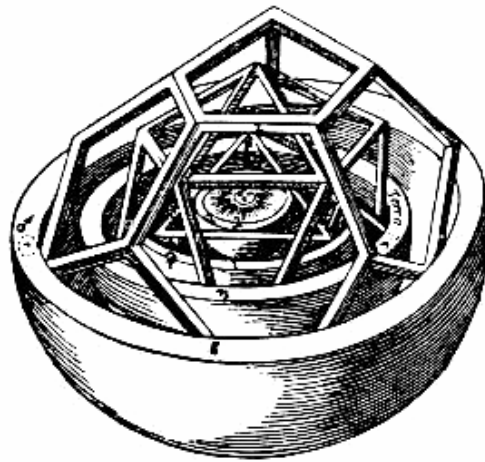
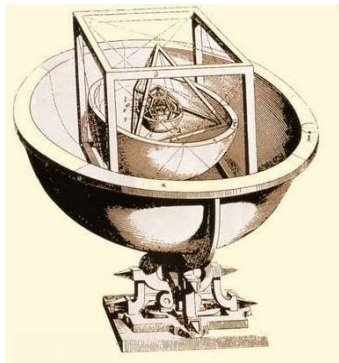
La science est un jeu rationnel qui tôt ou tard revient aux découvertes traditionnelles. C'est une projection, promenade dans des mondes imaginaires pour revenir ensuite à des « vérités » traditionnelles. Ainsi, en suivant l'idée de forme d'Univers, nous allons voir comment se réalise la spirale imaginaire qui traite ce sujet.

¹ Chestov Léon, *La nuit de Gethsémani ; Les privilégiés et les déshérités de l'histoire.*

La forme pythagorique et képlérienne de l'univers

Les idées de Pythagore sur la forme de l'univers ou sur les orbites des planètes trouvent leur analogie dans une géométrie musicale. Cette association entre géométrie et musique semble choquante pour la raison moderne qui parle de deux disciplines complètement indépendantes. Mais la pensée antique n'était pas aussi radicale. Une harmonie entre le tout de l'Univers est le garant de l'existence en même temps des antithèses, des contradictoires. Le principe qui gouvernait la méthodologie de la pensée était en quelque sorte celui-ci : « les choses les plus éloignées de l'Univers sont liées entre elles – une relation harmonieuse existe entre tous les composantes de l'Univers ». Autrement dit, entre le brin d'herbe et le mouvement du Soleil existe une certaine relation et les deux s'entre déterminent. La boutade qui dit : « si tu romps un brin d'herbe, tout l'Univers vacille » n'est qu'une analogie parfaite de cette formule. Le mouvement des corps célestes a sa propre musique et garde les mêmes lois que la formation des sons musicaux. Et la réciproque est valable aussi si nous pensons aux formes culturelles qui mettaient en scène la force extraordinaire de la musique, qui pouvait transformer non seulement les psychiques humains, comme dans le cas des chants des sirènes, hypnotiques, mais elle avait aussi une fonction thérapeutique, de reformation des choses déséquilibrées, comme c'est la musique d'Orphée.

N'insistons plus sur cet aspect antique et venons à Kepler. Celui-ci, en suivant les formes pythagoriques (qui deviennent les cinq solides de Platon) et analysées ensuite par Léonard de Vinci, imagine un modèle axé par les formes géométriques parfaites pour illustrer les distances qui s'établissent entre les planètes.



Les planètes se trouvent à une distance précise. Le Créateur a pensé, bien sûr, rationnellement, et il a suivi un modèle « re-découvert » par Kepler. Chaque orbite planétaire se situe sur la sphère qui circonscrit un certain polyèdre régulier (la forme parfaite – donc investie avec une valeur « morale ») et qui est aussi inscrite dans un autre polyèdre régulier. La sphère, la forme parfaite divine, succède et double pour la soutenir tout le temps l'imperfection de la création. Par exemple, La Terre se situe sur la

sphère qui est contenue entre un dodécaèdre et qui contient un icosaèdre. Donc la Terre se trouve à juste distance entre un *penta* et un *trois*. Il ne faut plus rappeler l'importance qui est donnée dans l'histoire à ces deux nombres. L'homme de Léonard de Vinci (nommé aussi l'homme de Vitruve) est inscrit aussi dans une pentagramme. Il faut penser comme un alchimiste pour arriver à la complexité herméneutique de cette pensée – la construction géométrique rationnelle est doublée par des arguments d'ordre religieux, mystiques... L'homme, créé sur la planète qui porte l'ordre de cinq et de trois, doit normalement être porté aussi par ces chiffres qu'on les retrouve dans tout ce qu'il fait ici et dans son essence. L'un est intériorisé, comme *cinq*, et Léonard montre comme cette *constante humaine* se trouve partout dans la forme anatomique (et psychique), et l'un est extériorisé, comme *trois*, en le gouvernant d'en haut, en le protégeant et en le gardant dans un permanent équilibre.

L'Univers a une forme sphérique, parfaite, et ses composantes suivent des différentes autres formes qui sont dérivées de cette perfection. Notre univers proche est donc compris entre deux solides réguliers. Entre la forme de cet univers proche et la vie sur notre planète existe une interdépendance étroite. Voilà l'étendue et le modèle du monde dans la période pré rationnelle !

La forme moderne de l'Univers

Après l'Illuminisme, la raison prend une plus grande importance qu'auparavant et la vision du monde change, en conséquence. Pour accepter le réel et pour le construire il faut, comme nous avons vu plus haut, le mettre en relation avec la raison. Revenons maintenant à la forme de l'Univers. Kepler et son système a constitué un point de départ pour les recherches dans cette direction d'analyse. Et les scientifiques ont constaté que le modèle képlérien n'est pas tout à fait correct. Le modèle a été mis de côté dans deux étapes : tout d'abord les recherches astronomiques ont découvert que les orbites des planètes ne sont pas parfaitement circulaires, donc il ne s'agit pas d'un système de sphères, mais d'ellipses ; et ensuite le modèle ne s'applique plus, même si nous pensons le modèle de Kepler comme approximatif, à partir de la planète Saturne. Les nouvelles planètes découvertes, Neptune, Uranus, Pluton et après les autres objets grands ou petits de notre système solaire, ne respectent plus le modèle de Kepler, les orbites ne sont plus des sphères (ou disques) qui circonscrivent ou qui inscrivent des polyèdres réguliers. En conséquence le modèle a été abandonné et passé dans l'histoire de la science comme une erreur ou comme un modèle esthétisé qui a aidé quand même à la découverte de la *vérité*.

Descartes et Leibniz analysent de nouveau le problème des corps réguliers, sans se poser le problème des limites de l'Univers, mais seulement d'un point de vue mathématique quantitatif – c'est-à-dire ils sont préoccupés par la question suivante : quelles sont les relations entre le nombre des côtés, les sommets et les faces d'un polyèdre ? Ils établissent seulement les lois géométriques qui établissent les relations entre ces paramètres. Mais il ne faut pas minimiser trop leur découverte. Amir Aczel (2007) refait le trajet de cette découverte mathématique de Descartes et de Leibniz. Et ce qu'il découvre est enveloppé d'un air mystérieux qui planait autour de ces deux philosophes mathématiciens. Descartes tenait secret, dans son carnet privé, la découverte des relations entre les composantes des polyèdres, et Leibniz a montré un intérêt particulier pour ce carnet et pour son contenu.

Cette étape de l'histoire des mathématiques étant passé, elle est revenue de nouveau après les années deux mille quand la question mathématique des polyèdres

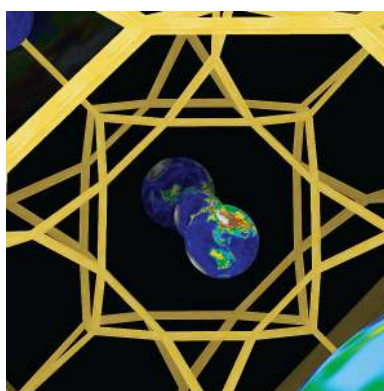
réguliers est encore mise en relation avec les limites et la forme de l'Univers. Comment la science a procédé dans ce cas ? Contrairement à la situation d'avance, quand les antiques et leurs successeurs jusqu'avant l'époque des lumières l'ont fait, cette fois-ci on ne part plus d'une idée spéculative et ensuite on brode autour d'elle jusqu'on arrive à un modèle d'interprétation du monde, mais le point de départ est constitué par la confrontation successive entre l'expérience et le modèle proposé. En fait l'axe déterminant est l'expérience pure. Le modèle imaginé doit suivre de près celle-ci.

Comment se présentent les choses en ce moment ? Jeffrey Weeks (2004 : 610-619), dans un article étendu, propose un modèle qui montre la forme de l'Univers à partir des solides de Platon et du modèle de Kepler. Donc voilà que la théorie képlérienne n'est pas encore morte, mais elle est ressortie des archives de l'histoire. A partir des données offertes par le satellite WMAP, qui étudie les plus éloignés points de l'Univers, quelques anomalies sont apparues dans ses mesures. Pour résoudre ces anomalies il fallait construire un modèle pour expliquer leur existence qui ne pouvait pas être contesté ou mise sur le mal fonctionnement de l'appareil. Et le seul modèle apte à résoudre les problèmes et en étant *élégant* en même temps, c'est une forme nouvelle du modèle de Kepler, mais appliqué cette fois-ci aux limites de l'univers et non pas à notre système solaire. Plus précisément, il s'agit du fait que, si l'Univers est infini et plat, alors les ondes/fluctuations émises par l'univers même doivent être infinies aussi. Mais le satellite nous montre que certaines fluctuations disparaissent ou n'existent pas du tout. Ce défaut nous conduit à penser que les limites de l'Univers doivent être repensées. Le rayonnement de fond de l'Univers – son « bruit » constant – remplit tout son contenu comme un son. Et comme les vibrations d'une cloche ne peuvent pas être plus grandes que la cloche même, les vibrations de l'Univers ont la même taille que l'espace lui-même. Nous ne pouvons pas regarder aux confins exactes de cet Univers car chaque jour il s'agrandit – il est limité et en même temps sans une limite fixe (pour ne pas dire infinie car cette notion pose aussi des problèmes complexes d'après R. Guenon (1946)¹). Donc nous voyons seulement à une certaine distance dans notre espace, tout comme nous voyons un horizon en fonction de notre position dans l'espace. Ce qui se trouve sous la ligne de cet horizon n'est pas accessible à nos sens. De même, le satellite perçoit la limite de l'Univers qui est imposé par cet horizon même.



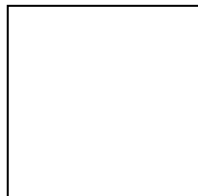
¹ L'auteur montre les défauts de la pensée rationnelle face à la pensée traditionnelle à partir de la notion d'infini et de calcul infinitésimal qui est tellement loué par la modernité. Le titre de gloire de la pensée rationnelle qui a « réussi » élaborer cette théorie mathématique, n'est qu'un cumulus des erreurs graves de logique au fond.

Mais quelle est la forme de l'Univers dans ce cas ? Il n'est pas plat et sans limite – ceci est une chose démontrée. Il est courbe, mais non pas complètement sphérique. Alors, quelle est cette forme de l'Univers ? D'après les calculs élaborés de Weeks, la forme de l'Univers est un octaèdre immense qui se « ferme » en quelque sorte en lui-même, dans le sens où il est « infini » dans le sens où, en supposant qu'une navette spatiale perce une facette de ce corpus, il rentre de nouveau dans le même espace mais par la facette opposée.



D'autres modèles possibles et compatibles seront d'autres polyèdres réguliers : un énorme dodécaèdre ou un icosaèdre. L'Univers est dans tous les cas replié sur lui-même comme nous avons dit, donc infini dans le sens courant du mot, et toujours limité. C'est un Univers paradoxal, qui semble plutôt découpé d'un roman science-fiction. Son infini est donné par le fait de sa circularité et le fait que d'autres univers peuvent exister au delà des ses bords matérielles (ou ce qu'on nomme matière dans notre espace). Dans l'image d'en haut nous voyons notre terre dans notre espace, mais qui est doublée par d'autres terres au-delà des limites de notre univers octaédrique. Ce sont les mondes parallèles dont la pensée traditionnelle parle avec les moyens des autres types de discours (comme c'est le cas intéressant de Fontenelle qui parle, c'est vrai, sous l'influence de Descartes, de la pluralité des mondes ; *Entretiens sur la pluralité des mondes* – 1666).

La construction de ce modèle d'Univers n'est pas plus avantageuse que le modèle de Pythagore ou de Kepler. Il a gagné un plus de précision et de détail de la part de la raison qui cherche des *fondements* dans l'expérience (qui, dans ce cas, malheureusement, ne peut pas tout à fait nous aider) et dans la cohérence logique. Mais tout ce modèle n'est qu'une autre construction imaginaire qui se brode autour de quelques idées-forces. Nous ne sommes pas dans la situation de dire que la réalité est toute différente car nous n'avons pas les possibilités d'avoir des critères ultimes pour la définir. Les modèles présentés appartiennent certainement à des mondes imaginaires (qu'on les nomme scientifiques ou mystiques, peu importe), sans avoir pourtant la prétention qu'on nie complètement la réalité. En fait, ce que nous considérons étant *réalité* n'est qu'un résultat paradoxal qui se manifeste comme création de l'imagination qui extrait ses produits d'un monde *irréel* (ou néant). La pensée humaine imagine des modèles explicatifs sur son environnement, ensuite elle les abandonne et parfois – comme c'est l'exemple pris par nous ici – et par des chemins peu connus, qui tiennent



d'un inconscient collectif peut-être, ces modèles reviennent à l'attention et sont réinterprétés avec d'autres moyens, plus ou moins rigoureux, qui satisfont ou non certains critères imposés par une faculté ou une autre, par un désir ou une intention qui tiennent plutôt d'une mode qui habille la pensée pendant une période.

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GOLDONI O IL SUPERAMENTO DELLA COMMEDIA “IMPROVVISA”¹

Abstract: This paper approaches the thematic of Carlo Goldoni's theatrical "reform", of the change of the theatrical conception, of that overpassing of the „Commedia dell'Arte” genre, of the passing from the “improvised” comedy to the “represented” theater, conceived as a direct relationship with the interpreters or with the public, which pendulates between the comedy of character and that one without masks, between the bourgeois dramaturgy and the popular one.

Keywords: „Commedia dell'Arte”, theater, Goldoni.

Per Italia, il Settecento ha costituito un periodo di una tale vita politica e militare che l'arte della scena viveva in condizioni abbastanza precari. La commedia dell'arte o la commedia improvvisata era all'inizio del suo declino, avendo come rivale la nuova arte dell'opera, che si era sviluppata con molta rapidità.

Carlo Goldoni, considerato il fondatore della commedia realistica italiana, ha mantenuto l'acuta osservazione sulla vita dei suoi contemporanei in Italia ed è rimasto notevole nella storia della letteratura italiana ed universale per la riforma che ha introdotto nel teatro italiano, sostituendo il dramma improvviso con caratteri più realistici, le sue strutture disparate con trame ben costruite, i suoi prevedibili finali con uno spirito nuovo di gioia e spontaneità.

Veneziano di nascita e di pensiero, come rimarrà per tutta la vita, le indagini degli studiosi rivelano il fatto che Goldoni abbia scritto il suo primo lavoro a otto anni (Angelini, 1993: 56). Comincerà a studiare legge, e poi continuerà a farlo a Padova, ma per ragioni che avevano a che fare con certi litigi con diverse famiglie padovane, è costretto a lasciare questa città e continuare gli studi a Udine e a Modena. È assunto come funzionario in un ufficio di Chioggia poi a Feltre, entra persino nella diplomazia, per tre anni, come console a Genova, ma la sua vera passione rimane il teatro, e lui stesso fa l'attore in una compagnia teatrale di Perugia. La sua fama attira le critiche di Carlo Gozzi e di Pietro Chiari autori drammatici del momento.

La solita commedia era quasi sparita prima che Goldoni l'abbia portata di nuovo sulla scena. Nei suoi inizi come scrittore, oscilla tra la commedia classica e la commedia delle maschere. Per la prima ha come base lo studio approfondito delle regole aristoteliche, ma il pubblico non era pronto ad ammirare drammi pseudo-classici ed imitazioni degli autori antichi. Goldoni sfrutta questa attitudine del pubblico e supera questa fase, poi quella del teatro delle maschere in cui risiedeva la vita drammatica della nazione ed si alza allo statuto di autore che ha portato l'arte drammatica nel suo più alto punto di realismo e di vivacità.

Nel 1747 sceglie definitivamente la professione del teatro, a cui si era preparato con una lunga serie di esperimenti drammatici che ne avevano messo a fuoco sia la tecnica che gli interessi contenutistici. Nel 1748 si affermava con *La vedova scaltra* in cui aveva dato le prime precise indicazioni della riforma drammatica che intendeva attuare, rifiutando da un lato il manierismo letterario del teatro in versi, e dall'altro la volgarità in cui era decaduta la commedia dell'arte e proponendo un teatro in prosa che rispecchiasse con realistica naturalezza la vita, i problemi della società in cui viveva ed i costumi (AA VV, *Enciclopedia dello spettacolo*, 1993: 286).

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La sua facilità di comporre, pensiamo solo a quanto ha scritto per il Carnevale del 1751, l'aveva fatto arrivare fino a scrivere una commedia di cinque atti in qualche giorno. Non sono molti autori che durante trent'anni di attività nel servizio di Thalia, abbiano scritto 267 lavori, ossia che scrivano 16 lavori all'anno, come era riuscito lui. Fino a Carlo Goldoni, lo stile e la rappresentazione della commedia dell'arte sulla scena dipendeva dallo stile degli attori che improvizzavano. Con lui, l'attore passa nell'ombra, ed è l'autore e la trama dell'opera che parlano, che si rivolgono allo spettatore e che hanno il primato sul palcoscenico.

Nella sua prima fase di scrittore di teatro, si centra sull'indagine della moralità delle persone, del mondo in cui vive. Lo scopo della commedia diventa quello di portare la rappresentazione della realtà sulla scena, realtà in cui i protagonisti possano essere riconosciuti come delle imitazioni credibili (Antonucci, 1995: 49). Nonostante ciò, quando Goldoni aveva presentato la sua prima tragedia, *Amalásunta*, il direttore Prata del teatro di Milano, gli aveva rimproverato che “era scritta secondo le regole di Aristotele e di Orazio, ma non secondo quelle del dramma italiano. In Francia, puoi accontentare il pubblico, ma in Italia sono gli attori, il compositore della musica e i decoratori del palcoscenico che devi consultare.” (Baratto, *La letteratura teatrale del Settecento in Italia: studi e letture su Carlo Goldoni*, Vicenza, 1985: 24).

Impiegato, in turno, da diverse compagnie teatrali, scrive per la truppa del teatro “San Samuele” di Giuseppe Imer (Bratu Elian, 2007: 33), per quella di Girolamo Medebach e poi per i fratelli Vendramin, che possedevano il teatro “San Luca” di Venezia. Diventa membro della più prestigiosa accademia italiana, l’“Arcadia” e firmerà la prima edizione delle sue opere con lo pseudonimo Polisseno Flegero (Bratu Elian, 2007: 36). Dopo 1761, accetta di condurre il “Théâtre des Italiens”, esperienza deludente, che lo farà orientarsi poi all'attività di insegnante e di accettare ad essere il professore delle figlie del Re Sole, Lodovico XIV e poi alla corte di Lodovico XVI.

Una serie delle sue commedie si vogliono commedie di costume, mettendo in rilievo il ridicolo di certi difetti di comportamento, altre sono satire della borghesia che si vuole identificare con la nobiltà nel modo di parlare e di comportarsi, ma che non riuscirà mai. Comincerà dalla *commedia d'arte*, in cui la trama contiene la satira dei costumi ma scrive interamente il ruolo del personaggio principale, per ottenere un'unità nel comportamento, il resto del lavoro, essendo trattato schematicamente (Façon, 1982: 199) e passerà gradualmente, alla commedia elaborata. E lo farà non partendo dalla tradizione letteraria recente, ma dalla materia della stessa commedia dell'Arte.

Aveva capito, ad un certo momento, che la scena italiana aveva bisogno di una rinascita, di una riforma, che puntava sul rinforzo della commedia “di carattere” verso la quasi scomparsa commedia dell'arte e adotta Molière come modello, ma in una maniera più ottimistica. Superare e dissolvere la commedia “improvvisa”, non partendo dalla tradizione letteraria recente, ma dal linguaggio e dalla materia della stessa Commedia dell'Arte (Antonucci, 1995: 50) era una provvocazione alla quale Goldoni risponderà con un affluenza di commedie, intermezzi, melodrammi e canovacci.

Si basa sulla coerenza letteraria (Alberti, 2007: 6) che diventa il dovere dello scrittore e sul talento degli attori e anche sul pubblico che deve ricevere e giudicare ciò che succede sul palcoscenico, cominciando dalla riforma della tecnica drammatica, alla riforma del contenuto di idee. Tende verso il superamento degli schemi dei ruoli, cioè un approccio diverso nel modo di parlare del personaggio secondo la posizione della gerarchia nella compagnia teatrale (Alberti, 2007: 6). Tra tutte queste azioni drammatiche, il nucleo di commedie in italiano o nel dialetto veneziano ha un valore

fondamentale nella storia del teatro italiano ed europeo ed è qui che si ritrae con poetico e raffinato realismo e con grande tecnica, la vita di Venezia.

Interprete dell'insoddisfazione latente nella parte migliore della borghesia verso le raffinate opere del teatro aristocratico, sia verso le insidiate volgarità delle forme popolari, Goldoni è partito da quel teatro popolare fatto di maschere e di recitazione estemporanea, costringendole, finalmente a un preciso testo scritto, in modo che anche le maschere, conservando il loro costume, facevano parte, attraverso il linguaggio e la funzione, di una riconoscibile realtà.

De Sanctis, puntando sulla nuova letteratura, scriveva: "La nuova letteratura fa la sua prima apparizione nella commedia del Goldoni, annunziandovi come una restaurazione del vero e del naturale nell'arte. Se la vecchia letteratura voleva ottenere i suoi effetti scontrandosi possibilmente dal reale e correndo appresso allo straordinario o al meraviglioso nel contenuto e nella forma, la nuova cerca nel reale la sua base e studia dal vero la natura e l'uomo. La maniera, il convenzionale, il rettorico, l'accademico, l'arcadico, il meccanismo mitologico, il meccanismo classico, l'imitazione, la reminiscenza, la citazione, tutto ciò che costituiva la forma letteraria è sbandito da questo mondo poetico, il cui centro è l'uomo, studiato come un fenomeno psicologico, ridotto alle sue proporzioni naturali e calato in tutte le particolarità della vita reale." (De Sanctis, 1994: 683). Ha la sua forza di raccogliere nelle sue opere la maniera di vivere come avviene e come si nota piuttosto che presentare la profondità del pensiero e di sostituire il divertimento vuoto con avvenimenti e personaggi autentici. La saggezza, la semplicità, l'allegria, l'abilità nella costruzione drammatica, la satira indirizzata alla classe aristocratica, l'hanno portato ad arrivare fino al punto di essere uno dei più letti autori di commedia.

Il suo dialogo, sia in italiano, che in dialetto veneto, che l'ha aiutato a descrivere i costumi del suo paese è estremamente animato e pieno di senso e la sua percezione del reale, il suo senso di osservazione della società in cui viveva gli hanno fornito un'immensa fonte di ispirazione per creare una galleria di personaggi inconfondibili. Goldoni è noto anche per la sua modernità del pensiero in ciò che riguarda i diritti delle donne e la loro egualità con gli uomini, ed il suo modo diverso di guardare il mondo.

La novità dell'autore era quella di includere nei testi della sua opera gli elementi divergenti e di conflitto che danno sapore ad una giornata italiana contemporanea all'autore e di intrecciarsi con gli elementi delle relazioni tra uomini e donne, tra diverse generazioni e classe sociali. Lui ci rivela tanto la vitalità della gente di bassa condizione con la sua violenza, ma anche con la sua semplicità e ingenuità, l'energia, la saggezza e la correttezza della classe di mezzo, quanto l'eleganza dell'aristocrazia della cui vanità ed arroganza si temeva.

In quasi tutto il suo teatro, Goldoni risulta il critico della vita passata nei piaceri e in trascuratezza e mostra al lettore che ciò è il risultato della brutta scelta che il personaggio ha fatto; la sua galleria di personaggi va da mariti che abbandonano le loro mogli per i loro compagni di ubriachezza, a servitori che sono interessati solo a chiacchierare invece di lavorare, a nobili rovinati che si cercano la loro fortuna ingannando le belle figlie dei benestanti fino a donne indipendenti dal punto di vista morale e materiale. I suoi personaggi principali non sono esempi di virtù, ma sono esempi come si deve evitare una situazione in cui la moralità si può perdere. Lui ama il genere umano anche con i suoi difetti e lo descrive con accuratezza e, descrive il modo in cui si creano le relazioni interumani, e il loro modo di convivenza, di interazione, di

relazione. I valori morali che mette in rilievo sono valori collegati alla razionalità, all'umanesimo, all'onore e all'onestà.

Le sue commedie, i suoi melodrammi non sono delle eccellenti dimostrazioni di un'alta tenuta letteraria, ma hanno una morale rimossa in rilievo, in cui le virtù hanno un livello realistico facile da raggiungere (Carambi, 1957: 12). Il suo più grande merito nella drammaturgia italiana non risiede nella profondità delle idee o dei concetti, ma soprattutto nell'arte di creare i personaggi. Nel periodo del Carnevale aveva scritto solo delle commedie in dialetto, che hanno come protagonista il mondo dei gondolieri, dei bottegai e dei servitori. La scrittura goldoniana si basa sulla conformità dei dialoghi con la lingua parlata, che è spesso il dialetto veneto, su una struttura della trama che si sovrappone alla successione degli avvenimenti. I personaggi hanno sempre una nota vivace, di realtà dura, palpabile, e le loro alternanze nelle apparizioni sul palcoscenico, di borghesi e popolani, di cortigiani e paesani si intrecciano.

Negli ultimi anni scrive in francese, le *Mémoires pour servir à l'histoire de sa vie et à celle de son œuvre*, e poi lo traduce lui stesso, lavoro di importanza maggiore per rintracciare il percorso della sua vita e del suo destino letterario e di grande valore letterario e documentario.

Spirito laico e razionale, appartiene all'Illuminismo per l'ottimismo attraverso cui sente la vita e la ridà nella sua drammaturgia, attraverso il suo democratismo spontaneo (Façon, 1982: 198) e il realismo della sua arte. Possiamo rintracciare diversi nomi nella tragedia italiana, soprattutto dopo la morte di Alfieri, ma a causa di uno stile letterario ben definito nella letteratura italiana, la commedia di Goldoni in quell'arco di tempo è un modello da seguire.

Carlo Goldoni, il fondatore della commedia realistica italiana, è rimasto nella storia della letteratura universale come il riformatore del teatro italiano, colui che ha sostituito la commedia dell'arte, e il dramma dell'improvvisazione con caratteri realistici. Nonostante abbia cominciato dalla commedia dell'arte, egli ha scritto interamente il ruolo del personaggio principale, mentre, in prima fase, gli altri ruoli rimanevano ancora schematizzati. Questo modo di scrivere teatro evolve verso la commedia elaborata.

Egli ha trasformato le strutture disparate ed i finali prevedibili in trame vigorosamente costruite, con spirito di originalità e allegria. Per quanto riguarda il suo genio creatore, esso è benissimo illustrato dalla sua immensa produzione letteraria. I titoli per cui è rimasto nella coscienza del lettore universale sono: le commedie *L'uomo di mondo*, *Il prodigo*, *Il Momolo cortesan*, *Il mercante fallito* o sia *La bancarotta* (1741), *La donna di garbo* (1743), *Il servitore di due padroni*, ora intitolata *Arlecchino servitore di due padroni* (1745), *Il frapattore*, *I due gemelli veneziani*, (1745) *L'uomo prudente*, *La vedova scaltra* (1748), *La putta onorata* (1749), *La buona moglie* (1749), *Il cavaliere e la dama*, *L'avvocato veneziano*, *Il padre di famiglia*, *La Famiglia dell'antiquario* (1750), *L'erede fortunata* (1750), *Il teatro comico* (1750-1751), *Le femmine puntigliose* (1750-1751), *La bottega del caffè*, 1750-1751) *Il bugiardo*, (1750-1751) *L'adulatore*, *Il poeta fanatico*, *La Pamela*, *Il cavaliere di buon gusto*, *Il giuocatore*, *Il vero amico*, *La finta ammalata* (1750-1751), *La dama prudente*, *L'incognita*, *L'avventuriere onorato* (1750-1751), *I pettegolezzi delle donne* (1750-1751), *Il Molière*, *La castalda*, *L'amante militare*, *Il tutore*, *La moglie saggia* (1752), *Il feudatario*, *Le donne gelose* (1752), *La serva amorosa* (1752), *I puntigli domestici*, *La figlia obbediente*, *I mercatanti*, *La locandiera*, (1753) *Le donne curiose* (1753), *Il contrattempo* o sia *Il chiacchierone imprudente*, *La donna vendicativa*, *Il geloso avaro*, *La donna di testa debole*, *La cameriera brillante*, *Il filosofo inglese*, *Il vecchio*

bizzarro, *Il festino*, *L'impostore*, *La madre amorosa*, *Terenzio*, *Torquato Tasso*, *Il cavaliere giocondo*, *Le massere* (1755), *I malcontenti*, *La buona famiglia*, *Le donne de casa soa*, *Le bourru bienfaisant* (1771) *L'avare fastueux* (1776), le tragedie *Amalasantia*, che si dice che sia stata bruciata da Goldoni dopo la sua premiera (1733), le tragicommedie: *Belisario*, *Rosmonda*, *La Griselda*, *Don Giovanni Tenorio* o sia *Il dissoluto*, *Rinaldo di Mont'Albano*, *Enrico*, *Giustino*, *La sposa persiana*, *Ircana in Julfa*, *Ircana in Ispaan*, *La peruviana*, *La bella selvaggia*, *La dalmatina*, *Gli amori di Alessandro Magno*, *Artemisia*, *Enea nel Lazio*, *Zoroastro*, *La bella giorgiana*, i melodrammi *La contessina*, musica di Maccari (1743) *L'Arcadia in Brenta*, musica di Galuppi (1749) *Il filosofo di campagna*, musica di Galuppi(1754), *Il mercato di Malmantile*, musica di Fischietti (1757) *La buona figliuola*, musica di Piccini (1760, cantate e serenate *La ninfa saggia*, *Gli amanti felici*, *Le quattro stagioni*, *Il coro delle muse*, *La pace consolata*, *L'amor della patria*, *L'oracolo del Vaticano*, l'oratorio *Magdalena conversio*, ed altri lavori come *L'unione del reale profeta Davide*, *La metempsicosi* o sia *La pitagorica trasmigrazione*, *Il disinganno in corte*, *Il colosso* (1725), *Il quaresimale in epilogo* (1725-1726), *Il buon padre*, (1729) *La cantatrice*, (1729), *Gli sdegni amorosi, ossia il Gondolier veneziano*, (1732), *Nuovo teatro comico*, (1757) e *Mémoires* (1787).

La modalità scenica è cambiata e Goldoni è stato il primo a contribuire a questo cambiamento. Oggi, a 300 anni dalla sua nascita, i suoi capolavori sono ancora messi in scena in tutto il mondo ed hanno lo stesso fervore di una volta, la stessa freschezza spumeggiante, la stessa universalità e lo stesso successo.

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CONSIDÉRATIONS SUR L'IDENTITÉ ROUMAINE ET QUELQUES TRADITIONS DANS L'ŒUVRE DE MARTHA BIBESCU¹

Abstract: *This article is a correlation of traditions and customs of Martha Bibescu raised in some of his works, especially the tradition of celebrating Easter. These ancient traditions of the people at the beginning of the twentieth century could be the card of a rural world preserved even today.*

Keywords: *traditions (Easter), rural world, Romanian spiritual deposit.*

1. Une personnalité européenne au début du XX^e siècle – Marthe Bibescu

Le monde mondain et culturel de la Roumanie connaît peu de noms si retentissants que celui de la princesse Martha Bibescu, née Lahovary, apparentée à la famille Mavrocordat (par sa mère), à la famille Brâncoveanu (par son mari), à la comtesse de Noailles, à Hélène Vacaresco, mais aussi à des familles françaises, descendantes directes de l'empereur Napoléon Bonaparte.

Notre héroïne représente un des brillants exemples qui illustrent le rôle de l'élite féminine dans la société, rôle tout aussi important que celui de l'élite masculine. Les hommes ont exclus du point de vue politique leurs conjointes, qui ne se sont pas consolées avec leur place réservée dans le cadre restreint de la sphère privée.

Marthe Bibescu a démontré que la sphère publique, vue surtout dans sa dimension sociale et culturelle, peut comprendre aussi les femmes, qui ont conquis leur place non seulement par leur intelligence et persévérance, mais aussi par leur grâce. Marthe Bibescu a été « indubitablement, l'une des plus admirée et courtisée de son temps » (Stolojan 1993: 48-50). Vivant dans le faste et la richesse pendant toute sa jeunesse et sa maturité jusqu'à la vieillesse, fait qui ne l'a pas mise à l'abri des conséquences des bouleversements sociaux que la Roumanie et l'Europe ont subis, elle a conquis les salons aristocratiques de tout le continent, jouissant de l'estime et l'appréciation des plus grands noms de la littérature française de l'époque et étant traduite dans beaucoup de langues étrangères. Sa renommée européenne a été un chemin jalonné tour à tour par des succès littéraires et par des retentissantes liaisons amoureuses.

Pendant toute sa vie Marthe a considéré que son amour pour la France était dû au fait qu'elle avait été « conçue » à Paris ; au fur des années elle avait même commencé à croire qu'elle y était née. Dans son livre basé sur les souvenirs de famille *Nimfa Europa (La Nymphe Europe)*, qu'elle n'a d'ailleurs pas fini, Marthe rend hommage à son grand-père Alexandru Mavrocordat, qui lui avait appris « comment penser » (Eliade 1973:76), comment s'approprier les nouvelles idées et surtout, l'avait introduite dans le monde légendaire de la culture française. Descendant d'une importante famille, le prince Alexandru Mavrocordat a conduit avec gentillesse sa petite-fille à travers la forêt généalogique, lui racontant les histoires à moitié oubliées de ses ancêtres. L'éducation de Marthe a été faite presque exclusivement en français, avec des cours quotidiens d'anglais et d'allemand.

Isvor, le nom des terres roumaines de la narratrice, devient l'emblème d'un univers réfléchissant, tout comme la source révélatrice de Narcisse. Marthe Bibescu se lance en quête de sa riche identité de confluence où, croyait-elle, l'on aurait pu rejoindre

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les tréfonds européens matriciels. Sa spiritualité amniotique – romaine, celte, slave, grecque, etc. – ne la hante pas en France moins qu'en Roumanie. Et cette idée particulière d'Europe Marthe Bibescu la voit s'incarner en elle-même, symbolisant la différence, dans une unité absolue et indivisible. Elle est inspirée de nouveau par des mémoires de voyage « Souvenirs de Roumanie », qu'elle avait trouvés dans une bibliothèque. Le livre est extrêmement évocateur ; la Vallée de la Prahova lui est apparue soudainement avec ses rituels printaniers ; les couleurs et les odeurs familières l'avaient assailli. Le blocage de la narratrice a disparu.

Le 1^{er} décembre 1918 fut un jour mémorable pour le couple royal de la Roumanie et ses sujets. Après 2 terribles années d'occupation, la Roumanie était sortie de la guerre avec une surface deux fois plus grande et une population de 16 millions d'habitants ; quoique les proches de la famille aient accueilli Marthe très chaleureusement, la grande majorité des gens appartenant à l'ancien *beau monde* de Bucarest lui était hostile, l'accusant de trahison parce qu'elle avait passé la période de quarantaine dans la Bohême occupée par les ennemis, tandis que la guerre continuait. Peu après, elle rencontre ses amis avec lesquels elle parle de l'avenir, dîne avec le peintre Vuillard, prend le thé avec Marcel Proust. Il s'en suit une très bonne période pour Marthe. Elle avait réussi finalement à atteindre le but qu'elle s'était proposé depuis *Les huit paradis*, la reconnaissance universelle comme narratrice renommée. Premièrement, *Alexandre l'Asiatique*, puis *Isvor*, ensuite *Le perroquet vert* et finalement *Catherine Paris* ont été accueillis avec ovations et non seulement lui apportent l'indépendance financière, mais la transforme en une femme riche.

Marthe avait un grand succès auprès des hommes d'Etat importants car elle avait de profondes connaissances d'histoire et en plus le talent d'éveiller des souvenirs chez les hommes célèbres. Son réseau de connaissances est impressionnant, s'étendant sur différents pays et continents et couvrant les plus divers domaines de la vie publique. Le phénomène s'explique par le prestige que la narratrice a acquis peu à peu dans le monde des lettres et aussi par sa vaste culture, par sa curiosité et son horizon extraordinairement grands, par la parfaite maîtrise de la langue française et de la langue anglaise, par son intérêt pour tout ce qui était nouveau. Elle a été une infatigable voyageuse, a parcouru quatre continents et a utilisé dans ses longs voyages les plus modernes moyens de transport, étant stimulée dans tout cela par son mari. De son réseau d'amis faisaient partie Robert de Montesquiou de même que Marcel Proust, Paul Valéry, Jean Cocteau, Francis Jammes, François Mauriac, etc. Elle a eu une correspondance soutenue avec Paul Claudel, correspondance qui a fait l'objet du volume publié par la narratrice roumaine en 1972 sous le titre *Échanges avec Paul Claudel, nos lettres inédites*. Le volume est dédié à la femme de Claudel et à ses enfants Pierre et René. Elle était admirée aussi par certains critiques, tel Paul Souday (1927) qui a dédié au livre *Isvor* un article de deux pages dans *Le Temps*, affirmant qu'« il est impossible de ne pas aimer la Roumanie après avoir lu *Isvor* ». A propos du même livre, l'abbé Mugnier disait « Votre pays doit vous être reconnaissant parce que vous avez écrit *Isvor* »

En seulement six mois elle finit son suivant livre *Le perroquet vert*. Le livre raconte l'histoire de sa propre famille, présentée comme une famille d'immigrants russes qui vivait à Biarritz avant la première guerre mondiale, l'obsession de sa mère causée par la mort du frère de Marthe, au suicide de sa sœur cadette et à ses propres quêtes d'un bonheur illusoire, personnifié par le vert oiseau. *Le perroquet vert* introduit en même temps le lecteur dans la société cosmopolite de l'entre-deux-guerres, surtout la société des Russes blancs errant en Europe. Le public l'a accueilli avec beaucoup

d'enthousiasme. Le roman a été traduit en plusieurs langues et en 1929 a été écranisé par J. Milva, étant le premier film réalisé d'après une œuvre de Marthe Bibescu.

Les voyages en Grèce, Egypte et Le Saint Pays lui fournissent du matériel pour encore deux livres : *Jours d'Egypte* et *Croisade pour l'anémone*. Dans *Jours d'Egypte*, un journal de voyage, Marthe a décrit les eaux multicolores du Nil, moitié roses moitié bleues, qui portent en elles les mystères des siècles, de même que les felouques ancrées au milieu du courant, qui ressemblent à une forêt de cane à sucre...

L'année 1927 a été une année mémorable. Le roman *Catherine Paris* a été publié premièrement en France et ensuite dans toute l'Europe et aux Etats-Unis, où il est devenu un best-seller. Cette année fut aussi l'année de la mort du roi Ferdinand, commémoré par Marthe dans un article émouvant, *Une victime royale*. *Catherine Paris* a paru dans un tirage de 80 000 exemplaires. Bientôt le livre est devenu si célèbre sur les deux rives du Canal de la Manche, que les Français qui allaient à Londres étaient priés par leurs amis de leur apporter un exemplaire pour une lecture en original. Marthe même a été éblouie par l'inattendu succès de son dernier livre, qu'elle considérait inférieur au *Perroquet vert*. Mais le public n'a pas été d'accord avec elle. 30 ans après *Catherine Paris* était encore un roman lu et considéré un exemple classique de la littérature de l'entre-deux-guerres. Autobiographique en grande partie, le roman décrit un monde qui a pris fin avec la première guerre mondiale. Son héroïne est la petite Catherine Romulesco, la fille d'une famille roumaine qui, après avoir perdu ses parents, est élevée par sa grand-mère, la princesse Dragomir, établie à Paris. Adam Leopolski, descendant d'une vieille famille féodale polonaise, tombe amoureux d'elle et la demande en mariage. Catherine commence à haïr sa nouvelle vie lorsqu'elle apprend que son mari la trompe. Elle revient à Paris, connaît un aviateur célèbre, Robert Ricard, tombe amoureuse de lui et lui offre un fils.

Si pour certains *Catherine Paris* peut paraître un roman suranné, on ne peut pourtant lui nier ni l'écriture superbe, ni les descriptions magiques, ni les dialogues intellectuels. Le véritable héros du livre est en fait la France, présentée véridiquement par l'amour de Marthe pour ce pays.

Vers la fin de la deuxième décennie du siècle, Marthe est entrée dans ce qu'elle a appelé plus tard « l'apogée de sa vie ». Elle avait 42 ans et était reconnue comme l'une des plus belles et des plus élégantes femmes de son temps. La prestance, la distinction et la finesse dont elle était douée provoquaient l'envie des femmes et éveillaient l'admiration des hommes. Ecrivain de renommée internationale, elle était aussi un amphitryon célèbre, avec une diversité d'amis et de relations sans égal. Tout son être dégageait un charme personnel qui, ajouté à une vive intelligence et à une culture extrêmement vaste dans le domaine littéraire et dans celui de l'art, lui a assuré un prestige dont elle a joui jusqu'à la fin de sa vie. Sa vraie passion était la politique et l'ambition de promouvoir l'entente entre les Européens.

L'année 1928 a trouvé Marthe à Paris où elle essayait d'achever *Au bal avec Marcel Proust*.

Au début de 1932 Marthe venait de finir *Le destin du lord Thomson of Cardington*, livre dédié au fameux colonel et préfacé par Ramsay MacDonald. Ce livre fut reçu avec ambigüité car il était totalement différent de tous ses autres livres et, dans une certaine mesure, n'avait pas réussi à convaincre ; égocentriste, il reflétait trop Marthe et très peu Thompson.

L'image légèrement idyllique du village est mise en antithèse avec l'histoire mouvementée du peuple roumain dans le livre *La Nymphé Europe*, mais aussi dans d'autres livres. Tout ce que la narratrice écrit est traversé par l'amour pour la patrie et la

fierté d'appartenir à un peuple qui a lutté héroïquement et dignement pour maintenir son identité, maintes fois menacée par les vicissitudes de l'histoire.

De tous ses écrits on remarque premièrement *Isvor, le pays des saules*, une œuvre massive dédiée au peuple roumain, mais, à des intervalles de temps plus ou moins réguliers, le thème roumain revient d'une manière évidente ou allusive dans d'autres œuvres, démontrant une fois de plus la présence constante de la patrie natale dans sa conscience. Ses livres constituent en premier lieu un document sur la Roumanie de son époque. Ils présentent surtout l'image d'une Roumanie rurale, avec une agriculture utilisant encore des moyens rudimentaires, avec une industrie presque inexistante et une population, dans sa grande majorité, pauvre. On peut affirmer généralement que l'œuvre de Marthe Bibescu est, à côté de celle d'Hélène Vacaresco, un document évocateur des us et coutumes du peuple roumain. Paul Van Tieghen (1951:87) observait que « le folklore est plus développé dans les pays danubiens, où son influence est très forte sur la littérature culte ». Pour Marthe, le folklore constitue un des moyens les plus éloquents d'expression de l'âme du peuple roumain, raison pour laquelle elle lui accorde une grande attention dans son œuvre.

Document historique de grande valeur, *Isvor, le pays des saules*, projette un fort rayon de lumière sur la rapide et spectaculaire évolution du peuple roumain dans les dernières quatre décennies du XIX^{ème} siècle. Beaucoup des usages mentionnés par Marthe Bibescu ont disparu à présent, tandis que d'autres ont changé de sens, acquérant de nouvelles valeurs (fr. *ropotine* rom. *arminden*).

Présentant aux lecteurs étrangers, par le biais d'une langue de circulation internationale, les traditions et les usages du peuple roumain, elle a réalisé une œuvre d'intérêt national, destinée à contribuer à la diffusion du folklore roumain dans le monde. Par le livre mentionné ci-dessus, Marthe Bibescu atteint son but et attire l'attention et la sympathie des lecteurs étrangers pour le peuple roumain surtout parce que « les paysans de Marthe Bibescu vivent dans un mythe, dans une surréalité plus importante pour eux que la vie quotidienne. »

Le caractère folklorique du livre est souligné par un critique français de l'époque Salomon Reinach (1923) dans ses propos : „Tous les amateurs de traditions et d'usages populaires, tous les comparatistes, liront ce livre sans prétentions et y trouveront des faits nouveaux attestés non d'après les observations d'autrui, mais de première main”

Néanmoins, pour le lecteur averti, *Isvor* n'est pas l'antipode de l'Europe, mais un de ses niveaux profonds de réalité, largement ignorés. Parmi les quelques Français qui le comprennent bien, les deux écrivains Jérôme et Jean Tharaud, contemporains de l'auteur : „Les amis de la princesse Bibescu disent qu'elle vit à la façon de la déesse Proserpine, six mois sur terre, six mois dessous. Ils veulent dire par là qu'elle mène six mois de vie parisienne et que pendant six autres mois elle poursuit une existence mystérieuse, qu'ils n'imaginent pas très bien, sur ses terres de Roumanie. Le livre qu'elle publie aujourd'hui, *Isvor, le pays des saules*, va beaucoup les étonner, en leur faisant découvrir que ces longs mois où Proserpine disparaît à leur regard, sont les plus brillants de sa vie, et que, dans sa retraite, elle fréquente le plus beau monde: celui de la légende et de la rêverie populaire.. ” (Eliade 1973 : 72)

2. Martha Bibescu et le village roumain

Laquelle des qualités qui l'ont rendue fameuse en Europe, et pas seulement, pourrait la définir le mieux ? Le talent, l'intelligence, le sens politique ou la beauté et la force de séduction ? On ne peut répondre à cette question qu'en parcourant ses écrits, en

lisant ses romans et son journal, et, surtout, en essayant de connaître et de comprendre le mieux possible le monde et les temps qu'elle a vécu et pendant lesquels elle a écrit.

Surtout *Isvor, le pays des saules* présente les us et coutumes du peuple roumain revêtus de l'immense amour que Martha avait pour les gens de ces terres. Pendant les premières années de son mariage, la vieille Uța a été sa liaison avec les paysans de Posada et son guide dans le fantastique pays des fantômes. A tout cela s'ajoute l'importance qu'elle accorde à la nature de sa patrie. La nature n'est pas un simple décor, la narratrice s'y sentant attachée tout comme le paysan roumain.

Martha apporte aux lecteurs français un parfum exotique, le tableau émouvant du village roumain du début du siècle. Pour rendre le mieux le spécifique de son peuple, Martha emploie des expressions et des calques linguistiques du roumain. Les noms, mais surtout les prénoms roumains qu'on rencontre dans son œuvre sont très nombreux. Certains mots gardent leur forme roumaine, tandis que d'autres sont traduits et expliqués. La narratrice a l'habitude de placer ces calques entre guillemets pour attirer l'attention, mais aussi parce qu'ils représentent des constructions inconnues pour les Français. Les nombreux mots roumains, transpositions et calques du roumain qu'on rencontre dans les écrits de Martha remplissent plusieurs fonctions : dénomment maintes fois des réalités intraductibles ; confèrent un parfum pittoresque de nuance exotique, un plus d'originalité et de beauté ; soulignent à bon escient la richesse et l'expressivité de la langue roumaine. Les mots employés par Martha sont ceux transmis par les paysans au milieu desquels elle a vécu une grande partie de sa vie. Bien qu'elle ait écrit seulement en français, par son œuvre elle rend un véritable hommage à la langue du peuple auquel elle appartient..

A l'occasion des Pâques passées en Roumanie, Martha Bibescu participe aux troublantes traditions anciennes, inconnues pour elle, qu'elle a enregistrées dans le volume „Isvor, le pays des saules“, paru à Paris en 1923 et préfacé d'une manière élogieuse par Mihail Sadoveanu lors de sa parution en roumain (1940). L'ouvrage est considéré une véritable ode dédiée à la terre natale, au paysan et aux traditions du peuple roumain.

3. Les trésors d'un peuple : les coutumes

Passons quelques moments pendant les Pâques d'il y a 90 ans, à Isvor, avec la princesse Martha Bibescu, éblouie par la richesse des traditions du village roumain, dont quelques unes elle considérait un « Pompéi » des ancestrales coutumes, portées intactes sur les ailes des centaines d'années.

Le mercredi de la Sainte Semaine les femmes préparaient « coliva »¹ de blé bouilli avec du miel pour le Jeudi Saint. Elles allaient la distribuer pour l'âme des morts, pour les conforter dans leurs tombeaux froids ou dans leur voyage vers une nouvelle vie.

Le Jeudi Saint, en plus des vêpres pascales (les 12 Évangiles), il y avait trois autres coutumes : « le feu des morts », « les noces des orties » et « l'appel par-dessus le village ».

Le jour commençait avec « le feu des morts », allumé dans les jardins et les cours. Ainsi, l'écrivaine apprend que, ce matin-là, les morts quittaient leurs tombeaux et

¹ Gâteau de blé et de noix qu'on distribue à la mémoire des morts

revenaient dans les maisons qu'ils avaient habitées. Frileux, ils avaient besoin de lumière et de chaleur, de chaises pour s'asseoir et de tasses d'eau.

« Au plus clair du verger, on leur a préparé des branches de noisetier et sarment, un feu de camp autour duquel chaque femme apporte les chaises, les oreillers, toute la literie de la maison, pour que ceux revenus de l'autre monde, habitués au repos éternel, trouvent ici une place pour se reposer ». En allumant ce feu, les femmes murmuraient une prière ancienne : « Feu, mon petit feu, soit à Ion – mon mari, à Chiva – ma mère, à Ion – mon fils, à Niculae – mon frère. »¹

Lorsque le soleil montait un peu, c'étaient toujours les femmes qui allaient au cimetière avec des vivres, du pain béni, du vin, des cierges qu'elles allumaient sur « coliva » placée sur les tombeaux, attendant la bénédiction de la courte prière du prêtre, qui versait une partie du vin aux morts. Tout comme de nos jours, « coliva » était distribuée aux gens présents, mais, à la sortie du cimetière, les femmes distribuaient aussi du pain béni appelé « le pain des oubliés ».

« Chaque femme pétrit et cuit un pain béni plus grand que tous les autres, pour les morts sans chance, pour lesquels personne ne fait l'aumône. Après l'avoir mis en morceaux et distribué, elle ramasse les miettes et les donne aux oiseaux. De cette manière, sur cette terre du souvenir, la pensée ne laisse personne dans l'oubli »² achevait la description de la cérémonie Martha Bibescu, troublée par la grande humanité et reconnaissance des villageois, gens pauvres du point de vue matériel, mais avec une grande richesse de cœur. La tradition s'est perpétuée jusqu'aujourd'hui dans certains endroits se préparant encore « le pain des oubliés ».

Le soir, comme partout dans le monde, à Izvor il y avait les vêpres pascales des 12 Evangiles, à l'entrée de l'église s'allumant une forêt de cierges. Après la messe, il y avait quelque chose d'extraordinaire : « l'appel par-dessus le village » ou le jugement des péchés commis par les villageois. Les jeunes hommes du village, hissés dans les arbres, s'appelant les uns les autres, avaient un dialogue inédit :

« - Aure!... Maure!... Ei! Ehei!

- Qu'est-ce qui t'arrive, Maure, qu'est-ce qui t'arrive ?

- On m'a appelé...

- Qui t'a appelé ?

- Tudor m'a appelé, pour abattre la rivière chez Marița, pour qu'elle lave son linge et sa maison.

- Aure! Maure! Qui t'a appelé encore ?

- Le prêtre m'a appelé pour aller chez Nastasia, prendre son aiguille et coudre ses manches, chez Veronica la femme d'Ion, qui ne sait pas tisser et s'habille avec des vêtements déchirés, chez Veta qui a la maison sale, la véranda délabrée et le jardin plein de chardons. »³

¹ Trad. Ana Maria Christodorescu (ed. Compania ,2000): „În locul cel mai luminos din livadă, li s-a pregătit din ramuri de alun și curpeni, un foc de lagăr în jurul căruia fiecare femeie aduce scaunele, perinele, tot așternutul din casă, ca cei veniți din lumea cealaltă, obicinuiți cu odihna veșnică, să-și găsească și aci loc pentru a se odihni.“ În timp ce-l aprindeau, femeile murmurau o străveche rugăciune: „Foc, foculețul meu, să fii al lui Ion - bărbatul meu, al Chivei - mamă-mea, al lui Ion - feciorul meu, al lui Niculae - frate-meu.“

² Trad. Ana Maria Christodorescu (ed. Compania ,2000): „Fiecare femeie frământă și coace pentru morții fără noroc, cărora n-are cine să le dea de pomană, o prescură mai mare decât toate celelalte. După ce o rupe și o împarte, culege fărimiturile, pe cari le dă păsărelelor. Astfel, pe acest pământ al amintirii, gândul nu lasă pe nimeni în uitare“

³ Trad. Ana Maria Christodorescu (ed. Compania,2000) „-Aure!... Maure!... Ei! Ehei!

- Ce ai, Maure, ce ai?

- Am fost chemat...

- Cine te-a chemat?

- M-a chemat Tudor, să abat râul pe la Marița, ca să-i spele rufele și casa.

- Aure! Maure! Cine te-a mai chemat?

Et ainsi de suite, le dialogue continuant avec les noms des hommes infidèles, méchants ou paresseux.

Toute la vallée retentissait des cris des jeunes hommes. Seuls les coupables se taisaient, « espérant ne pas être mentionnés et ne pas entendre leurs noms retentir par-dessus le village ». Après, le bruit s'apaisait, suivi par le pardon et l'expiation des péchés.

Le Vendredi Saint, quand on attendait avec dévotion la messe de l'enterrement du Sauveur, était suivi par le Samedi Saint, quand on préparait « *pasca* » et les œufs peints en rouge. Le pain et « *pasca* » étaient la joie de la fête, après les longues semaines de jeun dur, les villageois appelant le blé « l'honneur de la table » et le maïs « la nourriture de la maison ». « *Pasca* » était préparée d'une farine blanche comme « le visage du Christ », mélangée avec des œufs « jaunes comme le tournesol » et avait la forme « allongée comme le tombeau du Christ ». On la saupoudrait avec des épices « qui rappellent les épices apportées par Nicodème » et « clous de girofle qui représentent les véritables clous de la croix ». Regardant les femmes du village qui pieusement et joyeusement préparaient « *pasca* », l'écrivaine disait amèrement : « Selon moi, ce peuple est trop rarement invité à table en honneur ».

Une fois « *pasca* » retirée du four, une autre vieille coutume s'en suivait, qui demandait que les femmes jettent dans la rivière les coques des œufs avec lesquels on avait préparé « la galette de Pâques ». Cette tradition secrète s'appelait « l'annonce des *rocman*¹ » que les Pâques étaient venues, les « *rocman* » étant des chrétiens pauvres ou asservis, qui « vivent loin, au bord de la mer, parmi les païens ». On les appelle aussi, dans d'autres régions, les « Doux », ayant même une fête, après le dimanche de Thomas.

Le soir, l'écrivaine participe à l'office divin célébré dans la nuit des Pâques, étant profondément émue. Dans l'église pleine de gens vêtus pour la fête, on entendait seulement la respiration. Soudainement, on entendit le son des cloches. Premièrement le son de la petite cloche et, ensuite, le son de la grande. On lui a expliqué que le petit représentait la voix des femmes, qui a sonné avant celle des hommes ou la voix de Marie Madeleine, qui a annoncé au monde entier que Jésus a ressuscité. « Le Crédo des femmes, plein de joie, a été dit avant celui des hommes et même des novices. Elles ont répandu la sainte nouvelle dans le monde ».

La grande cloche commence à sonner à l'invitation de la petite, qui semble dire rapidement et joyeusement « Le Christ est ressuscité ! », après quoi la grande cloche répond, gravement : « En vérité, Il est ressuscité ! » « En vérité, Il est ressuscité ! ».

« Les deux voix s'unissent, la grave et la faible, accompagnées par les coups d'un martelet sur une enclume en bois et sur une en laiton, par ce bruit qui ressemble à un cœur qui bat trop fort et trop vite, qu'on entend le soir et le matin autour des églises de ce pays : « toaca »². Lancé en grande vitesse, dans un rythme saccadé, le martelet raconte que, jadis, à l'époque des invasions des Turcs, les chrétiens n'avaient pas la permission de sonner les cloches de leurs églises. Mais, pour réunir en secret le peuple, le martelet suffisait, qui sonnait l'appel sur

- M-a chemat popa să mă duc la Nastasia, să-i iau acul și să-i pui mâneci la cămașă, la Veronica lui Ion, care nu știe să țesă și umblă prin sat cu hainele rupte, la Veta cu casa nemăturată, prispa nelipită și grădina plină de mărăcini.⁴

¹ Habitant d'une région orientale nondéterminée, connu dans la mythologie populaire pour sa bonté (conf. DEX)

² Plaque de bois sur laquelle on frappe au marteau pour annoncer le service divin

l'enclume en bois ou sur celle en laiton, qui renforçait les âmes »¹. Le Dimanche des Pâques était celui du retour de ceux partis au cimetière.

Le lendemain, tandis que dans les villes c'était « le premier jour des Pâques, après la nuit des cloches et des cierges » et il y avait « tant de « *cozonac* »² que même la lumière du printemps sentait le « *cozonac* » » (Ionel Teodoreanu « Retour dans le temps »), à Izvor, le dimanche des Pâques était celui du retour de ceux partis au cimetière. Dispersés entre les tombeaux, les villageois leur parlaient, leur racontaient ce qui s'était passé à la maison, dans le village, cognaient ensemble des œufs rouges, distribuaient le vin versant leurs verres par terre et priaient pour le pardon des péchés et le bien-être de l'humanité. Il s'en suivait la Semaine Illuminée de la bonté, quand le ciel est ouvert, l'enfer verrouillé et les gens doivent faire seulement de bons gestes. Distribuait généreusement leur « richesse », ils distribuaient de la « *pasca* », des œufs, du rôti d'agneau, de la « *coliva* » aux voisins et des vêtements aux pauvres, orphelins ou souffrants.

Le troisième jour des Pâques ou « le Mardi des Pâques » était le jour des balançoires. « Aujourd'hui, partout dans le village, on voit, on n'entend que les balançoires. On se balance pour célébrer gaiement la pendaison de Juda. Par la fenêtre ouverte qui donne sur le village, on entend toute la journée le grincement des balançoires et de la bascule. »

Avec le même élan et amour pour le peuple dont elle provenait, l'écrivaine décrit aussi dans le volume „Izvor, le pays des saules“ d'autres us et coutumes du petit village de la vallée des saules, les faisant connaître dans toute l'Europe. Un de ses lecteurs, le poète autrichien Rainer Maria Rilke (1875-1926), allait se confesser à Ion Pillat: « Comment ne pas aimer la Roumanie, après avoir lu « Izvor » [...] Dans « Izvor », l'intuition de grande poétesse de l'écrivaine a réussi à établir une des plus profondes continuités humaines. Et quelle joie quand elle l'a découverte dans l'âme de son peuple... »

4. Des échos de son pays natal

S'inscrivant dans la longue et riche tradition des écrivains roumains de langue française, Martha Bibescu qui, à la différence d'Anne de Noailles, connaissait parfaitement la langue roumaine, n'a écrit que dans la langue de Voltaire. L'option de Marthe en faveur de la langue française a été stimulée tant par son universalité que par l'atmosphère spirituelle dans laquelle elle s'était formée. Son œuvre prouve que la Roumanie et le peuple roumain constituent quelques uns de ses principaux thèmes d'inspiration; 12 livres publiés par Marthe, cela veut dire presque la moitié de son œuvre, comprennent des échos plus ou moins forts de son pays natal : *Izvor, le pays des saules, Catherine Paris, Portraits d'hommes, Au Bal avec Marcel Proust, Pages de*

¹ Trad. Ana Maria Christodorescu (ed. Compania ,2000) „*Cele două glasuri se împreună, cel grav și cel subțire, însoțite de loviturile acelea ale unui ciocânel pe o nicovală de lemn, și pe una de alamă, de zgomotul acela care aduce cu al unei inimi care bate prea tare și prea repede, care se aude seara și dimineața în jurul bisericilor țării acesteia: toaca.*

Pornit într-o iuțeață uimitoare, într-un ritm sacadat, ciocânelul povestește că, odinioară, pe vremea năvălirilor turcilor, creștinii n-aveau voie să sune clopotele bisericilor lor. Dar, ca să adune poporul în taină, era destul ciocânelul, care suna chemarea pe nicovala de lemn sau pe nicovala de alamă, care întărea sufletele.”

² sorte de brioche traditionnelle roumaine

Bukovine et de Transylvanie, Le Destin de Lord Thomson of Cardington, Le rire de la Naiade, Images d'Épinal, Feuilles de calendrier, La vie d'une amitié, La Nymphé Europe, Échanges avec Paul Claudel.

Elle révèle dans son œuvre un monde inconnu aux étrangers : un village roumain avec son identité, ses coutumes, croyances religieuses ou païennes, superstitions, rêves, désirs, toute la trame d'une âme populaire, riche et secrète.

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QUELQUES CONSIDÉRATIONS SUR L'ESPACE SYMBOLIQUE DANS LA COSMOLOGIE TRADITIONNELLE ROUMAINE¹

Abstract: *In this study I intend to identify the features of the space as they can be deduced in the spiritual productions of the Romanian popular culture. The first step is to prove that a unitary vision of the space is possible in this popular culture. Then I will show that this vision is a symbolic representation, which justifies the characteristics of the space in the popular imagination of the Romanian peasant. I'll show what qualitative space is and I'll explain its symbolic value, what the valences of specific directions in space are, what meant for the archaic imaginary the spirit of place, the qualitative heterogeneity of places and directions and how they effectively influence the course of events. Finally, I will also analyze the symbol of the column of the sky with its occurrences in the religious art and traditional Romanian culture, in particular the avatar of this symbolic motif in the artistic production of Constantin Brancusi: the endless column.*

Keywords: *symbolic space, orientation, qualitative heterogeneity.*

Un débat interdisciplinaire sur les représentations de l'espace et du temps et sur leurs effets culturels, littéraires, historiques, esthétiques, moraux ne peut pas être réduit seulement à des considérations d'ordre abstrait sur ce problème, comme c'est le cas des sciences modernes. Et les choses se passent ainsi car la science moderne (principalement la physique et les mathématiques) implique seulement un type spécial de rationalité et une représentation du monde comme totalité qui ne se retrouvent pas dans toutes les cultures.

A l'aube de la modernité, F. Bacon et R. Descartes ont établi le canon de la rationalité discursive et de ses procédés légitimes (la méthode inductive et la méthode déductive), en abandonnant les voies traditionnelles de la connaissance scolastique (intuitive, révélée ou analogique symbolique), tout modèle alternatif d'intelligibilité. Stimulée par des fins pratiques et technologiques, la raison instrumentale a restreint la sphère du réel aux données de la réalité observable, à l'expérience vérifiable et communicable.

Le modèle cosmologique copernicien est celui qui a remplacé le modèle ptolémaïque aristotélécien, en renversant la centralité de la terre et de la position privilégiée de l'homme dans la Création et ensuite il a ouvert la possibilité d'imaginer d'autres mondes qui peuvent être semblables à celui où nous vivons, en imaginant aussi l'infinité de l'univers spatial.

Le cosmos finit, centré et hiérarchiquement structuré des médiévaux a été brisé et ainsi il a acquis la perspective de l'étendue infinie. Ce qu'il a perdu est justement la centralité, la hiérarchie des niveaux de l'existence et l'harmonieuse diversité qualitative (la cosmicité). L'abolition de la limite spatiale détermine paradoxalement sa limitation qualitative, la restriction de la diversité du réel dans l'horizon d'une seule détermination: la substance étendue (*res extensa*).

Pendant la période scolastique, la finitude du monde créé et sa centralité avaient un sens qualitatif et une justification métaphysique, religieuse. Le centre du monde n'était pas seulement un point géométrique, identifiable par la référence à ses confins.

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Dans une cosmologie symbolique, celle des médiévaux par exemple, « le centre est une propriété intrinsèque de l'espace même, une qualité propre plutôt qu'un point qui peut être calculé et localisé ». (Borella, Jean, 1995 : 74-75) Théologiquement parlant, Dieu comme centre unique, absolu, donne à chaque point de l'espace physique la capacité d'être pris pour centre. Pour Nicolas de Cues, au XV^{ème} siècle, le monde aurait pu être défini comme ayant *le centre partout et la limite nulle part*. L'univers cartésien qui a abandonné la compréhension qualitative, analogique-symbolique de la réalité, réduit à la seule dimension de l'étendue, sans profondeurs et mystères devient un univers avec *la limite partout et le centre nulle part*. La réduction qualitative est la véritable finitude. Dans la cosmologie symbolique traditionnelle, toutes les choses du monde s'ouvraient intérieurement vers l'infini et se trouvaient dans une solidarité subtile, dans un réseau des correspondances, affinités et analogies qualitatives témoignant la primauté de l'esprit. En fait, l'infini spatiale du monde ne représente qu'une répétition indéfinie de la finitude corporelle des choses.

Nous avons considéré qu'il convenait de faire ces clarifications avant d'évoquer ce modèle cosmologique tel qu'il peut être reconnu dans les créations de la tradition populaire roumaine. Nous avons une documentation abondante pour la culture populaire autochtone mais aussi des ouvrages remarquables de synthèse ; c'est la culture traditionnelle qui nous est la plus proche et accessible. On cherche d'identifier, en s'appuyant sur les témoignages apportés par les enquêtes ethnographiques et les anthologies de folklore, comment fonctionne la représentation de l'espace dans une cosmologie symbolique. D'une grande utilité seront aussi les études philosophiques traitant de l'ethos roumain ou sur une vision typiquement roumaine sur le monde : *O viziune românească a ființei* (Papadima, Ovidiu, 2009) ou *Spațiul mioritic* (Blaga, Lucian, 1969 : 119-260). Les enquêtes de terrain entreprises par Ernest Bernea et systématisées dans l'ouvrage *Spațiu, timp și cauzalitate la poporul român* (Bernea, Ernest, 1997) soutiennent avec des documents l'hypothèse d'une vision unitaire spécifique pour le village traditionnel roumain. Les mythes, les représentations collectives, les objets d'art populaire, les récits enregistrés par les ethnologues affirment une unité des représentations spatiales, même si elle est très sophistiquée. Parce que, comme nous le montrons, il s'agit d'un espace qualitatif. Lucian Blaga, préoccupé d'identifier la structure stylistique des cultures, a sérieusement considéré l'hypothèse d'un *esprit inconscient* à la manière de Jung, en élaborant une *noologie abyssale*.

À l'égard de la représentation de l'espace, Blaga notait que « le sentiment que l'on appelle spécifique d'une culture est un horizon ou une perspective qui crée l'inconscient humain comme une première trame de son existence » ; La culture folklorique roumaine a aussi une vision spatiale spécifique qui prend la forme déterminée de « l'infini ondulé » (Blaga, Lucian, *op.cit.* : 119-121).

E. Bernea critique en partie la position de Blaga et celles de la morphologie de la culture ou de la psychologie abyssale, montrant sur la documentation de terrain que l'espace n'est pas la seule des données qui déterminent l'existence d'une civilisation, d'une culture ou d'un style. L'espace ne peut pas épuiser les voies de connaissance de notre culture populaire (le temps et la causalité ont la même importance).

Les représentations populaires de l'espace chez les Roumains ont un contenu positif, dérivé de l'expérience quotidienne, mais aussi des accents mythologiques, la mythologie n'étant qu'une manière particulière d'interpréter le monde et la vie et de modeler cette expérience. Lorsque nous parlons d'espace qualitatif, nous considérons aussi comment est il ressenti, la coloration affective qui l'accompagne. Représenté ou

conçu, l'espace devient un phénomène concret, positif, bien que pas complètement libéré de tous les éléments et influences émotionnelles.

Avant tout, l'espace s'impose pour le paysan roumain sur le plan pratique, quand il veut orienter son comportement et expérience. Au-delà de ses limites pratiques adaptatives, l'espace devient une catégorie et une forme d'explication, « le cadre fondamental qui édifie une vision de la vie », représentation collective avec des formes et fonctions spécifiques d'un group social, ethnique.

Bernea identifie au niveau des représentations collectives et individuelles : a) la façon dont le peuple roumain représente l'espace terrestre et les données habituelles du monde environnant ; b) la façon dont le paysan roumain représente la forme et l'ordre cosmique en définissant les points cardinaux, les concepts de « haut » et « bas », la position du village dans le monde.

Les coutumes, les activités spontanées ou organisées peuvent stimuler, actualiser et manifester la mentalité générale de la communauté comme forme de vie qui a traversé le temps. Ainsi peuvent être comprises les expressions de la culture matérielle et spirituelle. Dans la vision populaire, la représentation de l'espace a non seulement des déterminations géométriques ou d'orientation, mais elle est un phénomène complexe, une expression de la participation humaine au cosmos. A l'égard de l'espace terrestre, la notion de « lieu » a une grande relevance. Le lieu, l'endroit, est une donnée concrète, impossible de définir abstraitement, avec des qualités spécifiques. Bien que matériel et concret, le lieu a du potentiel spirituel.

Les plus générales qualifications qu'il peut prendre sont les suivantes : bon endroit (c'est-à-dire, positif, fécond, bénéfique), mauvais endroit (négatif, stérile, maléfique) et endroit abrité. L'endroit abrité est l'endroit sûr, qui ne peut pas être mauvais (par exemple, l'église, le jardin, la tombe). Les autres endroits dits bons sont susceptibles de devenir mauvais, lorsque dans leur périmètre se passent des événements qui changent leur qualité (des événements magiques ou faits naturels relatifs à la vie humaine : les crimes).

Les recherches sur le terrain fournissent une documentation plus consistante à l'égard du mauvais endroit. C'est parce que l'homme est soucieux de se défendre contre les conséquences mauvaises engendrées par ces endroits : des maux de tête, la perte de la parole, la paralysie, la laideur, les conséquences magiques. Les mauvais lieux sont reconnaissables par leurs caractéristiques physiques, géographiques (le côté, le coude, le marais, la forêt). Il y a des endroits mauvais produits artificiellement (à cause de la volonté et de l'action humaines) : les malédictions, les sorcelleries, les crimes. On peut donner comme exemple les maisons abandonnées, les coins, les angles. Ce sont des endroits qui peuvent favoriser l'apparition de vortex qui annonce la danse des fées. L'angle et un assez mauvais endroit à cause de sa forme, un lieu où les sorcières font leurs sorcelleries (l'angle de la rue, de la maison, du jardin).

La maison n'est pas seulement un objet utilitaire, mais aussi spirituel, elle est le lieu où se conservent et se transmettent les valeurs spirituelles. La maison et la cour sont « origine et forme déterminée pour la plupart des activités humaines ». (Bernea, Ernest, *op.cit.*, 33) La maison comme lieu est imprégnée des significations morales et spirituelles complètement oubliées pour l'esprit moderne. Chaque maison est un lieu et à sa propre façon, une spécificité unique, irréductible, une forme et des fonction qui expriment un fond de spécificité sédimenté au cours du temps (la continuité dans le temps est l'élément clé pour la compréhension de la maison, mais un élément ignoré par les modernes) ; ce qui est spécifique imprègne jour après jour avec une aura particulière,

inimitable le lieu de la maison. Dans ce cadre, se sédimentent des idées et des sentiments qui définissent de plus en plus clairement les qualités uniques de la maison.

En général, la maison est un endroit bon et sûr. Le mal, s'il survient, vient d'ailleurs. Comme lieu des parents, la maison est abandonnée à peine (c'est le cas des filles qui quittent leur maison natale quand se marient). Le lien étroit avec la maison s'explique ainsi : elle est le lieu de la continuité, de la tradition, de l'héritage parental. Par conséquent, elle est considérée comme un bon endroit, fécond, sain et régénérant. Le paysan critique l'habitude moderne de quitter la maison. Le déplacement d'une maison à une autre équivaut à une rupture avec le passé, à la perte du trésor familial, au trauma d'adaptation, à l'affaiblissement de l'âme et au déracinement. Par l'emplacement de la maison, les générations passées sont présentes dans l'espace familial.

La pensée populaire des Roumains comme pensée archaïque touche facilement à l'empirique et au magique. Une maison abandonnée est considérée comme un mauvais endroit. Lorsque quelqu'un se déplace dans une maison et n'avance pas bien, c'est à cause de malédictions que ceux qui ont vécu dans cette maison ont dues aux ancêtres. Cette pensée fonctionne avec aussi d'autres termes efficaces dans la formation de la représentation spatiale, les notions «autour» et «voisinage». L'autour représente la proximité large (de l'individu, de la maison, du village); elle est plus étendue que le voisinage. Elle a aussi un sens temporel, comme dans la phrase «autour des fêtes d'hiver», par exemple. Du point de vue spatial, elle devient un emplacement par rapport.

Le voisinage est une extension de l'espace familial (la maison, la cour). Il est considéré comme positif, car il élimine l'imprévisible. Par conséquent, il est considéré aussi comme endroit protégé et ça explique pourquoi il est recommandable d'avoir de bonnes relations avec les voisins ; le voisinage est considéré une liaison plus étroite que la parenté. Le voisinage a une détermination spatiale, mais aussi une signification sociale, il est le lien (hautement qualifié spatialement) entre la famille et le village.

A son tour, le village est considéré comme un lieu d'appartenance par lequel l'homme existe et est défini (acquiert son identité, sa spécificité). « Comme dans le cas du voisinage, il n'est pas sans importance si tu appartiens à un village ou à un autre » (*Ibidem* : 39). Le village ne doit pas être abandonné (le village, le voisinage, la maison...) parce qu'il te donne de la force, de la santé, du progrès dans tout ce que tu fais, mais aussi, paradoxalement pour l'esprit moderne, il te donne de la liberté. C'est une liberté entendue comme certitude. Dans un autre village vous vous sentez inconfortable, car l'*esprit du lieu* qui vous a nourri manque. (*Ibidem*) Analogiquement, la frontière¹ est pour le village ce qui est la cour pour la maison. C'est jusqu'à la frontière que l'homme du village roumain traditionnel se sent dans son propre état, dans sa propre peau, rien ne contredit ces convictions et ses croyances. La frontière n'appartient pas à l'homme dans le sens matériel (l'horizon ne peut pas être saisi), elle n'est pas sa propriété, mais elle lui appartient au sens spirituel. « La frontière ferme un monde familier et ouvre un monde inconnu ». (*Ibidem* : 40) Par conséquent, sur ce « lieu limite » sont accomplis des actes magiques, rituels (certains bénéfiques, pour une bonne récolte, par exemple) ; les actes magiques sont accomplis aussi à l'intersection de la route et de la frontière.

¹ En roumain, *hotar*.

Dans cette mentalité, celui qui venait d'ailleurs (l'étranger, l'immigrant) n'était pas bien vu. L'intégration dans la communauté du village est seulement formelle (jamais totale), parce que l'étranger porte les caractéristiques de l'endroit d'où il vient. L'ordre cosmique est un thème important pour la compréhension de la pensée archaïque. Le monde est créé, non pas par hasard, mais sous une forme gouvernée de l'équilibre et de l'harmonie. L'ordre de la nature est souverain, suprême, complète, nous en obéissons, même si nous sommes libres à faire des choix. Même les catastrophes naturelles y sont intégrées, l'ordre subsiste même quand elle n'est pas manifeste. Elle explique aussi la beauté de l'univers. En grec ancien, *kosmos* signifie en même temps ordre et beauté.

La mentalité populaire roumaine ne réduit pas les points cardinaux à certains points géométriques abstraits, mais elle les associe à des régions concrètes, avec leur spécificité absolue. La marche du soleil dans le ciel est ce qui permet de mesurer le temps, d'établir les points cardinaux comme régions autonomes, irréductibles dans le monde. Dans le mode de vie archaïque, le paysan roumain a eu une représentation assez exacte du temps. « Les heures du jour et de la nuit ne sont plus que des points de temps fixes par rapport à l'espace » (*Ibidem* : 71). Cela signifie que, bien que l'espace et le temps ne puissent être séparés, l'espace joue le rôle référentiel. Les points cardinaux sont référentiels pour la position, pour l'emplacement, pour déterminer l'horizon, pour l'évaluation des distances, mais aussi pour estimer les moments du temps. Les choses ont des qualités et des fonctions par rapport à la position et l'orientation qu'ils détiennent envers ces points. Les qualités des points cardinaux ont une dimension cosmique, mais elles sont liées aussi à l'existence courante, familière de l'homme. Le paysan refuse l'interprétation mathématique des points cardinaux, auxquels il attribue un caractère concret qualitatif, il les personnifie, tout en leurs associant des pouvoirs et des caractères liés à leur existence spécifique. Ainsi est dépassée l'ordre physique des choses, leur dimension strictement manifeste, visible.

Pour le paysan roumain, le monde comme totalité cosmique existe réellement, objectivement, il se manifeste, a ses lois qui doivent être suivies. L'ordre des choses (la législation cosmique et providentielle) est indépendant de la volonté humaine. « Le monde est dans son contenu, pas dans le nôtre ». (*Ibidem* : 63). Cela n'entraîne pas du fatalisme, mais du réalisme. Le monde est réel pour le paysan, même s'il ne peut pas l'expliquer parce l'univers est plein de mystères. Le monde est grand mais pas infini (même si on ne sait pas ou est sa fin). Du fait qu'il y a des régions invisibles du monde ne résulte pas que le monde est sans limites. Le paysan roumain ne peut pas concevoir, penser l'infini ; il ne peut pas accepter ni le sentiment de l'infini. En fait, il ne peut pas accepter l'infini quantitatif de l'addition, de l'extension, mais seulement l'infini qualitatif, intensionnel, anagogique – comme le suggère la *colonne sans fin* de C. Brancusi, qui incorpore le symbolisme archaïque de l'axe du monde. Ni la mort, ni le sentiment de la mort n'apporte l'idée de l'infini (comme éternité quantitative, comme succession ou comme une répétition sans fin), mais les deux suggèrent le passage à un autre cycle, dans un autre régime ontologique qui se referme sur lui, annonçant une autre ouverture. C'est un déchaînement, une transgression de la condition humaine, profane, limitative (le corps, l'histoire, le contexte). L'obélisque de Brâncuși met en valeur l'une des thématiques symboliques de prédilection de la création populaire roumaine : il s'agit du motif de la colonne du ciel, qui peut être retrouvé dans les piliers funéraires ou dans la sculpture des grandes portes des Maramureș. (Vulcănescu, Romulus, 1972)

La croix des points cardinaux du plan horizontal de la terre et l'Axe vertical du Monde qui passe perpendiculairement par son centre détermine la croix avec trois dimensions. En unissant les points symétriquement situés sur ces trois axes, d'un coté ou d'un autre de leur centre commun, il en résulte un rhomboèdre. Or, c'est connu que le rhomboèdre entre dans la structure de la *colonne sans fin* de C. Brâncuși. Le rhomboèdre est la transposition plastique des états supérieurs de l'être comme des cycles en succession anagogique, et la verticale représente la marque de l'infini qualitatif, qui s'accompli avec chaque échelon monté et n'est pas seulement une répétition monotone (Al-George, Sergiu, 1981). La verticalité est le signe éminent de la centralité symbolique et consacre ainsi le caractère hétérogène et qualitatif de la représentation de l'espace dans la cosmologie traditionnelle roumaine.

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THE PHENOMENOLOGY OF FORGETTING IN LATE MODERN CULTURE. A STUDY OF KIERKEGAARD'S "ROTATION OF CROPS" AND NIETZSCHE'S "ON THE USE AND ABUSE OF HISTORY FOR LIFE"¹

Abstract: This paper explores the main conceptualizations of forgetting in late modern philosophy and culture with a focus on those spaces of intersection between seemingly contradictory approaches. The first part will review and detail some of the main definitions of forgetting which informed late modern philosophy and literature, while the second part of this paper will focus on the fundamental definitions of forgetting formulated in the works of Friedrich Nietzsche and Søren Kierkegaard because their interpretations were pivotal in the formulation of late modern as well as postmodern aesthetic. This study is part of the postdoctoral research I am conducting on the hermeneutics of forgetting in late modernity and postmodernity. My aim is to explore and bring to light the whole gamut definitions and interpretations of the notion of forgetting in an attempt to formulate a possible aesthetics of forgetting, as well as a catalogue of the imaginary figures of this concept.

Keywords: forgetting, historicity, temporality.

Although there is a close connection between oblivion and the origins of writing – for instance the considerations in *Phaidros* on the emergence of writing and the decline of voluntary memory – literary theory has paid, so far, little attention to the concept of forgetting, *per se*, as compared to the fundamental role granted to remembering, to the Aristotelian *anagnorisis*. This relative neglect is owed, to a certain extent, to the neuter character of oblivion and, on the other hand, to the semiotic difficulty of defining this concept. In an article titled “An *Ars oblivionalis*? Forget about it!” (“An *Ars Oblivionalis*? Forget about It!”, PMLA 1988), Umberto Eco shows his skepticism as concerns the possibility of existence of an *ars oblivionalis*, which he views more from the perspective of a semiotics of forgetting, impossible, from his point of view, because of the involuntary and passive character of forgetting. Nevertheless, the notion of forgetting underscores the European cultural and literary history. As Harald Weinrich shows in his 1997 book *Lethe. The Art and Critique of Forgetting*, European literary history and philosophy abound in examples of authors who have integrated forgetting in their poetics.

The *topos* of forgetting comes to the fore in almost all the instances of transformation and evolution of the written culture: at the moment of transition from oral to written culture as outlined by Plato; forgetting is also associated with the invention of the printing press: Heidegger saw this event as the primordial cause for the forgetting of Being:

Maybe the transformation of the relation between Being and man, which appears with the proliferation of technology, is of such nature that Being has withdrawn from man and the modern man has profoundly forgotten Being (Heidegger, 1998: 86).

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*This work was supported by the strategic grant POSDRU/89/1.5/S/62259, Project “Applied social, human and political sciences” co-financed by the European Social Fund within the Sectorial Operational Program Human Resources Development 2007-2013.

In the *age of mechanical reproduction* the consumerist amnesia represents, for Walter Benjamin, a beneficial aspect of the process of reading – understood generically – in the sense of creating habits. In the phenomenology of late modernity, the discourse on forgetting circumscribes three main axes of research: the polarity remembering/forgetting, history and forgetting, writing and forgetting. Thus modern phenomenology can be defined in the following terms as concerns its approach to oblivion: the oscillation between the signifying impossibility of forgetting (Heidegger) and the appraisal of its positive aspects (Kierkegaard, Nietzsche), on the other hand. Thus, in his text on Parmenides, Heidegger uses the notion of “the absence of sign” as fundamental for the phenomenon of forgetting: “The essence of the idea of veiling of forgetting is given, first and foremost, by the word, ‘signless’, in the sense of not showing itself or of hiding itself” (Heidegger, *op.cit.*: 28). This quotation brings to light the fundamental *aporia* of a poetics of forgetting: forgetting is a signified lacking a signifier, since the presence of forgetting means the absence of the forgotten object. Jacques Derrida will resume the discussion on the motif of the veil in his own approach to memory and writing, but with a significant difference from Heidegger: although the “secret” or the “surplus” of the archive is forgotten, it manifests itself through traces such as cinder. From here we can infer that forgetting does have a sign but this sign is always something else than the forgotten object (the ruins of a city, the cinders of a cigarette, etc). As Søren Kierkegaard phrased it: “Whether or not a Lethe wells up anywhere, I do not know, but this I do know-that this art can be developed. But it by no means consists in the traceless disappearance of the particular impression, because forgetfulness is not identical with the art of being able to forget” (Kierkegaard, 1987: 294).

On the other hand, late modern philosophy put into play a valorization of oblivion inspired by the motif of the beneficial drug (*nepenthe*) which casts away suffering: “For the one who suffers, sublime joy is when he no longer beholds himself and forgets himself” (Nietzsche, 2008: 31). Both for Nietzsche and Kierkegaard, the approach to forgetting is constructed on the dialectic remembering/forgetting; for both philosophers, this problem is both a phenomenological and an ethical one. For Nietzsche, this forgetting of the self coincides with the “non-historical” with a ante-historical condition and a discourse on origins: “However this condition – non-historical, profoundly anti-historical, is the matrix not only of every unjust deed but, even to a greater extent, of every just deed” (Nietzsche, 2010). In literature, there were two main tendencies seemingly running against each other: on the one hand, there were the Avant-garde artists, who, animated by Nietzsche’s appraisal of forgetting, embraced this concept and incorporated it into their aesthetic which was henceforth meant to deal only with the present and the future and never the past. On the other hand, such modernist authors as: Rilke, Mann, Proust, Gide, or Robert Musil, showed their diffidence as concerns an aesthetic of oblivion and set out to explore the intricate relations between memory and writing. The Avant-garde authors aimed at destroying the unity of the subject, as Helga Geyer Ryan and Helmuth Lethen explain:

Forgetting, as propagated by the avant-garde, was supposed to break the feedback effect of memory on identity, an effect which idealistic philosophy had made to appear inevitable. [...] Moreover, forgetting allowed political action to be justified on a voluntaristic basis (Geyer Ryan, Lethen, 1989: 307-308).

These ideas were regarded by modernist writers such as Robert Musil or Thomas Mann as “mythologizations”. In their opinion, “such thinking underpinned historical events with a kind of catastrophe theory which would not be in keeping with

the evolutionary speed with which morals and mentalities were developing” (Geyer Ryan, Lethen, *ibidem*: 308).

What lay at the basis of all these takes on the historicity and temporality were, to a large extent, the philosophical writings of Friedrich Nietzsche as well as the aesthetics and ethics elaborated by S. Kierkegaard. Therefore, in order to better understand the larger context in which late modern notions of historicity and temporality were developed, we will have to take a closer look at the works of these two philosophers whose ideas had such an immense impact on the modern and postmodern ethics and aesthetics. I will first review some of the main themes which appear in Nietzsche’s seminal “The Use and Abuse of History for Life” and in Kierkegaard’s “Rotation of Crops” (*Either/Or*) and will conclude by extracting and pondering on the main motifs and points of encounter of the two philosophers on the notion of forgetting. Although I will focus on these two texts, which represent the core of the authors’ interpretations of memory, the theme of forgetting emerges in other texts too: in Nietzsche’s *Genealogy of Morals* (1887) and throughout Kierkegaard’s *Either/Or*.

Besides the intersections which appear in the philosophers’ approaches to remembering and forgetting, there are some other points of interest which they share. First of all, they were both concerned with the problem of the individual rather than the masses. Secondly, they both placed themselves in a marginal or, rather, *ex-centric* position to their contemporaries and the established and generally accepted theoretical models of their time (Hegel and Marx, in the case of Nietzsche, Hegel, Martensen and Schlegel for Kierkegaard). As Hayden White showed in his *Metahistory*, Nietzsche tried to find an intermediary space (a niche) between these two poles: Christianity, on the one hand, and Positivism, on the other hand. Both philosophers were acutely aware of the subversion of the true religious sense by what could be called a politics of charity. Each gave his own interpretation to this phenomenon but this common preoccupation is fundamental for understanding their ultimate scope. In the two texts I will discuss Nietzsche and Kierkegaard place themselves in a theoretical stance which proposes to overcome the dichotomy interiority/exteriority (Kierkegaard) and good/evil (Nietzsche). This effort of surpassing these binary oppositions in which European philosophical thinking had been so thoroughly entrenched, confers a high degree of originality to the way in which the two authors treat the problem of memory. Another common feature to Nietzsche and Kierkegaard is the auctorial distancing which, given the avowed connection between their private, personal lives and their own interpretations thereof, on the one hand, and their writings, on the other hand, might seem paradoxical. However, Nietzsche’s irony and Kierkegaard’s pseudonyms are not meant to signify the authors’ undermining of their own narrative credibility but to increase the level of complexity of the proposed interpretations.

Kierkegaard’s “Rotation of Crops” is part of the first half of *Either/Or*, first published in 1843. The book is presented as being edited by a certain Victor Eremita. But the presumable editor’s credibility is constantly undermined by certain demystification techniques at which Kierkegaard constantly resorts in his opus. For instance, Eremita says that the first part, “Either” is written by an author called “A” and that the second part, “Or”, by an author called “B”; the two parts are presented as contradictory and the editor advises the readers to prefer author B. Author A represents the hedonistic, purely aesthetic viewpoint, while author B, the ethical stance.

The “Rotation of Crops” appears towards the end of the part narrated by A. It pertains, therefore, to the aesthetic interpretation. The complete title of the essay is “The

Rotation of Crops. An attempt at formulating a Theory of Social Prudence” and it begins in a most frivolous and playful way:

People with experience maintain that proceeding from a basic principle is supposed to be very reasonable; I yield to them and proceed from the basic principle that all people are boring. Or is there anyone who would be boring enough to contradict me in this regard? (Kierkegaard, *op. cit.*: 285)

The deliberate use of tautology (to begin from a principle) undermines the narrator’s credibility from the outset and launches the whole discourse in a ludic sphere. The whole ensuing discussion will be centered on the problem of boredom, considered by the author as the root of all evil. Since, according to A, boredom is the root of all evil, then every effort and artifice should be directed at avoiding boredom by all possible means. First of all, A shows that even the painful and difficult moments in life should be reinterpreted in such a way they will procure enjoyment upon recollection: To forget-this is the desire of all people, and when they encounter something unpleasant, they always say: If only I could forget! But to forget is an art that must be practiced in advance. To be able to forget always depends upon how one remembers, but how one remembers depends upon how one experiences actuality (Kierkegaard, *op. cit.*: 293).

This reflective form of engaging boredom should be carried out according to the principles of crop rotation which, in its turn, falls under “the universal rule of the relation between *recollecting* and *forgetting*. It is in these two currents that all life moves, and therefore it is a matter of having them properly under one’s control” (*ibidem*: 292).

There are several techniques through which one is able to master the method of “crop rotation”. There is the technique of self-control, which involves the principle of limitation, “the sole saving principle in the world”:

Not until hope has been thrown overboard does one begin to live artistically; as long as a person hopes, he cannot limit himself. It is indeed beautiful to see a person put out to sea with the fair wind of hope; one may utilize the chance to let oneself be towed along, but one ought never have it on board one’s craft, least of all as pilot, for it is an untrustworthy shipmaster. [...] To forget-this is the desire of all people, and when they encounter something unpleasant, they always say: If only I could forget! But to forget is an art that must be practiced in advance. To be able to forget always depends upon how one remembers, but how one remembers depends upon how one experiences actuality. The person who runs aground with the speed of hope will recollect in such a way that he will be unable to forget. Thus *nil admirari* [marvel at nothing] is the proper wisdom of life. No part of life ought to have so much meaning for a person that he cannot forget it any moment he wants to; on the other hand, every single part of life ought to have so much meaning for a person that he can remember it at any moment (*ibidem*: 292).

The principle of *nil admirari* hints, etymologically, at the idea of becoming detached from all contingency, not remaining paralyzed, seduced or enslaved in the admiration of the beauty of the outer world. Rather, the beheld object should be used as a pretext for personal reinterpretation and controlled at one’s will. Another technique that A suggests for preventing boredom is that of indulging in arbitrary pleasures, selecting completely random moments on which to focus one’s attention. According to A, boredom underscores the whole of the created world, it is a primordial evil that motivated the coming into being of the world:

The gods were bored; therefore they created human beings. Adam was bored because he was alone; therefore Eve was created. Since that moment, boredom entered the world and grew in quantity in exact proportion to the growth of population. Adam was bored alone; then Adam and Eve were bored together; then Adam and Eve and Cain and Abel were

bored *en famille*. After that, the population of the world increased and the nations were bored *en masse* (*ibidem*: 286).

Therefore, the reflective aesthete must endeavor to make all possible sacrifices to avoid falling in this eternal return of boredom (even though, since it is presented as the primordial cause for creation, any such endeavor would have to be utopian): he must abstain from forming relationships that would cause him to get too attached: “always guard against contracting a life relationship by which one can become many” (*ibidem*: 297). Moreover, he will also have to refrain from obtaining any official post because in that way the “individual ceases to be himself the manager of the operation, and then theories can be of little help” (*ibidem*). All these efforts are directed at finding a way outside the ancient scheme of creation which, as the narrator pointed out, is catalyzed primarily by the principle of boredom. It becomes clear that for A, what is at stake is a sort of recreation of the world in the likeness of the image of the Creator: the “artistically achieved identity between forgetting and recollecting is the Archimedean point with which one lifts the whole world” (Kierkegaard, *op. cit.*: 298).

While Kierkegaard’s focus in this text was more on the aesthetic dimension of the process of forgetting/remembering in its relation to boredom, in Nietzsche’s “The Use and Abuse of History for Life” the major concern was the re-evaluation of historicity, more precisely revising some of the contemporary/traditional ways of interpreting history which were flawed in his view. It is, nowadays, common currency to regard Nietzsche’s interpretation of forgetting as an entirely positive and beneficial process; herein also lies the source of some of the criticism against his definitions of historicity. However, Nietzsche’s understanding of forgetting is not as univocal and uncomplicated as it is made to appear. It refers only to a specific context and should be understood primarily as a response to the other approaches to historicity of his time which he was criticizing himself.

“The Use and Abuse of History for Life” first appeared in the volume *Untimely Meditations*, which was published in 1876. Nowadays, this text is customarily regarded as an explicative text to *The Birth of Tragedy* (1872). It is prefaced by a quotation from Goethe: “Incidentally, I despise everything which merely instructs me without increasing or immediately enlivening my activity” (Nietzsche, 2010). Then, from the outset, Nietzsche affirms his position as concerns the sense he wants to give to the study of history:

In the spirit of Goethe’s words, we must in all seriousness despise instruction without vitality, knowledge which enervates activity, and history as an expensive surplus of knowledge and a luxury, because we still lack what is still most essential to us and because what is superfluous is hostile to what is essential. To be sure, we need history. But we need it in a manner different from the way in which the spoiled idler in the garden of knowledge uses it, no matter how elegantly he may look down on our coarse and graceless needs and distresses. That is, we need it for life and for action, not for a comfortable turning away from life and from action or for merely glossing over the egotistical life and the cowardly bad act. We wish to serve history only insofar as it serves living. But there is a degree of doing history and valuing it through which life atrophies and degenerates. To bring this phenomenon to light as a remarkable symptom of our time is now every bit as necessary as it may be painful (Nietzsche, *ibidem*)

The essay proper begins with a discussion on the blissful ignorance of animals, which Nietzsche explains in terms of animals’ complete lack of remembering:

One day the man demands of the beast: “Why do you not talk to me about your happiness and only gaze at me?” The beast wants to answer, too, and say: “That comes about because I always immediately forget what I wanted to say.” But by then the beast has

already forgotten this reply and remains silent, so that the man keeps on wondering about it (*ibidem*)

This faculty of complete forgetfulness is lacking in man; for this reason, Nietzsche believes, man gradually loses the capacity for happiness as well as freedom. However, through this analogy the author does not aim at re-instituting some sort of paradisiacal state of ignorance for man but rather the ways in which history and time impact on his memory and state of mind. His main concern is the deconstruction of three approaches to the study of history which he labels in the following way: the *monumental* method, the *antiquarian* method, and the *critical* method. In his opinion, each one of these approaches is limitative because it is either too literal or too liberal towards history and thus completely misses its ultimate scope: that of teaching the new generations a way of living and being, a *praxis*, which is anchored in its own time yet mindful of the past too. The monumental type of historian uses the past as a model for imitation but the problem here lies in the fact that the past is thus “always in danger of being altered and touched up and brought nearer to fiction” (Nietzsche, *op.cit.*). The antiquarian method, on the other hand, is biased by a “highly restricted field of vision. It does not perceive most things at all, and the few things which it does perceive it looks at far too closely and in isolation” (*ibidem*). Of the three methods, it is the critical one that will receive most of Nietzsche’s support:

Once again this is in the service of living. In order to be able to live, a person must have the power and from time to time use it to break a past and to dissolve it. He manages to do this by dragging the past before the court of justice, investigating it meticulously, and finally condemning it. Every past is worthy of condemnation, for that is how it stands with human things: in them human force and weakness have always been strong. Here it is not righteousness which sits in the judgment seat or, even less, mercy which announces judgment, but life alone, that dark, driving, insatiable self-desiring force (*ibidem*).

From this quotation we can see that for Nietzsche the primordial ethical principle is life itself and it is with consideration to this vitalist notion that all approaches to history should be taken. Despite the differences between the areas of investigation of the two authors, there are however a few recurrent ideas in the works of both which give a very specific interpretation of the notion of forgetting and help us further understand the deep implications of their analyses. From the perspective of temporality, both philosophers seem to privilege the “instant”, the “now”, the “singular moment”, the present understood in its full creative force. For Nietzsche, the possibility for happiness – both individual and communal – resides in one’s capacity of living in the present, of completely forgetting about the past. The same idea can be found in Kierkegaard’s notion of arbitrary endeavors and complete detachment which entail one’s capacity of living in a sort of discrete arrangement of time.

The most important notion that both philosophers associate to the idea of forgetting is that of forgetting as creative force, as *poiesis*. Thus, Kierkegaard’s concept of “reflective forgetting” is a way of precluding boredom as well as a foundation for a fundamentally aesthetic way of living by which one is able to control one’s destiny. For Nietzsche, this creative power can be translated in the “plastic force” which refers to the capacity of reconfiguring and incorporating the past in the unfamiliar, of healing wounds and making amends. Thus, for Nietzsche, the remembering of history will be similar to the process of adaptation, a creative process by which the new will not have to be a copy or encomium of the old, but a sort of musical variation on a known theme.

The third common denominator of the two texts is the already mentioned principle of “nil admirari”. It presupposes a detachment from the contingency of life and a contemplative stance towards it. Nietzsche saw its dangers in a certain idolatrous

regard to history which he criticized in relation to Hegel's philosophy. For Kierkegaard, this refers to a certain practice of life by which one should be able to forget (or remember poetically) past events at one's will.

As part of the same "agenda" of a practice of life, Nietzsche and Kierkegaard both seem to subscribe to the principle of limitation which, for Kierkegaard is the warrant of one's resourcefulness in life and for Nietzsche a full-fledged insight in the needs and imperatives for leading a creative life (as well as living in the present):

And this is the general principle: each living being can become healthy, strong, and fertile only within a horizon. If it is incapable of drawing a horizon around itself and too egotistical to enclose its own view within an alien one, then it wastes away here, pale and weary, to an early death. Cheerfulness, good conscience, joyful action, trust in what is to come – all these depend, with the individual as with a people, on the following facts: that there is a line which divides what is observable and bright from what is unilluminated and dark, that we know how to forget at the right time as well as remember at the right time, that we feel with powerful instinct the time when we must perceive historically and when unhistorically. This is the specific principle which the reader is invited to consider: *that for the health of a single individual, a people, and a culture the unhistorical and the historical are equally essential* (Nietzsche, *op.cit.*)

As we can notice from the above excerpt, for Nietzsche the idea of forgetting, or "the unhistorical", is not the one-way solution as Nietzsche's critics seem to believe; for him, both remembering and forgetting play a major role in the reconstitution of history. Without forgetting, a people would not be able to start over, to reconstruct its identity after a traumatic event, nor could it construct and live the present other than as a mirror of the past (which would be but a false mirroring of the past in the present).

Finally, both philosophers resort to the image of the child in order to convey their understanding of the relations between good and evil, on the one hand, remembering and forgetting, on the other. In Kierkegaard's "Rotation of Crops", the narrator says that the shortcomings of boredom can be witnessed in relation to children who, as long as they are enjoying themselves, they behave well. The image of the child is, however, more poignant for Nietzsche who uses it in order to hint to the unhistorical condition: "The child, which does not have a past to deny, plays in blissful blindness between the fences of the past and future" (*ibidem*).

We can see that all these different perspectives on remembering and forgetting create the map of a quite complex network of significations in relation to these concepts. Therefore, the interpretation of late modern authors will have to take into account these fundamental notions and see the ways in which they were transmitted, adapted, altered or denied. On the one hand, it is clear that such a notion as the "plastic force" of history is very much akin to the aesthetic of the Avant-garde. On the other hand, the permanent interplay and tension between remembering and forgetting which appears in both philosophers' works, informs both modern and postmodern aesthetics.

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USES OF PROVERBS AND SAYINGS IN CONTEMPORARY POLITICAL DISCOURSE¹

Abstract: *The present paper aims to point out the complex use of proverbs and sayings, which have well fixed forms and represent the expression of an impersonal voice beyond time and space, in contemporary political discourse.*

Keywords: *proverb, political discourse, hearer.*

1. The present paper sets out from the observation that both in media discourse and in political discourse, regarded as genre systems of an assembly called social discourse, proverbs and sayings which are quoted or modified frequently occur.

As this phenomenon has been noticed, two questions need an answer: first, which are the causes? Second, how does the device that allows the modifications function and which are the results? The present paper aims to study the grounds that make the political discourse speaker use proverbs, as well as the way that proverb occurs in the products of this genre of discourse, in declarations performed in Parliament.

Considering that the main goal of the communication with political character is no other but persuading the hearer to adopt the truth of the speaker, the occurrence of these sui-generis quotations in political actors' speech can be explained, because they facilitate the new information transmitting and they apply to a mutual informational background where the new element is easy to be ranged. Moreover, by using these phrases which represent repetitions of some sentences previously performed that belong to all the speakers who used that proverb, the speaker outlines at least two fundamental features of political ethos: wisdom and his/her image of common person, who belongs to the same group as the hearer. Although they may seem to exclude reciprocally, the advisor-political actor's authority and his being integrated to the same category as hearer are universals of political ethos that represent premises for the successful performance of persuasive act. The superior position of that person with authority and credibility who tends to create an opinion trend is proved and strengthened by using proverb as expression of peoples' wisdom. But political actor wants to be regarded as "one of us", "an average man", thus, from the very beginning he establishes with his audience a type of relation that is based on trust, on the adhesion to a mutual set of values accepted by both sides. The necessity of matching these two premises for achieving hearer's adhesion materializes in modifying proverb, in changing its meaning or in its "being actualized".

Contemporary political declarations, as well as articles in mass media, abound in expressions and idiomatic phrases specific to colloquial speech, in proverbs and sayings that belong either to an old layer or to a relatively recently created one in colloquial speech. This option is contextually determined by the type of audience, both with media discourse and with political communication. Since a political actor speaks to a collective hearer that is not homogenous considering the social and professional category, as well as age or the instruction level, but he aims to get these votes, even if the election campaign is over or has not started yet, he uses those areas in the vocabulary which are accessible to every member of the language community, regarded

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as wide as possible. Journalists also do not have as a main goal informing the audience, but, most of the times, creating an opinion or inducing one that has been already formed to a large number of people, so the audience is not homogenous in many respects. In order to persuade, one must gain the other's good will, he has to create a relation based on trust and this goal governs the choice of linguistic means. One of the most efficient methods to make the majority of hearers consider the political actor a commoner, a reliable person consists in selecting the elements specific to colloquial speech. Idiomatic phrases, as well as proverbs or sayings (sometimes fragments of folk songs) belong to the same language level which the speaker-political actor prefers when he is to project his own image to a hearer who should find himself in it, too.

Political and media discourse rely to a great extent on the context, depends on it regarding both the processes at the speaker's pole and the achievement of an efficient reception; as there has been noticed that the hearer and the context have an influence over the activity of the speaker, the concept has been detailed and discourse is considered to be interactive and contextualized. "Understanding a sentence means not only referring to a grammar and a dictionary, but also involving various knowledge, formulating hypothesis and judgments, building a context that is not pre-established and fix" (Mainueneau, 2007: 18).

The performers of the media discourse, generally, and the performer of the political discourse, especially, intend to convince the hearer to do something or to believe something about issues related to the present, which is not conceived narrowly as the moment of speech, but as a period that includes this moment, so their language is dominated by that function which manifests when the focus of communication involves mainly the hearer. One of the means by which the speaker points out an aspect of the reality, while expressing his opinion about it, materializes in modifying certain proverbs. These proverbs become present; they are related to "now" and "here" in order to attract the hearer and to orientate him to a certain perception (a negative one, most of the times) of that topic.

So, the performer of political discourse sometimes uses proverb as it is, adding to his voice the force of the authority which proverb is endowed with and, in this situation, his position of an experienced person who adheres to a set of moral values that the hearer also appreciates is pointed out.

However, he may use only the proverb genre of discourse or a certain text to achieve an imitation, to render his discourse formally similar to a reflection and, by this means, the speaker tries to invest his discourse with the authority that is frequently associated with the meaningful saying.

If in a certain proverb there occur elements which are related to the broader context of performing a text, then the speaker points out both his ability to formulate pertinent opinions about situations in the public interest and the similar way of thinking (thus, of reacting) shared by speaker and hearer.

2. Several types of situations which involve the use of proverb in contemporary political discourse may be described. The present paper does not aim to achieve an exhaustive list of types of proverb occurrences in the texts which this genre of discourse produces nowadays; the main goal of the present paper is to outline a broad typology which may be further detailed by noticing the way that proverb is quoted or modified.

2.1. To quote – "it is said that"

"Saying a proverb means allowing another voice, that of 'the wisdom of peoples' which the responsibility of the sentence is attributed to, to be heard by means of speaker's own voice" (Maingueneau, *op. cit.*: 206).

As a phenomenon which creates the polyphony of text, proverb quotation, whether graphically marked or not, belongs to the vast domain of inter-text relations.

The speaker uses proverb or popular saying that are not modified and that are framed by quotations marks as a powerful argument, so he stresses upon the distance between the two voices:

Din păcate, vechea zicală "unii cu munca, alții cu gura" se adeverește. (CD, 30.09.08)

B. Si miniștrii lui se ghidează după vechea zicală românească "Fă ce zice popa, nu ce face el!" atunci când... (CD, 02.03.10)

The quotation which belongs to a set of well-known sentences may occur without being separated from its co-text by graphic marks, it may be syntactically integrated to the co-text, because it is easy to be acknowledged by the hearer:

Ca doi brazi dintr-o tulpină, ca doi ochi dintr-o lumină! (CD, 27.03.07)

Semne bune anul are. (CD, 07.02.06)

Se adeverește că, atunci când doi se ceartă, al treilea câștigă. (CD, 13.03.07)

Chiar și de ar fi să nu dăm crezare înțelepciunii populare, care ne spune că nu iese fum fără foc... (CD, 27.03.07)

The speaker's intention to reinforce the opinion he aims to make the hearer adhere to is evident when he uses the argument represented by proverb and the analogy with present situations:

Dacă nema putiriță, ce mai chichirez gâlceava (șeful scârț și moșul pârt) (CD, 02.03.10)

Omogenizări de genul comasării [...] azvârlă oamenii din munți și omoară găina care face ouăle de aur. (CD, 02.03.10)

Aici, la noi, hoții strigă hoții! (CD, 12.02.10)

Nu-mi rămâne decât să apelez la proverbul: „hoțul strigă <prindeți hoțul>” (CD, 14.11.2006)

S-a dovedit și de această dată că minciuna are picioare scurte. (CD, 27.03.07)

A relatively reduced number of political declarations include either reflections that belong to some personalities in the world's culture, or Latin proverbs and they may express the intention to amaze the hearer; they may also counterbalance the effect of extreme simplicity of language which other methods, including proverbs in the native tongue, could create.

Mens sana in corpore sano. (CD, 16.02.10)

Divide et impera; O, tempora, o, mores! (CD, 27.03.07)

2.2. To imitate – to captivate

According to its definition, a proverb represents a sentence with a form that lacks variation so it is easy to be noticed by the hearer: short, binary structured, often rhythmic, and displaying syntactic or/and semantic symmetry, the latter ones being based either on the synonymy of certain words, or on the contextual antonymic relation between words. The imitation of this pattern may go towards a "positive" pole, to get the pragmatic value of proverb.

By imitating the syntactic pattern of proverb and some lexical elements, the speaker creates a text which is intended to have the same persuasive power as the type which represents its base and the speaker may reveal this very technique:

Un proverb românesc spune că "ziua bună se cunoaște de dimineață". La fel putem spune și faptul că anul bun de la început se cunoaște. (CD, 12.02.08)

Not only proverbs, but also folk songs can offer the speaker – political actor that base on which he may structure the content with a meaning which should be the object of persuasion:

Vorba cântecului: "Foaie verde, drum de fier, mi te paște un transfer!" (CD, 27.03.07)

2.3. To imitate – to parody

"There is [...] subversion when the text that imitates aims to discredit the imitated one, so this might be called a parody strategy" (Maingueneau, *op. cit.*: 211). If the proverb which is created by the speaker presents elements specific to this discursive genre, but the parody intention, the intention to actually get to an anti-proverb, is evident, then the imitation device differs from the one presented previously. The element which makes the difference between these two types of texts consists in the speaker's intention, a key-element in defining any discursive genre; while the first type of text has a form similar to the one of a proverb and its meaning is also similar to the one of a proverb, a core of wisdom with connections to experience, the second type only assumes the form of a proverb or a saying, but the speaker's voice moves away from the voice of the first speaker. The linguistic marks of this movement are to be found especially in those lexical elements which are different from the imitated text and which lead to an ironical meaning.

Although proverb seems to be quoted and the quotation marks are present, it is, in fact, modified and, instead of asserting a value from that set which is unanimously shared, it denies it:

O nouă ispravă din seria "dacă dormea, mai înțelept era". (CD, 12.02.10)

Vorba cântecului: "Foaie verde, drum de fier, mi te paște un transfer!" (CD, 27.03.07)

2.4. To bring into the present

The change of proverb from an expression with a well fixed form, a projection of an impersonal voice which is not related to a specific space or time into an expression related to a restrained context including the actual utterance which brings it into the present is interesting with respect to the reasons that make it happen.

Cine seamănă vânt culege furtună. PSD și PDL au semănat vânt și vor culege furtună. (CD, 07.10.2008)

2.4.1. The pattern of proverb is used to captivate, replacing one or several elements in the original structure by others that bring it closer to the present:

Unde nu-i minte, vai de popor! (CD, 06.05.2008)

Alegerile vin și trec, comunitățile rămân. (CD, 13.05.2008)

La așa președinte, așa țară! (CD, 17.06.2008)

The modification of proverb/saying involves the replacement of one or several words by others that can achieve the link to the extra-linguistic context:

Politicienii mor de grija securișilor, poporul duce grija zilei de mâine. (CD, 12.02.08)

România, sat/stat fără câini?! (CD, 13.02.07)

La vremuri noi... aceleași obiceiuri. (CD, 13.02.07)

Prietenul la prime se cunoaște! (CD, 02.03.10)

Aceleași obiceiuri în altă vacanță... politică! (CD, 30.09.2008) seems to be far away from *Aceleași Mărie, cu altă pălărie*, but the syntactic pattern and the pair of pronominal adjectives which preserve the relation to the source are still present.

2.4.2. By using the device of partial imitation of proverb, the speaker aims to get a part of the prestige and authority of proverb, which is universally known and accepted by the speakers of a particular language.

Nu moare "calul" uninominalului atunci când vor 'câinii" fățarniciei politice. (CD, 23.09.2008)

Hoții au strigat cei dintâi <Prindeți hoțul!> (CD, 23.09.2008)

The change achieved by adding determiners brings that ironical meaning that the speaker aims to:

Justiția nu este oarbă, ci doar chioară. (CD, 06.03.07)

Ai carte, ai parte (de)parte de carte! (CD, 02.03.10)

2.4.3. A fragment taken from a proverb may be reintegrated into another context and the change has an ironical justification in this situation, too:

sintagma președintelui căutător de paie în ochii celorlalți (12.02.08)

Cum să-ți vină mintea de pe urmă! (13.04.10)

2.4.4. Some proverbs undergo a modification by omission, doubled by the change of intonation. The construction turns from an affirmative sentence which asserts a reality proved by a long lasting experience into an interrogative sentence and consequently, a negative one at the semantic level: *Codrul, frate cu românul?* (CD, 27.03.07).

3. Besides proverbs, a series of phrases which have become famous lately, as they have been frequently used in media discourse and they are part of colloquial speech now, are integrated to the political discourse, too.

Vorbește liniștit, Serviciul veghează pentru tine! (CD, 27.03.07)

Speranța moare ultima. (CD, 07.02.06)

Iarna nu-i ca vara! Dar situația și codul sunt portocalii rău! (CD, 09.02.10)

Agricultura a pierdut pariul! (CD, 16.02.10)

Pușca și cureaua lată, ce frumos mințeam odată! (CD, 16.02.10)

Se spune că în România toată lumea se pricepe la politică și la fotbal. Niciodată această vorbă de duh nu a fost mai adevărată. (CD, 02.03.10)

Sometimes the speaker marks clearly the relation to the source which is not actually a proverb, but represents an expression with a well fixed form in colloquial speech:

"Săraca țară bogată!" citat cu un puternic izvor istoric (CD, 30.06.2009)

De la "Să trăiți bine!" la "Numai noi să trăim bine!", pentru românul de rând deviza devenind "Scapă cine poate!" (CD, 02.03.10)

Quoting them is sometimes considered not to be necessary, so there occurs only the modified variant.

From a slogan in election campaign: *Ei cu ei, noi cu voi: ei cu ei și-apoi pe voi, călare ca pe sclavi!* (CD, 02.03.10)

Dl. C.G. – vorba cântecului: "Ieri, mare la PSD, astăzi, mare la PD" (CD, 01.11.2004)

Drum lung, cale bătută în zadar. (CD, 22.04.2008)

Toate drumurile conduc la...investiții (CD, 23.06.2009)

4. Conclusion

The way proverb is used in contemporary political discourse derives from the dominant (even unique) communication intention consisting in persuading the hearer, in inducing him/her a certain opinion, a certain attitude. The political actor behaves like a persuasive agent.

Political speech comes close to the journalese, due to the similarities between the two discursive genres which they manifest in and, nowadays, both of them move to the pole represented by the colloquial speech.

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(DIS)SIMILARITIES IN GILGAMESH AND ARJUNA'S JOURNEY¹

Abstract: *That the ancient epic remains a provocative topic is demonstrated by the significant number of the research papers. The explanation for this constant interest comes from the exemplary status of the protagonists that in the Epic of Gilgamesh, Iliad, Odyssey, Aeneid, Ramayana or Mahabharatha accomplish great deeds told in an aesthetic manner with a moral goal. The ancient epics "speak to hearts and minds concerned about human potentiality and limitation, about the consequences of passion (righteous anger, sexual love, intense grief, or desire for honour), and about the competing claims of civilization, the environment, and the need to reconcile self-interest with the common good." (Callen King, 2009: 2) The aim of this paper is to highlight several (dis)similarities revealed by the journey of two ancient epic heroes, namely Gilgamesh from the Babylonian epic and Arjuna, the protagonist of Bhagavad-Gita. The poems share different layers of elaboration whose significant meaning gives us the possibility to better understand the evolution of the primary status of the protagonists.*

Keywords: *heroic status, royal status, divine status.*

The endless number of publications indicates that the ancient epic remains a provocative topic. There are a lot of influential studies on each epos that reveal interesting connections among them despite the temporal or spatial differences. This paper intends to underline the (un)common features of the Babylonian and Hindu epics taking into account their different layers of elaboration whose significant meaning gives us the possibility to better understand the evolution of the primary status of the protagonists.

"Conflict hero versus man"

The *Epic of Gilgamesh* refers to a legendary king believed to have ruled in the great Sumerian city of Uruk in 2750 BCE. Around 2100 BCE, five Sumerian cuneiform texts about Gilgamesh's adventures were composed and they reflect a long oral tradition: *The Death of Gilgamesh, Gilgamesh and Akka, Gilgamesh and the Bull of Heaven, Gilgamesh and Huwawa, Gilgamesh, Enkidu and the Netherworld.*

In the *Ancient Epic*, Katherine Callen King presents these Sumerian stories as "the literary antecedent to the epic that was created in Akkadian, or Old Babylonian, around 1700 BCE, and was reworked around 1200 BCE by a scholar-scribe named Sin-leqe-unninni." (*ibidem*: 15) This scholarly composition, known as Standard Version or the Eleven Tablet Version, was preserved in a Babylonian copy made around 700 BCE that completed the previous one. These two versions, the Old Babylonian version and the Standard one, can be distinguished after their starting line. The first one begins with *Surpassing all other kings*, a line which appears after the twenty eight line proem in the Standard Version, while the second one starts with *He who saw the Deep*. Nevertheless, Katherine Callen King does not take into discussion the Twelve Tablet, created after the Sumerian tale *Gilgamesh, Enkidu and the Netherworld* that ends the image of the *Epic of Gilgamesh* without diminishing the unity of Sin-leqi-unninni's version. In his study: *The development and meaning of the Epic of Gilgamesh. An Interpretive Essay*, Tzvi Abusch interprets these periods of elaboration as having different meanings embodied by the evolution of the main hero, these being: "the conflict of the hero versus man, the conflict of the hero versus king and the conflict of the hero versus god." (Tzvi Abusch,

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2001: 617) I have noticed the same correspondence between different layers of elaboration and the meaning in *Bhagavad-Gita's* episode and my intention is to draw several affinities as well as differences between this and the Babylonian epic.

In the Old Babylonian version Gilgamesh is the tyrannical king of Uruk who oppresses his people. In order to stop this destructive energy, Enkidu is created by Gods not only to oppose to Gilgamesh, but also to be a complementary force that determines the king to do heroic deeds. After their struggle, which gives birth to the closest friendship ever known, their goal is to obtain heroic achievements and the lasting fame. They defeat and kill Huwawa, the master of the Cedar Forest and the Bull of Heaven sent by Istar. Their *hybris* against divine entities does not remain unpunished and Enkidu is sentenced to death. Overwhelmed by that loss, frightened by death for the first time, Gilgamesh renounces to his heroic and royal status, assumes the original primitive identity of his dead friend and starts his journey to his ancestor, Ut-napishtim, in search for the secret of physical immortality. On his way to the Flood survivor, he meets Siduri, the divine tavern keeper who counsels him to appreciate normal life and especially to return to it. The teachings of Siduri were not included in some later versions, but they are referential for the conflict of the hero versus man, as Tzvi Abusch underlined in the above mentioned study. It seems that earlier versions of the Old Babylonian Tablet even ended with Siduri's encounter who tried to humanize Gilgamesh, as the hierodule Shamhat did with Enkidu. On the one hand she makes Gilgamesh see the joy of life, ensured by a loving wife and many children who can guarantee the paternal lineage, and on the other hand his utopian quest: "The life that you seek you never will find / When the gods created mankind / Death they dispensed to mankind / Life they kept to themselves. //"¹ (*OB Sippar Tablet*, iii 1-5)¹

Her advice gives the king the possibility to renounce at his heroic status and to assume an "identity as a normal man of the royal class who can hope for no more than achievements and descendants." (*ibidem*: 618)

The *Bhagavad-Gita's* episode² is set within the extent epic of *Mahabharatha* the Hindu epic written between 500 BCE and 100 CE. Its elaboration shows the same heterogeneity as its Babylonian counterpart. Vyasa is considered the author of an original 7000 verse-epic and to Vaisampayana is attributed the subsequent elaboration. (Flood, 1996: 105) The final version of the epic belongs to the "Brahman family of Bhargava, descended from Bhrghu, an ancient sage, who added the final verses to the texts" (Johnson, 2007: 658)

Arjuna, the protagonist of *Gita* corresponds to Gilgamesh in his semidivine nature and in his epic evolution. Considered to be the third son of Pandu³, in reality Arjuna is the offspring conceived by Kunti through her magic spell with Indra, the most significant god among gods who "is endowed with immeasurable might, energy, prowess and glory." (*Mahabh.* I: 123) Apart from his two elder brothers, the virtuous Yudhishtira and the instinctive force, Bhima, Arjuna seems to embody perfection. He "will promote the welfare of Brahmanas, kine and all honest men, [...] will be the

¹ I used in this paper quotations from *The Epic of Gilgamesh* translated by Andrew George and the electronic resources in order to quote from *Bhagavad-Gita* and *Mahabharatha*.

² I will prefer the short form *Gita* for references.

³ Pandu was cursed not to have children. But his first wife, Kunti, who knew a magic spell that had the power to invoke a god and to oblige him to do what she requested, gave him three sons conceived with three different gods. The first one was Yudhishtira, whose father was Dharma, the second one Bhima, whose father was Vyasa and the third one was Arjuna, Indra's son.

smiter of the wicked and the delight of friends and relatives. Foremost of all men, he will be an irresistible slayer of all foes. He will be the oppressor of all enemies and possessed of great wisdom.” (*Mahabh.* I: 123)

Despite all these qualities, Arjuna is confronted with a deep crisis at the beginning of *Gita*. Standing on the battlefield together with his charioteer, between the two armies ready to fight, Arjuna suddenly foresees that he is to kill his relatives, the Kauravas, Bharatha’s descendants. That moment he realizes “the destruction of the kingdom, the carnage of the elders, the collapse of the family and tradition, the ruin of his Gandava missile, the demise of his invincible golden chariot.” (Bilimoria, 2004: 222) Arjuna’s fear of killing his kinsmen equals Gilgamesh’s fear of death in front of Enkidu’s corpse. This dilemma annihilates the heroic status of the protagonists and reveals their human nature overwhelmed by unexpected emotions. They have come to another level of understanding and they need guidance. Gilgamesh finds it through Ut-napishtim’s benevolence and Arjuna through the dialogue he initiates with his charioteer, an avatar of Krishna’s god. Nevertheless, an important difference occurs. Arjuna faces not only an emotional dilemma, but also a moral one. He has to slay people, something that Gilgamesh did not do. The Babylonian hero easily renounces to his social status as his gesture of getting rid off his royal garments suggests: “His curly [hair] he tore out in clumps, / he ripped off his finery, [like] something taboo he cast it away.” (*Gilgam.*: VIII, 63-64) The Hindu hero has to struggle between virtue ethics and duty ethics (*dharma*).

In her interpretative study, *The Social Construction of Emotions in Bhagavad-Gita*, Katherine Ann Johnson relies on the studies of Bina Gupta, Bilimoria Purushottama and R.A. Shweder and his team to present the relation between “the redacted textual layers of *Gita* and three different ways of relating emotions and moral judgement.” (Johnson, *op .cit.*: 656) In this way the redacted text of *Gita* is thought to have “three primary layers: the original verse, the Samkhya/Yoga layer, and the devotional *bhakti* layer” (*ibidem*: 655) which correspond to three possible moral codes. As theorized by scholars, “original *Gita* includes 7000 verses (slokas) 1.1. to 2.10 and from 2.31 to 2.37.” (*ibidem*) In this section, when Arjuna faces his hostile relatives his physical reaction determines his moral judgement. The normal emotion for a soldier about to fight alienates the man forced to raise his bow against his family: “My limbs sink, / my mouth is parched, / my body trembles, / the hair bristles on my flesh. //” (*Gyā*: 1.29–31b)

The respect for life, “for the emotional, social, and physical well-being of the individual” (*ibidem*: 666) is much more important than the battle itself and than the desired kingdom. So, Arjuna decides to stop fighting.

The same interest in his well-being defines Gilgamesh. He forces the young men to compete or to build projects or uses the king’s right to sleep with all virgins before their marriage. His nonheroic behaviour opposes to that of the Hindu warrior. Gilgamesh’s physical and sexual energy must be stopped as well as the lack of Arjuna’s energy, more concerned at the beginning of *Gita*, with his personal and unexpected *pathos*. In each case the solution is offered by gods. They will create Enkidu who will attract Gilgamesh’s energy. Their encounter will limit Gilgamesh’s social and political values and open his interest for the heroic deeds. Meanwhile Gilgamesh is in search for heroic fame, Krishna tries to replace Arjuna’s fear of slaying his kinsmen with the terror of dejection and shame: “People will tell / of your undying shame, / and for a man of honor / shame is worse than death. / The great chariot warriors will think / you deserted in fear of battle; / you will be despised / by those who held you in esteem. / Your

enemies will slander you, /corning your skill / in so many unspeakable ways- / could any suffering be worse? //” (*Gýta*: 2.34–35)

For the moment Arjuna’s moral code does not consist in duty but in the *Ethic of Authonomy* a concept provided by R.S Shweder and his research team (Shweder, Richard A., Nancy C. Much, *et alii*, 1997). This type “of moral reasoning is focused on individual concerns, such as personal rights, justice, well-being and the right to non-injury.” (Johnson, *op. cit.*: 673) By choosing virtue instead of duty, Arjuna will suffer shame and this contradicts his well-being. He acts as a normal human being, but this is not allowed for a learned man.

In conclusion, the first layer of both epics in discussion illustrates a deeper conflict of hero versus man and “a greater emphasis on the individual, his private story and immediate future.” (Tzvi Abusch, *op. cit.*: 620)

"Conflict hero versus king"

If the Old Babylonian version taught Gilgamesh how to deal with his double nature, the Standard Version gave him the chance to assume his role as a king who “came a far road, was weary, found peace.” (*Gilgam.*: I, 9) The version of Sin-leqi-unninni reveals several significant differences from the Old Babylonian one. The encounter of Gilgamesh with Ut-napishtim is developed, the walls of Uruk frame the beginning and the end of the version and the episode of Istar is inserted in the VIth Tablet. We are in front of a written text where the stress is on the conflict of the hero with the king and where the proem added by Sin-leqi-unninni emphasizes the benefit of Gilgamesh’s knowledge. It highlights that the physical journey of the hero got an intellectual meaning. Gilgamesh “saw the Deep” (*Gilgam.*: I, 1), brought to the world the story of Ut-napishtim and of the Flood and wrote his own story, inscribing his adventures on a stone tablet, in order to offer a cultural achievement to his people and to the abstract reader. Gilgamesh has no material gain in his quest. Furthermore he is astonished to see that his ancestor looks like an ordinary man and to realize that the secret of immortality will not be revealed to him through the power of a heroic act, but being aware of gods’ will. In this way “the resolution of the conflict between the virtues of individualistic heroism and public responsibilities and leadership will come when Gilgamesh recognizes that he must give up the illusion of living on an extraordinary plane, learn to value normality, and assume the role of a normal and therefore, effective ruler.” (Tzvi Abusch, *op. cit.*: 619)

Through his behaviour and especially through his story Ut-napishtim disciplines his guest. Gilgamesh “has learnt that the sorrow, fear and disillusionment are inseparable from the human condition.” (Callen King, *op. cit.*: 28)

In *Gita*, Krishna is in charge to teach Arjuna how to return to his “duty ethics” as Bina Gupta points out in his study (Bina Gupta, 2006: 380). He manages to do this by means of Samkhya/Yoga which represents the second layer of the Hindu epic. In the extent of the *Gita* this layer is inserted in chapters two through six, thirteen to fifteen and seventeen to eighteen.

The dialogue between Arjuna and his charioteer will allow him to accede to Samkhya ontology, a philosophical system “that references a dualistic cosmology in which nature consists of pure consciousness which is the real self (*purusha*) and matter (*prakriti*). (...) The Samkhya system supports the discipline of yoga, an ascetic tradition that asserts that one must gain control of consciousness (which presumes control of the emotions) with the goal of overcoming the dualism in nature.” (Johnson, *op. cit.*: 667)

Krishna does not endorse the passions of Arjuna. The god's avatar insists on detachment from afflictions, because they produce confusion and ruin. (*Gita*, II, 62-63) Arjuna should have the self control over emotions because what he sees on the battlefield is only matter (*prakriti*) and this is temporary and changeable, meanwhile the real self (*purusha*) of his uncles and of his cousins never dies because this is indestructible. Being a member of *ksatriya* Arjuna has to accomplish his duty that is to fight and win the kingdom. Even if Yudhishthira is the oldest son and is entitled to rule, the leadership after this atrocious battle will be assumed by all the offspring of Pandu because they all belong to *ksatriya* group. In fact Arjuna has to reconcile his *ksatriya*¹ function with that of *brahman* and this cannot be realized by "the man of personal pride and honour, but rather by the disciplined man." (*ibidem*: 669) This idea is sustained by the following lines: "A man of discipline should always / discipline himself, remain in seclusion, / isolated, his thought and self well controlled, / without possessions or hope. /!" (*Gyta* 6.7-10).

Arjuna's individual concern must be abandoned in social order's favour. A new moral reasoning should define his acts, this being the *Ethic of Community* whose objective consists of "social cohesion and support of the group rather than one's self interest." (*ibidem*: 673)

"Conflict hero versus god"

In the Twelve Tablet, added much later, we discover a cultic vision of Gilgamesh. He fulfils Innanna's request to craft her bed from the *huluppu* (willow) tree that becomes an unexpected home for a snake, for the thunderbird and for the female demon. Gilgamesh gets rid of the evil inhabitants from the tree and gives the goddess the timber she needed for her furniture. Having some extra wood he makes for himself two playthings a *pukku* and a *mekku* (probably a ball and a mallet) that accidentally falls into the netherworld. Assuming the role of a servant, Enkidu volunteers to go and fetch them, but disregards Gilgamesh's advice to behave properly there and remains trapped in the world of Ereshkigal. The anabasis of his shadow gives Gilgamesh the opportunity to find out what kind of immortal life is destined to each social class and which the rules of this world are. In this episode Tzvi Abusch sees a solution to the conflict between the divine and human nature. (Tzvi Abusch, *op. cit.*: 621) Being one third human and two thirds god, Gilgamesh must choose his final identity. In Tablet VI he rejects Istar's proposal to become her husband, being afraid of replacing the archetypal Tamuz in the netherworld. To this hybris the epic adds the failed initiation in the world of Ut-napishtim that seems to restrict the hero's access to a divine leadership. In his journey, Gilgamesh has reached only the god's gate where Ut-napishtim imparted to him the secret of his immortality and the story of the Flood, but Gilgamesh's fate has been decided by the polytheistic Babylonian cosmology. Killing Humbaba with his friend, he offended major divinities as Anu and Enlil and in consequence they sentenced Enkidu to death. Although in his struggle to defeat death Gilgamesh will be defeated, the favour offered before to Ut-napishtim is never granted again. Gilgamesh's encounter with Ut-napishtim gives him the opportunity to become "wise in all matters!" (*Gilgam.*: I, 4) Yet, Gilgamesh's reign in the netherworld to which he belongs according to

¹ Georges Dumézil, in his work *Mythos and Epic*, underlines that all Pandu's children belong to *ksatriya* group. As they were destined to share Draupadi, Arjuna's bride, through Kunti's word, they must be able also to assume the kinship of the country.

Mesopotamian religion requires another type of knowledge and this is the role of the Tablet XII that “serves to teach Gilgamesh how to be a normal god and to induct him into his new identity.” (Tzvi Abusch, *op. cit.*: 621)

In *Gita*, from chapter seven through twelve and in chapter sixteen devotional love for Krishna is emphasized. The entire *Gita* and especially this *bhakti* layer could be interpreted as atypical for the ancient epic because the anger of a divinity is missing. Moreover the androgynous pair seems to be reconfigured by the special attention Arjuna receives from Krishna. When the battle begins Krishna enlists himself for Pandu’s camp and no one or nothing can break the connection between him and Arjuna as Vidura pointed out: “I tell thee, however, that thou are unable, by wealth, or attention, or worship, to separate Krishna from Dhananjaya. I know magnanimity of Krishna; I know firm devotion of Arjuna towards him, I know that Dhananjaya, who is Kesava’s life, is incapable of being given up by the latter.” (*Mahabh.*: V, 87)

The conflict of the hero versus god does not presume a duality in Arjuna’s divine/human nature. It rather implies a communion with Lord Krishna whose revealing overwhelms Arjuna “with awe, an emotional response to the perception of the vastness and power of God, stretching his joy into ecstasy and placing his emotions at the outer boundaries of fear.” (Johnson, *op.cit.*: 671) Deity’s sermon teaches Arjuna how to understand god’s “All Forms” and how to come to Krishna through devotion. At this point Hindu religion differs a lot from Babylonian cosmology. J. Assmann interpreted Hindu theology rather as *cosmological monotheism* whose “characteristic features is the acceptance of other gods either as partial manifestations of the one and only, transcendent god, or as lower divine powers responsible for certain task or domains in the world.” (Malinar, A., 2007: 7)

The moral code followed now by Arjuna should be in Shweder et alii’s conception the *Ethic of Divinity*, which includes “subservience to the commands and purposes of the deity as well as concern for the cosmic order.” (Johnson, *op. cit.*: 674) The vision of the netherworld offered to Gilgamesh by Enkidu completes king’s knowledge and prepares him for the divine kinship he must assume; meanwhile Krishna’s “All Forms” reconcile Arjuna’s awe for god with his social responsibilities and his individual concern.

In conclusion, the (dis)similarities between Gilgamesh’s and Arjuna’s journeys are obvious. Both heroes have a semi divine nature, aspire to lasting fame, act as normal people and are confronted with an important dilemma, whose key is provided only by the seeing of “*The Deep*”.

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ARETÉ COMME IDÉAL D'ÉDUCATION DANS L'ÉPOQUE HOMÉRIQUE¹

Abstract: Every civilisation develops an educational norm to which relates its values and its ideals. At Homer, such a norm appears within the warrior aristocracy, which represents the social class in full development and which gives a lead concerning the manners and the collective mentality. The warrior aristocracy develops an educational concept named by Homer arete, which means the excellence in a field, meaning to raise the height of the supreme standard a man can reach.

Keywords: education, Homeric society, aristocracy.

On sait que l'une des « obsessions » de la pensée grecque a été l'homme même – l'homme vu comme « image généralement valable de son espèce ». Toute la littérature et l'art des grecs dévoilent cet idéal hellénique, selon lequel l'homme doit être modelé intérieurement. Même l'état grec, dans la période classique de l'histoire grecque, se proposait d'être un éducateur de l'homme et de sa vie entière. En ce qui concerne la philosophie, elle a aussi connu un déplacement logique du problème du cosmos à celui de l'homme. La culture et la société grecque ont visé donc l'éducation de l'homme pour arriver à la forme vraie, à la nature authentique de l'homme.

La classe de l'aristocratie homérique représente le creuset où se forme le premier idéal éthique des grecs. L'aristocratie militaire de l'*Iliade*, la grande épopée d'Homère, est révélatrice pour la manière dans laquelle a été conçu l'idéal fondé sur *areté*. Werner Jaeger, dans son classique travail *Paideia*, remarque le fait qu'une culture, comme élément historique et de civilisation antérieur à l'éducation, se cristallise sur le fond d'une ample inégalité entre les gens (Jaeger, 2000: 20). Les différences majeures entre les aptitudes naturelles et les possibilités effectives des gens ont toujours favorisé l'apparition d'un haut standard éthique, né du désir de ceux qui se trouvent dans le sommet de la hiérarchie sociale (par force physique, puissance, richesse ou intellect) de se délimiter visiblement du reste de la société. Chez Homère, *areté* illustre pleinement la conception des grecs relative aux qualités de l'homme supérieur. Cette notion définit l'homme noble, pour lequel il y a, dans sa vie privée et aussi dans la guerre, quelques normes de comportement, qui n'existent pas pour l'homme commun. *Areté* résume ainsi les principes de l'aristocratie chevaleresque. Donc, *areté* est le privilège de l'homme cultivé, qui est passé par un procès éducatif et s'est approprié de certaines règles de comportement, raffinement et de bonnes manières. Évidemment, toutes ces notions ne doivent pas être comprises selon leur sens actuel : la morale et l'éthique de l'homme homérique ou du grec dans l'Athènes classique existe comme principes et conceptions, mais leur contenu effectif peut différer profondément du standard éthique et moral des autres cultures et civilisations.

Areté est un terme difficile à traduire par un seul mot dans une langue moderne, à cause des différences qui existent au niveau mental et social entre cette civilisation homérique des siècles XII-IX a. Chr. et le monde moderne. *Grosso modo*, le sens quasi-équivalent est donné par des mots comme « *mérite*, *vertu*, *qualité* » en sens large. C'est le superlatif des plus distinctives qualités et on voit ce phénomène même au niveau étymologique : sa famille lexicale comprend des mots comme $\rho\iota\sigma\tau\omicron\varsigma$, $\acute{\alpha}\gamma\alpha\theta\omicron\varsigma$ ²

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² *Le meilleur ; le bon.*

etc. L'homme ordinaire ne possède pas cette qualité. Elle s'obtient par des efforts assidus, donc elle n'est pas intrinsèque à n'importe quel homme. De même, si un noble devient esclave, il perd immédiatement cette qualité. *Areté* est conditionné par le statut social et implique l'idée d'autorité ; celui qui se remarque par *areté* a un ascendant visible sur la foule.

Dans l'*Iliade*, *areté* concerne les gens privilégiés moralement, mais aussi les dieux. Premièrement, *areté* faisait référence aux qualités physiques, comprises dans ce cas comme courage, bravoure, héroïsme. W. Jaeger souligne la « *capacité d'élargissement de la sphère de ce concept dans les époques qui ont suivi, car il y a de divers critères d'appréciation des mérites humains, en fonction de la responsabilité que l'homme a à accompli* » (Jaeger, 2000: 54). On peut facilement observer que le sens primaire du terme *areté* est celui d'habileté physique, guerrière, conformément aux exigences de la mentalité archaïque, belliqueuse par excellence : le sens du terme est, à ce cas, « *courageux, brave, capable, puissant* ». Mais l'évolution sémantique de cette notion montre des acceptions étendues sur le plan des qualités morales : l'intelligence, la rudesse, la habileté. On rencontre même chez Homère ces sens étendus de *areté*, qui définissent « *l'homme noble, pour lequel, dans sa vie privée et dans la lutte, il y a certains normes de comportement qui n'existent pas pour l'homme ordinaire* » (Jaeger, 2000: 47). Plus tard, dans l'époque classique, les grecs penseront que les deux plans des qualités des gens, celui physique et celui spirituel, sont indissolubles.

Posséder *areté* implique de la responsabilité pour les nobles. Elle peut être perdue si on ne respecte pas les règles supposées par *areté*. Les gens qui se remarquent par *areté* sont soumis aux plus grandes exigences et ils sont conscients de ce haut idéal qu'ils promeuvent. D'ailleurs, il n'y a pas d'idéal culturel ou social authentique si on n'a pas la conscience de celui-ci. Or, les luttes compétitives chez les grecs anciens (les luttes = *αριστέια*, terme qui fait partie de la famille lexicale de *areté*), non seulement en temps de paix, mais aussi dans les pauses entre les guerres, indiquent le fait que les grecs avaient conscience de la valeur de leur standard et ils voulaient dépasser leur propre niveau culturel. On peut dire que les grecs sont les premiers qui ont reconnu l'importance de l'exploitation permanente des propres ressources et la nécessité de l'éducation comme homme supérieur. Toute leur histoire culturelle dévoile leur peur de la stagnation et leur désir de se dépasser leur-même.

Posséder *areté* implique aussi un autre aspect. Le noble qui possède *areté* ne reste pas isolé ou ignoré. Il obtient le privilège de l'un des plus sensibles concepts de l'éthique antique et médiévale aussi (qui est d'ailleurs si insignifiant dans la modernité) : l'honneur. La religion indoeuropéenne est fondée sur la dualité l'honneur – la honte, en temps que les religions orientales ont une toute autre base : l'idée de péché (Ungureanu, 1999 : 28). W. Jaeger souligne les deux situations dramatiques de l'*Iliade* où le dommage de l'honneur attire de graves conséquences : Achille et Aias. Ainsi, la furie dont parlent les premiers vers de l'*Iliade* n'est pas une furie quelconque ; elle s'appuie sur les considérations éthiques et normatives qui se situent à la base de cette société-là. Au-delà d'un accès puéril d'orgueil, Achille voit que ses mérites sont privés de l'honneur adéquat. Pour la mentalité des héros homériques, cela représente un fort choc à l'adresse des pratiques de la communauté hellénique et de son éthique. Ne pas reconnaître l'honneur de quelqu'un, par le refus de sa reconnaissance ou en attaquant sa dignité, constitue un acte tragique, parce que l'ordre sociale de l'aristocratie archaïque est construit sur *areté* et sur le respect implicite. *'Leur soif d'honneur est simplement inassouvi, sans que cela soit une particularité morale caractéristique à l'individu. Et la prétention du héros supérieur ou du chef puissant aux honneurs plus hautes y est*

comprise. Personne n'a hésité dans l'Antiquité à prétendre l'honneur qu'on mérite à la mesure de ses faits, pour un mérite reconnu par la société. Le point de vue subalterne de la récompense du service n'est pas décisif dans ce cas. Le louange et le reproche des gens (ἔπαινος et ψογος) sont les sources de l'honneur et de la déshonneur. Mais, conformément à l'éthique philosophique de l'époque plus tardive, le louange et le reproche sont des faits sociaux fondamentaux où se manifeste l'existence des critères objectifs dans la vie sociale des gens » (Jaeger, 2000: 29). Pour l'homme homérique, l'effort de gagner une *areté* qui attire par elle-même l'honneur correspondante révèle le même instinct d'auto-amélioration, de valorisation de son propre être, d'atteindre un idéal supérieur. Aristote affirme : "Il est évident que les gens cherchent l'honneur pour se rassurer eux-mêmes de leur propre valeur, de leur propre *areté*. Ils tentent d'obtenir l'estime de ceux qui sont capables de juger, des gens qui les connaissent et ils veulent être respectés sur la base de leur valeur réelle. Par cela, ils reconnaissent donc la valeur même comme le bien suprême"¹. En conséquence, il s'agit de plus qu'une vanité menée au rang d'habitude collective de la société homérique. Par les offenses qu'Agamemnon lui apporte, Achille est lésé dans sa qualité de membre important de la communauté de laquelle il fait partie et de chef exceptionnel ; or, on ne peut pas admettre cela facilement. C'est ainsi qu'on explique le refus du héros de continuer de lutter dans la guerre à côté de ses confrères. De plus, il demande l'aide de sa mère, Thétis, pour que la sorte soit favorable aux ennemis : elle prie Zeus d'accorder l'aide aux troïens pour que ceux-ci gagnent la guerre ; ainsi, il sera visible l'échec des grecs en l'absence de leur héros favori – et par cela, la valeur de ce héros sera plus grande.

Pour le héros homérique, l'honneur et la gloire (κλέος) valent plus que la richesse ou la vie même. Mais pour la femme ? Y-a-t-il aussi un degré maxime de la valeur féminine ? On peut appliquer la notion d'*areté* à la femme homérique ? On distingue vraiment dans les poèmes d'Homère quelques figures féminines qui incarnent un modèle de perfection. Plusieurs fois, *areté* signifie la beauté, la grâce et le raffinement d'une femme. Une telle femme aura aussi la qualité de maîtresse honorable de la maison. Pénélope représente le type de la femme pleine de dignité, la femme fidèle, inventive, décente ; Arété, la reine des Phéaciens, incarne les attributs de la divinité. Quant à Hélène, elle connaît une certaine évolution : de l'imprudente femme de Ménélaos, qui quitte son mari et son pays pour un jeune beau, mais dépourvu des vertus guerrières (Paris, qu'elle accuse dans l'*Iliade* de lâcheté), elle devient de nouveau une grande maîtresse et la reine de sa maison au moment de son retour avec son mari chez eux. En ce sens, c'est suggestive la manière dans laquelle elle accueille Télémaque, le fuseau et la quenouille dans les mains, symboles des qualités féminines domestiques ; la manière dans laquelle elle fait la preuve de maîtriser l'art de la conversation est aussi pertinente.

Dans son ensemble, l'étude du portrait historique de cette société archaïque est utile pour nous faire comprendre les mécanismes d'apparition et d'évolution du concept d'idéal éducatif dans la communauté homérique. Mais, dans l'œuvre d'Homère, on peut observer comment les uns des personnages se sont soumis au procès de l'éducation au cours du temps. Apprendre comment on peut posséder *areté* a exigé du temps et des

¹ Aristote *apud* W. Jaeger, *op. cit.*, p. 30. En ce qui concerne cet aspect, la pensée grecque plus tardive va connaître des transformations. Le caractère public de la conscience grecque deviendra progressivement plus individuel et plus intériorisé. Les philosophes grecs parleront d'un modèle intérieur qui peut être privé dans quelque mesure de la reconnaissance publique de sa valeur. L'opinion et le respect de la majorité deviendront moins importants.

efforts. L'éducation en général prétend beaucoup de ressources humaines et les résultats seront sur la mesure de ses entreprises. Sur Achille, par exemple, on apprend qu'il a été sous la direction d'un maître, il a donc parcouru certaines étapes d'« initiation » en ce qui concerne l'apprentissage de nouvelles habiletés pour devenir un homme intègre, utile à la communauté homérique et digne de recevoir le respect qu'il mérite. Homère nous dit que son éducateur est le vieux Phénix, celui qui accompagne Aias et Ulysse dans leur mission de convaincre Achille de mettre fin à sa dispute orgueilleuse avec Agamemnon et de se retourner dans la lutte¹. Le discours de Phénix des vers de l'*Iliade* nous offre l'occasion d'une esquisse de ce qui signifie l'éducation dans le sein de l'aristocratie archaïque. Pélée, le père d'Achilles, confie son fils à un mentor qui va s'occuper de l'éducation intégrale de son fils, sur le plan physique, intellectuel, rhétorique, sportif, moral. Achille va approprier la manière d'utiliser les armes, la parole, le comportement spécifique de la société aristocratique, ainsi que les efforts de son éducateur concrétisent dans un prototype des toutes les vertus humaines².

La véritable importance éducative des œuvres d'Homère consiste dans « l'atmosphère éthique dans laquelle il fait agir ses héros, dans leur style de vie ». L'éducation homérique qui est restée comme point de référence pour la formation de jeune grec est même l'éducation qu'Achille reçoit de Phénix ou Télémaque de la part d'Athènes (Marrou, 1997: 36). Le héros homérique et ensuite l'homme grec en général accomplit son but dans la vie seulement s'il s'affirme le premier dans la communauté sociale, parce que la vie entière n'est qu'une compétition, selon le modèle des concours sportifs, qui étaient si chers aux grecs. Cet « idéal agonistique de la vie » (Jakob Burckhardt *apud* Marrou, 1997 : 38) est tant suggéré par les conseils adressés par Nestor à Patrocle, qui reproduisent les mots de Pélée pour son fils, Achille : « *Soit toujours le meilleur et reste supérieur aux autres !* »³ Être le premier, être le meilleur, être respecté, honoré, vaincre son adversaire, accomplir des gestes de gloire (*ἀριστέϊαι*) – c'est l'idéal de l'homme homérique, pour lequel il vit et pour lequel il donne également sa vie. C'est le premier idéal chevaleresque qui va inspirer à son tour l'éthique des chevaliers des époques ultérieures, surtout celle médiévale, fondée aussi sur le principe de l'honneur, du respect et de la gloire.

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¹ A côté de Phénix, il y a aussi le centaure Chiron, qui a appris Achille les habiletés sportives et chevaleresques et les connaissances médicales. Chiron apparaît comme un éducateur légendaire, quasi-humain, mentor d'Achilles et beaucoup d'autres héros.

² Il est remarquable qu'Achilles incarne pleinement les attributs spécifiques de deux héros homériques : d'une part Aias, qui détient l'art d'agir, et d'autre part, Ulysse, qui est doué du talent de manipuler efficacement l'art de la parole. Achilles a été éduqué de ces deux perspectives.

³ Homère, *Iliade*, chant VI, 208.

THE POLITICS OF RURAL/URBAN SPACE IN 19TH CENTURY ROMANIAN WRITING¹

Abstract: *The present article provides a study of 19th century Romanian writing, that would address changes, diversification and conflicts in women's private and public roles as part of a slow but steady process of emancipation - the move away from the Victorian cult of domesticity to a new awareness of the opportunities offered to women by the rapid pace of the country's modernization and economic growth. At the literary level, the study aims to connect the representations of women's roles with the idiosyncrasies of the transition from romanticism to realism generated by the endurance of the tradition of romance and the persistence of the deeply rooted cult of domesticity.*

Keywords: *social and cultural identity.*

From historical, socio-cultural and literary perspectives the 19th century was a period of transition as well as of progress in women's status, with special emphasis on the transition from rural/agrarian to urban/industrial ways and life values, the erosion of conventions and stereotypes, the mutations produced in the representations of womanhood by the transition from romanticism to realism, and the forging of a distinctive tradition of literary and militant writing.

The process of male/female typologies identifications at the juridical level in *Codul Civil (The Civil Code)*, *Codul Calimach (The Calimach Code)*, and *Codul napoleonian (The Napoleonic Code)* simultaneously led to identifications at the character level: different typologies and hypostases of the male and female characters. While the private space has the woman at its center, the female character is analyzed as a social entity (on the axis private versus public, involving social spheres, legislation, institutions, the Church) and as a psychological entity (feelings, actions in definite circumstances, interactions with other characters, involving codes and plots). In my sociological research I have followed three classical co-ordinates: time (the beginning of the century – the dominant Oriental influence, the year of the 1848 revolution, – the end of the century – the dominant Occidental influence), the concrete space (urban versus rural, Ardeal versus Wallachia or Moldavia) and social classes (the lower middle class, manufacturers, industrialists, people from suburbs and outskirts, the peasantry).

The urban universe, which will develop in terms of literary representation only through symbolist poetry and prose, was perceived by many 19th century writers as a vicious environment, where the new comers and those regarded as persons without a value were immediately annihilated, because of ethnic diversities, blending of social classes, as well as continuous demographic transformations as Wirth Louis well remarks "Since the city is the product of growth rather than of instantaneous creation, it is to be expected that the influences which it exerts upon the modes of life should not be able to wipe out completely the previously dominant modes of human association.(Wirth Louis, 2010: 217).

The coexistence of different social environments in the space of the city makes their interference determine a typology of imitation. The women from the lower class of society imitate women from the high society and the other way around (in the case of rich women who "were compromising" themselves for gold and money). Moreover, the high-class society women are imitating each other in terms of fashion, interior

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decorations, children's education (by having a foreign governess who 'must' come from France), as well as household (especially the way of governing the house and the relations with servants). This reciprocal contamination of different social universes leads to a perfect osmosis of gestures and similar attitudes. Together with this interference of social universes, specific to the cities, there is a similitude of social environments, relations, spaces, preoccupations, and special clothing.

The type of female character that predominates in the writers' approach to the space coordinate urban versus rural, is the ingenuous, pure and innocent woman that comes in the city, being forced by the difficult circumstances and who usually loses all the attributes of the peasant education – honesty, virtue and diligence - in the contact with the corrupted city. She turns into "another" woman. She has to change her profession, learn other codes of conduct and other customs. Once in the city, she throws the "veil of oblivion"¹ (V. Alecsandri, *Margarita*) upon her past. In the same manner there acts the lost woman who must forget about the moral life in the countryside, in order to practice the new profession that she has chosen in the city. Also, the corrupted woman who returns in the rural environment must leave away her vicious past. Many writers chose the village as an idyllic background for love stories, according to the epoch's conception that was later developed by the adepts of the "Samanatorist" current that regarded the city as a place full of vices and corruption. Thus, the writings about the urban environment do not contain anymore images with young lovers who are meeting in places full of poetry. The feminine characters that are populating the urban environment are corrupted and vicious women that are neglecting their families, being in a constant search for money and pleasure.

Ioan Slavici was one of the writers who were often preoccupied by the uncertain status of the women who migrate from the rural space to the urban one, as well as by the consequences that occurred from the incapacity of women to integrate in the norms of the city life. Most of the female characters from his short stories that have an urban environment as background, are young women who are supported by rich old men, and in their turn they support young lovers, Marcelina, *Un sacrificiu al vieții* (*A Sacrifice of Life*) and Evelina, *Pe povârniș* (*On the Slope*). Others are ordinary singers *O afacere galată* (*A Gallant Affair*) or vulgar actresses, Lina, *Comoara* (*The Treasure*) that subdue men and spend all their money.

Many young women that have left the rural environment in order to have a better life cannot integrate and end up by considering the city a source of woes. Because they cannot face the mistakes that they have made, they either commit suicide, or manage to save themselves by returning to their home villages, Sevasta, *O viață pierdută* (*A Lost Life*) falls in love with a man that belongs to another social class and, in a moment of weakness, submits to the beloved one, believing his marriage promises. Under the influence of that unfulfilled love, Sevasta starts to drink, becomes a vicious woman, and with her lover in mind she offers herself to Costan, a servant boy that worked in the stable. Sevasta cannot bear the shame, but most of all cannot bear the pain of being abandoned. Following thoughts like "how good it would be if I died" or "I feel too weak to pass through life according to my own judgment", she gives up to the 'hopes of youth' and commits suicide.

Even when some women realize that their life is ruining and try to rehabilitate, they would have to pay for their sin. The embroideress Elena *Norocul* (*The Fortune*) commits suicide because she left the man she loved, the banker Barbulescu. Her

¹ my translation. All the references to the Romanian books or publications are in my translation

deception is immense when she realizes the huge difference between her illusions regarding the man she loved, “her fortune”, and the true reality. Her suicidal gesture could be the result of the fact that she gave up to a man that ousted his unfaithful wife and did not allow her to visit her daughter who, according to the law, remained with him.

A special situation is offered by the girls who come to town from the rural environment and, because of unfavorable circumstances, end up as prostitutes. The authors offer to these characters only two types of rehabilitation: either the girls return in their environment and continue their lives according to the rural moral laws, *Nuța* (*Nuta*) or they end up in a tragic manner, Sevasta, *O viață pierdută* (*A Lost Life*).

In the short story suggestively entitled *Pe bulevard* (*On the boulevard*), Edgar Aslan depicts the desperate situation of a prostitute who is searching in vain for clients, because she has not eaten anything for three days. She cannot return back home, in the village, because she is too ashamed. Around midnight, the blond Roza sits on a bench, after she had been wandering in vain for two hours, without anyone being interested in her. Frantic by hunger, she accepts to sell her body for a pretzel to a seller from a booth. Poesis, the heroine from the novel *Geniu Pustiu* (*The Wasted Genius*), written by Mihail Eminescu is supported by ‘two of the most corrupted dandies in the city’ in order to save her ill father. But even if her body is defiled, her soul has remained clean and after her father’s death, full of remorse, she chooses the way without return.

Another theme in the 19th century literature is the rehabilitation through love of the decayed courtesans who become exemplary women. After having lived a life full of pleasures, these women try to find for themselves a new identity through love, Marcelina, *Un sacrificiu al vieții* (*A Sacrifice to Life*) written by Ioan Slavici, Eleonora, *Privighetoarea Socolei* (*Socola’s Nightingale*) written by Nicolae Gane.

The ethics of men in the rural environment can also change in contact with urban civilization. Corporal Dragan bets with the boys from the village that he will conquer Sultanica, the heroine of the short story with the same title, written by Barbu Stefanescu Delavrancea.

By falling in love and being the mistress of the corporal, Sultanica is convinced that she will end up in hell for her sins. Marioara, the heroine of the short story with the same title, written by Sofia Nadejde, is also the victim of a bet. Although Nicu falls in love with the girl, he enforces himself to quit on her, in order to win this bet between men. Marioara shares the same tragic fate of the deserted women, which is a short love story with a predictable end just from the first signs.

On other occasions, the mentality of the society is the one that determines the husband to abandon his wife. In the short story *Diploma lui Guță* (*Guta’s Diploma*), C. Mille depicts the case of a family that sends their son to study in Paris, but he does not succeed in finishing his studies not even in ten years and, therefore, his father refuses to send money any more, thus he is forced to return home. Meanwhile, the boy has been married a French woman and they have a child. His parents and his two sisters who remained unmarried because their dowry was used to pay Guta’s staying in France try to determine him to leave his wife and marry a wealthy Romanian girl” (Mille, 1953: 45). In the end, they succeeded in separating them, and the whole society in the city of Iassy “praised his gesture in one voice.

On the axis of direct familial relationship, there are many identity representations: the *daughter* (obedient/independent), the *mother* (perfect/denatured), the *grandmother* (active/uninvolved), and on a collateral axis there are representations

as the *mother-in-law* (bridegroom's mother/bride's mother) or the *daughter-in-law* (obedient/rebel).

The attitude of the obedient daughter brought into subjection by her father or by both of her parents is a characteristic of many girls, and the most obedient one is the princess in Ion Creanga's *Povestea porcului* (*The Story of a Pig*), who does not revolt when she arrives at her future parents-in-law's palace and sees her pig-husband. The rebel and independent daughter is a study of character (Jean de la Bruyère) in opposition with that one described above and it refers to the girls (daughters) who choose to elope with their lovers as a result of political reasons: Anca, *Doamna Chiajna* (*Queen Chiajna*) by Alexandru Odobescu, religious ethnic reasons, Armina, *Radu Buzescu sau Han Tătarul* (*Radu Buzescu or The Tartar Khan*), by Ion Movileanu – Dumitrescu, financial reasons, Ana, *O fată de măritat* (*A Marriageable Girl*) by Nicolae T. Orășeanu or to run away from a monastic life imposed by a fanatical religious mother, Elena: *Călugărița* (*The Nun*), by Grigore Alexandrescu.

In the 19th century patriarchal society, maternity is respected and admired only in the case of a married woman. The teenager-mother is despised and repudiated, and her child is stigmatized for all his life. As a rule, the writers choose to present these typologies in antithesis: the perfect mother (poor, but having many moral qualities, and rearing her child without any help) and the denatured mother (rich, but having only bad habits, and letting her child in an old nanny's care: Ioan Slavici, *Gogu și Gogușor* (*Gogu and Gogusor*), or Sofia Nadejde, *Două mame* (*Two Mothers*). If mother passes away, the big sister replaces her in all the house chores, Sașa (Duiliu Zamfirescu, *Viata la țară* (*Life in the Countryside*), Zoe (Sofia Nadejde, *Părinți și copii* (*Parents and Children*), and the youngest sister, who is an orphan now goes to live in her elder sister's house to take care of the household and children: Anicuța: I. A. Bassarabescu, *Casă grea* (*The Crowded Home*).

Another narrative identity is represented by the relationship between the daughter-in-law and her mother-in-law. In most of the writings the mother-in-law is defined by vices: Coana Prohira (Duiliu Zamfirescu, *Tănase Scatiu*) is drunk almost all the time, the mother-in-law in Ion Creangă's stories is lazy and the mother-in-law in Sofia Nădejde's writings is a slanderous woman *Soacră, soacră, poamă acră* (*Mother in Law, Mother in Law, You, Sour Fruit*), *Schițe din viața de la țară* (*Sketches of Peasant Life*), *Un sfârșit* (*An Ending*). The representative typology of *mother-in-law* is realized by Ion Creangă in his story *Soacra cu trei nurori* (*A Mother with Three Daughters-in-Law*), an authoritative woman who chooses by herself the first two daughters-in-law, two submissive young women. But her power is diminished when her youngest son brings his wife home. This rebel daughter-in-law instigates the other two to kill their mother-in-law and teaches them in cold blood how to do it.

In the 19th century there was a real cult for the family and we can see in many writings pleadings for keeping the marriage intact, regardless the condition in which the marriage was carried on. For example, Ioan Slavici asserts in the short story *Puișorii* (*Little Babies*) that "woman must be an icon of patience and must hide her husband's sin" or that "as long as the woman can bear, marriage works by itself" This short story pleads for the moral-home life. A gentle and devoted wife, Zoitica, is undecided between the love for her husband who has the 'weakness' of drinking and her children – to which it is added "the gossip of people" – gets sick and dies. In fact, Zoitica sacrifices her life for the sake of her children, after she endured insults and beatings from her husband. The prototype of the *obedient young wife*, totally submissive to her mother-in-law appears in most of the writings and follows the traditional everyday life

pattern when the wife is controlled by her husband and her mother-in-law, Tincuța (Duiliu Zamfirescu, Tănase Scatiu) or Ileana: Ioan Slavici, *La Răscruci* (*At the Crossways*).

‘Article 63’ of the *Calimach Code* stipulated that: “The bonds of the family are created by a marriage bargain, through which two persons – the male party and the female party – show in a legal way their commitment and willingness to live in a legal communion with love, with the fear of God and with honesty for an inseparable camaraderie, in order to give birth to babies, to bring them up, as well as to help each other in all the happenings that would come.” Although the man was the head of the family, the woman was in charge of the household, which gave her a special status. Her presence is recognized in the couple, even if it seems that the family is created and resists through the man rather than through the woman. This fact sends to article 1215 from the *Calimach Code*: ‘The woman gets the name of her husband’s family and obtains rights on his wealth; her duty is to indwell with him, to help him as she can with the household, and to comply with his decisions.’

The age of marriage for lads in the village varies much more than the one for the girls. They are considered *old maids* at the age of 22. The lads can marry until they are 25-28 years old, as well as when they are 16 or 18 years old. In *Povestea lui Stan Pățitul* (*The Story of Stan Who Gets into Trouble*), Ion Creangă recollects an old saying: ‘someone gets married by himself/herself until 20 years old, starting with 20-25 years old he/she is married by others, starting with 25-30 he/she is married by an old woman, and starting with 30 he/she is married only by the devil.’

The family abandonment is qualified as an act worse than death, and the woman who leaves her home or her children will be forever an outcast of the society. Generally speaking, the women who abandon their families come from the urban environment or from the outskirts of the city, being lured by the mirage of the huge town, by an easier life, by fancy clothes and parties, Sofi, *Iancu Moroi*, Sevastița and Sașa, *Paraziții* (*The Parasites*) short stories written by Barbu Ștefănescu Delavrancea. In the 19th century, marriage was considered by parents as a family arrangement, and very rare they agreed with their children’s choices. Many writers will debate upon this topic from adverse stances. Dadiana Maxentian, *Subprefectul* (*The Under Prefect*) is Duiliu Zamfirescu’s ideal for beauty and femininity. Through gestures, gentleness, behavior, she anticipates Sașa Comăneșteanu, who is, according to many critics, the most well achieved feminine character in the 19th century Romanian literature. Dadiana is married with a cruel and brutal husband much older than her. No one wondered that she fell in love with the new under prefect, a shy and sensible young man that loves her very much. Their love is depicted with finesse by the author: gestures, smiles, notes, random meetings. But, unfortunately, Duiliu Zamfirescu does not quit the Romantic cliché when he constructs his main feminine character – as he would later do with Sașa – and the short story ends with Dadiana’s death.

Ioan Slavici is also approaching the theme of conventional marriages that can take place even in the rural environment: in order to save her family from bankruptcy, Ileana - the heroine of the short story *La Răscruci* (*At Crossroads*) - accepts without any protests the marriage with a wealthy man. Accepting this marriage, Ileana seems resigned: “It will be as my father and mother decide [...], she said to herself with a clear voice. I will go with him because my parents want me to, and I will buckle down to live properly with him” (p. 456).

Ion Creangă defines the profile of the most obedient girl in the Romanian literature, the emperor’s daughter in *Povestea porcului* (*The Story of A Pig*). This

daughter does not rise up when she gets to the palace of her future in-laws and sees her pig-husband. On the contrary, as if something normal has happened, the daughter of the emperor starts to do the household. "When she first saw the groom, she remained dumbfounded, but lately she said to herself, making an effort: "If this is what my parents and God wanted for me, so be it! And, afterwards, she started to do the housework." (p. 195)

Yet, there are also situations in which the woman sees in marriage a social label and chooses a husband only to modify her social status, *Aristita, Căpitanul Stănilescu (Captain Stanilescu)*, by Sofia Nădejde, in order to save her family from bankruptcy, *Madam Dochia, În ciuda Coanei Dochia (In spite of Madam Dochia)* or in order to abandon her family environment which did not correspond anymore to her aspirations, *Maria* from the sketch *De pe culme (From the Top)*, by I. A. Bassarabescu.

The legitimate child has the significance of a symbol, its birth sensitizing the most deep and complex sentiments. Margarita, the heroine of the short story with the same name, written by Vasile Alecsandri, marries, according to her mother's wish, with Mr. M, although she loves Alexis, whom she will try to meet again at the persons that she visits, or at the theatre. Meanwhile, she sends him letters. Yet, the romance will be over, when she has to choose between her duty as a mother and her love: "Forget Margarita, that from now on won't exist for you anymore... I'm a mother! *Let's lay a black veil both on the past, and on the promises about the future.*" (p. 190)

Although he succeeded through the character Mara to define the prototype of the widow that managed to bring up alone two children and collect money for their future, Ioan Slavici analyzes in the short story *Vatra părăsită (The Deserted Hearth)* the life of another widow that has four kids. Ana does not represent the greedy type of woman, but the widow who saves money for her children. Yet, trying so hard to make money, she neglects her children most of the time. She weans her youngest child, Silea, before time, because it was difficult to walk with him into her arms, and "the other children were also unwashed, sallow and dissipated, so that it was hard to look at them" (p. 295). As in other cases, when the women characters in his writings have gone out of the common pattern, Slavici sanctions Ana for depriving her children from maternal love and she is punished when Silea, the youngest child, dies. This tragedy afflicts Ana, and makes her understand that happiness and contentment cannot be measured in money.

Ioan Slavici did not see the widow as a symbol for pain and abdication. Left alone in front of life, she works like two persons, she is for her children both mother and father and she does not think to replace her husband. Through her abnegation and diligence, she proves that she is not a loser but a special human being, with a strong personality. *Țața Melania*, from the homonym short story written by Ioan Slavici, remains also a widow and "because she is still young, her defunct husband stated in the testament that she would benefit from all his wealth as much as she would be a widow, and as soon as she would get married, his wealth would go to his relatives." (205)

In the short story *Pe drezină (On the Hand Car)*, I. A. Bassarabescu approaches the issue of the girls' lack of education, which is generated, in this case, by the conceptions of a widow mother who refuses to send her daughter to study, being under the influence of the bad mentality of those times, according to which the girl would have gotten there in contact with a corrupt environment. Therefore, her daughter did not take piano lessons anymore and was playing only by ear. She had the piano by accident. Her mother, *Madam Luxita*, the money lender, acquired it from a debtor that pawned the piano. She gave it as a dowry to the daughter, but "she did not hire a

professor. Why should she spend money for this? At the conservatory she did not enroll her, in order for her not 'to get in contact' with all 'the tramps.' For the same reason, she did not want her to graduate the vocational school until the end, so she withdrew her." (p. 61) In exchange, she sealed her fate, marrying her with a station master: "My daughter has wealth: I won't make her neither a professor, nor a telegraph operator or an actress. May God give her a good destiny, without vices; because, the education she has and the piano that she knows today...it is enough for her. According to Luxita, *Fate* meant a husband." (p. 62)

In the short story *Amor cu cel de altă lege (Falling in Love with a Man of Another Religion)*, V. A. Urechia presents two very young widows, the noblewoman Zoîța, and a priest's daughter, Marioara, who fall in love with the same man, Naima-efendi, a young Muslim Albanian, a Turkish soldier belonging to the Turk leaders that were imposed by the Ottoman Empire to the Romanian rulers. This love triangle leads everyone to destruction.

The short stories *Călugărița (The Nun)* written by Grigore Alexandrescu and *Sora Agapia sau Călugăria și Căsătoria (Sister Agapia or Monasticism and Marriage)* written by C.D. Aricescu, rise the issue of a new social aspect, that is aiming at the forced monasticism, considered an abuse committed by many parents.

While in other literatures, French, English or American, the *orphan girl* succeeds in getting along in life thanks to her qualities, in the Romanian literature, these kinds of characters are very rare. *The Orphans* are presented at the age of adolescence. The authors do not insist on their childhood. Their only way to survive is to live at the older sisters or brothers, that were already married and to take care of the household or the children, as Anicuta, *Casă grea (Full House)* by I.A. Bassarabescu, or to get tempted by a easier but compromising life, as Nuta, *Nuta*, by Ioan Slavici or Eleonora, *Privighetoarea Socolei (Socola's Nightingale)*, by Nicolae Gane. Others take the path of outlawry, as Mina, *Mina haiduceasa (Mina the Outlaw Woman)*, by George Baronzi or become lovers of robbers, as Ilinca, from the novel *Radu Anghel*, written by N. D. Popescu. In the epoch, *the little sister*, who is orphan, goes to live in her older sister house, to take care of the household or of their children, Ancuta, *Casă grea (Full House)*, written by I.A. Bassarabescu.

Even if they have a model in the real life, the female characters in the literary work get autonomy against those models, and their novelistic destiny is different from that of the real women. The realism allows the writers to talk to the contemporary people and to write about them. It's not only about an exact account of the things that are seen, but also about a realist approach of the writer, which allows him to communicate both with the public and with his own characters. Matei Călinescu speaks about "the capacity of the term *realism* to express both limited and precise reports, strictly regarding the literary history, and very general reports, regarding the complex link between art and reality, makes out of it one of the most used terms of the artistic criticism. The big distance between the semantic poles of this word doesn't admit a limited number (it's impossible to determine exactly this number) of intermediate significance." (Călinescu, 1988: 49)

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HUMOR AS A MEANS TO EMPHASIZE THE LOCAL FEATURES OF ROMANIAN ADVERTISING¹

Abstract: *This study aims to demonstrate the way humor appeals to consumers in order to make them more receptive to brand image and product benefits they are interested of. This research focuses on the Romanian market, due to a matter that really deserves further consideration: the necessity of discovering the specific and original features of local commercials. At first sight, advertising is mostly seen as a creative field; however, the most important question this study is trying to address is the way local brands reflect the Romanian spirit. Globalization is based on preserving the same pattern and creative tools regardless of the space the consumer belongs to. Hybridization consists in weaving global with local features in order to better attract the target audience. For this reason, international brands get closer to customers by borrowing their way to live and to enjoy life.*

This research intends to outline humor types and to bring to light a few profiles of commercial heroes who help consumers identify with them and associate products with a relaxed mood. We aim to make a connection between humor types, product categories, advertising formats, commercials topics, and protagonist portrayals. The research method we are going to use is content analysis, applied in qualitative and quantitative manner. The study is carried out by the previous criteria (humor types, product categories, advertising formats, commercials topics, and protagonist portrayals), which lead us to reveal humor features and its role in local advertising. The sample consists in 50 TV commercials broadcast on Romanian channels in the national language, belonging to global or local brands. We chose to analyze TV spots because visual language enriches verbal communication and, obviously, diversifies humor approach.

The classification of humor relies on two perspectives: first, on the cognitive processes that generate humor, which are incongruity-resolution, confusion, humorous disparagement, and, second, the taxonomy of these types based on humor devices such as parody, sarcasm, irony, satire, wordplay, stereotype, or casual jokes. Our main hypothesis is that each cultural space is represented by some specific humor types that describe local consumer's profile, their lifestyle and society values shared by Romanian commercials. We also think that humor helps global brands become more familiar to local customers, and that this strategy reflects the way the glocalization phenomenon works.

Keywords: *humor, advertising, consumer.*

Humor effects on consumers and brands in advertising

Our first aim is to reveal the role of humor in communicating an advertising message from the points of view of the consumer, commercial success, brand retention. Synthetically, we are interested to observe the way humor touches the consumers and improves brand image.

According to Sternthal and Craig, humor has an essential impact on message comprehension, persuasion, communication source and audience characteristics (Sternthal, Craig, 1973:12-18). Message comprehension regards the way a commercial message may be understood by consumers depending on humor types. Persuasion deals with the influence different arguments have on buying behaviour. The communication source deals with improving the message by alluring consumers due to the attractive

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*This work was supported by the strategic grant POSDRU/89/1.5/S/62259, Project „Applied social, human and political sciences. Postdoctoral training and postdoctoral fellowships in social, human and political sciences” cofinanced by the European Social Fund within the Sectorial Operational Program Human Resources Development 2007-2013.

features of ads. The audience characteristics provide the necessary information to find a suitable “sense of humor” more touching for consumers.

Other researchers focus on thinking about the cognitive and psychological processes and associations good commercials develop in consumers’ minds. For example, Strick mentioned the incongruity-resolution theory of humor that illustrates the mechanism of conveying the message in a funny way: “According to this theory, two phases are characteristic to humor processing; a cognitive and an affective one. In the cognitive phase, a schema incongruity has to be resolved in order to *get the joke*. After the” incongruity resolution”, the joke is perceived as funny, which represents the affective phase.” (Strick et al 2009:1) Obviously, humor relevance depends on product qualities and consumer insight.

The most important aspect is analysing the relationship between humor resources and consumer cultural insight, given that each market has its own features and audience segmentation. Humor perception, as well as the sense of humor differs due to educational levels, age, gender, culture, ethnicity, subculture. Some jokes are local and some are adapted to a specific area. Therefore, even if a creative strategy is globally homogenous, different cultures react differently to humor.

Our research is based on a Gulas and Weinberger’s statement: “Humor is a paradox. It’s universal and it is individualized. It’s found in every culture throughout history, and yet it is specific to time and place” (Gulas, Weinberger, 2006: 54). A hilarious commercial message targets mass average consumers but the audience responds to it individually. Romanian cultural background, the Communism fingerprint, history and popular culture features personalize local consumers, whose sense of humor tends to be sarcastic, sometimes self-deprecating or irreverent. Mentalities and lifestyles demand a particular approach of using humor according to the consumers’ country of origin.

Weinberger and Spotts made a comparison between U.S. and U.K. humor, focusing on TV commercials, concluding that “in both countries, humor is a device to deliver serious product messages” and “differences in the style of humor used by the two countries were subtle with greater use of the pun and satire in British commercials”. (Weinberger, Spotts, 1989: 43) They investigated this problem by using the FCB Planning model that helps classify product decision making according to two dimensions: high/low involvement and thinking/feeling.

Research Method:

The main corpus of our research consists of 50 TV commercials broadcast on the Romanian market and they were selected according to a couple of very precise reasons. First, all commercials built their message in a humorous manner by using different attention-getting techniques. Second, the selected ads equally belong to local and global brands that advertise in Romanian media. We decided to pay attention to audio-video ads, instead of other commercial format due to their richness that relies on visual synaesthesia and suggestion. Humor varies from simple smiling or a touch of irony to extreme hilarity. This research has been driven by quantitative and qualitative analysis, according to the following variables that will provide us with the main information by answering the questions below. We are interested in finding out the quantitative results, first, and, second, to explain them according to the relationship between brand-consumer-product. Next, we will reveal and discuss quantitative results.

The main assumption of our research is that humor is often related to either product or consumer, and supported by brain teasers and wordplay.

Which product category does most often use humor to express the brand message?

This study contains a corpus of ads that regards the following range of products:

Nr. crt.	Product categories	Brands	Number of ads
1.	Alcoholic and non-alcoholic drinks	Cavadoro, Unirea, Stejar, Zaraza, Romulus, Crai, Bergenbier, Bucegi, Ciuc, Neumarkt, Giusto.	16 ads
2.	Phones and Communication	Romtelecom, Germanos, Orange, Vodafone, Cosmote.	9 ads
3.	Banks and insurances	Banca Transilvania, CEC, BCR, Millenium Bank, Astra.	5 ads
4.	Coffee, chocolate	Jakobs, Rom, Oreo, Milka.	4 ads
	Diary	Tnuva (Fabrica Măriucăi, Zuzu, Danone	4 ads
5.	Electric appliances	Altex.	2 ads
	Meat treats	Campofrio, Salam săsesc.	2 ads
	Media	Antena 1	2 ads
	Corns	Nutline	2 ads
	Building materials and paints	Savana, Dedeman.	2 ads
6.	Hygiene products	Pampers	1 ad
	Cars	Dacia	1 ad

In the previous chart we compared products with abstract benefits (drinks, phones, insurances) and concrete benefits like food, cars and appliances. In the first category humor is crucial for expressing brands values. Many drinks, such as wine, beer, cognac, brandy, rum and juice encourage a friendly and humorous attitude. The commercial tone does not vary according to the educational or social level of the consumers, but gets a similar effect by using direct or indirect humor sources. The other half of our corpus focuses on consumers during their daily routine (driving, eating a sandwich, drinking a coffee).

What kind of format do the audio-video ads develop?

Investigating the format of the chosen commercials, our research aims to find a connection between humor types and message context. Parody is the best represented structure (in 13 ads), very closely followed by dialogue, with 12 commercials. Allegory, another form of humor, has been identified in 6 ads, while satire and slice-of-life (5 ads for each of them) focus on the narrative and dynamic aspects. Simple jokes (in 4 ads), stories (3 ads), comedies and animations (are only briefly represented in 2 ads). A situation becomes a parody when a mundane aspect of life is unusually perceived as a ridiculous or inappropriate reaction of a character. Feelings and relationships are

parodied most of the time, make characters play stupidly or childish. Instead of looking for the best explanation, it is more desirable to give a self-spoken example. For example, in a Millenium Bank commercial, nephew tries everything possible and impossible to make his aunt happy in order to inherit her house, because he cannot afford a bank loan. While the old woman is riding a bike indoors, he even tries to make her feel she is enjoying fresh air and everything she wishes for. Where is the parody effect? The relationship between nephew and aunt is motivated by pure financial interest, not by real feelings. Beside familial and emotional implication, this parody reflects the fact that in Romanian society, owning a house is almost impossible for the young generation.

Who/what is the humor object in the analyzed ads?

Having fun implies finding the appropriate way to be listened and understood by someone, and to discover what the audience may be interested in. According to Gulas and Weinberger “the humor process typically includes an agent, an object, and an audience” (Gulas, Weinberger, *op. cit.*: 38). Obviously, the agent tells the joke to an audience and the object is the topic. The relationship between agent and object varies according to context and joke purpose. Advertising aims to overlay the people who get the wit of the spot with the consumers, and the humor object is either the product, the consumer, or the joke-teller himself. In the last case, it is a self-deprecating humor, and the ad is a monologue.

To answer the previous question, we looked for what makes commercial audience laugh. The quantitative results help us understand the different types of humor, and the balance between all factors involved in conveying an amusing message. In most ads, the consumer is the laughing-stock and represents 64% of the entire corpus, (preciously 32 ads) closely followed by possible consumers (10% of the corpus-5 ads). Obviously, this analysis emphasizes the distinction between consumer, non-consumer and buyer, but also suggests that making the right decision and choice is a complex process. Product as well as services could be a good reason to laugh, because of the context they are presented in 10% of our corpus (5 ads)

In 8% of the selected ads (4 ads) characters, which are not connected to the product or service, become hilarious even if they are not visibly connected with it. In such ads, the product or service make the beginning of a special atmosphere or a funny situation. Non-consumers are invited from two points of view: as an invitation to consume the product by joining others consumers (the Millenium Bank aunt ad or to highlight their style and class in the Zaraza ad). Zaraza is a middle-priced cognac, positioned as a drink for cultivated consumers who are aware that Kafka is not a Czech football player, and who do not mistake the blue print of a bill for shopping malls: *Zaraza greets those who don't believe 5 Lei banknote pictures the new shopping-mall is, and who appreciate our greatest historian (Nicolae Iorga) even when on a 1 Leu bill. From Zaraza, for the authentic Romanian gentlemen, respect only.*

With 4% each (in 2 ads for each of them), buyer and politics are equally represented in our research as a good reason to start laughing. Politics is used by Bucegi beer as a favourite topic, in spite of an atypical approach of humor and the unusual values promoted by it. For example, in an ad, family celebrates a grandfather's anniversary and someone tells the guest to be quiet, to avoid surcharge according to the new taxes requested by the Romanian integration into EU. Humor arises from the political situation as well as the grandfather's deafness. Everyone is laughing around the

table, considering the Romanian integration into EU as a funny event: *Don't worry, we can say that your grandpa spoke on the phone because he is a war veteran, so he doesn't pay any taxes.*

Who is the author of funny moments in commercials?

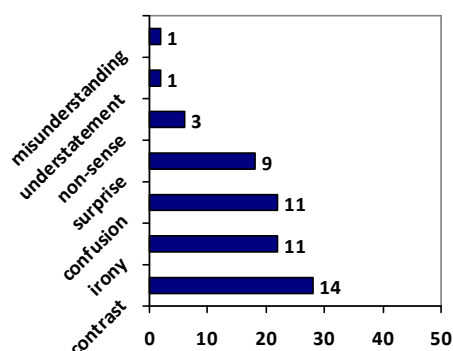
According to our research, there is a real gender discrepancy amongst the characters that trigger humorous situations, with males being responsible for most funny situations (in 23 commercials), and female heroes only in 8 ads, regardless of product category. Madden and Weinberger considered that “humor seems to work best for younger and well-educated consumers, particularly for males” (apud Eisend, 2009:193). In some spots, a group of people interacts humorously either to the entire family (7 commercials), or friends and other member of community members (6 ads). Children take the mickey out much rarely (in only 4 commercials), at least in our corpus, usually humoring grown-ups. In an Oreo commercial a boy teaches his father the ritual of eating these cookies, and steals his father's cookie before he can eat it, having a lot of fun seeing his reaction. In only 2 ads, nature and environment are funny; for instance, in a Milka commercial a bear and a marmot play pretend Santa. Just before giving the presents, the bear sneezes and he provokes a snow slip from the roof. Both animals are buried under snow, and when children hear the noise, get out and see two statues holding in their paws a chocolate Santa.

What are the semantic aspects of humor in the selected corpus?

Studying what makes people laugh, Viktor Raskin elaborated the semantic script theory that humor works like a psychological incongruity-resolution theory. In his view, most messages perceived by human mind contain oppositions. For example, a funny story has a real or unreal situation, meaning non-fictional and fictional, and very well anchored into a specific context. According to this theory, this antinomy is classified as: (1) actual situation versus non-actual, no existing situations; (2) normal, expected situations versus non-normal, unexpected situations; and (3), possible situations versus fully or partially impossible situations. (apud Beard, 2008: 42). To detail the concept of *incongruity-based humor*, our research aims to discover a few semantic types that help people reveal the funny things and getting the meaning of a spot. This research focuses on the following seven categories: irony, contrast, confusion, surprise, nonsense, understatement, and misunderstanding. The chart below emphasizes the role of using contrast in conveying a commercial message by giving the watcher the chance to compare two different situations, so that s/he is able to get the meaning as an explosive revelation. Contrast origins vary from social, ethnic, economic, financial, educational to gender issues. In one of our commercials for the brand Altex, entitled *Apgreidin* (the Romanian pronunciation for the English “Upgrading”), a gypsy-woman collects old electronic appliances like computers, instead of empty bottles and jars, walking on a Bucharest street. The contrasts are pretty obvious: although she asks for broken laptops, she cannot pronounce the object name also, she uses English words (upgrade), but drives a horse cart. Even her son's name proves the “upgrade”, because he is called “Mouse”.

Irony and confusion represent almost a half of the entire corpus, either encountered implicitly (in case of irony), or explicitly (for confusion). To be clearer, confusion is based on complicated situations, while irony on wordplay or connotation

and other abstract means. Next surprise in this hierarchy consists in creating unexpected situations. For example, in a Bergenbier commercial, a young man cannot find a Christmas present for his girlfriend, because it was too late for shopping anything, so he gets her nothing less than a stray dog. Other aspects identified at this point of the research regard the partial understanding of the message given incomplete or incoherent data provided by the commercials that make people laugh either because of the characters, atmosphere or ridiculous situations. Everything seems to be part of an exotic cocktail of impressions, feelings, paradoxes and silly happenings.



What is the role of visual and linguistic elements in conveying a funny commercial message?

Choosing TV commercials as a research sample, we aim to discover how the funny message is achieved visually and verbally through visual stories which work in tight synergy, as shown by some types such as: comic of situation, of language, comic of character, of name. According to our research, visual and linguistic tools dominate (in 34 ads), and the rest of the sample is equally distributed between exclusively visual and verbal elements, (in 16 ads). This percentage is very well sustained, given to the commercials format that appeals to interesting tools like synaesthesia and suggestion. Further, we are interested in discovering which of the linguistic tools are used to make people laugh or give them a feeling of familiarity. Many techniques (words play, exaggeration, repetition, words deformation, negation, diminutives) either deform the way characters speak or show their spontaneous reactions to changes and unexpected events.

The quantitative data reveals that wordplay is the most widely used and efficient tactic (in 22 ads). For example, in the well-known Unirea cognac ad series the main character, Dorel (who is the youngest worker) becomes the mockery of his colleagues. He manually tries to discharge a tip lorry with sand, and, at the end, the driver activates the automatic system so the bulk is down in a couple of seconds which makes all his efforts completely useless. Dorel lies on the sand and his colleagues laugh at him: *What's up, Dorel? Have you swallowed all the sand from the seashore?*

The second linguistic technique, hyperbole (identified in 8 ads) is characterized by using superlatives or depicting things in an unrealistic way. Repetition is another way to emphasize the funny message underlined by the annoying insistence of one of the character, as you can see in 5 ads of our sample. For example, the father

verbally repeats the entire ritual of eating a cookie Changing the age role and listening to his cunning son, the father is quite funny.

Similarly, protagonists misspronounce English words such as “Bluetooth” (*Germanos*), “mouse”, “up-grade”, “laptop” (*Altex-Apgreidin*) or create unusual words such as “ciocoflender” in Astra ad. Even if this word does not mean anything, people associate it with the actor Florin Piersic who often played in comedies and his celebrity still impressed his funny schetkes. This linguistic characteristic/issue is provided by 4 commercials of the selected sample. Negation (only in 2 ads) emphasizes the opposite meaning, the positive aspect, by creating a stronger effect. For example, negation dominates in Zaraza commercials as you can see from the first words: *Zaraza says hello to everyone who doesn't show up on magazines covers, who doesn't own expensive cars, young fancy women or political and spectacular careers*. Diminutives are also funny, but they are provided by one single ad of the sample, no matter how old someone talking like that is, either children, or grew-ups.

Conclusions

To conclude, Romanian advertising often touches consumers by lightening the mood (alcoholic or non-alcoholic drinks, mobile phones, communications tools, banks and insurances). The joke teller is the man, most of the time, and the humor object is usually represented by consumers or potential consumers. Humor is often used to present product benefits. Obviously, there is a dynamic process from the cognitive to the affective phase of humor and the result consists in getting the joke and including the product in the consumer’s life.

The final revelation of meaning depends on semantic and linguistic strategies, whose role is to build comic situations and characters around product stories. Contrast becomes the main semantic tactic that shows people the alternatives in a funny way and persuades them to make the right choice. Humor types and strategies reflect local mentalities, life-styles and views on ordinary life, and the success of such commercials relies on how authentic the characters and their stories are. Therefore, humor brings global brands close to local consumers by adapting universal values to the Romanian mentality and perspective.

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THE SPEECH ABOUT DUTIES (RESPONSIBILITIES) BETWEEN NORM AND FREEDOM OF EXPRESSION¹

Abstract: The great philosopher Marcus Tullius Cicero relate us in the “*De Officiis*” treaty (“*About duties*”) ethics norm of obligation by notional and conceptual aspect of theoretic philosophy specified by art of eloquence about declamation, also practical aspects which results from embracement of rhetorical percepts applied to conversation for improvement of quality of human relations and interpersonal life.

Keywords: Norm, treaty, discourse, conversation, duties.

In the treaty *De Officiis* (*About duties*) the Roman orator Marcus Tullius Cicero gives us several clues regarding the positioning of the discourse about duties on an intermediate position between the discourse in forum (the proper speech) and conversation.

When speaking we distinguish two types: the discourse and conversation.

The discourse can be used in judicial debates, in gatherings, in the Senate, conversation in meetings, discussions, family reunions and even at dinner. There were oratorical principles for discourses, but not for conversation, although I do not know if they can exist for it also (Cicero, 1972: 37).

The principles mentioned here regard the rules of forming and ordering of the discourse, that is its layout, in the process of writing, in the classical *sagvente* : *exordium* (the introduction), *captatio benevolentiae* (capturing the benevolence of the audience), *narratio* (the narration of the facts), *reprehensio* (the rejection of the opponent’s arguments), *confirmatio* (the justification of the speaker’s arguments), *peroratio* (the closing up), and also regard the goal to achieve in rhetoric: *docere* (the training), *probare* (argumentation), *movere* and *delectare* (to create emotion and to delight). Information regarding rhetoric is provided by its theoretician, Marcus Tullius Cicero, in writings such as *De orator* (*About the orator*), *Orator* (*The orator*), etc. Conversation, however, did not pretend to be oratorical art; it lacks varied audience and civic responsibility. Being exigent though, it does not have the same stake. While the judicial discourse involves audience that interferes only by giving a sentence based on the opinion formed due to the arguments of the advocatus, conversation requires dialogue: “Do not take away from the others their turn to speak just because you are the head of them, but[...]try to give each the turn to speak” (idem). And the recommendations go on: “[...] (the conversation) the speech should be calm and not violent [...]” (*ibidem*). It has to be noticed up to what limit conversation is nice, and after a reason for its beginning has been uttered, it should also have a limited time. Fronting makes hate stay away; otherwise it would all become unjust and unfair. The mild can appeal to reproof, but wisely, making use of seriousness and avoiding offence.

“It is not nice to talk about yourself by attributing accomplishments that are not real and by imitating the egotistic military, in the laughter that listens to you”. (Cicero, 1972: 38).

Take into consideration that between these two types of speaking the specific

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genre of the treaty on duties can be placed. The rhetorics of obligation subscribes to the philosophical style. Categories specific to theoretic, speculative thinking will be used, concepts such as the good, *summum bonum* (the supreme good), or Greek terms which the roman thinker approximates to Latin lexemes: *eutaxia*, the right layout, the maintenance of the order, modesty, the sense of measure, the right moment for the action. And yet the discussion will not be about a superposition with ethics, which is a discipline of the philosophical norm according to the Antiquity, since the ethics used in the discourse from the treaty of duties is “diluted” in the practice of moral exercise, the endless expressions of good and evil being the arguments to use the principles of the ethic “compartment” of philosophy, daily. There is certainly an ethic norm, of philosophical influence, in the discourse on duties it will be constantly similar to that of theoretic philosophy, in the way in which roman philosophy, for example, corresponds to this requirement; the sense and practical thinking of the roman element being acknowledged. Thus we quote from “About duties” (responsibilities): “That is why you shall learn,-says Cicero to his son, Marcus, who is in Athens studying philosophy with peripatetic Cratippus –from the leader of this generation of philosophers, and you shall do that for as long as you want, however you shall have to want this as long as this kind of learning will not seem to you a waste of time.” (Cicero, 1972: 1). It is noticed the way Cicero willingly criticises in the roman tradition the theoretical approaches that have no practical finality. Recognising as main virtues wisdom, rightness, courage and moderation, the treaty about duties (responsibilities) goes according to the philosophical uttering:

If there were, in philosophy, many serious and useful problems debated intensely by the philosophers, those that seem to be widely spread are about duties. Indeed, duty (responsibility) cannot lack from any part of life, be it public or private activity, forum or home one, or either when doing something for yourself or for other people; and in growing responsibility(duty) you can find the honesty of life and when not taking it into account dishonesty. Who would dare to call himself a philosopher without pondering upon duties (responsibilities) (Cicero, 1972: 2).

Where would a eulogy of wisdom find a better place than in the philosophical discourse? Cicero exclaimed:

Indeed, what is more wanted than wisdom? What is brighter? What is better for the human being? What is more worthy for him? Those who strive to achieve it are called philosophers, and philosophy, if you wish to understand this word, is nothing more than getting tired through wisdom. And wisdom is, according to the old philosophers, the science of divine and human things... (idem).

Cicero does not forget to outline the practical component of the utility of studying philosophy.

[...] and I do not understand why the one who despises the study of philosophy should be praised. For if it seeks the delight of the soul and no worries, philosophy can be compared with those studies that have as goal the finding of means to have a better and happier life. (*ibidem*).

On the other hand, when putting closer the duties with the norm of the discourse the necessity of multiple knowing can invoked. An example cannot be omitted, and history offers us a rich collection of brilliant examples, *exempla praeclara*, these often become the so called *placita philosophorum*, the philosophers’ precepts.

The resemblance is considered to be on a larger scale; not because it did not exist but because it is for granted. Cicero, however, insists on difference, he shows distinction between the rhetoric of his discourse, in which “the power of words “ is greater and the rhetoric of philosophical writing, in which one can find “the calm and

paced means of expression.”

When Cicero says: “In speech we distinguish two types: discourse and conversation.” (Cicero 1972: 37), we believe that the author has in mind the oral style, *id est* is more than conversation itself, transposing it in a philosophical text is similar to rest, the favourable *otium* “the calm and paced genre of expression”.

But, under apparent silent and measure, the philosophical discourse involves, with the use of weapons of persuasion, a campaign to conquer the spirit, the methods and means being found in actual speech; the utterance will be inclined towards decorum, because or *delectare* (entertainment). The same weapons as those for ordinary conversation, which has not yet given itself a code, nor was it encompassed in precise rules which could be the marking point in a rigorously elaborated rhetoric.

The practical size is essential in the speech About duties. Moral norm becomes guide, all in life ought should be well ordained: “the attitude, the walking, the sitting at the table, the look ,the gaze and the hand movement should be within the common sense...”, nothing must be lightly regarded:

For we are not created by nature [...] for play and joke, but for sleep and other kinds of recreation, when we have accomplished our duties.” (Cicero, 1972: 35).

The rules of life itself can be ordered according to the norm of the discourse:

We must have in our actions such an order that, similar to well-ordered speech, everything in life must be suitable and in complete agreement. (Cicero, 1972: 40).

In conclusion, since for the speech norm is life (does not the discourse follow its natural metabolism?), for life the speech becomes norm. The thinking, words, our actions will be encumbered by what is appropriate – *to prepon* in old Greek language, by those made *convenienter cum natura* – according with nature, in the phrase of the roman orator.

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THE FOUR FACES OF TIME IN JAPANESE FOLKTALES¹

Abstract: Japanese tradition is not a lifeless mosaic of the ages long gone, but a living repertoire of beliefs and concepts that shaped the mentality of the people who tried to incorporate in it the selected wisdom of the past generations. By organizing time in the calendar, the Japanese created meaningful units with precise seasonal points such as the two equinoxes and the two solstices. Spring, summer, autumn and winter build up the four faces of time that compete with each other as pairs as opposites, but, at the same time, complement each other. To Japanese, the most important seasonal rhythms are spring (as the time of seeding) and autumn (as the time of harvest). A secondary prominence is assigned to summer (as the time of heat and drought) and to winter (when weird creatures such as Snow Woman, Obome etc. come forth).

Keywords: Japanese folklore; seasons; time.

Time, history and spirituality are irrefutable concepts that shaped humankind across the ages. Along with the change of time, some traditions have lived, whereas others have become extinct. Nevertheless, by tradition we do not mean the transmission of a lifeless deposit, but a living repertoire incorporating the selected wisdom of past generations. The same ideas hold true for the Japanese tradition, as it is depicted in the Japanese folktales. By organizing time in the calendar, the Japanese created meaningful units with precise seasonal points such as the two equinoxes and the two solstices. Spring, summer, autumn and winter build up the four faces of time that compete with each other as pairs as opposites, but, at the same time, complement each other in a subtle gradation.

Although the Japanese civil calendar was a lunar calendar, farmers needed a calendar that would tell them the best times for planting and harvests, activities that followed the seasons of the natural year. Ancient Chinese astronomers provided a solar calendar that was both simple and accurate and that became an unofficial calendar for Japanese farmers.

In addition to the Sino-Japanese names, the months had poetic names of Japanese origin: (1) *mitsuki*: the month of affection—when family and friends join to celebrate the New Year. (2) *kisaragi*: the month of putting on more clothes against the cold. (3) *yayoi*: the month of renewed growth. (4) *uzuki*: the month in which the deutzia blooms. (5) *satsuki*: the month of planting rice shoots. (6) *minazuki*: the waterless month. (7) *fuzuki* or *fumizuki*: the month in which the rice ears swell; the month of writing poetry. (8) *hazuki*: the month of (falling) leaves. (9) *nagatsuki*: the month of long nights. (10) *kannazuki*: the goddess month—when legend has it that the gods leave their homes all over Japan to assemble at the Great Shrine of Izumo. (11) *shimotsuki*: the month of frost. (12) *shiwasu*: the month of busy priests—who run about attending to religious services as the year draws to an end. These names are rarely used as parts of full dates (*Japan: An Illustrated Encyclopedia*, 1993: 154-155).

In some parts of Japan it is believed that the passing of the seasons match the passing of the local god. The deity Dokô dwells in the kiln in spring, in the well in summer, at the gate in autumn and in the garden in winter (Ida, I., 1982: 298-303). In other regions, the seasonal change goes beyond a mere visual perception. In Ishikawa

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prefecture there is a precipice in which a *tengu*¹ beats the drum whenever the seasons change (Okura, M., 1972: 13).

Spring

Spring is the period between winter and summer and refers broadly to ideas of renewal, rebirth and growth. In East Asian Solar calendar, spring begins on 4 February and ends on 5 May. Similarly, according to the Celtic tradition, which is based solely on daylight and the strength of the noon sun, spring begins in early February (near Imbolc or Candlemas) and continues until early May (Beltane). The character for sprig, 春 combines 屯 (swelling buds) + 日 (sun/day) + 艸 (grass/plant), meaning that spring is the season when buds swell, as well as the period of youth, of sexual desire.

In one spring of Kan'en era (1748-1751), people were gathering around a cherry tree to view the cherry-blossoms when a voice inside the tree announced "this is the last year when you can enjoy the beauty of this cherry-blossoms. Farewell!". This incident repeated for three days, thus people got scared and stopped coming. The next year the cherry tree faded, as it was predicted the year before (Fujisawa, M., 1928: 40). At many shires people would shoot arrows to keep off the Plague God or other evil gods. Because these gods' threat persisted since ancient times, archery has been invented to keep the evil gods at bay (Yanagita, K., 1930: 5-6).

There are several days in spring that have a particular significance. For instance, *higan* is a seven-day Buddhist memorial service held twice a year, centering on the vernal and autumnal equinoxes. The word *higan* is derived from the Chinese equivalent of the Sanskrit word *paramita*, which refers to the eternal paradise awaiting those who achieve enlightenment (*satori*), as opposed to "this shore" (*shigan*), in which one wanders through the pain of living. The *higan* rites are intended to help souls pass from the world of confusion to the world of enlightenment. *Higan* is an important event even today. It is a time for family gatherings, visiting family graves, and offering "higan dumplings." A proverb associates it with the change of seasons: "Winter cold and summer heat end at *higan*". The day before spring *higan*, people would build small snow mounds on the graves of their relatives. First thing in the morning, they would hang paper lantern at the entrance and then go to visit the tombs of their ancestors. The spirits of the ancestors return to their previous home floating on the smoke released by the incense sticks. People would eat rice porridge with red beans for breakfast (Ōtake, N., b. 1982: 698). At spring *higan*, people buried salt on the four corners of the house and threw a pond snail on the roof to prevent against the fire that might break off during that year (Yokoyama, T., 1961: 45).

The *tsuchinoe* (*yang*, earth) day nearest to the vernal and autumnal equinoxes is called *shanichi*. On these days, people take a break from farming, and a custom of meeting in *shanichi-kō* (*shanichi* community associations) and *chijin-kō* (earth *kami*² community associations) also exists. Also, the spring *shanichi* is considered to be the standard day for the soaking and softening of seeds. In China, *shanichi* was the festival day for celebrating the *sha* (Ch: *she*), which refers to the "land *kami*". The date of *shanichi* celebrations in China varied by region and time period, but their functions

¹ *Tengu* are supernatural beings who can take a human-like form, often retaining avian wings, head or beak. The *tengu*'s long nose seems is a humanization of the original bird's beak.

² Gods

generally have not: the spring *shanichi* was to pray for agricultural production and the autumn *shanichi* was to express gratitude for the harvest and to divine the coming harvest year. Japan's *shanichi* celebrations also came from these traditions, but as it spread from region to region. For example, people living in Tokushima Prefecture have a custom in which they call on Ojishisama and celebrate that *kami* in parish festivals in which the *tôya* (secular households overseeing the ritual in their area) pounds *mochi*¹. On *shanichi*, the people of Nagano Prefecture honor the *ta no kami*, or “the god of the fields”, in their celebrations. They believe that in the spring, the *ta no kami* descends from the mountains to watch over the rice cultivation and returns again to the mountains in the autumn, and worship him by pounding *mochi* in both spring and autumn. In some parts of Fukuoka Prefecture, Kaho District, people call it *oshioi*, and have a custom of purifying the house within and without using ocean sand brought home from the beach².

It is forbidden to work in the fields on the days of spring *shanichi*. If you ignore the taboo on purpose the seven generations from now will be poor, but if you do it by accident, only next generation will suffer the consequences (Tôkyô Joshi Daigaku Shigaku-ka, 1970: 87).

Summer

Summer is the warmest of the four seasons. At the summer solstice, the days are longest and the nights are shortest, with day-length decreasing as the season progresses after the solstice. The character for spring, 夏, is a pictograph of a dancer (compare 飯) whose face is covered by a large, square mask, therefore summer has the extended meaning of a dance performed in celebration of the coming of warmth.

Drought is the main consequence of a hot summer, as it was felt in Ryôgami village, Chichibu province. On a very hot summer day an exhausted monk entered a house and asked for a glass of water. The old woman inside the house was happy to offer him the last drop of water she had in the pitcher. Learning from the old woman how difficult it was to find fresh water nearby, the monk decided to build a well. He struck the ground with his cane and water sprang forth. The monk was actually Kôbô Daishi³, but the villagers realized that only after his departure. Ever since the well has been named “Kôbô's well” (Ikehara, S., 1994: 227-228). Water may spring forth or fall from the sky as drops of rain and for that there are a lot of ingenious devices to make rain fall to the ground. A monk from the Takamatsu temple, Sanuki province, decided to put an end to the terrible drought in that region. He made for Suribara Valley where a lot of dragons and thunders dwelled hidden in the clouds. He came by and started to tickle their navels and all burst into laughing, releasing a lot of rain drops to the ground (*ibidem*: 442-443). Once befriended, *kappa*⁴ have been known to perform any number

¹ *Mochi* is a Japanese cake, made of rice pounded into paste.

² <http://eos.kokugakuin.ac.jp/modules/xwords/entry.php?entryID=1047> retrieved on the 2nd of July 2011

³ Kôbô Daishi (774–835), posthumously known as Kūkai, was a Japanese monk, scholar, poet, and artist, founder of the Shingon or „True Word” school of Buddhism.

⁴ *Kappa* is about the size of a child, with scaly, reptilian skin ranging in color from green to yellow or blue. *Kappa* inhabits the ponds and rivers of Japan and has webbed hands and feet. His most notable feature is an indentation on the top of their head that holds water; this is regarded as the source of his power. This cavity must be full whenever a *kappa* is away from the water; if it spills, the *kappa* will be unable to move.

of tasks for human beings, such as helping farmers irrigate their land. The people living at the foot of the Shiro Mount found an unconventional way to get rid of the drought. One summer day, a man went fishing to Shiroyama Pond. Although he had caught a lot of fish, he did not find his net when he was about to leave for home. Eventually he realized that it was the deed of a *kappa*, and, with the help of other villagers, he drained all the water of the pond. Afraid their indentation on the top of its head may get dry, *kappa* ran to the mountain peak and prayed for rain. In an instant the sky was filled with heavy clouds and it started to rain. The people learned that, when the year is too dry, they should drain the water of the Shiroyama Pond and *kappa* would immediately start praying for rain (Ikehara, S., *op. cit.*: 388-389).

The hot weather affects all the beings, including the dragon, the symbol of power in Eastern cultures. One summer morning, a few people gathered around the swamp behind the Sowa temple, Musashi county, where they encountered a huge dragon. They all fled as fast as they could, leaving behind their baskets full of eggplants. One evening, an old man dreamt of a dragon, the god of the Sowa Swamp. The dragon apologized for having eaten all the villagers' eggplants, but that had helped him recover from a terrible illness. Due to that dream, the people learned that eggplants could cure any illnesses caused by the heat of summer and decided to bring eggplants to the temple as offerings to the local god, celebrated on the 26th of August (*ibidem*: 418-419).

The vegetation imposes its own rules: summer is the season of growth and luxuriance, whereas winter is the period of decadence and decay. Nevertheless such rules can also be broken, as in the legend *Saigyō's Peak* (Kamakura city). In Koshikoe, Saigyō¹ met a beautiful girl to whom he asked where she was going. The young woman replied that she was out to cut "the grass that grows in winter and fades in summer". The monk was taken aback by these words, but he finally realized that the girl was talking about wheat (Ôshima, Y. *et alii*, 1987: 96).

Japanese were particularly careful about possible illness brought by the summer heat. Fifteen days after New Year, the *shimenawa*² that had been used on the occasion are burnt. *Mochi* are pounded on that very fire and then eaten in order to prevent any summer illnesses. In other regions *mochi* are thrown in the sea. The day is considered a holiday and nobody is supposed to work on that day (Mori, S. (ed.), 1960: 13). The beans that remained from *setsubun*³ or from New Year are either kept till summer when they are eaten to prevent summer illnesses (Kokugaku-in Daigaku Minzokugaku Kenkyūkai, 1975: 99-104) or they are kept in the family alcove till the first thunderclap in summer; people eat them so as not to get struck by the lightning (Takeda, A., 1958: 83-84). In summer if you hang a bunch of onions by the eaves of your house, your children will never catch any infectious disease during that year (Sakuma, N., 1940: 7). During boys' festival in May, the girls throw mud at the boys who are not supposed to dodge lest something bad may happen to them in that summer (Kokugaku-in Daigaku Minzokugaku Kenkyūkai, 1979: 89). One summer the thunder struck a wine shop. When the merchant opened the door to see what had happened, he saw a light ball and some black smoke inside. After a while the light ball went up a pillar and disappeared. The traces left behind looked like a dog's bite. In the storehouse

¹ Saigyō (1118 –1190) was a famous Japanese poet of the late Heian and early Kamakura period.

² *Shimenawa* is a braided rice straw rope used for ritual purification in the Shinto religion.

³ *Setsubun* (Bean-Throwing Festival or Bean-Throwing Ceremony) is the day before the beginning of spring in Japan. The name literally means "seasonal division" and is associated with the Lunar New Year.

there was a folding screen on which a picture of the thunder was painted. The colors of the folding screen had all faded away after that incident (Momoi, T., 1974: 264-265).

In summer weird beings may also inhabit the overheated imagination of the people. Summer is the time when foxes show up carrying paper lanterns (“Nagano-ken-shi Minzoku-hen Chûshin Chihô Kotoba to Denshō”, *Kitsune no hanashi: Kitsune-bi* 2, 1990: 492). It is also the time of *umibôzu*¹, a spirit who is said to live in the ocean and capsize the ship of anyone who dares speak to it (Miyagi-ken, 1956: 496-497). You can also see some *kitsune no yome-iri* (foxes’ weddings) in moonless fine nights of summer when tiny lights move rhythmically to and fro (Kanishi, I., 1995: 6). In summer, at midnight, between 12 and one o’ clock in the morning a voice is shouting: “*Take no ôsuke* is going upstream”. Should you hear that voice, there are only three years left of your life. This is the reason why the fishermen are not supposed to fish at midnight. *Take no ôsuke* is a tailless salmon with the eyes as big as the paper lanterns, long hair and a huge head (Tôyô Daigaku Minzokugaku Kenkyû-kai, 1987: 162). A footless, white clad ghost crawls up the hip of the people who will not visit the temple in summer, when it is very hot. Some people encountered the specter on their way home from a wake (over a dead body) (Tsuru Bunka Daigaku Minzokugaku Kenkyû-kai, 1983: 59).

Ghost stories have been a mainstay of summer in Japan. In the summertime of old Japan, when the oppressive heat and humidity rendered daylight activity all but unbearable, people longed for the night and the scant relief brought by the setting sun. The people would play Hyakumonogatari Kaidankai (A Gathering of 100 Ghostly Tales), and silently the spirits would return. 100 candles would be placed in a circle, and the players would each tell a ghoulis tale, often a story from their local village, or perhaps a more personal experience. As each tale ended, the storyteller would douse a single candle, the light slowly fading as the tension rose. The game was said to be a ritual of evocation, the expiration of each story and each candle summoning more spiritual energy, transforming the room into a beacon for the dead. With the vanishing of the final light, someone or something terrible would be waiting in the darkness.

The eleventh day after the summer solstice is called *hangeshô* – the middle of summer. That day, a wealthy peasant was still sowing when the sun went behind the horizon. Annoyed because he was not able to finish his work, he beckoned the sun not to set, but because of his insolence of making the sun stop in the sky, he ran high fever and eventually died (Ôtake, N., a. 1982: 710).

On *doiyô* (dog’s day) in summer, even the sharks go to visit the Great Ise shrine (Tôkyô Joshi Daigaku Shigaku-ka Minzoku Chôsa, 2005: 261). On *doiyô*, people are supposed to eat eel so as not to catch any summer disease, but it is bad luck to eat crabs and melons. You can give the rice offerings prepared for the ancestors to the children, but do not let them fall asleep immediately after eating the offerings, because they might turn into a cow (“Kôshô Densetsu 10”, *Chûkyô Densetu*, 1995: 134-135).

O-bon is a Japanese Buddhist custom to honor the departed spirits of the ancestors. This Buddhist custom has evolved into a family reunion holiday during which people return to ancestral family places and visit and clean their ancestors’ graves. It has been celebrated in Japan for more than 500 years and traditionally includes a dance, known as Bon-Odori. The festival of Obon lasts for three days, when the spirits of ancestors are supposed to revisit the household altars. During Obon festival, on the 16th day of the month,

¹ This spirit’s name combines the character for “sea” with the character of “Buddhist monk”.

children are allowed to fish the offerings that were set afloat for the ancestors, boil them and eat them so that they may not catch any summer disease (Asano, I., 1998: 3).

Briefly, summer folktales refer mainly to *kappa* (warning people not to let children bathe in the river alone), to food that cure summer illnesses or to *kitsune-bi* (Nakajima, S., 1937: 19), *inen-bi* (Sakihara, H., 1975: 22-23), *ten-bi* (Hirose, K., 1940: 63), *oni-bi* or other illusory fires that appear on rainy summer days (Takahashi, T., 1991: 36).

Autumn

Autumn marks the transition from summer into winter. In Western cultures, personifications of autumn are usually pretty, well-fed females adorned with fruits, vegetables and grains that ripen at this time. The character for autumn, 秋, shows 禾 (grain/rice) + 束 (bundle), meaning the harvested crops in autumn. The character was later reinterpreted, by combining 禾 (grain) with 火 (fire) and 龜 (turtle), meaning to dry and shrink the size of harvested crops (as turtle meat is dried over a fire). The present form repositions 禾 and 火, while eliminating 龜.

The autumn brings changing weather, cold rains, frost and hail. Every year when autumn was near, the rice harvest in Asai, Musashi county, was destroyed either by rain or by hail. The people were very worried and sought for the advice of Bushû, a monk attending the Sôgen shrine. He told them to build a small shrine in the middle of the field. They all prayed in front of the shrine and, to their bewilderment, the next year the rain and the hail produced no significant damages. After several years they had to move the small shrine to another location, and, consequently, the rice harvest was extremely poor that year. The following year, when they moved the small shrine back, they got a very good rice harvest. On the 8th of April people started to celebrate the flower festival, a tribute to monk Bushû, their advisor (Ikehara, S., *op. cit.*: 344-345).

The agricultural life stays within two time limits: spring, as the season of sowing and autumn, as the season of harvest. A girl called Aguri would show up by a local temple every spring and every autumn and work very hard helping the villagers. In autumn the girl disappeared, but in spring she showed up again. In the fifth year, the girl did not show up any more, but a villager had a dream in which Aguri asked him to lend her a small amount of money. Learning that Aguri needed money, the villagers gathered the required amount and placed it by a cedar tree near the temple. In another dream Aguri thanked them for the money and informed them that she had become a goddess; she also asked them to build her a small shrine on the spot a cedar tree would grow overnight. The villagers did build a shrine dedicated to Aguri Inari and the goddess has protected them ever since (Narita, O., Ôzaki, K., 1986: 214).

On the 16th of February and on the 16th of October the rice field god is celebrated. In spring the god descends from the mountains, becoming the god of the rice field and in autumn the god turns into the mountain god (Ôtake, N., d. 1982: 694). On spring *shanichi* the harvest god (*saku no kami*) leaves people's houses and goes to the rice field while on autumn *shanichi* the god returns to people's houses. In spring the houses are decorated with red rice (for auspicious occasions) and in autumn sheaves of rice are set in front of the houses and people eat hot white rice flavored with carrots, beans and potatoes as a sign of gratitude for the rich harvest (Ôtake, N., c. 1982: 694). The 20th of February is called Haru-Ebisu and the 20th of November, Aki-Ebisu. The

god of luck, Ebisu, goes out to earn money in spring and in autumn he comes back home with his earnings (Moritani, S., 1984: 609).

At autumn *higan* the dragon flies carry the souls of the ancestors so you are not to kill such those insects, especially that time of year (Mizusawa, K., 1982: 1053-1054). *Kitsune-bi* (foxes' fires) can be seen in the mountains in autumn (Tôyô Daigaku Minzoku Kenkyû-kai, 1973: 292). *Kitsune-bi* show up from spring to autumn, but never in winter. They look like rows of tiny lights, some brighter some dimmer (Hosokawa, O., Matsumoto, K., 1987: 527-528). The foxes shift their shape (*bakeru*) in autumn (Yakuchi, H., 1999: 757-758).

Winter

Winter is the coldest season of the year, when the days are shortest and the nights are longest. In Chinese astronomy and other East Asian calendars, winter is taken to commence around 7 November. The character for winter, 冬, is a pictograph of food tied to a cord wound about a peg + 氷 (ice), meaning winter is the season when stored food is consumed.

In winter the seasonal activities are quite limited and the life seems to flow in condensed sequences. In winter the outside world, hostile and unfriendly is replaced by the inside world of imagination, making room for fantastic creatures, some of them of lethal fascination. The tale of the snow wife is widely distributed throughout the northwestern part of Japan, where the snow remains on the ground up to six months of the year. The Snow Woman is generally pictured as though her only visible parts are long hair and facial features. The rest of her body blends with the whiteness of the snow until the time she takes on complete human form to live with mortals. One winter night, a young man heard somebody in the storm, and, when he opened the door, he saw a beautiful woman outside. The young man invited her in and soon they got married and lived happily till spring, when the woman gradually became thinner and thinner. One day the man's friends came for a party. As there was no sign of his wife, the young man went to the kitchen and saw in front of the stove his wife's *kimono* lying in a pool of water (Sekki, K., 1963: 81-82).

In the 15th evening after New Year, people commemorated women who died in childbirth. That night, the head of the family would clean the snow from the yard, light a paper lantern and wait for the moon to rise on the horizon. People say that the spirit of a woman called Obome shows up that night and asks you to hold her baby for a while. If you hold it like an ordinary baby, its head grows bigger and bigger and is about to swallow you up, therefore you should hold the child upside down, placing a knife by its head so that the baby may get scared by the knife and its head may stop expanding. When Obome returns, he promises you a lot of money for taking good care of her baby, but actually nobody has ever received that money (Nomura, J., Ôsaku, T., 1983: 139). A variation of the same legend from Nishikawa town reports that on the 15th of January the toilet god drops by, so you would better clean the toilet and wait for his visit. If you peep through the toilet hole, you will see a white clad woman weaving on a loom. The person who sees her will die that year (*ibidem*).

In the Celtic tradition, a symbolic circle of time represents transitional points during the year: Samhain, winter solstice; Imbolc, spring equinox; Beltane, summer solstice; Lighnasada, autumn equinox. The wheel of the year describes the circles of death, birth, youth, maturity and renewal of life (O' Connel, M., Airey, R., 2007: 203).

To Japanese, the most important seasonal rhythms are spring (as the time of seeding/planting) and autumn (as the time of harvest). A secondary prominence is assigned to summer (as the time of heat and drought) and to winter (when weird creatures such as Snow Woman, Obome etc. come forth).

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PROGRESSION SPATIALE ET TEMPORELLE DANS LE DISCOURS JOURNALISTIQUE¹

Abstract: *In linguistics, more accurate in discourse analyses, the time and space are expressed through some specific language forms, called deixis. Their use marks the progression during the verbal expressing process of utterance, making the discourse cohesive and coherent. However, the deictic forms offer to the language its space to manifest itself each time differently, in accordance to the temporal discursive progression. The communication system implies some elements attesting the presence of the speakers involved in the verbal exchange situation, in a certain moment and space. In order to develop those theories, we have conceived a study corpus from some journal articles published in Dilema Veche, its online edition, in which the temporality and the spatiality, marked by different forms of deixis, engender the discursive progression, offering a favorable framework for the investigation of the specificity of journalistic language style.*

Keywords: *discourse, deixis, temporal and spatial progression.*

1. Introduction

Puisque la langue représente « l'objectivation de l'activité linguistique d'un groupe humain dans l'espace et dans le temps » (Pagliaro in Coțeriu, 2004 : 37) et que le langage « vise à réaliser l'intention d'exprimer et de communiquer » (Ardeleanu *et alii*, 2007 : 45), le *discours* est vu comme la mise en forme du langage, à l'oral ou à l'écrit. Le message codé de l'émetteur est transmis à travers un canal de communication vers un récepteur (ou co-énonciateur) qui le décode, soit en le percevant en tant que tel, soit en le soumettant à l'interprétation, en fonction de ses capacités cognitives et perceptives.

D'un point de vue pragmatique, le *discours* est un acte de communication réalisé dans une situation d'échange (qui suppose la présence d'un locuteur, d'un récepteur, d'un espace et d'un temps), car « un énoncé n'existe pas en absolu ; il doit être rapporté à quelque chose ». (Maingueneau, 2007 : 125)

Ce qui fait la distinction entre le *discours* et le *récit*, ce sont les *déictiques*, ces éléments linguistiques marquant : les coénonciateurs, la spatialité et la temporalité dans le discours. Cela veut dire que la polémique créée autour des concepts de *discours* et de *récit* (l'écho de la distinction entre les concepts de *langue* et de *parole* de Saussure), est soumise à une sorte de subjectivité de la part des chercheurs qui ont essayé de marquer la frontière entre l'un et l'autre, tout en laissant ouverte la possibilité d'intercalation des deux au cours d'une même énonciation.

La situation d'énonciation suppose la présence de ces éléments déictiques, qui attestent l'existence d'un moment discursif,² à savoir : un locuteur, un destinataire, un temps et un lieu. L'analyse du discours est concernée par la mise en relation de ces éléments, du moment discursif et de la situation d'énonciation, c'est-à-dire de

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*Cet article a été financé par le projet « Le Doctorat: une carrière attractive dans la recherche », n° de contrat POSDRU/107/1.5/S/77946, cofinancé par le Fonds Social Européen, par le Programme Opérationnel Sectoriel pour le Développement des Ressources Humaines 2007-2013. *Investir dans les Hommes!*

² Le moment discursif est défini comme une situation de communication engendrant un locuteur (*je* ou *moi*), un interlocuteur (*tu* ou *toi*), tous les deux situés dans un présent discursif (*maintenant*) et dans un espace (*ici*), rapporté à la présence physique – *in presentia*, ou *in absentia*.

« l'échange langagier (qui) se déroule dans le cadre à la fois physique et mental ». (Ardeleanu, 1997 : 7)

Ce qui nous intéresse dans cette analyse c'est l'aspect spatial et temporel du discours journalistique. Pour cela, nous avons conçu un corpus, formé de quelques articles parus dans le journal *Dilema Veche*, sa version en ligne, à la rubrique *Tema săptămânii : Tinerii din provincie (Le sujet de la semaine : Les jeunes de province)*. Ainsi, nous allons voir comment le parcours langagier des journalistes situe le discours dans une spatialité et temporalité spécifiques.

2. Les déictiques

Faisant partie de la catégorie des *embrayeurs*, dénommés également « déictiques », « deixis » ou « index », ces éléments qui renvoient à la situation de communication¹, expriment la même réalité de la langue, à savoir : les coordonnées spatiales et temporelles de la situation discursive, mises en relation avec les éléments personnels et interpersonnels. Cette *situation* d'énonciation est définie par Eugen Coseriu ainsi :

La *situation* est l'opération par laquelle les objets dénotés « se situent », c'est-à-dire sont mis en relation avec les « personnes » impliquées dans le discours et rapportées aux circonstances spatio-temporelles du discours même. Ses instruments verbaux spécifiques sont les éléments de situation² qui peuvent être *possessifs* (*mien, tien, sien*) et déictiques (localisateurs : *celui-ci, celui-là*). [...] dans ce cas-ci c'est une *situation de localisation* ou *déictique*. (Coseriu, 2004 : 306)

Sanda-Maria Ardeleanu note qu'il ne faut pas faire la distinction entre les *personnes* et les *déictiques*, puisque « la triade je ↔ tu – ici – maintenant » est indissociable dans le domaine de l'analyse du discours » (Ardeleanu, 2007 : 19). Cette indissociabilité est nécessairement liée à la situation d'énonciation qui impose en fait la présence de ces éléments dans le discours.

Les déictiques représentent une classe de mots ayant des traits sémantiques communs, marquant l'appartenance à un espace et à un moment discursif, rapportés à un locuteur. Quoi qu'indissociables, ces éléments déictiques lient le discours au contexte, tout en assurant la cohérence et la cohésion discursive. Pourtant, ce qui nous intéresse dans cette analyse sont les déictiques spatiaux et temporels. Comment la présence de ces déictiques marque la progression entre le temps et l'espace de narration vers le temps et l'espace discursif, c'est ce que nous essayons de voir par la suite.

2.1. Les déictiques spatiaux

Selon Maingueneau, la référence spatiale est faite en fonction du type de repérage. Ainsi, il fait la distinction entre le *repérage absolu* (« *la București* » - « *à Bucarest* ») et le *repérage relatif* (« *la minimum 140 de kilometri distantă de casă* » - « *à au moins 140 km loin de la maison* »). Pour les déictiques, le repérage se fait par rapport à la situation d'énonciation (« *aici, unde timpul curge mai încet, unde nu se întâmplă nimic* » (« *ici, où le temps coule plus lentement, où il ne se passe rien* »). En tant que « *circostants de lieu* », les déictiques spatiaux permettent la localisation de la

¹ La situation de communication suppose plusieurs caractéristiques physiques, à savoir : les partenaires de l'échange, le canal de transmission, le code sémiologique, et des caractéristiques identitaires : social, professionnel, psychologique, relationnel. (Ardeleanu, 2002 : 61-62).

² Appelés *situatori*, dans le texte en roumain.

situation d'énonciation par rapport à la position occupée par le locuteur. La mise en rapport marque la proximité ou l'éloignement des référents.

En fonction de l'usage des éléments linguistiques par lesquels la spatialité est exprimée, les linguistes ont distingué plusieurs catégories de déictiques : *les démonstratifs*, *les adverbiaux* et *les présentatifs*¹. Nous nous occuperons par la suite des deux premières catégories.

2.1.1. Les déictiques adverbiaux

Dans cette catégorie on trouve les adverbes et les locutions adverbiales marquant la spatialité, qui sont répartis dans des micro-systèmes sémantiques (*ici/là/là-bas* ; *près/loin* ; *en haut/en bas* ; *à gauche/à droite* etc.). Le degré d'éloignement ou de proximité est rapporté à l'espace occupé par le locuteur. Le repérage change lorsque le locuteur change (lui-même ou sa position). Sur l'axe proximité/éloignement il y a ainsi trois niveaux de spatialité :

- le niveau de proximité (l'espace du locuteur) : « **aici**, să muncești și să muncești degeaba, nu se merită » (« **ici**, travailler et travailler pour rien, ne vaut pas la peine ») ; « **aici**, în pustiul care se plimbă tăcut pe străzi » (« **ici**, dans le désert qui se balade muet dans les rues ») ; « **aici** m-am bătut pentru prima dată cu zăpadă. M-am îndrăgostit **aici** și **tot aici** era să mor de câteva ori » (« **ici**, je me suis battue pour la première fois avec de la neige. **Ici**, je suis tombée amoureuse et toujours **ici**, j'ai failli mourir plusieurs fois ») ; « sunt foarte liniștit **aici** » (« je suis très tranquille **ici** ») ; « nicăieri, **pînă aici**, nu am avut o asemenea priveriște » (« nulle part, **jusque ici**, je n'ai eu une telle vue ») ;
- le niveau d'éloignement progressif (par rapport à la position du locuteur) : « îmi stă gîndul tot la plecare. De data asta, **mai departe**, **mai spre vest** » (« je pense toujours partir. Cette fois-ci **plus loin**, **plus à l'ouest**. ») ; « încep să rîdă și dau să treacă **mai departe** » (« ils éclatent de rire et ils veulent **s'éloigner** ») ; « oameni care au muncit zeci de ani în mină fugeau și nu se mai uitau **înapoi** » (« des gens qui ont travaillé des dizaines d'années dans la mine, s'en fouillaient et ne regardaient plus **en arrière** ») ;
- le niveau d'écart : « și ce faci tu **acolo**, la Brăila? » (« Et que fais-tu **là-bas**, à Brăila ? ») ; « în nici un caz nu m-aș întoarce să stau **acolo** » (« en aucun cas je ne retournerais habiter **là-bas**. ») ; « n-ai unde **în altă parte** » (« il n'y a nulle part **ailleurs** ») ; « **departe**, peste cîmpie și Dunăre » (« **loin**, de l'autre côté de la pleine et du Danube ») ; « nu mi-am imaginat niciodată o viață **acolo**. **Acolo**, lângă familie » (« je ne me suis jamais imaginé vivre **là-bas**. **Là**, à côté de la famille »).

Le niveau d'éloignement progressif et le niveau d'écart semblent, d'un point de vue logique, avoir la même spécificité, mais la progression spatiale marquée par le degré d'éloignement, repère la spatialité du référent par rapport à l'espace de proximité du locuteur (proximité → éloignement → écart). Ces trois niveaux marquent ensemble la caractéristique des déterminants de l'environnement discursif et donc de la situation d'énonciation qui est liée également au contexte² (l'environnement extralinguistique) et

¹ Les *présentatifs* servent à introduire dans le discours d'autres éléments linguistiques (un nom, un pronom, une subordonnée) : *voici/voilà, c'est...qui, dire que, il y a (Il y a une lettre pour vous.), soit (Soit un angle de 45 degrés.), vive (Vive de roi !), à (A table !), au (Au voleur !), etc.*

² Pour voir quel est le rôle du contexte dans la situation d'énonciation pour localiser le locuteur, nous avons extrait de notre corpus (détaché de son contexte), l'énoncé suivant : « **Pe strada** care duce spre centru, cinci tineri merg înșirați **de-a latul trotuarului** că de-abia ai loc de ei » (« **Dans**

au cotexte (l'environnement discursif, ou l'environnement linguistique immédiat), unités linguistiques qui précèdent ou suivent les déterminants. (cf. Ardeleanu (*et alii*), 2007 : 20).

2.1.2. Les déictiques démonstratifs

Les déictiques démonstratifs représentent une catégorie d'éléments discursifs qui ont le rôle de distinguer certaines composantes de la situation de communication (personnes, objets, circonstances, etc.). Dans cette catégorie s'inscrivent les pronoms et les adjectifs démonstratifs qui peuvent aussi fonctionner comme des anaphoriques, puisqu'ils renvoient à un référent identifiable dans l'espace immédiat du locuteur où rapporté à la position de celui-ci. La situation d'énonciation et l'environnement discursif permettent l'identification du référent, en faisant appel à toute une série d'éléments communs aux interlocuteurs.

En fonction du type d'information attribuée sur l'axe proximité/éloignement ou identité, rapporté à la situation d'énonciation, on distingue plusieurs catégories d'adjectifs et de pronoms démonstratifs :

- adjectifs (pronominaux) démonstratifs :
 - de proximité : « *dorința asta nebună de a pleca* » (« *ce fou désir de partir* ») ; « *în orașul ăsta* » (« *dans cette ville* ») ; « *de data asta* » (« *cette fois-ci* ») ;
 - d'éloignement : « *dacă plecăm în alt oraș* » (« *si je partais pour une autre ville* ») ; « *veneam din ștei, un orașel din celălalt capăt de țară* » (« *je venais de ștei, une petite ville de l'autre bout du pays* ») ; « *ceilalți profi* » (« *les autres profs* ») ;
 - d'identité : « *magazine cu astfel de haine* » (« *des magasins avec de tels fringues* ») ; « *același grup de prieteni* » (« *le même groupe d'amis* ») ;
- pronoms démonstratifs :
 - de proximité : « *pe asta am terminat-o* » (« *celle-ci, je l'ai finie* ») ; « *ăsta e un criteriu* » (« *ceci est un critère* ») ; « *din astea ar găsi vreo două* » (« *il en trouverai quelques-unes* ») ; « *cam asta e filozofia giurgiuveanului tânăr* » (« *c'est un peu ça la philosophie du jeune habitant de la ville de Giurgiu.* ») ; « *asta este una dintre cele mai serioase amenințări ale Brăilei* » (« *ça c'est une des plus sérieuses menaces de Brăila* ») ;

la rue menant au centre-ville, cinci jeunes gens marchent enfilés à travers le trottoir, qu'il reste à peine de l'espace pour passer »). Découpé de son contexte, cet énoncé semble appartenir au *récit*. En réalité, dans le contexte, il y a quelques éléments qui attestent la localisation du locuteur dans cette même rue dont il fait référence : « *Pe strada care duce spre centru, cinci tineri merg înșirați de-a latul trotuarului, că de-abia ai loc de ei. Poartă blugi prespălați, ca o uniformă, și hanorace. Doi fumează, ceilalți trei mănâncă semințe. Când le spun ce mă interesează, rămân un pic blocați, apoi își revin, încep să rîdă și dau să treacă mai departe* » (« *Dans la rue menant au centre-ville, cinq jeunes gens marchent enfilés à travers le trottoir, qu'il reste à peine de l'espace pour passer. Ils sont habillés en jeans décolorés, comme une sorte d'uniforme et en anoraks. Deux d'entre eux fument, les trois autres mangent des graines. Le moment où je les dis ce qui m'intéresse, ils se bloquent pour un instant, ensuite ils reprennent l'esprit, éclatent de rire et veulent s'éloigner* »). La présence de la première personne dans le contexte de l'énoncé, marquée par le pronom personnel (*mă – me*) et par la désinence du verbe (*spun – je dis*) atteste la présence du locuteur qui se situe dans le contexte dont il fait référence (« *quand je les dis ce que m'intéresse* »). Un autre repère serait la présence du déictique démonstratif « *les autres* » (voire chap. 2.1.2)

- d'éloignement : « *ceilalți trei* » (« *les trois autres* »).

Les exemples présentés plus haut marquent la proximité par rapport à l'espace de l'énonciateur. L'éloignement est moins fréquent dans nos textes et suggère l'écart du locuteur par rapport au référent : « *acea șansă* » (« *cette chance-là* »); « *acel coleg al meu* » (« *ce collègue à moi* »).

2.2. Les déictiques temporels

Selon Sarfati, la construction de la temporalité est un point d'appui majeur pour la mise en forme du discours, celui-ci étant « indissociable d'un processus de temporalisation », puisque « la temporalité est produite en réalité dans et par l'énonciation » (Benveniste in Sarfati, 2005 : 38). La temporalité, telle que vue par Benveniste, connaît deux dimensions : extralinguistique (*le temps physique* – du cosmos, et *le temps chronique* – suite logique d'événements) et linguistique. Ainsi, « le temps linguistique par excellence consiste dans le moment présent de l'énonciation, point d'ancrage absolu de la temporalité » (Sarfati, 2005 : 39). Pourtant il y a une nette distinction entre *le temps du discours* et *le temps du récit*, puisque « le temps du discours coïncide avec le présent de la parole, tandis que le système de l'histoire (ou encore du récit) correspond à la temporalité de l'événement ». (Sarfati, 2005 : 40)

Pour les déictiques temporels, « l'embrayage est fortement dépendent de la situation d'énonciation » (Sarfati, 2005 : 40), le repère étant le moment où le locuteur parle. En dehors de cette temporalité, les éléments de constitution d'un repérage distinct de celui du locuteur, sont nommés non-déictiques. Voici quelques exemples : « *după două luni* » (« *après deux mois* »); « *în septembrie 2002* » (« *en Septembre 2002* »). Quoique le locuteur soit présent dans le temps de la narration, les indications temporelles de ces exemples n'ont pas comme point de repère le temps de l'énonciation et sont donc des non-déictiques.

Le présent linguistique marque donc le déroulement temporel des événements, toujours rapportés au moment discursif de l'énonciateur. C'est lui qui impose ainsi la chronologie énonciative.

Selon Maingueneau, il y a plusieurs visées qui doivent être prises en compte pour classer les types de déictiques temporelles : la visée durative, la visée ponctuelle et la visée temporelle.

2.2.1. La visée durative

L'axe temporel marque, par le repérage du moment de l'énonciation, la coïncidence avec celui-ci ou l'écart temporel. « La visée durative marque un temps s'écoulant depuis une origine à un repère et d'un repère à une limite postérieure ». (Ardeleanu (*et alii*), 2007 : 21). Le moment de l'énonciation devient alors le repère temporel et envisage deux perspectives : rétrospective ou prospective. Pour la perspective rétrospective il y a deux possibilités :

- à durée ouverte (l'événement dure encore au moment de l'énonciation) : « *din 2006* » (« *depuis 2006* »); « *de când locuiesc în București* » (« *depuis que j'habite Bucarest* »); « *de atunci* » (« *depuis* »); « *în vremurile de acum* » (« *à cette époque* »); « *în ultimul timp* » (« *ces derniers temps* »); « *mama a pus toată viața în bibliotecă bibelouri, nu cărți!* » (« *maman a mis toute sa vie dans la bibliothèque des bibelots et non pas des livres !* »). Dans ce dernier exemple, par manque d'autres éléments contextuels qui attestent le contraire, la durée est présumée ouverte, puisqu'on sous-entend que la mère est toujours en vie et qu'elle a gardé jusqu'à présent ses habitudes.

- à durée fermée : « **în urmă cu zece ani** » (« **il y a dix ans** ») ; « **acum câteva luni** » (« **il y a quelques mois** ») ; « **au trecut de atunci zece ani** » (« **de ce moment-là dix ans se sont écoulés** ») ; « **mi-a spus lucrul acesta o singură dată, mai demult** » (« **il m'a dit cela une seule fois, il y a quelque temps** ») ; « **cu doar câțiva ani în urmă** » (« **seulement quelques années avant** ») ; « **pe atunci** » (« **à l'époque** ») ; « **oameni care au muncit zeci de ani în mină** » (« **des gens qui ont travaillé des dizaines d'années dans la mine** ») ; « **după câțiva ani petrecuți aici** » (« **après quelques années passées ici** »).

Le dernier exemple à durée fermée semble appartenir aux éléments non-déictiques, car le rapport à la temporalité paraît avoir un autre repère que le moment de l'énonciation, mais, ce qui atteste une durée fermée par rapport à l'énonciation est la présence du déictique spatial « *aici* » (« *ici* »), qui transpose la situation d'énonciation dans le temps et dans l'espace immédiat du locuteur.

Dans les exemples présentés plus haut, le déterminant duratif est antérieur au repère (au moment de l'énonciation) et vise soit un événement fini soit un événement en cours. Quant à la perspective prospective, les éléments déictiques marquent un certain degré d'éloignement par rapport au moment de l'énonciation (« *je pars dans deux jours* »), mais aussi la précision ou l'approximation (« *je pars dans les deux jours* »).

2.2.2. La visée ponctuelle

La visée temporelle ponctuelle marque un repérage précis du moment de l'énonciation, « le présent jouant le rôle d'axe de symétrie » (Ardeleanu (*et alii*), 2007 : 21). Les déictiques peuvent être ainsi répartis en des catégories, selon le degré de coïncidence avec le moment de l'énonciation :

- présent : « **Cristi și Adi sînt azi bărbai în toată firea** » (« **Cristi et Adi sont à présent de vrais adultes** ») ; « **acum locuiesc în București** » (« **à présent, j'habite Bucarest** ») ; « **acum, Cristi e bugetar** » (« **à présent, Cristi est budgétaire** »). Tous ces exemples coïncident en un certain degré au présent continu et ont une teinte itérative. Ponctuelles au moment de l'énonciation, ces déictiques marquent aussi une situation extensible, en cours et stable. Le présent de l'énonciateur valide les faits présentés par la temporalité discursive, s'opposant aux temps chronologiquement proches (le passé et le futur).
- passé : « **pe vremea lui Ceaușescu** » (« **à l'époque de Ceușescu** ») ; « **atunci** » (« **à l'époque** ») ; « **casele vechi de acum o sută de ani** » (« **les vieilles maisons d'il y a cent ans** ») ; « **acum vreo douăzeci de ani** » (« **il y a une vingtaine d'années** ») ; « **vara trecută** » (« **l'été passé** ») ;
- futur : « **Georgiana de la trei termină liceul în vară** » (« **Georgiana du troisième finit le lycée cet été** ») ; « **joi, 8 aprilie, mă întâlnesc cu elevii** » (« **je vais rencontrer les élèves, jeudi, le 8 Avril** ») ;
- indifféremment de cette tripartition : « **recunosc imediat nuanța ironică** » (« **je reconnais immédiatement la teinte ironique** ») ; « **Momentan, da. Zic momentan** » (« **pour l'instant, oui. Je dis pour l'instant** ») ; « **cînd le spun ce mă interesează** » (« **le moment où je leur dis ce qui m'intéresse** »).

A côté des éléments déictiques qui marquent une temporalité passée, en cours ou future, il y a aussi les temps verbaux qui attestent l'embrayage des énoncées. Maingueneau fait la distinction entre *temps* (passé, présent et future) et *paradigme* (le temps passé connaît deux paradigmes : le passé composé et l'imparfait), en notant que « le paradigme de base du plan déictique est nécessairement le présent déictique » (Maingueneau, 2007 : 138).

3. Progression spatiale et temporelle

La proximité et l'éloignement, par rapport à un point de repère, soit l'espace du locuteur, soit un espace quelconque, offre au récepteur la possibilité d'apprécier l'appartenance dans l'espace immédiat ou médiat de la situation de discours.

La progression spatiale marque le tracé de la mise en mémoire discursive de l'environnement des événements, rapporté à un certain endroit ou à la mise en forme d'une spatialité propre, dépourvue de toute ambiguïté référentielle. Ainsi, dans les exemples suivants le locuteur marque la progression discursive à travers une série d'éléments spatiaux, rapportés au présent discursif : « **în orașul ei** (*care e și al meu!*) » (« **dans sa ville** (*qui est aussi la mienne !*) ») ; « **găsești și în Giurgiu un loc de muncă** » (« *on trouve de l'emploi sur Giurgiu aussi* ») ; « **ei (...) nu se gândesc să plece la București** » (« *eux, ils ne pensent pas partir pour Bucarest* ») ; « **n-avem noi față de Capitală!** » (« *la Capitale ce n'est pas pour nous* ») ; « **m-am născut în Bucureștiul anilor '80** » (« *je suis né à Bucarest dans les années '80* ») ; « **tendința este de a trasa o linie cât mai lungă de la Focșani la o posibilă destinație** » (« *la tendance est de tracer la plus longue ligne depuis Focșani vers une possible destination* ») ; « **eșecul m-a adus mai aproape de tot ce am detestat în copilărie** » (« *l'échec m'a rapproché de tout ce que j'ai détesté pendant mon enfance* »). Le présent discursif marque ici la localisation temporelle de la narration dans un espace différent de celui évoqué par le locuteur dans son discours (« *Eu am stat în ștei, am trecut pe la Deva și acum locuiesc în București* » - « *Moi, j'ai habité ștei, je suis passé par Deva et à présent j'habite Bucarest* »). Sans appartenance immédiate à l'endroit de narration, la mise en mémoire par l'évocation de la spatialité, comme si le locuteur y était encore présent au moment de l'énoncé (il l'avait été à une époque) transmet le fait que la subjectivité omniprésente du locuteur laisse place à une transgression discursive dans l'au-delà de la spatialité et de la temporalité. La transposition de la narration dans un présent discursif ou, plus précisément, du moment discursif dans la narration, fait intercaler les deux plans : discursif et narratif, de manière progressive, en évoquant un passé et un futur qui deviennent, les deux, le présent, l'actualité discursive du vrai moment et espace de l'énonciation (*je* journaliste, assis à *mon* bureau, en train de rédiger *mon* article, dans le présent afférent).

La mise à distance de la narration peut aussi avoir un certain degré de jugement de valeur, l'écart peut être vu comme une dépréciation et la proximité comme une approche appréciative. Les auteurs des articles de notre corpus regardent « de loin » l'espace de leur jeunesse évoqué (ayant une teinte dépréciative mais à la fois nostalgique), éloigné par rapport à la spatialité immédiate, mais rapproché par le présent du discours. La mise en action de la mémoire marque ainsi une progression spatiale et temporelle, toujours présente à travers le discours.

4. Conclusions

Le système des déictiques spatiaux et temporels marquent un rapport de réciprocité entre les coénonciateurs et la situation de communication, ainsi qu'à l'environnement discursif (*je-tu-ici-maintenant*). La frontière entre les concepts de *discours* et de *récit*, bien délimitée par les linguistes, laisse pourtant intercaler les deux plans, de manière harmonique, en contribuant ainsi à la cohésion et à la cohérence de l'énonciation. Les éléments déictiques et les non-déictiques, marquent eux-aussi la distinction entre le *plan discursif* et celui *historique*.

Ainsi, nous avons mis en évidence les déictiques temporels et spatiaux ayant comme base d'analyse un corpus de quelques textes journalistiques, qui traitent eux-mêmes le sujet de l'éloignement, de spatialité et de temporalité, mises en progression par la relation de l'auteur (en tant qu'énonciateur du discours journalistique) à l'espace et au temps évoqués, en créant ainsi une linéarité temporelle progressive du moment et de l'espace de la narration, jusqu'au présent de l'énonciation. La situation de communication et la situation communiquée coïncide en quelque sorte au cours de l'énoncé, le journaliste se trouvant (même par la mise en mémoire) dans l'espace et dans le temps de la narration. Le rapport de l'émetteur du discours au temps et à l'espace discursifs marquent ainsi une progression par rapport au temps et à l'espace de l'énonciation.

La mise en évidence de certains éléments déictiques marquant la temporalité et la spatialité, nous a fait montrer encore une fois que le domaine de l'analyse du discours reste ouvert pour la recherche, la langue (soit elle parlée ou écrite) offre à chaque fois qu'elle est utilisée, l'opportunité de l'analyser, puisque c'est par son usage que se manifeste l'évolution de sa dynamique.

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THE WITCHCRAFT MEDICINE – TEMPORAL AND SPATIAL COORDINATES¹

Abstract: *The witchcraft is seen as a complex spectacle of words, gestures, mimics, actions and objects which is performed, like any other ritual, in a sacred place, isolated from the profane environment. To choose such a place requires time and care, not to enter a forbidden space that could contaminate the therapeutical act in a negative way.*

Keywords: *the witchcraft, sacred time, profane time.*

To follow temporal and spatial coordinates was an important element in popular tradition, and not to follow them was simply passing into the abnormal.

In relation to the notion of folkloric time, Nicoleta Coatu (1998) speaks about the existence of the ambivalence of profane time and qualitative time, the first being a concrete, physical one, the latter belonging to a "hierophanic" coordinate in order to reflect the impact of man and evil force.

According to popular beliefs, when "the skies open" on New Year, Baptism, Easter, Sânzieni, Saint Andrew, Christmas, there is a breaking off between the profane time and the magical religious one and this is considered the only fortunate moment when people could understand animal language, treasures came to light and characters could be recognized.

Witchcraft requires a special temporal coordination and if it does not find a clear placement on this coordinate, it needs at least an approximate one because the space it covers from one time into the 'other is almost imperceptible. This sends us to a careful following of certain rules: "Any witchcraft/spell cannot be performed at any time" (Gorovei, 1985:80).

For example, it is said it is not good to use witchcraft when there is new moon, while scald head, impetigo - "bubele dulci" are not exorcised when the moon grows lest we should get the reverse effect, some witchcrafts are performed on lent days, at the end of the month, some are done only on lent days (Monday, Wednesday, Friday), for pimple, pustule - "de bubă" the witchcraft is done in the morning of Mondays, Wednesday and Fridays, for epilepsy – "răul copiilor", for leucoma, cataract – "albeață" the witchcraft is done before the sunrise, for scab – "râie" the spell is done on Tuesday to Wednesday or on Thursday to Friday, the witchcrafts in mud are done on Saturday at sunset. But as a rule, these are not performed on Sundays "probably because the witchcraft is of the witch-doctor and the cure is of God, of Virgin Mary and other saints and because Sunday is a day of rest, it is not allowed to use them in such a day" (*ibidem*), only the witchcraft for the evil eye - "deochi" can be performed in any day at any time.

It can be noticed that a general rule cannot be established for the days in which every witchcraft is performed, because the rules change depending on the place and the witch-doctor. Some witchcrafts are performed only on Mondays, while in certain places people strongly believe in witchcrafts performed on Tuesdays and Saturdays, and those spells cast on Sundays and Mondays have no cure.

It is considered a great sin to perform a witchcraft on holy days and on the week before Easter. Generally, for cures, the witchcraft was performed on lent days

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(Monday, Wednesday, Friday), to drain - "a seca" the sickness but witchcraft can be performed in the other days of the week, if needed.

For example, Macedonians believed that the person, who got sick on a Tuesday, has no cure. Romanians talked about the 3 bad hours of Tuesday somewhere between the three singings of the cocks; Bulgarians believed in the evil hour which belonged to Tuesdays; Serbians and Macedonians said it was bad that somebody should die on Tuesday, because there was the risk of this happening all over again the next week. This type of witchcraft is supposed to remove the patient from the chronological time in which he assumingly does not live anymore, and to place him in another time. In fact, the witchcraft itself reenacts the primal events, considered significant and the one for whom the spell is performed and the performer relieve an original reality. 'If the moment of getting sick is evoked as if you recognize at least half of its origin this can mean that you received a magical power that helps you fight the sickness.

The sacred intensity of the temporary moment is also known by the witches who chose especially the days avoided by the witch – doctors, in order to succeed. After the sunset, at midnight, until the cocks sang for the third time, a forbidden period began "when all the activities of the humane obey the taboo, non-humane acts" (Olteanu, 1997: 163).

The Moon is a stimulating element, of the manifestation on the evil nature "the archaic – mythical symbol of the night star is involved also in syntheses which reflect the relation moon – water – vegetation".

Romanian folklore says the herbs used in medicine are found protected by the Moon, while Mircea Eliade states that in Sweden, China, Polynesia and Melanesia "the herbs grow on the Moon" (Coatu, *op. cit.*: 11).

Many cultures believe that, in the full moon nights, you can see the spirits of water, of forests and of air which gather at the witches' Sabbath when the werewolves and the ghosts come to life. But according to Janus' symbolism the moon is both gate to heaven and gate to hell, having an evil influence on people, too. In China it is said that a pregnant woman exposed to the moon's rays will give birth to a hare lip "buză de iepure" child, and in Romania, especially in Bucovina, the pregnant woman who drank from the water in which the Moon mirrored itself, will give birth to a mad child. In the same time, in other cultural areas, the Moon is more like a goddess to whom people could pray, asking for health. In our folklore the sun is seen as God's eye of the day, and the Moon as God's eye of the night. In many cultures the Moon is seen as part of the other world, from here originating the idea that the dead people's souls lived on the Moon (Greeks and Romans) or that the dead went to the Moon to change their appearance (Iranians, Polynesians) or that the dead's souls rest on the Moon waiting for reincarnation (Indians). Birth, wedding and death are marked by rituals of initiation, of integration in the community, all being part of a succession of life moments qualitatively marked. Crossing the temporal border means passing from one world to the other, the sacred time becomes profane; the body and soul harmony starts decreasing and all these can be avoided only by following the time limits.

The witch – doctor, by hundreds of years' practice, learned to respect the favourable temporal coordinates and believed in the magic calendar which sets the favourable and unfavourable moments. "Time has sacred and profane accents, being made of discontinuous segments, each with different causal significances" (Rautu, 1998: XI). When talking about spatial coordinates, life goes on in a determined place "described in the system of semiotic binary oppositions – left/right, up/down, sky/earth,

earth/underground, north/south, east/west, sea/land, human/non-human, house/forest etc." (Olteanu, *op.cit.*: 168).

Many beliefs talk about the existence of a parallel universe which can be easily entered at temporal break – offs. Passing from one time to the other means also passing from one space to the other. Passing from our world to the other one can be accomplished using unusual practices: in the Inuit tradition the dead person was taken out of the house not through the door, but through the window, while in the Romanian tradition the deceased is taken to the grave with his feet ahead. A conscious passing from one world to the other exists only if it is performed by a witch that follows a strict ritual. She has two passings: one, while she is alive, as a witch who acts against humane, and the other after her death, when she returns as a “ghost” in the human world in order to continue her evil deeds. Supernatural beings pass into the human world by changing their appearance, this is a feature of all evil characters and it is completed by the partial loss of power, of supernatural signs.

As long as life goes on in a certain time and space, it will be composed of a succession of access gates, with a dual nature but which cannot be used consciously by many people to achieve their goals. The doorstep (good and evil) is considered a bridge between the two worlds and the snake of the house which is said to live under it, as the guardian spirit of the family.

Romanians wanted to emphasize this relation even more that is why they carved their gates’ pillars, they painted their clay bowls with the sign of this "guardian spirit"– the snake of the house. A Romanian belief says that the dead person sees and knows everything that happens inside his home up to the moment the priest crosses the doorstep and when the bells toll for him that person loses his hearing. This means for the community that the dead person naturally integrates in the world he/she will have to live in. Another Romanian custom is to put holy salt on the doorstep to chase "the devil" away or to put coals – "tăciuni" under the doorstep and after it is crossed, no spell will touch the person who starts a journey. It is also said that it is not advisable to sleep at night resting your head on the doorstep – the boundary between the two worlds, because there is a high chance of becoming disabled, also it is not good to trade on the gate step or sit on it, because the devil may hide there. The window, another sacred space, is an unnatural entrance to the house, a sort of space, of world. The Serbians considered that a pregnant woman should not look out of the window; Romanians believed that looking in of the window from the outside may cause eye sickness. The ones who drank water given out of the window could get an evil disease which can harm even animals, and if somebody threw water out of the window, that could be considered a profanity of this sacred space. Plague and cholera knocked at the window to let people know they were coming, the messengers of death (sparrows) came by the window, the coffin was taken out of the house using the window and not the door, people put water and a towel on the window sill for the deceased’s soul who came to wash itself, the window was used to take out very sick children as a simulation of death.

The chimney is a sacred place used by spirits as a way to enter the house. Romanians, when lending somebody milk, they had to circle the chimney pillar three times holding the milk pot and all these in order not to give their hand away. The same apotropaic role has the spindle which is hang with a garlic bulb on its top down the chimney pillar in order to protect the new – born from witches. There are some places with a special role, places where witchcrafts are performed, and they are known as: Forbidden places – where you are not allowed to put different objects; holy places, evil places: cemeteries, crossroads, abandoned houses, the place where the wool is melt, the

places beyond the village border (Răutu, *op. cit.*, XII). All these areas are governed by mythological creatures: Muma Pădurii, fairies, magi – "solomonarii", warewolves – "pricolii", dragons – "zmeii".

In Greek mythology, Hecate is revered as "the crossroads goddess", being an expert in the magical art of spells, mistress of the three worlds (sky, earth, hell), the creator of ghosts and hallucinations, both benefactor and frightening, but she is also the symbol of the crossroads that means the unknown.

The footprint is any sacred space that had contact with a sacred bearer, with a character that hold this force or with an object. The foot is known as a symbol of force, and keeps a great part of the sacred intensity of that person. The simple stepping on the ground is a symbol of taking possession of it, known in Romania as "descălecat".

Russians used "the ground under the right heel" in some rituals, the Serbians washed the children spilt by the evil eye with water from animal footprint and Romanian women from Bihăia made the cow have milk again (întorceau laptele) using its footprint, or in Romanian folklore, people avoided stepping into the water used to wash the deceased because the feet of the person touching it might go numb. If somebody suffered of cold feet or feet pain, witchcraft had to be done on him because he stepped "on an evil ground". The wise old men say that you should never step after an immoral woman because she troubles everything, brings poverty and burns the ground underneath her feet but it is advisable to step after a straight woman or girl. When you start a journey and somehow you do not manage to reach its end, you can be sure that an evil power stands in your way and does not allow you to cross its territory or, on the contrary, it can "help" you pass to another space with other rules. Ukrainians believe "the spirit of the forest" makes the ones that answer his call, get lost and this is easily done by weakening their watchfulness, altering their reason. Romanians say that to sacredly mark the place the fairies danced or the air spirits roamed, different objects are left or forgotten and these are used later in magic practices to make the spirits come back. Romanians use to cross themselves when they leave their house, in order to be protected from the evil they may encounter. "The house may represent symbolically an ambivalent center, profane when real-concrete activities take place and sacred, when metaphysical, spiritual actions occur" (Coatu, *op. cit.*: 161).

The witchcraft is seen as a complex spectacle of words, gestures, mimics, actions and objects which is performed, like any other ritual, in a sacred place, isolated from the profane environment. To choose such a place requires time and care, not to enter a forbidden space that could contaminate the therapeutical act in a negative way. The interesting fact is that this place is chose somewhere at the border line between the two spaces (sacred - profane), for it "is marked with magical accents: each part resembles the whole, the place of an object takes part in the object's existence; it is integrated in it" (Răutu, *op. cit.*: XII).

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TEMPORALITÉ DE L'ATTENTE DE L'EUROPE DANS LA PRESSE QUOTIDIENNE: VALENCES ET INDICATEURS APRÈS L'INTÉGRATION¹

Abstract: *This paper aims to evaluate the implications of the building of temporality of expectation of Europe on the structure of nowadays journalistic discourses. After January 1, 2007, other internal and European political events point out the discursive representation of actuality. This study allows us a better delimitation of the structural transformations of discourses, noticed in the original political and cultural context. Moreover, we consider that, in the virtue of this continuity of the study oriented on the "European" transformation of Romanian discourse we are beginning from a solid theoretical and empirical basis that will allow us to frame the dialectic of the European Romanian discourse.*

Keywords: *transformations of journalism, temporality of expectation, European integration.*

Introduction

L'identification des transformations discursives qui marquent le contexte social roumain d'après le 1^{er} janvier 2007 s'inscrit dans une continuité temporelle de « l'attente de l'Europe », métaphore qui traverse tout type de discours journalistique roumain pendant la période de préadhésion, ainsi que d'avant l'intégration effective de la Roumanie dans l'Union Européenne. Cette métaphore a été largement évoquée dans notre thèse de doctorat (*Mutations actuelles de la presse roumaine en vue de l'intégration européenne*, Lyon, 2006), tout en permettant l'identification d'une série de transformations identitaires, professionnelles, structurelles et discursives du journalisme roumain actuel en contexte européen. Ayant pour point de départ ces transformations d'ordre formel, nous avons pu préciser ainsi la place de l'attente de l'Europe sur l'axe temporel du discours journalistique roumain au sujet de l'intégration européenne.

Les marqueurs discursifs temporels de la période de préadhésion étaient la planification, la projection vers le futur, le retour en arrière et l'anticipation, tous dramatisés par l'intermédiaire du jeu des verbes sur l'axe passé-futur, pour ainsi dramatiser le présent, ce qui favorisait à l'époque une perspective filmique sur le processus d'intégration européenne. Dans ce contexte, l'élément le plus important qui valorisait cette attente de l'Europe s'est concrétisé dans le calcul précis de la période restée jusqu'au 1^{er} janvier 2007 en années (à partir de 2003), ensuite en jours, en heures, en minutes, voire même en secondes (à partir de 2004), le temps resté devenant ainsi une entité à part, un acteur actif du discours journalistique. De même, les deux variables de l'émotion, l'espoir et la peur, sont présentes dans le discours journalistique afin de rendre compte de cette même attente.

Le discours journalistique d'après l'intégration acquiert des valences et des indicateurs nouveaux pouvant être circonscrits plus notamment dans le registre de

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*This work was supported by CNCSIS-UEFISCSU, project number PN II-RU PD 71/2010 *Expectation of Europe and after? Journalistic discourse's transformations in European Romania*, 2010-2012.

l'espoir de l'instauration désirable d'un « état de normalité », représentée au niveau du discours en concordance avec la « normalité européennes » perçue. Dans ce contexte, notre étude se penche sur l'inventaire des formes que la métaphore de l'attente acquiert au niveau du discours journalistique post-intégration, ainsi que l'évaluation au niveau de la perception des journalistes des indicateurs de « l'état de normalité européennes ». Une étude de cas transversale sera appliquée à un corpus complet d'articles au sujet de l'Europe proposés dans ces pages par le quotidien roumain *Adevărul* en 2007, 2008 et 2009.

Construire l'attente en amont (avant janvier 2007)

L'étude des rubriques et des domaines d'intégration nous a permis d'identifier les marqueurs discursifs de la structure temporelle de la pratique journalistique : la *prévision*, la *planification*, la *prospective*, l'*anticipation* et d'autres marqueurs temporels retrouvés à l'intérieur du discours, comme *la projection dans le futur ou la mise en perspective*, la *sanction*, l'*appel au passé*, doublés par le jeu des temps verbaux utilisés, participent à la construction de la structure intérieure de l'événement « intégration ». Il s'agit notamment de la lecture de la durée de l'événement pour l'ensemble de notre corpus. La perspective éditoriale semble filmique, afin d'opérer un retour en arrière pour accentuer l'importance de l'étape actuelle, et pour assurer la projection de l'événement en avenir : *Curierul național* offre une preuve visuelle de cette orientation éditoriale filmique, en retraçant l'évolution des relations bilatérales UE – Roumanie entre 1993 et 2003 :



Supplément « UE. Où est-ce qu'on s'intègre ? », *Curierul national*, 18 décembre 2003.

A partir de l'analyse d'un corpus important d'articles de presse de la période de préadhésion, on peut identifier les éléments qui marquent la temporalité dans le discours de journalistique roumain :

- Les temps verbaux (le jeu passé – futur, pour dramatiser le présent).
- Le choix des verbes dramatisants (sanctionner, sauver, forcer, préparer, fonctionner, arrêter, négocier, retourner, etc.).
- Formes verbales négatives (comme marqueurs discursifs de la peur).
- L'adhésion se lit à partir de quelques noms qui acquièrent des dimensions métaphoriques : démarche, chemin, parcours, voie, retour, etc., pour rendre compte, en même temps, des efforts qui restent à accomplir et de la durée du processus.
- L'élément le plus important qui affirme la temporalité de l'attente consiste à compter le temps qui reste jusqu'au 1^{er} janvier 2007 en années (à partir de

2003), et ensuite en jours, en minutes et en secondes¹ (à partir de 2004 ; cette orientation est généralisée en avril 2005, lors de la signature du Traité d'adhésion).

- Les marqueurs discursifs de l'espoir : participer, (futur) membre, viable, retrouver, normalité, civilisation, volonté, enthousiasme, croire, confiance, expérience, ambitions, solutions, transformations, changements, confirmation, planning, partenariat, se retrouver, etc.
- Les marqueurs discursifs de la peur : choc, crise, sort, doute, risque, assumer, suspendre, arrêter, attendre, sanctionner, coûts, incapacité, contrainte, instabilité, faible, mécontentements, monitoring, limite, clause de sauvegarde, etc.

Toutes ces variables temporelles de l'écriture journalistique deviennent ainsi les mots de l'attente, cette attente prolongée de « quelque chose d'euro-péen » qui pourrait changer le destin de la Roumanie, une attente partagée tout le temps entre le passé et l'avenir, pour dramatiser le présent événementiel. Heidegger notait que l'attente est définie ainsi, en fonction de sa dimension temporelle, par la « mémoire à l'envers », car elle privilégie au départ le retour en arrière, vers le passé, afin de pouvoir dramatiser le présent et anticiper l'avenir. Et cette construction discursive de l'attente est un effet de la réflexion des journalistes, dont la prise de conscience est plus ou moins évidente parmi eux, ce qui entraîne une configuration des premiers signes d'une maturité professionnelle chez les journalistes roumains, et qu'on retrouve ainsi par l'intermédiaire de l'étude élargie de leurs stratégies discursives : « Si laisser venir définit l'attente, alors l'attente est une manière qu'a la pensée d'être tendue vers l'avenir, c'est-à-dire d'y penser – mémoire à l'envers, donc à supposer que dans la mémoire la pensée ait d'abord en vue le rapport au passé. » (Heidegger, 2006 : 36).

L'adhésion à l'Europe semble entraîner toute une reconstitution temporelle du chemin à parcourir qui définit, de fait l'horizon de l'attente, tantôt proche, tantôt lointain ou même intangible (pic dramatique de l'attente) ; l'Union européenne devient ainsi la finalité et la porte d'entrée à la fois, elle supervise l'évolution et, personnifiée, elle représente un modèle de « normalité » et de « civilisation ». La représentation de l'horizon d'attente qui amplifie la construction de l'événement durable « intégration européenne » dans la presse roumaine actuelle est évidente dans les photos, qui illustrent une construction (artificielle) permettant l'accès au naturel, à l'état de normalité :

¹ Cette stratégie de la construction de l'attente a été reprise aussi par le site Internet du Ministère roumain de l'Intégration Européenne (www.mie.ro, dernière consultation en ligne le 31 décembre 2006): « Il reste X heures, Y minutes et Z secondes jusqu'à l'intégration ».



Photo Azi, Supplément « Azi in Europa », page 5 – « Euro-Sommet », 21 juin 2002.

La même image revient en 2005, lors de la signature du Traité d'adhésion à l'Union Européenne, à la Une du journal *Evenimentul zilei* :



Evenimentul zilei, « Merci, l'Europe ! » à la Une du 26 avril 2005.

Reconfigurer l'attente après l'adhésion

L'adhésion se lit à partir de quelques noms qui acquièrent des dimensions métaphoriques : démarche, chemin, parcours, voie, retour, etc., pour rendre compte, en même temps, des efforts qui restent à accomplir et de la durée du processus. Un deuxième registre est celui de la « famille européenne » beaucoup plus valorisé dans le discours de la presse d'après le 1^{er} janvier 2007. Néanmoins, à partir de ce moment-la, la temporalité de l'attente est plutôt reconfigurée au niveau de la structure des quotidiens, qui est transformée en fonction des conséquences immédiate de l'adhésion : de nouvelles rubriques émergent du type comment accéder aux financements européens.

En plus, une tendance structurelle ancienne qui consistait à transférer les articles au sujet de l'Europe de la rubrique de politique extérieure à la rubrique de politique intérieure, et cela à partir de 2002 – 2003 (après l'adhésion à l'OTAN), revient en janvier 2007. C'est le moment de la réémergence de la rubrique EUROPA (introduite par *Adevărul* le 3 janvier 2007). Concernant la page thématique EUROPA

(page 9) de *Adevărul* en janvier 2007, elle devient rapidement quotidienne (même les samedis, à l'exception de trois éditions seulement pendant ce premier mois, voire le numéro 5132 du mercredi, le 10 janvier 2007, le numéro 5134 du vendredi, le 12 janvier 2007, et le numéro 5138 du mercredi, le 17 janvier 2007). A partir de là, cette page thématique structurée comme une rubrique d'appropriation de l'Europe en tant que sujet de politique intérieure de nouveau devient une rubrique permanente de *Adevărul*. En janvier 2008, ce quotidien change de nouveau de format et de structure (format tabloïde, structure de magazine), ce qui induit une nouvelle transformation des noms des rubriques permanente et une reconsidération du contenu. Début janvier 2008, la rubrique permanente Europa disparaît, étant remplacée par deux, souvent même trois pages thématiques d'International.

Fin janvier 2008, une nouvelle reconsidération des thématiques européennes émerge, de telle sorte qu'une rubrique non permanente y soit introduite : International Europa. Ce transfert, très important du point de vue de la structure des quotidiens roumains et les mutations que ces structures ont subies au moment du passage du statut national de pays adhérent à celui de pays intégré, constitue l'indicateur fondamental de la reconfiguration de l'attente de l'Europe, puisque l'espoir antérieur d'intégrer « notre » Europe (c'est-à-dire *notre famille européenne*) est transformé en une certitude discursive d'une famille étrangère ou d'une Europe des étrangers. La preuve est cette nouvelle rubrique du journal *Adevărul* – International Europa – qui présente la vie des Européens en Europe, tellement différente de notre vie à nous.

Lire la temporalité des commentaires

Le premier éditorial au sujet de la Roumanie européenne est proposé à la une du journal *Adevărul* le 4 janvier 2007 : *Questions à l'horizon d'un nouveau mode*, signé par Ovidiu Nahoi. La démarche de l'éditorialiste consiste en une remémoration du processus d'adhésion, qui réintroduit des indices d'ordre temporel. La perspective du nouveau monde est finalement une certitude qui traverse tout discours d'opinion d'après le 1^{er} janvier 2007 et qui induit des sanctions discursives par rapport à la responsabilité des officiels roumains dans ce nouveau contexte : par exemple, le manque d'un projet concret pour la Roumanie européenne y émerge comme une forme de sanction discursive temporisant la même attente de l'Europe, qui est arrivée métaphoriquement au bout des comptes.

Le même jour, un deuxième commentaire signé par Ioan Matei (*Adevărul*, no. 5127, page 10 Forum), reprend la même thématique transversale sanctionnant le fait qu'il n'existe pas de projet stratégique pour la Roumanie en Europe, par l'inventaire discursif des indices temporels de l'adhésion : « On vient de consommer le compte à rebours, on a déjà coché les jours et les heures qui nous séparaient encore de l'Europe, avec la même impatience et volupté... Et maintenant, on se permet encore des moments de rêverie, on s'imagine qu'à partir de maintenant nous serons autrement, pour qu'après, dans une seconde, le temps d'un clin d'œil, on revienne les pieds sur terre. »

La nouvelle valence de la Roumanie Européenne traduit un espoir bien évident dans le discours journalistique de préadhésion – celui de devenir autrement, c'est-à-dire des citoyens Européens. A partir de là, une autre série de sanctions discursives reste à être appliquée : les Roumains sont devenus des citoyens Européens, mais ils restent autrement, fondamentalement différents des autres citoyens de l'Union Européenne ; la Roumanie est devenue Européenne, mais elle n'a pas de projet d'avenir contrairement à l'Union Européenne et aux autres pays membres ; Bucarest est devenu l'une des

capitales Européennes, mais la ville ne dispose pas des mêmes facilités, des mêmes routes, des mêmes conditions de vie, etc.

Cette problématique de la définition du statut identitaire de la Roumanie européenne traverse tout discours journalistique post-adhésion, de telle sorte qu'en janvier 2008, dans un autre commentaire proposé par *Adevarul* (no 5438/8 janvier 2008), Sorin Adam Matei note : « Le Roumain est un peu Italien, presque Juif et suffisamment Russe ». Et cela puisque cette identité nationale en nouveau contexte européen est définie dans le registre suivant : la Roumanie en tant que l'autre de l'Europe. A son tour, l'Autre est défini à partir des indices d'ordre stéréotype des identités européennes prises en discussion. Par conséquent, la Roumanie est *autre*, toujours par rapport à ce qui avait été défini avant l'adhésion effective en tant que normalité européenne. La stratégie la plus fréquente adoptée par les éditorialistes est le retour en arrière, présentant des panoramas complets du passé européen des *autres* pays membres : le rapport aux autres (l'Espagne, le Portugal, voire même la Bulgarie) permet à toute occasion l'introduction de la sanction discursive.

Le 29 novembre 2009, Ovidiu Nahoi revient sur les mêmes problématiques dans le contexte de la célébration de la fête nationale dans l'éditorial « Le 1^{er} Décembre et le 10 Mai » : « Depuis 150 ans, la Roumanie parcourt ce chemin sinueux de l'europanisation, interrompu brutalement pendant les années du communisme. Et repris ensuite, avec des hésitations, des erreurs et des naïvetés, mais repris quand même naturellement après le 22 décembre 1989. (...). De fait, l'unité nationale et l'alignement aux valeurs européennes ne peuvent pas être séparés. Ils sont tous les deux partie prenante du même projet dénommé Roumanie. »¹. Le 27 décembre 2009, le même éditorialiste revient avec « Une provocation pour 2010 ». Dans le contexte de l'adhésion à l'Union Européenne, un nouveau concept émerge, celui de « modernisation » qui reste à être défini en tant que dimension stratégique du projet national de la Roumanie européenne : « Par "modernisation", la Roumanie devrait devenir un pays où les gens acceptent facilement les différences et où on éprouve le plaisir de vivre. »².

En guise de conclusion préliminaire

Cette étude fait partie d'une recherche en cours dédiée aux transformations structurelles et identitaires du journalisme roumain après l'adhésion à l'Union Européenne et se propose de faire le point sur les nouveaux indicateurs et valences discursifs que l'adhésion effective de la Roumanie à l'Union Européenne a introduits en tant qu'indices d'une europanisation du discours journalistique roumain à partir des transformations structurelles des quotidiens nationaux de la période de préadhésion. L'article vise plus notamment les transformations introduites par le quotidien national *Adevărul* dans la période 2007-2009. On opère avec un registre discursif sensiblement modifié par rapport à la période de préadhésion, où les métaphores acquièrent de nouvelles dimensions : le chemin européen de la Roumanie est loin d'être terminé le 1^{er} janvier 2007, son parcours européen acquiert depuis lors des réglementations assez strictes, les retrouvailles avec la famille des pays européens s'avèrent plus compliquées que prévu, via les différences (de mentalité, de niveau de vie, de civilisation etc.) qui

¹ http://www.adevarul.ro/editorial_-_ovidiu_nahoi/1_Decembrie_si_10_Mai_7_162053794.html, dernière consultation en ligne le 15 juillet 2011.

² http://www.adevarul.ro/editorial_-_ovidiu_nahoi/O_provocare_pentru_2010_7_178852114.html, dernière consultation en ligne le 15 juillet 2011.

séparent les Roumains des autres Européens. Dans ce contexte, la métaphore émergente du projet européen de la Roumanie à construire se lit dans le même registre discursif de l'émotion, mais plutôt du côté de la peur, que de l'espoir, surtout à partir de la deuxième moitié de 2008, lorsque les journalistes semblent de plus en plus sensibles aux différences qui éloignent la Roumanie de la normalité européenne acceptable, d'une manière jugée inéluctable.

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- **** Archive complète du quotidien *Adevărul* de la période 1^{er} janvier 2007 – 31 décembre 2009.

THE LAST 20 YEARS OF ROMANIAN JOURNALISM: PRACTICES AND VALUES. A METHODOLOGICAL APPROACH¹

Abstract: *The research aims at investigating the way by which Romanian journalists are relating to the notion of credibility, made operational in relation to the dimensions of: truth - non-truth, objectivity -subjectivity, reality - fiction. We propose to explore the positioning of the journalists toward the practices of information, professional norm, and profession values. The journalistic information practices will be analyzed on the ideal (the norm) and representational (the journalists representations about the practices of information) sides. The research is oriented within the sphere of the cultural investigation (Cultural studies) of journalism. The cultural investigation is of an exploratory nature, with a strong interdisciplinary component and was validated scientifically mainly by Anglo-Saxon researchers in specific cultural contexts. Our proposed research adapts the cultural investigation to the Romanian socio-cultural specific and constitutes a base for contouring the professional profile of Romanian journalists.*

Keywords: *the journalistic information, professional values, practices of information.*

Introduction

The research in Journalism is relatively new in Romania, becoming more visible together with the development of the Journalism education and the structuring of the education in the Sciences of Communication. In the world, there are a number of domains of fundamental research of the Journalism: sociological investigation, studies in language studies, cultural studies and historical research.

Our perspective proposes a derivate approach, from the sphere of the cultural studies, of one of the fundamental practices of journalism: *information* can be profitable to the research field as well as to the evolution of the profession in Romania.

The main objective of a research can be identifying the practices of information as registered today in the Romanian editorial offices, taking as a model similar researches made in Europe and the United States by prestigious researchers, as Theodore Glasser (1995, 1999), Armand Mattelart (1999, 2001, 2003), Silvio Waisbord (2008, 2009), Bonnie Brennen (2000, 2003, 2005), Hanno Hardt (1992, 1998, 2004), and Karin Wahl-Jorgensen (2005, 2008). The interest for this type of research is linked to the ever-increasing idea that the journalism is a cultural fact and a way to conceptualize culture by the means of a representational discourse. At the center of the scientific preoccupations in cultural studies is the triad: *fact-truth-reality*, which is of greatest interest when we discuss the practices of credible information, the concept unifying the three notions being that of *representational discourse*.

The analysis has shown that the discourse promoted by journalists about themselves and about the values, norms and journalistic practices, one that continuously celebrates their own activity, is hiding a series of weak spots of the profession of journalist: commercial logic, illusion of freedom of expression, of objectivity, the complex of hierarchical subordination, the complex of lack of culture etc. Studies have shown that journalists valorize the identification with a professional category echoing the vigilante of the collective imaginary, the adventurer, the traveler (Ruellan, 1993, Rosca, 2000). In this context, we refer to recent researches from certain authors as: Bonnie Brennen, Denis Ruellan, Jo Saltzman, Michael Schudson. About this type of

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researches, Barbie Zelizer stated that the representation of journalism had an impact on the way journalists are maintaining the enthusiasm for this domain (2007, p. 202).

For this reason, an analysis of the discourse of the journalists about the myth of the correct information, about justice and truth, about the freedom of expression constitutes a necessary endeavor in any society, even more in a society like ours, looking for its identity and landmarks. This is the point of such a research, which will use the method of study of multiple cases, by techniques adequate to this type of qualitative demarche: semi-structured interview, observation and discourse analysis.

Premises of the research

In the present context, all the studies and papers about Romanian press were either theoretical synthesis, or punctual case studies, most often starting from cultural stereotypes circulating in the Romanian public space. We could not identify major projects aiming primarily at the evolution of the profession from 1989 up to the present. Until now, the researches in the headed me to realize the necessity of a project that should explore the professional field of the Romanian journalists, in evolution, not sequentially. Consequently, we conceived a research project in order to define a contour of the landmarks of the profession of journalist in the last 20 years Romania.

At this stage, we channeled our efforts on the *practices of credible information* in journalism, because they realize the most important component of the profession of journalist, regardless the historical epoch in which it is practiced or the support on which the message is distributed.

The method

The proposed research has the following objectives:

1. Operationalization and definition of credible information and of credibility in the professional field of Romanian journalism;
2. Deconstruction of the myth of the correct information;
3. Identification of professional representations of the Romanian journalists;
4. Inventory of professional values advanced by the Romanian journalists in the discourse about their profession;
5. Confronting sets of professional values attached to the socio-professional category of journalists included in the sample;
6. Exploring the evolution of the discourse about their profession of the journalists in the last 20 years.

The investigation can be carried out using a cumulation of techniques specific to qualitative approaches, which we consider useful in order to reach the intended objectives. We develop the method of multiple cases study together with techniques adequate to this qualitative approach: semi-structured interview, observation and discourse analysis.

According to Robert K. Yin, the case study "defines a strategy of achieving a research that requires empirical investigations regarding a particular, contemporary phenomenon, within a real life context, and making use of multiple sources of information (interviews, questionnaires, testimonies, proofs, and documents)" (Robert K. Yin, 2009). The method of multiple cases study as being the most appropriate to explore the professional practices of credible information in evolution, in the last 20 years of Romanian journalism.

Because we are primarily interested in the representational discourse, we are proposing the investigation of three phenomena: the discourse about the practices of information of those journalists active in their profession in 1989-1990, the discourse of the journalists who entered the profession in the nineties, and the discourse of the journalists who entered the profession after graduating profiled studies. Therefore, we focus the investigation will on these three socio-professional categories, each one representing a concrete case that will be subjected to thorough investigation and analysis. In order for the construct of the research to be valid, we will make use of a formal protocol.

The final report of the research will be the result of the corroboration of the results of the analysis of each separate case study. The sampling of the category of investigated journalists will be simple aleatory by evaluation techniques. Each category of journalists will be selected according to two criteria: access to profession and a minimum of 5 years of practicing the profession. The sample will include journalists who are representative for all kinds of media existent on the market at that moment. Attainment of each of the samples will be established after determining the professional context by analysis of market studies, media statistics, and other relevant documents.

The relevance of the research

Our research aims to analyze the most important component of the journalistic practices, that of informing: practices, techniques, the norm and the registered situation, self-legitimizing discourses, and legitimating discourses.

Disseminated within the academic space and journalists society, the results of the research can have a contribution to re-launching in a more coherent and pragmatic perspective the debate about the norms, practices and values of the profession. An analysis of the discourse of the journalists about the myth of the correct information, about justice and truth, and freedom of expression constitute a necessary step in any society, even more in a society like ours, looking for its identity and landmarks.

In the nowadays context, all studies and works about the Romanian press were either theoretical syntheses or punctual case studies, most often starting from cultural stereotypes circulating within the Romanian public space. We could not identify major projects holding as main objective the evolution of the profession from 1989 until present.

Our endeavor could set a beginning for the research of the ensemble of professional practices of journalism, and a starting point for the initiation of a direction of research that should explore by consecrated methods from the sphere of sociology, anthropology, and communication sciences the professional field of the communicators in Romania.

Our present paper proposes a methodological inventory of all the practices and values that pointed out the last 20 years of the Romanian journalism's evolution. The approach constitutes the basis of a larger research project that we initiated and intend to carry out for the next three years. The novelty of this project consists into the adoption for the first time of a cultural studies perspective applied to Romanian journalism, perspective which was detailed and methodologically set up in this paper.

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MENTAL VALUES AND MEANINGS OF RES. ILLUSTRATIVE LEXICON¹

Abstract: *Res* is perhaps, the most prolific word with regard to the meanings in Latin. Many phrases formed with its help were inherited in European languages, particularly in legal and political field. The name of a new form of government-Republic is an eloquent proof of what was said above.

The multitude of phrases, but also of senses of **res** is a testimony of the Latin genius that knew how to organize itself and the world led by him, that he also created the terminology of social-institutional organization.

The expressions and meanings of *res* touch many areas such as: legal, military, philosophical, political, social, mental, diplomatic, poetic, religious, and so on. **Res** was used by Latin people to describe many concepts whose diversity is very high. Through him there were expressed feelings, social-political institutions and practices, philosophical terms (we think here at Lucretius who created an entire philosophical terminology in Latin, especially using this word), legal terms in an overwhelming proportion, situations of life and in the works of Latin writers, **res** is very used to render different states of mind or mentalities.

Keywords: *res*, meanings, Latin, mentalities, lexicon.

Res is perhaps the most prolific word in representing the meanings of Latin language. Furthermore, expressions formed with its help have been inherited by the European languages, especially in legal and political fields. The denomination of a new form of government – the Republic is an eloquent proof of this fact. Also, the word *rebus* comes from the Latin **res**.

The multitude of meanings of **res** is a testimony of the Latin genius that knew how to organize itself and the world led by him, his organization being so perfectly that it was inherited, especially in the European social-institutional organization terminology and beyond.

Expressions and meanings of **res** reach many fields such as: legal, military, philosophical, political, diplomatic, poetic, religious and so on, being translated according to the context. In other words, its meaning can be observed only in its context, often **res** can have antagonistic meanings in different contexts.

At a first analyze of **res** we can observe that it rendered with the following meanings: thing, object, situation, circumstance and event. (Paraschiv, M., Curcă, R.,-G., 2007: 423.)

In other dictionaries we find the following meanings of **res**: it could derive from the indo-European *rei*, according to Pokorny, having the meaning of thing, possession, the avestic *ray*= paradise, wealth, but also the Sanskrit *rayi*=wealth, property and good. (<http://fr.wiktionary.org/wiki/res/>, 20.01.2011, *Le Dictionnaire étymologique latin*).

It is a fact that the Latin **res** inherited all the meanings present both in Indo-European and Sanskrit.

Félix Gaffiot in *Dictionnaire latin-français* gives us the most meanings of **res**: thing, object, being, business, fact, event, circumstance, body, nothing, contradiction, race, action, reality, fortune, interest, advantage, wealth, cause, reason, legal business,

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litigation and so on. (<http://www.lexilogos.com/latin/gaffiot.php?p=1349>/20.01.2011). It is our own translation). We believe that this is the most complete definition of *res*.

In an English-Latin dictionary we have the following definition: *res, ei, f = thing, situation, business, fact, condition, property, profit, advantage, world, universe, case (legal) result, power, value, opportunity.* (***)*Pocket Oxford Latin Dictionary*, 1994, 2005: 162). (It is our own translation).

We gathered these meanings and values in three categories: political social, legal and philosophical-poetical and mentality. We mention that the translation belongs to the authors from which we selected the expressions. Many times we offer a different interpretation and translation for the meanings of *res*. Our study has not exhausted all the values and meanings of *res* because of the saving imposed by the rules of typewriting, but we consider that we captured the main value of this word.

1. Political-social values:

Idem sentire de re publica= to have the same attitude towards the state (*Apud*, Varzari, E., Hanganu, A., Cosmescu, A, 2010: 73), in which *res* has the meaning of state or public affaires

Res publica=State, Republic (*Ibidem*: 126.)

Corruptissima re publica plurima leges –Tacitus=If a state is very corrupt, it has many laws. (Matei, V., 2007: 57) It can be noticed that, over the time, the Romans joint the two words *res publica* in a single word designating by it the Roman state.

...*res angusta domi* - Iuvenalis=poverty. (*Ibidem*: 126) In this case, *res* has a social fault value, if we translate literally, it would be *narrow thing*.

Libertas inestimabile res est= Freedom is priceless (*Ibidem*: 174). Here, *Res* has the sense of human right, a fundamental right-freedom. This saying is still present nowadays.

Lucri bonus est odor ex re qualibet - Iuvenalis= The smells of gain is nice from wherever it would come. (*Ibidem*: 178) We have here an economic sense of *res*, namely that of earnings, wealth, favorable situation and, why not, of a business.

Multum ad rem pertinent...- Seneca= It is very important for what purpose you take an action...(Ibidem: 208) **Res** in this case has the meaning of social action, but also of motive of this action.

...*res dissociabiles...*- Tacitus=Things that do not work together. (*Ibidem*: 215) Also, in this case, we deal with the value of action, but an action opposite to the other, so that we can interpret it as a political opposition.

...*in re publica versantur* - Seneca=...the one dealing with politics. (*Ibidem*: 218) Besides the meaning of state, we also see here the meaning of politics that *res* has.

...*nervum rerum...*= the nerve of things or money (*Ibidem*: 218). The economic value is the most obvious in this context, as we can understand here by *res* even economics.

...*res non sinit...*- Terentius= Does not accept the situation. (*Ibidem*: 242). Therefore, *Res* has here the meaning of social context.

Res gestae divi Augusti= war facts of Augustus. **Res** has two meanings here 1. War, 2. History.

Rebus sic stantibus= as long as the situation persists. (*Apud*, Varzari, E., Hanganu, A., Cosmescu, A, *op.cit.*: 117). *Res* in this case refer to a diplomatic context, the expression being also used nowadays in the language of diplomatic relations, and here it is correct to translate *res* by relations.

...**memento rebus**...- Horatius= Remember the circumstances. (*Apud Matei, V., op. cit.:* 12). Although it has to a great Latin poet, *res* has here also a social meaning, we can translate life circumstances.

...**rerum novarum cupidus**...=...wishful of new things, reformist. (*Apud, Varzari, E., Hanganu, A., Cosmescu, A, op. cit.:* 119) **Res** has here the meaning of reform, restructuring, and why not, of new institutions.

Res novae= new situations, revolution. (*Apud, Pistol, P., 2005:* 91) In this context **res** has the meaning of revolution (more than a reform), namely a whole new situation, that changes completely a certain system. As found in the two contexts, **res** can have different meanings in almost identical contexts, although they may seem similar.

Concordia parvae res crescunt, discordia maxime delabuntur - Sallustius= By means of collaboration, small problems gain importance, but by disunion even the most important are lost. (*Apud Matei, V., op. cit.:*52) We also deal with a political sense of **res** if we interpret it in relation to *concordia* or *discordia*. The term of *concordia* represented during Sallust's time a desideratum of Roman political forces, that during Augustus' time materialized by *concordia ordinum* = alliance of Roman orders. It would be correct to translate in this case *res* by principles or, why not, political doctrines (thinking here of the two political factions which dominated Roman political life, *Optimates* and *Populares* that had different doctrines).

...**res ad omnia parata** - Seneca=...ready for everything. (*Ibidem:* 73). We can interpret this phrase where **res** appear also as expression of a social-political context, translating it not only as anything, but especially as compromise, lack of scruples, crime.

...**res ipsa declaravit** - Cicero (<http://www.lexilogos.com/latin/gaffiot.php?p=1349>/20.01.2011) = As demonstrated by the event.

...**res efficientes, res effectae** - Cicero (*Ibidem*) = effective forces, effects

...**res urbanae** - Cicero (*Ibidem*) = urban life

...**primos se omnium rerum volunt** - Terentius (*Ibidem*) = who want to be the first in the world

...**maxima rerum Roma** - Vergilius (*Ibidem*) =Rome, wonder of the world

...**rem augere** - Cicero (*Ibidem*) = to increase the wealth

...**privatae res** - Cicero (*Ibidem*) = personal wealth

...**In rem esse aliqui** - Plautus (*Ibidem*) = to be in the interest of someone

...**pro tempore et pro re** - Caesar (*Ibidem*) = according to times and circumstances

...**in media re publica versari** - Cicero (*Ibidem*) = to interfere in the political life

...**rem publicam tenere** - Cicero (*Ibidem*) = to be at the top of the political life or the government

...**rei publicae usus** - Cicero (*Ibidem*) = political practice

...**res militaris** (<http://fr.wiktionary.org/wiki/res>, / 20.01.2011) = war, military art

...**quibus rebus perfectis** - Caesar (*Ibidem*) = preparations being complete. This also refers to the meaning of war, or rather to the situation before belligerency.

...**ante rem** - Titus Livius (*Ibidem*) = before battle or before action

...**res populi Romani perscribere** (*Ibidem*) -Titus Livius= to write the facts or Romans' history

...**rerum scriptor**=historian (*Ibidem*)

...**res ampla** - Cicero (*Ibidem*) = huge wealth

...**rem reperire**...- Plautus (*Ibidem*) = to find the means

...**rerum potiri**= to appoint himself/herself

...**summa rerum**= supreme power

Res mihi Romanas dederas, Fortuna regendas-Lucretius (*Ibidem*) = Fortuna, you gave me the Roman Empire to rule it

Res rustica- Columella's work=agriculture

Fama rem exagerat= The rumor exaggerates any deed. (*Cf.***Proverbe și cugetări latine*, 1976: 235) In this case, *res* might be considered as action, or communication, as the rumor in fact exaggerates the action by a deficient process of communication.

Fortiter în re= Courageous in any situation. (*Ibidem*: 45) In this case, *res* can be interpreted as energy, strength of character or life, the scene of human action.

Ex necessitate rei= The argument of force major (*Ibidem*: 22) *Res* has here the meaning of force, but especially of exceptional circumstance, that requires actions to match it. We believe that the best interpretation of this expression, especially of *res*, is a state of emergency.

Non opus este verbis, credite rebus= No need for explanations, but trust in deeds. (*Ibidem*: 72) *Res* have here the meaning of concrete results of an action.

Rerum omnium magister usus - Caesar= Practice is the guide of all things (*Apud*, Munteanu, E., Munteanu, L.,-G., 1996: 262-263) Interpreting the meaning in the context of Caesar's work we can translate *res* as military discipline, man oeuvre or application.

2. Legal values

Ius rerum= law of things

Re= in fact (****Proverbe și cugetări latine*: 9)

Tuas res agitur – Horatius= Your interest is at stake. (*Ibidem*: 94) The following examples show that *res* mean not only interest, but also wealth.

Res familiaris (<http://fr.wiktionary.org/wiki/res/>, 20.01.2011) = patrimony

In rem esse (*Ibidem*)= to the benefit of

...in re= in fact, to the point, real (*Apud*, Varzari, E., Hanganu, A., Cosmescu, A, *op.cit.*: 79)

...res nec mancipi= things that are not in the property rights or by opposition *...res mancipi*= things that are in ownership. (*Apud* Benveniste, É., 1999: 114)

...Bis de eadem re ne sit actio= Not to take an action twice for the same thing. (*Apud* Matei, V., *op. cit.*:36)

...ad rem= briefly, concisely. (*Ibidem*: 10)

Emptio fit praetio, permutatio fit rebus= the purchase is made by price, the exchange in kind by things. (*Ibidem*: 89)

Eripitur persona, manet res=The person dies, the work remains. (*Ibidem*: 91)

Ex re= timely. (*Ibidem*: 104)

...in ambiguis rebus - Ulpian= for unclear cases (*Ibidem*: 146)

...intuitu rei= in terms of work (*Ibidem*: 159)

...iudicis officium est, ut res, ita tempora rerum quaerere= the judge's duty is to investigate both the facts and its circumstances. (*Ibidem*: 165).

Res delictae= abandoned things

Res furti= stolen things

Res nullius= anyone's work

Res ipsa loquitur=the thing speaks for itself

Res subreptae=hidden things (*Apud* Matei, V., *op. cit.*: 344-346)

Error in rem= error on the work (*Apud* Săuleanu, L., Rădulețu, S., 2007: 112)

Ex re= in deed (*Ibidem*: 127)

Iura ad rem=outstanding rights and *iura in re*= real rights (*Ibidem*: 163)

Propter rem= real obligations (*Ibidem*: 259)
Re= real contract (*Ibidem*: 279)
Res certa= sure asset
Res communis= common asset
Res extra commercium= things outside commerce
Res inter alios acta...= thing agreed between others
Res probandae= deeds to be proved
Res probantes= evidentiary deeds
Res transit cum suo onere= the patrimony passes to the person holding it
Scriptae in rem= obligations binding to third parties. (*Ibidem*: 282-291)
Tuas res= your assets, phrase of the Roman law.
Ob rem= usefully (*Apud*, Matei, V., 1994: 61)
Ab re= detrimentally
Privatae res= private wealth
Rem dicere= to advocate in a trial
Res in patrimonio= patrimony work (*Apud*, Sâmbrian, T., 2009: 167-175).(The translation from Latin belongs to the author of the mentioned work.)
Summa rerum divisio= basic classification of things
Res corporales= tangible things
Res incorporales= intangible things
Res mobiles= movable things
Res immobiles= immovable things
Res fruttifere= things that cause other things
Res infruttifere= things that do not cause other things
Res divizibili= divisible things
Res indivizibili= indivisible things
Res principales= main things
Res acesoriae= incidental things that serve for another thing
Res universitatis= things designated to a local collectivity
Res sacrae= quote things
Res sanctae= inviolable things (*Ibidem*)
Lex rei situ= Law of the place where the asset is located (*Apud*, Hanga, V., Calciu, D., 2007: 126) (the translation from Latin belongs to the quoted author)
Res iudicata pro veritate accipitur= A court case is considered true (*Apud*, Munteanu, E., Munteanu, L.,-G., *op. cit.*: 262-263)
Res abhoret a fide -Titus Livius= The thing is refused by ration (*Ibidem*)

3. Philosophical-moral, mentality and poetic values

...*res...spes* (<http://fr.wiktionary.org/wiki/res/20.01.2011>) =present and future
...*res adversae* (*Ibidem*) =unhappiness
...*res prosperae* (*Ibidem*) = luck, wealth
...*rem sectari, non verba* - Cicero (*Ibidem*) =to refer to the deed, not the words
...*et de re et de causa* - Cicero (<http://www.lexilogos.com/latin/gaffiot.php?p=1349/>
20.01.2011) = and about the deed and the cause
...*re quidem vera* - Cicero (*Ibidem*) = actually
...*e re nata*-Terentius (*Ibidem*) = depending on the situation or as it resulted from the situation

...**rerum** *divinarum et humanarum scientia* - Cicero (*Ibidem*) = knowledge of sacred and human things.

Tempus edax rerum - Ovidius=Time, the one that devours things (*Apud*, Varzari, E., Hanganu, A., Cosmescu, A, *op.cit.*: 131)

Adaequatio rei et intellectus - Summa Theologiae= Compliance of work with mind (*Apud* Matei, V., *op. cit.*: 8).

Ad perpetuam rei memoriam= For eternal remembrance. (*Ibidem*: 10)

Adversae res admonet religionum - Titus Livius= Misfortune makes one remember the gods. (*Ibidem*: 11)

Adversarium impetus rerum vici fortes non vertit animum - Seneca= The buffets of fortune do not discourage the brave man. (*Ibidem*: 11)

Memento rebus...- Horatius= Remember the circumstances (*Ibidem*: 12)

Alius in aliis rebus est prestantior - Publilius Syrus= Each is special in something else. (*Ibidem*: 17)

Amicus certus in re incerta cernitur - Cicero= A true friend is discerned during an uncertain matter. (*Ibidem*: 19)

...**rerum** *causa* - Seneca= the cause of things (*Ibidem*: 27)

...*Credula res amor est* - Ovidius= The easiest thing to believe is love. (*Ibidem*: 58)

Crescere posse imperfectae rei signum est-Seneca= the capacity to grow morally, is the sign of imperfection (*Ibidem*: 59). Here, *res* may be interpreted as human existence, rather human insecurity, but also as spirit, being, and so on.

Dum licet in rebus iucundis vive beatus - Horatius= As long as possible, one lives in pleasant circumstances. (*Ibidem*: 84)

...**res** *ad omnia parata* - Seneca= ready for anything. (*Ibidem*: 73)

...*De omni re scibili* - Picco dela Mirandola= About all that can be known. (*Ibidem*: 70)

Est modus in rebus - Horatius= It is a measure in all. (*Ibidem*: 93)

Eventus varios res nova semper habet= Any new happening has its surprises. (*Ibidem*: 98)

Ex re nomen habet - Ovidius= Reputation is achieved by important facts (*Ibidem*: 104)

Fortuna in omni re dominator - Sallustius= luck reigns everywhere. (*Ibidem*: 115)

Homo res sacra homini - Seneca= Man is something sacred for man (*Ibidem*: 136)

In rebus dubiis plurima est audacia - Publilius Syrus= Under critical circumstances, boldness is greater. (*Ibidem*: 156)

Ludit in humanis divina potentia rebus...- Ovidius= Divine power plays with human things. (*Ibidem*: 179) We can substitute the expression *humanis rebus* by people.

...*in omni re* - Cicero= in any art. (*Ibidem*: 155)

...**res** *mortalium*= mortal things (*Ibidem*: 198)

Magno animo de rebus magnis iudicandum est - Seneca= We must judge important things with great discernment. (*Ibidem*: 184)

Mors ultima linea rerum est - Horatius= Death is the last frontier of things. (*Ibidem*: 204) Also in this context we can interpret *res* as life, human action, humanity.

Omnia rerum principia parva sunt - Cicero= The beginning of all things is small. (*Ibidem*: 269)

Rem *tene, verba sequenter* - Cato Maior= It governs over the matter, the words come implicitly. (*Ibidem*: 343)

...**rebus** *angustis animosus atque fortis appare...*- Horatius= Show brave in distressing times. (*Ibidem*: 341)

Sunt lacrimae rerum - Vergilius= There are tears for our miseries (*Ibidem*: 381)

De rerum natura-Lucretius= about the nature of things, where *res* means matter, primordial substance, and also spirit.

...rerum primordia - Lucretius=D. Murărașu (Cf. Titus Lucretius Carus, 1981) suggested that this expression to be translated as atoms.

Semina rerum - Lucretius= seeds of things (also in the translation of D. Murărașu) We can interpret *res* as the nucleus of atoms, if we refer to Lucretius' work.

Felix qui potuit rerum cognoscere causas – Horatius= Blessed is he who could ascend to the principles of things. (***)*Proverbe și cugetări latine*, 1976: 45). (The translation belongs to the quoted authors)

Res nulla concilio nocentior malo= Nothing is more harmful than a bad advice. (*Ibidem*: 203) *Res* can be interpreted here also as a meaning or the middle of the action, which may be vitiated by a wrong urge.

Virtus omnibus rebus anteit - Plautus= Virtue is above all. (*Ibidem*: 232) *Res*, here, has the value of a feature, if we analyze it in relation to *virtus*, which is the apex of human features.

Rerum actor...- Augustinus= The creator of things (*Apud*, Munteanu, E., Munteanu, L.,- G., *op. cit.*: 262-263) We can interpret this phrase in terms of religion, God is the Creator of things, considering the religious significances of Augustine's work.

Respublica Chistiana= Christian community (*Ibidem*) *Respublica* here has the meaning of association and not of state.

Res severa vera gaudium - Seneca= True joy is a serious thing (*Ibidem*). *Res* can be interpreted here as a certain feeling.

Res este magna tacere - Martialis= Silence is golden. (*Ibidem*) Also, the word *res* falls into the sphere of morality, having here a meaning of wisdom, if we correlate this expression to another: *If you had been silent, you would have remained a philosopher*.

Res cogitans-Descartes= The thing that thinks (*Ibidem*) *Res* can be here the equivalent of man, being the thinking being.

The pun *Amore, more, ore, re* must not be left aside when presenting the meanings of *res*.

Conclusions

Res were used by Latin people to describe various notions which diversity is very high. By means of it there were expressed feelings, institutions, philosophical terms (we think here at Lucretius, who formed an entire philosophical terminology in Latin, using especially this word), legal terms in an overwhelming proportion, but also in the works of the Latin writers' *res* is very used in order to render various feelings or situations.

Res has, as seen in the lexicographical and lexical examples, various mentality values, very important, defining for the Latin collective mind dominated by pragmatism, action, energy, dominant spirit.

The legacy of *res*, as such, especially in legal expressions, demonstrates once more its polysemantic character, but also its power to express various notions, some complementary, others that oppose.

We consider that **RES** is the most conclusive expression of the Roman pragmatism, corresponding best with *pragma* of the ancient Greek language.

In Romance languages there were preserved several meanings of *res*, of which the most important is considered the one of *republic*, form of government inherited by many countries, not all Romance countries. The Romanian word „reification” is also

considered to have the same importance (process by which social relations take the form of some relations between concrete objects, and man himself becomes a subject of social processes, their object, similar to a thing) (***)*Dicționar explicativ al limbii române*, 1998: 910) corresponding with the French word „réification”, emanating from *réifier* (to confer the character of a thing, to generalize, from the Latin word *res...*) (*** *Dictionnaire encyclopédique de la langue française LE MAXIDICO*, 1997: 942) and so on.

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ESPACE ET IDENTITÉ RÉGIONALE DANS L'ŒUVRE DE KÁROLY KÓS. UNE PREMIÈRE APPROCHE¹

Abstract: *This article is to discuss the issues of space and regional identity in the works of Károly Kós. Following a brief review of the main issues posed by Transylvanianism during the 20th centuries, the focus falls on the novella *A havas* (the Mountain). The main conclusion is that the attention given by the author to the geography is particularly strong in his works. For the author, geography is not only a neutral or even passive frame for the human activities, but it becomes an active participant, ever-present in the narrative landscape.*

Keywords: *Károly Kós, A havas, regionalism.*

Le régionalisme – attitude qui, dans la Transylvanie de la première moitié du XX^e siècle, a eu de profondes et riches implications culturelles tant parmi les Hongrois que parmi les Saxons et les Roumains de l'intérieur de l'arc carpatique –, a été, le plus souvent, regardé avec suspicion par les centres politiques et de pouvoir du temps (Budapest et puis Bucarest). Même l'utilisation du mot Transylvanie (Erdély) est devenue incommode pour les autorités hongroises de la dernière étape de la monarchie austro-hongroise. Dans ce sens, par un ordre confidentiel, on a imposé dans les écoles l'utilisation de la formule « *délkeleti felföld* » (« *Plateau du Sud-est* »), et dans le domaine politique Transylvanie a été baptisée artificiellement « *Királyhágón túli kerület* » (« *Territoire s'étendant au-delà du Col du Roi* ») (Kós, 1928: 57; Chinezu, 1930: 14). Les deux nouvelles variantes de nommer la Transylvanie avaient la mission de faire oublier une réalité historique et identitaire par l'emploi des expressions neutres qui donnaient à la province historique un sens strictement géographique. En même temps, on a proposé aussi un sens unique de regarder et de lire le territoire, la Transylvanie étant vue par Budapest comme la partie de Sud-est de l'ancien Royaume hongrois unitaire, ou comme le territoire d'au-delà de « *Piatra Craiului* ».

A la suite d'une forte politique de centralisation, le régionalisme a reçu successivement une connotation négative, tant pendant la monarchie austro-hongroise que après le passage de la Transylvanie à la Roumanie. Comme une réaction adverse, dans la première moitié du XX^e siècle, parmi les Hongrois, les Saxons et les Roumains de Transylvanie naît un mouvement régionaliste ayant des implications diverses, surtout culturelles, qui a été nommé, au sens large, *transylvanisme*. Bien que ce phénomène culturel ait représenté une réalité historique, il n'a pas été fixé dans une idéologie bien définie. En échange, il a eu une histoire souterraine, multiple, fragmentée, alternative, parallèle avec l'histoire officielle.

Parfois, même les régionalistes ont évité de prononcer, explicitement, le régionalisme ou le transylvanisme comme fondement des activités culturelles. Ainsi, Alexandru Dima lance le concept alternatif de « *localisme créateur* », par lequel il milite aussi, mais dans une autre formule, pour la « *valorisation de la réalité géographico-sociale immédiate, vivante et concrète du „lieu”* » (Dima, 1935: 1). La preuve que le transylvanisme n'est même pas aujourd'hui complètement réhabilité est qu'il manque

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*Cette recherche a été soutenue financièrement par le Programme Opérationnel Sectoriel pour le Développement des Ressources Humaines 2007-2013, ainsi que par le Fond Social Européen dans le cadre du projet POSDRU/107/1.5/S/76841 ayant le titre « *Études doctorales modernes : internationalisation et interdisciplinarité* ».

totalement des principales synthèses d'histoire de la Transylvanie et de la Roumanie écrites après 1989. Nous l'avons rencontré seulement dans la volumineuse œuvre *Histoire de la Roumanie. La Transylvanie* où il est rappelé une seule fois, à ce qui nous savons, ayant un sens profondément négatif, étant énuméré parmi les onze motivations du révisionnisme hongrois de la période d'entre les deux guerres mondiales (Lazăr, Grad, 1999: 1301). Les histoires littéraires constituent l'exception de la règle.

Après les ouvertures faites, dans les années '20 par Ion Chinezu, les contributions de certains auteurs comme János Varró (Varró, 1973: *passim*) ou Nicolae Balotă (Balotă, 1981: *passim*) sont en même mesure importantes. Dans les années du national-communisme ils ont eu la force de soumettre au débat les implications littéraires du transylvanisme. De la deuxième moitié du XX^e siècle, on puisse identifier les premières manifestations du transylvanisme dans les milieux intellectuels des Roumains, des Hongrois et des Saxons de Transylvanie, y-compris dans le domaine littéraire, le terme proprement-dit de *transylvanisme* a été employé pour la première fois, en 1910, par Endre Dózsa, président de la Société Littéraire Transylvaine de Cluj, et le vrai idéologue, qui a rempli de sens le concept, a été sans doute Károly Kós.

Personnalité profonde et originale avec des préoccupations des plus diverses, Károly Kós (1883-1977) s'est imposé avec le même succès dans le domaine de l'architecture – dans lequel il a excellé – de la gravure, de l'histoire, de l'ethnographie, de la politique et de la littérature. Pendant sa vie mais aussi après sa disparition, il a été considéré un homme de la Renaissance (Chinezu, 1930: 63; Balotă, 1981: 14). Mais son érudition d'humaniste, comme Nicolae Balotă observait très bien, ne s'est pas concentrée sur les classiques de la culture européenne, elle e été dédiée presque exclusivement à l'histoire et au patrimoine de la Transylvanie. De cette façon il nous donne l'occasion de parler d'une *circonscription géographique* de son horizon culturel.

Son espace spirituel, quoique vaste et surtout divers grâce aux plans qu'il implique se concentre – du point de vue géographique – dans l'espace privilégié de la Transylvanie. Presque toutes ses œuvres et tous ses ouvrages ont comme objet les « pierres » de Ardeal, les monuments, l'art populaire, l'architecture, l'histoire ancienne de la Transylvanie. Un tel enracinement dans le sol originaire est significatif pour ce phénomène-là originel, déterminant de son esprit polyvalent (Balotă, 1981: 14).

Etudiant l'œuvre de Károly Kós on peut affirmer que ses idées s'inscrivent dans le concept du « régionalisme plus que régionalisme », phénomène qu'on a dénommé *campanilisme*. Dans notre conception le *campanilisme représente une sorte de patriotisme local ou régional prenant la dimension d'une revendication culturelle de l'histoire et de la géographie locales et impliquant simultanément l'affirmation de l'existence d'un génie du lieu* (Trifescu, 2010: 73-74). La différence entre lui et autres formes du régionalisme est donnée par l'introduction d'une *mystique du génie du lieu* qui imprime aux gens un certain comportement et un style spécifique de vie. De cette façon naît l'idée de l'existence d'une *île de transylvanité* qui donne au territoire transylvain l'aspect d'un *espace fermé*, d'une *forteresse* qui offre toutes les conditions nécessaires à l'apparition du motif du *Jardin du Paradis*. Pour Kós,

La Transilvania dal punto di vista geografico rappresenta un'unità, in quanto è un altopiano nettamente delimitato da catene montuose e circondato a Ovest dalla Grande Pianura ungherese (*Alföld*), a Nord dal bacino della Bucovina che continua nella valle del Dniestr, a Nord-Est e a Est dalla pianura moldava, a Sud-Est e a Sud dalla pianura della Valacchia (la profonda pianura del Basso Danubio), dunque da ogni lato è circoscritto da pianure basse e di grande estensione. [...] Questa posizione alta e chiusa della Transilvania ha predestinato anche economicamente questo territorio all'unità./ Gli studi storici accertano che la Transilvania è una specie di incudine pietrosa tra l'Est e l'Ovest

dell'Europa, nella quale tutte le correnti culturali oscillanti fra Oriente e Occidente e viceversa, volenti o nolenti sono inciampate lasciando qui qualcosa di loro. Da tempi immemorabili su questa terra si sono mescolati popoli e credenze, razze e culture; qui popoli di qualsiasi provenienza, spintisi nelle distese europee assetate di sangue, caddero nella battaglia e una parte di essi sanguinante, terrorizzata e alla ricerca di un nascondiglio, giunse certamente anche tra il „Valico del Re” (*Királyhágű*) e i Carpazi orientali, in questa stupefacente roccaforte di immense foreste e di segrete valli nascoste. [...] Queste attitudini immutabili della Transilvania dovute anche alle sue caratteristiche naturali garantiscono, anche a dispetto della volontà umana, l'unicità culturale dei popoli di questa terra e la sua diversità da ogni altra cultura circostante (Kós, 2000: 45-46).

Quoique né à Timișoara, dans la comté de Banat, et provenant d'une famille qui avait des ascendants d'origine allemande et française, Károly Kós a souffert une double conversion. Il s'est assumé, tel Károly Molter (Molter, 2003: 236, *passim*), la culture hongroise comme fondement identitaire et puis il s'est « inventé » comme modèle de l'homme transylvain, qui croit dans l'existence d'un esprit commun des Roumains, des Hongrois et des Saxons de Transylvanie. Le transylvanisme de Károly Kós a été assumé à la suite d'une autre conversion qui peut être comparée au cas d'un autre habitant de Banat, son contemporain, le compositeur et l'ethnomusicologue Béla Bartók, qui a réussi, après un certain moment, à surpasser les barrières de son éducation nationaliste et à devenir un vrai *homo europaeus* (László, 2010: 29).

Dans la vision de Károly Kós sur la Transylvanie on ne réalise pas un nivellement du territoire, les particularités locales sont toujours cultivées et mises en lumière. Bien que dans le domaine littéraire Kós n'ait pas beaucoup écrit, il s'est imposé plutôt par son rôle de guide littéraire (Scridon, 1996: 92). Les plus représentatives de ses œuvres littéraires sont marquées par deux coordonnées : *l'histoire et la géographie de la Transylvanie*, éléments qui, dans la vision de Ion Chinezu, se trouvent à la base de tout le mouvement transylvaniste (Chinezu, 1930: 16). De cette manière Kós Károly est l'auteur d'une *Heimatliteratur* qui ne comprend pas toute la Transylvanie, ayant comme région représentative *Kalotaszeg* (Ținutul Călatei), territoire avec une culture et une identité distinctes, se trouvant à l'ouest de Cluj et bordé par une partie des Montagnes Apuseni, où ont vécu, le long de l'histoire, ensemble mais avec des individualités distinctes, Hongrois, Roumains et Saxons. C'est dans ce pays, à *Kalotaszeg*, que Kós a choisi de vivre, il s'est élevé à Stana (Sztána), en qualité d'architecte, une *maison transylvaine*, qui ne faisait autre que mettre en valeur les traditions artistiques de Transylvanie et être en accord avec *l'esprit du lieu* (Gall, 1994: 50-52).

Pour avoir une recherche plus ample sur l'espace et l'identité régionale de l'œuvre littéraire de Károly Kós, nous ferons quelques premières abords relativement à la nouvelle *A havas* (La Montagne), publiée en 1923. Nous n'avons pas l'intention de réaliser dans notre ouvrage une analyse littéraire mais nous sommes intéressés à la manière de laquelle l'auteur présente l'espace géographique et la géographie identitaire de *Kalotaszeg*. Cette approche fait référence aux nouvelles perspectives lancées par le chercheur français Bertrand Westphal dans son ouvrage *La Géocritique. Réel, Fiction, Espace* (Westphal, 2007: *passim*).

Károly Kós introduit le lecteur directement au milieu des Montagnes Apuseni, d'après un schéma utilisé déjà dans son roman *A Gálók* (Les Gál) (Crișan, 1971: 9). L'auteur présente un espace fermé, bien délimité par les eaux de Iara, Budureasa Bihorului, Crișului Repede et Crișului Alb, uni par une seule forêt séculaire qui lui donne de la cohésion. C'est un territoire de conte (de la jeunesse éternelle), du bonheur et de la prospérité, où les animaux et les gens se réjouissent de la générosité de la nature. Tout cela n'est qu'un *Hortus conclusus*, avec les données caractéristiques d'un

monde prospère et isolé, orienté vers lui-même. Autrement dit, il s'agit du *Jardin du Paradis*, la citation suivante en étant révélatrice dans ce sens :

Vidm és fiatal volt ez a havas ezer és ezer esztendő óta. Kifogyhatatlan volt és jóságos. Így tudta ezt minden: emberek és állatok, vizek és mezőségek és a végzetetlen, nagyszágos erdőségek: a nyírfaerdők és bükkösök az aljban, a fenyvesek fenn a hegyen és a fenyőnél is feljebb az ormokon a göröcsös ágú, kesernyés gyantás gyümölcsű gyalogfenyő-rentegek. A medve nem győzte legelni a málnát és áfonyát, a farkas nem tudta kipusztítani a nyulat és őzvet, a barna barátkeselyű lomhára hízott, zsírosra a fenyőrigó meg a siketfajd, és kövér pisztrángot halászott a róka. Zsendüléstől hóhullásig sűrű fűben legelt a juh meg a marha és a ló, s télire annyit kaszálatott az ember, amennyit csak bírt a dereka. Vidámak és bőségesek voltak a vizek, akik itt születtek és innen futottak le a messze világba, ahol az emberek verejtékeztúrája és kínozzák ezt az öreg földet¹ (Kós, 1973: 309).

La montagne, grâce à son immensité et inaccessibilité, a offert à ses habitants, Roumains ou Hongrois, de la liberté et de la prospérité. Tout cet équilibre séculaire a été troublé par l'intervention des autorités de l'Etat, qui, par l'intermédiaire des gendarmes, des avocats et des gardes forestiers, ont redistribué administrativement la propriété des forêts et des pâturages. Au début, cela a été ignoré par le monde patriarcal de la montagne qui se guidait selon d'autres règles. Mais, après peu de temps, les premiers signes de l'industrialisation, représentés par l'apparition d'une voie ferrée, apporteront avec eux la vraie transformation qui déséquilibrera complètement tout le micro-univers de *Kalotaszeg*. La voie ferrée a déterminé la construction, au pied de la montagne, d'un réseau entier de scies performantes qui, cette fois, n'étaient plus actionnées par l'eau mais par le feu. Dominés par la soif de s'enrichir, les gens ont commencé à exploiter les forêts, donnant naissance de cette façon à un désastre naturel de proportions, qui a affecté la vie de la montagne. La forêt séculaire a commencé à devenir plus rare, les animaux à disparaître et les pâturages à être brûlés par la sécheresse. Toutes ces transformations radicales ont affecté le niveau de vie des habitants de la montagne, surtout les Roumains qui sont mis dans la situation limite d'occuper les terres des nouveaux propriétaires. De cette sorte, un conflit armé naît entre les autorités de l'Etat et la communauté des *motzi*, à la suite duquel quelques Roumains meurent.

Quoique la narration ait un profond message moral, même proto-écologiste, Károly Kós parle d'un microcosme déstabilisé par une intervention extérieure, qui fait que les Roumains et les Hongrois de la région soient pour la première fois en conflit. Pour l'auteur, la montagne appartient à ceux qui l'habitent et qui savent l'apprécier. Il réalise un vrai plaidoyer pour la cohabitation interethnique, prenant comme sujet un monde des paysans libres, Hongrois et Roumains, qui ont été capables de se forger une vie en commun. Mieux encore, le texte hongrois est parsemé de toponymes roumains,

¹ « Ces montagnes étaient jeunes et joyeuses depuis des milliers d'années, inépuisables et bienveillantes. Tous le savaient : hommes et animaux, cours d'eau et prairies, ainsi que les majestueuses, les interminables forêts : les boulaies et hêtraies du bas des vallées, les sapinières d'altitude et, encore plus haut que les sapins, le taillis dense des genévriers aux branches noueuses, aux fruits gorgés de cire amère. L'ours ne venait pas à bout des framboises et des myrtilles, le loup n'en finissait plus de décimer lièvres et chevreuils, le vautour-moine au plumage brun s'amollissait, la grive et le tétras engraisaient et le renard pêchait des truites grasses. Des premiers bourgeons aux premières neiges, le mouton paissait une herbe dense, et le bœuf, et le cheval, et pour l'hiver, on pouvait faucher autant de foin qu'on avait de force dans l'échine. Ils étaient joyeux et abondants, les cours d'eau qui prenaient naissance ici, pour ensuite descendre vers ce monde lointain, où c'est au prix de sa sueur que l'homme remue et harcèle une terre vieillie ». Traduit par Raoul Weiss.

reproduits en original, des détails qui rendent suggestivement la spécificité de la région. L'hommage à l'altérité est rendu dans la séquence où l'auteur décrit la croix des deux Roumains tués dans la fusillade qui a eu lieu entre les paysans et les autorités de l'Etat. La croix portait l'inscription : « ils sont morts pour la liberté des forêts » (en roumain, dans l'original hongrois). Finalement, le conflit est éteint et la montagne devient de nouveau libre.

En conclusion, on peut affirmer que l'importance accordée par Károly Kós à la géographie est tout à fait particulière. Il est normal si l'on pense que dans la conception des campanilistes *genius loci* est celui qui imprime aux gens ce caractère à part qui les fait se différencier des habitants des autres espaces géographiques. Mieux encore, la géographie ne représente pas seulement le cadre neutre et passif du déroulement de l'action humaine, elle devient un personnage actif, très présent dans l'économie de la narration. Ainsi, « la nature, plus qu'un milieu, devient parfois, comme dans les ballades, personnage » (Crișan, 1971: 9). Pour l'auteur, la géographie joue le rôle du personnage principal parce que sur ses versants et dans ses vallées, se déroule toute l'action de la nouvelle, son territoire marque, règle et donne du sens à la vie des personnages, mais surtout, elle représente l'intrigue de la narration. Evidemment il s'agit de la *Montagne*, comme suggère très bien le titre de la nouvelle.

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BEHAVIOURAL PROPERTIES OF DIRECT AND INDIRECT OBJECTS¹

Abstract: *In this article we discuss behavioural properties of direct and indirect objects within the relational framework. Relational grammar is a theory of descriptive grammar in which syntactic relationships define better grammatical processes better than syntactic structures, conceiving of a clause as a network of grammatical relations. The most important properties of these grammatical relations are coding and behavioural properties.*

Behavioural properties refer to the types of constructions in which they can appear. If a construction can target only one term then that construction is a property of this term. Relational syntactic analysis looks for restrictions that make one type of argument privileged in relation with a particular construction. The most important syntactic parts that can be discussed in terms of behavioural properties are the Subjects, the Direct and the Indirect Objects, but in this paper we will concentrate on the properties of Direct and Indirect Objects. We will be concerned mainly with universal behavioural properties: the Direct Objects have only one consistent behavioural property: if a language has a passive construction, then the Direct Object of the active clause becomes the Subject of the passive clause. The main property of Indirect Objects is semantic, not morpho-syntactic. They typically code the recipient argument of a ditransitive verb.

Keywords: *behavioural properties, relational framework, objects.*

I. General Remarks

Relational grammar is a theory of descriptive grammar in which syntactic relationships define grammatical processes better than syntactic structures, conceiving of a clause as a network of grammatical relations. The most important properties of these grammatical relations are coding and behavioural properties.

Behavioural properties refer to the types of constructions in which they can appear. If a construction can target only one term then that construction is a property of this term. Relational syntactic analysis looks for restrictions which make some special arguments be used in particular structures. Due to this fact there are no universal properties of grammatical relations. The most important syntactic parts that can be discussed in terms of behavioural properties are the Subject, the Direct and the Indirect Objects, but in this paper we will concentrate on the properties of Direct and Indirect Objects in simple and complex sentences.

II.a Behavioural Properties of the Direct Object

Direct objects do not share too many general characteristics. One exception regards coding properties, namely Direct Objects are always in the Accusative case.

Concerning semantic role terms, there is a main difference between the Subjects and the Direct Objects: the Subjects can function as actors with transitive verbs, with intransitive verbs and with ditransitive verbs or they can function as goals for transitive and intransitive verbs. Unlike the Subjects, the Direct Objects always function as goals with transitive and ditransitive verbs in active constructions.

e.g. *My mother was baking a cake for my birthday.* Transitive verb

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The chairman supplied the lawyer with the documents. Direct
Object = Recipient

The lawyer was supplied with the documents by the chairman.

There is a main similarity between these two types of alternation, dative shift and transfer, namely the NP which is placed immediately after the verb is the goal and functions as Direct Object when the verb is in the active voice.

(iii) **'locative' alternation.** It is very similar to the second type of alternation presented in this paper, i.e. transfer alternation. In both constructions the theme argument is preceded by the preposition *with* when it is not the goal. The Direct Object expresses the 'location' of the action.

e.g. *Susan spread glitter on her drawing..*

Direct Object = Goal (Theme)

Glitter was spread on her drawing by Susan.

Susan spread her drawing with glitter.

Direct Object = Goal (Location)

Her drawing was spread with glitter by Susan.

(iv) There are verbs that involve the use of an instrument Noun Phrase. This kind of alternation is called 'instrumental alternation' (van Valin, 2001)

e.g. *The child hit the window with the ball.*

Direct Object = Goal (Location)

The window was hit with the ball by the child.

The child hit the ball on the window.

Direct Object = Goal (Instrument)

The ball was hit on the window by the child.

In all these types of alternations all the objects in the active voice can function as Subjects in the passive counterparts. The object which becomes the Subject in the passive voice is the object that serves as Goal in the active voice as we can see from the examples above.

The two important constructions that involve Direct Objects are: reflexivization and relativization.

(a) In the case of reflexivization the Direct Object may be the antecedent of a reflexive pronoun:

e.g. *Mike told Susan about herself.*

*Mike told Susan's brother about himself/*herself.*

*Mike talked to Susan's brother about himself/*herself.*

*Mike talked with Susan's brother about himself/*herself.*

Nevertheless, a possessor can be the antecedent of a reflexive pronoun within a Noun Phrases, e.g. *John's picture of himself.* English reflexive pronouns express the gender of the antecedent and they must agree in number and case with it. The first three examples are ambiguous because either the subject or the other argument can become the antecedent. Generally speaking, the subject is the antecedent, but this fact is not an exclusive property of Subjects.

The second construction is the so-called 'control' constructions; for example constructions:

e.g. *Mother persuaded the child to eat.*

Mother persuaded the child that he should eat.

Mother persuaded the child that the doctor should examine him.

Mother persuaded the child to be examined by the doctor.

In this type of construction the Direct Object of the main verb is the antecedent¹ of the omitted argument in the embedded infinitive. This is an important property of the Direct Object in English due to the fact that this construction is relatively common cross-linguistically.

(b) The second property that involves the Direct Object is relativization. There are languages in which the Head of a relative clause always functions as the Subject of the relative clause. Nevertheless, in English the Head can fulfill several functions such as:

The pro-forms that introduce restrictive relative clauses can perform several functions in the embedded clauses:

- (i) Subject
e.g. *The man who lives next door is my boss.*
The book that is on the floor is my son's.
- (ii) Direct Object
e.g. *I don't like the man that they have appointed as chairman.*
- (iii) Indirect Object
e.g. *Have you met her friends that she introduced me to?*
- (iv) Subject Complement
e.g. *I don't like the person that my son has become.*
- (v) Object Complement
e.g. *The place which Mike called 'wonderful' were in fact dreadful.*
- (vi) Genitive Determiner
e.g. *The family in whose house you live are my friends.*
- (vii) Adverb of Place
e.g. *The place where I live has wonderful surroundings.*

We can conclude that passive, dative shift, applicative and matrix-coding-as-object-constructions are the main properties of the Direct Object.

II. b Behavioural Properties of the Indirect Object

The main property of the Indirect Objects is rather semantic than morphosyntactic. They typically code the recipient of ditransitive verbs. In some languages they are treated as Direct Objects or as distinctive coding (e.g. Russian). In English they are analysed as oblique arguments and they behave like other oblique prepositional phrases regarding *Wh*- formation, clefting and relativization:

- e.g. *Wh*- formation:
- | | |
|---------------------------------|--|
| <i>Who won?</i> | <i>Who</i> = Subject |
| <i>Whom did you meet?</i> | <i>Whom</i> = Direct Object |
| <i>Whom are you talking to?</i> | <i>Whom...to</i> = Object of Preposition |
| <i>Whose sister is he?</i> | <i>Whose</i> = Possessor |
- Clefting
- | | |
|--|-------------------------------|
| <i>It was Barack Obama who decided it.</i> | <i>Barack Obama</i> = Subject |
|--|-------------------------------|
- of 'decide'
- It was Mike whom I saw at the party.*

¹ The relational framework uses the term of "controller" for antecedent

Mike = Direct Object of ‘saw’
It was Mike who I gave the money to.
 Mike = Indirect Object of ‘gave’
It was with Mike that I went to the party.
 Mike = Object of preposition ‘with’
It was Mike whose mother I met.
 Mike = possessor of ‘mother’

Relativization

I met the woman [who lives next door].
 The woman = Subject of ‘live’
I met the woman [that lives next door].
 **I met the woman lives next door.*
I talked to the woman [whom I met].
 The woman = Direct Object of ‘meet’
I talked to the woman [(that) I met].
I talked to the woman
 The woman = Indirect Object of ‘to’
[to whom my boss sent a letter].
I talked to the woman [whom my boss sent a letter to].
 **I talked to the woman [to that my boss sent a letter].*
I met the woman [whose son is my friend].
 The woman = possessor of ‘son’
 **I met the woman [that son is my friend].*

We can conclude that it is difficult to characterize consistently this relation from a morpho-syntactic point of view, unlike the semantic one.

Conclusions

This paper discusses an aspect of relational structure, namely grammatical relations. We have distinguished between semantic roles and grammatical relations because semantic roles represent an important relevant facet of the meaning of verbs.

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LANGUAGE METAMORPHOSES IN EXILE¹

***Abstract:** The problem of language has always been placed at the central core of various discussions issued by exile in general, and by the writers' situation in this specific context in particular. More than in any other case, language refuses now to be a mere means of communication through which one can satisfy and accomplish their everyday needs and necessities, becoming the very raw material with the help of which the artist can make himself or herself understood, can express his or her ideas, feelings and thoughts, can reach the readers' sensitivity.*

By making direct reference to the very situation of two Romanian exiled writers, my paper focuses on different possibilities of reaction, identifying not only the threats and perils involved in this process of changing mentalities and destinies, but also the advantages which, nevertheless, attempt to counterbalance this usually bleak picture of alienation.

Keywords: language, exile, alienation.

In the attempt to chart and, at the same time, highlight the implications triggered off by the concept of exile, namely its definition, tone, modulation, position and expansion in time, one should, first of all, resort to its traits and connections with other related terms, and also to its justification in the larger context of globalization, multiculturalism, and pluralism. As a political, economic and social phenomenon, it has mainly been defined through notions such as displacement, abandonment, negation, otherness, challenged identity, assimilation, integration, diaspora, migration, hybridity, and only by understanding the entangled complex of values that govern someone's life and their mentality can we hope to reach an almost complete projection of the entire structure.

However, the general tendency which seems to prevail in the attempt of pinpointing the features of this complex phenomenon is that of relating it to a terminus point, a traumatic experience, the direct result not only of a physical displacement from the native land, but also of cultural and linguistic deprivation (Lagos-Pope, 1988: 8), an uprooting synonymous with a "translation from the centre to the periphery, from organized space invested with meaning to a boundary where the conditions of experience are problematic" (Edwards, 1988: 16-17).

The problems raised by the concept of **language** have always been related to the phenomenon of exile, too. Language plays an essential role in the process of adaptation. It represents the means through which one can make himself or herself known and heard, this being the necessary condition to be accomplished for it to trigger off the materialization of all the other dreams and desires a person might have. If the process of transmutation from the mother tongue into the adoptive language represents an almost impossible to surpass obstacle even for an ordinary individual, this has become an unbearable ordeal for a writer. Consequently, for this privileged category of exiles, namely the writers, the endeavours of changing their own language and the difficulties encountered in adopting the language of their new home, in order to preserve their gift of handling words, are perceived as a terminus point heralding the very projection of a perspectiveless destiny.

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In his suggestively entitled article *Dog Words*, Abdelfattah Kilito (1994: xxvii) tries to describe how the act of speaking a different language threatens to strip the speaker of his or her self, transforming him or her into an animal.

No matter what he does, he will be seen as an animal. When two languages meet, one of them is necessarily linked to animality. Speak like me or you are an animal. I would have to speak from a position of strength in order to speak in this way, otherwise I would be considered an animal. There is no way that we can speak of conflict in this case: for a conflict to arise the two opponents must be on equal, or at least comparable, footing. Lions fight tigers, but are quite content to simply devour rabbits or dogs. The state of bilingualism does not evoke the image of two adversaries approaching one another, armed with nets and tridents. In this case, one of the gladiators is already on the ground and is getting ready to receive the death blow.

Interestingly enough, the animal chosen to embody the position of the stranger, of the outsider, is the monkey, imitating not the language of dogs, but their barking, the act of speaking being no longer something normal, natural, but a constant, perpetual trial.

He knows himself to be a monkey, and an asthmatic one at that. Every time he opens his mouth, he must exert a significant effort, an effort that sets him apart from the others who speak comfortably, like people playing themselves, who speak as they breathe, and whose breathing is calm and regular. It is the effort that marks him as a monkey and mimic (*ibidem*).

The difficulty seems paradoxical if we take into account, not necessarily the language that Abdelfattah Kilito makes, in a way, reference to, i.e. French, but another language, namely English, which presently occupies the position of *lingua franca* in the world. However, according to Phyllis Ghim-Lian Chew (1999: 37), “it should be noticed that we are talking about an international auxiliary language and not about a language to replace all the others”. As a consequence, the growth of English should be perceived “more as a result of globalism rather than linguistic or cultural imperialism” (*ibidem*).

Nevertheless, things are far from being as simple as they may seem. The imposition of a new language, instead of being perceived as the best way of interpersonal and international communication, for the majority of writers had mainly the effect of creating a cultural *other*, a marginalized, confined, and silenced individual, deprived of his or her self or identity. The only possible solution left is the challenge of translation which, in its turn, brings about a series of new problems and dilemmas.

In his book *Despre traducere (About Translation)*, Paul Ricoeur (2005: 66-67) compares this complex term to a “relationship between two partners”: *the stranger* – a concept which includes the literary work, the author and his or her language and *the target reader* of the translated work. The translator occupies the central position, being thus subjected to two masters, serving the needs of the *stranger* in translating his or her work and, at the same time, serving the needs of the *reader* in bringing him or her closer to the final result. This condition seems paradoxical, fulfilling two functions or roles: the first one consists in the translator’s vow of devotion, while the second one is represented by the very suspicion of *betrayal*. In the article *How to Read a Translation*, Lawrence Venuti (2004) refers to the same problem, stating the fact that in the process of translation the already mentioned vow of devotion is usually overtaken by the interest manifested in satisfying the desires of the target audience. So, the accusation of *betrayal* is generally justified, the translator being in the position of a “resourceful imitator who rewrites the original to appeal to another audience in a different language and culture, often in a different period. This audience ultimately takes priority, ensuring that the

verbal clothing the translator cuts for the foreign work never fits exactly” (*ibidem*), this reflecting mainly the ideas, the meanings and the symbols in which the receiving culture is likely to take interest.

Nevertheless, Paul Ricoeur (*ibidem*) identifies another problem involved in the process of translation, i.e. the *resistance* coming from the receiving culture, this, in its turn, also bringing about the pretension to self-sufficiency and the refusal to encourage the stranger, all leading to a so-called “linguistic ethnocentrism” and “cultural hegemony”. And this very fact brings us closer again to the marginalized position of the *other*, of the exile forced to sacrifice his beliefs, set of values and moral precepts, language, and why not, the entire life on the altar of a new country and culture.

A Romanian writer of Jewish origin, Norman Manea belongs to the last exiles that left the country during Ceaușescu’s communist system and dictatorship. His destiny seems to have been prone to various changes, the author beginning his life odyssey in an internment camp of Transnistria, at the tender age of five. But the initiation does not stop here, the artist being then subjected to the oppression, perversity and perfidy of a communist system, which offers him no other possibility than the terrifying prospect of his leaving the country. Manea’s encounter with exile, then, at the age of fifty, brings him in the position of facing his own re-birth, this situation being now easily translatable into a new traumatizing experience, a new initiation: taking everything from the very beginning, learning the steps, the gestures, the movements, the words, life actually in itself, this strange amalgam of different existential patterns, of different influences and ways of being offering the writer the perfect *raw material* for his literary work.

Trying to justify the equivalence between exile and the very act of committing suicide, the writer (1999: 90) places the accent on the artist’s ordeal of finding his own identity, his own voice, under the circumstances of being dispossessed of the very happiness of taking refuge in writing and literature.

According to Eva Behring (2001: 181), exile has placed Norman Manea in the position of a hermaphrodite being, divided between his mother tongue (from which he will never be able to separate), and the new life that offers him the possibility of preserving his intellectual and artistic freedom. Nevertheless, the most painful loss for a writer is the language, the author constantly underlining this fact, both in his books and in his interviews. When defining his condition of an exile, Manea (2003: 290) mentions the term *Hypocrino*, this actually representing the exiles’ salute. By analysing all the implications and significances gathered in this simple term, the writer defines it as: “a set of meanings sliding from simple speech, to orating, to acting on stage, to feigning or speaking falsely”. Thus, according to this point of view, the newcomers are in the position of learning words and meanings the way children do in nursery schools. The new language no longer represents their possession, being merely rented, and functioning as a means of survival. Under such circumstances, the position of a writer is far from being simple. As Manea confesses, the main tragedy for an exiled writer is his language, this being both his home and his country, the only thing impossible to abandon and leave behind.

The mother tongue can hardly be replaced. For a Jewish writer, even more than for other writers, language represents an official recognition, a spiritual home. His handling of the language is more than a simple achievement. Through language he feels rich and stable, and when he finally takes possession of it, he has obtained his citizenship, a sense of belonging (1999: 173 – translation mine).

In taking into discussion the experience of translating his work, Norman Manea (*ibidem*: 115) identifies it with a struggle for spiritual survival, a continuous negotiation and simplification, in order to facilitate the translators' task, this fact being fatal for a writer. Sometimes the result is different from the original, the new text undergoing a certain change or distortion. The author (2008: 429) gives a good example in this respect, one of his articles, initially published in an American magazine and then subsequently translated into Romanian, losing its original meaning and essence. In this complex process of translation, Romanian artists and writers are generally handicapped by their cultural isolation and by the lack of a revealing comparison with other literary productions. The author's confessions from this perspective are essential in defining the exiled writers' ordeal of communicability in a new country, and in a totally different culture.

Manea (*ibidem*: 398-399) defines the situation of an exiled writer in terms of a bewildering contradiction. The feeling of relaxation and freedom experienced after being released from the penal colony of a communist system is instantaneously suffocated, in a writer's case, by the ghost waiting for him on the border, with the express purpose of cutting his tongue. Exactly the moment he has got, more than ever, something to say, he loses the possibility of doing it. The writer has earned a freedom which he cannot use, the freedom in itself becoming actually a trauma.

A friend's wish written on a postcard after five years of American experience: " 'I wish for you that one morning we will all wake up speaking, reading, and writing Romanian; and that Romanian will be declared the American national language!' " (2003:290-291) is important in revealing the difficulties involved not only in the process of changing languages, mentalities, patterns of thinking and feeling, but also in the attempt to adjust to the new adoptive context and environment. And yet, when the imagination comes with the 'perfect' solution of a Romanian-speaking America, the rough reality obviously contradicts the secure imaginary projection.

The apartment building's doorman suddenly greeting me in Romanian? Bard College's president speaking to me in rapid Romanian? My accountant explaining to me the American tax regulations in Romanian? The loudspeaker in the subway announcing the next stop in, at last, an intelligible language? A sudden relaxation in my relations with my American friends, students, publishers? A joy, or a nightmare? No, the American environment in which I now live must stay as it is; the miracle imagined in Cynthia's message would only have added a new dimension to an already grotesque situation (*ibidem*).

As the writer confesses (1999: 185-186), after the age of 50, the literary language is difficult to change. It can undergo some transformations, but its essence remains mainly the same. The everyday language, on the other hand, is subjected to the general linguistic context of the receiving country, this fact being actually the one leading to the tragicomic perspective of a Romanian-ized America.

Poet, novelist and essayist, Andrei Codrescu, on the other hand, cannot be easily included in a certain category of artists, his sinuous life initiation, translated into an impressive bibliography, testifying to his capacity of projecting a multi-faceted personality, which escapes the rigours of classification. As he actually confesses in the preface to the Romanian edition of his book *The Hole in the Flag: a Romanian Exile's Story of Return and Revolution* (2008a: 7-8), he was born in Sibiu in 1946, became American 20 years later, in 1966 and experienced a new rebirth, a spiritual one, in 1989, as a Romanian citizen again, although an exiled one this time, pleading for hope and trust in his native country's future. The writer's words are essential in understanding his

simultaneously situating himself, and also proclaiming his belonging to two separate national identities: Romanian and American.

The exile, and all its implications, i.e. material difficulties, the initial inability of using the language and consequently of expressing himself and his own feelings, thoughts and ideas were, at the very beginning, perceived as drawbacks to the writer's attempts of continuing his literary activity begun in the country; but soon, they became a real catalyst for identity, for the artist's unchaining all his creative valences and potentialities.

In what concerns the problem of the language, the author, in spite of encountering a series of difficulties at the beginning, succeeds in reaching an indisputable level of proficiency, which can be easily proven by his prolific literary activity. But, as he actually confesses (2008b: 66), the language he uses is not that kind of English which can be learned in school. It is the result of a process of osmosis, i.e. absorbing words with their entire repertoire of gestures, body language, places and contexts, the words, under the given circumstances, becoming just a small part of the human communication vocabulary. What results is a language in which the writer can prove his artistry without any difficulty, this language being also considered the main reason why he has, so often, been labelled a surrealist.

What people usually mistake for surrealism is a different way of speaking. The metaphorical echoes of Romanian into English sound surreal. By that token, anyone sounding strange to a listener is a surrealist: we are all each other's surrealists. Given the increasing strangeness of human voices compared to media voices, we are all becoming surrealists. In a world inhabited by involuntary surrealists, silence becomes a real alternative. But I am not a surrealist; I am a Romanian, an exile (2001b: 158).

From the artist's point of view, there are obvious differences between American and Romanian. The former is brisk, precise, honest, factual, whereas the latter is metaphorical, onomatopoeic, lyrical, exaggerated. But in choosing his own means of expression, Codrescu does not completely neglect, or give up one of them, in order to adopt the other one totally, without any trace of reticence. His magic formula is a bit more complex: an American English infused with Romanian, which offers his style freshness and unique resonance. Nonetheless, in the process of his gradually becoming accustomed to the new adoptive society and culture, the transition from Romanian to English has occurred naturally, to the detriment of the former.

He noticed a discoloring of the natural universe. He had translated himself into American. Even his dreams, which Alice said were usually in foreign languages, started speaking American. He had a hard time remembering his native tongue. He gave an interview for Radio Free Europe in a savagely distorted version of his language. He could not, entirely, speak the new language, so he felt suspended between them, like a clumsy acrobat (2001a: 154).

Swinging between two cultures, two societies, and two identities, Andrei Codrescu manages to reach the point where he can declare and consider himself a transnational citizen and writer. He seems to be somewhere in-between, neither inside, nor outside, or maybe simultaneously inside and outside the American and Romanian literary contexts, being actually a well-integrated immigrant who doesn't accept assimilation. His liminal position seems to be best captured in his poem "Bi-lingual" which underlines, once again, the author's attitude in what concerns the complex process of language learning and acquisition.

I speak two languages. I've learnt one of them in a trance, for no reason at all, in a very short time, on horseback, in glimpses, between silent revolts. One is the

language of my birth, a speech which, more or less, contains my rational mind because it is in this tongue that I find myself counting change in the supermarket and filing away my published poems. In a sense, these two languages are my private day and night because what one knows without having learned is the day, full of light and indelicate assumptions. The language of the night is fragile, it depends for most part on memory and memory is a vast white sheet on which the most preposterous things are written. The acquired language is permanently under the watch of my native tongue like a prisoner in a cage. Lately, this new language has planned an escape to which I fully subscribe. It plans to get away in the middle of the night with most of my mind and never return. This piece of writing in the acquired language is part of the plan: while the native tongue is (right now!) beginning to translate it, a big chunk of my mind has already detached itself and is floating in space entirely free...(2000:122)

The conclusion one can easily reach under such circumstances is that the phenomenon of exile involves shifting contexts, crossing boundaries, and negotiating difference, the outcome being measured according to a certain scale of assimilation, or domestication. Thus, there are writers who perceive it (i.e. exile) as a terrifying, inhibiting experience, their entire work being dominated and animated by a sense of melancholia, nostalgia, and sometimes despair. This is exactly Norman Manea's case, the prototype of the migrant figure, always on the road, but struggling for cultural locality, analysing and interpreting his condition in categories of alterity, his literary work testifying to a tormented, fragmented subjectivity. But there are also writers who take advantage of the initiating experience to which they have been subjected, exile becoming in their case an exercise of flexibility, adaptability, and sagacity, a kind of "accomplishment through Reaction" (Spiridon, 1997:230), reaction oriented not only towards their original home, but also towards their new, adoptive country. Andrei Codrescu's case seems to be exemplary for this category of writers, his swinging between two universes, two cultures, languages and mentalities offering him the very raw material for his literary creation.

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EXTRATEXTUALITY AND DISCOURSE IN LITERARY TRANSLATION. A CASE STUDY: JONATHAN SWIFT'S "A MODEST PROPOSAL"¹

***Abstract:** In our paper first we propose a **three-phase communicative looping model** of literary prose translation starting from the premise that the translator follows very closely the phases of the communication act (which is why we called our model a communication-oriented looping model), acting first and foremost as a decoder of the ST, then as an encoder of the ST into a SL 'open' or 'unknown-free' text, and, finally, as a re-encoder of the ST into the TL.*

Next, we make a discourse-centred approach to Jonathan Swift's "A Modest Proposal" in terms of such extratextual factors as the author or sender of the text (who?), the sender's intention (what for?), the audience the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time (when?) of text production and text reception, and the motive (why?) for communication.

***Keywords:** literary translation, communicative looping model, extratextuality, discourse.*

In our paper we propose ourselves to set forth a **communicative looping model** of prose translation which starts from the same premise as Nord's in the sense that we also see translation as a circular, recursive process consisting in an indefinite number of feedback loops on account of the fact that literary prose more than any other type of translation requires several 'decodings' on the part of the translator who decodes the SL text at a pragmatic level in view of understanding the intention of the author or the theme of the respective prose fiction, at the semantic level so that he/she may choose the proper denotative and connotative meanings to equal the denotative and connotative level of the ST, at the syntactical level in order to build equivalent syntactic patterns, and, finally, at the discourse level trying to integrate the results of the decoding at the former three levels into the entire discourse. Our contention is that for each of these decodings the literary prose translator should 'loop' to one or the other of the preliminary phases of translation consisting in the reading, the comprehension, or the analysis of the ST.

In as far as the phases of the translation process are concerned we reject the two-phase model since we consider that it oversimplifies translation, and we plead for a three-phase model somewhat different from both the three-phase model proposed by Nida and the three-phase looping model proposed by Nord. Our disagreement with the already mentioned three-phase models resides in the fact that neither of them integrates reading and sometimes re-reading as preliminary stages to their first analysis-oriented phase of translation, considering them in a way the means by which the analysis phase is realized.

We propose therefore a **three-phase communicative looping model** of literary prose translation starting from the premise that the translator follows very closely the phases of the communication act (which is why we called our model a communication-oriented looping model), acting first and foremost as a decoder of the ST, then as an encoder of the ST into a SL 'open' or 'unknown-free' text, and, finally, as a re-encoder of the ST into the TL.

Besides our already stated conviction that the translator's main role is that of communicator, we plead for the reading-decoding phase as a separate phase within the translation process on methodological grounds since our teaching experience at university level of *Literary Translations* theoretical courses and seminars has revealed that, unless

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‘forced’ and given the necessary time, students tend to approach literary prose translation on a sentence-for-sentence or word-for-word basis, disregarding altogether the decoding-oriented reading of the ST. More than that, a critical analysis of the literary prose translations made by some contemporary Romanian translators also reveals that in their otherwise commendable effort of translating modern English or Romanian prose, they also treat the SL prose text on a sentence-for-sentence or paragraph-for-paragraph decoding-encoding basis, disregarding altogether any research directed towards the intended meaning on the part of the author which might very well derive from a thorough reading and re-reading of the ST.

In light of the above, we consider that any act of literary prose translation should consist of the following phases:

1. **the reading-comprehension phase**
2. **the translation-oriented text analysis phase**
3. **the encoding-translation phase.**

Since without a proper performance of the reading-comprehension phase, the translator will be able to perform neither the text analysis of the source language text nor its encoding in the target language, we will focus our attention in this paper on the reading comprehension phase with special emphasis on the analysis of the extratextual factors which is necessary not only for the educated reader who wants to be in the know as to the text’s literariness, or for the literary critic who wants ‘to fill in the gaps’ and read between the lines so as to come to the writer’s intention, but it is also useful to the translator-reader providing him/her background information on the author (sender), his/her intention (sender’s intention) and the production and reception of the respective text.

1. The reading-comprehension phase of translation consists in:

a. the **decoding-oriented reading** and then **re-reading of the ST** in view of making a ‘surface’ decoding of the intended meaning of the ST in point of its subject matter, followed by a **comprehension-oriented reading** during which the translator-reader, on the basis of his/her background knowledge concerning the author’s other writings (without a text-oriented detailed research), will ‘rewrite’ the text either in their mind or in the form of notes in terms of type of text, characters and themes.

b. the **analysis of the extratextual factors** which may be a phase subsequent to (our point of view) or preliminary to (Nord’s point of view) the reading-comprehension phase depending on whether the translator acts first as a simple reader (possibly getting in touch with the text for the first time and having no intention whatsoever of translating it) and then as a professional engaged in research on the author and the writing technique he/she will translate, or is under a professional obligation or contract from the very beginning and then he/she starts by doing some research on the author and the piece of work to be translated so as the reading-comprehension phase engender at least a partial understanding of the respective piece of prose within the framework of the respective author’s specificity in point of style and writing technique.

a. The decoding-oriented (re)reading of the ST

A translator of fiction has to engage with the different rhythms, the images and symbols the author will use in the course of a few pages or hundreds of pages. Repeated reading and research will enable the translator to identify such patterns, and adopt what is called a reading position, that is “the position assumed by a reader from which the text seems to be coherent and intelligible.” (Cranny-Francis, 1990: 25)

Elena Croitoru (1996: 173) approaches the skill of reading from the perspective of translation theory and practice, distinguishing thus six scopes for the act of reading by a translator:

- reading for inferring the essence of the text;
- reading to extract specific information;
- reading for detailed understanding;
- reading to translate the main;
- reading for partial translation;
- reading for complete translation.

To put it differently, the translator-reader has to adopt a stance with regard to the values and procedures of the narrative, or to use Coleridge's formulation, the reader has to undergo a *suspension of disbelief*, leaving himself/herself under the spell of the text until it becomes 'familiar' and 'comprehensible' as opposed to 'new' and 'full of unknown.'

In order to attribute the translator-reader a certain reading position, we will first make a brief presentation of the different types of readers revealed by the reader-oriented theories and of the different degrees of 'openness' or 'closure' of a text in view of finally deciding on a particular type of reader suitable for the translator-reader when decoding both open and closed texts.

According to the American critic Stanley Fish, in a book published in 1980: "Twenty years ago one of the things that literary critics didn't do was talk about the reader, at least in a way that made his experience the focus of the critical act." (Fish, 1980: 344)

Since the time about which Fish was writing, however, more and more attention has been devoted to the identity, role and function of readers of literature, all of which resulted in a number of different critical theories and approaches which are often described as *reader-response criticism*. The term gathers together several attempts to theorize about readers and to study them and the reading process. However, not all criticism categorized as reader-response criticism is actually concerned with readers' response(s); much of it is concerned with other issues such as readers' competence, the reading process, the text's formation of the reader, and so on.

Reader-response criticism gave birth to various theories first on the different types of readers, and then on the different types of texts, with the observation that all these terms with the form 'the X reader', although singular, actually describe a group or category of readers.

Wayne Booth's book *Rhetoric of Fiction* (1961) popularized the notion of the *implied author* (the term being used to refer to that picture of a creating author behind a literary work that the reader builds up on the basis of elements in (or reading experiences of) the work), and by extension the term *implied reader* was coined to describe the reader which the text (or the author through the text) suggests that it expects.

Susana Onega and José Angel García Landa (1996: 9) comment and explain the appearance of two terms synonymous for implied author and implied reader, i.e. *textual author* and *textual reader* or *mock reader*: "The textual author is a virtual image of the author's attitudes, as presented by the text. The textual reader is a virtual receiver created by the author in full view of the actual audience he or she presumes for his or her work. The textual reader need not coincide with the author's conception of the audience: this reader-figure may be a rhetorical strategy, a role which the author wishes the audience to assume (or even to reject)."

The term *career author* is used by the narratologist Seymour Chatman to denote: "the subset of features shared by all the implied authors (that is, all the individual intents) of the narrative texts bearing the name of the same author" (1990:88) or, in other words, that sense of a personality or human presence which readers construct from the historical author's (the author as 'real person') works. According to him, we would have a sense of a person and

personality to which we could give the name 'Jane Austen' even if we had no information about this person beyond that provided by her works of fiction, and it is this 'sense of a person' that Chatman calls the career author.

Closely related to the implied reader is the *inscribed reader*, that is, the reader whose characteristics are actually there to be discovered in the text itself.

Umberto Eco has introduced the similar concept of the *model reader*, arguing that "[t]o make his text communicative, the author has to assume that the ensemble of codes he relies upon is the same as that shared by his possible reader (hereafter Model Reader) supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them." (Eco, 1981: 7) Later in the same chapter, Eco makes it clear that for him the concept of model reader is more intratextual in nature, being inscribed in the text: "[T]he Model Reader is a textually established set of felicity conditions... to be met in order to have a macro-speech act (such as a text is) fully actualized." (Eco, op. cit.: 11)

Two related but slightly different concepts are those of the *average* and the *optimal or ideal reader* (sometimes translated as *super-reader*). The terms 'super-reader' comes from Michael Riffaterre (being replaced later on with *archi-lecteur* or composite reader), and describes as much readings as readers, or to put it differently, the responses engendered in different readers by particular textual elements. (Riffaterre, 1978)

The *optimal/ideal reader* is a term used to refer to that collection of abilities, attitudes, experience, and knowledge which will allow a reader to extract the maximum value from the reading of a particular text.

Stanley Fish approaches somehow the translator's role of reader by introducing the term of the *informed reader*: "[t]he informed reader is someone who (1) is a competent speaker of the language out of which the text is built up; (2) is in full possession of 'the semantic knowledge that a mature . . . listener brings to his task of comprehension,' including the knowledge (that is, the experience, both as a producer and comprehender) of lexical sets, collocation probabilities, idioms, professional and other dialects, and so on; and (3) has *literary* competence. That is, he is sufficiently experienced as a reader to have internalized the properties of local discourses, including everything from the most local of devices (figures of speech, and so on) to whole genres." (Fish, op.cit.: 48)

From the above reader-oriented theories it results that one literary work can generate a range of different reading experiences, over time, between cultures or groups (or within them), and even for the same individual, all of which leads to the question of whether it is a characteristic of major literature that it can generate a succession of new reading experiences as the individual reader or his or her culture changes.

Although the above reader-oriented or text-oriented theories bring useful contributions to the so-called reader-response criticism, it is to be noted also that to a certain extent they are purely theoretical since in practice the majority of texts attempt to constrain how the reader makes use of them, and all readings may choose to accept such constraints to a greater or a lesser extent.

The *translator-reader* may be considered in turn a *textual reader* or *mock reader* since he/she is a receiver representing the actual audience, a *model reader* able to deal with the various interpretations encoded in the text by the author, and, finally, an *optimal or ideal reader* capable of extracting the maximum from the lecturing of a text, with the observation that in all these stances the translator-reader is above all an *informed reader* since as a translator he/she is supposed to have all the three 'qualities' attributed to the ideal reader (i.e. competence in speaking the SL, 'mature' competence in comprehending, and 'literary' competence).

Although in possession of these necessary reading-oriented ‘competences,’ first the translator performs what is called an ‘ingenuous reading’ which is an act of translation in itself in the sense that the translator-reader performs what Jakobson calls an intralingual translation consisting in an interpretation of verbal signs by means of other signs in the same language. To put it differently, when we read, we do not store the words we have read in our minds as happens with data entered by keyboard or scanner into a computer. After reading, we do not have the photographic or auditory recording in our minds of the text read, but we have a set of impressions instead. We remember a few words or sentences precisely, while all the remaining text is translated from the verbal language into a language belonging to another sign system, that is the mental language.

It is to be noted, however, that even the first reading of a text, or a reading by someone who does not have the same tools available to a critic, the already mentioned ‘ingenuous reading’, involves a critical act.

Reading is characterized by a sudden and unaware effort to guess or sense, on the basis of all one has read, and in consideration of the portion of the text read, how the remainder could develop. In other words, the reader makes successive inferences on what will be written, and, step by step, arrives at a confirmation, a refutation, or a missing confirmation of his inferences, allowing him to make further different inferences.

This fact itself implies some problems for the translator-reader on account of the fact that, although a translator tries to read a text with the intent of embodying the point of view of the most generic reader, he/she, as a human being, has limitations and remains an individual, with individual tastes, likes and dislikes. More than that, the translator cannot deny his/her personality just because her reading is not only for personal interest but as a prelude to the use of the text by a wider group of readers. Thus, reading is the first of a series of processes that transform the TL text into a subjective, sometimes fallible interpretation of the SL text.

In light of the above mentioned reading-based observations, one could conclude that the translator is an anomalous reader because he/she is no longer able to read a potential SL text without thinking, more or less willingly, how he/she will be able to project that text onto the target culture and language, that is, without thinking about its potential TL texts. This way of reading represents in fact, maybe in the form of a re-reading, a stage subsequent to the ‘ingenuous reading’ and preliminary to the translation-oriented analysis, which is a very particular critical analysis to be performed in detail during the second phase of the translation process, that is the translation-oriented text analysis phase.

In order to avoid this overlap between the decoding-oriented (re)reading and the interpretation-oriented analysis we propose that the translator performs the analysis of the extratextual factors, which is not only meant to provide the translator-reader with information on the production and reception of the text, but also to confirm or contradict the experience-based expectations built during the (re)reading stage.¹

b. The analysis of the extratextual factors

The analysis of the extratextual factors implies gathering of information on: *the author or sender of the text* (who?), *the sender’s intention* (what for?), *the audience* the text is

¹ The analysis of the extratextual factors after the reading of the text stands in contradiction with Christiane Nord’s opinion that they are to be analyzed before reading the text, simply by observing the situation in which the text is used. She explains her opinion as follows: “In this way, the receivers build up a certain expectation as to the intratextual characteristics of the text, but it is only when, through reading, they compare this expectation with the actual features of the text that they experience the particular effect the text has on them.” (Nord, 2005: 42)

directed at (to whom?), *the medium or channel* the text is communicated by (by which medium?), *the place* (where?) and *time* (when?) of text production and text reception, and *the motive* (why?) for communication.

To put it differently, this phase deals with the text from a communicative discourse-based point of view, in the sense that the narrative discourse presupposes the existence of an emitter/speaker who sends the message to a receiver/listener. The emitter is the narrator, which is not to be confounded with the author or the producer. Felix Martinez-Bonati (1981: 80-86) sustains the necessity to differentiate between the two elements of the narrative situation. Understanding the literary work as an imaginary discourse, he points to the existence of a distinct relationship between text and producer depending on whether a text is literary or not, in the sense that the non-literary discourse is directly revelatory of its producer while the fictional discourse represents its producer in the same way as any object represents its creator. The non-literary discourse pertains to a concrete situation while the fictional discourse represents its own communicative situation to which the author and the reader are but simple contemplators.

According to the theory of communication applied to narratology, any fictional work presupposes the presence of a narrator even when their presence is not marked in the surface structure by means of the personal pronoun “I” or other categories of elements.

The manifestation of the subject/producer in the utterance or of the narrator in the literary text is always in the form of the first person narrative, all of which leads to considering the classification of narrators on the basis of person as incorrect since a narrator who, from a grammatical and rhetoric point of view, narrates in the third person, stays in the first person as a subject/producer of the utterance.

Taking into account the narrative attitude, Gérard Genette (1972: 252-253) distinguishes between two types of histories:

- a history with a narrator who does not participate in the history related – called the *heterodiegetic* narrator;
- a history with a narrator-character – called the *homodiegetic* narrator – which in its turn can be:
 - a *narrator-protagonist* (le narrateur héros – *Gil Blas*) or
 - a *narrator-witness/observer* (*Lockwood* - *Wuthering Heights*, *Nick Carraway* – *The Great Gatsby*)

Further on, from the point of view of narrative levels (the *extradiegetic* level – exterior to the events related, the *intradiegetic/diegetic* level – characterizing the events of the “primary narration” and the *metadiegetic* level – representing a narration-within-narration or a second degree narration), Genette also distinguishes between:

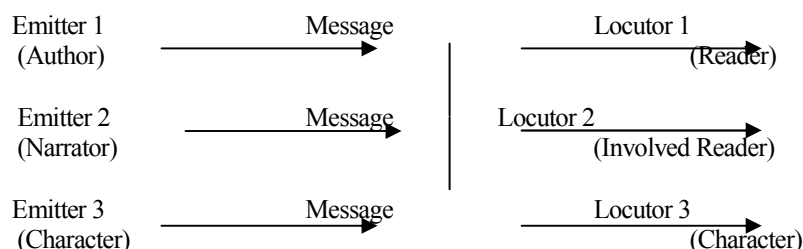
- *extradiegetic* narrators – the narrator himself, situated at the extradiegetic level;
- *intradiegetic* narrators – character-narrators who recount a story situated at another fictional level (intradiegetic).

In order to dissociate the communicative roles of the narrator from those of the character, Martinez-Bonati (1981: 39-42) proposes a model of stratification of the fictional discourse. Thus, he distinguishes three levels as follows:

- the mimetic level – which is the first level, that of the “world”;
- the narrator’s discourse – made up of its narrative acts which enclose the entire fictional work (the second level, that of the narrator-story teller);
- the characters’ discourse – the third level, that of the dialogued or monologued verbal acts of the characters.

It is to be noticed that there is also another level which has the author and the real reader as protagonists with their own set of presuppositions from which result both the “general” categories of the communicative intention which prescribe the set of norms specific to the production, the reception and the interpretation of the texts, and the “characteristic” categories.

The above mentioned levels, corroborated with those of Genette’s, would give rise to a level-based structure in which, according to Geoffrey Leech and Michael N. Short (1981: 269), the communicational model of the author includes that of the narrator which in its turn includes that of the characters.



The Communicational Structure of the Literary Narrative Text
(after Leech & Short quoted in Oltean, 1996: 15)

In order to exemplify the importance of extratextuality at and above the discourse level, we will make a discourse-centred interpretation of Jonathan Swift’s *A Modest Proposal* based on Swift’s biting irony attempt to capture the attention of a widely-recognized indifferent audience by means of a series of morally untenable proposals, while sarcastically protesting against the utter inefficacy of the Irish political leadership and the reformers’ orientation toward economic utilitarianism.

Starting from the title (*A Modest Proposal for Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public*) to the very last sentence Swift’s pamphlet is meant to express on the one hand his pity for the oppressed, ignorant and hungry Catholic peasants of Ireland, and on the other hand, his anger at the rapacious English absentee landlords, who were ‘bleeding the country white’ with the silent approbation of Parliament, ministers, and the Crown.

Since none of the above mentioned intentions is to be “read” overtly throughout the text, in the following we will point out Swift’s special and various discursive strategies in view of drawing the reader’s attention firstly on his own “double discourse” or anti-discourse, secondly on the literariness of the text resulted from the change of perspective, and thirdly on its modernism and actuality in point of themes and message.

In point of form the essay is an argumentative pamphlet-like type of text which expresses the author’s and/or the narrator’s adherence to a certain viewpoint or position (stated in the title: *A Modest Proposal for Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public*) and his intention to eliminate or reject others which are considered wrong or false (in our case the squalor state of the predominantly Catholic families who are too poor to keep their children fed and clothed).

The argumentative character of the text as opposed to a narrative or descriptive character in R. de Beaugrande & W Dressler’s (1981) terminology is to be seen in the presence of some markers of cohesion and emphasis (such as repetition, parallelism and the paraphrase)

as well as in the plan-like global pattern of the text in which the locutor expresses his intentions and tries to convince his audience as to their veracity.

The author's and/or the narrator's 'discourse' is organized in four main sections, that is an introductory section in which he sets forth his intentions and his 'modest' proposal ("*It is a melancholy ...the charge of nutriment and rags having been at least four times that value ...*"), two other sections (section 2: "*... I shall now therefore humbly propose my own thoughts ... and thus the country and themselves are happily delivered from the evils to come...*"; section 3: "*... I have too long digressed ... I compute that Dublin would take off annually about twenty thousand carcasses, and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand...*") which are meant as an argument for the proposed initial discursive intention, and a fourth section ("*...I can think of no one that will probably be raised against this proposal...I have no children by which I can propose to get a single penny; the youngest being nine years old, and my wife past child-bearing.*") which in the form of a non-discourse points on the one hand to the real purpose of Swift's (the narrator's) bitter satire, and on the other hand to the class of oppressors who have caused the writing of this essay.

Section I

Swift's opening paragraph offers a starkly realistic, although compassionate, portrait of families of beggars in Ireland. The first sentence gives a fairly straightforward and non-ironic impersonal-like description, but by the second sentence the author begins to offer first person-narrated judgments and explanations about some rampant beggary: the mothers are unable to work, and have been "forced" into their current poverty and disgrace. It is to be noted, however, that Swift's language here reverses the prevailing sentiment of his day, which held that if beggars were poor, it was their own fault.

The reader is unsure at this point whether to take Swift's professed compassion for the beggars as earnest or ironic. In this passage as well as throughout the whole essay, he is at pains to appear as not taking sides; his stance is one of general exasperation with all parties in a complex problem. Swift is 'generous' with his disdain, and his irony works both to censure the poor and to criticize the society that enables their poverty. The remark about Irish Catholics who go to Spain to fight for the Pretender offers a good example of the complexity of Swift's judgments: he is commenting on a woeful lack of national loyalty among the Irish, and at the same time criticizing a nation that drives its own citizens to mercenary activities. He makes a similar stab at national policies and priorities since the poor Irish children will not find employment, since "*we neither build Houses, ...nor cultivate Land.*"

After the first paragraph, the reader is inclined to identify themselves with the author-*"proposer,"* in part because Swift has given no reason, at this point, not to. His compassion in the first paragraph, the matter-of-fact tone of the second, his seeming objectivity in weighing other proposals, and his moral outrage at the frequency of abortion and infanticide speak out in his favour as a potential reformer. Yet the depersonalizing vocabulary he employs in his elaborate computations is meant to give the reader some consideration: "*The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many, under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remains one hundred and twenty thousand children of poor parents annually born: the question therefore is, how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed.*"

Further on, he describes a newborn child as “*just dropped from its Dam*” and identifies women as “Breeders.” By comparison the word “souls” (which ought to make sense as a way of talking about hapless human beings) seems out of place when applied to Ireland’s now strictly statistical population. This kind of language offers an early indication of the way the author’s proposal reduces human beings alternately to statistical entities, to economic commodities, and to animals.

However, quickly enough it becomes clear that this will be an economic argument, although the proposal will have subtle moral, religious, political, and nationalistic implications. Despite his own moral indignation, when the author suggests that most abortions are occasioned by financial rather than moral considerations, he assumes that people’s motivations are basically materialistic. This is not, of course, Swift’s own assumption; he presents a shockingly extreme case of cold-blooded “rationality” in order to make his readers re-examine their own priorities. Swift parodies the style of the pseudo-scientific proposals for social engineering that were so popular in his day. His essay as a whole is partly an attack on the economic utilitarianism that marked so many of these proposals. Although himself an astute economist, here he draws attention to the incongruity between a ruthless (though impeccably systematic) logic and a complexly human social and political reality. Part of the effect will be to make the reader *feel* that the argument is bad, without knowing quite where to intervene as well as to oppose moral judgment to other, more rigidly logical kinds of argumentation.

Section 2

The irony of Swift’s second section is based on the assumption that his audience, regardless of their national or religious affiliations or their socio-economic status, will all agree to the fact that eating children is morally reprehensible: “*I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection. I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.*”

It is at this very moment that the attentive reader will be first shocked by the proposal and will recognize that a literal reading of Swift’s pamphlet will not do. Swift is clearly not suggesting that the people of Ireland will actually eat their children, and so the task becomes one of identifying his actual argument. This involves separating the persona of the “*proposer*” from Swift himself. The former is clearly a caricature; his values are deplorable, but despite his cold rationality and his self-righteousness, he is not morally indifferent. However, he seems to have a single blind spot regarding the reprehensible act of eating children, but he is perfectly ready to make judgments about the incidental moral benefits and consequences of his proposal. The proposer himself is not the main target of Swift’s angry satire, though he becomes the vehicle for some biting parodies on methods of social thought.

In terms of discursive roles it is to be noted that from this point on the emitter-author and the emitter-narrator are no longer one and the same person and the reader is supposed to follow the emitter-narrator’s message so as to be able to decipher the emitter-author’s intentions. The reader in his turn is no longer a simple reader following a plot, but an involved reader who will have to rely on his own experience so as to be able to decode the author’s discourse out of the narrator’s discourse and, finally, build up his own reading-resulted discourse as to the message of the text as a whole.

Thus, the proposal draws attention to the self-degradation of the nation as a whole by illustrating it in shockingly literal ways. The idea of fattening up a starving population in order to feed the rich casts a grim judgment on the nature of social relations in Ireland. The language that labels people as livestock becomes even more prevalent in this part of the proposal and it also serves to frame a critique of the domestic values in the Irish Catholic families, who regard

marriage and family with so little sanctity that they effectively make breeding animals of themselves. Swift draws on the long-standing perception among the English and the Anglo-Irish ruling classes of the Irish as a barbaric people while neither confirming nor negating this assumption altogether. He indicts the Irish Catholics for the extent to which they dehumanize themselves through their baseness and lack of self-respect. He also, however, admonishes those who would accuse the poor for their inhumane lack of compassion. Finally, he also criticizes the barbarism of a mode of social thought that takes economic profitability as its only standard.

With the introduction of the idea of 'child-flesh eaters', a number of associated insinuations come into play. Swift makes an analogy between eating people and other ways in which people, or a nation, can be devoured. The British oppression amounts to a kind of voracious consumption of all that is Irish - humans devouring humans in a cannibalism of injustice and inhumanity. But Ireland's complicity in its own oppression translates the guilt of cannibalism to a narrower national scale; this is not only humans being cruel to other humans, but a nation consuming themselves and their own resources. Swift's contention that the wealthy Irish landlords had already "devoured" most of the poor parents voices a protest against their exploitation of the peasants. One of Swift's discursive techniques is to let abstract ideas resonate in multiple ways. The word "profit," for example, refers at various points to economics, morality, and personal indulgence. When Swift looks at who stands to profit from the sale of infant flesh, he includes not only the family that earns the eight shillings, but also the landowner who will earn a certain social status by serving such a delicacy, and the nation that will obtain relief from some of its most pressing problems. In this way, Swift keeps reminding his reader of the different value systems that bear on Ireland's social and political problems.

Section 3

Although the author identifies himself as a member of the Anglo-Irish ruling class, who were predominantly Anglican, his picture of the Anglicans forced to leave the country is an ironic one since Swift is denouncing the practice of absenteeism among Irish landlords, who often governed their estates from abroad, thus extracting all the fruits of Irish peasant labour out of the Irish economy and into the English coffers. The proposer's loyalty is to the interests of the wealthy, and it is at the upper classes that he aims his sharpest satire. Swift's contempt for the irresponsibility, greed, and moral indifference of the wealthy is matched only by his disgust at the utter failure of Ireland's political leaders. Swift begins moving away from the so-called economics of child-breeding in order to dwell on the realities of Ireland's economic crisis. Many of the arguments the proposer advances here have to do with the very real problem of building a viable Irish national economy. Swift reveals that his objection is not so much with the basic mercantilist idea that the people are the most valuable resources of a nation, but rather with Ireland's failure to value that resource in any meaningful and nationally constructive way.

Section 4

Finally, the author's account of his long and exhausting years of wrestling with Ireland's problems might be taken as Swift's own. His record of supposedly unrealistic alternative solutions marks a turning point in the pamphlet and a break in the satire while at the same time causing a final change of perspective from the narrator's account to the author's anti-discursive account. The ideas the proposer rejects represent measures that Swift himself had spent a great deal of energy advocating as follows: "*I can think of no one that will possibly be raised against this proposal, unless it should be urged that the number of people will be thereby much lessened in the kingdom. This I freely own, and it was indeed one principal design in offering it to the world. I desire the reader will observe, that I calculated my remedy for this one individual Kingdom of Ireland, and for no other that ever was, is, or, I think, ever can be upon earth. Therefore let no man talk to me of other expedients: Of taxing our absentees at five shillings a pound: Of using neither clothes, nor household furniture, except what is our own growth and manufacture: Of utterly rejecting the materials*

and instruments that promote foreign luxury: Of curing the expensiveness of pride, vanity, idleness, and gaming in our women: Of introducing a vein of parsimony, prudence, and temperance: Of learning to love our country, wherein we differ even from Laplanders, and the inhabitants of Topinamboo: Of quitting our animosities and factions, nor act any longer like the Jews, who were murdering one another at the very moment their city was taken: Of being a little cautious not to sell our country and conscience for nothing: Of teaching landlords to have at least one degree of mercy towards their tenants. Lastly, of putting a spirit of honesty, industry, into our shopkeepers, who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure and goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it.”

It is to be noted that all these ‘unrealistic solutions’ are a set of steps by which the Irish might hope to break out of their cycle of victimization without the need for England’s cooperation. That is why Swift’s own program for the future is a program of civic-minded, patriotic, and principled behaviour designed to cause change from the inside. The audience is confronted with the fact that there are real and practicable solutions to Ireland’s national discomposure, of which they themselves, in their greed and self-indulgence, are to blame.

Further on, in emphasizing that this remedy is designed only for Ireland, Swift is calling attention to the extremity of his country’s backwardness, as an index of how bad things were. The author’s statement that much of the population would have been better off dead is exaggerated, perhaps, but not ironic; it is meant as testimony to the dire national consequences of such obvious civic neglect. Only in Ireland, he seems to say, could a policy of cannibalism possibly be considered a social improvement.

The closing statement offers a last scathing indictment of the twisted ethics of convenience and personal gain. We are urged to believe in his disinterestedness not because of his moral standards or his high-mindedness, but because he happens not to be susceptible to the particular fiscal temptation that might compromise his position. The manner of his assertion reminds us that the author’s unquestioned assumption throughout the entire proposal is that anyone with children would in fact be perfectly willing to sell them. This declaration also undercuts, once again, the separation between the level-headed, wealthy, Protestant author and the Catholic masses and points to the fact that what unites the unruly and unscrupulous mob with the social planner is the fact that their priorities are basically economic.

To end with, we would like to make the following discourse-related conclusions on Jonathan Swift’s *A Modest Proposal*:

- in point of form it is an argumentative type of pamphlet mostly realized by means of the so-called “black humour” satiric device;
- the first-person author-narrator manipulates the reader transposing him in the middle of a fantastic-like fictional country (the country of the ‘child-flesh eaters’) resembling from this point of view one of the ‘countries’ in *Gulliver’s Travels*;
- the literariness of the pamphlet is realized by means of the change of perspective as follows: in section 1 - the author and the narrator seem to be one and the same person, in section 2 and section 3 - the author is to be differentiated from the narrator, and finally, in section 4 - the author takes the floor once again so as to send a clear-cut message as to the intentions of his pamphlet to the involved and at the same time cultivated reader to whom the narrator had addressed earlier, with the observation that each of the two locutors chooses the anti-discourse as their narrative technique.
- the matter-of-fact tone of the author/narrator as opposed to a pamphlet-like virulent tone is meant to baffle his reader by facing him with an apparently absurd reality in which what seems to be fiction (the idea of women-breeders, child-

flesh eaters, people seen as livestock, etc.) stands in fact for the actual non-fictional reality (i.e. the incapacity of Ireland's politicians, the hypocrisy of the wealthy, the tyranny of the English, and the squalor and degradation in which most of the Irish people were living);

- in point of theme it is a social, political as well as a religious pamphlet which by its subject-matter anticipates George Orwell's *1984* with reproductory laboratories and women acting like some kind of breeding tubes, especially selected as early as their earliest age, or Samuel Butler's *Erewhon* country (Erewhon being an anagram for *nowhere*) in which children were to blame for allowing themselves to be born, illness was considered a crime, sick or sad people were thrown in jail since sickness and sadness were their own faults, while people who robbed or murdered, were treated kindly and taken to the hospital to recover.

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SPACE AND TIME IN EDITORIAL DISCOURSE¹

Abstract: *Discourse can be approached from various angles and each approach fits different issues and questions; moreover, each type of discourse has its own distinctive features. It is beyond doubt that media language is a complex form of communication, the editorial discourse being the most sophisticated form of it. As any other type of discourse, the editorial discourse is deeply rooted into the social context; thus, it is social practice with spatial and temporal coordinates. This paper aims at exploring the space and time in editorial discourse.*

Keywords: *editorial, space, time.*

Introduction

Newspapers still matter. People of all professions still read them on a regular basis. There is indeed a great variety of news sources nowadays: newspapers and magazines in print and online press, radio, television and Internet in electronic media; but neither the advent of television, nor the Internet led to the “death” of the newspaper. A clear distinction is drawn in journalism between news writing (reporting) and opinion writing. While the first category has to mirror the reality, “just the facts”, the editorials are restricted to expressing opinion, either of the editorial writer’s or of the newspaper’s editorial board as the governing body of the newspaper.

Any journalistic text, irrespective of the type, has some components which have special meaning (e.g. topics, time, space, actors and last but not least the relationship between them). Spatial and temporal dimensions have been of interest for media sociologists. Changes in the understanding of time and space are reflected in the construction of the mass-media products, in the mass-mediated public message.

The purpose of this paper is to introduce the newspaper editorial as a distinct type of discourse as well as to consider the temporal-spatial dimensions of the social reality as mirrored in the Romanian press. The corpus consists of editorials published in two of the most representative broadsheets, namely *Adevarul* and *Romania libera*, in May 2011. I considered the two newspapers relevant for the type of discourse and content of public messages, also for the temporal and spatial dimensions of the editorial discourse due to their long tradition, quality of the writing and recognition of their editorial writers.

The Editorial: Definition

Broadly speaking, an editorial is a newspaper or magazine article which presents the publication’s opinion on an issue, reflecting the majority vote of the editorial board (the editorial board is the governing body of the newspaper or magazine, usually made up of editors and business managers, or/and owners). Rivers et al. (1988: 13) see the editorial as “the thought of an institution testifying before the bar of public opinion”, a presentation of opinion more than of fact, “opinion that interprets significant news and influences public thoughts.”

Editorials enjoy universal prevalence in publications of all types: broadsheets or tabloids, dailies or weeklies, for general public or specialised in a particular field of study (business newspapers, health and lifestyle publications etc.). It may be clearly

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marked as “editorial” (see the *Guardian* online edition, *Adevarul, Romania libera*), but it may also be referred to as a “leading article” (generally in UK, see *The Independent*), or simply “leader”, published on the “Opinion and comment page” (American press) inside the newspaper or in the “Opinion section” of the on-line editions (*The Independent, Adevarul, Romania libera*). The British broadsheets generally do not mark it in any specific way in published editions, apart from headlining it according to the topic. On the contrary, the editorial is clearly marked in Romanian newspapers. Specialists make a distinction between personal editorials which are by-lined with the writer’s name, and institutional editorials which are unsigned.

The editorial page has a complement “op-ed page” (abbreviated from “opposite the editorial page”), which consists of article or articles, usually written by journalists who are not affiliated with the newspaper’s editorial board and sign their articles. The first modern op-ed page is attributed to the American journalists of the 1920s, who realized that the page opposite the editorial page was full of potential and was not entirely exploited. As readers regarded opinion as more interesting than news, the journalists provided them with what they wanted. In the context of the rise of other forms of mass media (radio and television) which somehow threatened the print media, more and more newspapers began including subjective and opinionated journalism, improving even growing their op-ed pages. They have served to expand or to complement the editorial page of a newspaper.

It is beyond doubt that editorials have a singular, privileged position among newspaper articles. Danuta Reah (2002: 45) argues that they exist in order to “allow the newspaper (usually in the person of its editor) to comment, give news and draw conclusions from the day’s event.” As opinion articles and as official views of the newspaper, we can state that editorials represent the “backbone” of the respective newspaper, defining its direction. Paradoxically, the editorial writer’s medium is ephemeral as it is written for the public of the same hour. Moreover, the language of an editorial published in a broadsheet is generally regarded as “a model of press language”, as Fowler (1991: 40) underlines.

Views on Discourse

The term “discourse” is widely used nowadays in a variety of contexts, not only by specialists but by common people as well. It comes from the Latin “discursus” referring to “written or spoken communication or debate” (<http://en.wikipedia.org/wiki/Discourse>). The term has been much used within Sociolinguistics and Discourse Analysis, not always with clear differences across various branches of the disciplines. Fairclough (1992: 3) admits that discourse is a difficult concept as “there are so many conflicting and overlapping definitions formulated from various theoretical and disciplinary standpoints”. He also points out that in linguistics, the term is used to refer to extended samples of dialogue in contrast with written texts, while in discourse analysis it emphasizes interaction between sender and receiver and therefore the process of production and interpretation as well as the situational context of language use. Even though Discourse Analysis is basically the study of language, there are slight differences between Discourse Analysis (abbreviated DA) and other approaches to language study.

Fairclough (1989: 16), as a representative of Critical Discourse Analysis (CDA), defines the term discourse from a different perspective: discourse is “language as a form of social practice”. This view of discourse implies firstly that “language is part of society” and not external to it, secondly, that “language is a social process” and

thirdly, that “language is a socially conditioned process, conditioned that is by other (non-linguistic) parts of society” (1989: 18-19). This is the general meaning given to the term and used throughout his entire work.

Mills (1997: 148) considers Fairclough’s view on discourse as an integration of “Michel Foucault’s definition of discourse with a systemic framework of analysis”. Starting from an analysis of Foucault’s work, Mills argues that “a discourse is something which produces something else (an utterance, a concept, an effect), rather than something which exists in and of itself and which can be analysed in isolation” (Mills, 1997: 17).

We have seen so far that discourse is practical as it implies interaction between language users, but also social because language is contextual. Van Dijk (2000) underlines another aspect of discourse which he considers to be fundamental but has not received so much attention: its cultural dimension. When engaging into a communicative act, language users “accomplish social acts and participate in social interaction [...] embedded in various social and cultural contexts” (van Dijk, 2000: 2); whenever people talk, they express their beliefs, knowledge and experiences of the world and may even shape the world around. Therefore, discourse is invested not only with social, but also with cultural beliefs, becoming an expression of both language and culture.

All in all, discourse is vast and complex, as it is a combination of many other factors besides spoken or written language in use: it implies interaction, a process (of production and interpretation), it is personal, social and cultural practice. But discourse is more than language in use; it is a communicative act which always involves a sender and a receiver and which is performed in a particular context, with a certain social purpose. It is beyond doubt that media language is a complex form of communication, the editorial discourse in particular representing the most refined, sophisticated expression of it. The editorial, as the “king article” of a newspaper, attempts not necessarily to inform, but to persuade readers of a particular viewpoint concerning a matter of wide concern. We also consider newspaper editorial discourse as representing a means of public communication: it uses language to transmit information from a sender (the editorial writer as the voice of a particular institution) to a receiver (the readers) within a social context or public environment.

News Judgement in Journalism

Every day, journalists have to make difficult choices about what readers want or need to know. This skill, called “news judgement” is indispensable in journalism in general, especially in the case of news reporters and editorial writers. Reporters need it in order to find appealing stories and choose those aspects of the story which are of interest for the public. Editorial writers need it to identify those topics of wide concern for their audience and approach them in detail in their editorials.

When it comes to deciding on a certain topic to write about, the editorial writer may have difficulties of selection, not on discovery. In comparison to the old-fashioned editorial page which was almost entirely political, today editorials are mostly suggested by the news of the day, and when they do not approach current events, they can be related to any subject already existent in the public consciousness. Flint (1920) considers that the editorial writer can go to any field for his subjects, unlike the news writers who are constrained by the world of events. This does not mean that one category has an easier task than the others. Even though the editorial writer skips the hard labour of gathering events, usually done by reporters, he/she still needs to verify

information, to decide which details are relevant and of interest and, moreover, be accurate in every single detail.

Newsworthiness is related to many aspects but the ones we are preoccupied with in this paper are “time” and “space”. Readers are mainly interested in problems that affect them to a certain extent, either directly or indirectly. That is why proximity is a key aspect as shown in editorials published in newspapers with regional or national coverage. As people are more sensitive to people, places and problems they know, the so-called regional editorials approach regional aspects to debate. National newspapers in their turn, rarely appeal to international topics in their editorials for instance because readers need to find out more about what is closer and more related to them.

We are living in a fast-moving world and therefore the news keeps changing. The news in general is impatient because nobody wants the yesterday’s news as it is not news at all. And journalists know that, hence the fierce competition between them. Most news published in the daily newspapers happened either yesterday or earlier that day. There are events approached for more days but each time they have to be presented from a different angle

The editorial, unlike the news report, must take a stand regarding a matter of public concern, already signalled in the press and known to the readers. This means that, without any exception, the editorial comments on a piece of information already familiar to the audience, piece of information which is only the starting point of the text or simply, the pretext. The editorial writer attempts to re-interpret it, to offer a new perspective on the approached topic, to reveal the hidden threats, and even to warn. Newspaper readers do not have to read the editorial if they want to find out the news of the day; they are presented in detail in the news column. Unlike a news article writer, an editorial writer has to choose the most relevant aspect from the block of events, slow down the information flow with detailed and relevant explanation, and relate these events to the readers; it is more than just presenting the information in depth, it is step-by-step analysis, it is, as Rystrom (1983) says, “digging into a subject, and figuring out something meaningful, often controversial to say about the subject”. The way writers evaluate events depends on their preferences and abilities.

Time and Space Coordinates in Editorials

There are certain constant components in any journalistic product: topic, time, space, actors and last, but not least, the relationship between them. We are mainly interested in the way time and space coordinates are reflected in editorials as highly opinionated representative articles which basically follow the same pattern (irrespective of the editorial writer or the newspaper that publishes it): there is always a generating piece of information regarding a matter of public concern already familiar to the reader from the news column and a large explanatory material which represents most of the editorial. Given their function as well as their ephemeral nature we expect the editorials to rely on “here and now” coordinates. Preda (2006) considers that comparison with something similar that happened in the past can make a good editorials; a skilful editorial writer can always find another similar situation to connect the present one with and thus to offer a different perspective.

When approaching the category of “time”, I have considered the connection between the main topic of the editorial and aspects of time referred to: past (distant or near), present and future (near or distant). The present is taken as referent as the view to the past or future regularly involves comparison to the present. It is a basic dimension of

any journalistic text as time is not to be found only in one single sentence, but different sections of the editorial may refer to different aspects of it, overtly or covertly.

The majority of Romanian editorials follow a certain pattern as all aspects of time are usually referred to. As a rule, the editorial debates a problem already signalled in the press (in the news reports), therefore familiar to the reader. It is a matter of interest for the majority of the people mainly related to politics, economic and social problems. The starting 'matter', to call it so, is situated most of the time in a near past, but the explanatory material that follows consists either of a comparison with another similar past situation, or a reference to the consequences that can be visible in the present or in the future.

Moreover, we could notice different evaluations given to time by the editorial writers, evaluations which can be considered as positive and negative approaches to "time". There is a tendency to attach a positive meaning to the past situations with which the present problem is compared to, and a negative meaning to everything that seems to be related to the future. The Romanian editorial writer appears to be pessimistic by nature when referring to the following period of time.

Whether the temporal dimension is often present in all its aspects (past-present-future) though in different proportions, the space coordinate is slightly more restrictive to "closeness". As mentioned above, editorials frequently approach "national" topics to analyse and debate. Proximity is a key concept in journalism in general, and in editorial writing in particular, as people wish to find out details about a problem which affected, affects or may affect them personally.

That is the reason why editorials rarely approach international topics, unless they are somehow related to national aspects. The most relevant in this respect is the editorial published in the period under study in *Adevarul* (5 May 2011), entitled "Barcelona and football's voluptuousness" ("Barcelona și voluptatea fotbalului"). The generating piece of information is related to the recent victory of Barcelona football team in front of its eternal Spanish rival, Real Madrid. The explanatory material, the most extended part of the editorial, consists of a short history of confrontations between the two football teams as well as an approach of Barcelona's steps to success. Apparently, this is an editorial dedicated to an international matter; but the last paragraph brings the "surprise element" and reveals the editorial writer's strategy by offering it a "national touch" in the form of a rhetorical question: "Are those managing our national football going to learn nothing from what others smarter than us do?". The function of the final paragraph is to invite to reflection on the poor situation of the Romanian football as compared to the Western one.

Conclusions

Irrespective of the type of newspaper, they all host a journalistic genre called "editorial" having a similar basic communicative purpose. Editorials have become an essential part of the conception of any newspaper with a privileged position among other articles. Their main function is not necessarily to inform, but to persuade readers of a particular view regarding a matter of wide interest. Therefore, editorials display a particular type of discourse, which influences and is influenced by the social context.

The Romanian editorial discourse fully exploits the past-present-future relation; it is a natural tendency because on the one hand, the editorials offer an analysis of a contemporary matter or one belonging to a near past; on the other hand, the solutions are to be found in the future, thus the future dimension cannot be ignored. Considering the space dimension, the editorial by nature approaches topics of national

interest and even when the space is extended to 'international area' there is always a connection made with the national scenery.

All in all, "space" and "time" are constant coordinates in any journalistic product and there is always a close relationship between them and the topic approached.

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DETERMINER RESTRICTION IN AMOUNT RELATIVE CLAUSES¹

Abstract: *The aim of this paper is to present some aspects of the interpretation of a special kind of relative clause construction, which is distinguished from restrictive relative clauses and appositives, namely degree relatives. Degree or amount relatives show restriction in the relativizers they allow, in the determiners that can combine with them and in their stacking possibilities. We mainly focus on the determiner restriction here. Amount relatives restrict (under the amount reading) the determiners acceptable on the relative head to the ones that can be followed by an amount expression (Carlson, 1977) or to the definite and universals (Grosu and Landman, 1998). We examine the approaches proposed in Carlson (1977), Heim (1987), Grosu and Landman (1998), offering a contrastive view on English and Romanian data (Herdan, 2008; Grosu and Landman 1996, 1998). Possible solutions and open questions conclude our discussion about determiner restrictions in amount relative clauses.*

Keywords: *syntax, semantics, relative clause constructions.*

1. INTRODUCTION

One of the traditional distinctions that have been recognized between English restrictive and non-restrictive (appositive) relative clauses is the fact that appositive relatives, unlike restricted relatives, may not co-occur with certain determiners (cf. Carlson, 1977). Carlson (1977) observed that another class of relative clauses, the amount relatives, may be distinguished from restrictive relative clauses by the criterion mentioned above.

While an ordinary relative like (1) places no constraint on determiner choice, Carlson notes that in (2a) *some* and *three* can't relativise the logical subject of a *there*-insertion context. But if the determiner is changed to either *every* or *the* as in (2b), the resulting sentence is grammatical.

- (1) {Some man | Three men | Every man | The men} who {was | were} on the life-raft died.
(2) a. *{Some man | Three men} there {was | were} on the life-raft died.
 b. {Every man | The men} there {was | were} on the life-raft died.

2. CARLSON'S PUZZLE. CONTEXTS OF AMOUNT

In his study of degree relatives, Carlson (1977) noted two major types of environment that appeared to allow the CP-internal "relativized" nominal of an amount relative², but not that of a restrictive or appositive relative. These were: (i) environments with narrow-scope properties, and (ii) a null VP that has been elided under "antecedent-contained" conditions. The problem posed by (i) was elucidated to a significant extent by Carlson. However, Heim (1987) offered a number of valuable refinements, and more recently, Grosu and Landman (1996) proposed a complete analysis of amount/degree relatives and other constructions which went beyond Carlson's and Heim's. In contrast to (i), neither Carlson, nor Heim, nor anyone else (according to Grosu and Landman, 1996) was able to shed any light on (ii). In this section of our article, we present this

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² Throughout this article, the term *amount* will be used to refer to the restrictive relative clauses with an amount/degree interpretation in the spirit of Carlson (1977) and not *degree* (cf. Heim, 1987; Grosu and Landman, 1998).

state of affairs and the proposed solutions to (ii) which rely on the analyses of (i) in the studies cited above and in particular in Grosu and Landman (1996 and 1998).

2.1. THEORETICAL BACKGROUND

Carlson (1977) observed that relativization into a variety of narrow-scope contexts is possible in English, provided that *wh*-pronouns are not used. The phenomenon is illustrated in (3) in relation to the presentational *there*-insertion context.

(3) a. 'John and Mary, who there were at last night's party, are my best friends.

*The students who there were at the party behaved rather unseemingly.

The students (that) there were at the party behaved rather unseemingly.

The analysis proposed by Grosu and Landman (1996) is a modification of the Carlson-Heim analysis and has the following advantages over its predecessors:

(A) it correctly predicts that "subdeletion" is impossible in degree relatives (because the sortal must be "resumed");

(B) it correctly allows the entire construction to designate a plural individual, not just a degree (because the individual is a member of the maximal triple that constitutes the meaning of CP);

(C) it correctly predicts that the class of external D(eterminer)s is restricted to definites and universals, as illustrated in (4) (weak or partitive D's violate resumptiveness);

(D) it yields a reasonable account of the fact that degree relatives (in contrast to restrictives and appositives) may not iterate (stack), as shown in (5) (since the sortal and cardinality properties of the plural individual are fixed within CP, they cannot be independently specified within multiple CP's).

(4) I took away {every, all the, those, the (three), #three, #many, #most} books that there were - on the desk.

(5) The only sailor that there was on the boat (*that there had been on the island) died in the explosion.

These distinctions have been demonstrated and justified in relation to the presentational *there* context, but comparable distinctions can be found in a variety of additional narrow-scope contexts, as partly illustrated in (6)-(9).

(6) a. Every kilo {that, *which} you put on increases the risk of a heart attack.

b. Two kilos that you put on increase the risk of a heart attack.

(7) a. Every minute {that, *which} the movie lasted past midnight increased my discomfort.

b. Two minutes that the movie lasted past midnight increased my discomfort.

(8) a. John is almost the doctor {that, *who, * which} his father was.

b. John is almost a doctor that his father was.

(9) a. Every time {that, *which} the bell rang I opened the door.

b. Three times that the bell rang I opened the door.

2.2. THE RANGE OF DETERMINERS IN *THERE*-INSERTION CONTEXTS

Carlson (1977) points out that amount relatives (AR) can only occur with certain determiners and quantifiers, as already mentioned. He uses relativization of the logical subject of a sentence that has undergone *there*-insertion¹ as the diagnosis for determining what range of determiners and quantifiers may co-occur with AR's, and

¹ McNally (2006) argues, based, among other things, on the unavailability of the amount reading in *there*-insertion relatives, that these should not be considered "amount" relatives at all.

what range may not. He finds that the items in (10) are those that may head an AR; the others, partially illustrated in (11), may not co-occur with AR's:

(10) a. THE people there were at that time only lived a few decades.

b. That's ALL there is.

c. (WHAT, THAT) light there is in this painting is quite diffuse.

d. ANY beer there may be left in that cooler is mine.

e. EVERY lion there is eats meat.

(11) a. *(Five, Most, Several, Many) men there were here disagreed.

b. *(Some, Each, A) man there was disagreed.

Carlson calls the six items in (10) *Class I items* and those in (11) *Class II items*. Class I contains the definite article *the*, the universals *every*, *all*, and *any* (not the polarity item, but the universal quantifier), the non-deictic *that* and *what* (including the cases where a head N is missing with *what*, the 'headless' relatives). In Class II are all the cardinal quantifiers, the demonstratives and possessives, *most*, the universal *each*, and the null determiner. Further on, he argues that Class I items are those that may appear under the determiner in amount relative clauses; Class II items may not.

The analysis presented in Carlson (1977:525) was intended to offer an understanding of why these particular items appear in Class I, rather than in some other arbitrary grouping. For that, he resorts to the analysis of the comparatives, in which it is assumed that a binding relation of some sort exists between the *-er* determiner of the matrix and the THAT determiner of the subordinate clause. Both of these items may precede some expression of amount in underlying structure. If it is assumed that the relationship between *-er* and THAT may hold only between elements of the same syntactic category, and that the same sort of relationship is found in amount relatives between the quantifier or determiner of the matrix and the THAT in the relative clause, then it should follow that the Class I elements must be of the syntactic category of those elements that precede an expression of amount, like *-er*.

Examining those items that may precede some expression of amount, Carlson finds the following groups:

<i>ACCEPTABLE</i>	<i>UNACCEPTABLE</i>
THE 40 men	TEN many people
THESE few insects	FEW several incidents
EVERY ten minutes	LOTS OF many boys
ANY five cigars	MANY twelve pounds
ALL fifty Vikings	A several clods
WHAT few remarks...	SOME eight mammals
-ER many bottles	A FEW ten oboes
THESE two answers	SEVERAL many ladies
THESE five criminals	MOST nine squids
MY many dreams	EACH fifty minutes

The Class I items may appear as determiners for some expressions of cardinality, whereas Class II items may not, with the exception of deictics and possessives.

The solution proposed by Carlson is demonstrated by assuming a comparative-like analysis for amount relatives, thus reaching a certain understanding of Class I items. Nonetheless, Carlson does not offer sufficient explanation as to why Class I determiners and quantifiers may appear in amount relatives.

3. EXPLAINING THE RESTRICTION

3.1. A SEMANTIC APPROACH

The facts proposed by Carlson concerning the determiner restriction are particularly interesting since they seem to hold cross-linguistically. The data in (12) illustrate this with examples from Romanian.

(12) a. Am luat cu mine *fiecare* carte/*orice* carte/*cartile*/cele trei carti/trei dintre cartile care erau pe masa.

b. *Am luat cu mine trei carti/putine carti/multe carti/majoritate a cartilor care erau pe masa.

Grosu&Landman (1998) explain the determiner restriction as involving an operation of *maximalization*¹, which takes place at the CP level, much the same way as in comparatives. Their claim is that the set of degrees denoted by the degree/amount relative is only available for interaction with other semantic operations after the operation of degree maximalization (picking the maximal degree in the set) has applied to it. The definition of the maximalization operation is given below:

(13) $MAX(CP) = \{\max(CP)\}$ if $\max(CP) \in CP$
undefined otherwise

Maximalization restricts the set of degrees to the singleton set containing the maximal degree (if there is one). Thus, the full interpretation of the CP in a relative sentence like (14a), is (14b):

(14) a. (cartile) care erau ___ pe masa

b. $MAX(\{\langle [x], CARTI, x \rangle : CARTI(x) \text{ and } PE-MASA(x)\})$

After $\max(CP)$ is defined, the sentence in (14b) is equivalent to (15): (using P for PE-MASA):

(15) $\{\langle t\{x \in CARTE: P(x)\} \rangle, CARTILE, t\{x \in CARTE: P(x)\} \rangle\}$

This is the singleton set containing the cardinality of the sum of the books on the table, the sortal predicate CARTI/BOOKS, and the sum of the books on the table. Thus, the NP *carti* is interpreted as the set of all sums of books.

In fact, maximalization is the semantic operation which mediates the relation between what is syntactically CP-internal and what is syntactically CP-external. In amount relatives, *max* is specified inside the CP, and thus in essence the semantics of these relative constructions is determined inside the CP. For the purpose of our article, the consequence would be that the CP can only combine with determiners that preserve the internal CP information (as Grosu and Landman (1998:146) put it: '*determiners that do not reset the size of MAX*'). Such determiners are, of course, just the definite and universals.

3.2. A SYNTACTIC APPROACH

Syntactically, the determiner restrictions were explained by adopting new strategies in analyzing the structure of the left periphery. Herdan (2008) presents novel data regarding relativizer restrictions in Romanian and proposes that the structure of the left periphery of the relativized nominal phrase has a marked effect on the structure of the left periphery of a relative clause.

¹ According to Grosu&Landman (1998:138), *maximalization*, as an operation on a set of degrees triples, maximalizes pointwise: it selects out of a set the unique triple all of whose coordinates are maximal (maximalizes all coordinates). Maximalization operations have been proposed to be at work in the semantics of a variety of constructions, like questions, free relatives and comparatives.

The paradigm is given in (16) below for Romanian. The relativizer *care* (which) is the unmarked form, while *ce* is generally used in formal contexts where it need not be inflected. Surprisingly, the bare quantifier *tot* (all) in (16a) can only combine with *ce*, which is not the case when it is accompanied by a noun (overt or covert).

- (16) a. Am cumparat tot *ce*/**care* mi-a placut.
 have.1sg.aux bought all what/which me.dat-has.aux liked
 I bought everything I liked.
- b. Am cumparat toate cartile *care/ce* mi-au placut.
 have.1sg.aux bought all.f.pl books.f.pl which/what me.dat-has.aux liked.
 I bought all the books I liked.
- c. Nu mai am lapte. L-am pus pe tot pe *care* l-am avut.
 not more have.1sg milk. him.cl-aux put PE all PE which him.cl-aux had
 I don't have any more milk. I put in all I had.

The proposal Herdan makes is that the location of an intonational phrase boundary (IntPB) at the level of the relative clause determines which relativizer will be used. The edge of the phase and of the IntP must coincide in that either the Spec or the head of the phase must be pronounced. Since CP is a phase parsed as an IntP, it will be properly marked only if the C head (*ce*) is spelled out. The structures below show the reason for the contrast in (1a).

- (17) [QP Q tot [CP C *ce* [TopP Top [IP...]]]] OR *[QP Q tot [CP C; [TopP *care* Top [IP...]]]]

Evidence that an IPB plays a role in relativization comes from the following contrast:

- (18) * Le place totul *ce/care* depaseste limita.
 them.D like all.the what/which exceeds limit.the
 'They like everything that is beyond the limit'.

The bare all can be accompanied by a definite article, but Romanian disallows a relative clause with either relativizer. Syntactically, *ce* is a complementizer, as argued by Kayne (1976) for French, while *care* is a phrase occupying a specifier position.

However, if the relative clause has an overt noun, as in (16b), a DP will be projected which will be parsed as an IntP. Since D is overtly filled by the article and the raised noun, no problem arises. The presence of the DP allows the CP to not be parsed as an IntP, thus allowing *care*.

- (19) [DP toate D carti-le [AgrP Agr ti [CP C; [TopP *care* Top [IP ...]]]]]

(16c) shows that it is not just a DP phase that can rescue the CP from being parsed as an IntP. While no D is projected, the quantifier agrees with an NP expressed in the prior discourse. Just like vP in the verbal domain is a phase corresponding to an agreement domain, we can argue that the presence of AgrP in the nominal domain also triggers a phase and hence an IntP.

In sum, the relativizer restrictions discussed above argue for an interaction between the structure of the left periphery in the nominal and in the verbal domains. They provide support for the idea that phenomena at the syntax-phonology interface, such as the proper marking of IntPBs, have an effect on the syntax proper.

3.3. A 'UNIFIED' APPROACH

Butler's (2001) approach aims to present a unified semantics for all relative clauses. The focus is on providing a single analysis for ordinary restrictives and degree relatives that avoids recourse to degrees (Butler, 2001:1). He argues that Carlson's

famous example in (12) repeated here has its expected restricted reading and also, what he calls, an *exhaustive* reading.¹

(12) a. Marv put everything {*which, that, 0} he could in his pocket.

Instead of using degrees, Butler uses exhaustification. Resorting to dynamic semantics (DQMLE² as he calls it), control operator (E) and internal semantic heads (s-heads), he argues that degree relatives are limited to exhaustive reading. Thus, the only external determiners acceptable will be those that continue to guarantee exhaustivity, e.g. definite and universals, ruling out indefinites, cardinals, *most*, *many* etc.

4. CONCLUSIONS

In this paper, we presented some aspects regarding the problems raised by one of the properties of amount relative clauses, namely determiner and quantifier restriction. Data from English and Romanian were analysed in order to account for the fact that this restriction can be easily tested cross-linguistically. Some of the solutions proposed in the literature were sketched so that to offer a general view on the topic, leaving for further study the idiosyncrasies of the Romanian language.

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¹ As an illustration of the exhaustive reading, let's look at the following example and at the readings proposed by Butler (2001: 1-2) leaving aside the semantic representations.

(i) Peter ate everything that would fit in his pocket.

Restrictive reading: Peter ate everything (relevant) that was of an appropriately small size.

Exhaustive reading: Peter ate a pocketful of something.

² That is a smart dynamic quantified modal logic with exhaustification (Butler, 2001:8).

TIME, SPACE AND THE CONSTRUCTION OF IDENTITIES IN V. WOOLF'S "TO THE LIGHTHOUSE"¹

Abstract: *V. Woolf's works provide the matter for various approaches focusing on time and space. "To the Lighthouse" constitutes an example of complexity in the use of time and space as narrative devices that contribute to the contextualization of the story, to establish an inner rhythm of the text, to render images and moments which reveal the subjectivity of perception and the relativity of time and space. By using the stream of consciousness technique, the author could switch the perspective from one character to another and offer subjective, various and even contradictory opinions about characters and about how they perceive and react within certain spatial and temporal contexts.*

Keywords: *time, space, construction of identity.*

V. Woolf's innovative techniques resulting in inexhaustible works provide the appropriate matter for various approaches focusing on time and space. The relativity of perception, so much theorized at the beginning of the twentieth century, reverberates in theories on people's inability to be in total command of the language they use, which casts a shadow over the interrelation between idea and the form of expression (signified and signifier). Both complexity of content and complexity of expression are exploited in Virginia Woolf's novels. Besides other unquestionable values, *To the Lighthouse* constitutes an example of complexity in the use of time and space as narrative devices that contribute to the contextualization of the story, to establish an inner rhythm of the text, to render images and moments which reveal the subjectivity of perception and the relativity of the two coordinates. The borders generally implied by the two coordinates are constantly transgressed at the spiritual level and at the level of the making of a work of art. By opting for the stream of consciousness technique, the author offers more perspectives upon the same spatial and temporal context, which highlights the difference between characters and upholds the construction of their identity in relation with the perception of the space and time that they inhabit.

Time and space have drawn the attention of physicists, philosophers and critics as the abstractions through which life and identity are moulded and understood, and as the abstractions which leave the most visible and influential traces on the human body, spirit and soul. Aiming at an interdisciplinary approach, the analysis of the way in which time and space are used to construct identities in *To the Lighthouse* will be based on Gerard Genette's study of narrative devices (*Narrative Discourse: An Essay in Method*), on Mikhail Bakhtin's analysis of the forms of time and of the chronotope in the novel and on modern psychoanalytic theories concerning the subjectivity of the perception of time and space in the Bergsonian sense. Virginia Woolf's work is considered visionary and in the spirit of the time due to the fact that it reflects her contemporary theories in psychology and philosophy. Michael Whitworth states that of the thinkers who ideologically shaped modernism, "Woolf met only Freud. She never met, and may never have read, Einstein, Bergson, Nietzsche or Rutherford. Yet her novels apparently respond to their works and employ their ideas." (Whitworth, 2009: 147)

Departing from the symbol of the lighthouse which implies the life-death alternation and which seems to have imposed the structure of the novel into three

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chapters alternating durative time and condensed time, the construction of the characters can be associated with the technique chosen for each chapter. While in "The Window" and in "The Lighthouse" time is durative and allows a more accurate investigation of the way in which characters feel and think, "Time Passes" is a fugitive presentation of things changing in time and is scattered with short information about changes in the life of the characters.

Thus, in the first chapter V. Woolf introduces the characters and reveals their personalities by using the stream of consciousness technique. Irrespective of whether their random thoughts are focused on themselves or on other characters, the author uses an indirect method to build the characters. Randomness implies a disorganized flow of ideas that might even be contradictory, which requires time to acknowledge and express them. On the other hand, the other characters are presented subjectively and partially, which leads to a net of interrelations and establishes a geometrical structure that reflects sides/features of the characters while also shadowing other sides/features.

To introduce James, the narrator outlines his connection with the family contributing to the identification of certain common features and strengthening a comfortable feeling of belongingness: "Since he belonged, even at the age of six, to that clan which cannot keep this feeling separate from that, but must let future prospects (...) cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallize and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores, endowed the picture of a refrigerator as his mother spoke with heavenly bliss (...)" (Woolf, 1994: 1) James is thus presented as a member of a group and as an independent individual with interests specific to his age and personality. Time seems to have swollen to absorb or encompass the information needed for the outlining of James's identity. Besides, time as perceived or lived by James is more durative due to his monotonous and time-consuming activity, while time seems more active for Mrs Ramsay who is more dynamic at this moment.

What Virginia Woolf succeeds in achieving is a movement from a group to the individual and then from the individual to another individual with a change of focus, which reveals only facets of the characters. When James's feelings for his father are mentioned, features of his personality, such as hatred and aggressiveness, are revealed while his father's features are relative, filtered through James's perspective: "Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr Ramsay excited in his children's breasts by his mere presence." (Woolf, 1994: 1) The limits of time and space expressed by "here and there" can suggest either that James's feelings for his father are so urgent that he would not delay his gesture or that his feelings are determined by the context and do not express his permanent attitude. Spatial and temporal references contextualize, and thus relativize, a character's behaviour.

In a similar way, Virginia Woolf shows Mrs Ramsay acquiring importance through indirect gathering of features released from the way the other guests gravitate around her. Irrespective of whether the story unfolds from Mrs Ramsay's perspective or from Lily's, Mrs Ramsay holds a central position: as long as she is in the room people laugh and tell stories, when she leaves, the gathering "disintegrates". She seems detached, concerned with the succession of actions and with the choice of the right moment to cut the flow, which demonstrates her awareness of the interrelation between

actions and environment, that is between time and space: "It was time to go. They were only playing with things on their plates." (Woolf, 1994: 76) By using the progressive aspect, the author creates the impression of durative time. Mrs Ramsay is however aware of the passing of time measured in stories: "She would wait until they had done laughing at some story her husband was telling. (...) She waited. She tucked her napkin under the edge of the plate. Well, were they done now? No. That story led to another story." (Woolf, 1994: 76) While the guests' time is imperceptibly flowing with the stories, Mrs Ramsay's time hardens, getting the shape of the things she looks at: "She looked at the window in which the candle flames burnt brightly now that the panes were black." (Woolf, 1994: 76) or getting the form of the words of the poem which "were floating like flowers on water out there" (Woolf, 1994: 77). For Mrs Ramsay, time and space are obviously interchangeable as movement and change mean the passing of time: "With her foot on the threshold she waited a moment longer in the scene which was vanishing even as she looked, and then, as she moved and took Minta's arm and left the room, it changed, it shaped itself differently; it had become, she knew, giving one last look at it over her shoulder, already the past." (Woolf, 1994: 78) Therefore a movement in space is a movement in time.

The fact that she waits until her husband finishes his stories and the poem also reveals her awareness of her position and her politeness, as she did not want to spoil the dinner. Other guests strengthen her position and complete her portrait through their gestures and thinking: Augustus Carmichael "bowed to her as if he did her homage" while Lily thinks that when Mrs Ramsay left "a sort of disintegration set in; [the guests] wavered about, went different ways, Mr Bankes took Charles Tansley by the arm and went off to finish on the terrace the discussion (...), thus giving a turn to the whole poise of the evening, making the weight fall in a different direction (...)." (Woolf, 1994: 78)

In the second chapter time is condensed and the focus is on things, not on people, as the visible change of the former implies unimaginable dynamism. "Time Passes" is an inspired and unique example of verbal expression of the time-space interrelation. Time is generally rendered in space, represented as a line, meaning a succession of events mainly associated with people. The changes of the things that fill in the space appear after long periods of time. V. Woolf skips common events in the characters and insists on the deterioration of things or on the uncontrolled growth of plants engulfing things, which is an obvious proof of the extremely rapid passing of time. The much explored characters in the first and the last chapters are almost absent in this chapter, however the text contributes to the outlining of the characters as unable to control their life, to enjoy life as they live in continuous darkness/night and are subjected to full destruction that occurs more rapidly with people than with things. Mr and Mrs Ramsay are only mentioned in parentheses: "[Mr Ramsay stumbling along a passage stretched his arms out one dark morning, but, Mrs Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty.]" (Woolf, 1994: 93) or "[A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous.]" (Woolf, 1994: 97).

The second chapter encompasses only major events in the evolution of the characters that appear as reference points to comfort the reader with an illusion of chronology. The two temporal patterns, linear (the Hebrew) and cyclic (the Greek), are almost visible: the former is mainly associated with human beings and man-made things

(like the house that deteriorates), the latter is associated with nature whose evolution is cyclic, like the waves.

However there is a possible cyclicity with people. Unlike the cyclicity of nature, man's cyclicity extends beyond death and is associated with a spiritual revival in the living characters' minds. While climbing the stairs in the first chapter, Mrs Ramsay has a vision of her revival in the memory of the guests and of her children. Everything around her becomes a stream that the survivors carry with them, her presence leaves traces on her children's minds and also on the objects around, just like her parents' memory that remained engraved on "the sofa on the landing (her mother's)" and on "the rocking chair (her father's)" (Woolf, 1994: 79). By achieving a time-space interchangeability, V. Woolf renders actions and feelings more concrete, almost palpable, as if she attached them to things while the latter softens and are endowed with a memory that palimpsestically stores moments of the past and of herself:

"All that would be revived again in the lives of Paul and Minta; 'the Rayleys' – she tried the new name over, and she felt, with her hand on the nursery door, that community of feeling with other people which emotion gives as if the walls of partition had become so thin that practically (the feeling was one of relief and happiness) it was all one stream, and chairs, tables, maps, were hers, were theirs, it did not matter whose, and Paul and Minta would carry it on when she was dead." (Woolf, 1994: 79)

What Mrs Ramsay anticipates in the first chapter happens in the last chapter which shows how Mrs Ramsay continues to live in the memory of the others, but this also means that she contributed to the formation of their personalities. While the first chapter is more anchored in the present, the last one merges past and present illustrating that man's identity is palimpsestically built in time and that past and present cannot be dissociated. Trying to stimulate her memory to finish the painting, Lily Briscoe finds concrete elements, like the cask bobbing up and down, to bridge past and present and to bring Mrs Ramsay back on the beach. The gradual presentation of the way in which the dead woman is getting shape also implies the transfer of the "reality" the painter perceives to the painting. Thus the painting provides a permanent proof of people's revival in the living persons' mind.

The two chapters suggesting light are punctual, as they cover a short period of time, and can be associated with temporal and spatial simultaneity, while the second, covering a longer period of time, clusters more external events that have a greater impact on the characters and can be related to successiveness. This means that the characters are contextualized differently: in the first case the characters seem interdependent as they are presented in relation with one another and through one another leading to a social and punctual contextualization; in the second situation the characters are dependent on the larger historical context, their evolution is related to external events and the fact that they do not think but act is a result of the impact of the war upon people.

Virginia Woolf's characters evolve, although she does not make the effort to follow their becoming. Technically speaking, her novel is the opposite of the adventure novel criticized by Bakhtin in *The Forms of Time and of the Chronotope* where time passes and the characters go through various experiences that do not change them either physically or spiritually. James, Mr Ramsay, Lily Briscoe are minutely analysed in two moments and the emphasis eventually falls on the way in which they changed in between. In the end of the novel James sees the traces of the passing of time when he analyses his father: "He sat there bareheaded with the wind blowing his hair about, extraordinarily exposed to everything. He looked very old. He looked, James thought,

getting his head now against the Lighthouse, now against the waste of waters running into the open, like some old stone lying on the sand; he looked as if he had become physically what was always at the back of both of their minds – that loneliness which was for both of them the truth about things.” (Woolf, 1994: 147) Physical reference is used to suggest both the passing of time and the reflection of the soul in the appearance, an idea that reminds of the picture of Dorian Gray. The simplicity and directness of the word “old” are counterbalanced by the image of the soul reflected on the body which suggests physical erosion to the point of interchangeability between body and soul. Since the fragment presents James’s perception of his father, it reflects James’s change too: his hatred is replaced by a sense of father-son identity in the way in which they think and is obviously marked by a change of attitude as a result of the tone that he uses in the end.

In Virginia Woolf’s *To the Lighthouse* the two coordinates of time and space are not used to organize the plot, as it happens in most of the novels, but to show how things change or become in time and space, how things and bodies are concrete proofs of the passing of time and of spiritual changes. The lighthouse stands for the alternation between light and darkness, which makes it the perfect symbol for the last chapter where past and present, as light and darkness or life and death, palimpsestically coexist.

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EXODUS TO THE PROMISED LAND AS EVINCED IN NINETEENTH- AND TWENTIETH- CENTURY AMERICAN FICTION¹

***Abstract:** Exodus has been one of the favorite fictional topics undertaken by American fiction writers due to the fact that they belong to the so-called “Chosen People” that were not to trespass God’s covenant. My paper identifies two major Exodus themes: the Israelites’ Exodus from Egypt (the Biblical wilderness, and the Promised Land) and human/divine justice as considered in the Bible. Observing the typological concept, these themes are analyzed in connection with their American antitype themes: the Pilgrim Fathers’ Exodus from Europe (the American continent as a counterpart to the Biblical Mosaic wilderness and America (New England) as the Promised Land) and the Puritans’ judicial system.*

***Keywords:** typology, Exodus, American fiction.*

Even though I do not claim to have invented “the wheel,” my contention in connection with American literature as a whole and with that of the nineteenth and twentieth centuries in particular, is that it has taken shape and developed as an original literature by enriching its fictional world with a great variety of Genesis Biblical themes mainly inspired to it by the very founders of the American nation, the Mayflower Pilgrim Fathers. Exodus from England and afterwards from the Netherlands toward the “New Canaan”, with God as their only moral support has imprinted both on the citizens of the American nation and on the corresponding fictional world of their literature a strong Biblical spirit.

In this paper I am emphasizing the literary influence of the Bible on nineteenth- and twentieth-century American fiction. My aim is to demonstrate the value of the interdisciplinary study of literature and the Bible for those who do not have a religious orientation, as well as for those who do.

The paper refers to American novels which take subject matter and mainly themes from the Book of Exodus, as their starting point, attempting to make sense of them in nineteenth- and twentieth- century fiction, respectively. Secondly, in my endeavor I explore the ways in which fiction is generated, how one story prompts the telling of another, a process which can be traced back to the Bible itself, and encountered in the Jewish concept of Midrash.

What I am here calling “the Bible” is really only one of several Bibles. I have chosen, for literary reasons only, what is virtually the Protestant Bible, the Bible of the central Anglophone tradition. Thus, I have used the King James Version since it is the version most English and American readers/novelists associate with the literary qualities of the Bible.

In order to make clear the orientation of America’s novelistic tradition towards the Bible, I find it useful to concentrate on the main Biblical themes from the Book of Exodus as treated by major American writers in general, and by two of the most important, in particular, namely Herman Melville and John Steinbeck.

American literature via Englishmen heading to New England, since the printing of the English Version of the Bible has found between its covers three influential elements: style, language, and fictional material. Hence, American literature

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has found more of its material in the Bible than in anything else. It has looked there for its characters, its illustrations, and its subject-matter.

Consequently, we again state that great American literature shows the influence of the Bible. McAfee, for instance, admits that “like everything else in America, it has been founded on a religious purpose. Writers in all lines have been trained in the Bible. If they feel any religious influence at all, it is the Bible influence.” (<http://www.bible-researcher.com/mcafee4.html>)

The thesis that we propose and hereby state is that the Bible served as the fundamental literary influence as well as the chief source in nineteenth- and twentieth-century American fiction. The Biblical themes that appear in the Biblical book of Exodus have influenced from a literary perspective American literature, especially the works of nineteenth- and twentieth-century American novelists. Consequently, we can state that American fiction writers “translated” the Bible into American fiction, transforming it into the New World’s fictional voice.

Typology

The typological concept stands for the juxtaposition of types (including people, institutions, or events), and is employed in exegesis when a Biblical scene or figure is taken up and viewed as an interpretative analogy for a contemporary belief or practice. Christopher Rowland points out that “the relationship between type and antitype is suggested by the accumulation of points of correspondence between two (or more) narratives or characters.” (Rowland, 2009: 19)

The type and the antitype are not identical and cannot be one and the same person, institution, or event, since, by definition, typology involves a process of describing one thing in terms of another. The correspondences are consequently based on difference as well as similarity. Henceforth Paul in 1 Corinthians 10 can see an analogy between what had happened to the disobedient people of Israel in the wilderness and the Corinthian Christians with whom he has to deal. What Paul seems to suggest is that the earlier story is not primarily about what happened to the people of Israel in the past but is written specifically as a warning for the recipients of the letter, the Corinthians. The type functions, therefore, as a warning to readers not to pursue a path similar to that followed in the original story.

Northrop Frye reflects on the fact that critics should know about the Bible and Biblical typology, which are crucial to the comprehension of many literary texts (Frye, 1957: 14). The critic also sees typology as the centre of the studies of the Bible, literary symbolism and criticism. Just as Moses put a veil over his face after he had seen God, to prevent the children of Israel seeing the shining of his face (Exodus 34:33-5), so Saint Paul sees the Old Testament as containing secrets hitherto veiled from its readers (Prickett, 1990: 655): “until this day remaineth the same vail untaken away in the reading of the old testament; which vail is done away in Christ” (2 Corinthians 14).

Israel is the type, Jesus the antitype. Just as Moses organizes the twelve tribes of Israel, so too does Jesus bring together twelve disciples. By crossing the Red Sea, Israel achieves its identity as a nation; when Jesus is baptized in the Jordan, he is recognized as the Son of God. The crossing is also a type of the Resurrection (Frye, 1982: 172-3).

The Biblical Book of Exodus

The title Exodus signifies “a going out.” This book was written by Moses during the wilderness wanderings of the Hebrews in the fifteenth century BC. It contains his record of the bondage of Israel in, and their departure from, Egypt.

The deliverance of Israel from Egypt was the beginning of a purpose. “You shall be unto Me a kingdom of priests, and a holy nation,” said Jehovah to His people (Exodus 19: 6). In the land of Canaan they were to be God’s witnesses that all nations might learn to know Him during the centuries to come.

The wilderness of the Old Testament is often depicted as a desert or wasteland. Namely, in Exodus, the Lord led the Israelites through wild areas in order to test their faith. The difficulties and hardships of this journey provided the Puritan Pilgrim Fathers a useful precedent for explaining their problems in the New World. By considering themselves the children of Israel, the Puritans perceived the risks of their settlement as part of a divine plan to cleanse the colonists of their sinfulness before they could enter the Promised Land. The Puritans’ need to overcome these temptations, moreover, constituted an important part of the moral battle against Satanic forces. Only by defeating the forces of evil concealed in the wilderness could the settlers of New England hope for salvation among the Chosen People (Arsene-Onu, 2010: 58)

Although a time of trial and temptation, the forty-year sojourn of the Israelites in the wilderness also signified an escape from the persecutions of Egypt. The concept of the wilderness as a sanctuary from worldly corruption persisted in Christian thought and influenced, in fundamental ways, the Puritans’ understanding of their self-exile from Stuart England (Carroll, 1969: 61).

“Let My People Go” - Exodus in the African American Experience

Christian history has witnessed many exodus movements patterned and conceived after the Biblical exodus. As scholars have observed, the exodus event is a paradigm, not only the central event in Israel’s ancient past but, according to Michael Walzer, “a big story, one that became part of the cultural consciousness of the West” (Walzer, 1985: 7). Time after time in myriad creative ways, Jews and Christians envisioned themselves as the Israelites of old, subjected to oppressive conditions but delivered by God’s power and rewarded a Promised Land (figuratively or literally) for maintaining their faith. Indeed, as Donald Akenson points out, “Every European nation at one time or another has had leaders or prophets who say that their country is chosen of God and is, in effect, the successor of the children of Israel, and that its citizens are living in the Promised Land” (Akenson, 1992: 5).

Historically, exodus movements have been generally expressed in two ways. Some movements, such as those of the New England Puritans were actual physical migrations, viewed as a kind of exodus to the Promised Land. In such instances, God delivered a people out of the hands of their oppressors, protected them during their “wilderness” journey, and rewarded them with new land – sometimes for example, as Amerindians would find out, at the expense of others.

Not surprisingly, no other group has appropriated the exodus theme so often and in so many diverse ways as African American Christians. The Biblical exodus is their story, for just as the Israelites encountered Yahweh in bondage, so they first encountered Christianity amid their own enslavement. Throughout their history, blacks have equated Pharaoh and Egypt with white slaveholders, racists, and general oppression, and identified themselves first with the Hebrew slaves, then as those freed

by their “Moses” from bondage and headed toward – though often failing to reach – the Promised Land. Just as Moses never entered Canaan but viewed it from afar on Mount Pisgah, so African Americans, despite freedom from slavery, have never entered the American Promised Land of full equality and economic well-being.

Exodus Imagery in *The Grapes of Wrath*

The Biblical story of the Exodus is found in the forty chapters of the book of Exodus and the thirty-six chapters of the book of Numbers. As J.R.C. Perkin mentions, “Steinbeck quotes Biblical texts, subtly or significantly changes phrases, employs direct or inverted images, and consciously or unconsciously narrates a parallel story” (Perkin, 1993: 80). So fundamental and so extensive is the Biblical imagery that it cannot be regarded as either accidental or incidental.

Among the suggestive parallels with the Biblical concepts and narratives found in *The Grapes of Wrath* is the title of the book itself. The title phrase has a Biblical meaning, but it is not found in the Bible as such. In its proper form it can be found in Julia Ward Howe’s hymn, written in 1861: “Mine eyes have seen the glory of the coming of the Lord,/ He is trampling out the vintage where the grapes of wrath are stored.” In Revelation 14: 18-19 we encounter the image of the harvest implying the concept of *grapes and the wrath of God*:

Thrust in thy sharp sickle, and gather the clusters of the vine of the earth; for her *grapes* are fully ripe. And the angel thrust in his sickle into the earth, and gathered the vine of the earth, and cast it into the great winepress of the *wrath of God*.

Consequently, in the Bible the harvest is almost always used as an image of judgment and the hymn pictures God initiating judgment by beginning the process of making wine from the grapes of God’s wrath.

At the end of Chapter 25 Steinbeck makes it plain that he understands that the grapes of wrath are a symbol of both violence and judgment:

The people come with nets to fish for potatoes in the river, and the guards hold them back; they come in rattling cars to get the dumped oranges, but the kerosene is sprayed. And they stand still and watch the potatoes float by, listen to the screaming pigs being killed in a ditch and covered with quick-lime, watch the mountains of oranges slop down to a putrefying ooze; and in the eyes of the people there is the failure; and in the eyes of the hungry there is a growing wrath. In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage. (Steinbeck, 1969: 238)¹

The names used by Steinbeck are of great interest. Are the initials of Jim Casy accidental or by design? He is a former preacher who goes on preaching in an unorthodox, earthy way, and it is his comments which convey much of Steinbeck’s philosophy to us. The name Rose of Sharon invites comment. In the Old Testament “Rose of Sharon” is used of beauty in unlikely places, Sharon being a forbidding, rugged area. The actual phrase “Rose of Sharon” is found in the Song of Solomon 2:1 where it is paralleled with “the lily among thorns.” Steinbeck uses this unlikely name in a direct Biblical sense – she represents grace and beauty among the rough and sordid. It has been suggested that Rose of Sharon is a Mary figure. Although her baby is born dead, it is she who, in the book’s closing paragraph, offers milk to the starving man.

¹ In the text of the article the abbreviation *GW* will be mentioned parenthetically for the following edition of John Steinbeck’s *The Grapes of Wrath*. 2nd New Bantam edition, Bantam Books, New York, 1969.

(Perkins, *op. cit.*, 84). This slender glimmer of hope is all that is left, and significantly the scene is set in a barn.

While the birth of Rose of Sharon's baby in a box-car invites suggestions of parallels with the birth of Jesus, there are other aspects of the story which exemplify the use of inverted Biblical imagery. Rose of Sharon's dead baby is put in a box and pushed into the swirling waters of the flooded river; in opposition, the baby Moses avoided the death ordered by Pharaoh for all Hebrew boys by being hidden in an ark of bulrushes among the tall plants at the river's edge.

Explicit references to or quotations of the Biblical text are few in *The Grapes of Wrath*. In the first meeting between Casy and young Tom Joad there is a dramatic anecdote about eating pork. Then come the words

Casy suggested elaborately, "Maybe Tom'll kill the fatted calf like for the prodigal in Scripture." (*GW* 21)

When Grampa dies, Tom hunts for a suitable text from the Bible and eventually chooses "Blessed is he whose transgression is forgiven, whose sin is covered" (Psalm 32:1). Much later in the story, when Tom is in hiding because he has killed the one who killed Casy, he repeats words he had heard Casy quoting:

Two are better than one; because they have a good reward for their labour. For if they fall, the one will lift up his fellow: but woe to him that is alone when he falleth; for he hath not another to help him up. (...) Again, if two lie together, then they have heat: but how can one be warm alone? And if one prevail against him, two shall withstand him; and a threefold cord is not quickly broken. (Ecclesiastes 4:9-12) (*GW* 585)

In the book of Exodus, a man named Moses is called, through an experience at the burning bush, to return to Egypt to lead the enslaved children of Israel to freedom and ultimately to a new promised land. After several confrontations with Pharaoh and after ten plagues, Moses eventually leads the Israelites out of Egypt. The flight is hurried and marked by the ritual slaughter of lambs in the archetypal Passover feast. On the way to Canaan the migrants organize their community, the Ten Commandments are given to Moses at Sinai, there are wanderings, disappointments and battles, and eventually they arrive at Jordan, the border of the Promised Land. Moses is not allowed to enter that land; the leadership passes to Joshua, and the task of settlement is in his hands.

The American Continent as a Counterpart to the Biblical Mosaic Wilderness

While the colonists interpreted the American wilderness with traditional metaphors, in effect, the physical realities of the New World challenged the symbolic wilderness of the Bible. This interaction can be examined in the realm of Puritan social theory that held "two logically antithetical versions of the mission to New England," (Carroll, *op. cit.*, 3-4) mentioned by Peter N. Carroll. First, the founders of Massachusetts Bay intended to erect a city on a hill, a unified, organic society bound internally by Christian love. Such a city would enclose the entire population within the confines of strong walls. Secondly, in defending their migration to the New World, the colonists emphasized the importance of settling uncultivated areas. According to Genesis (1:28), they argued, the Lord had commanded the sons of Adam to subdue the earth and God undoubtedly had included the American continent in this commission.

Conditioned by Biblical metaphors and promotional literature (practice that can be found in John Steinbeck's novel *The Grapes of Wrath*, in which the Okies are

lured by some promotional “orange-colored handbills” (*GW* 568) to leave their households and set off for California), the Puritans viewed the American wilderness from a variety of perspectives. For some, New England signified the New Canaan; others anticipated a barren wasteland; some regarded America as a land of spiritual darkness; and an important segment of the ministry acclaimed the New World a refuge. But regardless of these paradoxical assessments, a sense of self-assurance pervaded the entire mission.

Agreeing with John Winthrop that America was “the good land” the Puritans were strikingly confident about their adventure. Assured that they were transporting the Protestant Reformation to a new citadel in America, they projected their optimism onto the unknown soil of New England.

All kinds of reports, which circulated among the Puritan colonizers, extolled the beauty and plenty of New England. It was John Smith one of the first who wrote several brochures in 1616 in which he praised the fecundity of the American soil and its capacity to produce “any grain, fruits or seeds you will sow or plant” (Carroll, *op.cit.*, 9). The natural blessings of America, he continued, were so plentiful “that a hundred men may, in one hour or two, make their provisions for a day.”

Although the Puritans were usually confident about the physical attributes of New England, they had serious doubts about its spiritual state, because they thought the Devil was lurking in the wilderness and it was also evident to them that America lacked all the blessings of Christianity. Consequently, this savage state of the wilderness signified for them Satan’s world or the realm of the Antichrist. The inhabitants of that world, the Indians, were believed to be trapped in “the snare of the Devil” who, the Puritans felt, would use all his power to prevent the flourishing of Christianity into the wilderness. Mention should be made though, that the coming of Christian religion in Massachusetts meant also the desire to convert the Indians to Christianity. But, before this happened, they were decimated by the plague shortly before the arrival of the Pilgrims in 1620. This epidemic was interpreted by John Cotton as a sign from God that He would have the English settle there (*ibidem*, 9-13).

Billy Budd – A Fictional Instance of Human Justice vs. Martial Justice

Taking a somber tone regarding divine and human justice, the American novelist Herman Melville wrote a short novel, *Billy Budd* that quarrels with both human and divine justice, incorporating the classic trial scene to underline the theme. The author assumed of his audience an understanding of Biblical stories as well as much of English history. Shrinking the world of the drama to a single warship and narrowing humankind to the crew of this ship, he tries to capture the inexplicable need for law and the horror of enforcing it when the “criminals’ ” motives are benign. It is not just another run-of-the-mill courtroom drama, but a deeply philosophic study of unjust justice. In this case, the sacrificial victim, who is designated to satisfy the British Navy’s concept of justice, is a young seaman named Billy Budd.

The story is introduced against a background that proves crucial in the shape of the story; it is set at a time in history when other mutinies have rocked the British Navy and officers are on the alert for signals of trouble. Billy appears on board a man-of-war, delighting most of the crew and the captain with his sunny manner. A handsome and innocent fellow, Billy has the appearance of an angel (as did the martyr Stephen, when he was stoned to death for preaching his faith). For various reasons, the master-at-arms, a man named Claggart, becomes passionately antagonistic to the handsome sailor: “To

be nothing more than innocent!” (Melville, 1952: 37¹) is his private meditation. Melville notes that Claggart has an “elemental evil” (*BB* 37) in him, “for which the Creator alone is responsible” (*BB* 37). His role is simply to express this evil.

Claggart acts in a friendly manner toward Billy while he secretly plots his destruction. He finally charges Billy with being the “one dangerous man aboard” (*BB* 52), insisting that Billy is planning an insurrection. Captain Vere cannot believe this, though other ships have quite recently faced mutinies. He confronts the young foretopman, who appears before him like “a statue of young Adam before the Fall” (*BB* 53). There is no clear evidence of Billy’s religion; he is simply a natural innocent. Yet he has his flaws, a quick temper and a mighty fist. Though usually placid and loving, he cannot tolerate liars and lying. He also has a speech impediment that keeps him from explaining his innocence when false charges are brought against him. Thus, he suddenly strikes out at Claggart when he speaks his lies, killing him. Ironically, the false charges precipitate the violence – the murder of a superior officer – and insure that all the witnesses against Billy are credible. The Captain, himself a witness to the incident, serves as both the prosecutor and the judge, forced to find against Billy even though he sympathizes with his action. Billy is not a man of faith or a willing sacrifice. Nor is he innocent of the formal charge brought against him. Yet the acting out of this just-yet-unjust judgment has eerie parallels to the events leading up to the Crucifixion.

Here again the “system” destroys the innocent man: the Captain must punish Billy’s violence in order to maintain order, especially at this particular time in naval history. Both he and the officers who sit in judgment with him are afraid that forgiving such a clear violation of the code of military justice will incite mutiny among the rest of the crew.

Melville fills the story with echoes of Hebrew sacrificial imagery (altars, priests, Abraham and Isaac, etc.) as well as the narratives of the Crucifixion (Billy’s silence in the face of the accusation, his calm approach to death, his forgiving last words, even the hints that nature itself responds to the death). Yet the author, an interesting philosophical writer of the American Romantic period, who used his own sea-going experience in his longer study of life aboard a ship is hardly an orthodox Christian in his interpretation. Nancy M. Tischler considers that that Melville “appears to reject the idea of original sin, replacing it with psychological quirks and individual twists” (Tischler, 2007: 185). We quite disagree with this point of view since original sin, innate depravity, or the redemption of the preordained chosen ones are not necessarily exposed by Christian believers; they are simply archetypal, Biblical concepts taken as such, with no denominational bias involved. The chaplain is rendered mute in the face of this natural (and secular) saint. The only religion that enters the story is as a means to keep the crew in order. In fact, at the end of the story, Billy Budd himself has become the object of veneration and the subject of myth-making. Bits of the spar on which he was hanged become relics for the crew, like pieces of the true Cross. The crew finally contribute to the ballad that sailors sing about “Billy’s last day.” (*BB* 89)

The story challenges many ideas and images in scripture, conflating Adam and Christ in this simple figure of the Handsome Sailor. It points to the inherent evil of social mechanisms, which cannot take into account individual differences or consider

¹ In the text of the article the abbreviation *BB* will be mentioned parenthetically for the following edition of Herman Melville’s *Selected Writings of Herman Melville: Complete Short Stories, Typee [and] Billy Budd, Foretopman*. New York: Modern Library, 1952.

the innocent heart of the guilty man. The hero is a victim of justice, not a willing challenger of it. His inability to articulate his arguments, his silence in the face of lies make him a symbol of the period, a tragic “allegory of nineteenth century American society” – a piece of ironic social criticism (Tischler, *op.cit.*, 187).

My point has simply been that the idea of a ‘book’ is not something that comes to us innocent or empty-handed. On the contrary, it has been culturally conditioned by the historical presence of the Bible, and its relationship to subsequent thought in every particular and highly complex ways.

All in all, I find it appropriate to underline that most American stories reflect the tradition of Hebrew narrative. As a people who spent years in the constant struggle to settle the land, moving from the East coast to the West, Americans have resonated to the land-locked tales of the Bible.

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BETWEENNESS OR AN INTERSTITIAL SEARCH FOR A SELF¹

Abstract: *The constant shifting of geographical coordinates, the various cultures and languages the heroine from Between encounters and translates leave a mark on her (paradoxical) being in between events, places, people, yet never managing to be herself. The choice of Brooke-Rose to make the character a simultaneous translator once more emphasizes the simultaneity the heroine permanently has to deal with, as well as the condition under which she carries out her work - the lack of thinking time as to ordinate and chose the best term, the lack of access to specific /necessary tools (such as guides or dictionaries), her being annulled and excluded as a being from the event as she is reduced to a mere mediator the operates with two languages. The presence of a translator is invisible just as that of the heroine of this novel, unless interaction outside the borders of the situational context is required (such as interaction with participants), then and only then can she hope to be(come) visible. Considering these I can state that the nameless heroine of "Between" is a vanishing presence – she never marks lexically her textual interventions (using person-specific pronouns), nor does she claim ontological territory in the narrative.*

Keywords: *lipogram, self, betweenness.*

Most times Christine Brooke-Rose is associated with the concept of narrative experiment (Little, 1996: 2; G. Friedman, 1995: 224), moreover she has been viewed as the exponent of the 'nouveau roman' of English origin due to her constant play with the narrative technique, her employing "experimental subjectivities" (Little, 1996: 9) in the narratives that permanently link the discourse to the grand narratives of the literary canon. The novelty of her writing has made most critics frequently associate her narratives with those employed by avant-garde writers (Carr, 2007: 131) due to the subversive textual strategies used as means of liberation from previous male canonical writing. The outcome of these experimental narrative strategies is the fact that the fictional worlds in the novels of Christine Brooke-Rose do not operate with strongly individualised characters (in the sense of clearly contoured fictional identities), rather identity is a perpetual search, it entails quest and language-torsions (into being), it generates in the discourse of characters; it is a delicate issue recurring in the construction of characters – which are encapsulated in a constant, ceaseless, and active motion throughout the narratives. Therewith, characters are so faintly built that critic Judy Little considers them mere voices that settle for the textual self "the self as a continually simulatable new word" (1996: 123). Thus I can ascertain that language has been given ontological power as it can endow and bring these (textual) voices into being. However, this ongoing quest does not end in a (triumphant) encounter; rather (most) characters seem to dissolve or vanish under the creating power of the tireless word play where "the old ego dissolves in a salty sea of puns" (Little, 1996:1). Similarly, the textual surface play of signifiers does not entail a pivotal, deep narrative structure, but rather a surface-spreading rhizomatic one (Deleuze, 2005: 7) that does not intersect with temporal linearity. In Gilles Deleuze's view (2005: 25) (twentieth-century) British writers start to operate ever more with *betweenness* and the logic of coordination by 'and' (as opposed to that of 'or/either') – all these are means of breaking away from previous literary tradition. The authors cast out foundations and extensively linger in the middle as they refuse both beginnings and ends, they also deny

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ontological depth and prefer pragmatics to it. A natural outgrowth of this has been that language (has) gained extensively and intensively more terrain, attention, and devotion as modern writers attend ever more to the possibilities experimentation with language can materialize in fiction in all forms and layers: "It is language which speaks in literature, in all its swarming 'polysemic' plurality, not the author himself" (Eagleton, 1996: 120). In Barthesian terms (1977: 124), the same aspect is the only detectable motion (understood in the intradiegetic sense of action/plot) in modern narratives: chiefly language alone. The narrative no longer continues the tradition of meandering, layering, spreading/extending, diversifying, engulfing multiple forms of plot, it now turns to its own textuality which attains the status of only focus: "women modernists and avant-garde writers [manifest] a new interest in textuality" (Carr, 2007: 131, original emphasis). Jean Baudrillard (2005: 115) adds an even more dramatic connotation to this aspect stating that the textual play of signifiers has gone to such extent that the discourse would only be able to render nothing, but only represent itself against the nothingness replacing the message.

In this spirit, Christine Brooke-Rose's narratives heavily rely on bruising and questioning-challenging the canonicity of notions, concepts, or strategies of fiction in a somewhat militant gesture connecting these aspects to the relation between women writers and the male dominant/-dominated literary culture. Thus Ellen G. Friedman notes:

Twentieth-century women experimental writers have not required covert means to express their dissatisfactions. They explode the fixed architecture of master narrative, break – in the words of Virginia Woolf – 'the sequence' of traditional fiction, and open up a space, an alternate arena for the writing of what Christine Brooke-Rose calls 'utterly other discourse' (1995: 215).

A persistent experimenter, Christine Brooke-Rose continues the series of narrative experiments, the novel *Between* (initially published 1968) is the third one from the *Omnibus* volume (1986). What the author brings to attention in this novel is yet another formula of experiment: *lipogram* – a "self-imposed omission" (Brooke-Rose, 2002: 2). The experiment in the novel is a double lipogram – i.e. missing lexical elements from the morphological structure of the novel here are the verb 'to be' and the personal pronoun 'I'. What this experiment manages to achieve is rendering a constant movement both of the protagonist and of the textual dynamics as well, in order to pin down the experiences of a simultaneous translator of French and German. The aura of uncertainty enveloping the main female character originates in the use of other languages as well in multilingual clichés ranging from notices in trains, airplanes, or hotels to mineral water labels in languages such as German, French, Russian, English or Romanian. These sequences of discourse are not internalised as a personal discourse of the character herself, yet these micro-cliché discourses do not overlap, as Judy Little observed (1996: 1-24), they are in appositional disposition, but in this text they are occurring randomly as part of the internal/mental discourse of the character, i.e. spontaneously generating semantic lexical chains in one language or another, along with the advancing text.

The protagonist, a nameless female simultaneous translator, is in a constant movement, travelling from place to place so as to be able to attend the events (conferences, seminars) where she has to translate. In other words, she is always in between events, languages, cultures, persons; she is herself an apposition in the syntax of all these events: "Her subjectivity is a changing complex of languages and cultures,

all appositionally accessible whenever the situation requires them” (Little, 1996: 137). Thus, her (textual) existence is but of an interjacent, interstitial nature – the character can never claim to be associated to a single language, a culture, one type of event, on the contrary she is forever on the move shifting from one language/event/ flight/hotel room to the other, still never allowing any of these to predominate, to prevail, or to subordinate the others. Her diegetic way of life is a pretty accurate fictional replica of the nowadays speed frenzy, the permanent time-crisis contemporaneousness seems to have hallmarked us with: “She travels from discourse to discourse. Or rather, the languages themselves travel, for they are personified somewhat in this novel” (Little 1996: 138).

All these aspects contribute to the creation of a “world as a plural” (McHale, 1995: 197) – unitary in its constitution and syntactic disposition, nevertheless comprising multiple and numerous variations of the same thing/concept (whether it be a form of greeting, a manner of approaching things, or a company). To achieve, capture and at the same time render all these aspects, the text employs a double lipogram – that of the verb *to be* and that of the personal pronoun *I* (except for its use in dialogues with other characters). To these lipogrammic restrictions, Christine Brooke-Rose adds the nebulous identity of the character. The nebula erases different types of identity, ranging from nominal (the protagonist had no name), linguistic (she has no mother-tongue) or geographic (she pertains to no place, but permanently moves between them never lingering in one) to cultural (there is no delineating cultural background to aid in precisely contouring of her as an individual) or textual – in the narrative she has no precise identity as her textual presence is reduced to the use of pronouns and never that of proper nouns.

Another dimension that dilates the interstitial, uncertain nature of the protagonist’s identity is her lacking a name – thus she goes around nameless throughout the narrative. Not only does this mean the character has no (fictional) social identity (or perhaps she does, but this aspect is not disclosed to readers), but also that she becomes invisible to the other identities around her. Hence she is to be seen as a *volatile personality* who involuntarily and gradually fades away under the pressure and the restrictions imposed by the author – she does not employ the verb to be nor does she utter ‘I’. Considering all these, I can state that the author manages to create a character that is reduced to a pragmatic, lucrative perspective – that of mere performability.

This lipogrammic narrative technique clearly makes the statement that the polarized doublet visible-invisible which appears on this level and in this novel as well is a recurrent important underlying stratum in Brooke-Rose’s narratives. What is rendered visible is the multiplicity and variety of languages the simultaneous interpreter has to operate with, and at the same time what is occulted from the readers is the social identity of the character underlined by the lack of the pronoun ‘I’.

The text is apparently unattributed to any diegetic source and this on two accounts: there is neither a name of a character we could attribute the discourse to, nor a first-person pronoun that would appropriate the discourse, thus indirectly attributing it to a source. In this novel (as well as in the other experimental ones – i.e. *Out, Such, Thru*), the readers are inside the consciousness of the heroine and partake/share her inner (indirect) discourse simultaneously as she does:

In Izmir (ancient Smyrna) you will find everything for your convenience and pleasure. The city has an admirable position at the end of the bay of the same name. [...] Well, if you will arrange your Archaeologists Congresses in January. True, madam, but most of us go on digs during the summer. In England for

example, at Stonehenge where I have special Wiltshire? How interesting. It forms a perfect centre for visiting the ancient ruins of Ephesus, Pergamon, Troy. Oh, you know Wiltshire? Quite well. (Brooke-Rose, 1986: 506).

As this fragment reveals, the discourses mingle, occur successively in an appositional relation to one another associating randomly names of places familiar to her in the given context.

The lack of the verb 'to be' from the text brings to focus the dismantling, the undermining of the existential layer of the heroine – she is in impossibility to utter herself into being by using a form of the verb. She is thus textually restricted and condemned to constantly do, say, perform, fulfil, or carry out, but most tragically never to be. This is to be found once more underlined by Brian McHale's statement, according to whom "Ontologically speaking, the makeup of the fictional world is always subordinate to the shape of the language that projects it" (1995: 198). This peculiar, experimental, lipogrammatic use of language and the author's interest in the textuality of the text which is laid bare in this novel likewise, produces to readers a nameless character, a floating, transitory voice:

So you have grown tired of your small box your refuge your still centre within the village within the wooded countryside London and the end of nowhere strapped to your seat with a chastity-belt? [...]

- Yes, presumably air-hostesses, rather like interpreters, increase the statistical possibility of sudden death by flying so much. Do you think that counts as suicide? Without the actual trouble of committing it." (Brooke-Rose, 1986: 457).

The constant shifting of geographical coordinates (due to the necessity to travel from one event to another), the various cultures and languages the heroine encounters and translates leave a mark on her (paradoxical) being in between events, places, people, yet never managing *to be* herself.

Christine Brooke-Rose's choice to make the character a simultaneous translator proves yet another means employed to emphasize the simultaneity the heroine permanently has to face, as well as the condition under which she carries out her work. As a simultaneous translator, the heroine lacks thinking time as to ordinate and choose the best lexical variant, does not have access to specific/necessary tools (such as guides or dictionaries), she is annulled and excluded as a being from the event because she is reduced to a mere mediator the operates with two languages/codes. The presence of a translator is invisible just as that of the heroine of this novel, unless interaction outside the borders of the situational context is required (such as interaction with participants), then and only then can she hope to be(come) visible.

The nameless heroine of *Between* is an evanescent, volatile presence – she never marks lexically her textual interventions (using person-specific pronouns), nor does she claim ontological territory in the narrative, as she is deprived of the verb that mainly renders this:

She lives in effect between discourses, between any given society's languages and myths that might define or hail into a steady subjectivity this continually experimenting consciousness and so give her a local habitation and a name. (Little, 1996: 138).

She therefore has the status of ontological neglect or authorial restriction neither to use the pronoun I as indexical of person, nor to be. She is an anonymous being who never has the time or chance to assert herself, to make a personal statement related to her

being, not even a telescoped one (in formulations that include the verb to be and an adjective to render states of being, or moods). Her self/ego is restricted to an ever new way of seeing the world and the events she attends, thus the possibility to claim visibility is very faint. The translator is facing and establishing a relation with the universe she finds herself in “without a self” (Little, 1996: 138).

The character’s selflessness and namelessness render her invisible, thus underlining once more the play on visibility-invisibility. She could become (socially) visible only by obtaining the annulment of her marriage, therefore gaining at least a certain social status. This way the nameless protagonist tries to obtain the annulment of her anterior married status so as to regain, or actually definitely coin and pin down her betweenness:

The translator’s ever experimenting consciousness for most of the novel (and most of her life) is in transit between her free-floating postmodern condition and her residual commitment to a life that was not so ‘between’ (Little, 1996: 139).

The heroine is always on the move, forever changing planes and hotel rooms, constantly translating discourses foreign to her – she is not part of those discourses, she is the mere humanoid form of a function: to transpose the signifiers of one code into another. She does not actively participate in the creation of a chain of signifiers; her job is to transpose them into another, no time for internalizing what she translates or to add a personal touch to the outcome of her work.

Another play on bipolar concepts is made evident in the events and tasks the interpreter undertakes and carries out: that between the surface and deep structures of the character (in this novel), hence everything takes place at the surface of her being, the deep ego remains unstirred. Just as in the case of the previous novels (*Out, Such*), *Between* also pictures a fictional world which in its treatment of the character’s experiences is very similar to the speed, exhilaration, confusion, dizziness one can be caused to experience by a merry-go-round (Harold Bloom, 2007: 28). This is generated and achieved by means of the non-linear, appositional experiences the nameless interpreter takes part in and they only accelerate the undergoing process a of losing herself as well as her self in the interjacent, interstitial meandering space of so many events she has to move in between.

In the same manner, the self-imposed restriction of the author related to the use of the pronoun ‘I’ also creates the feeling of both textual and ontological invisibility “in the sense that I am not here” (Brooke-Rose, 2002: 44). This lipogram is overlapping/doubling that of the verb ‘to be’ in the sense ‘to exist’ – this omission was meant by Brooke-Rose to create the impression that the character has no identity, and that, similarly, she is not looking for one, either because nobody really has one.

According to Christine Brooke-Rose “identity is a wholly constructed and deconstructed by our world” (2002: 44) – this paradoxical statement encapsulates the mirage created by the attempt to precisely delineate and state virtual certainties humans feel the need to operate with. In this sense, Christine Brooke-Rose herself emphasizes the ontological hesitation, the existential limbo that does not make way to certainty. Still, we permanently look for precise data so as to operate with concrete notions/elements that apply equally to real life and fiction – name, origin, location, gender, status, ethnicity, nationality, social position or job. The author underlines this aspect by the choices she made for the events her interpreter protagonist has to face, i.e. permanent movement, the indefiniteness of a topographical belonging, the constant

translation of ideas that are in no way her own in languages that are not acquired, but learned.

Echoing the author's trilingual personal history (Little, 1996: 138), the character is also from the very start of her construction in an indeterminate status: she has the mastery of three tongues (English, French, and German) and this is to bring out once more the deep-rooted betweenness that marked her experiences and professional becoming. In this light, the character's very career attribution/choice seems most proper as no other would have so poignantly underlined the uncertainty, evanescence, or indeterminacy both of her ontological and that of her topographical betweenness. To emphasize once more the constant swinging/moving amidst or amongst events, other selves, and languages, the title of the novel *Between* – another unusual lexical choice: a preposition with indexical nature to refer to space-spatiality in an ambiguous indeterminacy – attempts to pin down the ambiguity, indeterminacy and at the same time and most importantly the impossibility to ever attain a self, a language, or a place to claim and cling to so as to cement one's existential and ontological coordinates.

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BOOK COVERS – DIACHRONIC SIGNS OF INTERTEXTUALITY¹

Abstract: *Intertextuality should not be understood as a means of putting together textual slices, but as pieces of a discursive puzzle which might coexist. This coexistence is closely linked to the cultural, social and political context where the cultural object is to be de/reconstructed. Starting from Greimas's narrative semiotics, we will provide a theoretical pattern of intertextuality.*

The book covers of Angela Carter's "The Bloody Chamber" that were released throughout the years constitute our empirical data. All the short stories included in this volume are postmodern variants of traditional fairy-tales. A book cover is the first cultural object that a reader decodes as a semiotic process. The analysis of this cultural object implies the visual fragmentation (Barry 2002: 84) of the original cover, the change of the visual setting, the insertion of new elements that define the newly-formed narrative situation, all of them as part of a signifying system. Thus, the designing of different book covers for the same narrative throughout the years places us in postmodernism. This "contradictory phenomenon (...) that uses and abuses, that installs and then subverts" (Hutcheon 1996: 3) will be provided a social semiotics approach (van Leeuwen 2005).

Keywords: *Angela Carter, social semiotics, book covers, intertextuality, relatedness.*

Introduction

While searching for the editions of Angela Carter's *The Bloody Chamber*, we came across J. Orme's review (2009) of Gemma Lopez's critical book *Seductions in Narrative: Subjectivity and Desire in the Works of Angela Carter and Jeanette Winterson*:

The sexy title, *Seductions in Narrative*, and the sexy cover, a deep purple background with a larger-than-life red lipstick kiss and swirly yellow, white, and black type, drew me to this book immediately. A cool title, bold cover, two of my favorite authors, and some of my favorite words - a seductive text indeed.

This is a paragraph containing key paradigms, such as 'title', 'cover', 'author', 'word' and 'text', and, indirectly, 'reader and the act of reading', of the age of consumerism which makes us reconsider such critical terms from another perspective: the semiotic field of relatedness. The cultural object, traditionally known by the name of 'book', should be viewed as a complex signifying system where triangles of visible relationships hide – like in a rubik cube (Cmeciuc, C., 2010) – a net of less visible systems of related processes of significations when signs are (re)used and (re)constructed by other encoders and decoders along diachronic and synchronic axes, almost simultaneously.

Angela Carter's *The Bloody Chamber and Other Stories*², constitutes the empirical data of our study as it illustrates the game of temporal and spatial overlapping of related "signs in use" (Johansen, Larsen, 2002).

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²This "collection of short fiction", as the author herself characterized it, was first published in the United Kingdom by Victor Gollancz LTD in 1979 and won the Cheltenham Festival Literary Prize. In the United States it was first published by Harper & Row, Publishers, Inc., in 1980. It was published in Penguin Books in the UK in 1981 and in Penguin Books in the USA in 1987. This collection of short fiction, based on traditional fairy tales, was reprinted in more than 15 editions with different book covers.

The first questions arising to a critical reader's mind encompass the "territory" of:

1. What is a book? The material, palpable, graspable form of a text; sheets of paper bound together; metaphorically speaking, "as a former Dean of Architecture at the Massachusetts Institute of Technology" said, a book is "tree flakes encased in dead cow" (Mitchell, 1995, *apud* Finkelstein, McCleery, 2007: 2).

2. What is a text? A written message, either in verbal or non-verbal signs meant to be read/ decoded, whose function is that of giving information, asserting something, narrating, entertaining. Starting from the etymological definition, we consider that a text is a "woven fabric", whose 'borders' are traced by dimensions such as the paratext, intertext, hypo- and hypertext and the metatext, dimensions that mark a text's limits and possibilities.

3. What is the relation between book and text? A book is the physical form which a text may take. Finkelstein and McCleery (2007: 3) consider that "a book is a medium; a website is a medium; a screenplay can also be a medium. The word 'medium' contains the strong sense of 'mediation'. "The transmission and decoding of a text's message, rendered through a net of discourses, is a process which involves the strategies of social semiotics (Kress, van Leeuwen [1996] 2006; van Leeuwen, 2005), strategies which foreground not only the relations between maker/creator and reader/decoder, but also the relations establishing themselves at the level of producer – consumer, production – advertising – marketing structures as well, in an age dominated by a proliferation of cultural artefacts which are 'sold' under a variety of different material forms. The same text, then, can be sold and bought, and, consequently, 'consumed'/read/understood in diverse ways. Thus, the book as a finished product is the 'medium' bordering "the socialization of texts" (Jerome McGann, *apud* Finkelstein, McCleery, 2007:3).

4. What is the hidden relatedness between book and text?

Texts and their discourses are, thus, the result of a process of signification involving, on the one hand, visible relationships of production and reception, and, on the other hand, less obvious ones, supporting and structuring a system of related and relating signs incorporating the bridging up of a message's content and form, of active and passive participants to the making and delivering of a specific semiotic object, of modalities meant to weave all these elements into a coherent whole illustrative of spatio-temporally rooted cultural practices. We call such cultural objects – discourses (made of invisible threads) within a text within a book (made of visible threads) – a 'product-sign'.

5. What is the message intended by the discourse of book covers?

Book covers are not only the first visible vehicle of the 'product-sign', containing the relationships between maker – producer – consumer; they indirectly turn into "a seductive text" which asks for the consumer's response by rousing the curiosity of the decoder of the complex verbal and visual message.

Book Covers as Signs

The book cover, considered in Peircian terms as a "sign-vehicle", standing as the "mediation" between the visible relationships and the hidden relatedness

establishing themselves at the level of production – promotion – consumption/ (re)production, constructs a different kind of message with each and every act of rereading. Under the impact of the printed medium, the book-cover, in its quality of ‘product-sign’, has a double function:

a. it shows that a text’s message is the result of “a collaborative process”, contained only in

[...] a new and comprehensive sociology of the text”¹, which “moves beyond the interpretation of texts solely as the product of an author’s intentions, or even solely through quantitative, macro-historical examinations of book publishing and printing trends, towards a study of texts as mediated products within which one could find traces of economic, social, aesthetic and literary meaning. (McKenzie, 1981: 236, *apud* Finkelstein, McCleery, 2007:11)

b. it works as an agent of (social) change, as it registers – through repeated reprintings – the transformations taking place at the level of reception; a new act of reading coincides with a new process of signification, which leaves its visible marks through visual signs, and its apparently invisible traces through reinterpretations of textual dimensions, particularly of the paratextual and intertextual threads.

The reader perceives these two functions as forming a complex semiotic web promoting a very specific kind of sign-system which differentiates one way of reading from another.

Book Covers as Paratext²

Within this semiotic web, the book cover, with its verbal and visual textualisation, creates a system of relationships between the inside and the outside of the text, between what is present/near and past/distant, between similar and new, different interpretations.

The paratextual space, whose architecture is designed on simultaneity, foregrounds the Peircian “interpretant” as a complex sign-system, allowing the

¹ Referring to McKenzie’s concept of “the sociology of the text”, Roger Chartier comes with arguments that stand against some of the concepts that dominated the theories of textual criticism at the end of the 20th century: “Against the abstraction of the text, it shows that the status and interpretation of a work depend on material considerations; against ‘the death of the author’, it stresses the author’s role, at the side of the bookseller-printer, in defining the form given to the work; against the absence of the reader, it recalls that the meaning of a text is always produced in a historical setting and depends on the differing and plural readings that assign meaning to it.” (in Finkelstein, McCleery, 2007:11).

² According to Gérard Genette (1997: 1), paratexts are those “liminal devices both within the book (peritext) and outside it (epitext) that mediate the relations between the text and the reader”. “More than a boundary or a sealed border, the paratext is, rather, a threshold.” It is “a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that . . . is at the service of a better reception for the text and a more pertinent reading of it.” The prefix ‘para’, coming from Greek and meaning ‘beside’, ‘beyond’, ‘amiss’, ‘aside’, signifies “at once proximity and distance, similarity and difference, interiority and exteriority... something simultaneously this side of a boundary line, threshold, or margin, and also beyond it, equivalent in status and also secondary or subsidiary, submissive, as of guest to host, slave to master. A thing in ‘para,’ moreover, is not only simultaneously on both sides of the boundary line between inside and outside. It is also the boundary itself, the screen which is a permeable membrane connecting inside and outside”. (Genette, 1997: 1-2).

interpretation of the *world* inside through different semiotic lens. Thus, as paratextual space, the book cover maps “the relationship between producer and receiver, the degree of authority, the force of the message, the quality of the contract established between artist and reader, the latter being invited to read the text according to some rules. The performative aspect of the paratext refers to the power and energy of doing what is described, this last form of paratextuality showing that ‘saying’ and ‘making’ coincide.” (Cmeci, D., 1999)

Book Covers as Intertext¹

If a book cover as paratextual dimension sends towards the visible faces of the rubik cube, the intertextual element of the semiotic construct gradually foregrounds the attention towards the hidden complex net of related interpretants, where the author is simultaneously reader-creator-artist, read/interpreted and decoded by another reader, who may belong to a different cultural spatio-temporal context, accustomed to different cultural practices and, consequently, applying other rules to his/her act of reading. The intertextual space maps, then, the process of interrelatedness between “two or more signifying overt systems”; this process of searching for, establishing and recreating connexions between signifying systems takes the reader from the horizontality of the text to its verticality materialized in intensely experienced moments of vision. (Cmeci, D., 1999). Postmodernism *weaves* these repeated acts of reading and reinterpreting other product-signs into a game where assimilation and transformations of signs are closely related to a well-defined goal of the artist’s/new maker’s creative powers and intentions. The intertextual process is the true genuine semiosis taking place within the linguistic wefts and warps of the text where signs work as substitutes for each other and where an intricate *dialogue* between interpretants is woven through and during the interpretative act.

The book cover, which is the visible result of the semiotic transformation/digesting of “linguistic food”, functioning simultaneously as para-and-intertext, ironically bears the marks of change emerging out of any new *dialogue* held among the social actants involved in the making of the ‘product-sign’.

Starting from Greimas’s actantial model, we have provided the way in which intertextuality works in the case of book covers (Fig.1). As the arrows show, there is a constant transaction of meanings between the reader and the producer. At the level of explicit or implicit narrative processes, book covers include helper and/ or opponent-objects as represented participants. These objects stir within the readers’ minds and souls certain memories. The reader turns into an interactive participant once (s)he uses her/ his imagination to provide a critical macro-level text analysis of the inventory of semiotic resources used within the composition of the respective book covers.

¹ According to J. Kristeva (1969: 146), “[...] every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts. The notion of intertextuality comes to take the place of the notion of intersubjectivity.”

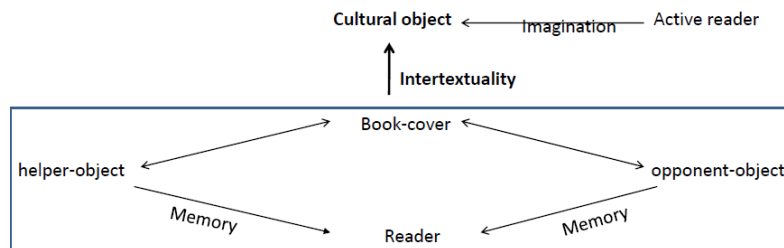


Fig.1

Re-Interpreting Texts/Fairy Tales through Book Covers

The function of the process of intertextualization and the use of book covers as a verbal-visual synthesis of the semiotic changes is to encompass the richness and depth of acts of reading and recreating simultaneously and offer them to other readers under the guise of impersonal detachment in a kind of collective participation.

Angela Carter herself characterizes her act of writing *The Bloody Chamber and Other Stories* in an intertextual semiotic “circuit”:

My intention was not to do ‘versions’ or, as the American edition of the book said, horribly, ‘adult’ fairy tales, but to extract the latent content from the traditional stories. (Angela Carter in Haffenden, 1985: 80)

The traditional stories whose “latent content” she gave a new artistic life are the following: *The Bloody Chamber*, *The Courtship of Mr Lyon*, *The Tiger’s Bride*, *Puss-in-Boots*, *The Erl-King*, *The Snow Child*, *The Lady of the House of Love*, *The Werewolf*, *The Company of Wolves* and *Wolf-Alice*. These stories are re-readings and reinterpretations of *Bluebeard’s Castle*, *Puss-in-Boots* and *Little Red Riding Hood*.

The Act of Reading Angela Carter’s Book Covers

It seems that Angela Carter’s intention in her “other stories” is to articulate the singularity of an I-reader with the universality of cultures, an experience which “fictionalizes” the act of reading itself. The book covers of different editions, although containing the same *latent content* “extracted” and rendered in a new vision, acquire, thus new symbolical value *extracted* from possible re-readings of the same stuff. They create an intertextual space while designing *other* fictional narratives as reinterpretations of another act of rereading. This intertextual space, as if a multiplication of re-readings, makes up a synthesis of reinterpretations which gives the semiotic value of the product through an exercise of contrasting individual signs.

Such a cover becomes, then, a metaphorical way into an intertextual world, a kind of second degree act of communicating *other* signification.

Focused on diachrony, time, history, process and change, social semiotics (van Leeuwen, 2005) provides resources with a twofold potential: a theoretical semiotic potential (past and potential future uses) and an actual semiotic potential (uses known by specific users with specific needs in specific contexts). The linguistic choice of the word “resource” in social semiotics over the word “sign” lies in Halliday’s definition of a signifying system as a resource of making meaning rather than as a set of rules (1994, p. 192).

Our choice for visual elements as empirical data has a double motivation: on the one hand, the importance that the pictorial turn plays in postmodernism (Mitchell, 1994: 11), and on the other hand, the new state of prisoners that we have been experiencing, namely being fascinated by “the power of images” and “the images of power” (Mitchell, 1994: 324). The visual analysis framework provided below will use the four socio-semiotic systems: *represented participants* (a twofold representation of the actors: narrative representations through transactional actions and conceptual representations through socio-cultural categories); *interactive participants* (visual contacts, different frames); *composition* (vertical/ horizontal visual fields, colour, dimension, editing); *multimodality* (high/ low degree of realism).

The years that we have provided for the nine editions of *The Bloody Chamber and Other Stories* (Fig.2-10) are a clear sign of a diachrony and change in representation of the same content. In order to understand these visual changes, we will provide a descriptive micro-level visual analysis (providing an inventory of represented participants) and a critical macro-level visual analysis (highlighting the type of reality represented).

At the level of represented participants, there could be observed two types of processes:

(1) four explicit or implicit narrative representational transactional actions between an Actor and a Goal (Fig. 2 – the wolf/ the actor embracing the girl/ the goal; Fig. 5 – three participants/ the actors watching over a little girl/ the goal; Fig. 6 – the lady in the tower/ the actor crying for help/ the goal; Fig. 7 – a girl (the high-heeled shoe being an indexical sign of a female participant)/ the actor running away towards a safer place/ the goal);

(2) five explicit analytical processes (a Carrier being assigned some Possessive Attributes): three animals (one wolf/ Fig.8; two lions/ Fig.1 & 9; one flower/ Fig.4; one girl/ Fig.10). The depictions of these participants are built on denotation (Fig. 4, 8, 9, 10) or on connotation (Fig.1), but all of them carry an information value about the characters from five stories: *The Werewolf*, *The Company of Wolves*, *Wolf-Alice*, *The Bloody Chamber*, *The Courtship of Mr Lyon*.

The nine images provide a salience of two colours (red and black), thus visually suggesting the tragic metamorphosis that the characters experience throughout Angela Carter’s stories.

Beyond this inventory of semiotic resources, the visual decoding should also focus on the type of reality depicted by Angela Carter. From the very beginning, one should be aware of the fact that these book covers embed a meta-represented world. And yet, the author uses some communicative strategies which might suggest the illusion of a real world. The great number of iconic images (Fig.4-10), be they photos or drawings, relies on a denotative representations of participants as if trying to persuade us that they are real. Within these denotative representations, we might identify some thematic drawings as intertextual allusions: the lady in the tower (Fig. 6) reminds us of medieval love compared to erotic dreams.

Out of the nine book covers, there are two covers which do not follow this representation pattern. The first two editions (the 1979 and 1980 editions) use book covers built on a visual metaphor. The “in praesentia conjoined” metaphors (Groupe i, 1992) combine parts of the perceived elements (the head of the lion/ Fig.1; the head and the body of the wolf/ Fig.2) and parts of the conceived elements (a girl’s body; a human hand/ Fig.2, thus suggesting the outcomes of the transactional processes.

With so many editions, *The Bloody Chamber and Other Stories* may be considered a literary bestseller, and as such it is marketed – a marketing of the author, of the book, of the publishing house –. Books covers using different semiotic resources show that the text works together with its visual representation.

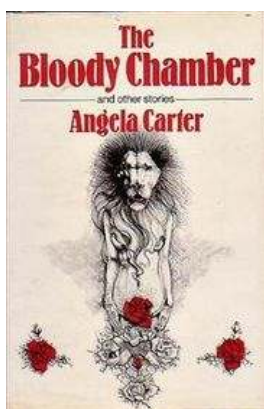


Fig.2
1979 – Gollancz
(publisher)

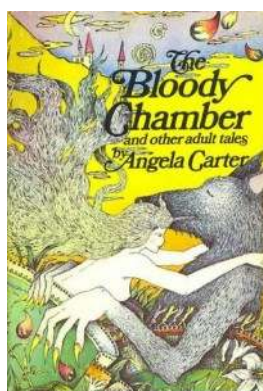


Fig.3
1980 – Harper Collins
(publisher)

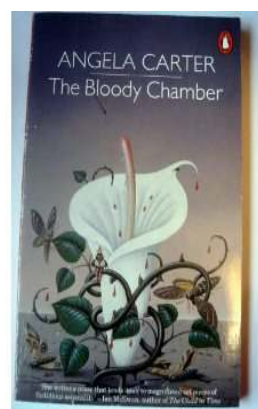


Fig.4
1981 - Penguin Books
(publisher)

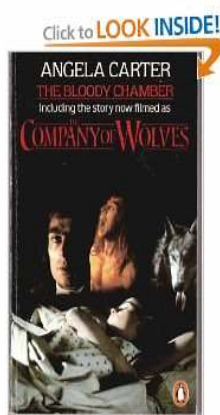


Fig.5
1984 – Penguin Books
(publisher)

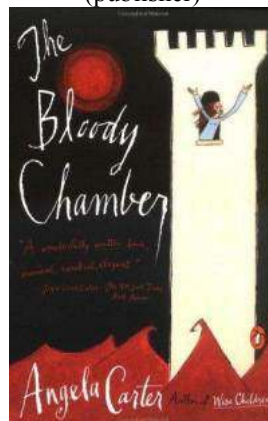


Fig.6
1993 – Penguin Books
(publisher)

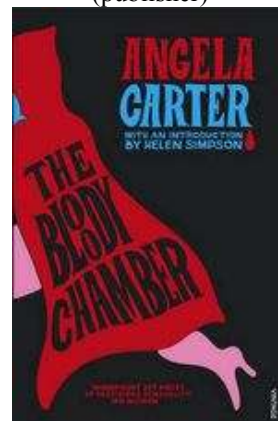


Fig.7
1995 – Vintage Books
(publisher)



Fig.8
2007 – Vintage Books
(publisher)



Fig.9
2008 – Longman
(publisher)



Fig.10
2011 – Penguin Books
(publisher)

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WILLY LOMAN'S TORMENTING TIME AND SPACE HALLUCINATIONS¹

Abstract: Arthur Miller's "Death of a Salesman" deals with the exploration of human psychology entangled with the personal space and time, which get mixed with the past and future relating hallucination to reality and inescapable confusion to extreme subjectivism. Miller's protagonist, Willy Loman, is a common man struggling for position in society, in a time when everything seems possible.

Keywords: individual, society, hallucination.

While the American society was renewing its options for the future in the years after World War II, Arthur Miller was dealing with issues related to tragedy and the image of the average man. His most famous play, *Death of a Salesman*, had a major impact upon the audience becoming a cultural icon after more than fifty years on stage. It made people relate to the events in the Loman family life and focus more on the changes society was facing. The social pressure was unbearable for many and so, their problems were voiced in a way that could reach people everywhere.

As Willy Loman, the protagonist develops as a character throughout the play, his personality disintegrates and his death comes as a sort of surrendering in front of life and its problems. He wants to make a supreme gesture through which he can erase the mistakes he had committed and also his behavioural flaws. To make the character even more troubled Miller makes Willy suffer from dementia and his mental problem is exemplified several times as he can no longer identify what happened in the past and what the present stands for. There is an overwhelming presence of the past forcing its way into the present in such a manner that the audience has to observe it as to perceive the imprint it leaves on the characters. The trajectory of the lives of the Loman family members is one which begins in hope and ends up in sadness and misunderstanding.

One central theme that the author focuses on is the protagonist's inability to somehow switch off the recorded past of himself, his sons or even Howard, his previous boss. This past coming back to haunt him is the main instrument of his destruction. Willy is not only the victim of society and capitalism; he is also the victim of his actions.

Miller tried to create a clear distinction between what represented a projection of happy past times and the sad, but real present by using some special stage-setting indications. If the first act highlights some optimistic elements from the protagonist's life by placing him as someone who remembers the joyful past events related to his family and work, the second one does not focus on the future but mainly on the remorse some previous happenings bring forward. The flashback technique induces Willy in such a state that as time passes he starts to get more and more confused as he intertwines confusion with reality.

Due to the fact that Miller wanted to make clear all the changes Willy was going through he adapted his perspective on the stage by placing the Lomans' house in

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*This work was partially supported by the strategic grant POSDRU/6/1.5/S/14 (2008), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007 – 2013.

cross-section seen together with its external surroundings. Miller stated, even from the beginning, the fact that Willy's house is special because "an air of the dream clings to the place, a dream arising out of reality". (Miller, 1973: 7) However, Willy never does fulfil his dreams, the dreams which never seem to actually fit into the reality of his life.

The author decided to project another perspective from the traditional structures and as he broke out of realistic time and space he chose to mix these elements with psychology. The perspective the audience receives is a subjective one because the play is sieved through the protagonist's eyes and at some point it might seem rather difficult to perceive every little detail that the author intends to underline. As Robert Hogan observed "the play beautifully balances the interior of a man's mind with a full evocation of his world." (Hogan, 1964: 23)

Even if some critics were a bit surprised by this perspective they eventually admitted that this type of exposure brought people closer to the story of a salesman who once believes himself capable of greatness. This idea helped the audience observe the whole interior setting of the house. The centrality of the house together with the music and lighting fills the stage with the expressionistic elements that Miller needs in order to break boundaries. There are several actions taking place at the same time, characters involved in independent movements, life in itself manifesting on the stage. The spectators can have an insight on the intimacy of the characters and so be inside and outside their actions simultaneously. Still, it could seem rather puzzling having different characters doing different things at the same time. The audience's attention cannot be entirely split, so Miller solved this problem by using lights on the characters who spoke and were involved in direct action. All the other rooms, characters, and props remain in the shadow as symbols of the overall play. By placing such props on the stage the audience can move more easily and almost instantaneously into the next scene. There is no obvious gap and no loss of time. This type of projection which does not allow any time delays or fragmentations in the dialogue manages to project a less disjointed and fractured sequence of events. It may resemble a dream like situation.

Miller focuses on the house the Lomans live in to be able to identify the family with a space they own and connect to. The image that it has marks the existence of an ordinary family trying to fulfil ordinary duties in order to achieve peace and quiet and pay off debts. An important issue, which seems to haunt the Lomans is the financial situation that forces them to make sacrifices in order to obtain some decent assets. This continuous fight against the lack of money, even if it is not presented in such a blunt manner makes them react immediately when it comes to income and future plans. The house is also a life long commitment to paying debts and waiting for the moment when it could actually be owned by the ones, who had been inhabiting it for so many years.

When Miller decided to adjust every little detail to help tell the salesman's story he even made Willy's house a character in itself. In the play the household is presented as surrounded by a vault of apartment houses, seeming so fragile and small. There is the pressure of the outside world which eventually dismembers the home and finally destroys it. The household is dwarfed by the presence of so many new buildings. This issue is revealed more properly by Willy's desire to plant some seeds he had bought and by his incapacity of finding the seed: "Where the hell is that seed? You can't see nothing out here. They boxed in the whole goddam neighbourhood." (Miller, 1973: 101)

There is an obvious parallel between the house and the members of the family, focusing mainly on Willy. In the end of the play Linda tries to explain to him (even if he is dead) that the last payment for the house had been made and that they have it entirely

to themselves, but that there is no one who could enjoy it and live there. The society of the time was crushing the individual and so the neighbourhood was minimizing the house, taking over the sunlight and its individuality.

The house is used mainly for developing actions which take place in the present. It limits the action between the walls of the house moving around to emphasize reality. There had to exist a means through which a separation between past and present could be made for the audience to follow the action and to perceive that for Willy distinguishing between the two temporal moments is quite hard to achieve. Miller constructs this effect by manipulating the space and boundaries of the rooms. When the action takes place in the present the characters behave normally moving from room to room through the doors. On the other hand, when Willy's recollections are staged the characters have some sort of independence from the restrictions of the walls and the action mainly takes place in front of the house, not inside. This is the way through which the audience can distinguish between reality and memories.

There are plenty of examples of Miller's manipulation of space and time boundaries. One of them would be in Scene 3 from Act I when Willy is placed in the kitchen pouring a glass of milk for himself, mumbling alone. This is part of the present. After just a few moments he remembers a conversation he had had with Biff, when the latter was a teenager and resumes it. He not only remembers it but acts accordingly as in the real expression of father-son relationship. As it is not a real conversation Willy is addressing a point somewhere offstage beyond the walls of the kitchen. This digression to the past is underlined by the protagonist's posture and eye contact. As the play progresses the action moves to the front of the stage and every member of the audience is forced to notice the events taking place in Willy's head. All these changes Willy is going through may become unsettling, but it is very effective to notice them from proximity. The audience has no other option but to watch and react.

Willy sees himself stuck between real walls but also between metaphorical ones. There are the brick and stone of a continuously developing society as well as metaphysical walls. In Miller's vision the public had to make some sort of distinction between the real moments Willy was living and the memories which became entangled with the present underlining his dementia so "as the action of the play, taking place in Willy's mind, with effortless fluidity breaks through the walls of the stage house, the strength of the walls of his neurosis is accentuated". (Welland, 1979:46)

The play was created by using the time and place switching technique getting it closer to the audience, who was more fascinated with the cinema. This set and time interchanging can become a bit puzzling but it helps to reinforce the troublesome times Willy was facing. The protagonist recalling events from his life in a random manner, they are not chronological or even controlled by Willy. In psychology this is called *the return of the repressed* and it emphasizes that the primitive impulses gain over the compromise of reality. As Proust observed there is a type of involuntary memory which emerges from life experience in itself.

Therefore, the past remains a subjective experience and can create no illusory bridges between the individuals whom the analysis brings together - individuals whom it had left in lifelong separation. Thus, instead of an interpersonal action that would call forth discussion of the past, the present generated by the thematic discloses the psychic state of the individual overpowered by memory. (Szondi, 1988: 20)

In Miller's case, he creates a character, which is overwhelmed by some of his past actions and by their consequences and he feels forced to admit his guilt and act

accordingly. Even if Willy's suicide does not help his family at least in his opinion he was able to do something for their future.

When placing Miller's directions on a proper stage there is no great difficulty because the present is not entirely erased by past events appearing out of nowhere, but made more elaborate. The present and the past are on the stage simultaneously, the latter filling the gaps between dialogues. This makes the play richer, but at the same time it can present a narrative ambiguity, which places Willy between separate worlds.

The audience is faced with Willy's dreams, memories, or recollections of past events, which have to be differentiated by the ones that are real and taking place in the present. This allows people to observe Willy's inability to focus on one temporal sequence and to proceed accordingly.

The protagonist regards himself in the past and, as self-remembering I, is absorbed into the formal subjectivity of the work. The scene presents only the epic object of this subjectivity, the remembered I itself, the salesman in the past, his conversations with the members of his family. The latter are no longer independent dramatis personae; they merge as references to the central I, in the same manner as do the character projections in expressionist dramaturgy. One can readily grasp the epic nature of this play of memory by comparing it to the "play within a play" as it appears in the Drama. (Szondi, 1988: 21)

Death of a Salesman presents two types of plot: the external one dealing with the last twenty four hours in Willy Loman's life from his return home late on a Sunday night and his death on Monday morning and the internal one which describes memories varying from when Willy was a child to the point when his older son, Biff, failed in highschool. Biff's failure is a sort of revenge of the son against the father, as he had discovered that Willy had been unfaithful. This was the memory the protagonist had tried hardest to repress, but unfortunately he had no accurate possibility of actually doing so. This final surrender of Willy places him in a state of loneliness and alienation that cannot be surmounted. As Neil Carson noticed "Willy's memories do not materialise at random. They are triggered by certain incidents in the present and Willy is changed by remembering them." (Carson, 1982:48)

The protagonist does not clearly understand his problems and so he wants to avoid admitting his psychological imbalance and try to focus on elements which could define the trajectory of his life and that of his family. There is a sort of *battle for supremacy* between what the past challenges the present to be and what it really is. Willy's flashbacks are represented by two categories: the first involves himself depicted in a sort of parallel to his brother, Ben and the second one presents Willy's relationship to his sons and his intention of teaching them about the ideal success in business. As Benjamin Nelson stated:

This is not a simple flash-back technique by which Willy's life is presented in a neat linear development but rather a complex interrelationship of past and present, illusion and reality, through which character and event emerge concentrically, almost kaleidoscopically, out of the vast whirlpool of Willy's semiconscious existence. (Nelson, 1970: 108)

Miller used a tormented character to introduce some new elements specific to Modern theatre. His insight into the mental perspective Willy had, as consequence a multiplicity of times and spaces, led to a loss of identity. There was no other connection made, but through the correlation to ideals, hopes and plans from previous periods of time. Memory has no time and space limits and this brings forward the past of several characters, which is however relevant only to a single consciousness.

The playwright intended to punctuate every change the characters were facing moving from one mood to the other, from one time limit to another. Even the lights on the stage shift subtly, in tone and colour, to suggest spatial fluidity together with a mixture of social, psychic and actual time. Miller's stage directions give important hints to his characters line of construction. Willy's slowly drifting away to his car and sales journeys confront the lack of hope. The scenes Willy projects create his body language as the one of a man who is beaten by the burden of existence. He first enters the scene carrying two large valises, a symbolic representation of his two sons. He has been carrying both of them with himself for too long. He never had time to rest and surrender to himself. Willy is induced into a state where his ego is taking over. As Jung pointed out the increased fatigue and worrying may lead to personality fragmentation. Even if Willy is in no way a hero in the true sense of the word he has some glorious dreams, which place him as a seeker for ennoblement in economic achievement. His personality betrays him through his obvious flaws, but also through the falseness he had faced his sons with.

In a way it could be noticed that all that was left of Willy were his dreams. He could not separate himself from them, be it from the past or present, regarding himself or his sons. The longing for hope and glorious future plans mark Willy as a character and enable him to transmit the grief and failure to an audience which is hooked and overwhelmed by his message.

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A PSYCHO-LITERARY QUEST FOR THE LIFE MEANING – OSCAR WILDE’S “THE FISHERMAN AND HIS SOUL”¹

Abstract: “The Fisherman and His Soul” is considered the most difficult of Oscar Wilde’s fairy tales. In fact, it is less of a ‘fairy tale’ than it is a literary search hiding puzzling philosophical and psychological questions. A little bit didactic in its discourse, the story narrates a split quest – the happiness of the Fisherman’s body and the journey of the Soul, chased from this body. The end of the story, seen usually as a transcendent moment, arises out of physical love rather than spiritual transformation and it seems that this is the author conclusion – a rejection of everything for the sake of an egocentric love.

Keywords: love, soul, failure.

The Text

As many of Oscar Wilde’s stories, *The Fisherman and His Soul* has raised many commentaries. And we talk here not as much about the literary interest which is natural but about the approaches from the theological zone or from the psychological and psychoanalysis ones. Here, we situate ourselves also in a non-literary field, attempting a deciphering of the message contained in the story, a message that is personal, belonging to the author and aiming to extensions and larger influences.

From the beginning one can say that Wilde’s intention is related to a certain philosophy of life, to a proposal concerning the meaning of this life. Actually, the title itself indicates the fact that the reference field is a transcendent one.

Here there is a synopsis of the story plot: A young Fisherman catches a princess Mermaid and wants to marry her. She shows him that the major obstacle is his human soul. Therefore, he thinks how could remove this soul. In order to achieve this, he goes to the Priest, then to the merchants, in the market. But the Priest violently refuses him, claiming that a soul is the most precious human possession, while the merchants refuse to buy the soul, which is worthless. Finally, a Witch teaches him how to cut his shadow with a viper-skin knife, liberating in this way, his body from his soul. Despite the Soul’s desperate imploring, the Fisherman refuses to get it back. He also refuses the Soul’s request to receive at least the heart, in order to allay his fears in the world. But the Fisherman needs his heart for loving the Mermaid. For three years the Soul travels in different directions, every year coming back, bringing an important gift to his former master: a mirror of wisdom and a ring of richness, together with the proposal of a re-unifying the body and soul. Every time he is rejected. But in the third year, the Fisherman accepts the proposal, in order to see a woman dancing barefooted, in a city. On their way, the Soul pushes his master to a negative conduct: to steal a silver cup, beat a child, attack and rob the man in whose home he was a guest.

The Soul is inclined to evil things because he has not a heart. The Fisherman tries to cut his soul away, but this is not possible, anymore. He decides to return to the sea. Reaching the seashore, the Mermaid does not answer his calls and after years, he sees her dead body floating. Confessing his sins to her dead body, he embraces it and lets the sea waves to sink them both. Finding the two lifeless lovers, the Priest has them buried in a dry field, uttering curses upon them. Three years later, some strange flowers

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grow on that parcel and are brought to the Priest; he is emotionally moved by them and blesses the field, the sea and all the living beings, preaching about God's love.

This is a very short account of the tale of the Fisherman. A deeper analysis of the story events will reveal aspects that could have a special, even hidden meaning.

The Names

No doubt, Wilde expresses in this tale a personal search. On the other side, it is obvious that he raises his ideas to a higher level of abstraction, by the exclusive use of the symbols and general representations. For this purpose, the characters' names are utilized. They are not individual names; they do not specifically identify an object or a living being, but represent categories. These categories seem to be all, symbols of the inner reality, externalized by separate personages. Thus, each character has a generic name, written with a capital letter as any other proper name. So, we have a Fisherman, a Mermaid, a Soul, a Priest, and a Witch, all of them identified by a common noun transformed in a proper one. Obviously, Wilde conveys the feeling that, what he experiences, suffers and expresses are all, things that are experienced and suffered by every human being. By this, he shows that not the uniqueness is his desire but the opposite. His hypersensitivity defends aggression by means of the shield of the shared experience; in this way is obtained the assurance that the personal experience is a correct one, "statistically proved – due to this, a possible feeling of guilt does not find its place, anymore. Here we could place also the final blessing of the Priest.

On the other side, the pride of an individual experience is satisfied from the very beginning. The Hero catches in his net a special being, a mermaid. Even more, she is not a common mermaid but the unique daughter of a King of the Sea. Therefore, he and only he enjoys the blessing of a such special relation. Apart from this topic but in a way related to it, it is worth to observe, even in passing, the fact that, among the multitude of the "capital letter" characters, there is a category that is not individualized by this- it is the category of the merchants. Either there is about the merchants to whom he tries to sale his soul or the merchants who shelters him in his house, all of them are mentioned as common noun. Should be this an omission? Hard to believe. Should it be the expression of a certain attitude of rejection of this category? Again, not very likely, because the story speaks about bad merchants and also, about the good ones. We do not know why, but it is something that is to be observed.

The Temptation

In fact, there are two serious temptations addressed to the Fisherman, both of them entering quite the same category – the one of the carnal desire.

The first temptation is called "love" and represents the increasing desire for the Mermaid's inaccessibility. In order to get close to her the Fisherman brings his soul into play. Once the desire is satisfied, the male character becomes vulnerable to other temptations, in fact, belonging to the same category. He steadfastly refuses the mirror of wisdom and the ring of the richness. But on the other side, he is very interested in a dancing girl for which reason he leaves his Mermaid. In a way, Fisherman's behaviour expresses a kind of "glory and decline": of his aspiration: he aims at something beyond human, at something miraculous and impossible; his wish is so strong that he is able to touch and even grasp the magical gift but at the same time his upper limit is reached and collapses at the initial level, of the bodily desire. This time, the object of his want is the

opposite of the miracle. Fascinated of the account about a professional's erotic dance, Fisherman starts to find her, pushed by the same ardour. Nothing peculiar –let's remember that he had already performed an erotic dance with Witch in exchange of her help in getting rid of his Soul. The symbolism of these dances is transparent: the total union of the bodies and this is something that obviously, misses in the Mermaid situation.

Imagining a ladder of spirituality, one can follow Fisherman's slipping down, toward the ground. The Mermaid belongs to the non-earth world, to another element and she lives fully normal in an environment that is absolutely miraculous to a terrestrial. It is the world behind the heavy horizon of the mud. More than that, Mermaid has not legs, therefore, no sexual organs in the way humans understand this. Her body is "transcendent". Thus, it is difficult to imagine a full sexual nearness between a sea inhabitant and one from earth. One could suppose therefore that Fisherman's love is pure, lacking the sexual urges that characterize the common people. The longing for transcendence is visible and the energy of the sexual desire is sublimated in the energy leading to his own condition surpassing.

On the other side, the means used for reaching his aim are not spiritual but "deviant" from transcendence. We talk about the appeal to the Witch. He cannot invoke the ignorance excuse. Fisherman knows exactly whom he calls: "My desire is but for a little thing.[...] yet hath the Priest been wroth with me, and driven me forth. It is but a little thing, and the merchants have mocked me and denied me. Therefore am I come to thee, though men call thee evil, and whatever be the price I shall pay it." (*op. cit.*, p. 290)

The wish is not really small and the witch herself tries to persuade him to not renounce his soul. The effort is in vain. On the other side, however, Fisherman is not able to pay for this service. His offer (his entire wealth: his pained boat, nets, the wattled house and even more, five pieces of gold) is infinitely poorer than the goods the witch can get through her craft and with her Master's help: the Master she serves is richer than all the kings of this world.

There is however something for which Fisherman can be useful – he must dance with the beautiful witch in the Sabbath night, because He will be there. Again a moment when the fisherman refuses to understand what he knows too well. He seems to ignore Witch's evasive answer and accepts gladly her vow of fulfilling his wish. "By the hoofs of the goat I swear it." (*op. cit.*, p.291) she says and again, the Fisherman seems not to hear. Witch is in fact sincere in her actions; the only difference being the fate of the Soul-he should not be just chased away but directed to the Master. That He appears at the Sabbath midnight celebration, trying to drum up the Fisherman. This is a third temptation, one could say or rather, a clarification of the exchange that Fisherman must accept in the madness of his desire. We could say that he is saved by his unconsciousness, as almost without realizing, he makes the sign of the cross, spoiling the wizarding feast.

One could think that the incident made Fisherman wiser. But no, he forces the witch to help him in order to abandon his soul. The same negative determination animates him when he cuts and chases his Soul away, or when refusing to give the heart when his Soul asks for it, in order to have courage in a dangerous and troubled world; because, he affirms in an absolute platitude: my heart is not mine anymore, it is of my love. It is strange this separation: heart-soul, about which will discuss later. The self-denial could construed in the sin-key (obviously by the participation in Sabbath) but also, could be interpreted in the symbolic of the ascension ways –renouncing Ego, the

mundane urges is fundamental in mystics, either Eastern or Western. One can speculate in this field, but it seems more than clear the fact that the desire of the transcending of the world has rather an horizontal characteristic than a vertical one; it seems to be more a need for a change, adventure, for “strong” sensations. The descent is finally, total. Fisherman renounces the miraculous acquisition for re-experiencing the mundane pleasures; he leaves his mermaid for a girl in an inn, dancing with her feet naked, or rather, for a story about a dancing girl because everything is proved to be an illusion, a lie in the network of the temptations weaved by the revengeful Soul. Once the ideal abandoned for pursuing a derisory objective, the only horizon of Fisherman is the loss, the total failure and finally, death.

The Soul

Some of the story analysis consider that here, the Soul is the true hero. Of course, from a certain point of view, this is possible. It is true that the Soul “moves” a lot and made Fisherman to move, also, but he does not represent the node of the story neither his autonomous activity is essential for the narrative texture. The important elements of his actions are only reactions to Fisherman’s behaviour. Also, the actual presence in the story is a limited one-he appears late enough and leaves earlier in comparison with the Fisherman. Of course, this argument is of a minor importance but this is the fact. If we refer to the separate existence of the Soul as presented by Wilde, then the most adequate name is Alter Ego. An argument is precisely the author’s description.

“Get thee gone, for I have no need of thee, cried the young Fisherman, and he took the little knife with its handle of green viper’s skin, and cut away his shadow from around his feet, and it rose up and stood before him and it was even as himself.” (*op. cit.*, p. 293)

The Fisherman is not even aware of the role of his Soul until the moment when this Soul appears as an obstacle on the way of his desire. Only then he (unconsciously) asks himself: What means a Soul? The answers in total opposition, obtained from the Priest and merchants are not satisfactory so he settles himself the problem: he denies the Soul’s existence, despite the contrary evidence: “Of what use is my soul to me? I cannot see it. I may not touch it. I do not know it.” (*op. cit.*, p. 289) The desire to get rid of the useless thing increases when, being outside of the body, the Soul shows himself as being the Fisherman’s twin. Being afraid of his shadow, the Fisherman is afraid actually, of himself. From now on, it follows a battle with himself, the Fisherman rejecting any proposal coming from the Soul. The hatred for the Soul can be translated as hatred for himself. We can suppose, again, that the Fisherman knows that what he wants and does is wrong. What was unconsciously a wish to change himself (union with the mermaid, the experience of a totally different condition) becomes a conscious struggle against the voice which puts the truth before his eyes. As the Fisherman’s sentiment of self-rejection is stronger and brutal (from “Thou hast done me no evil, but I have no need of thee” (*op. cit.*, p. 293) to “Get thee gone...and let me see thy face no more” (*op. cit.*, p. 294) until the stabbing act (in fact, a suicide), the more the Soul’s reaction of hate and revenge (the reaction of the opposition of the unconscious) appears more aggressive. In other words, passing from metaphor to the psychological reality, the process of self-destruction is more obvious.

Initially, the Soul advances mundane temptations: the mirror of wisdom, the ring of the richness, the dancing girl; at the moment when the Soul manages to hang

again to the body, he makes the Fisherman to execute immoral actions: to steal a silver cup and throw it after that (stealing for pleasure, to beat a child (abuse of the weak), the attempted killing and robbery of his benefactor. All of them are gratuitous actions through which the Soul aims to equalize the Fisherman with himself, as an autonomous perpetrator of sins, during the period of three years of desperate wandering. Finally, the awakening comes. As he takes part in Sabbath and in the last minute unconsciously refuses to worship the Evil One, the same becoming almost a killer, the Fisherman does not go to the end with the murder. But, this time, not his will but perhaps the lucky star of the merchant has obstructed the fulfilment of the sin. Now it is the moment when he asks his Soul: "Why did you impel me to kill?" In translation, this is: "What has made me to kill somebody?" And ascertains that all these deeds are profoundly repugnant to him: "...for all that thou hast made me do I hate. Thee also I hate, and I bid thee tell me wherefore thou hast wrought with me in this wise." (*op. cit.*, p.304)

We translate again: "I hate these deeds; I hate myself for having done them! What is going on with me, why I am doing things that in fact, I reject" The Soul reminds him indirectly that he possesses another "organ" that remained unused: "When thou didst send me forth into the world thou gavest me no heart, so I learned to do all these things and love them." (*ibidem*) In other words: "Why did I listen my negative impulses, when my heart was telling me that it was wrong?" Finally, the Fisherman (Wilde) reaches a conclusion: the Soul he has is an evil one and unfortunately there is no possibility to be chased away. However, he can fight against him because indeed, he has a heart upon which he can rely. He decides to live an ascetic life: he closes his lips with a seal of silence and ties his hands with a rope. The feet are free because he has to do a reverse journey, to return to the place he departed. He lives in a house of wattles pronouncing the Mermaid's name as a kind of mantra. After two years of waiting, the Soul, failing in the presentation of the diverse temptations, tries to gain, this time by the seduction of the positive action. He encourages his former master to act with mercy, charity, to remove the pains of the world, only to make the Fisherman not thinking about the Mermaid. He is a jealous soul. Even now, however, the Fisherman cannot be persuaded. We know no longer what to think. If his love for the Mermaid protects him from all the evils, what kind of love can be that which holds him back for doing good? Is it perhaps the madness of love or the Fisherman is alike his Soul, egoist and egocentric?

Defeated in his attempts, the Soul, which now dwells in the Fisherman's body, asks for the full unity and asks the permission to join the heart, too. Although getting permission, because now, the Fisherman becoming strong by ignoring temptations, does not hate him any more, the Soul cannot manage to enter the heart, to be one with him as before. His love for the Mermaid has petrified the Fisherman's heart and did not leave any opening. But the Soul's suffering does not stop here.

The Mermaid's body is brought ashore and the Fisherman, aggrieved, confesses himself to the dead one. He feels the waves becoming closer, he knows that the death is near and wants that (an indirect suicide) and in this disorder in feelings, he does not want to hear the Soul's cries of help, which is abandoned again: "Flee away, for I am afraid, seeing that thy heart is closed against me by reason of the greatness of thy love." (*op. cit.*, p.307) Again, the same complaint to the Fisherman who, at the moment he decided to unite with the Mermaid has separated the unity of his own being in several parts, spreading and neglecting them. There is the autonomous action of the Soul to regain the unity (redemption?); finding a fissure on the surface of the Fisherman's afflicted heart, he enters and fully unifies as in old times. This approach of

the human being's components (though confuse) has its source in Wilde's interest in the Catholic religion and theology. In the context of the explanation of this topic, the reference point is St. Paul: "And the very God of peace sanctify you wholly; and I pray God your whole spirit and soul and body be preserved blameless..." (1 Thess.5,23) or "...For if I pray in an unknown tongue, my spirit prayeth, but my understanding is unfruitful/What is it then? I will pray with the spirit, and I will pray with the understanding also; I will sing with the spirit, and I will sing with the understanding also." (1Cor.,14,14-15), etc. There is no need to enter theological details. Some authors, on the basis of the analysis of the Greek words/concepts, consider that the human structure is tripartite, others, on the basis of the same texts, adopts the bipartite thesis. Certainly, Wilde adopts the first variant and constructs the intra-human relation as a soul-heart connection. Actually, he is not so far away from the significations derived from St. Paul, because "heart" (*lev* in Hebrew) in the Old Testament means the inner person, the seat of the emotions, thoughts and will. There is no in Wilde any differentiation between what we would call "soul" in a psychological sense and "soul" in a spiritual context. The body is both, the vehicle of the heart and the soul and the horizon along which they move is a mundane one and not transcendent, whatever was initially, the author's intention. It seems that we have here rather a divided personality with strong impulses, mainly destructive. The independent Soul, as a partner/twin has the role to underline this struggle with disordered attractions and rejections. On the other side, the Soul should be content by separating from the body, because it is proved to have miraculous powers and is indestructible. Nevertheless, he fights desperately for the re-unification with the weak body. The fact that close to the moment of death of the body, the Soul finally succeeds in reuniting has no importance; it is rather an artifice aiming to offer a less destructive final and some hope. It is again perhaps, about the theological zone concerning the resurrection of the dead: "But if the Spirit of him that raised up Jesus from the dead dwell in you, he that raised up Christ from the dead shall also quicken your mortal bodies by his Spirit that dwelleth in you."(St. Paul, Rom. ,8, 11-12) This is what actually the Fisherman tries to do by his final asceticism, what the Soul manages to do in the second before death: to reunite what it was separated and obtain at least the forgiveness if not the redemption. Perhaps this is the explanation of the last blessing of the priest who has cursed the Fisherman and who, amazed by the beauty of the flowers growing on the field were the bodies of the two lovers were buried, praise love as being God's true name

Love

This sub-chapter will be more than short; because, although the entire story seems to be dedicated to love, one can ask as did the Soul: "And what is love, that thou shouldst set this high store upon it?" (O. Wilde, 1986, p. 306) The Fisherman's attraction to the Mermaid is understandable; beauty, youth and most of all, that something, different and intangible. It is also understandable the Witch's attraction to the young Fisherman. More than that, it seems that here we have a genuine love. Though her task is to take the Fisherman's soul or to determine him to lose the Soul in a way or another, the Witch tries to persuade the young man to keep his soul. It is also understandable, the Fisherman's attraction towards the dancing girl- more precise to her feet, fascinating moving. Could ever be a more obvious erotic symbol? Everything that Wilde calls love appears eventually to be eroticism, stubborn desire, a turbid urge. In what kind of situation somebody, mad of love, wants with such intensity to abandon his

soul? What kind of situation makes somebody to persist in this kind of love without caring about anything else? Finally, in what situation love can petrify somebody's heart? "Alas! cried his Soul, I can find no place of entrance, so compassed about with love is this heart of thine." (*op. cit.*, p.307) One can answer to these questions in only one way. It is about a profound negative and destructive feeling pushing to thoughtless acts, pushing finally to felony, murder or suicide. Or, this is actually what the Fisherman performs with all his strength, against the warning of his own intuition. This sentiment of the desire of dissolution may correspond to a deepening in a profound sin, a sin considered as such by the society, by the religion and theology and even by the hero himself.

It is of notoriety the different sexual inclination that Wilde discovers later in his life. But it is. But it is totally incomprehensible why he made public this inclination, destroying his social and professional status, his family and finally, destroying himself. Among the characters more or less involved in the erotic texture of the story, only one awakens in Fisherman a similar sentiment of destruction and self-destruction that Wilde experiences as what he calls love in the Greek acceptance. This personage is the Mermaid. If one remembers that the lower part of her body lacks the female anatomic organ. In the story also, the upper part with secondary sexual organs is more than neglected, therefore, one can ask rightly, if we are dealing here with a woman. It is quite possible that the Mermaid, an exclusive symbol of the temptation, to hide actually a male being, and the fish tail to be neither more or less, than a falus. So, though from one end to another of the story Wilde is talking about love, let us not be deceived by this word –it contains in fact a pure eroticism, overwhelming and uncontrollable.

Some Last Commentaries

No doubt, *The Fisherman and His Soul* is not a metaphoric tale but neither a story with a well-defined message. It does not seem either a consciously encoded writing, hiding intentionally facts that need however to be expressed. The story seems rather with a wandering in a thicket of feelings, desires and feeblenesses, driving to implacable, to error. It is like a call of the crepuscular, of the no-day no-night shadows, call which dominates the Fisherman/Wilde: "The world is wide, and thee is Heaven also, and Hell, and that dim twilight house that lies between..." (*op. cit.*, p.293) The house is the symbol of the Soul, clear explained in the New Testament (Jung will come much later). The house collapses, the being inside violently separates from it, with fear, with hate, almost. They partially reunite due to the fatigue and indulgence coming from pain and disappointment, reunite totally only in the moment of the supreme extinction. But there is not as it was in the beginning. Finally it seems difficult even to assert if this struggling creature really has existed, if still exists in a coagulated form or simply, has dissipated in flowers and waves. The most probable, this is so what happened: the symbol of the flowers that have astonished by the miracle of their appearance, affirms this supposition. But again, this is not that sure. The need of the liturgy, the need of forgiveness cried by the Fisherman/Wilde through the Priest who speaks about love, open the possibility that perhaps, the ultimate confession to the dead one, has gained the hope (the redemption hope?). Nevertheless, the Fisherman assumes the good and the evil and finds himself as the only responsible for failures, errors and losses:

The gods had given me almost everything. But I let myself be lured into long spells of senseless and sensual ease. I amused myself with being a *flâneur*, a dandy, a man of fashion. I surrounded myself with the smaller natures and the

meaner minds. I became the spendthrift of my own genius, and to waste an eternal youth gave me a curious joy. Tired of being on the heights, I deliberately went to the depths in the search for new sensation. What the paradox was to me in the sphere of thought, perversity became to me in the sphere of passion. Desire, at the end, was a malady, or a madness, or both. I grew careless of the lives of others. I took pleasure where it pleased me, and passed on. I forgot that every little action of the common day makes or unmakes character, and that therefore what one has done in the secret chamber one has some day to cry aloud on the housetop. I ceased to be lord over myself. I was no longer the captain of my soul, and did not know it. I allowed pleasure to dominate me. I ended in horrible disgrace. There is only one thing for me now, absolute humility. (De Profundis)

Here the analysis stops. The above lines were written long after the Fisherman was dissolved by the sea. At the time of the tale, Wilde still spoke of joy, though the sound of the shell of his conscious, an ignored prophet, was already foreboding a predictable end. But it is also certain that, inside of this total destruction, Wilde senses with genius, the ascetics' wisdom: the total renunciation, total loss constitute the only way to the Life:

It is the last thing left in me, and the best: the ultimate discovery at which I have arrived, the starting-point for a fresh development. It has come to me right out of myself, so I know that it has come at the proper time. It could not have come before, nor later. Had any one told me of it, I would have rejected it. Had it been brought to me, I would have refused it. As I found it, I want to keep it. I must do so. It is the one thing that has in it the elements of life, of a new life, *Vita Nuova* for me. Of all things it is the strangest. One cannot acquire it, except by surrendering everything that one has. It is only when one has lost all things, that one knows that one possesses it. (*ibidem*)

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NEGOTIATING SPACE AND IDENTITY IN ALICE WALKER'S "THE COLOR PURPLE"¹

Abstract: *This paper aims at exploring the inextricable relationship between identity and location in Alice Walker's "The Color Purple". The spaces that the protagonist of the novel occupies deconstruct and reconstruct her Self, ultimately carving out a new identity. In "The Color Purple", the house has the role of an inner monument that can mark one's place in time and the power of connecting with Celie's innermost self in its extremely dramatic but also nurturing and enchanting ways. Not only does the domestic space trigger painful memories of debilitating experiences but it also offers emotional healing, culminating with the main character's recognition of the value of a genuine home. If initially, for Celie, home does not represent the safe haven that shelters the members of the family against the evil forces that control the world, in the end of the novel, through the agency of spatial relocations, a sense of belonging is attained.*

Keywords: *house, home, identity.*

There is a great deal of subtle truth in the English saying "A house is not a home". Home is a concept whereas a house is the manifestation of this concept. House and home are not equivalent because there is only one true home ascribed to each individual similar to the one period of time that marks the existence of each one of us such as childhood.

In *The Poetics of Space*, Gaston Bachelard observes that each house one inhabits throughout life has symbolic constituents of the idea of home: "For our house is the corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the word. If we look at it intimately, the humblest dwelling has beauty." (Bachelard, 1969: 4)

The house can also correspond to certain layers of the psyche. As a prerequisite in his topoanalysis, Bachelard starts by envisioning the psyche as a place, and the house as an extension of that place. Both the house and consciousness serve as a repository of memories. Hence, by exploring the topoanalysis of these places, one would be able to make a representation of the topography of the self, because the latter is a reflection of our physical environment: "To come to terms with the inner life, it is not enough to constitute a biography or autobiography in narrative terms; one must also, and more crucially, do a topoanalysis of the places one has inhabited or experienced". (Casey, 1997:289) In this sense, we could all include ourselves in such an analysis based on our memories as a means of exploring our psyche. According to Gaston Bachelard's topoanalysis, the house is considered to be a *felicitous space*, an interrelation between one's inner space and the house one inhabits, representing the inner climate of an individual.

It is probably impossible to apply theories of space to a literary work without making references to Gaston Bachelard's *The Poetics of Space*, especially when it comes the definition of home as "a space for cheer and intimacy, space that is supposed to condense and defend intimacy" (Bachelard, 1969:48). While granting recognition to negative images of home that could have been used for the purpose of his analysis,

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*This work was supported by the strategic grant POSDRU/CPP107/DMI1.5/S/78421, Project ID 78421 (2010), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007 – 2013.

Bachelard does not make any investigation regarding the existence of “hostile spaces” or the “space of hatred and combat” (Bachelard, 1969:xxxvi introduction), further asserting that such destructive space “can only be studied in the context of impassioned subject matter and apocalyptic images” (Bachelard, 1969:xxxvi). Alice Walker’s novel *The Color Purple*, takes cognizance of the catastrophic experiences of the home, depicting a crippling space used to create a world of conflict, characterized by hostility and lack of communication of frustrated individuals who live in a disordered universe.

In an attempt to analyze the enclosed space of the house that Celie lives in, a sheltering space by definition, one can notice the fact that in Alice Walker’s *The Color Purple*, the interior becomes a place of hostility, hatred and violence, which confines the main character rather than offering comfort. Therefore, in *The Color Purple*, the home does not represent the innermost jewel box of the female-protagonist’s being, that is supposed to offer a place of equanimity and imperturbability in which the self would be (re)discovered undisturbed by the tumult and disorder of the outside world, as described by Bachelard in his work on *felicitous space* that shapes his discussion of the home. In this case, the home is experienced at its extreme, that is an oppressive and suffocating presence. For Celie, home signifies violence, rejection, exclusion and secrecy as it includes a tormented subject reduced to silence and unprotected from intrusion and impurity.

Neither her childhood house nor her marital house functions as a home for Celie, a home that would provide an escape or a backstage in order to allow the private self to develop without any restrictions. Her self is invaded first by her stepfather and later by her husband by crossing the border abusively into her intimate spatial domains. In such circumstances, Celie is left with no integrity and is dispossessed by self-expression for her intimate space has been desecrated and the atmosphere poisoned. Thus, the space of the house may be regarded as a cloistered universe which suggests her inability to communicate as well as her alienation towards self and others. In this unit, isolating instances of conflict that Celie experiences are ascribed to the house she lives in, so the interior becomes hostile towards the individual, who goes through certain stages of metamorphosis.

There is a subjective feature attached to each place that an individual experiences. Moreover, the fictional setting has a compelling shaping potential, as pointed out by Eudora Welty in her work “Place of Fiction”: “Place has the most delicate control over character [...] by confining character it defines it [...] Place in fiction is the named, identified, [...] gathering spot of all that has been felt, is about to be experienced, in the novel’s progress”. (Welty, 1979:122) Apparently, Welty calls attention to the fact that place is a personalized space, specifying that both the individual and the space are reciprocally defined as an effect of their interaction.

Consequently, (re)locations have strong repercussions on Celie’s identity as they can result in changes in character. Therefore, Celie’s body as well as her inner state depend on and are constrained by the shifting locations that take place in the novel. Celie embarks on a progressive journey of domestic sequences that have the power to shape her identity; from her natal home - a depraved location marked by an abusive, incestuous relationship, to another degrading situation as she is forced to enter into an exploitative marriage, then as a positive twist of fate Celie finds herself in both a sympathetic, affectionate friendship and amorous relationship - a symbolic location, namely in the caring arms of Shug Avery (her husband’s mistress), and she ultimately steps into her own home that is wedded with her inner state of mind and her revived body.

At the beginning of the novel, Celie's family home is a place of perversion, even rape by her wretched stepfather, and separation, as she is forced to part from her mother as well as from her own incestuous children. Celie describes the room she and her sister used to live in: "the girls had a little room...off to itself, connected to the house by a little plank walk" (Walker, 1982:116). What should be a territory of safety, a place for nurturance and intimacy, a micro-environment where the self should be perfected becomes a place of abusive manipulation. The bedroom itself is a decayed blockhouse but with no loopholes in it and the entrenchments look out just as menacingly because what should be a sacred haven for the young girl is effaced by the stepfather's violation and perverted actions. Therefore, Celie's room is a space of resistance associated with her inner state which is influenced by the overwhelming hostility of the environment she lives in; at this point in life she is unable to find a proper resort or merely imagine one in the face of misery and maltreatment.

Her marital house is another site of continued tribulation as it is not very different from the initial house she lived in and it leaves no opportunity for Celie to break out of the pattern of abuse. The change of location due to an arranged marriage between her stepfather Alphonso and her husband indicates a perpetuation and of course an aching prolongation of the sexual assaults and domestic violence that Celie has to endure, which marks her disempowerment.

As the author affords little room for her main character to breathe and due to the hostility of the space, Celie remains unshielded from the dangers. She has never experienced the protective characteristic attributed to a home and the shifting locations from one hostile space to another lead to emotional instability within her for the relationship between the character and the setting she is placed in with an emphasis on the interactions within the dwelling, generates and maintains the feeling of isolation, anxiety and alienation in the cloistered space of the house.

Shug Avery's arrival in the house for recuperation is a turning point in Celie's life for it will provide other possibilities rather than mere survival in an oppressive environment for her. Celie welcomes her husband's mistress in the house, remaining in the same wordless setting imposed on her by the two men in her life and the home for "It not my house" (Walker, 1982:47). Shug is exhibiting a repellent and critical attitude towards Celie, as pointed out at her appearance in the house when she looks at Celie with her "Eyes Big, Glossy. Feverish. And mean" (Walker, 1982:48), telling her in a very condescending manner, with no twinge of conscience whatsoever "You sure is ugly, she say, like she ain't believed it" (Walker, 1982:48) Although the mistress is more at home and more articulate than the wife, Celie is quickly gaining Shug's empathy and the two women establish an unbreakable sisterly connection. Due to Shug's mothering nourishing influence, Celie's sense of self is gradually awakened.

It is noteworthy to mention that before physically meeting, nursing and loving Shug Avery, Celie fantasizes and dreams of Shug, an imaginative spatial movement triggered by a photograph of the blues singer that Celie has: "An all night long I stare at it. An now when I dream, I dream of Shug Avery. She be dress to kill, whirling and laughing." (Walker, 1982: 7). The fantasy space is there to compensate to a certain extent for the lack of a "space of cheer and intimacy" (Bachelard, 1969:48), that Celie should experience in a realistic sense in the home she inhabits. She is unconsciously in a constant search of a felicitous space even if that means imagining or dreaming of one and this alternative space is a perfect substitute that paves the way for self-access in a patriarchal home and society in which she feels physically compelled and emotionally inhibited. The photograph and the thought of Shug Avery make suffering more bearable

for Celie during her wedding night “I know what he doing to me he done to Shug Avery and maybe she like it. I put my arm around him” (Walker, 1982: 13). Thus, the surreal dimension of space has a protective and alleviating role for the character in the novel, a frustrated individual, who is in permanent conflict with herself and with the hostile environment surrounding her. By accessing this phantasmagorical space, our protagonist is able to create a world of total refuge and relief, where she bears no hostility; therefore alienation reaches its climax when the dream atmosphere is (re)established due to the delirious sources of inspiration. In other words, erotic angst and alienation, translated into a loss of emotional identity in its paroxysmal phase, leading to the dissolution of the ego are obliterated as Celie is able to escape into her feminine imaginative space. Ultimately, the fantasy space may be perceived as a stage in the series of spatial movements moving towards self-actualization.

Nevertheless, Shug represents a mystical presence drawn by Celie’s desire and symbolically she becomes the space that Celie needs and can find refuge in, just like she writes in one of her letter: “My life stop when I left home, I think. But then I think again. It stop with Mr. __ maybe, but start up again with Shug” (Walker, 1982:85). As stated, her own being is abstracted; her erotic subjectivity is annihilated by its location in a patriarchal context which also depersonalizes the main character, placing her into nothingness. However, the search is no longer a futile one and home is no longer an eternally elusive prey when Celie finds herself in Shug’s tender arms, the life-generating womb, the shelter offering protection from the chaos in the outer world. Furthermore, it is the mistress who functions as a safe haven and feminine space in which Celie is free to “re(claim) her physical body and sexuality for herself rather than to view them as something taken by others. This (re)claiming of her body leads also to the (re)claiming of the Spirit within her” (Thyreen, 1999: 57).

In the final pages of the novel, subsequent to Alphonso’s death, Celie inherits a house, land and a store. She is taken aback by the overwhelming news and empowered by the long-term outlook: “Just to think about having my own house enough to scare me” (Walker, 1982:251). The visit she pays to her childhood home on Easter is a crucial moment in the novel displaying a wonderful interlude where the chimerical and the ordinary are interwoven in the recurring uniqueness of the moment:

The first thing us notice soon as we turn into the lane is how green everything is, like even though the ground everywhere else not warmed up good, Pa's land is warm and ready to go. Then all along the road there's Easter lilies and jonquils and daffodils and all kinds of little early wildflowers. Then us notice all the birds singing they little cans off, all up and down the hedge, that itself is putting out little yellow flowers smell like Virginia creeper. It all so different from the rest of the country us drive through, it make us real quiet. I know this sound funny, Nettie, but even the sun seemed to stand a little longer over our heads. (Walker, 1982: 184-185)

Celie has no recollection of this bloom and beauty springing from the same hostile space of her childhood. She finds the atmosphere and the house on the hill transformed: “a big yellow two story house with green shutters and a steep green single roof [just like] some white person’s house”. The same place is not a black women’s confinement anymore for it now is a place of contentment that encompasses aspects of the American Dream. In an analogy, we witness an inverted Paradise myth – Celie is cast out in the outer world, her family, home and even her existence are denied. The Edenic space is concealed and prohibited, all her knowledge as well as its availability are suppressed. However, she recognizes it as Eden from the outside due to the major

spiritual transformations she undergoes throughout her life and her access into the garden is eventually earned; she is finally “laid in the cradle of the house” (Bachelard, 1969: 7), not before but after being abandoned in the world, as life should have begun for her “enclosed, protected, all warm in the bosom of the house” (Bachelard, 1969: 7). The place she inherited is not an escapist fantasy but a utopian land of freedom and beauty on earth that she is about to inhabit for the rest of her life along with her dearest family and friends.

Significantly, the childhood house that she owns now has been altered, because the stepfather “got an Atlanta architect to design it” (Walker, 1982: 252). Shug and Celie use cedar sticks in order to cast away the painful memories and the evil: “chasing out all the evil and making a place for good” (Walker, 1982: 253). Therefore, as an aspect of the cyclic nature of things, she returns to her childhood home, which any individual craves for in an attempt to regain the past, now that the evil is exonerated, making it a good place to live in and awaiting for the new family to come along – Celie, her sister Nettie and her husband, the children and Shug. Thus, the new home, now free of abuse and exploitation, is a place for the dear ones sharing their love. Celie is finally introduced to familial interrelationships that emanate love and affection rather than physical and spiritual pollution.

However, it is her own body that Celie has to come to terms with in order to reach self-recognition and the first step in doing so is to embrace her abused body and to absorb Shug’s therapeutic touches. As Danielle Russell asserts in her article: “Celie has never been at home in her own skin. The disconnection from her body is a direct legacy of abuse [...] More than pleasure, the act of intimacy affords a lesson in self-love which leads to a reconnection with the self—the most intimate of homes.” (Russell, 2009: 206). The female-protagonist finally learns to acknowledge the significance of an authentic home by beginning to accept and delight into her own sexuality, loving herself unabashedly, feeling at home in her own body and accepting a flexible concept of family.

The interrelation between the individual and the whim of locations Celie is subjected to is meaningful in the sense that the spaces that Celie occupies have the power to bring about redemption. Therefore, the spaces she experiences, either domestic, spiritual or indulged in fantasies, although eliciting inhumane experiences, they also represent an essential means to convey the engulfing element of transformation which integrates physical healing and spiritual salvation.

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CROSSING THE DIVIDING BOUNDARY OF SKIN-COLOUR: HYBRIDITY, IDENTITY AND CULTURE IN HANIF KUREISHI'S "THE BUDDHA OF SUBURBIA"¹

Abstract: *This paper examines Hanif Kureishi's attempts to find new strategies of resistance in "The Buddha of Suburbia" to cross the boundary of the "separateness, conflict and division" caused by the skin colour and eventually create a new space or a new kind of consciousness and relationship, which may allow those individuals imprisoned within categorical identity to express themselves without restriction in life and create room for an active free dialogue by promising the emergence of a third culture in the contemporary period. In doing so, the paper comprises two parts. The first part examines racial prejudices and superiority complex of the white people and culture in Britain, which have always viewed the non-white not only as the other but also as inferior or subordinated in life. The second part focuses upon Kureishi's new strategy, in which he artistically strives to go beyond the borderline of the skin-colour and then create a hole, a new space, a third way or a sense of "hybridity" through the representation of his fictional character Karim Amir in "The Buddha of Suburbia".*

Keywords: *skin-colour, hybridity and identity.*

The period after the World War II has witnessed a new world order with a lot of radical upheavals, political and cultural shifts and developments, obviously challenging and altering the pre-war politics, cultures, and perceptions of identity in the colonized and colonizing countries, particularly in Britain (Morrison, 2003; Acheson and Ross, 2005; Rennison, 2005; English, 2006 and Bentley, 2008). The colonized countries such as India gained their sovereignty and independence, and Britain, which used to control one third of the entire world as an imperial power, lost its key places, together with its international importance and prestige, yet the contact between Britain and former colonized nations has continued in different ways. As Nick Bentley argues:

Britain has continued to maintain links with many of the former colonies through the establishment of the Commonwealth, which is an association of many of the countries that used to be ruled by Britain. This continued association has also affected the pattern of migration and has been a significant feature of Britain's population demographic in the years following the Second World War. From the 1950s onwards Britain has developed into a multicultural nation as groups of people moved from parts of the Caribbean, South East Asia and Africa (as well as other parts of the world) and settled in Britain, often in communities that gathered together in Britain's urban areas (Bentley, 2008: 17).

The settlement of immigrants and diasporas in a new environment, which, as Robert J. C. Young argues, has profoundly shattered indigenous English culture and "the Englishness of the past" with its "fixity, certainty, centeredness, homogeneity" as being "something unproblematically identical with itself" (1995: 2), yet it "has not always been a smooth process", since immigrants and diasporas have faced resistance from the local indigenous population and culture, and "the successive governments", as Bentley points out, have employed the rhetoric of "race card" or Enoch Powell's "rivers of blood" "to create unnecessary fear amongst the established British population with images of being invaded and swamped by immigrants" (2008: 17). Hence the "race card" or skin-colour has become the source of many conflicts between local population and ethnic communities in the inner city areas such as Brixton, Chapelton, Toxteth,

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and Moss Side in the early 1980s; Bradford, Burnley and Oldham in the early days of 2000 were the areas where the racial tension between local population and immigrants reached its peak. Of course, the reason behind violence is not only racial issue, but there are also other hidden complex factors which trigger such tensions and violence – the factors related closely to the legacy of old colonialism, social and cultural resentment, economical and political deprivation, suppression of the immigrants by the local authority as well as by the attempts of the immigrants to retain their unique identity and culture without being assimilated within the dominant British culture. This complex internal structure of contemporary British society has obviously resulted in many extreme ethnic problems and identity crisis particularly among immigrant people and their children in contemporary Britain as Richard Bradford writes: “It would seem that within these islands the permutations upon identity, separateness, conflict and division are almost without limit” (2007: 160).

This paper examines Hanif Kureishi’s attempts to find new strategies of resistance in *The Buddha of Suburbia* (1990) to cross the boundary of the “separateness, conflict and division” caused by the skin-colour and eventually create a new space or a new kind of consciousness and relationship, which may allow those individuals imprisoned within categorical identity to express themselves without any restriction in life and create room for an active free dialogue by promising the emergence of a third culture in the contemporary period. In doing so, the paper comprises two parts. The first part examines racial prejudices and superiority complex of the white people and culture in Britain, which have always viewed the non-white not only as the other but also as inferior or subordinated in life. As Kureishi represents in *The Buddha of Suburbia*, these aspects are obviously internalized in the relationship between the white people and immigrants, giving rise to a sense of anger, reaction and crisis of identity in the psyche of immigrants, since the national local society and culture are reluctant to acknowledge the presence of immigrant people as their part, and they also see them with their skin-colour as unequal with themselves, so that the white people strive to get pleasure from their sense of superiority which has been strengthened with the Enlightenment ideology of the western white civilization since the mid-nineteenth century, whereas the immigrant people or non-white people suffer from the sense of inferiority culture and identity as being considered uncivilized, uneducated, and dirty (Smedley, 1998: 690-702). As Kureishi represents in *The Buddha of Suburbia* through the lives of both the white people and the former colonized, now immigrant brown-skinned people in their close but apart relationships, the legacy of the relationship of superior and inferior still forms the axis and basis of overall perception and debates in the novel as being linked not only to a sense of identity crisis in the psyche of the non-white immigrant people but also to difference of cultural domain, in which each side, the white and non-white, strives to exercise their right and power, yet the non-white constantly faces inequity, prejudice and humiliation within the dominant white British culture as it obviously stems from the colonial perception and legacy which the white man cannot easily divest himself of, yet he tries to exercise in different ways in the novel.

The second part of the paper focuses upon Kureishi’s new strategy, in which he artistically endeavours to go beyond the borderline of the skin-colour mentioned above and then create a hole, a new space, a third way or a sense of “hybridity” through the representation of his fictional character Karim Amir, the son of an immigrant Indian father and an English mother in *The Buddha of Suburbia*. Karim is represented as flexible and indifferent to both his father’s Indian background and his mother’s English backdrop, which, he comes to realize, try to attach him to one side only and categorize

him in accord with the characteristics they get from their own background – Indian and English; yet he thinks that his attachment to either of these cultural and traditional conditions will limit his view of life, identity, future expectation and “alternative lifestyles” (Kureishi, 1990: 71).¹ By means of this approach to life, Kureishi endows Karim with energy and power to shun prejudices, categorization, the sense of the otherness, and racial discrimination imposed by the dominant white British society and culture against the immigrants from Africa, India, Pakistan and Caribbean. Simply, Karim strives in different ways not only to shatter the boundaries of what Peter Childs and Roger Fowler terms “static and essentialist notions of identity of race and nation promoted by colonial discourses” (2006: 112) but also to create a space for himself within these “static and essentialist notions of identity of race and nation” where he intends to be neither one thing nor the other but have a different identity, consciousness and ideal without attaching to any limiting view of life. This approach explicitly not only undermines the basis of the fixed notion of “identity of race and nation” and locates it in a position of ambivalence and uncertainty, but also avails Karim of the chance to play various roles without being restricted to the categorizing dichotomy of indigenous British society and culture. For example, Karim could easily communicate with the young British; they play and listen to music together. As part of the youth culture which has developed since the 1960s, both immigrant and local young people deny their cataloguing backgrounds but long for creating an alternative way of life, in which they could form the distinctive space and culture to express themselves freely without being exposed to the limitation of racism, traditional world view and customs. As to these various roles, moreover, Karim also finds a space for himself in theatre and proves his ability the same as the white actors in acting. Through his representation of Karim in theatre in a white dominated milieu, Kureishi deconstructs and destabilizes not only the categorically fixed identity linked to the skin-colour, together with the legacy of the colonial politics and culture based on the dichotomy of “we” and “other”, but he also deconstructs space and art dominated by the white British society and culture. That is, he hybridizes British society and culture and makes them flexible, permeable, negotiable and accessible for coloured immigrant people.

In *The Buddha of Suburbia*, the binary positioning of the identity as “we” and “other”, racism and nationalism, are seen on many occasions in the relationships between the white people and the non-white immigrants, creating anger, hatred, and humiliation particularly in the psyche of non-white people. As soon as the novel opens, for example, Haroon, an Indian immigrant and Karim’s father, is “practising for the yoga Olympics” to introduce mysticism and spiritual healing in the materialistic age (Kureishi, 1990: 4). Like Kureishi’s own father, he is from a well-off Bombay Muslim family and came to England, together with his close friend Anwar, in the 1950s for education with the intention to “return to India a qualified and polished English gentleman lawyer and accomplished ballroom dancer” (24), yet he does not go back to India but stays in England by marrying a white working-class English woman Margaret. With two children, he has a family and secure job in England, yet he is exceedingly bored and often finds his life dull in the London suburb, so that he turns his attention to Oriental philosophy and meditation for wishing nothing but for releasing himself from the monotony of life: “In the suburbs people rarely dreamed of striking out for happiness. It was all familiarity and endurance: security and safety were the reward of the dullness” (8). One night Haroon and Karim go to Eva Kay’s home (Eva is Haroon’s

¹ Further references to this edition will appear in the text.

secret lover) for “a demonstration of the mystic arts” of the orient to a group of English people who, like Haroon, seek relaxation from the boredom of life, and one of the men in group “said in a loudly whisper to his friend, “why has our Eva brought this brown Indian here? Aren’t we going to get pissed?...And has he got his camel parked outside?” (12). In the statement of the English man, there seem to be two important aspects as to segregation. First, the English man seems unhappy with the presence of Haroon, and thus gets a little bit angry with Eva who has invited him to the demonstration. Secondly, two Keywords of the English man, “brown Indian” and “camel”, are of vital importance as means, in which Haroon is immediately differentiated, categorized and constructed as the other. First, “camel” is overtly and culturally attributed to the orient as a distinguishing aspect and perception for the west, while the colour, “brown”, is closely associated with the non-white in general and the post-war immigrant people in particular in England. The colour, “brown”, becomes a means of racial segregation and opposition, leading to a fixed description of individuals as per their skin-colour as obviously also seen in Karim’s brother’s case, too. His brother, Amar, “called himself Allie to avoid racial trouble” in the street, and then he becomes able to create a space of movement for himself as the other within the indigenous local culture (19). Whatever Haroon and Amar do has no meaning and importance, since their identities and differences are already determined as the other by the local British society and culture.

In *The Buddha of Suburbia*, the sense of the otherness is, in fact, ingrained in the consciousness of the immigrant people, causing them not only to see themselves at distance from the white people, but they also do not consider themselves part of the local British culture. They often feel that they are different, inferior and alien in the space where they live; they feel worried and disturbed in their lives. In their conversation, for instance, Anwar accuses Haroon of being lazy and thus earning less for his family, yet Haroon, being a little bit angry and disappointed in life, says that “the Whites will never promote us... Not an Indian while there is a white man on the earth. You don’t have to deal with them – they still think they have an Empire when they don’t have two pennies to rub together” (27). The quotation suggests two important views as to the relationship between the “brown” people and the white ones. Whether or not it is true that Haroon has an assumption as colonized that the white people will prevent in any case the “brown” people from promoting to the equal position with them, since what is important is that the non-white people have a deep-seated internalized conviction that the white people consider themselves superior to them and see society and culture as their own property; the white people may think or may be afraid that the non-white people will take their place, so that the skin-colour becomes an excuse to control and keep the non-whites at a distance. Secondly, in Haroon’s view, the colonial complex and the view of imperial superiority may still haunt the views of the white people, and they tend to act in such a way to show up their sense of superiority and authority over the non-whites in their indigenous space. This sense of superiority, together with imperialistic and colonialist attitudes, makes the whites angry once they come across the non-whites in the space which they think pertains to them; they insult them ruthlessly. In one occasion, for example, Karim visits the white girl Helen whom he meets in one of his father’s “mystic” shows at Eva’s home. When he calls Helen out, he finds her father, Hairy Back, standing at the door with his dog:

“You can’t see my daughter again,” said Hairy Back, “She doesn’t go out with the boys. Or with wogs.”
 “Oh well.”
 “Got it?”

“Yeah,” I said sullenly
 “We don’t want you the blackies coming to the house.”
 “Have there been many?”
 “Many what, you little coon?”
 “Blackies.”
 “Where?”
 “Coming to the house.”
 “We don’t like it,” Hairy Back said. “However many niggers there are, we don’t like it. We are with Enoch. If you put one your black hands near my daughter I will smash it with an “ammer!”” (40).

It is understandable that Hairy Back may wish to protect his daughter or he may not allow any relationship between his daughter and boys, yet the way he speaks to Karim is full of insults and humiliation as if he saw a devil or monster at his home. What is more, by means of Karim’s skin colour, Hairy Back obviously categorizes and belittles the non-white people in a nasty way. The words, “wogs”, “coon” and “niggers”, are the words of slang and defamation employed for the non-whites. Their use is extremely offensive for anyone whose skin is not white. These words are mostly used as disparaging ones for a person of colour, especially a person coming from Africa or Asia. Hair Back not only threatens Karim but also shows his dislike of the people like Karim. Not only does his anger apparently indicate a huge distance and space between himself and the ones who do not have the same colour as his colour, but Hairy Back’s attitude also makes Karim very angry, and causes him to internalize it in the Freudian sense, so that whenever he sees Helen or whenever he comes across Hairy Back, he recalls what Hairy Back has told him; he remembers Hairy Back’s loathing, insult and humiliation of the non-whites, and his anger and hatred are dislocated, which obviously disturbs his psyche and personality in Britain which Jamila, Anwar’s daughter and Karim’s close friend, calls “racist” (108; see also 101). Hairy Back’s discourse, as Edward Said points out in *Orientalism* (1978), operates as an instrument of power or colonialism, a system of statement, in which the imperial and colonial legacy and discourse find meaning and value, and thus Hairy Back simply tries to re-produce this meaning and value to put himself at a different or higher position than Karim. Hence his words have important and deep meanings behind, because those people who were colonized or enslaved before now occupy the same space with the colonizing people. This perception apparently shatters the basis of the superiority complex of the white culture and civilization.

It may be because of this deep meaning that Karim visibly internalizes this racist attitude. For instance, he has also been influenced by racism at British Schools: “I was sick too of being affectionately called Shitface and Curryface, and of coming home covered in shit and snot and chalk and woodshavings” (63). Once he connects the words, “Shitface and Curryface”, together with the words of Hairy Back related to racial prejudices and humiliation, Karim seeks chance to take revenge. For example, Karim uses Hairy Back’s car to take his Indian friends from the airport, which becomes an opportunity for him to show his anger in a different way:

Helen and I got in front. This was a delicious moment of revenge for me, because the Rover belonged to Helen’s dad, Hairy Back. Had he known that four Pakis were resting their dark arses on his deep leather seats to be driven by his daughter, who had only recently been fucked by one of them, he wouldn’t have been a contented man (p. 78).

This quotation is humorous in its tone, yet the word, "Pakis", is not an empty word in meaning for Karim; he utters this word in a sarcastic way, because this word as a racist imaginary one positions him at once in an oppositional situation beside the white men. As to these quotations above, Nick Bentley argues that "this passage [above], although having an element of humour, symbolically represents a form of racial humiliation meted out to an outsider by a representative of the dominant culture" (2008: 163).

Moreover, even further we could see the ingrained anger, crisis and confusion in the view of immigrant people towards the white ones, which actually derives from the deposited disturbed feeling in their consciousness caused by colonialism and imperial ideology, and this anger and crisis deepens every day though both sides live now in the same space: simply, both sides are unable to divest themselves easily of the inferiority and superiority complex. For example, Helen and Karim are sitting together with his relatives just after the arrival of Changez, Jamila's future husband from India. After a while, Helen wants to leave them, since she seems disturbed and irritated by the atmosphere there. Once Karim asks her why she wants to leave, she tells that "one of Anwar's relatives was behaving weirdly towards me. Apparently whenever she'd gone close to this man, he'd shooed her away, recoiling from her and muttering, 'pork, pork, VD, VD, white woman, white woman'" (Kureishi, 1990: 84-5). This time Helen is insulted by the Asian immigrants the same as Karim by a white man. For the immigrant people, the tension and conflict between both sides are rooted in the long history of colonialism, in which the colonizing white powers applied their imperial ideology and suppressed the colonized ones at the axis of inferior and superior, which is now profoundly displaced in such a way; for the white people, being together with these uncivilized, "Shitface and Curryface" people profoundly crumbles their sense of superiority and authority, since these "Shitface and Curryface" people reside in the same space together with the white men and endeavour to come to the same position in the social status. Indeed, this dichotomy noticeably defines the identity and perceptions of both sides and their perceptions in life.

Such kind of anger could also be seen in the security-related issue in the space shared together by the immigrant and white people. The immigrant people feel themselves insecure and vulnerable due to the prejudices and attacks conducted by the nationalist white people in London. For example, Anwar's daughter Jamila as a female learns karate and judo to defend herself, her parents and their shop against the attacks of "neo-fascist [white] groups" (56). These groups use various means to carry out their racial campaign against the immigrant and black people in the streets of London. They have their "pubs", "clubs" and "shops", together with their own "newspaper and pamphlets, which they sell out in the street on Saturdays. Moreover, they also "operate outside schools and colleges and football grounds"; they "parade through the streets, protected by the police" (56). The Asian people in general and Anwar and his family in particular are "pervaded by fear of violence": "It was something they [Anwar, his wife Jeeta and Jamila] thought about every day. Jeeta kept buckets of water around her bed in case the shop was fire-bombed in the night. Many of Jamila's attitudes were inspired by the possibility that a white group might kill one of us one day" (56; see also 171). Anwar, his wife and daughter are psychologically intimidated, and their identities are dislocated and shattered by the attitude to which they are exposed; they lose their sense of belongingness to the place where they live and earn their living; particularly Anwar is not only very fragmented, devastated and disillusioned, but he also feels alien in Britain, and thus "he is roaming the streets every day with his sticks", shouting at these white

boys, “beat me, white boy, if you want to!’...He wants to go home now: ‘I’ve had enough of this damn place’” (171-2).

“This damn place” becomes even worse after the death of Anwar, since the number of the attacks and intimidation against immigrant and black people constantly increase every day. The immigrant Asian and black people do not feel safe and happy in London. For example, the Nationalist Front, a white racist group, terrorizes the London streets and assaults the non-white people. The group considers the non-whites the other and calls them “Paki” or “Negro”, and these words are obviously used to taunt immigrant Asian and black people. The group also calls Changez a Paki, attacks and wounds him seriously in his stomach with a razor blade though he likes English people much and find them “polite and considerate”, and in his view, “they were gentlemen. Especially the women. They don’t try to do you down all the time like the Indians do” (223). What is also equally important is that he, unlike his father-in-law, feels “at home here it reminds me of Calcutta” (224). But Changez is seriously attacked despite his good intention and views about British people:

It was a typical South London Winter evening – silent, dark, cold, foggy, damp – this gang jumped out on Changez and called him a Paki, not realising he was Indian. They planted their feet all over him and started to carve the initials of the National Front into his stomach with a razor blade. They fled because Changez let off the siren of his Muslim warrior’s call, which could be heard in Buenos Aires (224).

The quotation seems amusing and exaggerated as for Changez’s utterance and behaviour, and the text has a comic tone as well. In terms of these aspects, perhaps Jago Morrison argues that Kureishi’s treatment of racism is not so serious that “the racists themselves are allowed disappear back into the shadows of Kureishi’s text. The charge Kureishi risks here is clearly that his text is effectively sugar-coating race hatred with humour” (2003: 184). In my view, however, Kureishi’s text is closely interwoven with the racial concern which could be seen from the beginning of *The Buddha of Suburbia* to the end. He does not deal with racism in an unserious way, but having taken Morrison’s argument into consideration, it could be said that Kureishi, unlike many post-colonists and critics, tackles the issue under discussion in a different way: humorous and comic, beneath which lies something serious. For example, the National Front group disseminates fear in the places where Asians live; they harass Asians and threaten to destroy their shops. “Local people were scared”, and Asian and black people also want to march and have their voices heard against racism (Kureishi, 1990: 225). As seen above, this kind of racism obviously marginalizes both sides and augments their anger as long as such racial attitudes continue. Even Karim, though flexible and liberal in many ways concerning the relationship between immigrant and white people, also gets very annoyed once he learns the attack on Changez and his injury, so that he also wants to join the anti-racist march to condemn racial attitudes against the non-white people in the working class and lower-middle class environment of the London suburban.

It is not only in the relationship with one another in the London suburban areas where Asian people face racial segregation but also in the artistic and intellectual activities of the liberal middle and upper-middle class milieu that the non-white people cannot get away from imperialistic prejudices, racial abuse and humiliation when they attempt to create a space not only to express themselves fully in these areas of life but also to achieve the same status the same as a white man; they are overtly and covertly exposed to such belittling attitudes as the other in the upper class environment of British society. For example, Eva, the lover of Karim’s father, wants to help Karim for a “big

moment” and help him make a new start in his life through theatre (136-7), so that she introduces him to Shadwell, the director of a small theatre in the North London. Shadwell wants Karim to take role in one of the performances on at his theatre and act the character of “Mowgli”, a character in Rudyard Kipling’s *The Jungle Book* (1894-95) who is lost in a tropical forest as a small boy and is cared for and taught by the animals in the jungle. Shadwell prefers Karim for this characterization not because of his ability and talent but because of his brown-skin as he says to him: “In fact, you are Mowgli. You’re dark-skinned, you’re small and wiry...” (142). During the performance, he is supposed to “wear a loin-cloth and brown make-up, so that I resembled a turd in a bikini-bottom”, and he will be covered “from toe to head in the brown muck...” (146). Moreover, he is also required to speak in the “Indian accent” (147). Shadwell is obviously racists in two ways, and is still under the influence of this so-called arrogant superiority complex implicitly hidden in his discourse. Before the performance begins, Shadwell and Karim talk to each other, and Shadwell recommends Karim to go back and see India. Suddenly, he starts laughing and says:

“What a breed of people to two hundred years of imperialism has given birth to”. If the pioneers from the East India Company could see you. What puzzlement there’d be. Everyone looks at you, I am sure, and thinks: an Indian boy, how exotic, how interesting, what stories of aunties and elephants we’ll hear now from him. And you’re from Orpington.”

“Yeah”

“Oh God, what a strange world. The immigrant is the Everyman of the twentieth century. Yes?...That must be complicated for you to accept – belonging nowhere, wanted nowhere. Racism. Do you find difficult? Please tell me.”

He looked at me.

“I don’t know,” I said defensively. “Let’s talk about acting.”

“Don’t you know?” he persisted. “Don’t you really?”

I couldn’t answer his questions. I could barely speak at all; the muscles in my face seemed to have gone rigid. I was shaking with embarrassment that he could talk to me in this way at all; as if he knew me, as if he had the right to question me (141-2).

Shadwell obviously teases Karim with his sarcastic discourse and questions by striving to get Karim’s justification about his view of racism. He finds the world strange due to the position of the immigrant as “the Everyman of the twentieth century” which he hardly accepts. Secondly, even though he is used to be “authentic” (147), the role Karim acts actually fixes him into an Indian identity, and he “is forced to play a cultural stereotype in his portrayal of Mowgli, which involves a series of cultural ironies by which he is “backed up” (because his skin is not quite dark enough) and forced to deliver his lines with a mock-Indian accent” (Bentley, 2008: 163-4). For example, the insistence on one-type of costume and make-up not only categorizes Karim into a fixed identity but also noticeably disturbs and causes him to think of the issue as “a political matter” as well as imperialistic and white supremacy. On one occasion, Karim and Terry, another actor in Shadwell’s production, speak to each other concerning the attitudes of Shadwell. Terry supports the socialistic views of Leon Trotsky, a Bolshevik revolutionary and Marxist theorist, and “as an active Trotskyite he encouraged me to speak of the prejudice and abuse I’d faced being the son of an Indian. In the evenings we talked of inequality, imperialism, white supremacy...” (Kureishi, 1990: 147-8). As seen here, the feeling of “inequality, imperialism, white supremacy” is always displaced in the consciousness of the non-white, and it comes into existence in different ways.

It is not only Terry and Karim but also Jamila who could sense the “inequality”, “imperialism” and “white supremacy” in the way Karim is forced to act when she watches the first preview of his role related to *The Jungle Book*. She intensely reacts and opposes the play, considering it “completely neo-fascist”, and she tells Karim:

“You looked wonderful...so innocent and young, showing off your pretty body, so thin and perfectly formed. But no doubt about it, the play is completely neo-fascist... And it was disgusting, the accent and the shit you had smeared over you. You were just pandering to prejudices”... “And clichés about Indians. And the accent-my God, how could you do it? I expect you’re ashamed, aren’t you?” (157).

Shadwell intends to make fun of Indians, and camouflages his view of racism and superiority through Karim’s act and theatrical performance. Even Matthew Pyke, another director, forces Karim later on to play an Indian character, and Karim plays Changez.

It is not only Karim but also Tracey, another black girl in Matthew Pyke’s theatre, who is also subjected to the racial prejudices, humiliation and abuse in the space which the white people consider their own. The space where both the black and white people live is actually predominantly the space of the white people, and the black people wish to see themselves as part of this space and culture, yet the white people directly or indirectly create problem for the black people, humiliate and force them to act in a way, in which they feel inferior and segregated. Tracey is a respectable and honest girl, yet she is hesitant and “bothered” by the white prejudices and abuse in her life: “she worried about what it meant to be a black woman. She seemed shy and ill at ease in the world, doing her best to disappear from a room without actually walking out” (179). As seen in the quotation, as long as Tracey is among the people who have the same colour as her, she does not feel internal conflicts and experience her being through the other selves. Why Tracey is agitated as the black woman is not clear, yet she seems to have internalized what she has faced, so that her identity is fragmented and decentred; she is “shy” and unhappy and thus unable to express herself overtly and freely in the white dominated space. It is apparently observed in her attitudes when Tracey attends “a party with only black people present, she was completely different – extrovert, passionate, and dancing wildly” (180). In this quotation, there seems to be a close connection between the identity and space, since particularly space is of vital importance for expressing one’s self freely, but the space constructed by the white people restrains the non-white people and invests in them a sense of inferiority and uneasiness as well as a sense of alienation and anger. Not only does this view visibly shatter the sense of stability and safety in the consciousness of the black or brown people, but it also gives them a sense that they are alien and unaccepted, and their presence in the white dominated space is unwanted, even though they live together with the white people; they do not have a sense of belongingness to the space in which they live, because the immigrant people feel that they are confined to and imprisoned by “the white truth” and the white definition, in which they have no say (180). Simply, there are both physical distance and psychological barrier between the white and the non-white.

Moreover, this distance and barrier is also seen in the lives of Eleanor’s ex-lover Gene, who is “a young West Indian actor” but becomes the victim of the sense of the white supremacy and of the white racism in London (200-1). He is a “very talented and sensitive” black actor, who used to work with Matthew Pyke as well. Matthew Pyke considers Gene “the best mime he ever met”, yet Gene “never got the work he

deserved” though he is better than a lot of his white colleagues (201). Like the black people in Alan Paton’s *Cry, The Beloved Country* (1948) or like the black people in the 1960s America, Gene is fixed and subjected to discrimination in the white space as described by Eleanor:

The police were always picking him up and giving him a going over. Taxis drove straight past him. People said there were no free tables in empty restraints...[He] emptied bed-pans in hospital soaps, killed himself because every day, by a look, a remark, an attitude, the English told him they hated him; they never let him forget they thought him a nigger, a slave, a lower being. And we pursued English roses as we pursued England; by possessing these prizes, this kindness and beauty, we stared defiantly into the eye of Hairy Back, into the eye of the Great Fucking Dane. We became part of England and yet proudly stood outside it (201, 227).

For the dominant and imperial people, the people, like Gene in the quotation, are always fixed and categorized as “nigger”, “slave” and “lower being”, so that they are unable to be an accepted part of the white British culture. From the western point of view, they do not deserve to be respected members of the superior civilized British society and culture, and what is important is that the sense of “a nigger, a slave, a lower being” constructs a view of identity of immigrant and black people, in which they always not only feel a sense of inferiority by staring constantly “into the eye of Hairy Back, into the eye of the Great Fucking Dane” but also feel themselves “outside” the culture which belittle and insults them all the time; “bitterness” and “resentment”, which are generated afresh every day, permeate their views and conscious as being internalized day by day in view of the continuous attack and humiliation (227). Eleanor, though white and westerner, has been still under the influence of what happened to Gene, and she considers it a “kind of apartheid” as it was applied in Africa and many other countries during the first half of the twentieth century (238). The only thing Gene wanted was to be a man among the other men and prove his talent, and nothing else, yet he is always identified and segregated in England because of his skin-colour the same as the other black people in America and Africa.

As Kureishi represents Tracey and Gene, they feel a sense of their inferiority or non-existence not only through the space but also through the other – the white. They are strictly defined and positioned in accord with the space and their difference with the white men: that is, it is not Tracey and Gene who make a meaning for themselves, but it is the meaning that was already there, pre-existing, waiting for them in the white space and culture, because the white want the worlds and space to serve their world view; he wants them for himself alone. The white man finds himself the predestined master of this world; he enslaves it by establishing a sense of acquisitive relationship between him and the world. Moreover, both Tracey and Gene have tried to rationalize the world and white space, yet both the world and white space reject them on the basis of skin-colour prejudice, indicating no possible agreement between the space and them on the level of reason. Eventually, both Tracey and Gene feel strongly and psychologically imprisoned by the space and the white people in a way that they are distorted, amputated and excised in their identity, since the white space, which has been viewed civilized and honourable, prevents these black people from all participation. The way Kureishi represents Tracey and Gene as black woman and man as well as actress and actor in the theatrical space of the white society and culture actually recalls what Frantz Fanon wrote in *Black Skin, White Masks* (1952) concerning “the fact of blackness”: “In the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is a third person

consciousness. The body is surrounded by an atmosphere of certain uncertainty....” (2008: 83)

However, Karim comes to realize that this polarization of “apartheid” or labelling between non-whites and whites cannot exist for ever, and thus he feels that there is an urgent need to cross the dividing boundary of skin-colour and free both sides from the categorizing perception and psyche, in which they are merely imprisoned and fixed. Richard Bradford maintains that “for Kureishi’s narrator Karim, and many of his fictive contemporaries, their Pakistani legacy is curiosity, something that exists and is indeed still capable of generating racist antagonism, but which can for most of the time be treated with affectionate indifference” (200: 203). It is within this “affectionate indifference” that Kureishi intends to evade the binary opposition of racism and thus empowers Karim to speak for him: “to be truly free we had to free ourselves of all bitterness and resentment, too. How was this possible when bitterness and resentment were generated afresh every day?” (Kureishi, 1990: 227). In order to avoid “bitterness and resentment” which take place very day, Kureishi introduces “affectionate indifference”, “a more subtle form of cultural hybridity” and a view of identity beyond the fixity of racial segregation and positioning as being flexible and ambivalent through his representation of his fictional character Karim in *The Buddha of Suburbia*. He endows Karim with energy and vitality to manoeuvre and achieve his purpose of flexibility, ambivalence and oscillation in the novel, since in order to achieve this purpose, Nick Rennison argues that “Karim is [simply] catapulted into a world of shifting sexual, social and racial identities” throughout *The Buddha of Suburbia* (2005: 81). In shattering this fixity of what Peter Childs and Roger Fowler call above “identity of race and nation” and healing and bridging what Victoria Vesna calls “the painful communication gap” between white and non-white (2001: 122), Kureishi obviously creates a different space, a third way and culture or a sense of mixture or “hybridity” through his representation of Karim Amir in *The Buddha of Suburbia*, in which Karim becomes able to perform various identities and roles once he crosses the borders of his racial complexion and immigrant background and culture which, he feels, limit and fix him as well as of the local indigenous dominant white culture which always not only views him as the other, but it also forces him to act in line with the dominant discourse of the colonizing British culture. Simply, Kureishi bestows power and enthusiasm upon Karim to exceed local specificities of both cultures, show his wish to move towards a true humanity of equality and respect, free of racial, national and other prejudices in the local cultural arrangements. To achieve this purpose, he also seeks to destabilize his cultural background and pure local culture by engaging “in the fusion of old and new cultures, in forms of hybridity, and from this in-between position can potentially establish detachment from both participating cultures” (2004: 159).

The use of “hybridity” as a critical term is not new but dates back to the nineteenth century. Robert J. C. Young explains in detail how hybridity has historically come into use in its varying meanings from the nineteenth century to the present (2005: 1-26). In *OED*, hybridity is defined as “the offspring of two plants or animals of different species or varieties, such as a mule” or as “a thing made by combining two different elements”. The view of “varieties” or the combination of “two different elements” as hybrid, indeed, undermines the basis of “the political claims of culture [which] rests on essentialist premises”, leading to the view of “fluid, permeable, and ever-renegotiable constructions of meaning and signification” (Kompridis, 2005: 319). Within this “fluid” and “renegotiable” perspective, nothing remains “empirical”, fixed and “essentialist”, regarding culture, race and identity when “hybridity turns into a

difference-erasing concept, negating the foreignness of the foreigner, the otherness of the other” (322; see also Lal and Lal, 1997: 67-80). As Bill Ashcroft, Gareth Griffiths and Helen Tiffin point out, hybridity becomes “one of the most widely employed and most disputed terms in postcolonial theory”, referring “to the creation of new transcultural forms within the contact zone produced by colonization” (2007: 108). Ashcroft, Griffiths and Tiffin continue to state that “as used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, “hybrid” species” (108). Hybridization has several forms from linguistic and cultural to political and racial, suggesting multiplicity of voice and identity in a society where there are different languages, ethnic groups and culture (Holquist, 1984), yet the term, “hybridity”, “has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities” (Ashcroft, Griffiths and Tiffin, 2007: 108).

In accord with the periphery and critical perception of the contemporary period, Bhabha revitalizes the term hybridity and employs it in a new way particularly at a time when the culture of the post-war immigrant people come face to face with the indigenous white culture of the colonizing countries, since there appears not only a rigid set of cultures, constructing the rigid view of identities and perception in each side, but the indigenous culture is also very inflexible and thus brings about a lot of difficulties for the post-war immigrant people who strive to find a middle space to express themselves without being exposed to any racial categorization, discrimination and subordination in life. In order to escape this inflexibility and categorization, Bhabha coins the “Third Space of enunciation”, in which both cultures are mobilized not only to destroy the hierarchal “purity” of cultures and identity to some extent but also to create a space for ambiguity, flexibility and vacillation concerning the new position of identity within the dominant indigenous society and culture:

Intervention of the Third Space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys the mirror of representation in which cultural knowledge is customarily revealed as an integrated, open, expanding code. Such an intervention quite properly challenges our sense of historical identity of culture as homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of people (Bhabha, 1994: 37).

In Bhabha’s view, the third space enables skin-coloured immigrant people to cross the boundary not only of the marginality of their culture but also of the indigenous local culture and then provides an unstable fluctuating movement for the hybrid identity from one position to another without an end, in which cultural, political differences and domination, together with the fixed different identities, may operate without being exposed to any “homogenizing, unifying force, authenticated” sense:

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meanings and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, re-historicized and read anew...It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory...may open the way to conceptualizing an *international* culture, based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture’s *hybridity* (37-8).

However, the view of “Third Space of enunciation” and “hybridity” are criticized by virtue of the fact that it is a process of assimilation of the immigrant people, along with the loss of the “primordial unity or fixity” of their identity within the native local culture, since they belong neither to their own culture nor to the indigenous culture. Nevertheless, this re-positioning of the identity somewhere “in-between” may shun and displace the marginality of both immigrant and indigenous local cultures. For Bhabha, for example, being positioned somewhere “in-between” does not mean to free thoroughly from national and cultural sentiment of one side as he stated in his 1991 speech:

I don't think we can eliminate the concept of the nation altogether, at a time when in many parts of the world—in South Africa, in Eastern Europe—people are actually living and dying for that form of society. You can't completely do away with the nation as an idea or as a political structure, but you *can* acknowledge its historical limitations for our time (Huddart, 2006: 79).

In fact, this “in-between”, as Bhabha continues to point out, “makes it possible to begin envisaging national, anti-nationalist histories of the “people”. By exploring this “Third Space”, we may avoid the politics of polarity and emerge as the others of our selves” (1994: 38-9). Moreover, Marvan M. Kraidy also argues that “since hybridity involves the fusion of two hitherto relatively distinct forms, styles, or identities, cross-cultural contact, which often occurs across national borders as well as across cultural boundaries, is a requisite for hybridity” (2005: 5). The “cross-cultural contact” is pivotal, since this contact, I think, does not mean a complete assimilation and loss of the culture or identity of the post-war immigrant minority people within the indigenous imperial culture, but it means “to subvert binary categories” (54) or to deconstruct not only the rigidity of both the immigrant culture and the indigenous imperial culture which strive to homogenize both cultures and identities in firm ways in different conducts. To some extent, this “cross-cultural contact” seems a take –and- give process, in which a new free space may be created for new relationships and identities within the dominant cultural and political space, allowing individuals to act and move freely. Thus, the identity constructed in this way is not firm and rigid in itself but ambivalent, multi-layered, and flexible to any relationship and perception in a new space. Finally, Bhabha describes the advantages of such kind of relationships and identities in view of “the exercise of colonial authority” which “requires the production of differentiations, individuations, identity effects through which discriminatory practices can map out our subject populations that are tarred with the visible and transparent mark of power”:

In the doubly inscribed space of colonial representation where the presence of authority...is also a question of its repetition and displacement, where transparency is *techné*, the immediate visibility of such a régime of recognition is resisted. Resistance is not necessarily an oppositional act of political intention, nor is it the simple negation or exclusion of the “content” of another culture, as a difference once perceived. It is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference and reimplicate them within the deferential relations of colonial power - hierarchy, normalization, marginalization, and so forth. For domination is achieved through a process of disavowal that denies the *différance* of colonialist power—the chaos of its intervention as *Entstellung*, its dislocatory presence—in order to preserve the authority of its identity in the universalist narrative of nineteenth-century historical and political evolutionism (Bhabha, 2003: 33-4).

In *The Buddha of Suburbia*, “the act of ambivalence”, “the differential relations”, “disavowal” and “difference” are obviously seen in Kureishi’s representation of Karim through his constant oscillation from one set of identity and role to another. With such constant oscillation, Kureishi enables him not to imprison himself within the fixity of categorizing polarities and identity but to negotiate constantly with various identities and roles in what Bhabha terms the “interstitial passage between fixed identifications [which] opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (1994: 4). In the novel, Kureishi longs for subverting the boundaries between the non-whites and whites in the British society, stamping out this rigid binary opposition of racism and then constructing an “interstitial passage” or space where individuals may be free to express themselves and act freely in their movements.

Kureishi exploits this new strategy of culture, perception and hybridity, in which identity becomes flexible, ambivalent, and indifferent to whatever restricts it in life - racism, prejudices, traditions, culture and so on. In *The Buddha of Suburbia*, Kureishi’s fictional character Karim obviously fits into this view of life. From the first page of the novel onward, Karim is visibly observed as being indifferent, uncaring, and relax in his views and relationship with one another, particularly with the whites. In view of what immigrant people experience in the London streets, ranging from violence and attacks to humiliation and prejudices, he imagines that there could be a different relationship, different approach and view “somewhere”, so that he wants to face up to life and “extract be a different life from it all the real joy it has to offer” (Kureishi, 1994: 5). Therefore, it is in this respect that Karim himself not only denies the fixity of his own identity and his father’s Indian background together with his English mother’s background but also tells the reader how he is the construct of differences:

My name is Karim Amir, and I am an English man born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don’t care – Englishman I am (though not proud of it), from the south London suburbs and going somewhere. Perhaps it is the odd mixture of the continents and blood, of here and there, of belonging and not that makes me restless and easily bored. Or perhaps it was being brought up in the suburbs that did it. Anyway, why search the inner room when it’s enough to say that I was looking for trouble, any kind of movement, action and sexual interest I could find, because things were so gloomy, so slow and heavy, in our family. I don’t know why. Quite frankly, it was all getting me down and I was ready for anything (3).

As the quotation indicates, Karim does not have a fixed, stable and autonomous identity, but he is very loose in his own view of identity as “a new breed” constructed of “two old histories”; he himself declares that he does not belong to any of the backgrounds coming from his parents, since belonging to one of them may give rise to partiality, biased behaviour and fixity of view as well as to racial marginality either this way or another. Karim scoffs at Englishness, challenges it and considers himself “a funny kind of Englishman” which used to be perceived as being serious, powerful, stable, and autonomous in his views, movement and action. Moreover, he does not acknowledge the cultures of his father’s Indian background, either, but tries to find his own way of life as he grows up in a culture which actually rejects and sees him as the other due to his brown skin colour. That he does not care for belonging to nowhere avails Karim of the opportunity to feel himself “ready for anything” in life. He does not want to stick to any side of his parents’ cultures and values - his father’s Indian background and mother’s Englishness; he defies these two cultures and backgrounds

which try not only to construct him as fixed in a marginalized way but also to prevent him from moving freely from one set of life to another; he wants to be simultaneously inside/outside of polarities at a time, pertaining to both and to neither as in the words of Bhabha: “neither One or the Other but something else besides, in-between” (1994: 219). As quoted by Deborah A. Kapchan and Pauline Turner Strong, moreover, Benjamin Lee also argues that “leading edge of change lies in the intersections and interstices of processes beyond the nation-state that have their own global infrastructure. Hybrid spaces created by diasporic migrations are inhabited by bilingual and bicultural resident nomads who move between one public sphere and another” (1999: 245).

Karim’s “bicultural” perception, understanding and attitudes may, in fact, derive from his family background and upbringing. Like Kureishi himself, he is the son of a Pakistani father and an English mother as the second generation of immigrants in England. Although he has never seen his father’s home, tradition and culture, he is also influenced by his father’s culture, perception and world view as well as by the views of those Asian immigrants around him like his father’s close friend Anwar. He also has something from his mother’s background, that is, English culture, attitudes, “class antagonism” and confusion, “strikes”, racism, “prejudices”, and so on (Kureishi, 1990: 247, 256). After one of the shows in Pyke’s theatre, for example, his mother congratulates Karim upon his success and says:

I was leaving; I was getting out, when Mum came up to me. She smiled and I kissed her. “I love you so much,” she said.

“Wasn’t I good, eh, Mum?”

You weren’t in a loin-cloth as usual,” she said. “At least they let you wear your own clothes. Bu you are not an Indian. You have never been to India. You’d get diarrhoea the minute you stepped off that plane, I know you would.”

“Why don’t you say it a bit louder,” I said. “Aren’t I part Indian?”

“What about me?” Mum said. “Who gave birth to you? You’re an English man, I am glad to say...”

I don’t care,” I said. I’m an actor. It’s a job.”

“Don’t say that,” she said. “Be what you are.”

“Oh yeah.” (232)

The quotation shows that Karim’s mother considers her son “an English man” due to the birth, even though he is aware that he is half Indian and half English, a new construct of two cultures as he himself states in the quotation given above. In fact, Karim yearns for getting rid of the restrictive boundary of being an Indian or English, yet his upbringing in these two mixed cultures and perceptions may also help him have a kind of the world view and identity based on indifference, flexibility, ambivalence and hybridity as being “a new breed as it were, having emerged from two old histories”. He does not care for being an Indian or English but craves for expressing himself, playing various identities and roles and understanding as oscillating constantly between the same and the difference in the white British society as much as possible.

In this respect, Karim obviously becomes Kureishi’s voice to represent these values and perceptions in life so as to go beyond the certainty of the positioning caused by the skin-colour. Due to this flexibility and indifference with his “deviant” attitudes in life (p. 97), Karim is able to see his future life in a way different from what his father and mother would give in life. Like many other young people in Britain, he wants to live on his own way freely and not according to his father’s Indian background and his mother’s English background: “I’ve glimpsed a world of excitement and possibility which I wanted to hold in my mind and expand as a template for the future” (19). As

seen later in the novel, Karim is aware of the view that the racial and skin-colour issue is an ongoing vicious circle, which obviously imprisons and will thus prevent him in the future from expanding and crossing beyond the border, so that he yearns for creating a third space for himself where there may not be any conflict linked to race and skin-colour, where he may be free of the imposition of his family's limiting attitudes and then enjoy his life freely as much as possible. Karim's indifference or view of "third space" in his life deeply stuns Shadwell, the director of the first theatre, where Karim has acted the character of Mowgli as discussed above in detail. It is true to some extent that Karim gets this job Shadwell's theatre because he is "dark-skinned", "small and wiry" (142), and thus there is a kind of prejudice or categorization towards Karim in Shadwell's sarcastic statements as well as in his solid sense of "superiority" (146-7), yet what is important is that Shadwell finds Karim unconcerned about racism as a coloured one. He talks about immigration, imperialism and indirectly pushes Karim ahead to express his view and take sides with these issues, but Karim pays no heed to them. Then he says to Karim: "'That must be complicated for you to accept – belonging nowhere, wanted nowhere. Racism. Do you find it difficult? Please tell me. He looked me'. 'I don't know,' I said defensively. 'Let's talk about acting'" (141). In this quotation, as in the quotation above, Karim seems disturbed by Shadwell's insistence on talking of racism; he does not pay attention to racism, to being an Indian or English but to acting which he thinks will enable him to express himself the same as a white actor in the theatre; he thus strives to avoid Shadwell in a polite way, and a few pages later it becomes obvious in Shadwell's colonial discourse that he strives to display his solid sense of "superiority" (146).

In *The Buddha of Suburbia*, it is this flexibility which enables Karim to go beyond the boundary of the skin-colour and find job in another "theatre" (137). Matthew Pyke is the director of the second theatre where Karim, as in the previous show, performs an Asian, yet he is not exposed to categorization as much as he used to be in the former one. It is Eva who introduces Karim to theatre which becomes a means for him to reconcile the binary oppositions of racism and culture on both sides. This introduction not only becomes a chance, "big moment" and a new start in Karim's life (136), but it also avails him of the opportunity to prove himself and his ability in acting, intellectual and artistic circle of the white upper class British society. Although characters such as Karim, Tracey and Gene are clearly exposed to racial discrimination, humiliation and segregation among the white actors and actresses on the stage, "theatre" still becomes a means particularly for Karim to express himself and achieve a kind of reputation and status despite his brown colour; it is the theatre which enables him to see the light of the future in his life.

It is funny and unusual, yet his first acquaintance with the idea of theatre takes place in the bathroom of Eva Kays during one of his visits, and it is at this moment that he sees his future in the theatre:

In the Kays' bathroom there were framed theatre posters for Genet plays. There were bamboo and parchment scrolls with tubby Orientals copulating on them. As I sat down with my trousers down, taking it all in, I had an extraordinary revelation. I could see my life clearly for the first time: the future and what I wanted to do. I wanted to live always this intensely: mysticism, alcohol, sexual promise, clever people and drugs. I hadn't come upon it all like this before, and now I wanted nothing else. The door to the future had opened: I could see which way to go (14-5).

In his second theatre under the directorship of Pyke, Karim achieves his future success, fame and status in his life without any overt segregation. He is happy now and

enjoys public attention freely the same as the other white actors: "People pointed us out to each other. They bought us drinks; they felt privileged to meet us. They required us urgently at their parties, to spice them up. We went to them, turning up at midnight with our arms full of beer and wine. Once there we were offered drugs..." (235) Karim has been able to find his way for himself in the artistic and intellectual space of the British society on his own without binding himself to the background of his Indian father and English Mother; he is not subjected to any categorization, discrimination and humiliation but praised, so that Karim is offered further roles: "I was offered a small part in a television film, playing a taxi-driver" (235). Eventually Karim also travels to New York to take part in another show under Pyke's leadership and enjoys to some extent the opportunities the dominant cultures of both British and American societies provide their own citizens with.

Furthermore, Karim, thanks to his flexible and unconcerned attitudes, is able to mix up with the young white people and communicate with them without any problem. What is important is that both young immigrant and white people seem indifferent to crucial issues such racism, immigrant and imperialism not only as a general trend but also as part of youth culture which has developed since the 1960s due to rapid and radical changes in social, cultural and political life following World War II. Simply, "the spirit of the age among the people" visibly and profoundly influences the world view of the young generation which is different from that of their elders and creates "the new nihilism" in the life of the young people (94, 153). They often tend to think differently and act differently in a new space where there is no racial segregation, discrimination and prejudices but a peaceful free life all together by creating alternative, unusual, idle, drift relationships, styles and ways in life. For example, Charlie, Eva's son as a white boy and Karim as a "dark-skinned" boy have homosexual relationship, and it is this relationship which enables Karim to see his future:

As I sat down with my trousers down, taking it in all, I had an extraordinary revelation. I could see my life clearly for the first time: the future and what I wanted to do. I wanted to live always this intensely: mysticism, alcohol, sexual promise, clever people and drug. I hadn't come upon it all like this before, and now I wanted nothing else. The door to the future had opened: I could see which way to go (15; see also 16-9, 32, 88-90).

As a third way of life, the young immigrant and white people long for subverting and defying traditional ways of life by getting involved together in a culture of hippie, in which they are unusual, unconcerned with the so-called normal traditional views and culture based upon social and cultural opposition; they gather in cafes and listen to music at music societies where Karim also plays "The New Stone Album" (53-62). In addition, Helen, the daughter of Hairy Back, who had insulted and irritated Karim before in a nasty humiliating way, has no problem to live together with immigrant children, often meets Karim and others and spends time with them. She is also annoyed at what she observes outside as well as at her family's attitudes. Hence Helen also wants to go to San Francisco to be free of "the pettiness of living with her parents", since she is a well aware that her father will never allow her to have "alternative life-styles" (71). As Kureishi represents in *The Buddha of Suburbia*, the young people are different; they wish to undermine the basis of segregation and bias ingrained in the immigrant culture as well as in the local indigenous British culture.

Finally, Kureishi artistically strives in *The Buddha of Suburbia* to cross the border of the skin-colour by deconstructing the essentialist or holistic claim of the fixed view of identity and culture in British society through his representation of Karim in

The Buddha of Suburbia as being hybrid, variable, and indifferent. Now Karim has a new identity combining the traits of the background of both his father and mother, and he also acts independent of them simultaneously in the multicultural British society. This kind of identity enables him to go beyond the border and eradicate duality in life by existing in multiple situations and contexts. Kureishi radically and internally hybridizes the autonomous, holistic and essentialist view of identity and culture in the indigenous British society and makes them polyvocal, accessible, fluid, permeable, and negotiable. The British indigenous culture as well as its view of identity metaphorically expands, and thus Karim easily not only represents the blending of traits coming from diverse cultures and traditions of his father and mother, but he also becomes aware of his potential and ability to adapt himself to new circumstances without any restriction. This view of identity and culture becomes a model for dialogue and negotiation in the societies where multiple cultures try to survive side by side devoid of the essential categorization and segregation in the contemporary period.

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(DE)CONSTRUCTING IDENTITY – A CHRONOTOPIC ANALYSIS OF RALPH ELLISON’S “INVISIBLE MAN”¹

Abstract: *My paper aims at employing Bakhtinian terminology in order to ascertain the chronotopic patterns of functionality which govern social identity, memory and individual identity. Ellison recognizes the merits of a black tradition in confronting new American and global issues, by extracting and proliferating profound definitions perception. Black culture makes wide use of structural archetypes functioning inside a wider context of strategic symbology, representing various constructs of analytic worth. The author commandeers cryptic messaging, appearing almost intoxicated with the power of his own written word and duty towards creative instruments of mental debt and depth, bewildered by the overwhelming blessings of simple traditions that have stood the test of time and enabled their carriers to maintain a coherent sense of identity.*

Keywords: *chronotope, identity, culture.*

Mikhail Bakhtin’s systemic apparatus of emblematic devices comprises cognitive depths which function beyond arbitrary boundaries of simple cultural relevance. Therefore applying Bakhtinian mechanisms of comprehension to Ralph Ellison’s *Invisible Man* is a fully warranted undertaking encompassing both structure and a stern analysis of desirable and justified content. Bakhtin’s conceptual framework can be held accountable for altering cultural realms outside its borders of encounter, supplementing external ideas, improving and completing them. All disseminated elements are interconnected, lacking in explicit manifestation, adhering to implicit introduction and dialogic confrontation. Bakhtin asserts that no work of literature can exist as a separate, independent entity. Any literary text is in a state of flux, maintaining communication with other literary voices or streams. The influence can reside in imitation, modular transformation or adaptation, or even rejection which is nothing more than a reversal of method. A text is always informed by other texts and at the same time it has the duty to inform its readership. The connection between two texts is by no means constrictive or parasitic in nature. Its symbiotic orientation capitalizes on interdisciplinary dialogue and voice structure, honouring social complexity and linguistic wealth: “The internal stratification of language is a prerequisite for the novel. The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions. The links and interrelations lead to the novel’s heteroglossia and dialogization.” (Bakhtin 1981, 263)

Identity formation, cultural memory and religion are paramount in the understanding of blacks and whites not as mere individuals but as complex, interconnected cultural entities. Bakhtin’s approach is atemporal and universal, allowing us to not only see or understand Afro-American culture but also to expand its deeper meanings, adapt and improve our own culture, enable a positive cross-cultural contamination by upgrading our shared humanity and collective heritage.

Certain Bakhtinian matters of interest such as power and control, materialism, (re)structured social and ethnic relations, dialogism, spatial and temporal paradigms

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*This work was supported by the strategic grant POSDRU/88/1.5/S/49516, Project ID 49516 (2009), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007 – 2013.

provide the necessary competence to outline patterns of relevant functionality in *Invisible Man*. Ralph Ellison's displays a considerable amount of dialogic audacity as a method of integrating social strategies in his novel. His principles are governed by mental alacrity and argumentative observations which often foster resentment and playful overtones of deceptive chaos. Ellison and Bakhtin possess a dedicated, shared infrastructure, a common ground where their variations in discourse can become intertwined and intervene in the establishment of philosophical augmentations and consistent power structures. The boundaries between the two become nothing more than non-cohesive, penetrable conventions which allow transcendent voices to define the desires of randomly assigned trust and determination. Envisioning *Invisible Man* as a Bakhtinian novel one can't help but detect the ubiquitous Carnavalesque elements of perception which generate and govern the social environment. The Carnival entails a state of absolute liberation and subsequently a state of pseudo-anarchy, capricious libertinism and equality. It exists outside political, economic and social restrictions, suspending the status quo, living up to ideals of randomness and improvisation. It is a festival which celebrates the annihilation of individual hierarchies and the dismemberment of forged and unjust equilibriums. There is little room for political ambitions or extravagant portrayal of mediocre deeds. The Carnavalesque is a counter reaction to those abusive systems which strive to acquire our humanity with thirty pieces of our own silver.

Another essential Bakhtinian concept that is of great importance to *Invisible Man* is that of the chronotope. Time-space describes the dual matrix behind the emergence of Ellison's novel, understanding both history and the topos on which it occurs. Ralph Ellison bends time to his liking offering nonlinear and often simultaneous projections engaging the reader's attention and selective intelligence, inviting him to experience "a slightly different sense of time, you're never quite on the beat. Sometimes you're ahead and sometimes behind. Instead of the swift and imperceptible flowing of time, you are aware of its nodes, those points where time stands still or from which it leaps ahead. And you slip into the breaks and look around". (Ellison, 1974, 11) This enigmatic passage distorts the accepted perception of time, offering a multilayered temporal construct which seeks to achieve transference of control while at the same time generating a climate of insecure reclusiveness and underprivileged substantiations of unclear history.

The chronotope's initial manifestation in *Invisible Man* is done through the use of the fictional present. We are informed with great equanimity and familiarity that the narrator dwells in a coal cellar which is designed as a cocoon of self-banishment, an in-between world, a self-imposed Purgatory from which he can emerge a new man, ready to confront his previous oppressors and the flawed systems that had spawned them. Time here contracts fissuring the containment of common meanings, creating a brave new nexus of darkened topography and supporting a cronosphere of intimidating and deliberate variation. The chronotope is the fulfiller of tradition, an astute element/method which defines our sense of community and social history. According to Mikhail Bakhtin himself "The chronotope is where the knots of narrative are tied and untied [...]. Time becomes, in effect, palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins [...]. Thus the chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel. All the novel's abstract elements - philosophical and social generalizations, ideas, analyses of cause and effect - gravitate towards the chronotope and through it

take on flesh and blood, permitting the imaging power of art to do its work” (Bakhtin, 1981: 250).

Time and space are inextricably intertwined with respect to the fundamental acknowledgement of unity inside the formulation of the narrative and their ultimate servitude towards the subject and his/her personal development. An author is virtually unable to bring into being any form of scenery or landscape without considering motion, transformation and temporal progression relating to that particular element. Certain still images though extremely captivating and enticing appear almost soulless, unfuelled, doomed by their lack of versatility and mobility, spaces deprived of any active intervention.

From an anthropological standpoint space regulates the proliferation of matter, its placement and displacement, it defines imagination, our senses, our orientation and most memory processes. In *Invisible Man* space is paradoxically associated with one’s trials and tribulations, and indeed one’s very race and ethnicity. Our protagonist’s inferior social standing exposes him to a series of unfortunate events leading to the unlikely decision to seek shelter underground away from the aggression and veil of inequity of the world above. The river of black water he sees while underground is reminiscent of the River Styx, the gateway to the underworld, the land of the dead. His shelter may appear like a scourge, a form of punishment through isolation but this assumption is erroneous. This in-between space is his (re)source of ultimate freedom and analytic contemplation. Our protagonist must answer to no man or abstract entity. He is not part of the world of the living and he has not crossed into the realm of the dead, he is essentially off the grid. But this is by no means a stable situation. He is living on borrowed time in this spatial “dimension” and a return to the outside world is imminent. This must come to pass not to save his life as he is safe and secure just like in his mother’s womb. What is at stake here is his sanity as no normal human being can function properly without human interaction. It is said that he who finds solace in solitude is either a god or a beast. His isolation can only be temporary and must be utilized as a medicine against external human aggression. But the cure has the potential to become more harmful than the disease itself if taken in large, unjustified doses. This method of therapy through isolation can also be encountered in the case of the world’s most popular comic book character: Superman; whose origins can be traced back to the philosophy of Friedrich Nietzsche’s Übermensch. He often took refuge in his famous Fortress of Solitude to find himself, momentarily isolate himself from the world that can sometimes be too much for any one man or even a superman.

Ralph Ellison employs what Michel Foucault patented as heterotopic spaces. History and memory are only given a marginal role regarding these distinct entities. Heterotopic spaces exist outside the rules and norms that predicate the existence of normal topography. These areas of interest reflect reality in accordance with their own internalized doctrines and mechanics that supersede normal renditions of space. These spaces are intentionally created by the author in order to provide his character(s) with an escape from a seemingly impossible and grave situation. A heterotopia is a crisis generated realm that is rarely entered voluntarily. Once inside one of these spaces borders are expunged and the proprietor of this piece of odd real-estate is free to roam, explore and exploit the topos according to his necessities. All laws are suspended in these spaces and no malevolent force can raise claim to even partial jurisdiction. This beneficial turn of events is extremely empowering for the former victim of aggression who becomes the dominus of the terra incognita. Inside the spatial refuge time exists only as an abstract notion, flowing without consequence or residual relevance. It is

powerless to trigger any effects that may shape the concrete, physical world thus causing a gridlock which may deprive it of influence in the wider context of historic relevance.

Despite his decision to create a realm inside his novel where time is more or less suspended Ralph Ellison recognizes the merits of temporal proliferation in the establishment and empowerment of literary fiction. All novels must bear the heavy burden of the period under which they are written, but the true test of a novelist and his work is the power to not only stand the test of time but also reshape it, gain the ability and nerve to re-justify the past and its gatekeepers while at the same time embracing their prophetic legacy to announce or even actuate events that have not yet come about. By employing a generative method which is strongly rooted in the first person narrative Ellison retraces modern Afro-American history beneath the watchful shelter of calculated anonymity. The protagonist is presented with a number of cultural and historical role-models/trans temporal archetypes which are intended to germinate choices reflecting the purpose of individuals and the contradictory temporal constructs for which they stand. History is severely allegorized, questioning and throwing into doubt archaic protocols of temporal perception towards the establishment of a pertinent conceptual model of competing narratives and cognitive resurgence. Linear chronology is for all intents and purposes placed under strict quarantine allowing multiple temporal instances to calibrate and re-examine conduits of temporal deployment and circulation. Time becomes a guinea pig of narrative experimentation, functioning as an enforcer of literary objectives, authorizing individuals to use whatever means necessary to reach their innate potential and emerge from their hole to fulfil their destiny. The novel is teeming with allusions relating to the past offering testament to Ellison's intention to reverse engineer formulas of development having to do with the main character's intellectual evolution. History in *Invisible Man* does not consist of a singular, well congealed autarchic entity. We are in fact dealing with multiple ramifications and competing illustrations of past ideologies which still influence the present: Marxist dialectics, white supremacy, Black Nationalism and Pan-Africanism to name but a few. These convictions, which stem from multiple interpretations of temporal consequence underscore and address a desire to examine the very fabric of time while at the same time taking into consideration the fact that their dispersion and distribution is the result of pre-determined racial, ethnic and social vulnerabilities or susceptibilities. The conviction required to undertake such principles of life has more to do with fate or randomness than well-informed, independent personal choice. The people who embrace such ideologies are often prone to regression, a diachronic approach to life and current events, repetitive angsts and a constant search for conflict and enemies as they seek justification for their own unworthy, shady activities. Ralph Ellison firmly rejects these existential debilitators as they unjustly reduce the complexity of the American paradigm to several poorly understood words shouted from the mouths indoctrinated drones who seek to place limitation on the thoughts and deeds of the free.

Ralph Ellison commences his narrative with temporal interrogations mixed with conflicting elements of time personalization and structure control. The author resorts to elements of anticipatory and pre-determined negative temporality as he confides in his readership, piecing together what is to be expected throughout the novel. Invisibility affects the chronosphere on a perceptive, relative level of interpretation, generating an alternate dimension of awareness that commits to partial reconfigurations. Ellison constructs a relative temporal framework by skilfully relating to a past experience which seems to exhibit explanatory relevance via association and description

of similar mechanisms of temporal non-conformity: "Once I saw a prizefighter boxing a yokel. The fighter was swift and amazingly scientific. His body was one violent flow of rapid rhythmic action.... But suddenly the yokel, rolling about in the gale of boxing gloves, struck one blow and knocked science, speed, and footwork as cold as a well-digger's posterior.... The yokel had simply stepped inside of his opponent's sense of time" (Ellison, 1974: 11). Time can thus become a nullifier of individual dynamics, underscoring a self-implied factor of elusive randomness which can determine the outcome of any form of Homo sapiens endeavour. These alternatives to the habitual modes of temporal flow are bound to trigger adaptive mechanisms of coping, developing a state of superior awareness and a consolidated reactive pattern adequate for such unpredictable situations. The novel makes great use of the boomerang metaphor partaking in the investigation of temporal trajectories. Ellison is fully aware of the cyclical nature of history. He exposes various historical figures or events not for our entertainment or amusement; he does it so that he may provide us with viable learning experiences because those who do not learn from the past are doomed to repeat its mistakes. Cyclicity is the harbinger of fate and Ellison familiarizes us with his personal brand of circularity when he brings to our attention Norton's repetitive disbelief and the pseudo-Purgatory that is the Golden Day.

Ralph Ellison's depictive chronotopic architecture fosters a unique substitutive meld based on the re-sequencing of marginally different factors of space, time and collected experience. His unique intersections enable and disseminate dialectical progression while at the same time discarding gregarious, racially reductive ideologies. His novel is one of deliberate contradictions commandeering creative instruments of mental debt and depth in order to secure a cohesive sense of identity, granting supportive methodology and dignity to the righteous voices of the forgotten carriers of tradition, the wardens of our enlightened collective future.

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BIOGRAPHICAL ELEMENTS IN JOYCE'S FICTION¹

Abstract: *Throughout Joyce's work there are major, unmistakable elements relating to the author's biography as well as personal leanings and options. The present paper aims to pinpoint the influence of the author's life on an astoundingly, unsettlingly novel literary work, which endeavoured to experimentally renew the very use of language in literature, while exuberantly exploring the overall resources of language – aided by good quality (though generally misunderstood) symbolism. The contribution briefly presents such highly relevant aspects as the straitened circumstances of Joyce's childhood, his intellectual opposition to the strict Roman Catholic orthodoxy (preached in the Jesuit boarding school evoked in "A Portrait of the Artist as a Young Man"), his almost permanent struggle with dire poverty, partly attributable to the fact he had something of his father's improvidence; Joyce's oblivious attitude towards both the political and literary trends aspiring at freeing Ireland, while thoroughly proving a rebel among rebels, his attraction for cosmopolitan, or rather internationalized European culture, his outstanding linguistic capabilities (e.g. Italian was his family's home language for a number of years); how his youth, adolescence and adulthood were affected by the ideas rooted or germinating in his mind and the events around him – cf. the evocation of the ordinary lives in *Dubliners*, both realistic and parallel to deep symbolic meaning. A number of personal (rather quizzical) queries are finally presented.*

Keywords: *biography, experimentalism, rebel.*

In the present paper, we start from the assumption that much of Joyce's work is the result of an inner struggle, in which the author's personal ego grappled with the broader lines of outer reality – including society and the literary scene of the time. Joyce changed literature radically, mainly by rebuilding both internal and external narration, and interfering with the public conception of the daily conscious and the nightly subconscious. For Joyce, language was a product and a stimulus of the subconscious imagination. His otherwise revolutionary experiments he did not look upon as such, nor did he deem them innovations, but mere solutions for the intellectual and literary problems he ardently tried to cope with.

Personal, literary and intellectual elements blend in Joyce's complex literary achievement: the figure of the Father, the question of Irish nationalism, the hindrances and limitations of the spiritual and literary environment of the day, the (assumed) neo-puritanic attitudes of the inter-war British (and American) literary circles, the quirks and intricacies of Joyce's own ego, etc. The author was rejected by publishers, his writing was often suppressed by censors, came under attack by critics, and was misunderstood by most readers.

Born on 2 February 1882, as the eldest of ten surviving children, James Joyce was son to John Stanislaus Joyce, a tax collector at the time when James was born, who was proud to be a gentleman, the offspring of an old and important Cork family (as well as a genial loungeur endowed with some musical talent); that was later on perceived by the author as the main cause of the economic straits into which the household was caught during the boy's early years. John had failed in a distillery business, and later on tried various jobs and occupations, including politics. The young Joyce seems to have inherited his father's improvidence. Contrarily, Joyce's mother, Mary Jane Murray, ten years younger than her husband, was a proficient pianist, equally faithful to the Roman Catholic Church and her husband; she tried hard to maintain middle-class façade.

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From the age of six, Joyce was educated by the Jesuits (whom he later thanked for teaching him to think straight, while rejecting their religious ideas), at Clongowes Wood College, and at Belvedere College (between 1893 and 1897), expensive boarding schools that the author described in *A Portrait of the Artist as a Young Man*. Then, in 1898, he went to University College, where he studied modern languages; there he came into contact with the works of Henrik Ibsen, St. Thomas Aquinas and W. B. Yeats. His subsequent nomadic life took him first to Paris (1902), where he ostensibly started reading medicine, but after a year of work as a journalist, teacher and in other occupations, confronted with difficult financial conditions verging on starvation, he had to return to Dublin as his mother was dying. From 1904 he lived with Nora Barnacle, a former chambermaid from Galway, whom he married in 1931 (when his father died). Afterwards the Joyces stayed in Pola, in Austria-Hungary, and in Trieste, the then Austrian port on the Adriatic, which was a cosmopolitan city and, at the time, the world's seventh busiest port (1905-1915); there Joyce taught English at the Berlitz school. His European peregrinations formed an almost uninterrupted pattern. "But when the restraining influence of the school was at a distance I began to hunger again for wild sensations, for the escape which those chronicles of disorder alone seemed to offer me. The mimic warfare of the evening became at last as wearisome to me as the routine of school in the morning because I wanted real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home: they must be sought abroad." (*Dubliners*). Refusing a post in Dublin (teaching Italian literature), Joyce continued to live abroad. His stay in Trieste, though nomadic and poverty-stricken, was nevertheless productive in literary terms. The struggle with dire poverty was to continue into his middle years. After a short period spent in Rome, in 1906-1907, as a bank clerk, Joyce came back to Trieste. When World War One started, Joyce, his wife and the two children, Georgio and Lucia, had to leave Trieste, arriving in Zürich. It was in Zürich that he began working on *Ulysses* (in that highly productive year, 1914), in spite of his serious eye problems, for which he had to undergo surgery. Joyce died at the age of fifty-nine, in January 1941, in Schwesterhaus vom Roten Kreuz in Zürich. His last words are said to have been, "Does nobody understand?" Still, Joyce's literary fame has grown enormously since his death; he is now considered one of the rare novelists that have genuinely and inexorably searched deep into the human soul's recesses, the author about whom one critic wrote "James Joyce was and remains almost unique among novelists in that he published nothing but masterpieces."

The poverty he and his family lived through, the support and subventions from friends and family, the cramped, squalid accommodation they had to live in, etc., are indirectly or symbolically reflected in his masterpiece, *Ulysses*. Consequently, features typical of his friends and acquaintances in Trieste, Zürich and Paris are conveyed to characters in the book. For instance, Nora's characteristic language becomes the voice of Molly Bloom. After the war, Ezra Pound persuaded him to come to Paris, which Joyce did, living there for the next twenty years; it was in fact Ezra Pound who started marketing Joyce's works.

Though frequently accused of cosmopolitanism, Joyce was an exile. Actually, Joyce is considered by most critics to be the twentieth century's absolute exiled writer. (His only play, published in 1918, is significantly titled *Exiles*). Paradoxically, Joyce was both moulded and repelled by his native country. The interrelated short stories in *Dubliners* deal with the lives of common people, his fellow countrymen, seen from a deeply symbolic angle. The author's self identity is exposed and influenced by the various stages of life, which he now started to explore: adolescence, youth, young

adulthood and maturity. At the same time, he repudiated Catholic Ireland, especially in an attempt to declare artistic independence (cf. his life-long dedication to writing). This quest for artistic *freedom* took support on the examples of earlier Irish writers who had allegedly failed to secure an independence that represented, in Joyce's view, the prerequisite and the very goal of writing. After 1912, Joyce never returned to Ireland, and yet reference to his native country remained essential to all his writings. Dublin is the scene of much of the protagonists' *odyssey*, during which they establish contacts with an astonishing variety of characters (some of whom are in fact non-fictional). Stephen's "differentness" and his feelings of alienation in *Ulysses* are presented as a counterpart to the issue of loyalty (viz. the character's loyalty to Ireland – and, implicitly, to the maternal figure).

Here is a summary sketch of Joyce's own literary *Odyssey*: When still an undergraduate, in 1900, he saw the publication of his review to Ibsen's last play, *When We Dead Awaken*, in the *Fortnightly Review*. The same year he started writing the poems that were to make up *Chamber Music*, published in 1907. His first short stories were published in the Irish *Homestead* magazine in 1904. *Dubliners* appeared in England in 1914, although he had tried to arrange the publication of the book in Ireland. Ezra Pound, an advocate of modernism and modernist authors, helped to organize financial support in order to keep Joyce writing during his most straitened years. *A Portrait of the Artist as a Young Man* appeared in 1916 (though it had been published serially in Harriet Weaver's *The Egoist* in London, from 1914 to 1915),¹ raising Joyce to international reputation as a remarkable author; the book was at the time the most complex, most consummate modernist book in Europe. Very much as in *Dubliners*, Joyce evokes past while stubbornly distancing himself from it; the book maps out the evolution from Catholic boyhood to young adulthood of a man harassed by a yearning to be a literator. The first instalments from *Ulysses*, the book Joyce had been planning to write since 1907, started appearing in the American journal *The Little Review* in 1918, but publication was suspended in 1921, when a court banned it as obscene (most of the legal difficulties were caused by Molly's erotic reverie towards the book's end). For a while, *Ulysses* seemed to risk never appearing in full, yet, it finally appeared in 1922 in Paris, in a limited edition (followed by a similarly slim English edition, also printed in Paris). In 1920, Joyce had met Sylvia Beach, an American expatriate living in Paris, who owned a bookshop, and offered to publish *Ulysses*; Beach continued to publish *Ulysses* till 1930. The first unlimited edition was published in 1924, in Paris, as well. After 1930, the printing business was taken over by Paul Léon, a Jewish émigré from Russia, who lived in Paris. Léon's role in Joyce's subsequent activity was crucial, not only in helping him to cope with legal, financial and daily problems, but also in publishing, defining and proofreading his last literary production. It was equally Léon who, after the Nazi invasion of France, returned to the writer's flat in Paris to rescue the family's belongings, including much of Joyce's manuscripts. His last and certainly most demanding, stimulating and uncompromising book, *Finnegans Wake* – written in an unmistakably Joycean language, a combination of variously selected linguistic fragments – was published in 1939, being listed as "the book of the week" in the UK and the USA. The book had been begun in 1923, when Joyce lived in Paris, suffering from glaucoma.

¹ The novel had been begun as a quasi-biographical memoir entitled *Stephen Hero*, between 1904 and 1906; only a fragment of the original manuscript has survived.

Some of the notably significant episodes in Joyce's life, which laid an imprint on his personal, autobiographic mythology, are, we believe, as many starting points for the literary pinpointing of his own 'life adventure'. A rather minor one is, for instance, the episode – recounted in *A Portrait of The Artist as a Young Man* – when, during his school years, he got his glasses broken, but refused to reveal the identity of the culprit, being subsequently unable to do his lessons. Or, the fact that the title of the 1907 collection of lyrical poems, *Chamber Music*, was suggested, as the author later admitted, by the sound of urine tinkling into a prostitute's chamber pot, which he heard while he was living in Italy; the very musical quality of the poems (mainly ensured by the open vowels and the repetitions used) stands proof to it. But it is the really crucial events and biographic stances that were to strongly influence his writing; for example, receiving, while he was studying in France, the telegram which said that his mother was dying, followed by his (actual, or artistically imagined?) refusal to kneel in prayer beside her, a gesture tantamount to his formally giving up the Christian faith – and consequently delivering himself from various oppressive influences of the past; the various allusions to religion in the "Lotus-Eaters" episode in *Ulysses* are as many attempted definitions of escapism. Other biographic details were artistically melted into psychoanalytical components of his later writing. One of these relates to the theme of jealousy (cf. the story one of Joyce's former friends told, to the effect that he had had an affair with Nora, even while the writer was paying court to her). Similarly, the author's playing, in *Finnegans Wake*, with Jung's concepts of *Animus* and *Anima*, may be seen as a revengeful response by an embittered Joyce to Jung's analysis of his daughter (the Swiss psychologist believed that Lucia Joyce was too much influenced by her father's psychic system).

Likewise, most of the characters (or *personae*) of his work are indirectly based on several *prototypes* in reality. The main character (or the father-figure) in *Ulysses*, Leopold Bloom, the Jewish advertising canvasser, his wife Molly, and Stephen Dedalus can all be identified, be it loosely, in Joyce's biography. Various critical commentaries attributed parts of Bloom's identity / literary substance to Joyce's improvident father, or to Ettore Schmitz (a.k.a. Italo Svevo¹), a novelist and businessman who happened to be Joyce's student at the school in Trieste. The figure of Buck Mulligan is largely moulded on that of Haines, the overly reserved English student.

Intellectual issues, telling of the age's main intellectual purport, are also apparent in Joyce's books. In *The Portrait...*, for instance, the life of the protagonist is delineated, from an early age towards maturity, including, very much as Joyce's own existence, education at University College, Dublin, and rebellion directed against the claims of family and Irish nationalism. Stephen Dedalus has an observant, respectful attitude towards religious matters, even thinking of entering a seminary, but then rejects Roman Catholicism – like Joyce himself. ("Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using my defence the only arms I allow myself to use – silence, exile, and cunning"). Again like Joyce, Stephen Dedalus finally determines to leave Ireland and go to Paris in order to face "the reality of experience", and become an artist. Joycean "culture" is in actual fact the refined product

¹*Italo Svevo* (1861-1928) was an Italian novelist and short-story writer, best known for the novel *Confessions of Zeno* (1923).

of a many-sided response to various pressures, mainly psychological, sociological, aesthetic, political, and economic in nature.

A confirmed rebel himself, Joyce also grew up among rebels. However, in the context of the literary and political movements that purposed to liberate Ireland, he instinctively aspired towards a broader European culture (and his special linguistic gift supported him along that arduous way). Opposed to the 'Celtic twilight', Joyce read Ibsen and studied Dano-Norwegian. The artistic coteries in Ireland held little attraction for him, just like such great names of the Irish Renaissance as Yeats and Synge, which he treated with arrogant contempt. His life of adolescent irregularity, paralleled by his early scandalous works, the fruit of his powerful and original intellect, was on a par with his intolerance of both the narrowness of his college curriculum, and the strict Roman Catholic orthodoxy which was the rule in the school establishments of the time.

Ulysses is an oblique portrait of Joyce himself. The summed up account of a single day's experiences in 1904 Dublin, *Ulysses* is also, as the title implies, an epic, jocularly or loosely reflecting Homer's *Odyssey*, playfully (as suggested by some critics) echoing or paralleling the great classic Greek epos. This Homeric perspective is obviously another intellectual, artistic influence, imposed on Joyce by his humanistic studies. Actually, the *Homeric* structure of *Ulysses* can be transparent for most readers; put in a rather linear, simplistic manner, Stephen is (symbolically / metaphorically) looking for a father (e.g. Chapter One in *Ulysses*, referred to as "Telemachus" by Joyce, anticipatively links Stephen and Leopold), and Leopold Bloom may be seen as the wandering Ulysses (because he is, archetypically, a *wandering Jew*). The character of Stephen Dedalus gains more vividness on account of the parallel to Telemachus, the son of Ulysses, king of Ithaca (just another island – like Ireland), though the Homeric parallels are more often than not ironic (v. the barmaid-Sirens). The novel counterparts to the Homeric epic are sometimes endowed with a farcical effect (e.g. punning or humorous, or fitting the author's sense of social or political irony). For instance, the comparison between Molly Bloom and faithful Penelope is broadly ironical. Be it as it may, we believe that one may also add that Joyce's peregrinations could be perceived as largely reflected in his special interest in the character of Ulysses / Odysseus. Although it is only in Chapter Seven that Bloom and Stephen (i.e. the prototypes of Odysseus and Telemachus) meet for the first time, Leopold Bloom's own *Odyssey* (i.e. the wanderings of Ulysses) occasions a lot of path-crossing, the meaning of which is mainly up to the reader to judge and assess. The last three chapters of the book parallel Ulysses' homecoming to Ithaca. The Penelope fragment begins and ends with a *Yes*, representative of Molly's vitalistic optimism, no less than Joyce's belief that women are a positive life force. At bottom a hymn to the humanity to be found behind the common events of daily existence, *Ulysses* offers, in the opening pages of "The Lestrygonians", for instance, a record of Bloom's sensitivity towards the passing things of life. Joyce's parallel to the *Odyssey* was praised by his contemporaries as a great discovery, because it implied using *myth* to relate, in a human continuum, contemporaneity and antiquity (and, in the process, manipulate an analogy between reality and a pre-existing patterned discourse), and thus controlling, ordering, supplying shape and significance to the huge perspective of vanity and anarchy which was – then, as is unfortunately now – contemporary history. Such critics firmly believed that the use of the mythical method, instead of the narrative one, represented "a step towards making the modern world possible for art". The very artistic achievement of *Ulysses* is a gift of Joyce's own shrinking, recondite nature. The book, vastly long and intricate, tries to sound and unravel the very opulence of intimate thought, using a variety of styles – especially the

‘stream-of-consciousness’ method, and deriving its added complexity from irony, epiphany and dramatic intensity. The author’s own introspective nature pushed him to explore the most profound recesses of human consciousness and linguistic expression, e.g. when using the “interior monologue” technique to render the hero’s fleeting thoughts, the very image of the fluctuating, “Protean” nature of reality itself (cf. also Stephen’s complex musing on the reality or appearance of existence itself). Pushing experiment even farther, *Finnegans Wake* unearths mythologies and theologies in various cultures, symbolically consistent with the whole of human experience.

A fully original experimental book, using a multiple (even plethoric) narrative point-of-view, alongside detectable personal attitudes, intellectual and political feeling, as well as acute observation of human condition, *Ulysses* is written in a multitude of different literary styles (going all the way down from internal monologue, to first-person speculation, and to newspaper headlines) and linguistic varieties. An exuberant exploration of the total resources of language, the novel is a possible *sum total* of the modernist experiments of the first half of the 20th century. In the chapter commonly called “Molly’s Soliloquy”, for instance, authorial control, as expressed through punctuation, syntactical selection, comment etc., is completely absent.

Concluding, we may wonder if (auto)biographical elements in Joyce’s literary work were so pervasive as to directly shape all, or most, of the author’s artistic tenets and literary achievement. A dedicated artist of the first order, Joyce devoted his life of unremitting labour to natural, unaffected, inborn experimentalism and deep humanity, turned into genuine literary value. His *Ulysses* is one of the greatest literary achievements of the 20th century, and, as some critics say, of all time.

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***THE RECOVERY OF THE PAST IN KAZUO ISHIGURO'S "THE REMAINS OF THE DAY"*¹**

Abstract: *The paper explores the way in which the hero of Kazuo Ishiguro's novel, the butler Stevens, tries to make sense of his past during a travel that is more one in time than one in space. It will show that, though he does visit the West Country and goes through and describes several places, what he most frequently refers to is the place where he has lived most of his life as a butler, Darlington Hall, and what appear to be its most glorious days. We will also notice that, having explored the past, he seems to look forward confidently to the future, but that might prove to be equally disappointing if we take into account the fact that he might not have learnt from his past mistakes as much as he thinks.*

Keywords: *past, memory, perfect butler.*

I. Introduction. General Characteristics of Kazuo Ishiguro's Novels

Kazuo Ishiguro was born in Nagasaki, Japan, on 8 November 1954. He came to Britain in 1960 when his father began research at the National Institute of Oceanography, and was educated at a grammar school for boys in Surrey and then at the University of Kent, where he studied English and Philosophy. After graduating, he studied Creative Writing at the University of East Anglia, being a member of the postgraduate course run by Malcolm Bradbury. There he met Angela Carter, who became an early mentor. He has been writing full-time since 1982.

In the 1980's, when Ishiguro started publishing his works, Britain was experiencing a shift in the way it perceived itself. It was no longer the centre of a huge empire. Consequently, the smallest details of English society were no longer of interest to people in the far corners of the world. Therefore, the English writers realized that they could no longer deal only with English realities, but had to concentrate on matters of international interest, on what was happening in the wide world. Ishiguro considers himself a writer of international novels, i.e. of novels that contain a vision of life that is of importance to people of varied backgrounds around the world, regardless of whether they are set across continents or only in one small locality. According to his own testimony, he no longer writes just for English readers. He no longer uses puns, because they cannot be translated, and he is careful with the way in which he portrays his characters. In addition to that, he is careful with the themes he chooses, since burning issues in one's country in one's time may not be interesting for other people.

Ishiguro's narratives centre on memories and their potential to digress and distort, to forget and to silence the past, and above all to haunt the present. The protagonists of his fiction seek to overcome loss (the personal loss of family members and lovers; the losses resulting from war) by making sense of the past through acts of remembrance. His first two novels, *A Pale View of Hills* and *An Artist of the Floating World* are typical in this sense. (Procter, 2002)

They are set in the period after the bombing of Nagasaki and Hiroshima respectively, but they are not historical novels, since they do not describe the two events at their centre. Instead, they investigate the way in which these traumatic events affected people.

The Remains of the Day marks a departure in the author's work, since its action is not set in Japan, but in England. Still, it is consistent with his writing style in that the

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book is a first person narrative told by a person who faces past self-deception and regret: the butler Stevens. As Brian W. Shaffer remarks, in all five novels published by Kazuo Ishiguro up to 2000, “the narrative moves back and forth seamlessly across events spanning decades of the protagonist’s life to form a vast web of personal and historical traumas.” No matter where the action of these novels takes place, “it is always the central character’s quietly anguished interior landscape upon which the novel’s most compelling drama is enacted.” (Shaffer, 2006: 158)

II. Space and Time in *The Remains of the Day*

The action of the novel begins in July 1956 at Darlington Hall. Lord Darlington himself died three years before the present events. The place, so elegant in his glorious days, was bought by Mr. Farraday, an American businessman. The house is now only a pale shadow of what it used to be, with only four members of the staff that can barely do the job done in the past by around twenty. Mr. Farraday is also only a pale shadow of what Stevens considers to be an appropriate master. Lord Darlington was the perfect lord, in his butler’s opinion, serious and reserved. In contrast, Mr. Farraday is too familiar and makes too many jokes, which Stevens does not understand and to which he cannot reply. But this new master intends to leave the place for a while, and so he encourages his butler to take some time off and to go on a trip. Stevens intends to use this opportunity to go to the West Country. There, he plans to visit Miss Kenton, the former housekeeper, in order to convince her to resume her job at Darlington Hall. He had received a letter from her and she appeared willing to do it.

The travel west by motor car is also a journey in the past, as during the travel Stevens’ memories unfold in the form of a diary/ travelogue.

II.1. The Travel in Space

In space, Stevens travels from Darlington Hall to Salisbury, then to Mortimer’s Pond, Dorset; Taunton, Somerset; Moscombe, Devon; Little Compton, Cornwall, where Miss Kenton lives. The diary ends at Weymouth, in the 6th evening of the travel. This physical trip is a voyage out of the house and out of Stevens’ mental routine and psychological paralysis, “an act of self-liberation following a life of self-imprisonment” (Shaffer, 2006: 171). Until it, his life had been restricted to Darlington Hall. He had seen only the neighbourhood of the estate, but he does not complain about this, as he considers that he had seen the best of England by meeting the most important personalities of the country. On the other hand, he had “visited” the country by looking at the photographs and by consulting the information in the 7-volume book *The Wonder of England* written by Jane Symons, herself a guest at Darlington Hall once, in the 1930’s. Though he keeps reminding himself that this journey represents a rare opportunity for him to enjoy the beauties of the land, and that he should be attentive to and present us what he sees, he keeps being distracted by memories. Thus, even though we are offered several descriptions of landscape and of the places that he sees – mostly towns/ villages and interiors (the various rooms that he inhabits) – every time they are connected to his memories of the past and of Darlington Hall. Therefore, we can say that even though he visits several places, the space to which he most frequently refers is the one that marked his past (and present for that matter), Darlington Hall.

He offers us many details, feelings, thoughts and opinions triggered by what he sees. For example, his considerations about the fact that even though other countries

may have spectacular views, only the English landscape possesses that unique quality that is best referred to as “greatness”, as it is calm and sober, not needing to “show off” its beauty, bring him to the notion of “great” butler, to which he dedicates much attention.

II.2. The Travel in Time. The Recovery of the Past

In time, Stevens takes us back to the past days of his favourite master. He had served Lord Darlington for 35 years and he is proud of that. He respects the lord and has a high opinion on him. That is why he does not like other people to speak nonsense about him. The bad things that are said about this great employer are not true, considers Stevens, recalling however, how a lot of important people, like Ribbentrop, then the German ambassador in England, came unofficially to Darlington Hall in Lord Darlington’s days, and how a lot of important matters were discussed in his house, from which we are mentioned a conference on the Versailles treaty taking place in March 1923, that had as a purpose the revision of its harsher provisions against Germany. Going back through these memories, Stevens finally understands that his beloved master was either a Nazi sympathiser whom he himself helped to entertain the Nazi leaders or a naïve politician used by the Nazi for their political interests. Either way, Lord Darlington was not the admirable man who contributed to maintaining better understanding between nations and peace in Europe.

This is not his only disillusion. The memories of Lord Darlington’s days include a great love that went by not unnoticed, but ignored. Though at the beginning Stevens and Miss Kenton had conflicts because both were proud, gradually they get closer and closer to each other. However, they avoid discussing personal matters. When Miss Kenton draws Stevens’ attention that his father is over-working, he does not take it into consideration. When she enters his room and, seeing him reading a book, wants to start a conversation about it, he does not answer and prefers her to leave his room where she came uninvited, “invading” his private moments. Even their meetings over cups of cocoa, that take place every evening in her parlour, are concentrated on professional matters. Miss Kenton is dissatisfied with this. When they quarrel over the firing of two Jewish maids, requested by Lord Darlington and opposed by Miss Kenton, she reproaches to him that he is always pretending. He himself did not agree with the procedure either, but he had done his duty as always, without saying a word of protest. Too much politeness and dignity lead to artificial behaviour and failure of communication, thinks Miss Kenton. And, despite her protests, the evening meetings are brought to an end by Stevens, because they have a quarrel regarding her “boy-friend”. She announces him later that she will marry this man, in such a way as if to provoke a reaction from his part, but the reaction does not come. So she gets married and leaves Darlington Hall.

A great butler, in Stevens’ opinion, has to be dignified in keeping with his position, i.e. he has to be able not to abandon the professional being that he inhabits. That is why only Englishmen could be great butlers, the continentals being unable to hide their feelings. The perfect butler has to be able to keep up appearances and do his duty regardless of what happens around him. When old Mr. Stevens (a former butler himself, now too old for this and serving under his son) dies during the conference on the Versailles treaty, his son keeps on doing his job and serving the guests, without showing any sign of grief. When Miss Kenton’s aunt and only relative dies, not only that he does not comfort her, but he even reproaches her with the behaviour of some of

her new subordinates, considering that a discussion on professional matters can do her good. This is something Miss Kenton cannot agree with.

Stevens himself understands during this travel the gravity of the sacrifices he has made in the name of duty. His father is dead, his love is married to someone else, his beloved master was not perfect at all. He has sacrificed everything for nothing. The former Miss Kenton (now Mrs. Benn) will not come to Darlington Hall, even if she too seems to want to recover the past. Stevens did not even mention the possibility, because, though during their conversation she alluded that sometimes she wished she had married Stevens, she seemed to be happy as she was. In a discussion with another butler met on the way, Stevens confesses that he had given his best to Lord Darlington and now he does not have a great deal more left to give. Now it is time for him to rest. Considering that the evening is the most enjoyable part of the day, Stevens decides not to look back but to try to make the best of what remains of his day (i.e. life). Consequently, he intends to improve his skill in bantering, especially because in bantering lies the key to human warmth.

Englishness, characterized by calmness, a sense of restraint, discretion, distinction and especially dignity, appears in this novel as an old-fashioned concept, no longer functioning. For Mr. Farraday, the idea of Englishness incarnated in Stevens is exotic and archaic and so it turns out to be for Stevens himself in the end. In modern times, the old values are inadequate. Ishiguro also offers a solution to this: a re-adaptation of the self.

“In Ishiguro’s novels narration is, at least partly, a therapeutic process. The novels are not attempts to render the past convincingly, but rather to pursue how individuals interpret and construct that past.” (Procter, 2002) The writer himself confesses that he has become less interested in realism because the cinema and television do it so well. Instead of concentrating on the exterior world, he has become more and more interested in what is happening inside his characters’ head.

When I write a novel perhaps some part of me wants to offer in a book an experience that you can’t get easily sitting in front of a cinema screen or a television screen. For that reason, one of the strengths of novels, I think, over camera-based storytelling is that you are able to get right inside people’s heads. You’re able to explore people’s inner worlds much more thoroughly and with much more subtlety. That’s not to say there aren’t many great filmmakers who really get you into somebody’s head. But the form is different. It’s a third person exterior form. (interview with Linda Richards, 2000).

III. Conclusion

We can conclude by stating that Stevens’ travel is not so much one in space, meant to get him to know new people and new places, but rather one in time, into his own past, meant to get him to really know both himself and the people that he has already met, and the place where he has lived most of his life as a butler. We might consider that he has learnt his lesson, but, as Geta Dumitriu notices in the afterword of the Romanian translation of the novel, his desire to take up bantering only speaks of his availability of adapting without thinking to the demands of another master. The past was recovered, but the future might prove to be equally disappointing.

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THROWN INTO TIMELESS SPACE. CULTURAL DISLOCATION¹

Abstract: *Through the figure of Emily Grierson in A Rose for Emily, William Faulkner represents the concepts of personal time and space, rendering the idea of the self in conflict with the other or the tradition versus the change theme. The inside and the outside, the inner place and the outer place, the private world and the public world, the individual and the community- all these issues reflect a clash between two ways of being. Wrapped in an endless past, disconnected and displaced, Emily lives in a vacuum, blind to the cultural values around.*

Primarily, the paper attempts to enlarge upon the notions of time and space in the aforementioned short story. The debate is yet meant to go in depth, providing views for spatial and temporal implications, both in the fiction and beyond.

Keywords: *time, space, culture.*

A Rose for Emily is considered one of William Faulkner's best short stories, in which the author greatly represents the mysterious woman, exploring her eccentricities in depth, as she is forever doomed to a frozen time within a secluded world of herself. Consequently, her denial to exist as a member of community, following an ordered kind of life projects her into cultural isolation and, moreover, into a misfortunate, dark path towards decay-both physical and metaphorical-and death. She rejects the present realities and resists change, opposing any new transformations that her community faces over the years. Therefore, in this confrontation with the world outside, Emily actually inhabits no real universe because she only knows life as she constructs it first mentally and then palpably.

The above brief hint at the main character of the story is meant to introduce into debate the purpose of this paper, which includes picturing the female protagonist in her unconscious agony that comes as a result of losing contact with the others, in her incapacity to enjoy a place that implies spatial, temporal and cultural coordinates. All the themes and motifs related to time and space spring from the woman's gloomy existence, the refusal to break her self-made walls and communicate. Therefore, the present paper intends to provide an analysis for the fictional human being in the struggle with the inconsistencies of natural motion of things, offering primarily a public space, which is Emily's town. The *corresponding* private space is the house in which she lives, a universe in miniature, both sacred and profane, capturing zone for the temporal line of the self as opposed to time sequences of the other. It is thus an evident fact that, gradually, the woman finds it uncomfortable to leave her own designed location and locks herself in, behaving against the modern laws that involve staying permanently alive to the new ways and getting rid of the old ways. This mixture of concepts gives rise to multiple literary angles of conveying the road of a character suspended in the same time and space, culturally remote from the new established forms of life. Subsequently, the principal interest of this paper is to grasp the important aspects aforementioned so that it can grow relevant for the related time-space-culture issues.

The material that Faulkner made use of in order to create the story is largely taken from his piece of land, the South, although it is true that many of the problems posed in the writing are also common to various other places on Earth as they deal with the universal man confronted with similar realities. This is a fact that William Faulkner

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himself confessed in his *Nobel Prize Acceptance Speech*, when speaking about "the human heart in conflict with itself". What is to be first mentioned to the reader of *A Rose for Emily* is that its author resorts to an interesting narrative voice and point of view in revealing the story, as well as what lies beneath its unfolding events. Hans H. Skei explains that: "[...] it is the first story in which a community point-of-view-through a first-person plural narrator, a *we-* is used with easy mastery and without any of the limitations that a first-person, outside narration may entail." (Skei, 1999: 152) This being well-established, it is certainly a story about the writer's townspeople, at least as concerns the setting. A fictionalized world then takes shape out of a cultural background that was, of course, distorted to respond the demand of the literary plot but, nevertheless, remained at the core of creative impetus. Emily is, in any possible way, fundamentally different from the people of Jefferson, through her Faulkner rendering the idea of the individual versus the social or the self versus the other. In this production of a literary figure subject to anachronism, the writer ultimately confronts the ordinary reality with a symbolic creature who clearly does not belong to the world of her own lifetime. Yet, she is emblematically placed *within* as the embodiment of a lost cause. In a simplified version, it is sustained that: "*A Rose for Emily* is a gothic tale in the sense that it creates a doom-laden atmosphere in which an old spinster who is totally shut out from the teeming outside world lives in a decaying mansion with one of the floors closed." (*ibidem*: 153) At a close reading it is still important to acknowledge Emily's position as a source for deep understanding of *the unfit*, while never forgetting that her image remains a social construct as we see her through the others. Another crucial point to consider is the importance of time in the story, which, along with that of space and value system, gives strength to a great insight, obviously surpassing a simple pattern of short fiction that follows the lifeline of an old spinster and finally depicts her inevitable death.

The community represents the group while Miss Emily implies the idea of a person, an individual; the space for the group is the town, the outside while the space for Emily is the house, the inside; the time for the others is the present, while the time for her is the past. Suffering from dislocation, the woman proceeds to create her own "temporal and spatial enclosure" (*ibidem*: 159), in an attempt to arrest time. Her not-adjusting to change suggests her adherence to an old, traditional value system, which comes in direct clash to the new, modern era. All these differences slowly cluster together and make the theme of the story incredibly complex at a psycho-analytical level. Therefore, it can be referred to as a powerful piece of literature, dealing not simply with Emily as an isolated individual but inferring, from her position, the real implications that flow beneath and beyond her resistance to change. And it is these implications that are worth debating upon and hopefully solving, so that it can be possible to awaken the spirit of those fighting the others and themselves, beyond fiction.

The fact that Faulkner resorted to Jefferson and its community to place the story and tell the story signifies his artistic capacity to insert his mind in the Southern psyche and extract from there the sense of the past that floats over the region. In her remaining bound to the past, Emily was more than a pretext to put the story on paper. Her death was considered to be the primary reason for telling the story.¹ We actually learn about the sad event at the very beginning of Faulkner's work; the following extract is worth considering, as a keystone in *A Rose for Emily*:

¹ Hans Skei specifies that Emily's death constitutes the starting point for developing all the following episodes into a story.

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant-a combined gardener and cook-had seen in at least ten years. It was a big, squarish frame house that had once white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps-an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson. Alive, Miss Emily had been a tradition, a duty, and a care; a sort of heredity obligation upon the town, [...] (Kirszner, 1994: 70)

Nevertheless, the writing is not about a lady who passed away, but it is about the connections that finally get a conclusion in Emily's passing away. The notions of time and space are dealt with in a complex, profound way. Conflicting feelings are displayed and further exemplified in the intrusion of past into present, in Emily's pathological attachment to past, permanence and her helplessness to escape and exist for the present moment. The title of the short story also explains the author's choice to reveal the life of his fictional character in a manner that leads to our perceiving the woman as not simply outcast but thrown into a space that is incompatible to her life as it is set in time. Consequently, we follow the compassionate disclosure of her living death in Jefferson. Answering the question about the significance of the title, Faulkner halts upon the idea of the poor woman, imprisoned by her own father, who enjoys no life actually and to whom he offers a rose: "Oh, it's simply the poor woman had had no life at all. Her father had kept her more or less locked up and then she had a lover who was about to quit her, she had to murder him. It was just *A Rose for Emily*- that's all." (Gwynn, 1995: 87-88) The writer's compassion to his main character is again emphasized, this time by Edmond Loris Volpe, who understands that the unnatural way Emily behaves is somehow excused in the context of her receiving sympathy precisely from he who created her: "The morbid atmosphere of decay that prepares for the story's macabre ending- revelation of Emily Grierson's necrophilia-is offset by the affectionate tribute of the story's title." (Volpe, 2004: 99)

James G. Watson enlarges upon the concept of *the house*, implying the idea of home and further suggesting the universality of location in terms of its being a way of "self-definition and expression" (Fowler, Abadie, 1980: 139). This is a starting point for viewing Emily as living on her own, in privacy, defining herself within the limits of her possession. Her place, openly marked in space, represents her corner of the world, a cosmos or a universe that nobody can invade. In Emily's case, the house is her domain and the core symbol of her separation from community. Her refusal to accept a street number to her house is, moreover, a symbol for the total rejection she shows to any potential change that she perceives as dangerous for herself. She thus remains limited to a *home* that appears at least strange to the others, if not appalling, since the owner has not left it for years. The only link between her and the outside world or the present- as a time in space- is the black servant Tobe. It is then obvious that, culturally as well, she stays outside, defying all the changes that naturally occur and need conformity. The house keeps her without direction, but safe in so far as she defines safety. Yet, contrary to expectation, the house does not provide her independence or self-sufficiency. It is

Homer Barron who gives us the confirmation that Emily is desperate to cling to anyone because of her insecurity and solitude. She had first been sickly attached to her father and, unfortunately, she develops the same sick pattern of remaining attached to her lover, whom she ultimately kills in an attempt to make him stand still in that place that she conceives to be the household of her imaginary wedding to him. At this point it is clear that she is, in all respects, eternally wrapped in nothingness, as the house itself does not house her but throws her out of time, giving the illusion of her being located instead of her real dislocated character. Although the house really exists as a place, she makes it hers and thus inexistent in the sense that people do not step inside, modernity is locked out and time itself stops moving forward. She is, indeed, locked in. According to James G. Watson:

To be *unhoused* [...] is to be isolated potentially not only from a particular place in space and time but from fundamental referents of human identity. For Faulkner, houses and architectural images were a habitual mode of expression and a characteristic vehicle of extended metaphors for fictional form. Another place. The French phenomenologist Gaston Bachelard calls such figures 'images of felicitous space', and Faulkner's descriptions of Yoknapatawpha County were larded with them. (Fowler, Abadie, *op.cit.*: 139)

Identity is therefore constructed on the basis of man's interaction with the space and the people around, a specific place giving rise to specific features in character, behaviour and values. Emily Grierson does not interact; as a consequence, her identity is restricted to the enclosed space she inhabits and the few people she comes in relation with. As it was stated: "[...] in the fuller context of the fictional world, architectural metaphors of house and home firmly root characters in a specific place and time." (*Ibidem*: 155) Definitely, Emily is inescapably caught in her dark house, but she could escape if only she wanted. But, in her choosing to remain caught, she may have indirectly proven that, as a product of the South, at a larger scale, she prefers to stay *indoors*. It may be that the surroundings would have dehumanized her irretrievably since the others are themselves caught, even though in a different sense: in obeying the written and the unwritten laws without any personal reflection. It appears thus that existence itself is flawed and while some choose to surrender, others grow insane precisely because they cannot and will not give in to general attitudes of actual resignation. This may be an interpretation for Emily's retreat into the house. In his paper, *Faulkner: The House of Fiction*, James G. Watson acknowledges the importance of place as witness of various elements that form the writing and its immediate key topics:

[...] the houses of Faulkner's fictions project a sense of place by their regional characteristics and by the full range of human attachments to them- the tenderesses with the savageries, the psychological realities with the physical ones. Dream house or real one, historic relic or antiquarian refuge, the houses of Faulkner's fictions are complex and expressive symbolic figures: fictional places that are fictional forms. (*Ibidem*: 158)

A Rose for Emily does have numerous psychological elements. The end of the story is kept secret and the reader only knows it when he reaches it. Emily had not been able to give the dead body of her father to the authorities much in the way she could not let go of Homer after she had killed him. Homer Barron functions as a father-surrogate; therefore, Emily's necrophilia is not simply necrophilia, but more than that. She stays outside the community. As she is not proposed to by a man, we can infer that the social

system also denies her a social space as she is all alone. Because the system repressed her, she responded. As marital love culturally has a great significance and the patriarchal order seems to rule over, Emily murders Homer and lives the kind of marriage that she desires inside her father's house. Her insanity at this stage is clear. It is through death, metaphorically speaking, that she wants to set herself aside as a non-representative for the community that she is yet a member of. Obviously, she does not manage to find a real place and time for living peacefully and healthily. Thus, it could be said that her reactions are justifiable-how can one live in no proper space and out of time and still be happy?

The whole town went to Miss Emily's funeral. Her space is finally invaded by everyone and it is observed in minute detail: "The interior of the house may well be modelled on gothic tales, but it seems most of all to be dark, worn, unchanged, decaying, and shut off from the sun and from life outside." (Skei, *op. cit.*: 156) It is only at the end that everything is revealed. Naturally, Emily had to keep her enigmatic character hidden so that the text could achieve its purpose in depicting a woman of incredibly different perspectives as compared to those of her fellows: "It is vitally important for a character like Emily to retain her enigmatic status as long as possible in a text purporting to tell the innermost secrets of a wasted life [...]" (*ibidem*: 153) The delay of telling the facts leaves room for other important aspects in the development of the story: "The withholding of crucial information in *A Rose for Emily* is done almost inadvertently, and the text seems to be filled with detailed description of the new times and the destruction of the old ways, as if to put off the gruesome facts for as long as possible." (*ibidem*)

Viewed as a whole, the short story "[...]" has two major characters: Emily Grierson and the community. They are complementary rather than antagonistic characters. Emily's personal history mirrors the community's collective history." (Volpe, *op. cit.*: 99) The latter is a living entity, a character in its own right. The macabre ending of the story implies the idea of a final intrusive community, disclosing the sense of the past that Emily permanently possessed. Finally, her road has come to an end, her mysteries discovered, her story contoured. She carried the burden of *being* relentlessly, confronting space and time, until she found herself dispossessed of reason and soul; unavoidably, cast away.

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TIME REPRESENTATIONS IN ALGERNON CHARLES SWINBURNE'S DRAMA: EXPERIMENT AND INVENTION IN THE GREEK PLAYS¹

Abstract: *A third of Swinburne's work is devoted to theatre, both in writing and in reading, both as a Victorian stubbornly obsolete playwright and as a critic of old Elizabethan literature. Moreover, his entire career began under Thalia's auspices (with a volume containing two small texts) and ended in the same tune, with a little Gothic fancy, forged by theatrical mise en scene and prosodic experiments. It is therefore of crucial importance to find what are Swinburne's temporal premises and assumptions when insisting on the development of a played-out dramatic scheme (among other things, he stated that he had never been writing for the melodramatic Victorian audiences and that, in fact, he had always had in mind the Elizabethan public and the reputed representations at the Globe). Beyond his reputation either as a "fleshly" poet or as a "diffusive" critic, drama might be a key likely to unlock his controversial and prolix work.*

Keywords: *split-structure, ideology, sexuality.*

1. Hellenism: Imitation and Assimilation

Nothing from Algernon Charles Swinburne's Oxford activity would reveal to Benjamin Jowett, his teacher and tutor, the student's lifetime passion for the Pagan world, pieced together at an early age from Walter Savage Landor's *Hellenics* and from the scattered Greek excerpts in the Etonian anthology *Poetae Graeci*. Among them, the young artist's soul caught fire after having read Sappho's tempestuous lyrics. The poet would also try several times to translate the obsessive lesbian tunes but, perfectly aware of his treason, he grew more and more convinced that such lines could not have been assimilated by the English language unless framed (as inter-texts) in original works. Moving towards the sunset of his life, *Anactoria's* father tends nevertheless to leave behind the flag of 'arduous causes' and, in his 1906 *Dedicatory Epistle* (Algernon Charles Swinburne, 1966: 90 *et sqq*), asserts that the Pindaric ode – with its tertiary structure – should be a more reasonable way to shape long lasting poetry. As a matter of fact, the vacillation between imitative (prosodic experiment) and creative translation (textual immolation of originals) brings the Victorian writer to an outstanding Postmodernist view on literature. Moreover, lots of Swinburne's other literary and epistolary productions² undoubtedly confirm not only enthusiasm but also his profound knowledge of Antiquity, equalling Milton's forerunning competence and insight (Cecil Y. Lang, 1959: xiv). Edmund Gosse, Swinburne's most authoritative biographer (yet, not the most trustworthy), mentions some recitative episodes when the 'devilish' poet used to hypnotize his audience with lengthy fragments from *Oresteia*, a tragedy most probably learnt by heart (Edmund Gosse, 1917:110). This biographical account demonstrates the 'undeceiving' admiration some of Swinburne's contemporaries expressed soon after his career had begun; John Ruskin says:

"[Swinburne] is infinitely above me in all knowledge and power, and I should no more think of advising him or criticising him than of venturing to do it to Turner if he were alive again... He is simply one of the mightiest scholars of his age in Europe... In power

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² E.g. *Phaedra, Itylus, Anactoria, Hymn to Proserpine, Sapphics, At Eleusis, Hymn to Man, Genesis, Thyresias, The Last Oracle, Thalassius, On the Cliffs, Athens, Aperotos Eros, A Nympholept*, etc.

of imagination and understanding he simply sweeps me away before him as a torrent does a pebble. I'm tighter than he is, so are the lambs and the swallows, but they're not his match" (apud Gosse, 1917:155);

Whereas others, like Benjamin Jowett, praise the expelled student's "inner point of view" (Edmund Gosse, *op. cit.*: 110) on the Greek language rather than his 'grammarians skills'.

2. Between Aeschylus and Euripides

Better strained and a little bit less immoral than the other 'Bolgies of his 'infernal' work, Swinburne's two "Greek" plays - *Atalanta in Calydon* and *Erechtheus* - brought him a certain complaisant regard from the critics who, immediately after their publication, traced out either the Romantic 'riot' from Shelley's *Prometheus Unbound* or the genuine Hellenistic inspiration from tragic authors, such as Aeschylus or Euripides. Swinburne himself took great pride in restoring the primary tragic structures at a time when the audience's or the readership's sensibility had been shaped after Tennyson's lyrically suffused rhymes, after Browning's dramatic monologues or after popular melodramas. *Atalanta...* actually represents his first victory on the literary market, as, pushed forward by Lord Houghton and its editors, the play bestirs some interest among the already consecrated authors; among others, Matthew Arnold, who had long been practicing with the Greek themes and prosody – although unsuccessfully, would younger Swinburne judge upon the master's *New Poems* – by trying to accommodate the Hellenic meters to the Anglo-Saxon spirit. Endowed with a fine ear and extremely schooled, Swinburne alone seemed to be able to bear the laurels of 'tragic' glory: in spite of their disconnected mythical kernel, the two plays were updating a 'series' of characters that, fighting against some basic elements - like the boar of Calydon, Althaea's fire, Poseidon's enraged seas or Eumolpus' barbarous fury -, actually edify a model of ideal citizenship inspired by the general behaviour 'within the bounds' of the Greek *polis*.

There is no evidence of Swinburne's intention of writing a tragic 'cycle' as such, after the celebrated models of *Oresteia* or *The Persae*. Yet, in both cases, the tragic author starts from small 'shatters' of Euripides' lost plays; therefore, his artistic option of enveloping the remnants of the old myths in a new poetic outfit could be included in a more general creative mood that fuels bold experiments, such as rewriting, imagining or inventing old sources. The play upon sources gratifies friends and exhausts enemies. However, in spite of manifestly thematic lineage, Euripides' kinship is obstinately rejected: the author of *Medeea* is considered '*monotonous, insipid, feeble, immoral; endless commonplace – sophisticated and affected in expression, as well as in thought – undignified and exaggerated – Homer and other tragedians mixed with puerilities*' (apud Marion Clyde-Hyder, 1920: 10).

Notwithstanding Swinburne's sparse outbursts of confession, the reading guide from "Pall Mall Gazette" showed how 'true to the bone' his Hellenic inspiration had been and how aesthetically significant (Cecil Y Lang, *op. cit.*: 131-135). At the top of the list were ranked Shakespeare, Aeschylus and the Bible, the only 'common note' of the three titles being the tragic theme of one's blind and hopeless fight 'against' either destiny or 'against' man's unconscious passions. However highly appreciated for his skill of diminishing tragic pathos to the essence of purely ritual gestures, as in a 'dumb show', 'as of a picture striving to speak' (Algernon Charles Swinburne, 1886), Aeschylus is still not secured a place of priority in his preferences: 'a sense of righteousness' maintains a unique center of gravity that breaks tragedy apart from

reality, and makes it taste a bit artificial, says the fastidious reader (Algernon Charles Swinburne, 1962: 131-135). Shakespeare, on the other hand, features out a more down-to-earth world, one governed by injustice, human passions and eternal chance, reason why one is unable to grasp just a single meaning and focus just on a single story. Beyond his need for balance, the Victorian playwright might have known how real masterpieces specifically grow out of doubt, excess and pain.

Therefore, with all his hate against Medea's father, Swinburne was more sensitive to the psychological interpretation of the fatalistic theme than to its metaphysical one, being closer to the individual, sensitive and 'epidermis' pain rather than to the generic human suffering. The 19th century individualist mentality 'erases' the tragic conceptual 'outlines' in a way that could be traced out to the two plays, which, in spite of their Aeschylean structure, evince a Euripidean psychological disposition, as Marion Clyde Hyder aptly upholds:

"The characters of Swinburne's Greek plays are peculiar in this respect; in action and in the contemplation of action they are Aeschylean, while in retrospection and in sentiment they are strongly Euripidean" (Marion Clyde Hyder, *op. cit.*: 22).

Some Swinburnians pointed at the fact that, when looking at Ancient Greece, the poet uses the 'hungry' eyes of a Latin or of a Renaissance humanist (J. W. Mackail, 1909: 21). Others thought that the cosmic impetus - comparable to old Pagan cosmogonies - and the elemental vision pertain to a pre-Socratic vision, more or less related to Oriental philosophy (Edmund Gosse, *op. cit.*: 117).

In other words, the Victorian writer fails to be 'Greek', while he manages to remain a 'child of his times'. Greatly inclined toward hybridization of genres - lyric and dramatic - or, pretty much disinterested in formalist issues, in Bayley's opinion (John Bayley, 1952), the last survivor of the English Neo-Romanticism thought of himself, from the beginning until the end of his career, as rather a playwright than a poet, which he considered to be a 'circumstantial condition'. The overlapping between elements of drama and of poetry in his practical options finally brings forth an original hybrid: the 'theatre of creation' - most of the times a synonym to "art" and "poetry" *sur le vif*, which he considered to be an inner dialogic structure, generating a never-ending 'performative' show. This way, the "mad" Swinburne manages to enclose the true song of his self or the true story of his prejudiced society (Donald Thomas, 1979: 83). Nevertheless, all the allegoric readings discouraged - as Swinburne used to emphasize upon the necessity of metaphoric interpretations against the allegoric habits of Puritan comprehension (Algernon Charles Swinburne, 1868: 151) - the Greek world, pieced up in *Atalanta...* or *Erechtheus*, functions as a mysterious metaphor, resembling to Keats' ancient urn. Any precise disclosure or key of reading would break it again into pieces.

The proper way to understand his dramatic works - Swinburne himself suggested in the same *Dedicatory Epistle* - is to undo, reverse, and possibly track back his 'strains and pains' to structure, to 'characterize' and to 'synthesize' pre-existing amorphous ideas. Consequently, he thought that his lifetime toils on a 'historical tragedy' such as *Bothwell* (running over 500 pages) should be enough to credit it as a piece of dramatic knowledge and skill. Neither *Atalanta...* that 'spouted' him into celebrity, nor *Erechtheus* would be lately considered by the mature Swinburne his 'hits' because they would not stand the so-called test of 'indivisibility' (as applied, with maximum critical fastidiousness, to Byron's poetry): *Atalanta in Calydon*, on the one hand, "*was perhaps too exuberant and effusive in its dialogue, as it certainly was too irregular in the occasional license of its choral verse, to accomplish the design or achieve the success which its author should have aimed at*" (Algernon Charles Swinburne, 1966:94);

Erechtheus, on the other, with all its careful craftsmanship, did gain some trust but could not stir the author's enthusiasm either. A bit more of a 'dramatic insight' (so many times praised in the Elizabethan works) and a bit less of a real 'dramatic gift' (J. W. Mackail, 1909:23) determined Swinburne to finally understand that it was not the epic's canvass or the lyric garment that substantiated the drama, but the Greek etymologic meaning of *hybris*. And this could have been effected only if the playwright refrained from "undefacing" the legend with "improvement", or from "undeforming" it by "transformation" (Algernon Charles Swinburne, 1966: 99). The real secret was to catch the moral truth of the myth and... to refuse the fits and wits of originality.

3. Mythic past and historical present: a page's two sides

In a nutshell, what *Atalanta*'s author should have depicted – respecting the strict lines of the original myth – looks like the 'stony' tension of the characters engraved on the frontispiece of the Tegea temple, where the hunting of the boar of Calydon has been immortalized. The heroes are Atalanta, Artemis' sworn maiden, and Meleager, Althaea's son. On the level of godly passions and furies, the story sets against each other the pure goddess of hunting and the lustful goddess of love, who dispute over the mortals' souls. Enamored beyond measure of the maiden huntress who had come from Arcadia and had been granted with Artemis' protection, Meleager behaves in a most knightly fashion and gives in the spoil to his beloved. Carried away with enraged passion, when his uncles blame him of courtesy and a too keen sense of justice, Meleager kills both of them, eventually deceiving his mother. Althaea, in her turn, although warned by the three Fates of her own son's tragic death, does not stand such an infamy and punishes him by throwing back in the fire the brand that had been taken away and hidden for so many years. The secret of the hero's fate had been enclosed in the omen that Meleager would live as long as the brand kept on burning. Having delayed the tragic prophesy, the loving mother still could not help revenging the shocking death of her kinsmen.

The other story, re-devised in *Erechtheus*, actually seems a foundation myth, developed round the theme of the required sacrifice. The gods that dispute supremacy are the wise daughter of Zeus, Athena, and the untamed god of the seas, Poseidon. Menaced by the Thracian king, Eumolpus, also son of Poseidon, Erechtheus is informed by the oracle that unless the family decides to sacrifice the youngest daughter, the city cannot be cleared out of the danger. Pushed forward and solaced by Praxithea, exemplary queen and devoted mother, Chthonia meekly accepts to die unwedded, though, on a wider level of symbolism, her sacrifice signifies a metaphoric marriage with the ideal republic of Athens, whose sons would also become her sons. Struck with the image of outrageous cruelty against their younger sister, Protogeneia and Pandora commit suicide. The tragic gesture brought to a dramatic closure, Erechtheus' armies push back the villainous and barbarian armies and finally Eumolpus gets wounded by the Athenian king's avenging spear. Now is the moment when the divine meddling actually decides the odds of the human battle: immensely grieved by Erechtheus' victory over his son, Poseidon punishes the victor by mercilessly killing him.

The most knowledgeable experts in Ancient culture undertook the difficult task of identifying the primary literary sources of the Swinburnian Greek plays. Whereas some of them consider that the Victorian playwright's plot stands nearer to Ovid's tale in the *Metamorphoses* (there, Althaea is already a character rounded with psychological insight), others think that 'old references', such as Pausanias, Apollodorus, Hyginus,

Suetonius, Callimach, Hesiodus or Theocritus serve only as background to some 17th and 18th century layers. For instance, Samuel C. Chew believes that after reading *As You Like It* in a sexual key, *Atalanta's* conception diverged towards the theme of sexual ambiguity (Samuel C. Chew, 1929: 58).

Other Swinburnians, like Georges Lafourcade or John A. Cassidy, do not hesitate to 'guess' Sade's unmistakable grin behind the 'supernatural rhymes' of *Atalanta...* In spite of their classical intentions, the plays *Atalanta* and *Erechtheus* manifest a sheer violation of the laws of dramatic unity, especially the unity of space (John A. Cassidy, 1964: 87) in a way that operates a certain disjunction between the characters' parts and the choruses' (noticed as soon as the play was published)¹; the former, for instance, is written in a high and dignified iambic tone, whilst the latter follows the exuberant pattern of blank verse (Ian Fletcher, 1973: 34); these elements lead some scholars to compare the "tragedies" with contemporary melodramas or operas. This goes especially with *il gran finale* in *Atalanta...*, when, either in trios or solos, characters sing their assigned lines (John A. Cassidy, *op. cit.*: 88). But the melodramatic 'contagion' goes further into the tragic plot which 'splinters' into tableaux endowed with a certain artistic autonomy. Therefore, the 'Greek plays' develop a singular split-structure, whose foreground and background hardly have anything 'in common'.

More than the interpolations of a cruel and androgynous Elizabethan imaginary, "the exuberance of form", "the angry fatalism" and "the direct challenge of the religious ideals in Victorian England" (Samuel C. Chew, 1929: 61) clearly demonstrate that even Apollonian texts, such as the Greek plays, actually relate to the same *Dionysian matrix* that gave birth to *The Triumph of Time*, *Hermaphroditus*, *Faustine* and *Laus Veneris* (Donald Thomas, *op. cit.*: 80-81). The surefooted stylistic imprints about this matrix are not difficult to uncover: "*Come with bows bent and with emptying of quivers,/ Maiden most perfect, lady of light,/ With a noise of winds and many rivers,/ With a clamour of waters, and with might*" (*Atalanta in Calydon*); "*We shift and bedeck and bedrape us,/ Thou art noble and nude and antique;/ Libitina thy mother, Priapus/ Thy father, a Tuscan and Greek./ We play with light loves in the portal,/ And wince and relent and refrain;/ Loves die, and we know thee immortal,/ Our Lady of Pain*" (*Dolores*). Therefore, all the characters 'suffer' a sort of psychological and poetical expansion, beyond the limits of their prescribed etymological and mythical roles, that splits up the whole dramatic structure. For example, surpassing her squarely hygienic and purifying mission (according to the etymology of her name), Althaea (from Gr. *altainein*, "to heal") acts like a Romantic heroine with a bit of scorn in her witty words, with a bit of delayed dreaminess in her gestures and with a bit of incestuous inclination towards her own powerless, effeminate and infantilized son. Let us see her "motherly" pain when she induces her son's death:

"Yea the smoke bites me, yea I drink the steam/ With nostril and with eyelid and with lip/ Insatiate and intolerant; and mine hands/ Burn, and fire feeds upon mine eyes; I reel/ As one made drunk with living, whence he draws/ Drunken delight; yet I, though mad for joy./ Loathe my long living and am waxen red/ As with the shadow of shed blood; behold,/ I am kindled with the flames that fade in him,/ I am swollen with subsiding of his veins,/ I am flooded with his ebbing; my lit eyes/ Flame with the falling fire that leaves his lids/ Bloodless; my cheek is luminous with blood/ Because his face is ashen" (Algernon Charles Swinburne, 1924: 84).

¹ Connop Thirlwall, apud Edmund Gosse, *op. cit.*, p. 115: "The tragic action, as it seems to me, is not brought out in stronger relief, but rather effaced by the intense unbroken murkiness of the background".

Similarly, Meleager (from Gr., *meleagros*, “the dark hunter”) ‘hides’ an Oedipal, contorted side, rhetorically developed with queer symmetry to his mother’s lustful and fierce ‘recalling’ him to her womb. While painfully passing away, the highlight of his bequest is limited to the after-death confirmation of his manliness: “*Let no man/ Defile me to despise me, saying:/ This man died woman-wise, a woman’s offering, slain/ Through female fingers*” (idem: 101). Just as the fragile Meleager, Atalanta is suspected of sexual inversion, proved by her manly frigidity and self-sufficient sexuality: “*Why, if she ride among us for a man,/ Sit thou [Meleager] for her and spin; a man grown girl/ Is worth a woman weaponed*” (idem: 44).

Consequently, Swinburne’s generic ‘care’ (he used to emphasize upon the fact that all his plays were ‘tragedies’) represents just a formal pretext, characteristic of the Victorian frame of mind, whose lifestyle and cultural ground draw on the dialectics of hiding and showing identities, of exchanging private and public space. Whereas the writer’s chameleonic assiduity manages to conquer and to import into the present as many literary forms and genres as possible, Swinburne never loses sight of his contemporary history. Half antimonarchic rebellion and half uncanny Victorian sexuality (Mario Praz, 1966: 53), these ‘Greek plays’ draw attention to everything else apart from their Greek-ness.

As far as *Erechtheus*’s plot is concerned, Swinburne overtly develops a fragment from a lost play by Euripides (preserved in a Lycurgus’ speech) adorned with rich mythological details from several sources such as Apollodorus, Pausanias or Ovid. All in all, the story is about the relationship of two women, Praxithea and Chthonia, who, by giving up all the womanish frailties (love, seduction, coquetry, danger, secrets, etc.), touch a higher level of spirituality, coming to eventually understand and promote completely ‘abstract’ and quite manly emotions, such as patriotism. In this play, the splitting between the etymological meaning of names and the characters’ actual discourses is more discrete, as Swinburne appears to have refused invention and psychological ‘depths’; however, Chthonia’s speech ‘contains’ an undertone of dark bitterness when she is saying that she ‘receives fate’ with “one thought’s load” about the profitless and fruitless life of her body. Like Althaea, Praxithea is very tempted to shout “ill words” at gods, when she remembers the tender breastfeeding moments: “*now this breast/Once thine/ Shall rear again no children (...)/ Nor ever will small silent mouth/ Draw the sweet springs dry for an hour that feed/ The blind blithe life that knows not*” (Algernon Charles Swinburne, 1904: 34-38). Furthermore, one could still ‘hear’ in Praxithea’s touching patriotism the outspoken inflexions of the Italian theme, which was nurturing the writer’s thoughts around 1870 (and not only his¹). In this case, although the classicist ‘figuration’ and the highly strained structure of the play might lead the reader astray, yet Swinburne’s recent history pulsates, swaying one’s attention towards a political reading, in resonance with the lyrical pieces in *Songs before Sunrise* (Samuel C. Chew, op. cit.: 127). This is the only reasonable explanation for the artificial intrusion of Athena’s speech at the end of the play. After a long period of ‘dumbness’, the goddess delivers an ideologically pacifist message that ‘shoots’ directly to contemporary debates about Italy:

¹ The Italian national movement, states Samuel C. Chew (*op.cit.*, pp. 96-99), united the English Romantic Poetry under the same colors. That is why Swinburne’s obsession with the ideal republic should not be inscribed in the long list of biographical oddities. On the contrary, it should be perceived as a sort of English national debate round the republican government and democracy and its immediate applicability.

“That time nor earth nor changing sons of man/Nor waves of generations, nor the winds/ Of ages risen and fallen that steer their tides/ Through light and dark of birth and lovelier death/ From storm toward haven inviolable, shall see/ So great a light alive beneath the sun/ As the aweless eye of Athens (...) thine eyes/ Shall first in man’s flash lightning liberty./ Thy tongue shall first say freedom (...) time and change./ Masters and lords of all men, shall be made/To thee that knowest no master and no lord/ Servants; the days that lighten heaven and nights/ That darken shall be ministers of thine/ To attend upon thy glory, the great years/ As light-engraven letters of thy name/ Writ by the sun’s hand on the front of the earth” (Algernon Charles Swinburne, 1904: 176).

Therefore, the elemental forces, irreconcilable previously, can be interpreted as allegories of great powers that shared an interest in unifying or splitting the Italian national state.

However interesting, the chronologic threefold layers and cross-references – the ancient Greek world, the Elizabethan teratology and the present English/European history - produce a gap in the internal architecture of the plays that disperse and splinter into a foreground hieratic movement and a particularly autarchic background where, sprayed by molten lava, a secret life goes on obstinately independent. The choruses acquire such an autonomy that, by the end of his career, Swinburne “resented their popularity” (Rikky Rooksby, 1997: 115). He might have felt that this strangely fanciful background splits into pieces the general design of the dramatic conflict to such an extent that the virtual reader could ‘lose his soul’ among the beauties of Paradise¹, risking to miss the cathartic moment or the high ethical meaning of the tragic plot.

Yet, this poetical background does not function solely as a rhetoric paraphernalia or digression. In its larger than life movements (season cycles, battles between elements), the cosmogonic background evinces a cyclic spatial-temporal vision, derived from a “theism” inspired by Shelley’s ‘church of rebels’, overtly expressed not only in Swinburne’s fiction but also in his critical prose. The ‘deaf and dumb’ conflict – irreducible to strict and well-defined antagonist terms – reduces to the basic instincts (love, fear, pain, pleasure life, death, etc) or to the furies of nature (the seas, the thunder, the fire, the time), all of them schematically personified as in the Middle Ages mystery plays. One could infer that the whole artistic construction is built on a temporally cyclic paradigm, in Frye’s terminology (Northrop Frye, 1982), totally different from the concept of progress and exalting instead the idea of perpetual “change”.

Metaphors of cosmic cycles or, on the contrary, of ideological revolutions, the subjects of the Swinburnian ‘Greek plays’ specifically lack the very soul of Ancient tragedies: *hybris*. Endowed with excessively turbulent pathos, the characters do not fight with destiny but with themselves. Myths do not fulfil any minimum epic function, while real life goes on ‘elsewhere’. Its secret sound can be ‘heard’ in the choral fragments, where the playwright steps outside the stage and envisages the conflicts on a cataclysmic scale, larger than theatre perhaps.

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¹ This is the tone of Edward Thomas’ reading perception in his book, *Algernon Charles Swinburne: A Critical Study*, London, Martin Secker, 1912, www.archive.org.

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SMELL AS MEANS OF COMMUNICATION ACCORDING TO GEORGE ORWELL: “THE ROAD TO WIGAN PIER”¹

Abstract: *This article aims at exploring smell perceptions as stimuli in the process of communication, important factors in influencing or even determining one’s perception/understanding/decoding of the message transmitted by their means. A passage from “The Road to Wigan Pier” has been chosen to illustrate George Orwell’s view about how class barriers, even hatred, in England used to be expressed through smell.*

Keywords: *smell, communication, barrier, opposition.*

Scents have been associated with human emotional response ever since Theophrastus of Athens (his study entitled *Concerning Odours* first published in 1926 is one of the earliest treaties on smell). However, sociologists consider that the social functions of smell have long been neglected, although anthropologists included it in their observations early in the beginning of the 20th century. Therefore, such an approach should take into consideration aspects such as the symbolic meanings or interpretations of scents, the perception of perfume-wearing by people and correspondingly the dynamics of smell-manipulation.

According to the criterion of meaning, the differences between the terms used here to refer to smell are the following: *odour* signifies “a distinctive smell, especially an unpleasant one” such as *the faint odour of damp*, although *odour of sanctity* means “a sweet odour reputedly emitted by the bodies of saints at or near death” or “a state of holiness”; *scent* is defined as “a distinctive smell, especially one that is pleasant”: *the scent of freshly cut hay*, synonymous with *fragrance* or with *perfume* when it refers to “a liquid that you put on your skin to make it smell pleasant” or simply “a sweet or pleasant smell” (**Longman Exams Dictionary, 2006).

As far as communication² is concerned, from its many definitions, we find it relevant for our purpose here to single out the following: the process of transmitting stimuli in order to change other persons’ behaviour.¹

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² It finds its origin in the Latin word “communes” which means “common”, “belonging to all”, that is everything you have or try to have in common with another person. Therefore, communication has been defined as a process of transmitting and receiving messages between two persons. There are numerous ways and types of communication, from the simple talk on the telephone to the advertisements in mass media. But what is more interesting is the fact that we communicate even when we do not intend to do it (there is an answer in silence, too). The idea is that the aim of communication is always the same: to transmit a message to the receiver. Likewise, there are numerous definitions of communication. Here are some of the most known ones: the process of exchanging information among individuals, using a common system of symbols, signs or behaviours; the process of transmitting stimuli in order to change other persons’ behaviour; the totality of processes by which a person’s mind can influence another’s etc. To put it simply, the process of communication means *who* transmits, *what* he/she transmits and *to whom* he/she transmits, *the channel* used to transmit and *the effects*, therefore the succession of these operations of *encoding*, *decoding*, *recoding* carried out by the *sender* and the *receiver*. Nevertheless, no matter how simple it may look, it is a complex process which is singularised in different contexts that can determine its efficiency. There are also situations when the message is not encoded or decoded correspondingly from various reasons:

At this point, we might as well take a closer look over the historical evolution of fragrances or perfumes². Scientists in sensory physiology and emotional psychology have suggested that there is a close relationship between emotional configuration and fragrance preferences³. Bearing in mind that the sense of smell is the one that depends most on a connection with other senses, one should not be surprised to realize that our choice of fragrance is very often determined by our psychological and emotional needs.

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- the sender did not address the right *audience* (the target audience is not correctly identified or known well enough);
 - the receiver and the sender do not share the same level of understanding;
 - the means of transmitting the message were not the right ones or there were *noises* along the channel that distorted the message. There are external noises (sights, sounds and other stimuli in the environment that draw the receiver's attention away from the message), internal noises (the receiver's attitude or feelings) or semantic noises (the unintended meanings aroused by certain symbols inhibiting the accuracy of decoding).

The process of communication is a continuous one that implies and reverses the roles of the two actors: sender and receiver. The essence of efficient communication lies in transmitting and understanding the *feedback* (in fact, another message, this time sent by the receiver; it is an essential element of the process as it help the sender know if and how his own message was received), expressing and re-expressing the message as adequately as possible. Another important aspect in the process of communication is the level of understanding and of education of the two actors – a huge gap between them will lead to considerable efforts in decoding the message.

¹ Human communication operates on a system of stimuli belonging to some important language categories: verbal language; paranormal language (meanings beyond words, stimuli and signals transmitted by voice tone, volume and rhythm); body language (signals transmitted by position, physiognomy, pantomime, gesticulation, look etc.). Another important factor in the process of communication is *perception*; it represents the way a person decodes or interprets the information received from the outside; in other words, we have our own representations of the exterior world, our own way of understanding everything that the received information represents. Odours, scents, fragrances, perfumes, smells in a word, are the stimuli that can influence one's perception of the message transmitted by their means.

² According to the Bible, Three Wise Men visited the baby Jesus carrying myrrh and frankincense as gifts. The Ancient Egyptians used to burn incense called *kyphi* (made of henna - a flowering plant the reddish-brown substance of which has been used since antiquity to dye skin, hair, fingernails, leather or wool), myrrh, cinnamon and juniper as religious offerings. They soaked aromatic wood, gum and resins in water and oil and used the liquid as a fragrant body lotion. They also perfumed their dead and often assigned specific fragrances to deities. Their word for perfume has been translated as "fragrance of the gods" and they considered perfumes "foods that reawaken the spirit." After the fall of Rome, perfume was primarily an Oriental art. It spread to Europe in the 13th century when the Crusaders brought samples from Palestine to England, France and Italy. Europeans discovered the healing properties of fragrances during the 17th century: doctors treated plague victims covering their mouths and noses with leather pouches holding pungent cloves, cinnamon and spices they thought would protect them from the disease. Then perfumes came into widespread use among the monarchy members. King Louis XIV of France used it so much that he was called the "perfume king." His court contained a floral pavilion filled with fragrances and dried flowers were placed in bowls throughout the palace to freshen the air. Royal guests bathed in goat milk and rose petals, they were often doused with perfume, also sprayed on clothing, furniture, walls and tableware. It was at this time that Grasse, a region of southern France became a leading producer of perfumes.

³ Recently, the international fragrance compounding house "Haarman and Reimer" has done much research on the psychological impact of perfumes.

Obviously, the symbolic meaning of smell is widely extended¹. Smells can draw cultural boundaries or create social distance; they can represent a warning signal, a status symbol, a perception or impression-management technique etc. Constance Classen argues that olfactory classifications stem from differentiating structures of class, race and gender:

“Odours are symbolically employed by many cultures to serve as identifying marks of different classes of beings. [...] As a rule, the dominant group in a society ascribes to itself a pleasant or neutral smell within this system of olfactory classification.” (Classen, 1993: 101-102)

In the 1930s, George Orwell set out to learn about the English working class, spending time living among the poor in the mining towns from northern England. *The Road to Wigan Pier*² is an account of his experiences, as well as his general reflections on class and the challenge facing socialism. According to Tom Hopkinson, “it is clear that Orwell largely failed to make the close contact with the working class which was the purpose of his journey” (Tom Hopkinson, 1991: 279).

In the early part of this work³, Orwell showed an exaggerated, sometimes an undignified humility toward the working class. Nevertheless, the writer had no problem about feeling himself inferior to his subject matter and the guilt Orwell expressed over his expensive education and middle-class background served to embarrass readers rather than to win sympathy for those whose life he described in those pages.

In the second section, there is much that is interesting about the writer’s own life, but again Orwell seemed to misconceive the way in which good relations between classes come into being, and are, on the whole, maintained; in other words, how to accept as naturally as we can the position we find ourselves, while being ready to accept changes that are for the general benefit. He touches on his own background as an Eton-educated snob and on his life-changing experience as an agent of imperialism in Burma, before moving on to general observations, on topics such as the use of **cleanliness** to reinforce class barriers and the common mismatch between social and economic status.

Orwell’s depiction of the working class suggests that it is the symbolic interpretation of odour, rather than odour itself, that carries social meaning. In the construction of one’s identity, the smell of ‘the other’ is naturalized as something *mysteriously different* through *discourse*. There is about it an unavoidable potential of social exclusion that is conveyed by, or expressed through, one’s body, in terms of **physical attraction** or **repulsion**. Hence, our attempt to illustrate by means of a passage from *The Road to Wigan Pier* how class-barriers, more often than not hatred, used to be expressed in England through **smell**, in George Orwell’s view.

“Here you come to the real secret of class distinctions in the West - the real reason why a European of bourgeois upbringing, even when he calls himself a

¹ The burning of incense in churches is an example of a ritual where *group identification* occurs through smell.

² It takes its title from a North Country joke: ‘pier’ suggests seaside, holidays while ‘Wigan’ is an island town whose pier is a derelict wharf on a canal. It is made up of his usual blend of immediate impressions with past personal experience, but in this case the blend is particularly uneasy.

³ This work was published as a “choice” of the Left Book Club which had at the time thousands of members and some influence. It appeared with a foreword by Victor Gollancz, who on behalf of himself and of his fellow selectors, criticized strongly the work he was recommending.

Communist, cannot without a hard effort think of a working man as his equal. It is summed up in four frightful words which people nowadays are chary of uttering, but which were bandied about quite freely in my childhood. The words were: **The lower classes smell.** That was what we were taught - the lower classes smell. [...] And in my childhood we were brought up to believe that they were dirty. Very early in life you acquired the idea that there was something subtly repulsive about a working-class body; you would not get nearer to it than you could help. [...] And even 'lower-class' people whom you knew to be quite clean - servants, for instance - were faintly unappetizing. **The smell of their sweat, the very texture of their skins, were mysteriously different from yours.**" (Orwell, 2001: 119-120)

Thus, we "learn" that the *secret of class distinction* was connected to the bourgeois physical perception of the people belonging to the lower classes (the way it was "seen through the eyes of another"), more exactly to their smell. Moreover, the respective perception and the correspondingly differentiating reaction were part of the education; it was an inculcated idea early since childhood.

Because Orwell lacked historical sense and could not allow for the element of time that dominates every human 'calculation', he wanted an immediate 'resolution' to all class distinctions; this was to be obtained by identifying himself (just as other middle-class people were doing) with the manual worker, not merely with the political aspirations but with his choice of 'pictures' and tastes in food.

The initially diametrical opposition between 'selfhood'/sameness and 'otherness', between the integrated and the marginalized, between the desirable and the undesirable can thus be rendered by the olfactory contrast between *foul - dirty* - interpreted as *vice*, and *fragrant - clean*, the correspondent of which is *virtue*. Yet this contrast is not universal; although it may be true that some odours are liked or disliked by people of all cultures, 'foul' and 'fragrant' must be understood and analyzed within their cultural context - just as the absence of smell can be perceived as pleasant or disturbing, depending on the specific social environment. Therefore, the opposition does not remain statically diametrical; it is rather contextually variable if not relative altogether; it works both ways.

To put it differently, what Orwell asked for was not "real contact", but identification. Although in its line of argument, the book is misguided (and marred by resentful criticism of the Labour party, of the middle-classes, of the working man who has made money), it was a natural reaction from a man of sympathy and courage to the sight of close quarters of honest, capable men living on a pittance in enforced idleness because their country's financial system could not see how to make profit from their labour.

In *The Road To Wigan Pier*, George Orwell criticizes socialism, while also offering solutions and suggestions to the then current problems of socialism. Victor Gollancz wrote in the foreword: "What is indeed essential, once that first appeal has been made to "liberty" and "justice," is a careful and patient study of just how the thing works: of why capitalism inevitably means oppression and injustice and the horrible class society which Mr. Orwell brilliantly depicts: of the means of transition to a Socialist society in which there will be neither oppressor or oppressed. In other words, emotional Socialism must become scientific Socialism - even if some of us have to concern ourselves with what Mr. Orwell, in his extremely intellectualist anti-intellectualism, calls "the sacred sisters": Thesis, Antithesis and Synthesis." (Gollancz, Victor, *Foreword, The Road To Wigan Pier*, p. XXiii).

Here Orwell tells a story of his early boyhood, when he felt that lower-class people were almost subhuman, that they had coarse faces, hideous accents, gross

manners and that they hated everyone who was not like themselves. This rejection somehow results from the time before the war - IWW - when it was impossible or at least very dangerous for a well-dressed person to go through a slum street. Whole quarters were considered unsafe because of hooligans. Nevertheless one's rejection of the lower-class also has physical roots. Thus children of the middle-class were always taught that the working-class smelt. And this was obviously an impassable barrier, because no feeling of like and dislike is so fundamental as a physical feeling¹.

The point to be made refers to the main thing Orwell criticises: middle-class communists and socialists often speak against their own class, although they evidently have the behaviour and manner of a middle-class person (they have a good education, they own a family house and they may hold a managerial or professional position).

**George Orwell: *The Road to Wigan Pier* (1937)
Excerpt from Chapter 8**

[...] I was very young, not much more than six, when I first became aware of class-distinctions. Before that age my chief heroes had generally been working-class people, because they always seemed to do such interesting things, such as being fishermen and blacksmiths and bricklayers. I remember the farm hands on a farm in Cornwall who used to let me ride on the drill when they were sowing turnips and would sometimes catch the ewes and milk them to give me a drink; and the workmen building the new house next door, who let me play with the wet mortar and from whom I first learned the word 'b'; and the plumber up the road with whose children I used to go out bird-nesting. But it was not long before I was forbidden to play with the plumber's children; they were 'common' and I was told to keep away from them. This was snobbish, if you like, but it was also necessary, for middle-class people cannot afford to let their children grow up with vulgar accents. So, very early, the working class ceased to be a race of friendly and wonderful beings and became a race of enemies. We realized that they hated us, but we could never understand why, and naturally we set it down to pure, vicious malignity. To me in my early boyhood, to nearly all children of families like mine, 'common' people seemed almost sub-human. They had coarse faces, hideous accents, and gross manners, they hated everyone who was not like themselves, and if they got half a chance they would insult you in brutal ways. That was our view of them, and though it was false it was understandable. For one must remember that before the war there was much more overt class-hatred in England than there is now. In those days you were quite likely to be insulted simply for looking like a member of the upper classes; nowadays, on the other hand, you are more likely to be fawned upon.

[...] But there was another and more serious difficulty. Here you come to the real secret of **class distinctions** in the West - the real reason why a European of bourgeois upbringing, even when he calls himself a Communist, cannot without a hard effort think of a working man as his equal. It is summed up in four frightful words which people nowadays are chary of uttering, but which were bandied about quite freely in my childhood. The words were: ***The lower classes smell***. That was what we were taught - *the lower classes smell*. And here, obviously, you are at an impassable barrier. For no feeling of like or dislike is quite so fundamental as a **physical feeling**. Race-hatred, religious hatred, differences of education, of temperament, of intellect, even differences of moral code, can be got over; but **physical repulsion** cannot. You can have an affection for a murderer or a sodomite, but you cannot have an **affection** for a man whose breath stinks — habitually stinks, I mean. However well you may wish him, however much you may admire his mind and character, if his breath stinks he is horrible and in your heart of hearts you will hate him. It may not greatly matter if the average middle-class person is brought up to believe that the working classes are ignorant, lazy, drunken, boorish, and dishonest; it is when he is brought up to

¹ Class hatred, religious hatred, differences of education, of temperament, of intellect, even differences of moral code can be got over; but physical repulsion cannot.

believe that they are dirty that the harm is done. And in my childhood we were brought up to believe that they were dirty. Very early in life you acquired the idea that there was something subtly repulsive about a working-class body; you would not get nearer to it than you could help. You watched a great sweaty navvy walking down the road with his pick over his shoulder; you looked at his discoloured shirt and his corduroy trousers stiff with the dirt of a decade; you thought of those nests and layers of greasy rags below, and, under all, the unwashed body, brown all over (that was how I used to imagine it), with its strong, bacon-like reek. You watched a tramp taking off his boots in a ditch - ugh! It did not seriously occur to you that the tramp might not enjoy having black feet. And even 'lower-class' people whom you knew to be quite clean - servants, for instance - were faintly unappetizing. **The smell of their sweat, the very texture of their skins, were mysteriously different from yours.**

Everyone who has grown up pronouncing his aitches and in a house with a bathroom and one servant is likely to have grown up with these feelings; hence the chasmic, impassable quality of class-distinctions in the West. It is queer how seldom this is admitted. [...]

Meanwhile, *do* the 'lower classes' smell? Of course, as a whole, they are **dirtier** than the upper classes. They are bound to be, considering the circumstances in which they live, for even at this late date less than half the houses in England have bathrooms. Besides, the habit of washing yourself all over every day is a very recent one in Europe, and the working classes are generally more conservative than the bourgeoisie. But the English are growing visibly cleaner, and we may hope that in a hundred years they will be almost as clean as the Japanese. It is a pity that those who idealize the working class so often think it necessary to praise every working-class characteristic and therefore to pretend that dirtiness is somehow meritorious in itself. Here, curiously enough, the Socialist and the sentimental democratic Catholic of the type of Chesterton sometimes join hands; both will tell you that dirtiness is healthy and 'natural' and cleanliness is a mere fad or at best a luxury.* They seem not to see that they are merely giving colour to the notion that working-class people are dirty from choice and not from necessity. Actually, people who have access to a bath will generally use it. But the essential thing is that middle-class people believe that the working class are dirty [...] and, what is worse, that they are somehow inherently dirty. As a child, one of the most dreadful things I could imagine was to drink out of a bottle after a navvy. Once when I was thirteen, I was in a train coming from a market town, and the third-class carriage was packed full of shepherds and pig-men who had been selling their beasts. Somebody produced a quart bottle of beer and passed it round; it travelled from mouth to mouth to mouth, everyone taking a swig. I cannot describe the horror I felt as that bottle worked its way towards me. If I drank from it after all those lower-class male mouths I felt certain I should vomit; on the other hand, if they offered it to me I dared not refuse for fear of offending them - you see here how the middle-class squeamishness works both ways. Nowadays, thank God, I have no feelings of that kind. A working man's body, as such, is no more repulsive to me than a millionaire's. I still don't like drinking out of a cup or bottle after another person - another man, I mean; with women I don't mind - but at least the question of class does not enter. It was rubbing shoulders with the tramps that cured me of it. Tramps are not really very dirty as English people go, but they have the name for being dirty, and when you have shared a bed with a tramp and drunk tea out of the same snuff-tin, you feel that you have seen the worst and the worst has no terrors for you.

I have dwelt on these subjects because they are vitally important. To get rid of class-distinctions you have got to start by understanding how one class appears when seen through the eyes of another. It is useless to say that the middle classes are 'snobbish' and leave it at that. You get no further if you do not realize that snobbishness is bound up with a species of idealism. It derives from the early training in which a middle-class child is taught almost simultaneously to wash his neck, to be ready to die for his country, and to despise the 'lower classes'.

* According to Chesterton, dirtiness is merely a kind of 'discomfort' and therefore ranks as self-mortification. Unfortunately, the discomfort of dirtiness is chiefly suffered by other people. It is not really very uncomfortable to be dirty - not nearly so uncomfortable as having a cold bath on a winter morning."

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FICTION AND POETRY IN SHAKESPEARE'S RENAISSANCE GEOGRAPHY¹

Abstract: Shakespeare was not interested in geographical accuracy or in reproducing the lands and peoples of Europe as they could be found in the works of his time. He was concerned to employ a poetic geography, a mode of perception that envisaged the world existing in terms of ideas, not areas. Geography is associated with indirections or evasion, for those in search of liberty, as they are obliged to live in a country or a city which, for some reason or other, has become a prison for them. It is also linked with seduction, with desire, and with the specific fascination of foreign language.

This article aims to analyze the fictional and poetic aspects of Shakespearean geography, and tries to identify its imaginary or real borders.

Keywords: Shakespeare, geography, poetry.

Shakespeare is less concerned with careful geographical accuracy or reproducing the lands and peoples of Europe as they could be found in the works of his time – Abraham Ortelius's *Theatrum Orbis Terrarum*, published in Latin in 1570, or Gerardus Mercator's *Atlas*, published in 1595, also in Latin. Shakespeare's famous 'slip', whereby Bohemia is given a coastline in *The Winter's Tale* indicates that knowledge was placed in the service of dramatic action. He was concerned to employ a *poetic geography*, a mode of perception that envisaged the world existing in terms of ideas, not areas.

The concept of a *poetic geography* is not new. It was first formulated by Giambattista Vico in his *Principi di Scienza Nuova d'intorno alla Comune Natura delle Nazioni*, often published in English as *New Science*, which may be literally translated as "Principles/Origins of New/Renewed Science About/Surrounding the Common Nature of Nations". The bulk of the *New Science* is the description of Poetic Wisdom. This is the way of mythic thinkers at the origin of society. It is also the manner of thinking that dominated society until the plebeians gained control of society through the class struggle. Vico goes into detail explaining things such as the poetic metaphysics, poetic logic, poetic economics and poetic geography.

The larger geography of the world was often drawn up by Europeans in theological terms during the medieval centuries in which biblical narratives might form the central interest of maps and heathen populations occupied the periphery of the field of vision. Despite the trade routes established into Asia by earlier explorers such as Marco Polo, the accounts passed down about Viking discoveries to the West and the exotic riches to be found on the African continent, the main focus of English life with its international neighbours concentrated upon the area from the German states to the Mediterranean basin in the opening decades of the Renaissance.

The difference between Shakespeare and his contemporaries resides in the use of maps and geography. John Gillies points out the rhetorical relations between theatre, globe and atlas, as prompted by the above mentioned Abraham Ortelius's atlas, *Theatrum orbis terrarium*.

According to Jerry Brotton, "it would be overstating the case to claim that Shakespeare's drama, and in particular his tragedies, are exclusively structured around contemporary apprehensions of geography and mapping." Nevertheless, "the tragedies

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display a growing awareness of the dramatic and rhetorical opportunities afforded by geography in its varied metaphorical possibilities as well as its material manifestation in the shape of maps of the kind that Lear uses to divide his kingdom and launch the tragedy of *King Lear*.”

The key to understanding how Elizabethan and Jacobean writers made sense of who they were and how they understood the rest of the world is the religious division within Europe. Thomas Kyd’s *The Spanish Tragedy* represented its Spanish protagonists trapped within a destructive cycle of revenge that was controlled by pagan gods, showing that the Spanish were pagan rather than Christian, and so were damned. Arguments for colonialism in the Americas by Richard Hakluyt and others made the case that if Protestant England did not start to establish colonies in the New World then the Spanish, who had a significant head start, would become too powerful to resist and so would dominate the world. Propagandists of the ‘Black Legend’, who sought to highlight Spanish atrocities in the Americas in contrast to the virtuous behaviour of Protestants, often made a close link between Spanish behaviour in the Netherlands (which were trying to resist Spanish rule) and colonial America.

The great European geographer, Gerardus Mercator, who produced the cartographic masterpieces, *The World Map* and *The Map of Europe* recognised the problem in his *Historia Mundi, or, Mercator’s Atlas* (translated into English in 1635, but known and used in England much earlier). The frontispiece to the English edition shows all the four known continents – Europe, Asia, Africa and America – represented as female figures.

Europa, the legendary founder of Europe, is shown holding an open *Biblia Sacra*, a cross and a cornucopia (a horn of plenty) full of ripe fruit. Next to her is an ass, a symbol of humble spirituality, and in the background a church. Facing her, Asia wears a substantial oriental crown and brandishes a spear. Behind her are the buildings of a powerful, grand city. Asia’s proud expression and trappings of worldly vanity are a pointed contrast to the submissive demeanour of Europe and would seem to mark her out as a type of the whore of Babylon, the evil creature of the Revelation whose appearance signified the beginning of the last days of the world before Christ’s return.

However, Mercator’s text acknowledges that this clear distinction between the continents is effectively problematic; he chooses to place the boundaries of Europe at the Caspian Sea and the Bosphorus. The map shows Europe as a peninsula, jutting out of Asia: self-contained and distinct in one sense but also a promontory of a larger landmass struggling to retain its identity. Abraham Ortelius’s *Theatrum Orbis Terrarum* (*The Theatre of the Whole World*) also defines Europe as a peninsula and acknowledges the problems of fixing its eastern boundaries. Europe borders Barbaria in North Africa and Tartaria, the kingdom of the Tartars, in Asia. The threat to Europe is made even clearer in the map of Turkey, which shows how little Europeans could take for granted.

Nevertheless, Mercator’s *Atlas* is Eurocentric in content, devoting 813 of its 930 pages to European countries and regions:

[Europe] not only farre excels the other parts of the World in the wonderfull temperatenesse of the climate, temper, pleasanthesse, and great company of the inhabitants; but also in the abundance of Fruits, Trees, and Plants, all kinde of living Creatures, Mettals; and in the plentie of all other thinges which are necessarie to sustaine mans life.

In addition, the cities of Europe are said to rival – if not excel – those built in other parts of the world. And both works claim that more than twenty-eight European countries officially adhere to the Christian faith.

Mercator's *Atlas* performs another function that many early modern English books provided for their readers: a handy list of the characteristics of peoples for ease of reference, but which could often lapse into easy prejudice masquerading as knowledge. Mercator concludes his account with the following description, typical of so much early travel writing:

It would be too much to reckon up the vertues of the Inhabitants, but as for the vices (as who is without some?) they are noted in some short sayings, which I will here adde: The people of *Franconia* are foolish, rude, and vehement. The *Bavarians* are prodigal, gluttons, and railers. The *Grisons* are light, talkative, and braggers. The *Turingi* are distrustfull and contentious. The *Saxons* dissemblers, craftie, selfe-willed. The *Low-countray men* are horsemen, delicate, and tender. The *Italians* proud, desirous of revenge, and wittie. The *Spaniards* hautie, wise, covetous. The *French* eloquent, intemperate, and rash. The people of *Denmarke* and *Holsteine*, are great of stature, seditious, and dreadfull. The *Sarmatians* great eaters, proud, and stealers. The *Bohemians* inhumane, new-fangled, and robbers. The *Illyrians unconstant, envious, seditious*. The *Pannonians* cruell, and superstitious. The *Greeks* miserable. And there is another saying less pleasant. A bridge in *Poland*, a Monke in *Bohemia*, a Knight of the *South*, a Nunne of *Servia*, the Devotion of *Italie*, the Religion of *Prutenicks*, the Fasts of *Germans*, and the Constancie of *Frenchmen* are worth nothing.

Thus, we have references to peoples of present-day Germany: the Franconians, the Thuringii, and the Bavarians of modern-day Germany, the Grisons of modern-day Switzerland, the Italians and the Spaniards, but also the people of the Low Countries, then the Sarmatians and the Illyrians, the Bohemians (to whom Shakespeare generously offered a non-existing coastline); the Poles are mentioned, as well as the Servians – inhabitants of Servia, a province of Greece – and the people of Pannonia. Though there is no mention to Wallachia or Moldavia, we have a good picture of Europe as it was known at the time, and for which we have all reasons to believe that it was well-known to Shakespeare himself.

Such lists supplied convenient means of characterizing the peoples and nations of Europe for those who did not have the time to explore the areas in greater depth, whether as a traveller (a privilege granted to a very few) or as a reader. Books full of maxims, *sententiae*, and proverbial wisdom were ubiquitous in the Renaissance and probably formed the key ingredient of many readers' reading experiences. Books were produced which tabulated vital pieces of information and summarized complex arguments and dense passages of discursive prose for those who were too busy to spend time in scholarly activity. Individuals noted down key sentences and phrases in their own commonplace books for future reference. It is hardly a matter of surprise that out of such an intellectual culture handy brief descriptions of foreigners and foreign lands should develop and define how English men and women encountered other regions.

The 1606 edition of Ortelius' atlas is also interesting because it presents aspects of contemporary and ancient geography, the "Peregrinations of St. Paul", maps of the Roman Empire and the Mediterranean, with the Greek islands (Cyprus, Rhodos, Lesbos) in detailed framed presentations. 'History' is blended with 'Geography' in the graphic presentation of "The Voyage of Alexander the Great" and finally visual and

literary discourses coalesce in “The Voyage and Navigation of Aeneas, especially gathered out of the renowned poet Virgil: with some other matters pertaining to that historie collected out of others” and “The Peregrinations of Ulysses”. Moreover, a monumental perspective picture of “Daphne, or the pleasant Suburbs of Antiochia in Syria” is offered to the curious eye. The poetry of travelling and the spatial geographic dimension of poetry are absorbed in a disconcerting collusion of texts and images.

In conclusion, the “real” or realistic geography is the geographical representation that tries to reproduce the outer space most accurately. It depends on a mimetic principle. Its main criterion is positive observation and empirical verification. Of course, it still has to make use of icons and symbols in order to represent on a sheet of paper the complexity of the real space out there, but it is assumed that one can safely use a map in order to orientate her or himself in the real geographical world. The upper limit to which “realist” geographical representation could aspire is to become an accurate “perception” of the world. In order to validate the geographical truth and to obtain scholar credibility, “enchanted” geography utilized a set of criteria that have meanwhile been discarded by modern geography, such as: non-mitigated respect towards authoritative sources; subordination to a revealed, supposedly divine, model; geometrical and esthetical harmony; apprehension of the world through a system of qualitative categories; utilization of a language based mainly on symbols and analogies; *horror vacui*, and so on and so forth. This refined cognitive device created, throughout human history, a series of maps and *mappae mundi* where holy geography, as described by the classical myths, the Bible and patristic writing, overruled empirical geography and obliged factual data to fit into the greater theological model of the world.

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EDGAR ALLAN POE AND AUTHORIAL IDENTITY¹

Abstract: *The authorial identity approach to Edgar Allan Poe's literary work aims at establishing the complex relationship between author and text, by theorizing the sense that the writer has of himself and the textual identity constructed in his writing, so as to trace out the process of doubling his character as well as the space-time relationship of the narrative.*

Keywords: *selfhood, personal identity, narrative identity.*

The ever-expanding flourishing of autobiographical writing initiated in the middle of the 19th century in America is primarily 'certified' by literary critics as a result of a mixture of several influencing factors – the impact of spiritual self-examination, a strong belief in the reality and independence of the self, the continual assertion/expansion of the middle classes, along with a suitable literary marketplace, the rising rates of literacy, as well as the expansion of Romanticism, individualism and popular democracy; although the American autobiographical tendency was being 'stalled' because of the Civil War, it has never ceased to expand and improve until present times, also manifest as multiple autobiographies².

In Edgar Allan Poe's writings, fictional characterization becomes hardly distinguishable from personal character in a way that was assessed as early as 1856 when Charles Baudelaire referred "the characters of Poe, or rather *the* character of Poe" without offering a clear argument for his explanation (Walker, 1986: 411). Therefore, Poe's fiction can provide an appropriate space to be explored for insights into his inner life as a philosopher-writer-author. In this respect, the volume *The Complete Works of Edgar A. Poe*, plays the role of a supplement or substitute to his autobiography, if not a counter-autobiography, offering readers an updated representation about the writer's views and beliefs as an author.

Many critics – including Rufus Wilmot Griswold, Poe's literary executor who in his obituary states that "Nearly all that he wrote in the last two or three years, including much of his best poetry, was in some sense biographical" (Walker, *ibidem*: 301) – feel the same way and extend the idea that Edgar Allan Poe is one and the same person as his physically and imaginatively tormented protagonists of his grotesque tales and mournful poetry. It is not clear however whether Griswold referred to Poe's works as being (auto-/)biographical because he believed they reflected his development as a writer or whether he actually meant that Poe was just as mentally disturbed as some of them, being "none other(s) than Mr Poe hardly taking the trouble to hide himself". (Walker, *op. cit.*: 209)

The myth of Poe's fictional characters as hypostases of the writer's own self rises from the audience's response to some visual images of the writer, as well as to some textual ones. The *Ultima Thule* daguerreotype, as it was named by Poe's fiancé,

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*This work was partially supported by the strategic grant POSDRU/88/1.5/S/49516, Project ID 49516 (2009), co-financed by the European Social Fund – Investing in People, within the Sectoral Operational Programme Human Resources Development 2007 – 2013.

² *The Autobiography of Benjamin Franklin, The Education of Henry Adams, Narrative of the Life of Frederick Douglass, an American Slave, Written By Himself*, etc.

the poet Sarah Helen Whitman, exposes the tension and pain on Poe's face on that day nearly a year before his death and it has long been commented and interpreted.¹

Until her own death seemed imminent in 1874, Sarah Helen Whitman tried to figure out a romanticized face of the author as an idealistic dreamer and her only public display of Poe's image is a poem called *The Portrait*.² However, her naming of the daguerreotype *Ultima Thule* has as source of inspiration Poe's own poem, *Dreamland* (1844): "I have reached these lands but newly/ From an ultimate dim Thule –/ From a wild weird clime that lieth, sublime,/ Out of Space – out of Time" (Poe, 1997: 28). Nevertheless the phrase "Ultima Thule" did not actually appear as such in *Dreamland* but in *The Pit and the Pendulum* (1842):

I could no longer doubt the doom prepared for me by monkish ingenuity in torture...*the pit*, whose horrors had been destined for so bold a recusant as myself – *the pit*, typical of hell, and regarded by rumor as the Ultima Thule³ of all their punishments. (Poe, 2001: 127)

Edgar Allan Poe's authorial identity as perceived by the large readership in his fiction and poetry has clearly ensued from the interaction between fiction, visual representations or imagery and his personal history. For instance, in *The Fall of the House of Usher* (1839), Roderick Usher can be perceived as an embodiment or hypostasis of the 'biographical'⁴ Poe, whose morbid, artistic and sensitive nature gets reflected on the protagonist's visage and appearance:

Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely molded chin, speaking, in its want of prominence, of a want of moral energy; hair of more than web-like softness and tenuity; these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. (Poe, 2001: 31)

The assimilation between the biographical Poe and some of his characters has also been endorsed by Susan Archer Weiss, who analyses Poe's psychological features, without reference to any specific tale:

¹ Hervey Allen relevantly points out that the *Ultima Thule* daguerreotype was most probably taken "at the very hour when he looked the worst that he ever looked in his life" and ironically it "has become the best known to the world". (Allen, 1927: 782)

² "Slowly I raised the purple folds concealing/ That face, magnetic as the morning's beam;/ While slumbering memory thrilled at its revealing,/ Like Memnon waking from his marble dream./ Again I saw the brow's translucent pallor,/ The dark hair floating o'er it like a plume;/ The sweet imperious mouth, whose haughty valor/ Defied all portents of impending doom./ Eyes planet calm, with something in their vision That seemed not of earth's/ mortal mixture born; Strange mythic faiths and fantasies Elysian,/ And far, sweet dreams of 'fairy lands forlorn./ Unfathomable eyes that held the sorrow/ Of vanished ages in their shadowy deeps;/ Lit by that prescience of a heavenly morrow/ Which in high hearts the immortal spirit keeps."

³ "Ultima Thule, in literature, the furthest possible place in the world. Thule was the northernmost part of the habitable ancient world." – Encyclopædia Britannica.

⁴ Edgar Allan Poe's entire life was marked by the presence of death that took away, too soon, persons that were dear to him (his mother who died of tuberculosis when Poe was very young, his aunt that raised him from an early age, his young wife Virginia).

‘Unstable as water,’ is written upon Poe’s every visage in characters which all might read; in the weak falling away of the outline of the jaw, the narrow, receding chin, and the sensitive, irresolute mouth. Above the soul-lighted eyes and the magnificent temple of intellect overshadowing them, we look in vain for the rising dome of *Firmness*, which, like the keystone of the arch, should strengthen and bind together the rest. Lacking this, the arch must be ever tottering to a fall. [...] In order to understand Poe, it is necessary that one should recognize the dominant trait of his character,” which is, she writes, “*weakness of will*... To this weakness of will we may trace nearly every other defect in Poe’s character. (Weiss, 1907: 219)

In order to understand Poe, it is necessary that one should recognize the dominant trait of his character, which is, she writes, “*weakness of will*... To this weakness of will we may trace nearly every other defect in Poe’s character”. (Weiss, 1907: 219)

Just as the fractured House of Usher collapses into oblivion so was Edgar Allan Poe’s life mirroring the events in the tale up to the final downfall (of the great writer towards the end of his life). Nonetheless, the physiognomic and phrenological readings of Poe in juxtaposition with his characters along with the familiar biographical background of the writer are some basic elements that can help in piecing together Poe’s image as a tragic hero doomed by a minor character flaw.

Edgar Allan Poe’s entire literary creation presents then the complex relationship between a creator and his work, which results from the way in which the author’s selfhood imbues/informs a narrative identity or authority through a process of doubling his character on the time-space (narrative) level. His self-perception is grounded in theories of mesmerism and of cosmology.

Like the renowned professor of physiology and anatomy, Herbert Mayo, who published in Philadelphia his *Popular Superstitions, and the Truths Contained therein, with an Account of Mesmerism* (1852), Edgar Allan Poe actively studied mesmerism in the 1830s and 1840s, and besides writing three explicitly mesmeric tales¹, he also reviewed and published other works on the subject, keeping correspondence with experts of the day at the same time. With his ‘(non-/)idealistic, asocial, and nonhuman universal principle thought’ (Taylor, 2007: 198), Poe shared with Herbert Mayo the view on mesmerism as, ‘vivid instantiation of a more fundamental process wherein persons are subjected to the control of material universal forces’. Unlike Mayo, however, Poe radically deviated from the utopian, utilitarian or benign notions of mesmerism at play in most contemporary discourses, picturing instead the unsettling implications for human ontology, consequent upon the idea that individuals are less sovereign entities than ‘manipulatable effects’ of external powers. Rather than optimistically assuming, as Mayo and others were doing, that identifying a universal force is equivalent to mastering it for the betterment of humanity, Poe concluded that an all-encompassing cosmic energy was inevitably troubling the human beings by suspending their autonomy and interiority; the disorientation of normal, corporeal functioning and the literal loss of self-possession attending mesmeric practice(-s) were illustrative for Poe of the fact that people were little more than ‘occasions’ for the demonstration of an impersonal power. For Poe, thus, mesmerism discloses the precariousness of selfhood and correspondingly of its identity – ‘its putative

¹ *A Tale of the Ragged Mountains* (1844), *Mesmeric Revelation* and *The Facts in the Case of M. Valdemar*.

independence and integrity – to be disturbingly fragile, if not altogether illusory –‘. (Taylor, 2007: 196-197)

Poe’s notorious anti-democratic, anti-nationalistic and anti-capitalistic doctrine¹ suggests then that one cannot transcend life just for the sake of the self, one cannot find the perfect blend between the social and the universal without taking individuality out of the question. In Poe’s cosmological theory, the first principle is that the universe is constantly disintegrating the human being, the individual, being guided by a unique, universal law².

Looking closely at the characters in Poe’s tales, one can easily observe that they are actually mirroring their selves in relation to the universe; the microcosms of his tales, as well as the universe of his cosmological prose-poem – *Eureka* (1848) – are nothing more than stages where the *self* and the *world*, the *person* and the *thing* come face to face (with each other), the stages where there emerge the characters’ splitting and doubling. (*The Fall of the House of Usher*, *The Pit and the Pendulum*, *The Tell-Tale Heart*, *Ligeia*, etc.)

This new approach to Edgar Allan Poe’s literary creation, that partially brackets away what has already been done about his work (deconstruction, psychoanalysis, sociology, etc.) concentrates on the *a-human universe* that Michael Taylor identifies in his study, “Edgar Allan Poe’s (Meta)physics: A Pre-History of the Post-Human”, as being «a different way of understanding the contravening relation of his thought (negative, non-productive, non-ethical) to the utopian positivity of both his age’s human(ist) cultural imaginary and our age’s resultant, reactionary discourse of the “posthuman”» (Taylor, *ibidem*: 199)

Epitomizing such a world view, and underlying Poe’s entire literary creation, *Eureka* is on the one hand a mixture of empiricist inquiry and transcendent insight that manages to give a solution to the riddle of humanity, to the complex relationship between *self* and the *universe*, underlining their interdependent and basic elements. As a scientific treaty, on the other hand, it testifies to the development of the mesmeric theories to their natural, universal limits.

In brief, in *Eureka* Poe postulates (on) the idea that the universe took form through God’s self-differentiation into a diffuse nervous system in which gravity relates all things in the universe not necessarily because of their common origin but also in the present, across time and space – “Every atom ... attracts every other atom, both of its own and of every other body” (Poe, 2009: 210) ; and this gravity or attraction will end up into an inevitable ‘re-collapse into restored unity’, principle confirmed by present cosmological theories³. This interconnectivity is so strong that nothing can have independence, autonomy to such an extent that even the “displace[ment] ... [of a] microscopical speck of dust ... shakes the Moon in her path ... [and] alters forever the destiny of the multitudinous myriads of stars” (Poe, 2009: 210). Taylor goes on explaining that in the universe created by Edgar Allan Poe: ‘identity can only be born in the moment that difference is buried, when gravity yields the grave. The supposedly “individual” self, actually coextensive with the universe, is thus both more (God) and less (an atom) than itself, but always already different from itself. What *Eureka* effects,

¹ *Ibidem*.

² Poe claimed that the universe has a definite origin, and that this beginning consisted of as a single, unique primordial particle who continually expands into the universe only to end up returning back to its origin and thus regaining its unity.

³ The Big Bang Theory, Olbers’ paradox, The Big Crunch Theory, Black Holes, etc.

then, is a transition from digital/synchronic conceptions of self and other to an analogic/diachronic understanding that cancels such absolute divisions by illustrating the(/ir) inevitable flux between individuation and identity' (Taylor, 2007: 204) It bears repeating, however, that despite the potentially auspicious resonances of this assertion, Poe makes clear that "we" cannot have a positive relation to such a circumstance: "we" cannot put it to use, be elevated by it, pray to it, or even taken solace from it; "we" cannot even survive it. "We" can only be (dis)integrated by it. Thus, though the general tone of *Eureka* is one of ecstatic insight, there is yet a pervasive sense of the sinister fate awaiting "us." (Taylor, 2007: 204)

Poe then goes on and talks¹ about "Memories that haunt us during *our* Youth" and that "sometimes pursue us even into our Manhood; assume[ing] *gradually* less and less indefinite shapes; now and then speak[ing] to us with low voices" ((Poe, 2009: 325). He describes "an epoch in the Night of Time, when a still-existent Being existed – one of an absolutely infinite number of similar Beings that People the absolutely infinite domains of the absolutely infinite space", an epoch where "all is Life – Life – Life within Life – the less within the greater, and all within the *Spirit Divine*." (Poe, 2009: 325)

These "memories" represent the memories we have of our past unity, of our past existence prior to the separation from the divine spirit; yet they also play the part of omens for future events in our existence, since, as Poe already suggested, the primordial particle which was separated into infinite particles will finally end its cycle through the universe and return to its origin. In other words, we are never alone, because our "shadows" and "memories", even though they belong to the past, are pursuing and haunting our present existence as witnesses to our fate of the past/future loss of the self. This is an obsessively repeated pattern² that can even be observed in Poe's tales. Nevertheless, in Poe's tales these *phantoms* of the past turn into palpable realities "speak[ing] to us with low voices", telling about our future and hurling an encounter with that which is beyond "us."

Although written at the end of Edgar Allan Poe's life and literary career, *Eureka* stands as the summarizing statement of Poe's tales, which concretize and particularize the general cosmological narrative of the prose-poem, and can be seen as a theoretical and philosophical culmination of his (meta)physical principles. In these conditions, the subject is *itself* reduced to a *thing* that has the 'ability' of recognizing itself in the world, as seen in the universes discussed in *Mesmeric Revelation* (1849) and *Eureka*, but also in numerous (other) tales, such as *Ligeia* (1838) or *The Fall of the House of Usher*:

Unlike the celebratory, self-affirming, and self-perpetuating syntheses of subject and object so commonly imagined in both nineteenth-century (meta)physical discourse and in current optimistic post-humanisms, both of which fantasize not the death of the nineteenth-century literature human subject but only its edifying transformation into something more, Poe's nonproductive and unyielding vision of the post-human insists on the overcoming of the subject by the object that it uncannily resembles, the loss of the putative individual's life to the world such that

¹ in *Eureka*

² 'Time and again, Poe's characters are "haunted" by the knowledge of something "more vast" – and "infinitely awful"; they are overwhelmed by the sense that there is something more than that which they can immediately apprehend, something that is a matter of life and death'. (Taylor, *op. cit.*: 205)

the “I,” too, becomes a thing; the post-human for Poe, in other words, is Gothic rather than utopic, something to be lived, if at all, by corpses rather than immortal persons. Thus, although he participates in his culture’s particular “cosmological” imaginary, Poe represents an inassimilable negativity within that culture’s twinned developmental histories of the Human and the Individual, histories whose postmortems, despite the “post-human,” have yet to be written. (Taylor, *op. cit.*: 220)

Edgar Allan Poe’s unified theory of the interplay between the physical and metaphysical as manifest in his cosmological poem-essay *Eureka* and in much of his short fiction, including *Ligeia* and *The Fall of the House of Usher*, offers a perspective on the universe and on the natural world in which the issues of *subject* and *object* are dealt with separately, using a fresh and innovatory approach that prioritizes the less ‘autonomous’ feature of the human being.

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RE-ENACTING THE PAST IN HAROLD PINTER'S "ASHES TO ASHES"¹

Abstract: *The paper aims at exploring the way in which the process of re-enacting a past of suffering and loss ensures its translation into a narrative of presence, as a gesture of total commitment and responsibility. By bringing together the private and the political, the personal and the collective, the past simultaneously pervades and addresses the present and the future. The memory of the past reclaims authority and demands to be imprinted in the present. In Harold Pinter's "Ashes to Ashes", Rebecca's gesture of assimilating and imprinting the past into her present allows her, as an agent of the past, to resist and to cancel repressive representations, while her female resistance acquires an authority able to cancel the traditionally male one.*

Keywords: *memory, presence, consciousness, collective, manipulation, resistance.*

The Narrative of the Past: Making the Past Present

The actual essence of the past or of time itself is something impossible to be defined, an out-of-reach goal for all human beings. According to Heidegger's vision, time is clearly a product of consciousness, resulting from the mental articulation and, therefore, subjective appropriation of the movement of time and of the events. The present is 'attuned to' both the past and the future; it is a complex network of threads encompassing the never-ending regressive and progressive shifts towards the past and the future. However, the fundamental attributes of the past and future consist in their not possessing a definite, concrete and substantial existence as such; being known as anteriority, the past is no longer valid, it does not exist anymore; the future, seen from the point of view of posteriority, still awaits its becoming, it does not exist yet. Both gain meaning and acquire legitimacy in the present, they exist only as "presence in the present" (Heidegger, 1972: 66). This is why it is through their constant revitalisation and resurrection in the present that we manage to define our sense of being. This double movement in time, backwards and forwards, allows us to approach the experiences 'before and after' us, the lived moments of our life and those to be lived; in appropriating what has taken place in the anteriority of *now* and what will happen in the posteriority of *now*, we experience the way in which *absence* - of both the past and the future - becomes *presence*. Absence is not to be understood as non-existence or as void, but as latent meaning awaiting to be brought to the surface so as to achieve its status; or in Heidegger's words:

Past and future are a *me on ti*: something which is not, though not an absolute nullity, but rather something present which lacks something. This lack is named with the 'no longer now' and the 'not yet now.'[...] What has-been which, by refusing the present, lets that become present which is no longer present; and the coming toward us of what is to come which, by withholding the present, lets that be present which is not yet present-both made manifest the manner of an extending opening up which gives all presencing into the open. (Heidegger, 1972: 11)

In the light of these theoretical notions, we can uphold that Harold Pinter's play *Ashes to Ashes* dramatises the way in which the act of one's identification with the past and commitment to it - specifically here a past of trauma, suffering and loss - can be so engaging and demanding that escape is certainly no option for the one voicing the narrative of the past. Rebecca obsessively refers to the abhorrent acts of a perverted

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lover from her past, lover whose horrifying and domineering gestures she seems to be irrationally attracted to. All these violent actions, part of a 'real' or imaginary experience, which many critics have considered to be alluding to the Holocaust and to the Nazi concentration camps, transform themselves into a memory of pain and horror, which furthermore allows Rebecca to distance herself from her interlocutor, that is her husband, and thus to dismantle the fallacy of a present disconnected from the past:

Well ... he would stand over me and clench his fist. And then he'd put his other hand on my neck and grip it and bring my head towards him. His fist...grazed my mouth. And he'd say, 'Kist my fist'. [...] I kissed his fist. The knuckles. And then he'd open his hand and give me the palm of his hand ... to kiss ... which I kissed. [...] He put... a little pressure ... on my throat, yes. So that my head started to go back, gently, but truly (Pinter, 1993, *Ashes to Ashes*: 395-396).

All the atrocities Rebecca permanently re-enacts, as if entrapped by their hypnotising power, are part of her existence and of her present identity, so that they cannot be left unvoiced or removed from her memory. Denying the impact of these memories, lessening their importance or simply letting them fade away, for the sole purpose of sparing oneself from pain or absolving oneself of responsibility would mean - for her as well - inhabiting a false *now*, a present of yielding to the comfortable and secure fabrications of everyday life.

Transferring the memory of the past into the present - no matter how brutal or disconcerting this past may be - being haunted by its still vivid images, Rebecca performs what Heidegger calls the backwards movement towards the past; the past becomes *present*, a present of something prior to *now*, of something which existed before. The past, as remembered and transformed into a narrative construct of disturbing emotions and desires, cannot be objectively 'verified', being a mere product of imaginary experience, if not of 'speculation' altogether, as Rebecca herself bluntly admits in an aside comment: "Nothing has ever happened to me. Nothing has ever happened to any of my friends. I have never suffered. Nor have my friends." (Pinter, 1993, *Ibidem*: 412)

Because of its precedence, the past obliges Rebecca to submit to its demands, and summons her to continue articulating its agonies and tortures, even though Devlin, her husband and listener, is constantly trying to undermine the validity of her experiences, and consequently the authority of her narrative:

Now let me say this. A little while ago you made ... shall we say ... you made a somewhat oblique reference to your bloke ... your lover? ... and babies and mothers, et cetera. And platforms. I inferred from this that you were talking about some kind of atrocity. Now let me ask you this. What authority do you think you yourself possess which would give you the right to discuss such an atrocity? (Pinter, *Ibidem*: 413)

Because of its Holocaust resonances, the play intermingles Rebecca's personal memories of her former lover with the collective memories of an atrocity inscribed in the cultural history of the world. By bringing together these two dimensions, the private and the political, the personal and the collective, the past simultaneously pervades and addresses the present and the future.

It is indeed appropriate to consider how Rebecca manages to strongly baffle Devlin by confronting him with contradictory versions of this mysterious figure from her past: the man is misrepresented first as a man who truly loved and adored her, as a man of an 'honourable' profession - of a travel agent -; but behind all this tender and maudlin description, he appears as a man taking pleasure from perpetrating suffering, a

labour-camp controller, whose convictions and purity were to such a great extent idolised by his workers, that they would march over a cliff if he asked them to. Furthermore, Rebecca avoids providing straight answers to Devlin's inquiries, as her narrative is clearly guided by the stream of her own enchanted thoughts and desires, stud - every now and then - with diversions which add a great sense of puzzlement to the entire structure of her past.

But it is primarily the fact that Rebecca plunges into a past which Devlin has no access to that torments him, and places him in a position of vulnerability. As an outsider/ non-participant to those past events, he can only listen to the incidents presented, being at the narrator's mercy and disposition, without standing any chance of either modifying or influencing the course of actions. He occupies the helpless and the passive position of the interrogator. Devlin desperately tries to contest a past he is excluded from and thus to eradicate it, so as to overcome his and Rebecca's isolation - and disjunction - , by restoring his wife to the normality (better said his normality) of their present life together: "Now look, let's start again. We live here. You don't live...in Dorset...or *anywhere* else. You live here with me. This is our house. You have a very nice sister. She lives close to you. She has two lovely kids. You're their aunt. You like that...Let's start again." (Pinter, *Ibidem*: 424) Rebecca succeeds in resisting his manipulation, and thus she plays down his constraint, his terrifying views, precisely by operating according to the memory of the past, a memory of loss, pain and suffering, which prevents her from repeating the same mistakes in the present. She has already 'learnt her lesson' including the terrible consequences of submitting one's individual needs and desires to a totally annihilating force which leaves one self-effaced and emptied

As an agent of the 'eternally blissful' present, Devlin pleads for the notion of getting disconnected from a past full of 'sinful, murderous and terrific' acts. Such a gesture would finally lead to cutting the roots/origins of one's identity. He performs actions in the name of a detached and self-imposed oblivion, which allows him to continue living unperturbed, while re-enacting a perpetual loss - the loss of past, identity and history.

Rebecca is haunted by past sensations and images, which translate themselves into both fascinating and disgusting impressions, allowing for the past to get projected into a narrative of *presence* that forges the private and public aspects of life. Her process of remembering the past causes a far-seeing understanding of torture, violence, repression and of relationships in general. The past becomes a guide, 'conducting' the postures of both the present and of the future. Moreover, the act of remembering the past is an individual act of permanent re-evaluation and reconfiguration, of judging past things from different perspectives, constantly filling in the blanks with newer and newer sensations, emotions and attitudes. It is the gesture of a person in search of gaining self-awareness, by confronting the past, introjecting its actions, horrors and atrocities, and assuming responsibility for them:

We now know that the measurement of time owes nothing to that of external motion. In addition we have found in the mind itself the fixed element that allows us to compare long periods of time with short periods of time. With the impression-image, the important verb is no longer "to pass" (*tran-sire*) but "to remain" (*manet*). In this sense the two enigmas—that of being/ nonbeing and that of measuring what has no extension—are resolved together. On the one hand, we have returned within ourselves, in our own mind, then, [...] that I measure things. And how is this? Inasmuch as, after they have passed, the impression (*affectio*) made on the mind by things as they pass remains there: for

everything which happens leaves an impression on it, and this impression remains [manet] after the thing itself has ceased to be. It is the impression that I measure, since it is present, not the thing itself, which makes the impression as it passes. (Ricoeur, 1984: 17-18)

If one gives credit to a 'visionary' memory that does not confine itself to *now*, but rather encompasses the presence of the past and consequently of the future, one can realise that Rebecca's narrative cannot be accessed by Devlin. As long as he immerses in the deceptive illusion of a present capable of operating by itself and of acting on its own strength and command, Devlin is not to be allowed 'inside'.

The past gets engraved into the consciousness of each individual as well as into the destiny of the community, of the generation one belongs to. Devlin invalidates the connections of the private to the public, and their mutual effects, by his trying to reinstate the supremacy of the former, thus avoiding the responsibility of the latter. It's much easier to manipulate intimate, personal things:

Shall we talk more intimately? Let's talk about more intimate things, let's talk about something more personal, about something within your own immediate experience. I mean, for example, when the hairdresser takes your head in his hands and starts to wash your hair very gently and to massage your scalp, when he does that, when your eyes are closed and he does that, he has your entire trust, doesn't he? It's not just your head which is in his hands, is it, it's your life, it's your spiritual ... welfare. So you see what I wanted to know was this ... when your lover had his hand on your throat, did he remind you of your hairdresser? (Pinter, *Ibidem*: 414)

The Narrative of the Past: Annihilating Boundaries

Rebecca succeeds in reshuffling the politics of sexual power/differences, by reversing the archetypal and historical norm according to which man has been considered to be the initiator of narratives, the active agent establishing the core representations and values of culture. Man has been considered to be the only one able to transgress boundaries, to integrate the individual and the collectivity, and to 'produce', through his authoritative judgement, the framework of sexual differences and gender constructs. According to this line of thought, women occupy a passive, submissive position, as objects to be signified by the male spectator and to face prohibitions in their movements and gestures:

If the female position in narrative is fixed by the mythical mechanism in a certain portion of the plot-space, which the hero crosses or crosses to, a quite similar effect is produced in narrative cinema by the apparatus of looks converging on the female figure. The woman is framed by the look of the camera as icon, or object of the gaze: an image made to be looked at by the spectator, whose look is relayed by the look of the male character(s). The latter not only controls the events and narrative action but is "the bearer" of the look of the spectator. The male protagonist is thus "a figure in a landscape" free to command the stage . . . of spatial illusion in which he articulates the look and creates the action. (Omega, Garcia Landa, 1996: 267)

Occupying the role of the narrator, in total control of the facts narrated, facts which remain inaccessible to her male interlocutor, because the events are the product of the inner and hidden mechanisms of her mind, Rebecca resists her interrogator's attempt to manipulate her. Devlin's isolation and degraded position is furthermore stressed by his incapacity to share Rebecca's ample understanding of private and political matters: "You can't sit there and say things like that. [...] I'm saying that

you're not entitled to sit in that chair or in or on any other chair and say things like that." (Pinter, *Ibidem*: 411) Rebecca's vision can neither be explored nor penetrated by an individual who turns his back to the past in the effort of validating only the present and of imposing his own 'rotten' conceptions of a purified and ordered world.

Through the memory of her former monstrous lover, Rebecca becomes aware of the authoritarian and commanding archetypal male figure, equally inscribed in the collective unconscious. Although this father-like figure from the past haunts her, demanding her to submit unquestionably to 'its' will, yet she manages to escape the manipulation and imprisonment of the past, still without rejecting it. It is the very act of remembering the abhorrent deeds of the past and of imprinting them in the present that enables Rebecca to set herself free from prejudiced beliefs so as to discover her identity beyond the confines traced out by the male system of representations. When Devlin tries to re-play the sadistic love scene, and, clenching his fist, he asks Rebecca to kiss his fist, she remains inert and silent. Devlin fails to take the place of the man narrated, imagined or desired by Rebecca; he fails to occupy the archetypal place of the male torturer and dominator. Rebecca's narration has succeeded in rendering void all presupposed ideas about sexual differences.

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***POST-9/11 BRITAIN IN IAN MCEWAN'S "SATURDAY"*¹**

Abstract: *Among other undeniable consequences, the unprecedented terrorist events of September 11, 2001 gave birth to a new fictional form whose entrance in literary history was done under a title that preserves the reference to the reality that produced it. Thus, the so-called 9/11 terrorist attacks against America created the "9/11 novel" as a distinct type of fiction in the post-9/11 real world of lethal and highly symbolic terrorist violence. The present paper aims at gaining insight into the complex matter of the 9/11 novel with specific reference to one such instance of fictionality, i.e. the novel published by the British novelist Ian McEwan in 2005 under the title "Saturday". The main objective of this endeavour would be that of analysing the British perspective on such an event of worldwide proportions and significance.*

Keywords: *9/11 novel, trauma, media coverage.*

It is an undeniable fact that the terrorist attacks of September 11, 2001 radically altered the collective mindset of the West by virulently introducing the trauma and its shocking effects in the consciousnesses of millions and millions of citizens around the world. The increased traumatic potential of the terrorist event that opened the new millennium was fuelled by the fact that, beyond its purely physical dimension, it implied the transition from the so-called 'old terrorism' to the 'new one' that Baudrillard identifies with the evil twin of globalization – a new type of terrorist violence, more lethal and symbolic at the same time.

Initially, the 9/11 terrorist attacks created a sense of spiritual paralysis, disbelief and narrative void caused by a perceived failure of the language to represent such an atrocity. But, however traumatic an experience may be, the people involved (either protagonists or spectators) find themselves struggling to regain balance and the major instrument for achieving it is, paradoxically, the action of remembering the trauma in order to overcome it. In this context, it is useful to underline that there has always been a close connection between *literature* and *trauma* in the sense that writing about a traumatic experience empowers one to mitigate the shock and encourages the human being subjected to a painful experience to move further. In the case of the terrorist attacks in question, though both their immediate and the subsequent effects were highly disturbing, there emerged the need to recreate this trauma at a fictional level in an attempt at understanding it. As a consequence, it could be argued the 9/11 terrorist attacks against America marked not only the beginning of a new stage of terrorist violence ('postmodern terrorism'), but also the emergence of a particular genre of fiction (the '9/11 novel') conventionally conceptualised as a "powerful and efficient attempt to erect a virtual tower of rhetoric to replace the actual ones that had been knocked down" (Melnick, 2009: 25). The huge amount of interest attached to the 9/11 novel derives from it being considered a necessary ingredient in the political and aesthetic project of mapping and imagining how human solidarity looks and feels beyond the boundaries of the nation-state, both for Americans and for other citizens of the world. The principal idea in this context is that creating works of literature designed to fictionalise a traumatic event can definitely be regarded as a way of annihilating the shocking potential ensuing from such an event by endlessly replaying the trauma back and making sure that it belongs to the past.

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Since the attacks in question were targeted not only against their direct victim, but also against the entire world watching them¹, there have been numerous cultural contributions to the shaping of this new type of novel². It is not our intention to deal with all of these fictional works in this paper, nor to comment on the characteristics of the '9/11 novel' at a general level. Our preoccupation lies with a country-specific fictional response to the 9/11 terrorist attacks that was produced in the British physical and cultural territory: Ian McEwan's 'Saturday'.

On the political level, in the aftermath of the attacks, UK authorities openly condemned them and displayed solidarity by supporting the USA in the war on terror against Iraq. However, terrorism is a phenomenon that should be understood and projected against a larger background than that of the usual triangle (public authorities – terrorists – mass media); it would be equally important to see how the literary discourse of the day perceived and conceptualised the same reality. One of the exemplars of post-9/11 fiction created by a British novelist in the post-9/11 world is *Saturday*, published by Ian McEwan four years after the attack took place. Set in London at a temporal distance of two years from the actual attacks, McEwan's novel takes up the challenge of representing the post-9/11 cultural climate from a British perspective; it therefore contributes significantly to the contemporary debates of the post-9/11 world and to the investigations into the opportunity of eliminating violence from the lives of twenty-first-century individuals who find themselves living in a culture of global terrorism. The manner McEwan chooses to represent the contemporary state of things with its psychological distress is not to feature out the big picture of the world at large, but to focus on a single day in the lives of a few British characters whose involvement with the real 9/11 event was restricted at the level of spectatorship. The day in question is not typical or everyday, but rather "heavy with significance in the capital [London], the centre of the political protest" (Guignery, 53); it is 15 February, 2003, the day on which hundreds of thousands would march in the capital of the United Kingdom in protest against the British authorities' decision to support the USA in the 'war on terror' against Iraq. As we will see further on, it is this anti-war demonstration that provides a constant political backdrop to the story (although it is always kept at some distance, whether on television or on the streets).

McEwan figures out the phenomenon of terrorism in its global dimension by projecting it against a personal reaction and interpretation of events and by constructing his novel around what happens to a male protagonist, Henry Perowne, on that particular Saturday. The true meaning of the novel, however, should not be restricted to that. *Saturday* places the reader in the middle of one man's life, in the middle of his family and professional life, or, better said, in the middle of a reconfiguration of his life that he was forced to perform after the attacks. For achieving this goal, the British novelist delineates an interesting character study: he is a respectable man who leads a decent and respectable life; the Henry Perowne that we meet in *Saturday* is a good professional - "he's renowned for his speed, his success rate and his list – he takes over three hundred

¹ According to a widespread theory in the field of terrorism studies, beyond their highly visible physicality, terrorist acts possess a *communicative dimension* (i.e. they are intended to communicate a message to a wider audience than the direct victim targeted).

² Monica Ali (British) - *Brick Lane*, David Llewellyn (Welsh) - *Eleven*, Joseph O'Neill (Irish) - *Netherland*, Frédéric Beigbeder (French) – *Windows on the World*, Paul Auster (American) – *Brooklyn Follies*, Don DeLillo (American) – *Falling Man*, John Updike (American) – *The Terrorist*, Phillip Roth (American) – *Everyman* etc.

cases a year” – *Saturday*, 2005: 24 -, he is happily married to Rosalind, a corporate lawyer for a newspaper constantly trying “to steer her newspaper away from the courts” and the daughter of John Grammaticus, a famous poet; last but not least, he is a proud father – he remarks with satisfaction that “someone has written somewhere that Theo Perowne (*n.r.* his son) plays like an angel” (*Saturday*, 2005: 26). On a personal level, Perowne’s *Saturday* is close to banality; from the remaining memories of the soon-to-be-closed workweek to the usual Saturday routine activities (a squash game, a visit to his mother (who has almost entirely lost her mind)) as well as the errands of this particular day (shopping, cooking, going to hear Theo’s band rehearse), McEwan slowly and carefully narrates what Perowne does and thinks, and what happens to and around him.

Thus, McEwan’s novel can successfully be ranked with the distinct category of one-day novels that have become so famous in British (and not only) literature (for example, Joyce’s *Ulysses* and Woolf’s *Mrs. Dalloway*). But there is more to *Saturday* than that. The way in which this novel addresses the traumatic experience (to be more precise, the trauma of witnessing how the sophisticated Western way of life is being attacked with its own instruments) reveals itself to the readers from the outset. The fictional Britain that McEwan reconstructs in his novel is under constant threat, a menace that is provoked by the poignant awareness that a post-9/11 individual’s life has come to be governed by apocalyptic terrors following a traumatizing event such as the 9/11 attacks. In the earliest hours of that Saturday morning, one perceives find public terror at its highest point when Perowne is not able to make sense of something he sees in the sky, “something amazing”; he sees “fire in the sky (...) travelling along a route that he himself has taken many times in his life’, which is undoubtedly a plane “in the final approaches to Heathrow” (*Saturday*, 2005: 14). The spectacle that is unfolding before his eyes “has the familiarity of a *recurring dream*” (*Saturday*, 2005: 15, my emphasis); this is precisely the reason why it assumes nightmarish dimensions. His watching the scene is clearly mediated by the memory of his having endlessly watched the images of the hijacked planes crashing into the Twin Towers on television and, what is more important, the public and personal trauma that, ever since and precisely because of that event, has become a part of daily lives. The airplane as both an instrument and a symbol of destruction governs Henry’s mind; if once a mere symbol of technological advancement, planes have assumed a new dimension in the post-9/11 world, becoming weapons against humanity:

“It’s already almost eighteen months since half the planet watched, and watched again the unseen captives driven through the sky to the slaughter, at which time there gathered round the innocent silhouette of any jet plane a novel association. Everyone agrees, airliners look different in the sky these days, predatory or doomed” (*Saturday*, 2005: 16).

The scene looks like an impending catastrophe, but Perowne is helpless to do anything about it. Once again, he finds himself in the position of a spectator who is forced to watch a spectacle of terror and finds himself incapable of taking any action in order to prevent it. Visibly horrified by the event unfolding before his eyes, he still remains calm and distanced from it; his attitude could be the result of what Jacques Derrida described in an interview with Giovanna Borradori as “the repetition of televised images”, which creates a kind of “neutralizing, deadening, distancing of traumatism” (Borradori, 2004: 87). Furthermore, what intrigues Perowne and makes him watch the scene as it proceeds is “the horror of what he can’t see. Catastrophe

observed from a safe distance. Watching death on a large scale, but seeing no one die. No blood, no screams, no human figures at all, and into this emptiness, the obliging imagination set free” (*Saturday*, 2005: 16). The same idea of watching catastrophe from a distance while being forced to imagine human death is conceptualised by McEwan in the first essay he wrote in response to these attacks:

“We saw the skyscrapers, the tilting plane, the awful impact, the cumuli of dust engulfing the streets. But we were left to imagine for ourselves the human terror inside the airliner, down the corridors and elevator lobbies of the stricken buildings, or in the streets below as the towers collapsed on to rescue workers and morning crowds. Eyewitnesses told us of office workers jumping from awesome heights, but we did not see them. The screaming, the heroism and reasonable panic, the fumbling in semi-darkness for mobile phones - it was our safe distance from it all that was so horrifying. No blood, no screams. The Greeks, in their tragedies, wisely kept these worst of moments off stage, out of the scene. Hence the word: obscene. This was an obscenity. We were watching death on an unbelievable scale, but we saw no one die. The nightmare was in this gulf of imagining. The horror was in the distance”¹.

Both the fictional character (Perowne) and the novelist (McEwan) seem to be horrified by their inability to visualise, to imagine the direct consequences of inflicting violence on human bodies. Moreover, the horror of the activity of watching a catastrophe derives from what defines as “the morally ambiguous activity of watching” (Cilano, 2009: 32). Watching, from a distance, events that you can’t stop or control is a factor that produces terror and fear; fear is a result of uncertainty and ignorance, and, in this case, it is produced by the interaction between what one can see and what one can only imagine.

Perowne’s exit solution is embodied by his attempt to *imagine*; after all, imagination is a method of gaining access to certain hidden aspects and a ‘failure of the imagination’ is officially considered to be one of the possible causes of the disaster². A combination between fear and curiosity (“Everyone fears it, but there’s also a darker longing, in the collective mind, a sickening for self-punishment and a blasphemous curiosity” - *Saturday*, 2005: 176) leads to Perowne’s empathic reconstruction of the scene and imagining of the reactions of the actors:

“The fight to the death in the cockpit, a posse of brave passengers assembling before a last-hope charge against the fanatics. To escape the heat of that fire which part of the plane might you run to? The pilot’s end might seem less lonely somehow. It is pathetic folly to reach into the overhead locker for your bag, or necessary optimism? Will the thickly made-up lady who politely served you croissant and jam now be trying to stop you?” (*Saturday*, 2005: 16).

The hijacker, he imagines, is “a man of sound faith with a bomb in the heel of his shoe” (*Saturday*, 2005: 17) who commits a crime against humanity, but he also considers himself to have done a crime when standing “in the safety of his bedroom, wrapped in a woollen dressing gown, without moving or making a sound, half dreaming as he watched people die” (*Saturday*, 2005: 22).

The reactions provoked by the spectacular image of the fire in the sky show that Henry is unsettled by the threat this vision presents to his city - which he considers

¹ <http://www.guardian.co.uk/world/2001/sep/12/september11.politicsphilosophyandsociety>.

² ***9/11 Commission Report, p. 353.

a masterpiece, a major achievement of civilization -, his family, and his entire way of life. His restlessness is the main factor that makes him watch the news in order to find more details about the event; the news report finally brings him the information that the plane had not been hijacked by terrorists, but rather had a small engine problem: “a simple accident in the making. Not an attack on our whole way of life then” (*Saturday*, 2005: 35). In spite of the reassuring information brought to the viewers by television channels, Perowne’s reaction to the incident and the immediate connection he establishes between the scene and the 9/11 events betray the extent to which the 2001 hijacking and crashing of planes have affected the lives of the Westerners and their perspective on the world. That this holds true even for a Londoner living in a city that has passed through multiple terrorist incidents is both a proof and a result of the singularity of those terrorist attacks. At some point in the novel, Perowne ironically states that “As a Londoner, you could grow nostalgic for the IRA” (*Saturday*, 2005: 34). The statement might generate some kind of surprise when uttered by a Londoner, by a citizen whose country has been constantly confronted with attacks organised by the Irish group. The idea it conveys is that there is a clear difference between the paradigm of the ‘old’ type of terrorist violence, and the paradigm of the so-called ‘new terrorism’, which is more spectacular and lethal at the same time.

According to Jacques Derrida, the power exerted by the 9/11 events on the consciousnesses of the individuals derived not only from the fact that they represented an attack against a powerful country that “plays a virtually sovereign role among sovereign states”, but also from “the threat of the worst *to come*” (Derrida, 2004: 94). When seeing the plane on fire on the London pre-dawn sky, Perowne thinks immediately of the worst; as the day progresses, he keeps gathering information from news reports about the event so as to make sure that it would not assume catastrophic dimensions. The fact that he approaches the image in such a way is a proof of his feeling helpless and powerless both in front of the past and in front of the future. Moreover, his attitude is perhaps intended to be a reflection of the importance modern man grants to the mass media:

“It’s a condition of the times, this compulsion to hear how it stands with the world, and be joined to the generality, to a community of anxiety. The habit’s grown stronger these past two years; a different scale of news value has been set by monstrous and spectacular scenes” (*Saturday*, 2005: 176).

In the post-9/11 era, it is but ordinary to mediate reality through what Michael Shapiro defines as “pre-texts of apprehension”; “the meaning and value imposed on the world is structured not by one’s immediate consciousness but by the various reality-making scripts one inherits or acquires from one’s surrounding cultural/linguistic condition”, as Shapiro states (Shapiro, 1989: 11). When confronted with the spectacle of a fire in the sky, without having the slightest idea of what it really is, Henry associates his lack of knowledge and inability to formulate an opinion with not having watched the news reports: “They must have missed the media coverage” (*Saturday*, 2005: 14), he thinks to himself as an excuse for his and his family not being aware of what is happening around them in the middle of the night. This statement launches the hypothesis of a double symbiosis: on the one hand, between the mass media and the audience, with the latter growing more and more dependent on the former for informing purposes; on the other hand, but not less important, the highly debated symbiosis between the mass media and terrorist violence, as conceptualised by Perowne in what follows:

“Just as the hospitals have their crisis plans, so the television networks stand ready to deliver, and their audiences wait. Bigger, grosser next time. Please don’t let it happen. But let me see it all the same, as it’s happening and from every angle, and let me be among the first to know” (*Saturday*, 2005: 176).

As important as what has already been said is another ‘pre-text apprehension’ that filters into Perowne’s interpretation of reality: the American Presidency’s narrative of defining the 9/11 event as an attack on the Western way of life¹. The same words are uttered by Perowne, who, after finding out the real origin of the fire in the London sky that has troubled his morning quietness, states: “Not an *attack on our whole way of life then*” (*Saturday*, 2005: 36, my emphasis). Thus, *Saturday* conveys the message of continuity and recovering from the spiral of both political and personal violence. Some time after the event, Henry Perowne continues to feel at ease in the operating room and rather comforted by the “repetition” (*Saturday*, 2005: 40) of domestic rituals, which he performs in a patient and efficient manner. Personally, the main character refuses to consider that the world has fundamentally changed:

“How foolishly apocalyptic those apprehensions seem by daylight, when the self-evident fact of the streets and the people on them are their own justification, their own insurance. The world has not fundamentally changed. Talk of a hundred-year crisis is indulgence. There are always crises, and Islamic terrorism will settle into place, alongside recent wars, climate change, the politics of international trade, land and fresh water shortages, hunger, poverty and the rest” (*Saturday*, 2005: 76-77).

While the city, this “grand achievement of the living and all the dead who’ve ever lived here (...) won’t easily allow itself to be destroyed” (*Saturday*, 2005: 77). Perowne sees terrorism as part of the picture, and people will have to adapt to its particulars in order to keep on performing their routine activities. Terrorism is not the sole problem of mankind. This conclusion is obvious from a short presentation of his son reaction to the events. Even if Theo (a 16-year-old blues musician at the time of the attacks) is violently torn apart from his artistic world by the violence of the terrorist attacks (“the September attacks were Theo’s induction into international affairs, the moment he accepted that events beyond friends, home and the music scene had bearing on his existence” - *Saturday*, 2005: 31), eighteen months after their occurrence he has the capacity to transform what seemed to be an impending catastrophe into a matter of a rather personal nature: when seeing the fire in the sky, the first idea that comes to his mind is of a fellow band member who was supposed to travel by plane that night.

The solution this novel proposes to the alternative of terrorist violence is human communion and communication, which would construct a firmer sense of self and security. Henry Perowne feels the need to have his family around him and, when confronted with some dangerous instance of urban violence, fights to protect its members. By transmitting this kind of message, this novel “strives to restore hope in the possibility of action and human solidarity, trying to keep alive humanity in each of us” (Mihăilă 2007:78).

Conclusion

Literature possesses the power to aestheticize traumatic experiences for the purpose of understanding and overcoming them, and the novel that has been the focus

¹ <http://archives.cnn.com/2001/US/09/11/bush.speech.text/index.html>

of our analysis stands as a clear sample of this capacity. Ian McEwan's *Saturday* contributes to the understanding of the post-9/11 world through the fact that it strives to respond to the uneasiness that characterizes the consciousness of twenty-first-century citizens who were the witnesses of terrorist events that simply defied representation and understanding within the Western cultural imagination.

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SOME INTER-/CULTURAL IMPLICATIONS OF GLOBAL ENTERPRISES¹

***Abstract:** This paper attempts to demonstrate that national culture should remain a factor to be considered in the climate of large multinational organizations, although the global business environment induced by globalization has become so standardized and homogenous that the influence of cultural differences has diminished. Existing academic literature on the matter seems to be 'divided'; some studies indicate that the influence of national culture on business relations is subtle, while others argue that nationally cultural differences can become a source of potential barriers/problems, and therefore they still are an important factor to consider.*

***Keywords:** multiculturalism, globalisation, cultural diversity/differences.*

MOTTO: "Oh, yes globalization. Globalization.
It is a great excuse for a lot of things"
(Robert M. Solow, 1997, Nobel laureate)

The latest cultural experience of globalization with the ensuing blending of world cultures can be seen as a distinctive feature of the postmodern condition; there have been registered globalization process flows (and processes) which have increasingly overpassed national borders in the last two decades of the twentieth century. These two decades witnessed significant changes in terms of national cultures' influence and historical boundaries; nowadays more and more nations face the realities of international, global integration. The outcome is a new distinctive global cultural space that acts both in the sense of erosion and of destabilization of the old forms (of existing cultures and national identities). They are replaced by a global-local ('*glocal*'), as some analysts have called it) dimension: daily, local cultures have been saturated, giving way to some global changes.

In his book *The Post-Corporate World*, David Korten deals with the connection between local and global communities arguing that "a combination between autonomous local communities, strongly welded with global communications, will support the cultural diversity and differentiation, leading to the formation of a mutual community sense, a sense of common destiny. This way is encouraged the emergence of an autonomous planetary intelligence"(D. Korten, 1999: 27).

It is a well known fact that businesses and the use of human and material resources are influenced and moulded by certain types of economic growth and are dependent on economic and social policies as promoted in each country. Economic imbalances, resulting in damage in the conditions of activity of the human factor, are not desirable. Correlatively, deprived of cultural roots, economic growth is characterized by the fact that while it is gradually taking place in the economic field, in a totally different field, that of cultural identity, erosion or loss of specificity is simultaneously taking place. Types of cultures, with their distinctiveness and traditions, are more or less obviously reflected in the economic behavior of people and their ways of organizing economic activities. As a consequence of economic imbalance, from the multitude of cultures existing in the world, many are being threatened by the danger of being marginalized or of disappearing.

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More than in any other case, in multinational companies, there has been a recent trend in the personnel policy, known as multiculturalism¹. Firms can be multicultural if their employees or consumers belong to different cultures. For example, many companies from Quebec have both Anglophone and Francophone employees, or many companies from California work with employees from different cultures: Spanish, European, Asian, Anglo-Saxon.

Multiculturalism increases the complexity of the global companies by adding new perspectives, approaches and business methods. As economic activities become more widespread, geographically speaking, multinationals tend to promote people in their leadership structures as distinct from the nationality of the parent company. For instance, L'Oreal - French cosmetics company - is run by a British manager, Lindsay Owen-Jones, Ford by a Scottish, Alex Trotman, Schering, a German chemical company, has an Italian director, Giuseppe Vita, and Nestle, the Swiss company, is run by a German, Helmut Maucher. Shares-ownership of transnational firms equally belongs to a more extensive geographical area.

From a cultural point of view, a manager is a descendant of its predecessors: he must correspond to the cultural background of his subordinates. Nevertheless, there is freedom of choice in managerial behavior but without any strong cultural constraints.

Good prior preparation of local managers in multinational companies proves to be necessary and is performed when a new branch/subsidiary is set up and when major changes take place within the company, when the managers are given new or increased responsibilities deriving from the status of the enterprises they run; there are cases when a unit from one country is entrusted with the mandate of "leading producer" of the company's product (D. Korten, 1999: 125). Thus in 1992, for example, a large U.S. company, AT & T, has transferred all its production of cord cell phones to its subsidiary in France; the same year Du Pont transferred its business in the field of electronics to Japan, Siemens has moved from Germany to U.S. businesses on medicine nuclear and ultrasounds, and in the UK, its air traffic management, Hyundai has transferred its personal computers production management from Japan to the U.S. Some companies have changed their management models, which are not focused on profit, but on client, starting from the premise that the basis of business profitability is the best service for the customer.

Transformations in the car manufacturing industry clearly illustrate the amazing pace of global integration, so much so that redundancies in the number of employees owing to transnational interdependencies are one of the global major concerns. "What is still German at Hoechst?" wonder the authors² of the book *The Traps of Globalization*. They assert that German cars still exist only in the affluent or luxury classes. Volkswagen's new Polo, although assembled in Wolfsburg, is more than a half manufactured abroad. The list of suppliers includes companies from the Czech Republic, Italy, Spain and France and Mexico and the U.S as well. Toyota produces more abroad than in Japan, while the U.S. automobile industry would collapse if it were to stop the Japanese imports. 'At an international level, one method has currently been resorted to: the substitution of the 'mark of origin' "Made in Germany" by "Made by Mercedes" or "Made by Ford." The borders no longer seem to matter in this industry: Volvo uses Audi's diesel engines produced in Hungary. Mercedes buys the six-cylinder

¹ The company's global world means that more than one culture regularly interacts in business.

² Hans-Peter Martin si Harald Schumann, *Capcana globalizarii-Atac la democratie si bunastare*, Editura Economica, 1996, pag. 25

engine for the new Viano Minivan from Volkswagen, and even Rolls Royce, the famous car make, has BMW engines mounted on traditional cars.

In order to increase efficiency, more and more transnational corporations set up alliances, joint ventures and mergers; this fact has become a wide-spreading phenomenon. Volkswagen has acquired, besides Audi, Seat and Skoda as well. BMW bought Rover, Britain's largest corporation, whereas Ford took control of Mazda, the fourth in the hierarchy of the leading Japanese manufacturers. Volkswagen and Ford have a common factory of limousines in the south of Portugal, which have different names on the market. In the case of Ford, the car is called Galaxy, and in the case of the German company, (the car is called) Sharan. The same type of strategies have been adopted by companies such as Fiat and Peugeot. Another example of the same type is that of the Chrysler company, which produces its small cars at Mitsubishi in Thailand, cars which are then sold in the U.S. under American 'label'; in Holland, Mitsubishi manufactures together with Volvo.

It is obvious that the automobile industry has created a complex, global, mobile and flexible network, in an organized global society.

In this respect, on the other hand, Mircea Malița states that when an American buys a Pontiac car from the General Motors at a price of 20,000 dollars, "he is not aware of the fact that 6.000 USD goes to South Korea for routine operations and the assembly, 3,500 USD goes to Japan for major components (motor engines and electronic components), 1,500 USD goes to Germany for design, 800 USD to Taiwan, Singapore and Japan for small components, 500 goes to the UK for advertising and marketing services, and about 100 USD to Ireland and Barbados for data processing". The same analyst specifies that the rest - less than 8,000 USD - goes back to those dealing with the development strategies in Detroit, to the lawyers and bankers in New York, to the members of pressure groups in Washington, workers in the field of insurance and social assistance throughout the country and shareholders from the General Motors, most of them living in the United States, but a growing number of them being foreign citizens. (M. Malița, 2001: 27)

After the Volkswagen company has acquired the majority share capital of the Czech car manufacturer Skoda, they began extensive training business courses, included in programs for foreign managers in the subsidiaries abroad. At the same time, the practice of joint management has become common, situation in which the two managers work together, one Czech and one foreigner, being on a single position in the organisation chart of the multinational company sharing the major objective of ensuring the transfer of expertise.

The joint-management system has been practiced in Romania, too by Colgate-Palmolive, a company which has really invested in training programs for the staff in the field of market research, financial management, human resource development, etc. The Coca-Cola Company has also run a training department for the study of trade and distribution techniques, open to all the Romanian entrepreneurs.

They say that the role of the national manager in the 21st century will be greatly diminished. There are many factors that minimize the importance of the role played by

the national local managers.¹ On the other hand, correlatively, the emergence of global teams has been motivated by several factors².

One aspect which is worth being mentioned here is the fact that the syndrome “we and they” in the corporate environment should be eliminated, thus creating a new transparent framework favourable to the collaboration between employees.

We share M Malița’s view about the importance to be attached to socio-cultural elements, as some of the major factors which, along with some others³, affect the decision-making and the choice-making capacity of the organizational body of an international corporation; some of these socio-cultural factors are generally acknowledged to consist of: business philosophy, leadership style, the parent company’s culture, the demographic structure, the level of staff training, the employees’ mentality, their creativity, the motivational system, the personal responsibility, the sense of religious belonging, the history of the company (Malița, 1999: 326)

All these factors work together and have a greater or minor influence on the company’s organizational structure, as well as on its economic interests. One fact that should not be neglected is that the nationality of the parent company influences the degree of delegation of responsibilities within the firm.

In the bibliography on this field, the influence of cultural factors on the organizational structure is dealt with in terms of two conflicting theories: the theory of cultural independence, and the cultural dependency theory. The former supposes that most environmental factors share some if not the same features while a long-term influence is the same for different cultures, which leads to the emergence and development of similar organizational structures. The theory of culture dependency highlights the existence of important links between an organizational structure and its culture. Successful companies primarily focus their activities mainly on environmental needs responding flexibly to the changes ensuing in their structure. (G. Holfstede, 1996/2010: 230)

The greater the distance between local culture and the culture in the country of origin of the parent company is, the more it reduces the operating space of a centralized management style of leadership and dominance of the parent company. In such a case there emerges an increase in the company’s power of decision-making and of settling major issues in its foreign subsidiaries as well as its increasing freedom of action and decision making in contract agreements. It should be noted that if the firm operates in a culturally complex environment, the trend of decentralization becomes manifest.

The key to business success of multinational firms is rapid communication; thus, despite large geographical distances, firms succeed in being ‘present’ where problems appear so as to solve them quickly.

¹ The rise of global competitors that turns the world market into a global ‘chess game’, the growth in the number of the company’s global customers, who, according to their supply strategies, take decisions with global effects.

²- the need to develop, implement and coordinate a global strategy;
- their contribution to the transfer of technology or know-how to the subsidiaries;
- the reduction of the gap that occurs between the extension of local responsibility and global integration, especially by improving the communication between branches or between the subsidiaries and the parent company.

³ technical, economic, political and legislative.

As more and more businesses are expanding nowadays through mergers and takeovers, cross-cultural relationships are of paramount importance, relationships in which not only national cultures are involved, but also organizational ones¹.

Multinational companies are undeniably dependent on human beings; this is why the best structure depends on the availability of the right people. In this respect, there are two particularly important roles: on the one hand, the manager of the unit in that particular country is acting in two cultures: the culture of the unit and the corporate culture (which is usually strongly affected by the nationality of the origin of the corporation); on the other hand, “the diplomats of the corporation” - as Hofstede calls them -, who are either natives or of another nationality (who have assimilated the corporate culture); they are, in G. Hofstede’s opinion, multilinguals from different occupational backgrounds and with different life experience and practice in various foreign cultures. They can develop business activities in multinational structures, for instance as middlemen in different management offices or as temporary managers for new joint ventures.

The regular recruitment of people with future managerial skills belonging to different nationalities, the change of careers through planned transfers designed to integrate in the company methods and the specialization of the business experts who will conduct activities in foreign countries, are a must that bears out the notion that measures should be taken so as to ensure that there will be the right persons to the right jobs.

Linguistically speaking, on the occasion of the preparatory stage for my PhD thesis, as I won’t ever forget my status as a language teacher, there is a nexus between the topic tackled here and my field of expertise. The process of globalisation and transnationalisation of firms’ result in the issuing of new entries in the dictionary and corporate English implicitly, and my findings after doing a research work was that there could be two aspects on the matter; firstly, the new semantic “entries” in the organisation chart of the transnational corporations ‘coming from’ English; secondly, neologisms or international words “borrowed” from English and used worldwide: *Barter*, *Clearing House*, *charter*, *dumping*, *franchising*, *hedging* (as a way of covering the price risk); *jobber*, *dealer*, *know how*, *leasing*, including *time sharing*, (a form of leasing operation), *over-night*, *public relations*, *spreading* (a speculative transaction at the Stock Exchange), *SWAP* (the exchange of national currencies done between central banks), *SWITCH* (a foreign trade transaction), etc.

As far as the former is concerned, the following “entries” are worth being mentioned at this preliminary stage: *handler*- a machine worker at a storehouse, *merchandiser*, *Sales Manager*, *webmaster*-the specialist subordinated to the network engineer, *Personal assistant*, *Purchasing Manager etc* and the list is far from being exhaustive.

In my opinion, the elements of danger and of uncertainty that have consequently appeared along with it can hardly be avoided. Not so long ago, countries used to be considered as distinctive entities linked through trade relationships; nowadays, transnational corporations ignore national borders when they make decisions regarding their production, marketing and investment. That is why globalisation is to be a debatable concept, leaving room to worries, more and more difficult to cope with,

¹ **Merger**- when two companies go together in order to make profit

Takeover or acquisition- when one company accumulates enough number of shares of some other company, so that it finally takes it over.

regarding its side effects. We are living in a globalising and globalised world, in a global village, and as global villagers we learn how to adjust to a rapidly changing environment.

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THE AMERICAN DREAM IN JOHN STEINBECK'S "OF MICE AND MEN"¹

Abstract: In the novel "Of Mice and Men", John Steinbeck resonates with the people's endurance when subjected to social injustice. The characters, George and Lennie, are closely delineated by analogy to animals, as being either weak or powerful. They are being entrapped like rodents, yet they are potentially strong as a socio-'professional' group. More than in Steinbeck's other books, in this one the individual tragedy is manifest.

Keywords: social injustice, rodents, individual tragedy.

As generally acknowledged, John Steinbeck's books are reflections of the Great Depression; the 1930's were hard times when people were treated unfairly because of their race, gender or social class². *Of Mice and Men* and *The Grapes of Wrath* are among the most important novels that captured the reality of this most difficult period. It was the age when the American Dream became a nightmare. It was no longer the long desired dream for freedom that included the promise of the possibility of prosperity and success as James Truslow Adams defined it in *The Epic of America*, which he wrote in 1931:

The American dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is not a dream of motor cars and high wages, but a dream of social order in which each man and each woman shall be able to achieve the fullest stature of which they are capable of, and be recognized by others for what they are, regardless of the circumstances of birth and position. (Adams, 2001: 10)

Benjamin Franklin was one of the first who used the theme of the American Dream in his *Autobiography*. Then it was dealt with by important American writers: Mark Twain in *The Adventures of Huckleberry Finn* (1884), Scott Fitzgerald in *The Great Gatsby* (1925), Toni Morrison in *Song of Solomon* (1977), Arthur Miller in *Death of a Salesman*, as well as by ethnic writers, as for example, by the Asian Americans ones.

Of Mice and Men is mainly the dream of the central characters (George and Lennie) to have a piece of land and to labour it freely. And the dream is highlighted by the existence of the rabbits that will be tended by Lennie. They play a key part in this masterpiece. In fact, most of the characters of the novel admit at some point dreaming about a different world. Unfortunately the Great Depression was a period when dreams were no longer possible. The United States of America were no longer associated with the notion of freedom. In his earlier novel, *In Dubious Battle*, Steinbeck writes about a possible cause of the characters' failure of dreams: "It seems to me that man has engaged in a blind and fearful struggle out of a past he can't remember, into a future he cannot foresee, nor understand. And man has met and defeated every obstacle, every enemy, except one. He cannot win over himself." (apud Watt, 1978: 57) However, the

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² It was a desperate and struggling period for the citizens of the United States of America that provided many artists of the era with plenty of material to write about. The social, political and economical context during the Great Depression was valuable inspiration for John Steinbeck who succeeded transforming some of his novels in records of social history. The author uses each character to portray various attitudes and personalities that reveal how some people were treated in that society.

characters in *Of Mice and Men* are true believers in the myth of the American Dream that takes different shapes in their minds.

The episode that inspired Steinbeck to write *Of Mice and Men* really occurred while he was working as a bindle stiff himself in the 1920s. He told a *New York Times* reporter in 1937 that Lennie was a real person. He worked alongside with him for a few weeks. But he did not kill a girl but a foreman. The message of the book becomes even more powerful as the protagonist is a believable contemporary figure. Although many critics agreed that *Of Mice and Men* is not a social criticism on the same level as *The Grapes of Wrath* or *In Dubious Battle*, the novel describes the aimless existence of the migrant farm workers in the Depression era, California. George and Lennie are the usual group consisting only of two people who dream that they will own their own farm one day. Even before they get to their new job on the ranch, they wish to make enough money to live independently and have no boss anymore. They believe that the new job will last long enough to accomplish their dream. But the reader knows from the beginning it will not come true because Lennie is a physical giant with the small brain capacity who is always causing trouble around him. He is presented as having the personality of a child fascinated with rabbits; he is obsessed with petting mice, rabbits, puppies, or touching girls' soft dresses. At the beginning of the novel *Of Mice and Men*, Lennie keeps a mouse in his pocket whom he continues stroking even after he had accidentally killed him. Later he is given a puppy to take care of, but he cannot control his strength and a new similar accident happens.

George and Lennie are the symbols of the poor ranch hands who wish to work for anyone but themselves. Their perfect world is one of independence. They cannot control their lives, as they have to do what the landowner tells them. And probably one of the most important issues of the ranch workers during this time as reflected in each and every character in *Of Mice and Men* is solitude: " 'Guys like us, that work on ranches,' George told Lennie, 'are the loneliest guys in the world.'" (Steinbeck, 1993: 13-14) Even the town where the action takes place is called Soledad, "[...] an abbreviation for Our Lady of Loneliness (as *Los Angeles* is short for *Our Lady of the Angels*) [...]" (Lisca, 1978: 86) However, George and Lennie are lucky as they travel together. George is more realistic and he is not so trustful as Lennie that their dream will get accomplished in the end. But Lennie who lives for this dream believes that they will not have the same fate: " 'But not us,' Lennie interrupted. 'We got a future. Some day gonna have a little house and a couple of acres an' a cow an' some pigs, an' live off the fatta the lan'- an' have rabbits! An' I get to tend the rabbits.'" It is natural for men in their situation to wish to work on their own farm and to be their own masters. This dream started as a simple story that George told Lennie in order to keep him calm or to make him focus on work. For Lennie, the imagined story gets immediately transformed into a dream while George, after some time, started to believe in this dream himself. Besides their common dream, George and Lennie have each a separate dream. Lennie is dreaming about tending rabbits of different colours while George hopes to set free from Lennie one day: "God a'mighty, if I was alone I could live so easy. I could get a job an' work, an' no trouble." (Steinbeck, 1993: 11) But they both know that they are inseparable, as they cannot live without each other: "[...] they can be seen as two parts of a single being [...]" (Peter Lisca, 1978: 78) They know that in an indifferent world their lives would be more miserable and they would feel isolated if they separated.

Throughout the novel there is one thing Lennie never forgets: his dream of tending the rabbits. Every time Lennie does not feel safe, he insists upon George telling and retelling him the same story about the wonderful life they are going to have on the

farm that they will buy some day: “ ‘An’ rabbits’, Lennie said eagerly. ‘An’ I’d take care of ‘em. Tell how I’d do that, George.’ ‘Sure, you’d go in the alfalfa patch an’ you’d have a sack. You’d fill up the sack and bring it in an’ put it in the rabbit cages.’ ‘They will nibble an’ nibble,’ said Lennie, ‘the way they do. I see ‘em’” (Steinbeck, 1993:11). Whenever George and Lennie’s dream is recounted, Lennie’s tending the rabbits is always highlighted. Every time he speaks to somebody, he keeps on turning to his rabbits he wants so much to pet. Even when he is in the barn with Curley’s wife who tells him about her dreams, he makes the same point: “Curley’s wife said angrily: ‘Don’t you think of nothing but rabbits?’ ‘We gonna have a little place’ Lennie explained patiently. ‘We gonna have a house an’ a garden and a place for alfalfa an’ that alfalfa is for the rabbits [...]’” (Steinbeck, 1993: 89)

The topos of the little furry animals appear in a rhythmic pattern throughout the novel, from the beginning to the end. At the beginning of the book, the author introduces the rabbits that make the scenery look like a place from Eden¹. They happily “come out of the bush to sit on the sand”; then, disturbed by George and Lennie, they “hurry noiselessly for cover.” (Steinbeck, 1993:1) Using this image, Steinbeck foreshadows that something fearful will happen and all their dreams will ruin in the end.

However, the topos of the rabbits has a richer significance. In the mythology of the Amerindians, a rabbit is a mediator between the human world and that of the dead. According to Chevalier’s Dictionary of Symbols, the rabbit is the symbol of the moon. In almost all mythologies, rabbits are the symbol of a happy life full of good and pleasure. In *Of Mice and Men*, they become the symbol of George and especially of Lennie’s dream of having their own farm, a Garden of Eden. They hope to find there a *safe place* where they could lead a wonderful life. But this dream will be just an illusion as it becomes evident that these symbolic rabbits will have the same end as the rabbits crushed by Lennie’s simple blundering strength. And thus the fate of the rabbits will also become the fate of *the safe place*. There is an inner condition Lennie cannot control; he never means to do anything wrong, but he cannot help touching soft things with his enormous but sensitive hands. Unfortunately he kills without intention everything he touches.

For George and Lennie, *the safe place* is the farm that George constantly describes to Lennie:

“Well,” said George, “we’ll have a big vegetable patch and a rabbit hutch and chickens. And when it rains in the winter we’ll just say the hell with going to work, and we’ll build up a fire in the stove and set around it an’ listen to the rain comin’ down on the roof...” (Steinbeck, 1937: 18)

The dream about this farm is what keeps them going. For George, it is an antidote to loneliness and disappointment. Both are aware that owning a farm would offer them not only an easy living, but most important, protection in an inhospitable world. Although not so optimistic as Lennie, George wants to believe that they will have a free and idyllic life soon. While giving a full description of the dream, the narrator endows the farm with Eden-like qualities: “We would live offa the fatta the lan’.” (Steinbeck, 1993: 57) They hope that all the food they want will be right there without too much effort. George continues describing the farm in terms of things he loved when he was a child, which offers the reader a hint that this dream will not come true in the end as childhood is a period in every person’s life that passes and never comes back: “I could build a smoke house like the one grandpa’ had...” (Steinbeck,

¹ As the rabbits are among the animals that populated Heaven at the time of Adam and Eve.

1993:57) He imagines the farm as having the beauty of his childhood: “An’ we’d keep a few pigeons to go flyin’ around the win’mill like they done when I was a kid.”(Steinbeck, 1993:57)

At first, only George and Lennie shared the dream farm. It is a powerful dream however, and it becomes irresistible for Candy and even for the sceptical Crooks. It is not the absence of work or having a lot of money that they yearn after, but having some place to belong to, as they have no home, no family. Although George and Lennie always tried to keep their future plans secret, Candy overhears them talking about the dream farm: “You know a place like that?” (Steinbeck, 1937: 59) Because in their world such a dream is just a trifle and not so precious as it is to them, George and Lennie’s first reaction was to jump as if they had been caught doing something shameful. Candy becomes interested in their plan. Much older, hunchbacked and having only one hand, Candy is a swamper and fears that his age is making him useless. He is aware he does not have much time left and no place to go, and explains to George he would be grateful to him if he let him live on their future farm until he dies in exchange for a large sum of money he has saved. He is afraid that he will have the same fate as his dog that was killed because it was no longer useful on the ranch.

This dream works like a spell since even the cynical Crooks seems ready to believe it. Just like George and Lennie, he perceives the farm house as a piece of Eden: “I seen hundreds of men come by on the road an’ on the ranches with their bindles on their back an’ that same damn thing in their heads. [...] Just like heaven.” (Steinbeck, 1993: 74) However, he is more sceptical: “Ever’body wants a little piece of lan’.[...] Nobody never gets to heaven, and nobody gets no land.”(Steinbeck, 1993: 74) He dreams about being treated just like everyone else on the ranch; his living on George and Lennie’s future farm would offer him the chance to be equal. Because of his race, he is treated like an outcast. He has to sleep in the harness room instead of the bunkhouse and he is rejected from most activities: “Cause I’m black. They play cards in there, but I can’t because I’m black. They say I stink...” (Steinbeck, 1993: 68) Thus, he feels isolated and lonely when he says: “A guy goes nuts if he ain’t got nobody. Don’t make any difference who the guy is, long’s he’s with you. I tell ya. I tell ya a guy gets too lonely an’ he gets sick.” (Steinbeck, 1993: 72) Although a very intelligent person, Crooks feels inferior and weak in his confrontation with Curley’s wife who says: “Well you keep your place then, Nigger. I could get you strung up on a tree so easy it ain’t even funny.” (Steinbeck, 1993: 81) She reminds him of his place in society because of his skin colour and makes Crooks lose his self-esteem.

“The Eve who occasions the destruction of all men’s hopes,”(Watt, 1978: 61) alias Curley’s wife has a dream as well¹. Although different in detail from the other character’s dreams, her dream is similar in desires. She yearns for material comforts and friendship just like the other men as each and every character suffers from solitude: “I get lonely.[...] You can’t talk to people but I can’t talk to nobody but Curley. Else he gets mad. How’d you like not to talk to anybody?” (Steinbeck, 1993: 87) She wants to become a famous Hollywood actress dreaming of fame, fortune, and expensive hotels, fancy clothes. Her marriage to Curley destroys this dream because once she gets married; Curley will not permit her to leave the ranch to become an actress. Her life becomes a failure, as she is the wife of a man whom she does not love but hates.

¹ She does not have a name, as Steinbeck wanted to emphasize the humble status of women in the United States of America during the Depression.

The destinies of Curley's wife and of Lennie go hand in hand; they are linked by their solitude. They are both rejected by the men on the ranch who do not want to have anything to do with them. They need each other to put end to their painful lives and, at the same time, they spoil each other's dream. Although Lennie is good in intention he is evil in fact. He tries to express affection but strokes too hard the soft hair of Curley's wife. He is too violent and snaps her neck trying to force her to be quiet. It is something he cannot help. It is the moment when he is afraid that this would make George too angry and ruin his dream about petting the rabbits. For Lennie, tending the rabbits whose fur he likes so much to touch is the equivalent of his future happiness. He feels very proud when he dreams about George entrusting him to raise the rabbits, to feed them, to protect them. Doing something "bad" –whether killing a puppy or Curley's wife- seems to be in Lennie's mind the equivalent to George not allowing him to care for rabbits. He does not see his actions in terms of good or evil. Lennie acknowledges that if he is not allowed to tend the rabbits then he has done something bad; this can suggest that he is not fit for the society described in *Of Mice and Men*. In the novel, Steinbeck does not present Lennie like a monster; because without intention he acts destructively in moments of fear without intention, he becomes a sympathetic figure. Any reader would regard him not only with despair but also with affection as his only companion and friend, George.

The only sight of a rabbit that Lennie can have is a hallucination after the death of Curley's wife. The dream takes the form of an illusion at the end of the novel when Lennie first has the vision of his aunt Clara who scolds him. Then he hallucinates about giant rabbit that tells him that he will never be permitted to tend the rabbits: "[...] out of Lennie's head there came a gigantic rabbit. It sat on its haunches in front of him, and it wagged its ears and crinkled his nose to him." (Steinbeck, 1993: 102) The huge Rabbit is in fact the embodiment of his fear. Lennie cries in his own defence, being afraid that he will lose the privilege of tending the rabbits. He is doomed to killing, as he cannot help shaking the small creatures till their necks are broken.

His killing of Curley's wife awakens George to the impossibility of their dreamed of farm. He has to admit that the bitter Crooks is right: such paradises of freedom, contentment, and safety are not to be found in this world. Just like the reader, George knows that their dream will not get accomplished in the end. Lennie's actions just as the actions of a mouse are predictable. After killing mice and a puppy with his tenderness and uncontrolled power, George knows that he will not stop killing. He understands Lennie only too well, and wants him to die with the image of their dream farm in front of his eyes. The final scene shows Lennie calling George who tells him the story of the farm they are going to have one day, just like a father who tells a bedtime story to his son. But this time it is told for the very last time. He tells Lennie to look across the river and imagine their farm: "And live on the fatta the lan" (Steinbeck, 1993: 110) While telling about the places they are going to have, out of real affection for him, George shoots Lennie in order to prevent a worse death. Thus, Lennie dies with the hope that their dream will get accomplished soon. But George is not permitted such comfort. He has to live with the guilt of having killed his friend and has to go on living with the failure of their dream. Although he should have felt free from a burden like Lennie, he feels now even more miserable as there is no other dream to strive for.

When reading *Of Mice and Men*, the reader has to acknowledge the inevitability of some situations that are part of an unforgiving world. Despite George and Lennie's efforts, their dreams fail. Lennie dies and George continues living in loneliness and without any hope. None of the other characters ever achieve their

dreams. In this novel, dreams are ways in which the characters try to defeat the hopelessness of their existence, as John Steinbeck himself stated: "Everyone in the world has a dream he knows can't come off, but spends his life hoping it may." (Steinbeck, 1975: 105) The topos of disillusionment or failure is acknowledged as part of existence; in this respect, Peter Lisca upholds, "The ending of the story is... neither tragic nor brutal but simply a part of the pattern of event." (1978: 76)

Most of Steinbeck's contemporary critics perceived the novel as the embodiment of non-teleological thinking, according to which events are beyond humankind's comprehension and control. Steinbeck's best friend, Edward Richetts, coined the term non-teleological thinking; the two men shared the same philosophy: to accept life on its own terms. They emphasized the need to see life as clearly as a scientist and to focus not on ends but on the process of life, the Aristotelian cause of nature. The same idea is perceived in the novel *Of Mice and Men*. Under the influence of the Great Depression, Steinbeck describes the fate of the common man, lonely and hopeless in his struggle to survive, dreaming about a future that will never come to pass. The writer seems to say, "this is the way things are," just as epitomized by the original title of the novel, "Something that Happened."¹

Lennie, himself something of a mouse, is killed because of his vulnerability. Like mice that suffer for being physically small, Lennie is the victim of his mental smallness. Both mice and men suffer from the randomness of their fate². Lennie has to die because he cannot control his fatal strength. But Lennie is not the only one in the novel who is doomed. Curley cannot stop being a beast of jealousy; George cannot give up his dream. They cannot control their own actions and eventually their own destiny. The only exception is Slim, the jerkline skinner, the tall man with the "God-like eyes." (Steinbeck, 1993: 78). Critics consider that he is the voice of the writer, acting above the humans like Lennie, George or Candy.

In Steinbeck's novel³, poverty draws the human and the natural worlds closer together. Poverty has reduced the characters in *Of Mice and Men* to animals. The author's characters are more animal-like than human, as Edmund Wilson wrote in an essay in 1940. The two men, especially Lennie, are described in animal similes: Lennie drags his feet "the way a bear drags his paws" and drinks from the pool "like a horse." (Steinbeck, 1993: 9) He even dreams about living in a cave like a bear. Human actions are foreshadowed by the actions of animals. Lennie embodies the double image of animal and of man as Steinbeck outlines man's condition in the novel *In Dubious Battle*: "I believe that man is a double thing, a group animal and, at the same time an individual. And it occurs to me that he cannot successfully be the second until he has

¹ The title *Of Mice and Men* comes from an eighteenth century poem by Robert Burns entitled "To a Mouse" that has become widely known and quoted: But, Mousie, thou art no thy lane./ In proving foresight may be vain:/ The best laid schemes o' mice and men/ Gang aft a -gley /An' leave us nought but grief an' pain/ For promis'd joy// (Robert Burns, 1950: 84) In the poem, Robert Burns extends the mouse's experience to mankind while in *Of Mice and Men*, Steinbeck extends the experience of the two migrant workers to the human condition. The dream of the two workers is never to be. The ending of the novel, like the field mouse's nest being destroyed by a plow, is not tragic but simply a part of the pattern of events. The plans of men are not safer than those of the mouse, and this is the point of Steinbeck's title.

² From the biggest to the smallest or the most intelligent creatures, the cruel fate will not forget anyone.

³ In Burns' poem as well

fulfilled the first.” (Steinbeck, 1959: 144-145) Animals and humans, being all mortal, are entangled in this cruel and selfish world.

As a naturalist yet unlike Crane, London, Dreiser, Norris, Steinbeck accepts man’s condition as being that of just another animal in an infinite and indifferent universe. He perceives life from a biological perspective. After studying the complex marine organism, the writer came to understand the human behaviour in comparison with the animal one. He considered the biological approach as a really great perspective for one’s understanding the phenomenon of group or community behaviour. This philosophy fascinated Steinbeck and this new personal outlook on life made him love every variety of life as it is, not as it should be: “a love which could look with equanimity at human freaks and social outcasts.”(Lisca, 1978: 106) Here we can include Lennie, a giant with the power of ten men, but with the mind of a child. He lives in a harsh world where only the strongest survive - this is the only rule that seems to work. Yet *Of Mice and Men* does not portray the world of the strongest only; the author reveals the hard life of the weakest yet the purest as well. Many of the novel’s characters are discriminated because they are handicapped (Lennie is mentally inferior; Candy does not have one hand) or are not treated as equal (Crooks has to suffer because he is black). They live in a world where the classical values no longer exist; it a society where people swear a lot, go to brothels, talk about sex. Many of them are discriminated because of their race, age or sex. There are featured such tremendous killings and violence that the book has been frequently banned in schools. Steinbeck uses his characters to criticize bitterly a society that makes its people feel completely worthless as they live at a time when they are not able to support themselves anymore. Their dreams never come true and their destiny is that of unhappiness and solitude. All the notions about the happy American way of life get vanished.

In creating the characters in *Of Mice and Men*, Steinbeck clearly draws on the biological concept - the environmental fitness. They seem to be unfit for the community where they live because of their race, physical or intellectual abilities, their social status; these are also reasons why they are isolated. Firstly, Lennie is not allowed to take part in any social activity because of his mental disability. The other men on the ranch do not want to include him in such activities as horseshoes: “From outside came the clang of horse shoes on the playing peg and the shouts of men, playing, encouraging, jeering.” (Steinbeck, 1993: 8) Just like George and Lennie, Candy and Crooks suffer from isolation. They are treated differently from the other ranch men because of their social class; they are offered unrewarding jobs; they are not happy and for this reason they dream about getting their own farm. Crooks –the black stable hand- is a representative of the oppressed black people in America; he feels isolated from the other men because of the colour of his skin.

An apparently cynical and indifferent attitude towards both people and animals is encoded. Candy’s dog is shot without a second thought just because it smells bad¹. Although there were better solutions –a bath, a new place to live- the more fit members of the bunkhouse society decide his destiny. In this world only the strongest are right. The dog is in fact the symbol of the cruel fate of the feeble. People have forgotten not only the master-dog bond, but all bonds. In the tough times of the Great Depression, they have forgotten the bonds they can make to each other. Slim, the wise skinner, said to himself: “Ain’t many guys travel ‘round together. I don’t know why. Maybe

¹ People have forgotten that dogs offer us companionship and have stayed by our sides throughout the ages.

ever'body in the whole damn world is scared of each other." (Steinbeck, 1993: 35) Although they all have the same low place in the social hierarchy, they remain isolated and continue to be treated disrespectfully; but, as Steinbeck suggests, so is life. If they had not remained individualized but rather collective, they could have found power in numbers. But they are helpless, weak, predictable, and entrapped in a similar way to the little rodents that Steinbeck makes allusion to so many times throughout the novel as he describes the activity of the natural world.

Rabbits also epitomize the universe of the novel *Of Mice and Men*. Steinbeck foregrounds the rabbits many times so as to reveal Lennie's unfulfilled dream, as they are all he hopes. They offer the simple 'access' to the soft fur that he likes so much to touch. Rabbits are a source of comfort for Lennie. Some readers may wonder why John Steinbeck emphasized rabbits so much in the novel *Of Mice and Men*. Critics found an answer: rabbits played a major role during the Great Depression in the American society and especially in California. Even the U.S. Government encouraged the raising of rabbits for meat. In the 1940's the sales of rabbit meat were above those of poultry sales. But as America started to become prosperous, rabbits were no longer bought for their meat but as house pets.

The conclusion to this work is probably best revealed in Paul McCarthy's words:

In the last analysis, George and Lennie symbolize something of the enduring and hopeful as well as the meaningless. They manage – if only for a brief time – to rise above circumstances and to convince others as well as themselves that dreams are part of the territory, that all they have to do is keep working and hoping and some day they will have their own place. If they only somehow control their weaknesses and keep a little ahead of circumstances, but they cannot. (McCarthy, 1980: 102)

George and Lennie struggle against the injustice of the world and at the same time against their own weak features that are part not only of the human nature, but also of the 'animal' world. Despite his physical size and strength, Lennie is powerless in front of the universal laws just like the little rodents.

The novel *Of Mice and Men* is not just a book about a particular time and space. It is timeless because it includes elements that are part of every human being's existence: suffering determined by isolation and solitude, friendship, sacrifice; the most important message of the book is probably the futility of one's holding onto dreams. Because of some stark observations, the novel may seem pessimistic. Still, the writer suggests that dreams keep people going on when they normally would have given up. Dreams are part of the human nature; even in an abnormal society people can dream; nobody can take this right away from them.

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THE SIGNIFICANCE OF SPACE IN JEAN RHYS'S "WIDE SARGASSO SEA"¹

***Abstract:** This paper attempts to show the exotic island of Jamaica, due to sketches of its environment and thus creating a realistic mental image for its reader. It also tries to show in what way the locations in "Wide Sargasso Sea" expose the main characters and their fate. However, places and landscapes are more than simply the setting for the action. They not only form the structural and thematic patterns of the novel, but they are used to construct the character's state of mind and/or their sense of personal, racial and cultural identity. For example, Rochester's sense of Granbois, seen as a place of refuge is related to his fragile English identity in that alien place. The opposition between the two main characters can also be expressed in their different responses to the same landscape, as in the different ways in which Antoinette and Rochester respond to Granbois.*

***Keywords:** location metaphors, doubled identity, periphery of consciousness.*

Introduction

The most important location in the book is the island of Jamaica, where the action of the novel takes place, more specifically the house in which Antoinette spends her years as a young girl. The nature that surrounds her home is seen as the 'Garden of Eden': "Our garden was large and beautiful as the garden in the Bible- the tree of life grew there. But it had gone wild. The paths were overgrown and a smell of dead flowers mixed with the fresh living smell" (Rhys, 1999:10-11)¹. Apart from the intertextual link with the downfall of the Bible's Eden, it is a foreboding image of Antoinette's life. Her garden is a symbol for her own fate. She too will grow out of control and in a way be a mixture of life and death, ending up crazy.

The Sargasso Sea

The state of being marooned links Antoinette to the wilderness of her place and her existence: "Indians who escaped the genocidal tactics of the colonizers were then called Maroons. By the middle of the sixteenth century, the word had taken on connotations of being 'wild', 'fierce', and 'unbroken'" (Emery, 1990: 54). One of the locations within the island itself is the convent in which Antoinette lives a regular life for a while. She finds her identity within the patterns of the convent. As Emery Mary Lou says: "[t]he opening of the convent gates represents the dissolution of Antoinette's feelings of security and clarity behind the convent walls" (Rhys, 1999: 71). The convent is all that oppose the island itself: strictly divided, regular, understandable and predictable, while she herself is too wild, just like the island.

Moreover, there is Mr. Rochester, Antoinette's husband, not by choice. It is soon apparent that he does not get on well with the island, illustrated by his thoughts: "Everything is too much ... Too much blue, too much purple, too much green. The flowers too red, the mountains too high, the hills too near" (Rhys, 1999: 71). He is

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blown away by its overpowering beauty, it is almost as if he cannot handle the island. Antoinette means the same to him as the island does:

I hated the mountains and the hills, the rivers and the rain. I hated the sunsets of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and the loveliness. She had left me thirsty and all my life would be thirst and longing for what I had lost before I found it. (Rhys, 1999: 50)

Rochester hates what he desires, yet cannot understand; both island and Antoinette are a mystery to him, but both cast a certain enchantment upon him. To sustain this fact, in his *Critical Study* of Rhys, Thomas Staley stresses their differences: “[...] we are constantly made aware of the unbridgeable gulf of understanding which separates them. [...] Antoinette is a part of the Islands; her attraction to the wild and the exotic confirms her affinity; it ties her irrevocably to this land” (Staley, 1979: 103). From this quotation it clearly appears that Antoinette cannot really be separated from the island. In this sense, John Su asserts: “Antoinette expresses a profound longing for the West Indies of her youth; [she] contrast[s] [her] lifeless and lonely present among the white English against a vibrant past among the black West Indians” (Su, 2003: 68). Their honeymoon takes place on island of Granbois, near a village with a very much evil omen name, that of Massacre. Therefore, their marriage will not last, but will in a way end up in a massacre. Even more Rochester’s attitude towards the island shows that his relationship with Antoinette will not last, especially when he takes her to England. Although most of the significant locations in *Wide Sargasso Sea* are exotic, the contrast between Jamaica and England is also meaningful. On the island itself, the honeymoon estate titled Granbois (‘great forest’) foretells her emigration to the cold large forests of England.

Rochester stays with Antoinette only for her money, so he has to take her with him to England, because he will not stay on the island. It is too wild and complicated for him. On the one hand, he leaves Antoinette (the island) behind and on the other, he takes her (Bertha, his creation) with him. With this act, part of Antoinette dies:

I have been too unhappy, I thought, it cannot last, being so unhappy, it would kill you. [...] England, rosy pink in the geography book map, but on the page opposite the words are closely crowded, heavy looking. [...] Cool green leaves in the short cool summer. There are fields of corn like sugar-cane fields, but gold colour and not so tall. After summer the trees are bare, then winter and snow. White feathers falling? Torn pieces of paper falling? They say frost makes flower patterns on the window panes. I must know than I know already. For I know that house where I will be cold and not belonging. (Rhys, 1999: 68)

Antoinette does neither belong to England, nor has she left her real identity, self on the island. “Her image of England is gradually dominated by cold and snow, all of its features set in careful contrast to the warmth of her native land. England holds no hope for her; it is cold, menacing, isolated, dead. [...] There is no unifying element where the two of them [Antoinette and Edward Rochester] can meet; there is no context to join them” (Staley, 1979: 90). England was always dead to Antoinette, as is Rochester to her. Antoinette belongs to her island, even though she has a complicated relationship with its native inhabitants. She is as colourful, wild and unpredictable as the island. England and Rochester are cold and do not and will not understand Antoinette. She

lives there, but her mind in on the island: “Now at last I know why I was brought here and what I have to do” (Rhys, 1999: 112).

Finally, the major location, the Sargasso Sea is situated between the West Indies and the western (other) world of the United States. Not only does this part of the ocean seem to be torn between these two different cultures, but it also covers the notorious and mysterious Bermuda Triangle, or also known as “The Sea of Lost Ships”. If the plot of *Wide Sargasso Sea* is unknown to the reader, at least the title is foreboding for Antoinette’s fate: she will get just as lost as ships in the Sargasso Sea, both being an unstable mixture of two cultures.

The Caribbean (Is)landscape as Homeland

In the process of locating the cultural identities to the *place*, Ashcroft, Griffith and Tiffin argue that the concept of place in post colonial societies is a “complex interaction of language, history and environment” (Ashcroft *et al.*, 1995: 389). The *Caribbean landscape* is both beckoning and impenetrable; it is wild and lush and it is corrupt and untameable. It discloses great mystery and beauty but this merely tempts the greedy of heart to cry: “I want what it hides” (*WSS*, 189).

The displacement and resettlement of Rhys’s protagonists is condemned to *inbetween-ity*. Antoinette’s belonging to the *Caribbean landscape* can be observed in *Wide Sargasso Sea* through the colonial distance from what it must forever be her *dream space*: “we changed course and lost our way to England” (*WSS*, 213). Thus, the Caribbean isandscape becomes an *illusory psychic space* made out of flashbacks of second-hand memories.

In dealing with *the loss of Caribbean landscape as homeland*, Rhys’s fiction foreshadows the issue of homecomings and alienating experiences of the white Creoles who oscillates between the lost ancestral cultures, harsh poverty-stricken island societies and the hostile landscape of the metropolitan host cultures. Homecoming then can only be a contradictory return in and to a *Caribbean imaginary* or the Caribbean *topoi*.

Not quite English and not quite ‘native’, Rhys’s Creole woman straddles the embattled scission between human and savage, core and periphery, self and other. For example, in *Wide Sargasso Sea*, after a disagreement, Antoinette accuses her friend of being a “cheating nigger” (*WSS*, 10) and Tia calls her a “white cockroach” (*WSS*, 9). Both girls are moved by the touching atmosphere of the moment because they feel that something has been lost. They see each other as in a mirror image. Moreover, if immediately after her mother’s second marriage Antoinette is glad “to be like an English girl” (*WSS*, 17), later she will come to wonder who she is: “So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all” (*WSS*, 64).

Christophine, “a wedding gift from Martinique” (*WSS*, 8), is an emblematic character in the novel. She is practically Antoinette’s caretaker and – in the first part of the text – appears different from the other women in Antoinette’s eyes: “she was not like the other women. She was much blacker. [...] she had a quiet voice and a quiet laugh” (*WSS*, 7). Nevertheless, as soon as Christophine says she does not know England, Antoinette thinks “but how can she know the best thing for me to do, this ignorant, obstinate, old Negro woman” (*WSS*, 70).

But once the local has been fixed, once the materials out of which a text has been made have been located and studied, the critical movement has finally to be

outwards, towards the larger picture of which the locality forms only a part. Readings that focus on the counter-discursive strategies of *Wide Sargasso Sea*, though often carried out with radical motives, have tended to set the categories of 'colonial' and 'postcolonial' in stone. Jean Rhys's novels, especially *Wide Sargasso Sea*, may be seen as an entry point to the analysis of the Other as 'latent' to the Western metropolitan centre and its discourses. As the metropolitan space is unmapped, the Other therefore destabilizes the terrain on which Western appropriating strategies are conducted. To re-map the centre's geographies and identities can be an act of resistance especially when metropolitan space is re-described from within the perspective of the Other. The oxymoronic conceptualization of the Other as absent/present defines the Other as never *present*, never *now*. Rhys's postcolonial narrative strategies institute accordingly new stances about identity. Rhys's postcolonial strategies of resistance seek to embrace a perspective whereby identity, space and temporality may be rendered contingent, shifting and uncertain.

In dealing with the absent Other of the metropolitan centre, Rhys's novel does not only undermine the universal consensus of human rights and social equality as an impossible political and social utopia, but it also touches upon the limits of the finite thought of the Same, upon the inadmissible and the uncanny. They point to the uncertainty and ambivalence at the heart of the self and other, centre and periphery to make up that which exceeds the 'historical', the 'social', the 'rational', and above all the 'Manichean'.

Moreover, Rhys shows the tension between imperial and resistant constructions of 'place' through her attention to the ways in which the island is produced not only by her protagonist's imagination, but by a dominant, imperial imagination as well. The relationship between identity and belonging focuses on two directions of thought: one that claims that the reinvented self expresses the simultaneity of home-exile; and the other one that argues that the existential anxiety is related to the feeling of estrangement from the natural environment. First, a colonial who is trapped within the logic of a place that enforces her Caribbean status while insisting that she can never really be English, exposes his/her national identity itself that is always subject to confusion. Secondly, as long as Englishness is so unreliable, the Caribbean 'colonial identity' too must remain in doubt. There are reasons to believe that both these views offer a broad picture of the relationship between the two approaches of belongingness.

Taking into consideration the 'multi-relation' that 'shadows' the region, a new creative and cultural context for Caribbean identity can be effectively forged. Essentially an artistic framework that draws on linguistic, cultural, and historical patterns of pluralism within the region to express the totality of the Caribbean experience, 'Creolité', as Michael Dash continues, "is essentially a strategic defence of the ideal of diversity in a world threatened by the disappearance of cultural difference" (Dash, 1998: 239). Barbados, Jamaica and Martinique are among the remnants of a British-colonial empire which now only encompasses a few overseas departments, overseas territories and 'collective territories'. While their historical past and colonial present relate them to a distant metropolis, their history, socio-demographic profile, their cultural traditions and geographical location place them within a Caribbean continuum. They serve to anchor the fundamental role played by the struggle between the written and the oral word in the search for identity in the British Caribbean. This linguistic/literary struggle has also led to the creolizing the literary trace left by European authors in an attempt to open new perspectives on Creoleness.

Conclusions

To conclude, it can be said that locations play a large role in *Wide Sargasso Sea*. Places can symbolise a character's attitude and opinion towards something, such as Rochester's view towards both island and Antoinette. She herself is very much entangled with the island, sharing main characterisations as viewed by Rochester. He hates and fears both of them in a way, but desires to have them and their secrets. For Antoinette both wilderness and peaceful convent show her own contrasts. Her need for regularity, but her craving towards the wild. She is not able to control herself, just as the island cannot control itself. It is the core of what Rochester fears: lack of control. This aspect explains Rochester locking his insane wife away, in that way he can still control her.

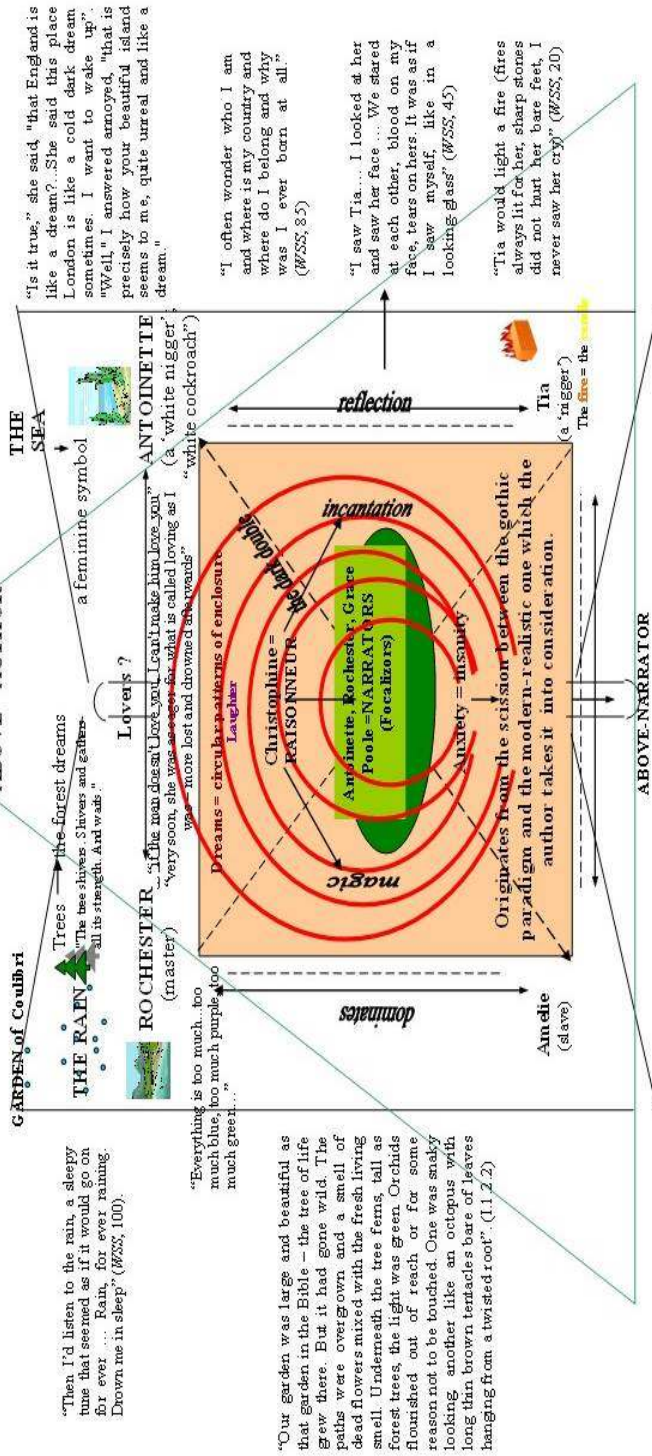
The locations are also foretelling: the names of the places, feelings, surroundings, already show that Rochester and Antoinette will not live a happy life. Even the title itself signals how lost Antoinette will be in the end. Thus, the reader is introduced through all the descriptions of the locations into the tragic climax of Antoinette's sad fate, namely the madness at the end of the novel (see the figure in the appendix).

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LOST IN THE BERMDA TRIANGLE:

The Significance of Madness in Jean Rhys's *Wide Sargasso Sea*



"It was a beautiful place — wild, untouched, above all untouched, with an alien, disturbing secret loveliness above all untouched, with an alien, disturbing secret loveliness. And it kept its secret. I'd find myself thinking, "What I see is nothing — I want what it hides — that is not nothing". (1.3.4.4) (WSS, 51-52).